

TEACHING JAZZ AS AMERICAN CULTURE  
LESSON PLANS

NEH SUMMER INSTITUTE  
The Center for the Humanities  
Washington University in St. Louis  
July 5-29, 2005



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# Introduction

This book presents a series of lesson plans for middle and high school students, designed by the teachers who participated in the 2005 National Endowment for the Humanities (NEH) Summer Institute, “Teaching Jazz as American Culture.” Thirty teachers, representing both public and private schools from across the country, enrolled in the institute that took place on the campus of Washington University in St. Louis from July 5 to July 29. These teachers—the participants—represented a variety of disciplines in the humanities: music, English, history, creative writing, and art. The institute’s objective was to show how jazz, as a humanities subject, functions in a cross-disciplinary and an interdisciplinary way. In essence, the purpose was to show the teachers how jazz, if understood properly, offers a new way to think about the humanities as a unified field, as a set of fields through which one subject can serve to illuminate a set of different disciplinary concerns

The institute was divided thematically: jazz and the city (recognizing that the development and spread of jazz in the early part of the twentieth century was largely a phenomenon of urban life); jazz as a social movement (examining jazz’s impact on American social history, particularly race relations and the civil rights movement in the United States); jazz and gender (looking not only at the role of women in jazz as performers and critics but also at the function of gender in the creation of popular music); jazz and film (focusing on the use of jazz in scoring films and as a subject in films, such as biopics of jazz musicians); jazz and literature (observing the impact of jazz on American literature, including an examination of authors who wrote about jazz and authors who claimed that jazz influenced how they wrote); and jazz and the arts (examining how jazz influenced serious and popular dance in the United States as well as how jazz influenced the fine arts). The participants also made weekly visits to a local jazz club, Jazz at the Bistro, to listen to live jazz performances by professional musicians and to hear the musicians talk about their lives.

Lecturers for the institute included some of the leading scholars in jazz studies: Ingrid Monson, of Harvard; Robert O’Meally, of Columbia; Bruce Boyd Raeburn, of the Tulane University Jazz Archives; Sherrie Tucker, of The University of Kansas; Herman Beavers, of the University of Pennsylvania; Scott DeVeaux, of the University of Virginia; William Banfield, of the University of St. Thomas; Jeff Smith and Patrick Burke, of Washington University in St. Louis; Krin Gabbard, of Stony Brook University; and William Kenney, of Kent State University. Robert Nordman, former supervisor of music education for St. Louis Public Schools, served as the master teacher for the institute and convened the participants’ lesson plan sessions.

The lesson plans that follow are a result of what the participants learned during the institute. The teachers worked in groups to come up with lesson ideas, but the plans themselves are the work of individuals. The plans were created and are grouped here along the same thematic lines as the institute itself. We have grouped together plans that cover jazz and the civil rights movement with plans that address jazz as a social movement, because they essentially deal with the same thing. We have grouped together under “Jazz and Literature” some plans that deal specifically with Ralph Ellison. A few of those plans spill over into the visual arts, but they are largely concerned with literature and do not fit well into “Jazz and Film,” which has its own section. “Jazz and the Arts” includes plans that deal with dance (the participants saw several dance performances during the institute), the fine arts, and how to listen to jazz. There will be follow-ups with the teachers to find out how their plans work in practice. Information about the follow-ups will be posted on our Web site <http://cenhum.arts.wustl.edu>.

I am very grateful to the participants for their great enthusiasm and their hard work over the summer. I am also very proud of the lesson plans and consider them of particular legitimacy because they are the products of practicing teachers who have considerable experience in teaching the subject matter for which they created the plans.

Gerald Early  
NEH Project Director  
Merle Kling Professor of Modern Letters  
Director  
The Center for the Humanities  
Washington University in St. Louis



# **Jazz**

## **and the**

# **City**

*Understanding how jazz shaped the rise of urban culture in twentieth century America and in what ways the institutions, organizations, and technology of the big city made jazz possible*



# Lesson Plan One - Jazz in the City: Migration

- Goal:** Students will demonstrate understanding of how the migration of jazz musicians and the influx of African Americans to northeastern and midwestern cities resulted in the creation of African-American cultural institutions.
- Class Hours:** 8 to 10
- Objectives:**
1. Students will demonstrate understanding of the evolution in jazz music and African-American life as they relate to a shift in the geography of jazz performance and creation.
  2. Students will demonstrate understanding of the musicians' itinerant lifestyle as a result of the American cultural climate and as a strong influence on the music that artists produced.
- Vocabulary:** territory bands, Great Migration, steamboat/showboat, 12-bar blues, interstice, itinerant, institutions, roustabout
- Activities:**
1. Present a lecture on the Great Migration and the political scene at the time.
  2. Using film and audio clips, make a presentation on steamboat life.
  3. Divide class into groups, and assign each group to a "band." Give each group a destination city as well as a list of group members' identities, including age, marital status, and race. Each group must then plan a two-week "tour," keeping in mind union laws, segregation, and audience composition. Group members must create advertising posters for their bands as well as tour itineraries and budgets. Some students will act as band members; others will be city officials, newspaper reporters, publicists, and audience members. Each member must present according to his or her role.
- Resources:**
1. Recordings  
The recordings listed below were originally made between 1925 and 1940. Many are found on the five-disc soundtrack *Ken Burns's Jazz: The Story of American Music*. Sony/Legacy, C5K 61432. See the official Web site, <http://legacyrecordings.com/kenburnsjazz/musicFr.html>, for invaluable links and referrals to online sellers such as Amazon.com. This soundtrack has been abbreviated as (KBJ). Many of the artists listed have single-CD compilations, which have been labeled (KBJI). Other listed recordings are from *The Smithsonian Collection of Classic Jazz* (SCCJ).
    - a. Chicago
      - 1) Louis Armstrong and his Hot Five, "West End Blues" (KBJ) (KBJI)
      - 2) Louis Armstrong and his Hot Five, "Hotter than That" (SCCJ)
      - 3) Louis Armstrong and his Hot Five, "Heebie Jeebies" (KBJ) (KBJI)
      - 4) Louis Armstrong and his Hot Seven, "Potato Head Blues" (KBJ) (KBJI)
      - 5) Louis Armstrong and Earl Hines, "Weather Bird" (SCCJ) (KBJI)
      - 6) Louis Armstrong and his Orchestra, "St. Louis Blues" (KBJ) (KBJI)
      - 7) Jimmie Noone's Apex Club Orchestra, "Four or Five Times" (SCCJ)
      - 8) Frankie Trumbauer and His Orchestra featuring Bix Beiderbecke, "Singin' the Blues," "Riverboat Shuffle" (KBJ)
      - 9) Benny Goodman and His Orchestra, "Rose Room"; "King Porter Stomp"; "Sing, Sing, Sing (With A Swing)" (KBJ) (KBJI)
      - 10) Meade Lux Lewis, "Honky Tonk Train Blues"

- b. Kansas City
    - 1) Benny Moten’s Kansas City Orchestra, “Moten Swing” (KBJ) (SCCJ)
    - 2) Count Basie and His Orchestra, “Jumpin’ at the Woodside,” “Sent for You Yesterday and Here You Come Today” (features blues vocalist Jimmy Rushing)
  - c. New York
    - 1) Duke Ellington and His Orchestra, “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (KBJ) (KBJI), “East St. Louis Toodle-Oh” (KBJ) (KBJI) (SCCJ), “Cotton Tail” (KBJ) (KBJI) (SCCJ), “Take The A Train,” “Echoes of Harlem” (KBJ) (KBJI)
    - 2) Coleman Hawkins, “Body and Soul” (KBJ) (KBJI) (SCCJ)
    - 3) Fletcher Henderson and His Orchestra, “Sugar Foot Stomp,” “Hotter Than ‘Eil” (KBJ) (KBJI)
    - 4) Chick Webb and His Orchestra, “Harlem Congo” (KBJ)
2. Original music reviews of jazz performances
  3. Film excerpts from *Showboat*, *New Orleans*, and *Do The Right Thing* (for teacher resource and reference)
  4. Web sites and books for biographical and historical information on the Great Migration
    - a. Biographies
 

<http://www.downbeat.com> This is the Web site for DownBeat magazine, where you can search for artists by name; music and biographies are included.
    - b. Migration and institutions
      - 1) <http://www.loc.gov/exhibits/african/afam011.html> This is a Library of Congress site—“The African-American Mosaic”—that includes extensive offerings, such as maps and links on the Great Migration and the black institutions of Chicago, including material on the *Defender*.
      - 2) <http://www.loc.gov/exhibits/african/afam008.html> This is another Library of Congress site focusing on the statistics and geographical patterns of black migration across America.
      - 3) <http://northbysouth.kenyon.edu> Information on the African-American Great Migration, presented by staff and students of Kenyon College.
      - 4) Spear, Allan H. *Black Chicago: The Making of a Negro Ghetto, 1890–1920*. Chicago: University of Chicago Press, 1969.
      - 5) Johnson, James W. “Black Manhattan.” In *The Portable Harlem Renaissance Reader*, edited by David Levering Lewis. New York: Penguin Books, 1995.
      - 6) Kenney, William. *Chicago Jazz: A Cultural History, 1904–1930*. New York: Oxford, 1993.
    - c. Web site and books on itinerant musicians
      - 1) <http://scottjoplin.org/biography.htm> This site includes a short biography of Scott Joplin, centering on his travels to present his musical whims.
      - 2) Dance, Stanley. *The World of Count Basie*. New York: Scribner’s, 1980.
      - 3) Middlebrook, Diane Wood. *Suits Me: The Double Life of Billy Tipton*. New York: Houghton Mifflin, 1998. This is a strange but true story of an itinerant female jazz musician who passes herself off as a man and travels from Oklahoma City to the East Coast and then to the West Coast, playing a variety of gigs.
5. Maps and charts of migration

**Assessment:** Teacher will use a rubric to assess the band project and will focus on historical accuracy and creativity.

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

## Lesson Plan Two - Jazz in the City: Introduction

- Goal:** Students will demonstrate an understanding of how developing urban centers in early twentieth century America provided unprecedented access to technology and cultural diversity, which allowed for cultural change in the form of a jazz revolution.
- Class Hours:** 6 to 8
- Objectives:**
1. Students will evaluate accessibility provided by urban life in terms of culture and class.
  2. Students will locate, interpret, and describe the “crazy quilt” makeup of New Orleans and other urban landscapes.
  3. Students will assess the impact of this crazy quilt makeup on American music history, especially the development of jazz as a uniquely American music.
- Vocabulary:** Spanish tinge, culture, city, diversity, readers, spellers, fakers, Storyville, syncopation, crazy quilt, homogeneity, cutting, bucking, red-light district, woodshedding, Creole, Congo Square, signifying, hot jazz, sweet jazz, mellows, sporting life
- Activities:**
1. Begin class with a recording of classical European music, allowing students to enter class and “get settled” to this music. Then switch to a recording of a jazz artist (perhaps Kid Ory or Jelly Roll Morton), letting the music play and allowing students to listen to a full cut. Ask students for their impressions: Did they notice what kind of music had been playing when they entered? Can they compare it to the second recording? Use this as a jumping off point for a discussion of the impact of musical evolution.
  2. Present information covering the ethnographic makeup of early twentieth century New Orleans and the historical background of New Orleans/American music at the time, including Congo Square and formal balls.
  3. Present research materials and autobiographical articles to students.
  4. Students will write a “cultural accessibility report” on their own neighborhoods: How much access and what kind of access do they have to different kinds of music, art, literature, and performance? Are these sources homogeneous or diverse? If they are diverse (i.e., comparable to New Orleans at the time of jazz’s emergence), why isn’t a cultural revolution occurring right now in their own neighborhood or city? What factors differentiated New Orleans? Is there a revolution going on and nobody is paying attention?
  5. Students will research cultural figures/musicians in order to create a “crazy quilt map” of New Orleans. Each student will be responsible for one square, to be pieced together with other squares into a larger map. Students will present a brief biography of the person they researched.
  6. Students will write a fictional biography of a musician/artist living in urban America in the early twentieth century.

**Resources:**

1. Primary sources, including autobiographical excerpts from Louis Armstrong, Sidney Bechet, Jelly Roll Morton, and others. See <http://redhotjazz.com>.
  - a. Armstrong, Louis. *Louis Armstrong, In His Own Words: Selected Writings*. Edited by Thomas Brothers. New York: Oxford University Press, 1999.
  - b. Bechet, Sidney. *Treat It Gentle*. New York: Twayne, 1960. See pages 61–76 and 201–220.
  - c. Library of Congress recordings of Jelly Roll Morton songs and stories. See <http://www.doctorjazz.freemove.co.uk>.
2. Maps of New Orleans neighborhoods from 1890, 1900, 1915, etc.
3. Recordings of New Orleans musicians and songs from the twenties
  - a. Henry “Red” Allen, “Algiers Stomp”
  - b. Louis Armstrong, “West End Blues”
  - c. Sidney Bechet, “Cakewalking Babies from Home”
  - d. Freddie Keppard, “Salty Dog”
  - e. Fate Marable, “Frankie and Johnny”
  - f. Jelly Roll Morton, “Original Jelly Roll Blues”
  - g. King Oliver, “Canal Street Blues”
  - h. Paul Whiteman, “A Study in Blue” (sweet jazz)
4. Web sites
  - a. Biographies
    - 1) <http://www.downbeat.com> This is the Web site for DownBeat magazine, where you can search for artists by name; music and biographies are included.
    - 2) <http://www.redhotjazz.com> This site has a very brief history of New Orleans jazz, with links to articles about Buddy Bolden, Freddie Keppard, Bunk Johnson, Clarence Williams, King Oliver, Kid Ory, Louis Armstrong, and Jelly Roll Morton.
  - b. History of New Orleans neighborhoods and jazz influence
    - 1) [http://www.nps.gov/jazz/Maps\\_neighborhoods.htm](http://www.nps.gov/jazz/Maps_neighborhoods.htm) This site includes a map and information on historic New Orleans neighborhoods with a connection to jazz.
    - 2) <http://www.norriecox.com/jazzhistory/essay.html> A brief essay outlining the history of jazz in New Orleans may be found at this site.
  - c. Criticism and reviews of music
    - 1) <http://www.musicweb-international.com/jazz/index.html> Mosaic Records encyclopedia music reviews, listed by musician name
    - 2) <http://www.jazzinamerica.org/home.asp> Web site for The National Jazz Curriculum; provides teacher support and lesson plans
    - 3) <http://www.rainerjazz.com/libr.htm> The Jazz Archive Site; provides links to many other sources of information

**Assessments:**

1. Teacher will use a rubric to assess students’ written work covering the cultural accessibility project.
2. Teacher will use a rubric to assess the crazy quilt project, based on research, accuracy, and creativity.

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

## Lesson Plan Three - Jazz in the American Cities

- Goal:** Students will identify the origins and path of development of jazz music throughout American culture.
- Class Hours:** 3 to 5
- Objectives:**
1. Students will understand the birth of jazz in New Orleans.
  2. Students will recognize the major players who exported jazz via the Mississippi River.
  3. Students will identify the role that mass technology played in the spread of jazz.
  4. Students will recognize the different sounds associated with the different musical regions.
- Vocabulary:** city, neighborhood, migration, institution(s), zones, crazy quilt, hot vs. sweet, palimpsest
- Activities:**
1. Begin the class with a case study of each of the major cities in the jazz movement, presented on PowerPoint or in note form. Start with the origins of jazz and move up the Mississippi in order of influence (i.e., New Orleans, Chicago, St. Louis, Kansas City, and New York City). Between each of the case studies, play at least two jazz selections that are identified with particular cities. Have the students reflect on the music by asking the following questions: How are these pieces of music similar to one another? How are they different? How are they the same and different from music from other regions? What does this music say about the city it came from? Also, encourage students to comment on emotions that may be created by this music.
  2. After the students have a basic understanding of the background information, they will create a map on butcher paper (see Handout 1, "Mapping the Spread of Jazz Around America"). Students will also create a musical comparison chart (see Handout 2, "Musical Comparison Chart").
- Resources:**
1. Musical examples from each region (see discography in Appendix A)
  2. Copies of Handout 1 (one for each student)
  3. Large sheets of butcher paper
  4. Overhead outline of the U.S.
  5. Copies of Handout 2 (one for each group)
  6. Access to computer lab
- Assessment:** Map will be graded on a rubric.

# Mapping the Spread of Jazz Around America

**Step one:** Get into groups of three or four.

**Step two:** Draw a map on a large piece of butcher paper (you can do it freehand, but there will be overhead projections to trace). Once you create your map, label the following places: Mississippi River, New Orleans, Chicago, St. Louis, Kansas City, and New York City.

**Step three:** For each of the cities, research three people, bands, and/or events that originated there. Please keep your research between the years of 1900 and 1955. Label your map with the person, band, recordings and/or event, the date, and a representative photograph. Make sure that you draw an arrow or color-code your events with the city so that your map is easy to read and understand.

Here are some helpful Web sites for information:

<http://www.pbs.org/jazz/>

<http://www.smithsonianjazz.org/>

<http://www.jazzphotos.com/>

[http://www.pbs.org/jazz/time/time\\_women.htm](http://www.pbs.org/jazz/time/time_women.htm)

**Step four:** Complete the Musical Comparison Chart and display it on the map.

**Step five:** Each member of the group will write a response to the following questions: How did the history and attitude of each city influence that city's own style of jazz? What are the similarities and differences?

## Musical Comparison Chart

City	Description of jazz that came from that city
New Orleans	
Chicago	
St. Louis	
Kansas City	
New York City	

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan

# Lesson Plan Four - Interrelated Urban Societal Influences on Jazz (Jazz and the Cities)

- Goal:** Students will understand the interrelated urban societal elements that have influenced the development of jazz.
- Objectives:**
1. Students will understand the urban cultural elements that have influenced the development of jazz.
  2. Students will understand the urban governmental aspects that have influenced the development of jazz.
  3. Students will understand the urban economic factors that have influenced the development of jazz.
- Vocabulary:** Students will develop a jazz vocabulary list as they conduct their research. They will list words and define them.
- Activities:**
1. Play episode one, "Gumbo," from the PBS series *Jazz*. Students will create a definition of jazz based on what is viewed. They will also create a list of ten questions to guide their research about jazz.
  2. Students will spend three hours in the library/computer lab researching the topic of jazz and seeking answers to their ten questions. Students will submit a notebook with the answers to their ten questions.
- Activities**
- Differentiated:**
1. Art  
Students will create jazz timelines and maps, which will be presented to their classmates and put on display.
  2. Theater  
Each student will select a jazz artist to study and will write and perform a monologue based on that artist's life and music. Students must include date and place of birth, family information, the instrument(s) the artist played, how the artist became involved in jazz, as well as the various places that the artist performed. Period costume will be required. Music either played by the student or recorded by the artist will be required.
  3. Advanced Placement English  
Each student will write an informative paper based on his or her ten guiding questions and researched answers. MLA style and documentation will be required.
- Resources:**
1. PBS series *Jazz*, by Ken Burns
  2. Computer lab with Internet access
  3. The Center for the Humanities, Washington University in St. Louis
  4. African & African American Studies Program, Washington University in St. Louis

5. Web sites:
  - a. <http://www.allaboutjazz.com>
  - b. <http://www.pbs.org/jazz>
  - c. <http://www.smithsonianjazz.org>
  - d. <http://www.jazzphotos.com>
  - e. <http://www.iaje.org>
  - f. <http://www.music.indiana.edu/>
  - g. <http://www.umkc.edu/lib/spec-col/parisoftheplains/webexhibit>
  - h. <http://www.npr.org/programs/jazzprofiles/>
  - i. <http://www.teachervision.com>

**Assessments:** Teacher-created rubrics

The Terresa Fagan Group: Terresa Fagan

# Lesson Plan Five - Jazz History Through American Cities

- Goal:** Students will understand the influences of urban life on the development of jazz as it migrated through American cities.
- Class Hours:** 12
- Objectives:**
1. Students will learn how race affected the migration of jazz through American cities.
  2. Students will distinguish the different jazz styles that developed in New Orleans, St. Louis, Kansas City, Chicago, and New York.
  3. Students will begin to identify the influences of high and low culture on jazz.
- Vocabulary:**
1. Places—New Orleans, Storyville, Treme, Kansas City, 18th & Vine, St. Louis, The Ville, Chicago, New York, Harlem, Cotton Club, Savoy Ballroom
  2. People—Buddy Bolden, Kid Ory, “Big Eye Louie Nelson,” Nick Larocca, Sidney Bechet, Louis Armstrong, Joe “King” Oliver, Jelly Roll Morton, Count Basie, Lester Young, Benny Moten, Mary Lou Williams, Josephine Baker, Billie Holiday, Miles Davis, Fats Waller, Paul Whiteman, George Gershwin, Duke Ellington, Cab Calloway, Benny Goodman, Chick Webb
  3. Music—melody, rhythm, stop time, break, out chorus, tempo, front line, canary, rhythm section, vaudeville, minstrel, institutions, beat vs. rhythm
  4. Literature—descriptive language, mood, metaphor, simile, tone
- Activities:**
1. Hand out a map of the United States. Have students locate and mark New Orleans, Kansas City, St. Louis, Chicago, and New York. Note that all are on waterways, and discuss how this fact might have influenced the rise of jazz. Are there any other characteristics that these cities have in common? If so, what kinds of divisions exist in the nature of urban neighborhoods? Continue to probe for thoughts with connecting questions, such as the following: What happened to all the “released” slaves after the Civil War? What was happening in the early 1900s (changes in transportation, recording capabilities, radio, airplanes, etc.)? What drove the economy of the time? Why were urban areas the centers for jazz? How did race affect the ability of those who wanted to make a living playing jazz? Is there any similarity between these issues and those facing people today?
  2. Divide students into five groups. Each group will prepare a presentation on the culture that influenced jazz origins in one of the five highlighted cities. Presentations must include, but should not be limited to, the following information:
    - a. Important artists
    - b. Representative music selections
    - c. Heritage/racial factors
    - d. Economic factorsExtra credit may be earned for demonstrations of period dress, dance, or music performance.

3. Have students view and discuss, with teacher guidance, pertinent video clips from Ken Burns's *Jazz*. Discussion should reinforce points made by students' presentations concerning the influences on the growth and evolution of jazz. Additional music selections may be included to demonstrate specific musical and historic points of interest.
4. Direct students to make and retain written entries for each piece of music sampled, with the end result being notes that they may use in the culminating activity. The use of these notes will encourage better note-taking skills. Some direction should be given to help with organization and the choice of topics and details.
5. Play music selections as indicated below and have students compare the different styles.
  - a. Compare recordings of a black New Orleans-style band and a white Chicago-style band (e.g., King Oliver's Creole Jazz Band vs. Benny Goodman's band). What differences can you hear in these two styles?
  - b. Compare recordings of a Kansas City-style band and a New York-style band (e.g., the Count Basie Orchestra vs. Duke Ellington and his Orchestra). What differences can you hear in these two styles?
  - c. Listen to Scott Joplin's "Maple Leaf Rag." Does piano rag have some of the same characteristics of Dixieland band music? What are the differences?
6. Lead students in a guided listening exercise (see samples at end of lesson).

**Resources:**

1. [http://www.smithsonianjazz.org/class/ellington/de\\_match.asp](http://www.smithsonianjazz.org/class/ellington/de_match.asp) Smithsonian Jazz Class
2. Ken Burns's *Jazz*
3. The following Web sites have guided listening lessons:
  - a. <http://www.jazzinamerica.org>.
  - b. <http://dellington.org/lessons/lesson01.html> Grade 11, LP4:V Listening guide, four lessons

**Assessment:**

Student presentations will be assessed on the rubric determined and distributed by the teacher.

## Guided Listening Example

Guided listening example is from page 68 of *Black American Music*, by Richard T. Dasher, published by J. Weston Walch. This guided listening lesson uses the following:

“Perdido Street Blues,” New Orleans Wanderers, July 13, 1926.

Personnel: George Mitchell, cornet; Johnny Dodds, clarinet; Kid Ory, trombone; Lil Armstrong, piano; Johnny St. Cyr, banjo

Description:

### **Introduction—10 measures.**

Band plays heavy, short chords. Dodds fills in with a wailing solo. Four measures piano and banjo vamp.

### **Verse I—16 measures.**

George Mitchell solos. The last note of his solo is the first note from trombone (smear) and Dodds’s solo, brass riff. This is Dodds’s “high-register” chorus and begins with three measures of sustained, driving high note.

### **Chorus II—12 measures.**

Dodds’s solo, brass riff. The “low-register” chorus, completely different from the previous one, reveals Dodds’s inexhaustible imagination.

### **Chorus III—12 measures.**

Piano chorus, banjo accompaniment. Notice how the banjo comes into prominence in the last four measures.

### **Chorus IV—12 measures.**

Banjo solos—one of the relatively rare solo appearances by St. Cyr.

### **Chorus V—12 measures.**

Trombone solos; almost entirely long notes, but each played with a different tone quality. Solo picks up speed at end leading to the final chorus.

### **Chorus VI—12 measures.**

Ensemble: classic New Orleans polyphony.

### **Coda—4 measures.**

Dodds wail, with the brass riff from the first two choruses in the background.

## Suggested Guided Listening Lessons

In preparing a guided listening worksheet for students, consider the timbre, dynamics, articulation, rhythm, melody, harmony, form, tempo, and texture as they contribute to the musical sound. The following questions can be used with any selected song. This discussion is only a template of the types of questions that could be included on a worksheet to encourage students to concentrate on the music presented.

The music begins: (a) loud (b) soft.

The tempo is: (a) very fast (b) fast (c) moderate (d) slow (e) very slow.

The meter is: (a) duple (b) triple (c) quadruple.

The melody is played by: (a) cornet (b) clarinet (c) trombone (d) saxophone.

(List the instruments that are being played in the song you have selected.)

The band is playing the harmony: (a) legato, smooth, and lyrical (b) heavy, syncopated, and angular.

List all the instruments you hear in this selection: \_\_\_\_\_

The first instrument to improvise the melody is \_\_\_\_\_.

Do you hear the main melody again? \_\_\_\_\_

What other instrument do you hear that has a solo with improvisation? \_\_\_\_\_

Are there any instruments playing a duet or trio? If so, which ones? \_\_\_\_\_

Do you hear any "conversations" between instruments? If so, what instruments are playing? \_\_\_\_\_

\_\_\_\_\_

What instruments are playing a jazz riff? \_\_\_\_\_

Which instruments in this selection are the rhythm section? \_\_\_\_\_

Who is playing the harmony while the soloist is improvising the melody? \_\_\_\_\_

Which instruments are the front-line and/or second-line instruments? \_\_\_\_\_

Is there a coda or an end chorus? \_\_\_\_\_ If so, which instruments are playing?

\_\_\_\_\_

What is the form of the music? \_\_\_\_\_

Do you hear a call and response? If so, which instruments are playing? \_\_\_\_\_

Does this selection have breaks? \_\_\_\_\_

Who is playing a short solo during the break? \_\_\_\_\_

[http://www.duke.edu/~rzman/mus74/listening\\_guides\\_postbop.html](http://www.duke.edu/~rzman/mus74/listening_guides_postbop.html)

## The Match Game

For additional help and more resources for this assessment/game, visit the following link:  
[http://www.smithsonianjazz.org/class/ellington/de\\_match.asp](http://www.smithsonianjazz.org/class/ellington/de_match.asp).

The three columns contain six paragraphs, six photographs, and six audio clips, scrambled. (If fewer [or more] artist examples have been studied for assessment, alter the number of rows in the grid below.) In the audio clips the students will hear some of the music that made these jazz artists famous. The paragraphs give information about the music and its importance in each artist's life and career. Study the photographs and listen to the audio clips to determine which photograph and audio clip match each paragraph. Fill in the chart below with the answers. Students will identify, using *their own* journal notes, the three items that belong together. Care should be taken to ensure that all examples used have been reviewed (and viewed) several times in class.

Match each paragraph with the correct photo and music selections in our match game using this sheet. In the left-hand column the paragraphs are numbered; circle the correct audio and photo identifications in the columns beside it.

	<b>Text</b>	<b>Photo (circle matching photo)</b>						<b>Audio (circle matching audio clip)</b>					
01	A	B	C	D	E	F	1	2	3	4	5	6	
02	A	B	C	D	E	F	1	2	3	4	5	6	
03	A	B	C	D	E	F	1	2	3	4	5	6	
04	A	B	C	D	E	F	1	2	3	4	5	6	
05	A	B	C	D	E	F	1	2	3	4	5	6	
06	A	B	C	D	E	F	1	2	3	4	5	6	

The Ella Fitzgerald Group: Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

## Lesson Plan Six - Jazz and the City

- Goal:** Students will understand the historical importance of the urban hubs of New Orleans, St. Louis, Chicago, Kansas City, and New York City in the creation of jazz through the dynamics of diversity, accessibility, and cultural diffusion present in each city.
- Class Hours:** 10
- Objectives:**
1. Students will understand the dynamic components of a city.
  2. Students will understand the geography of the five previously mentioned cities, their locations in America, and the ways in which they are accessible.
  3. Students will understand how New Orleans was unique.
  4. Students will understand how St. Louis and Kansas City were different from Chicago and New York in terms of laws, racial relationships, and economic opportunities.
  5. Students will understand how politics, segregation, and discrimination in the city helped create and develop jazz.
- Vocabulary:** jazz, culture, Creole, crazy quilt, municipality, political machine, segregation, Jim Crow, diversity, longitude, latitude, cultural diffusion, vice, promiscuity, migration, immigration, second line, urban, rural, social infrastructure, caste system, mulatto
- Activities:**
1. Musical diffusion
    - a. Divide students into five or six groups.
    - b. Give each group a style of music.
    - c. Each group will devise a rhythm through drumming, clapping, humming, or any method.
    - d. Each group will attempt to maintain that rhythm while other groups are attempting to maintain their rhythms.
    - e. The key to this lesson is to find out what kind of music is created when all styles are played at the same time.
  2. Government, economics, race, and sex  
This is a lecture-based activity. Identify each of the major jazz cities and discuss the government, economic opportunities, migration patterns, and ethnic assimilation in each city during the height of jazz popularity in that region.
  3. Geography (teacher-driven)
    - a. Divide students into five or six groups.
    - b. Give each group a map and a packet of information that represents a city. Packets will include items that refer to transportation (e.g., a train ticket vs. a boat ticket), art and entertainment, ethnic neighborhoods, prominent industry (e.g., a pay stub from a meat-packing plant vs. one from a shipyard), and historical and physical landmarks.
    - c. Each group will identify which city their packet of information represents.
  4. Geography (student-driven)
    - a. Divide students into groups.

- b. Assign a city to each group.
  - c. Each group will research and then devise a selection of information about that city.
  - d. Groups will exchange packets and determine which city that group described with their information.
5. New Orleans
    - a. Divide students into groups.
    - b. Assign a location in New Orleans to each group.
    - c. Each group will put together a report on that region of the city.
    - d. Each group will explain how that region contributed to jazz.

**Resources:**

1. U.S. maps
2. City maps for New Orleans, St. Louis, Chicago, Kansas City, and New York
3. Web sites
  - a. <http://www.allaboutjazz.com>
  - b. <http://www.pbs.org/jazz>
  - c. <http://www.smithsonianjazz.org>
  - d. <http://www.teachervision.com/lesson-plans/lesson-4847.html>
  - e. <http://www.artsci.wustl.edu/~jscamal/civilrights/hardbop.htm>
  - f. <http://www.jazzamerica.com>
4. Portions of the film *New Orleans*, starring Louis Armstrong and Billie Holiday

**Assessments:**

1. Multiple choice/matching tests
2. Journal reflection
3. Compare-and-contrast essay
4. Graphic organizers
5. Participation grade
6. Group oral presentation
7. Class notes

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

# **Jazz**

**and the**

# **Civil Rights**

# **Movement**

*Understanding how jazz helped to transform American social history in the twentieth century, particularly relations between the races, by being both a dance music and a powerfully new listening experience, especially for the young; understanding, also, how jazz was shaped and changed by such epochal social reformations as the civil rights movement*



# Lesson Plan One - Jazz and the Civil Rights Movement

- Goal:** Students will understand how the civil rights movement and the overall racially charged American climate influenced various jazz compositions.
- Class Hours:** 4 to 6
- Objectives:**
1. Students will recognize human rights issues addressed in jazz.
  2. Students will understand the rhythmic qualities in various writings.
- Vocabulary:** revolution, Jim Crow, Little Rock Nine, desegregation, segregation, integration, Birmingham church bombing, terrorism, Montgomery bus boycott, Southern Christian Leadership Conference, Student Nonviolent Coordinating Committee, Malcolm X, Dr. Martin Luther King Jr., *Brown v. Board of Education*, Governor Faubus, Dwight Eisenhower, Rosa Parks, Black Panther Party
- Activities:**
1. Students will read and discuss Ted Joans's poem "Believe You Me!" and a quote by A. Phillip Randolph I.
  2. Students will view the following *Eyes on the Prize* segments:
    - a. Treatment of the Little Rock Nine
    - b. Birmingham church bombing
    - c. Malcolm X assassination and reaction
  3. Students will watch John Coltrane's performance of "Alabama."
  4. Students will listen to the following recordings and write reactions:
    - a. Max Roach, "Freedom Day"
    - b. Charles Mingus, "Fables of Faubus"
  5. Students will view clips from the documentary *Four Little Girls*.
- Resources:**
1. DVDs
    - a. *Eyes on the Prize*
    - b. *Jazz Casual: John Coltrane*
    - c. *Four Little Girls*
  2. Writings
    - a. Ted Joans's poem "Believe You Me!" (found in *Black Pow-Wow: Jazz Poems*, by Ted Joans)
    - b. Quote from A. Philip Randolph I
    - c. Eulogy of Malcolm X by Ossie Davis (found in *The Autobiography of Malcolm X*)
  3. Recordings
    - a. John Coltrane, "Alabama"
    - b. Max Roach, "Freedom Day"
    - c. Charles Mingus, "Fables of Faubus"
  4. Miscellaneous

- a. DVD player, television, CD player
- b. Timeline of the civil rights movement

**Assessments:**

1. Vocabulary quiz
2. Students will create drawings/posters illustrating their feelings about the information that they have received.

1. A. Phillip Randolph quote found in the liner notes of Max Roach's album *Freedom Now*: "A revolution is unfurling—America's unfinished revolution. It is unfurling in lunch counters, buses, libraries and schools—wherever the dignity and potential of a man are denied. Youth and idealism are unfurling; masses of Negroes are marching onto the stairway of history and demanding their freedom now!"

The Miles Davis Group: Deneice Morgan, Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles

## Lesson Plan Two - Jazz as a Social Movement

- Goal:** Students will understand jazz as a social movement.
- Objectives:**
1. Students will understand the key social issues that affected jazz musicians.
  2. Students will understand jazz musicians' responses to societal concerns.
  3. Students will understand the impact of jazz on society.
- Vocabulary:** Students will develop a jazz vocabulary list as they conduct their research. They will list words and define them.
- Activities:**
1. Play part of PBS series *Jazz* that mentions the interplay between jazz and society.
  2. Art, Theater, and Advanced Placement English  
All classes will read and discuss *The Colored Soldier: A Play in Six Scenes*.
- Activities**
- Differentiated:**
1. Art  
Students will create a collage for each of the characters in the play. Six (6) will be required.
  2. Theater  
Students will develop characterization profiles for each character in the play. Additionally, students will perform the various scenes from the play.
  3. Advanced Placement English  
Students will write a critical analysis of the play, focusing on the social domains (culture, economy, government) of each character. Evidence for each character from the play must be included.
- Resources:**
1. *The Colored Soldier: A Play in Six Scenes*, by Langston Hughes
  2. PBS series *Jazz*, by Ken Burns
  3. Computer lab with Internet access
  4. The Center for the Humanities, Washington University in St. Louis
  5. African & African American Studies Program, Washington University in St. Louis
  6. Web sites
    - a. <http://www.allaboutjazz.com>
    - b. <http://www.pbs.org/jazz>
    - c. <http://www.smithsonianjazz.org>
    - d. <http://www.jazzphotos.com>
    - e. <http://www.iaje.org>
    - f. <http://www.music.indiana.edu/>
    - g. <http://www.umkc.edu/lib/spec-col/parisoftheplains/webexhibit>

- h. <http://www.npr.org/programs/jazzprofiles/>
- i. <http://www.teachervision.com>

**Assessments:** Teacher-created rubrics

The Terresa Fagan Group: Terresa Fagan

## Lesson Plan Three - Jazz and Civil Rights

- Goal:** The student will understand how jazz was the backdrop for the early civil rights movement and how jazz galvanized the black community.
- Class Hours:** 10
- Objectives:**
1. Students will understand how racism, *Plessy v. Ferguson*, and Jim Crow laws helped the development of jazz.
  2. Students will understand how the songs “Strange Fruit” and “Black and Blue” contributed to the public sensibilities that inspired the civil rights movement.
  3. Students will understand how *Brown v. Board of Education* contributed to the spread of jazz in white communities.
- Vocabulary:** Ida Wells, Jim Crow, lynching, segregation, integration, civil rights, Martin Luther King Jr., “separate but equal,” Fifteenth Amendment, Fourteenth Amendment, minstrelsy, blackface, Creole, NAACP, CORE, Eisenhower, *Brown v. Board of Education*
- Activities:**
1. Teacher will present a lecture on the history of *Plessy v. Ferguson*, Jim Crow laws, and anti-lynching laws (or lack thereof).
  2. Students will research minstrelsy and its relationship to Jim Crow in post-Civil War Southern musical culture.
  3. Teacher will play the song “Strange Fruit.” As the song is playing, students will write down their thoughts and how they perceive the song. The song will then be played again with the lyrics either passed out or written on the blackboard. Students will discuss how they originally perceived the song as compared to the actual meaning. Teacher will encourage students to express how they feel about the song and how they would have felt as a black man or woman in the South in the 1920s to the 1940s. Same activity for the song “Black and Blue.”
  4. Jazz/hiphop parallel: Teacher will identify major criticisms of jazz (such as sex and violence) as associated with social problems of the day in the cities of the 1920s and 1930s. Teacher will parallel criticisms of hiphop (such as sex and violence) and what it supposedly “created” in modern American cities.
- Resources:**
1. Books
    - a. *Strange Fruit: The Biography of a Song*, by David Margolick
    - b. *Autobiography*, by Billie Holiday
    - c. *Swing Shift*, by Sherrie Tucker (see chapter 2)
    - d. *Strange Fruit*, by Lillian Smith
    - e. *Strange Fruit: Billie Holiday, Cafe Society, and an Early Cry for Civil Rights*, by David Margolick
    - f. *Strange Fruit: Plays on Lynching by American Women*, by Kathy A. Perkins

2. Other
  - a. Andy Razaf, “Black and Blue” (recording)
  - b. *Black and Blue: A Musical Review* (DVD)

**Assessments:**

Rubrics for:

1. Multiple choice/matching tests
2. Journal reflection
3. Compare-and-contrast essay
4. Graphic organizers
5. Participation grade
6. Group oral presentation
7. Class notes

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

# Lesson Plan Four - Jazz and the Civil Rights Movement

- Goal:** Students will examine the impact of the civil rights movement on jazz music.
- Class Hours:** 5 to 6
- Objectives:**
1. Students will examine the impact of the civil rights movement on jazz music by researching key events of the civil rights movement and will create a visual representation based on their research.
  2. Students will examine the impact of the civil rights movement on jazz music by applying their knowledge of these key events to an analysis of Max Roach's *Freedom Now Suite*.
  3. Students will examine the impact of the civil rights movement on jazz music by creating a piece of historical fiction inspired by the selection "Triptych" from the *Freedom Now Suite*.
- Vocabulary:** sit-in; Freedom Rides; *Brown v. Board of Education*; Dr. Martin L. King Jr.; Malcolm X; Rosa Parks; Mahatma Gandhi; nonviolence; Civil Rights Act of 1964; 1968; Voting Rights Act of 1965; Birmingham church bombing; Central High School—Little Rock, Ark.; affirmative action
- Activities:**
1. Students will listen to and interpret the Louis Armstrong pieces "What Did I Do To Be So Black and Blue" and "I'll Be Glad When You're Dead, You Rascal You."
  2. Students will create a visual representation of their knowledge of the civil rights movement.
  3. Students will listen to Max Roach's *Freedom Now Suite* and take notes on the story they hear in the music. Students will then participate in an oral discussion based on their notes, the lyrics of the songs, and the liner notes of the album.
  4. Students will compose a historical fiction short story inspired by the music they heard and the class discussion in which they participated. They will share their stories orally with the class.
- Resources:**
1. Max Roach, *We Insist! Max Roach's Freedom Now Suite*
  2. *Eyes on the Prize* (video) and/or *The Children's March* (see <http://www.tolerance.org>)
- Assessments:**
1. Students will receive rubrics for grading the historical fiction short story.
  2. Students will receive rubrics for grading the visual representation.

The Thelonious Monk Group: Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal

# Lesson Plan Five - Jazz After World War II: Jazz as a Social Movement

- Goal:** Students will understand the role of the jazz community in supporting civil rights from the late 1950s to the middle 1960s.
- Class Hours:** 6 to 10
- Objectives:**
1. Students will recognize and analyze the risks and rewards of protest by the jazz community during the civil rights era.
  2. Students will assess how individual artists and groups participated in the civil rights movement.
  3. Students will identify the risks involved for musicians.
  4. Students will determine whether beliefs concerning the civil rights struggle were always compatible with the organizations for which funds were raised.
  5. Students will comprehend and explain in their own words the history and issues of the civil rights movement in the 1960s.
  6. Students will identify and analyze the jazz works specifically created in response to the civil rights struggle.
  7. Students will produce a project with a strong writing component that reflects the goal and objectives shown above.
- Vocabulary:** Freedom Riders, benefit, sit-ins, suite (music), folk music, black nationalism, black national, separation, triptych, apartheid, CORE, SNCC, NAACP, SCLC, activism, avant-garde
- Activities:**
1. Use *Eyes On The Prize* to review the civil rights movement from Till to the Voting Rights Act.
  2. Play musical selections and discuss the efforts and attitudes of the artists.
    - a. Thelonious Monk—Chapter 6 of Monson
    - b. Charles Mingus—Chapter 5 of Monson
    - c. Jackie Robinson—Chapter 5 of Monson
  3. Students will create a short story, journal, play, or series of letters based on a jazz musician's decision to participate as a Freedom Rider, a member of the SNCC, in the march from Selma, etc. Works should include consideration of possible sources of internal and external conflict.
    - a. Possible sources of internal conflict
      - 1) Making the decision to participate will always call for some sacrifice of friends and family.
      - 2) Earnings (group jobs, record contracts)
      - 3) Hate mail

- 4) The risk of injury (either life-threatening or risking injury to lips or hands, impairing ability to perform)
- b. Possible sources of external conflict
  - 1) Musician vs. well-meaning friends, spouse, or other family members who oppose the musician's active participation
  - 2) Musician vs. members of the band or combo; facing economic loss
  - 3) Opposition from record label executives afraid of the controversy hurting sales, especially in the South
  - 4) Musician vs. police when arrest might mean loss of NYC cabaret card (necessary in order to play regularly in NYC)
  - 5) As above, except the musician stages his or her own protest (e.g., refusing to play in whites-only clubs, breaking the law in order to obtain some basic necessity, breaking the law by playing in a racially mixed band in which the white musicians are forced to "pass" as black or pretend to be the manager)
4. Pre-writing: Using a completed graphic plot chart or outline, students will identify each of the elements of their proposed story/journal/play/letters and submit to peers for editing, then to the teacher for approval. If students use the ideas and insights of a book, author, e-text, streaming audio or visual materials from a Web site, or audio or video clips, they must give credit and cite in MLA format for language arts. Failure to do so will be considered plagiarism and will reduce scores based on the degree of plagiarism.

**Resources:**

1. Writings
  - a. Tucker, Sherrie. *Swing Shift: "All-Girl" Bands of the 1940s*. Durham: Duke University Press, 2000. (See the introduction and chapter 4.)
  - b. Monson, Ingrid. *Freedom Sounds: Jazz, Civil Rights, and Africa, 1950–1967*. Oxford University Press, 2006. (This text is highly recommended and should be available in early 2006. Chapters 4 to 6 are indispensable, especially if you are not a musician.)
  - c. "American History," a poem by Michael S. Harper (see <http://www.poets.org>)
2. Films
  - a. *Eyes On The Prize*
  - b. *Jazz*, by Ken Burns
3. Recordings
  - a. Max Roach, *We Insist! Freedom Now Suite*
  - b. Nina Simone, "Mississippi Goddamn!" (Verve Jazz Masters 17)
  - c. Charles Mingus, "Original Faubus Fables" (with lyrics; see Monson)
  - d. Art Blakey, "The Freedom Rider"
  - e. Sonny Rollins, *Freedom Suite*
  - f. John Coltrane, "Alabama"

**Assessments:**

1. Teacher-prepared scoring guides for writing and discussion
2. Quizzes over events and vocabulary

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford



# **Jazz**

**and**

# **Gender**

*Understanding the role of women in the creation and spread of jazz in the United States, particularly their roles as performers, critics, and members of the audience; understanding, also, the role of gender in how we perceive and understand jazz*



# Lesson Plan One - Jazz and Gender

**Goal:** Students will examine and understand the role of women in jazz.

**Class Hours:** 5

- Objectives:**
1. Students will understand important gender issues associated with traditional methods of historical research and will understand gender bias in the ways in which history has been recorded and presented.
  2. Students will understand the importance of women in the formation, development, and evolution of jazz, America's only original art form.
  3. Students will understand the contributions made by female instrumentalists in the world of jazz.

**Vocabulary:** gender, gender issues, masculine, chauvinism, "his"tory, "womyn," derogatory slang such as "chicks" and "dolls" (words that can be used to generate controversy)

## **Introductory Activities:**

1. Present a picture of either an all-woman band or an all-male band. Have students write a response to this prompt: What's noticeable about this picture?
2. Present a picture of a woman playing a trumpet. Have students write an open-ended response to this prompt: What is controversial about this picture?
3. Present a picture of the word "womyn." Have students write a response to the following questions: Why would an organization adopt and use this particular spelling? What group would most likely use this spelling and for what purpose?

**Main Activity:** Students will complete a research project on a preapproved female instrumentalist from the world of jazz. The research project will be created and presented as a six-sided "story block" consisting of 12-inch x 12-inch squares. The teacher will supply the cubes and appropriate decorating materials. The research project will include a biographical section that presents three to five major biographical points that contribute in some way to the musical development of the subject. Students will also conduct an interview with a contemporary woman instrumentalist (most Web sites offer the ability to communicate directly with artists).

## **Some current female instrumentalists include the following:**

Sue Terry	Alto sax
Renee Rosnes	Piano
Claire Daly	Baritone sax
Ingrid Jensen	Trumpet
Virginia Mayhew	Tenor sax
Roberta Picket	Piano, B3
Maryanne McSweeney	Bass
Dr. Sherri Marcele	Drums
Janice Friedman	Piano

(There are many others; students should feel free to explore and select on their own.)

Interview Questions:

1. How did you get involved with music?
2. What factors contributed to your choice of instrument?
3. How do you feel about being a woman instrumentalist?
4. What issues do you face as a woman artist?
5. Have you ever been stereotyped?
6. What would you change about your career or about the music industry, in general?
7. What advice would you offer a young person on becoming an entry-level instrumentalist?

(Students should feel free to develop additional questions appropriate to a formal interview session.)

**Resources:**

1. Web sites
  - a. <http://newarkwww.rutgers.edu/ijs/mlw/collectionIJS.html> Institute of Jazz Studies at Rutgers University online exhibit of Mary Lou Williams
  - b. <http://www.internationalwomeninjazz.com> International Women in Jazz (NYC-based organization serving women in jazz)
2. Books
  - a. *Stormy Weather: The Music and Lives of a Century of Jazzwomen*, by Linda Dahl
  - b. *Swing Shift: "All-Girl" Bands of the 1940s*, by Sherrie Tucker
3. Film clips and recordings of such figures as Clora Bryant, Mary Lou Williams, Dolly Jones, and Viola Smith, as they represent major women jazz artists in the twentieth century

**Assessment:**

Student presentations will be graded with a rubric that offers a range of performance criteria and standards as determined by the instructor. Suggested categories include appearance and graphic appeal, quality of information presented, quality of in-class presentation, etc.

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan

## Lesson Plan Two - Jazz and Gender

- Goal:** Students will understand the issues of jazz and gender.
- Objectives:**
1. Students will understand the roles of women in jazz.
  2. Students will understand the societal contexts of gender roles in jazz.
- Vocabulary:** Students will develop a jazz vocabulary list as they conduct their research. They will list words and define them.
- Activities:** Play parts of the PBS series *Jazz* that include women. Students will take notes on what they hear and see in the segments regarding the gender roles in jazz.

### Activities

#### Differentiated:

1. Art  
Students will research and print pictures and posters of early jazz bands. Students will write detailed critiques of those pictures and posters. Ten will be required.
2. Theater  
Students will work with a partner to write and perform a duet script regarding the roles of men and women in jazz.
3. Advanced Placement English  
Students will read, analyze, and discuss excerpts from *Invisible Man*, *Their Eyes Were Watching God*, *Swing Shift*, "Powerhouse," and *Morning Glory*. Students will write an informative paper answering this question: What were the roles of men and women in jazz? Papers will include evidence from the readings.

#### Resources:

1. Excerpts from the following:
  - a. *Invisible Man*, by Ralph Ellison
  - b. *Their Eyes Were Watching God*, by Zora Neale Hurston
  - c. *Swing Shift*, by Sherrie Tucker
  - d. *Morning Glory: A Biography of Mary Lou Williams*, by Linda Dahl
  - e. "Powerhouse" by Eudora Welty
2. PBS series *Jazz*, by Ken Burns
3. Computer lab with Internet access
4. The Center for the Humanities, Washington University in St. Louis
5. African & African American Studies Program, Washington University in St. Louis
6. Web sites
  - a. <http://www.allaboutjazz.com>
  - b. <http://www.pbs.org/jazz>
  - c. <http://www.smithsonianjazz.org>
  - d. <http://www.jazzphotos.com>
  - e. <http://www.iaje.org>

- f. <http://www.music.indiana.edu/>
- g. <http://www.umkc.edu/lib/spec-col/parisoftheplains/webexhibit>
- h. <http://www.npr.org/programs/jazzprofiles>
- i. <http://www.pbs.org/jazz/time>
- j. <http://www.teachervision.com>
- k. [http://pbs.org/jazz/time/time\\_women.htm](http://pbs.org/jazz/time/time_women.htm)

**Assessments:** Teacher-created rubrics

The Terresa Fagan Group: Terresa Fagan

## **Lesson Plan Three - Gender: A Useful Category of Jazz Studies**

- Goal:** Students will understand the relationship between the social construction of gender, the coding of musical instruments, and the role of women in jazz.
- Class Hours:** 2 to 6
- Objectives:**
1. Students will discover that gender is a construction of society based on available cultural symbols.
  2. Students will understand how traditional gender roles and definitions directed the careers of female musicians in the past and continue to do so in the present.
  3. Students will assess gender roles in jazz-related film, poetry, and literature.
- Vocabulary:** gender vs. sex, symbolic, gender-coding, social institutions, social constructs, perception, narratives, “Angel Gabriel” motif, concrete, culturally available symbols, normative concepts, subjective identity, subordination, gender politics, girl/gal vs. women vs. band
- Activities:**
1. As a warm-up activity, have each student search the Internet for three to five pictures or clip-art items that represent musicians playing each of the following jazz instruments: trumpet, any saxophone (alto, tenor, baritone), trombone, guitar, drum set, bass, piano, and vocal. Other sources for pictures might be publicity stills, album covers, etc. Pool the resulting pictures, and discuss any conclusions that might be drawn from these collected representations. Topics that might be supported by this evidence (even if it is later found to be false) could include:
    - a. Some instruments tend to be played primarily by one sex.
    - b. Some instruments have a “sexual personality.”
    - c. Few women are brass instrument players.
    - d. Most men don’t play woodwind instruments.Ask the students to return to their research and to look for representations of females playing these jazz instruments. What conclusions can be derived from the pooled results of this search? What were the social constructs in the early 1900s and how did they affect early jazz musicians?
  2. Discuss the treatment of gender issues in chosen samples of film, poetry, and literature. The teacher should prepare focus questions for each piece discussed.
    - a. Example—animation questions (using *Little Red Hot Riding Hood*):
      - 1) How was Red redrawn in the cartoon?
      - 2) Why do you think she was redrawn this way?
      - 3) Why is Red’s dress red?
      - 4) What does the wolf’s reaction say about the wolf’s view of women?
      - 5) Why is Granny redrawn in a red dress?
      - 6) Do you think Granny is married or single? Why?
      - 7) How does Granny react to the wolf?
      - 8) How is jazz used in the film to reinforce gender stereotypes?
    - b. Example—poetry/prose questions:
      - 1) What images of gender are present?

- 2) Are there any symbolic images?
  - 3) How do these images influence the context?
  - 4) How is the author manipulating gender to support his theme?
  - 5) Is gender manipulated differently through a woman's voice?
3. Lead students in a discussion of the careers of several female jazz musicians (Clora Bryant, the Boswell Sisters, Coquettes All-Girl Band). Show photographs of the artists and/or play video clips. Have the students examine how these artists are represented and discuss the following:
    - a. What about these depictions is masculine (based on our earlier discussion of gender)?
    - b. What about them is feminine?
    - c. Why would these female artists be depicted in this way?
    - d. What does this tell us about the acceptance of female musicians and the way in which their work was valued?
    - e. Are the depictions of female musicians created to elicit specific reactions? (Consider poses, dress, the framing of the shot.)
    - f. Is the angle of the camera shot meant to create size, power, and subordination?
    - g. What is the target audience?
    - h. How do marketing and "packaging" affect the careers of these women?
  4. Without identifying the band, play a CD from an all-female band. Have students analyze the selection and determine how it differs from music by an all-male band. Why do you think these bands were treated as novelty bands? How did the label "all-girl band," or simply being female performers, direct the careers of female musicians?

**Resources:**

1. Audio
  - a. "Man with a Horn" from Clora Bryant. *Gal with a Horn*. Mode 106, reissued on V.S.O.P. 42 CD.
  - b. "A Woman's Place is in the Groove" from Various Artists. *Jazzwomen: Great Instrumental Gals*. Universal Saga Jazz 42.
  - c. Various Artists. *A Woman's Place is in the Groove: Women In Jazz 1923–1947*. Acrobat, ACRCO 163 UK.
  - d. Various Artists. *Jazzwomen: Great Instrumental Gals*. Universal Saga Jazz 42.
2. Video
  - a. *All-Girl Bands*. VHS. Denmark: Storyville, 2001. Sweethearts of Rhythm footage
  - b. *Music With Spice, Volume 2*. American Heritage Video Archives Musical Shorts. Coquettes footage
  - c. *International Sweethearts of Rhythm*. Directed by Greta Schiller and Andrea Weiss. New York: Jezebel Productions, 1986.
  - d. *Swing*. VHS. Directed by Oscar Micheaux. 1938. Dolly Jones footage
3. Web sites
  - a. <http://www.americanlegacy.tv/AMSpecial.asp> "Valaida Snow: Queen of the Trumpet," *American Legacy Video Collection Volume 1*
  - b. <http://newarkwww.rutgers.edu/ijs/mlw/introl.html> Mary Lou Williams footage

**Assessment:**

Have students research a female jazz performer or band and report back to the class on their research, keeping in mind the discussion of gender and how gender affected the

careers of these musicians. Have students defend their conclusions to the class. Score according to the teacher-generated, distributed rubric.

The Ella Fitzgerald Group: Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

## Lesson Plan Four - Jazz and Gender

- Goal:** Students will understand the impact of jazz on gender issues and how differences in gender affected jazz.
- Class Hours:** 5 to 10
- Objectives:**
1. Students will understand the role of women in nineteenth century American society and how those roles changed in the early part of the twentieth century.
  2. Students will understand how jazz music reflected the changing attitudes of women in America in the 1920s.
  3. Students will understand the origin of jazz in New Orleans and relate how gender issues played a role in that creation.
  4. Students will identify certain female jazz artists, their backgrounds, and the music they performed/recorded.
  5. Students will understand the impact of these women on jazz music in America.
  6. Students will understand the role of women and jazz in World War II.
- Vocabulary:** sexism, prejudice, prostitution, brothel, woman's sphere, Prohibition, Eighteenth Amendment, Nineteenth Amendment, Twenty-first Amendment, feminism, suffragette, elective franchise, Rosie the Riveter, gender coding
- Activities:**
1. Each student will choose from a list of female jazz artists and write a biographical report about the artist, her background, people with whom she performed, her struggles as a performer, a discography of her best-known songs, and her legacy.
  2. Each student will choose from a list of female jazz artists and prepare an oral presentation about the artist, her background, the people with whom she performed, the struggles she had as a performer, a discography of her best-known songs, and her legacy.
  3. Teacher will present a lecture-based activity on a number of pieces of music with pictures of the artists or bands. Students will listen to the songs and identify them with the artists or bands. This activity can be assessed with a test in which the teacher plays a song and the students identify which artist or band recorded that song.
  4. Teacher will present the history of women's rights in America, starting with the abolitionist movement, with the main focus being the struggles of the Grimke sisters, Lucretia Mott, Elizabeth Cady Stanton, and Susan B. Anthony and their efforts to gain women's suffrage in America. Teacher will also present how women's roles expanded in the World War II era, especially in the workplace and in musical groups.
  5. Teacher will present a video of a pre-jazz style of dancing and a post-jazz style of dancing. The class will compare the style and sensuality of the two styles.

**Resources:**

1. Films
  - a. Ken Burns' documentary *Jazz*
  - b. *New Orleans*, starring Billie Holiday
  - c. *Greatest Jazz Films Ever* (hosted by Mike Wallace)
  
2. Books
  - a. *Swing Shift*, by Sherrie Tucker
  - b. *American Women in Jazz*, by Sally Placksin
  - c. *Stormy Weather: The Music and Lives of a Century of Jazzwomen*, by Linda Dahl
  - d. *Madame Jazz*, by Leslie Gourse
  - e. *Autobiography*, by Billie Holiday
  - f. *Black Women in American Bands and Orchestras*, 2nd ed., by Antoinette Handy
  
3. Web sites
  - a. <http://www.internationalwomeninjazz.com/index.html>
  - b. <http://www.jazzgrrls.com/>
  
4. Artists/Bands
  - a. Ma Rainey
  - b. Bessie Smith
  - c. Billie Holiday
  - d. Etta James
  - e. Lil Hardin
  - f. Mary Lou Williams
  - g. Ada Leonard
  - h. USO Troupes

**Assessments:**

Rubrics for:

1. Multiple choice/matching tests
2. Journal reflection
3. Compare-and-contrast essay
4. Graphic organizers
5. Artist biography
6. Participation grade
7. Oral presentation
8. Class notes

The Stan Getz: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

## Lesson Plan Five - Jazz and Gender

- Goal:** Students will recognize and understand women’s participation in the creation and performance of jazz music.
- Class Hours:** 10 to 15
- Objectives:**
1. Students will recognize women as masterful jazz performers in their own right, not simply as “novelty acts.”
  2. Students will recognize the exclusion of female musicians from canonical jazz histories.
  3. Students will understand the social and cultural boundaries that shaped the presence/absence of female musicians from these histories.
  4. Students will discuss social construction of gender as it affects roles that men and women have in jazz history.
  5. Students will understand expectations of female swing musicians in terms of appearance and performance styles.
  6. Students will evaluate the prohibitive nature of American culture in terms of touring, performing, management, and recording contracts for female musicians.
- Vocabulary:** marginalization, masculine, “pink collar,” empowerment, feminine, “browning down,” gender, master narrative, “passing,” neutralization
- Activities:**
1. Teacher will play a recording by a female jazz musician or band; students will be asked who they think the artist(s) is/are, based on their current understanding of jazz history. After “taking the temperature” of the class, the teacher will explain who the musician(s) is/are and give the background of the performer(s) as well as an overview of the popularity of female jazz musicians in the 1940s.
  2. Teacher will show a clip of *Coquettes* and discuss the representation of women. Students will explore how power of musicians is shifted as well as representation of femininity.
  3. Teacher will discuss gender as a social construct as opposed to biological fact. Teacher will ask students to come up with adjectives/attributes that they consider to be masculine or feminine and write them on the board. Students will discuss what attributes are considered useful for survival, what attributes are undesirable, and whether they feel like the list “assigned” to them actually describes who they are. Teacher will apply this understanding of gender to the clip of *Coquettes* by asking the following question: How are female musicians “kept feminine” in a traditionally masculine field? (Publicity shots of female bands may also be used.)
  4. Teacher will show clips of *Some Like It Hot* to prompt discussion of how female bands were portrayed on film.

5. Teacher will show a clip from *A League of Their Own* to prompt discussion of “translating” gender expectations from music industry to sports during wartime America.
6. Students will access the PBS Web site [http://www.pbs.org/jazz/time/time\\_women.htm](http://www.pbs.org/jazz/time/time_women.htm) and try to figure out “what’s missing.” Teacher will point out that although Tucker’s online article discusses the emphasis on female vocalists as opposed to female musicians, all of the audio clips are of female vocalists. Discuss!
7. Students will examine the composition of their own school band. What instruments do boys play? What about girls? Does this hold true in popular music?
8. Students will examine popular music. How many popular bands feature female musicians as opposed to female vocalists?
9. Students will choose out of a hat the name of a female instrumentalist/band. Students will research that artist and prepare a brief biographical sketch to present to the class. The purpose lies in both the research of the musicians as well as the potential difficulty students will face in finding information.
10. Students will research media images of women from 1940s magazines and films. How do these parallel images of women in music at the time—or don’t they?

## Resources:

1. Texts
  - a. Brown, Jayna. “Babylon Girls: African American Women Performers and the Making of the Modern.” PhD diss., Yale, 2001.
  - b. Cavin, Susan. “Missing Women: On the Voodoo Trail to Jazz.” *Journal of Jazz Studies* 3, no. 1 (Fall 1975): 4-27.
  - c. Dahl, Linda. *Stormy Weather: The Music and Lives of a Century of Jazzwomen*. New York: Limelight, 2004.
  - d. Enstice, Wayne, and Janis Stockhouse, eds. *Jazzwomen: Conversations With Twenty-One Musicians*. Bloomington, IN: Indiana University Press, 2004.
  - e. Handy, D. Antoinette. *Black Women in American Bands and Orchestras*. Lanham, MD: Scarecrow Press, 1999.
  - f. Tucker, Sherrie. *Swing Shift: “All-Girl” Bands of the 1940s*. Durham, SC: Duke University Press, 2000. (See the introduction and chapters 1 and 4.)
2. Films
  - a. Film clips of female jazz performances: Clora Bryant, Dolly Jones, Mary Lou Williams, Viola Smith.
  - b. *Swing Era Sarah Vaughan*. Music Video Distribution, 2004.
  - c. *International Sweethearts of Rhythm: America’s Hottest All-Girl Band*. Jezebel Productions, 1986.
  - d. *Swing* (Oscar Micheaux, 1938) Midnight Ramble Video. Features Dolly Jones.
  - e. *A League of Their Own*
  - f. *Some Like It Hot*
3. Recordings (both are compilations)
  - a. Various Artists. *A Woman’s Place is in the Groove: Women in Jazz 1923–1947*. Acrobat, ACRCO 163 UK.

**Assessments:**

- b. Various Artists. *Jazzwomen: Great Instrumental Gals*. Universal Saga Jazz 42.
1. Teacher will grade students' biographical presentations/research based on quality of presentation and depth of research.
  2. Teacher will give students a participation grade for their engagement in class discussions.

Norah Jones  
Rechel Ferrell  
Nancy Wilson  
Ella Fitzgerald  
Sarah Vaughn  
Bessie Smith  
Lil Hardin  
Mahalia Jackson  
Mary Lou Williams

Ma Rainey  
Josephine Baker  
Katherine Dunham  
Isadora Duncan  
Lucinda Williams  
Maxine Sullivan  
Alberta Hunter  
Gloria Lynn  
Billie Holiday

Lena Horne  
Dinah Washington  
Carmen McCrae  
Nina Simone  
Abby Lincoln  
Diana Krall  
Cassandra Horn

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

## Lesson Plan Six - Jazz and Gender

- Goal:** Students will examine women's contributions to jazz.
- Class Hours:** 6 to 8
- Objectives:**
1. Students will use research methods to generate information about a woman associated with jazz.
  2. Students will demonstrate persuasive skills in a presentation.
  3. Students will evaluate information for inclusion in or exclusion from a persuasive presentation.
  4. Students will participate in a discussion about women and jazz.
- Vocabulary:** gender, feminism, masculine, feminine, sexism, fronting, flapper, membership, discrimination, Nineteenth Amendment, vocalist, instrumentalist, persuasion, etc.
- Activities:**
1. Play Clora Bryant's "Man with a Horn." Ask students who is singing and who is playing.
  2. Have students draw a picture of what they think the band would look like. Ask for volunteers to share their pictures.
  3. Tell the story of Clora Bryant (short biography from D. Antoinette Handy).
  4. In groups, have students name as many female jazz musicians as they can.
  5. Discuss with the students persuasive techniques.
  6. Tell students that they will embark on a project to remember some of these women of jazz.
  7. See handout, "Role Models for Today," (at end of lesson) for an additional activity.
- Resources:**
1. Handy, D. Antoinette. *Black Women in American Bands and Orchestras*. 2nd ed. Metuchen, NJ: Scarecrow Press, 1998.
  2. <http://www.biography.com>
  3. "Role Models for Today" handout
- Assessments:**
1. Assess student understanding of concepts by participation in class activities.
  2. Grade the student presentations based on a rubric. Suggested rubric criteria: length of presentation, organization of information, persuasive techniques, and visual aids.

## Role Models for Today

We have recently entered into a different contract with a new company called Role Models for Today to do another project involving research and oral presentations. Role Models for Today wants us to research and present persuasive speeches about individuals who are positive role models for children today.

Role Models for Today is a relatively new corporation that produces card collections for students in the elementary grades. They currently have produced card sets featuring some contemporary musicians and champions in some lesser-known sports. They are not interested in competing with these categories or some of the bigger, established companies who publish cards on famous athletes. Instead, they would like to focus on individuals who are worthy of being called role models but who are not as well known as some of the major league sports figures, contemporary musicians, or movie stars.

Our job has two major parts. First we must research the individuals we think would be best for this market and present a persuasive speech to the corporate executive on each one. The second part of our job is to develop a prototype of the card for each person we nominate for inclusion. Our prototypes will be 8½ x 11 inches, with an illustration (photograph or drawing) of the role model on one side and a biographical sketch (name, place of origin, date of birth, date of death, one thing for which they are most known, and anything else interesting about the person) on the back.

**STYLE:** Persuasive speech to our clients

**LENGTH:** Three to five minutes

**CONTENT:** Our focus will be on the women of jazz. You will find the most interesting information available to convince our clients to include your proposed role model in the card collection.

**RESEARCH REQUIRED:** At least three different sources—one book source, one Internet source, and one of your choosing (magazine, journal, another book, Web site, etc.)

**VARIABLES:** You must provide at least one visual aid (prototype). You must show your prototype, with the required information you obtained, during your presentation. You may also use any other audiovisual aids you wish to use—music, video, posters, diagrams, etc. (Please notify the “chief executive officer” if you need a VCR, overhead projector, copies of handouts, etc.)

### **Possible Choices for Presentation:**

The Thelonious Monk Group: Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal

# Jazz

and

# Film

*Understanding the role of Hollywood and independent documentary films in the creation and spread of jazz music in the United States, particularly how commercial Hollywood films made use of jazz in scoring everything from musicals to cartoons; understanding, also, how jazz was used as a subject in Hollywood films, especially films dealing with the lives of jazz musicians, and how documentary films have presented jazz as a subject*



# Lesson Plan One - Jazz in Film

**Goal:** Students will explore the use of jazz in cinema.

**Class Hours:** 6 to 10

- Objectives:**
1. Students will become familiar with the various uses of jazz music in cinema soundtracking.
  2. Students will become familiar with the various cinematic treatments of jazz as the subject or theme.

**Vocabulary:** animation, cinema, credit sequence, dramatic jazz, experimental film, film score, film noir, leitmotif, musical confusion, shorts/soundies, soundtrack

**Activities:**

1. Comparing the uses of jazz music in movie scores, students will, with teacher guidance, discuss the music scoring of animated film (e.g., Looney Tunes' *Katnip Kollege*) and the opening credit sequence of a film such as *A Streetcar Named Desire* or *The Man with the Golden Arm*. The teacher will explain the approach used in *Katnip Kollege*, which uses snippets of jazz to score the cartoon. In the film comparison, the teacher will emphasize the ideas of dramatic jazz and leitmotif.
2. Using a film guide for each film chosen (see sample at end of lesson), students will identify how the jazz score sets the mood in film noir, how jazz is used in musicals such as *A Song Is Born*, and how jazz is used in animation such as *Three Little Bops*.
3. Teacher will show *A Man Called Adam* and selected parts of *The Gig*. Teacher will lead a discussion about whether these films give a true picture of the jazz world and jazz artists. Discussion should include observations on actors playing musicians, representations of racial and morality issues, and the repercussions of discrimination in both cases. End the discussion with the following question: Is it possible to successfully capture the jazz world on film without it becoming a documentary? Who would be the best type of person to direct such a film?
4. Optional activity—Group students to form animation directors' music/effects teams. Have teams choose a cartoon, erase all sound, and dub in their own choices for music and sound effects. Scripts must be written, and of course jazz music will make up the soundtrack; therefore, the choice of cartoon is very important. Practice will be required for timing purposes. A short essay defending the music choices should accompany the finished project. Grades will be determined by a teacher-generated and distributed rubric.

**Resources:**

1. Animation
  - a. *Katnip Kollege*, Looney Tunes, 1938
  - b. *Betty Boop Collection*, Fleischer
  - c. *Three Little Bops*, Looney Tunes
  - d. *Little Red Hot Riding Hood*

2. Film
  - a. *The Pink Panther*
  - b. *Porgy and Bess*
  - c. *A Streetcar Named Desire*
  - d. *Breakfast at Tiffany's*
  - e. *A Man Called Adam*
  - f. *The Gig*
  - g. *The Man with the Golden Arm*
  - h. *Elevator to the Gallows*
  - i. *Mo' Better Blues* (for teacher's resource and reference only)
  
3. Documentary
  - a. *Sound of Jazz*, PBS
  - b. *Jazz on a Sunday*
  - c. *Let's Get Lost*
  - d. *The Cry of Jazz*
  - e. *Jammin' the Blues*
  
4. Web sites
  - a. <http://www.jazzinamerica.org/pdf/timeline4.pdf> This site includes a timeline of developments in jazz.
  - b. <http://www.thejazzpage.de/indexl.html> This page includes clips of jazz artists performing and clips from jazz films that are accessible via Real Player. It also has jazz art and images and includes midi-files.
  - c. <http://www.columbia.edu/cu/lweb/indiv/bmc/collections/jazzfilm.html> This site has great lists of jazz documentaries, concert films, and nondocumentary films.
  - d. <http://forums.allaboutjazz.com/showthread.php?t=9422> This site lists nondocumentary jazz films.

**Assessment:**

Students will research online—individually or in groups—their favorite jazz musician or composer and then write a script of an episode in that person's life. They will choose a jazz selection or excerpts of jazz tunes to be the soundtrack. Students will perform and/or read their scripts or stories with the jazz soundtrack they created. PowerPoint presentations with a soundtrack would be another possible choice for students. Grades will be determined by a teacher-generated and distributed rubric.

## Sample Viewing Guide: *Little Red Hot Riding Hood*

Use this worksheet to record notes that will help you answer the following questions about one cartoon. You will use these notes to help with a class discussion.

1. How does the cartoon's storyline begin?
2. Why does the story change?
3. What is the wolf's new character like?
4. What job does Red have in the new story?
5. How is Red's character redrawn?
6. What is the wolf's reaction when Red starts singing?
7. How does Granny's character change?
8. Why are both Red and Granny dressed in red?
9. What is the significance of the swing sequence in the cartoon?

The Ella Fitzgerald Group: Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

## Lesson Plan Two - Jazz and Film

- Goal:** Students will write an essay that discusses the ways in which the depictions of jazz and hip-hop affect mass culture through film.
- Class Hours:** 3
- Objectives:**
1. Students will understand the ways in which film affects culture.
  2. Students will understand how jazz and hip-hop have been depicted in film.
- Vocabulary:** depiction, influence, masculinity, femininity, minstrel, thug, discipline, rebellion, assimilation, self-degradation, negrophile, player
- Activities:**
1. Day One
    - a. Students will respond to the following journal question: How does the depiction of music in film affect popular culture?
    - b. Teacher will show clips from various films about jazz. Teacher will lead students in a discussion about how jazz is depicted in the films. The discussion will involve and explain half of the vocabulary words.
    - c. Students will be asked to create a web that captures ways in which jazz has shaped mass culture. Examples might include: What defines masculinity/femininity? What is a negrophile? What is a minstrel? What is a player? What is the mental construct of being cool? After the discussion, students will work in groups to create collages of newspaper and magazine articles that depict the influence of jazz on popular culture.
  2. Day Two
    - a. Teacher and students will continue the discussion of jazz and film.
    - b. Students will be asked to share their collages with the class.
    - c. Teacher will show clips from various films about hip-hop. Teacher will lead students in a discussion about how hip-hop is depicted in the films. Questions to consider might include: What are hip-hop stars rebelling against? In what ways does a thug lack or demonstrate discipline? How does mass culture reflect the self-degradation in which rappers participate? What is a player? The discussion will involve and explain the remaining half of the vocabulary words.
    - d. Students will be asked to create a comparison chart that parallels the ways in which jazz and hip-hop affect popular culture through their depictions in film.
  3. Day Three
    - a. Teacher will continue and begin to synthesize the discussion on jazz and hip-hop in film.
    - b. Students will be asked to share ideas from their comparison charts.
    - c. Students will respond to the following essay question: In what way has the depiction of jazz and hip-hop in film shaped mass culture?
- Resources:**
1. Television and DVD player
  2. Films, DVDs, or VHS tapes which contain a high element of youth-sensitive jazz or hip-hop scenes

- a. Some suggestions for jazz: *New Orleans*, *Mo' Betta Blues*, *A Man Named Adam*, *Lady Sings the Blues*
  - b. Some suggestions for hip-hop: *Juice*, *Boys in the Hood*, *Poetic Justice*, *Bringing Down the House*, *8 Mile*
3. Popular magazines (e.g., Ebony, Rolling Stone)

**Assessment:** Students will be asked to write an essay that incorporates all vocabulary words and makes at least one reference to each film viewed. The essay will be graded on a rubric scale.

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan

## Lesson Plan Three - The Uses of Jazz: Jazz in Film

- Goal:** Students will gain an understanding of how jazz musicians and jazz music are used in film as subject matter and as film scores.
- Class Hours:** 6 to 8
- Objectives:**
1. Students will analyze how jazz musicians have been portrayed in the context of their race.
  2. Students will evaluate the relationship between the institution of the Hollywood film industry and jazz music as an art form.
  3. Students will analyze how jazz music is used as a film score.
  4. Students will interpret the commonalities in how the lives of jazz musicians have been portrayed in film.
  5. Students will recognize and evaluate how racism is prevalent in the relationship between jazz musicians and their proprietors.
- Vocabulary:** film score, soundtrack, primitivism, film industry, subjugation, institutional racism, music composition, elitism
- Activities:**
1. **Hook:** Have students write down in a film journal their responses to the following prompts: Name any movie you have seen from which you specifically remember the music. How important is music to a movie when you are watching it? How does music help to tell the story in a movie?
  2. Introduce the lesson (unit) on jazz in film by presenting the uses of music in film and specifically how jazz has been used in film. Use the lesson vocabulary. This can be done in a lecture based on the resource texts.
  3. Show *Rhapsody in Black and Blue*. Have students respond to the film in their journals. Facilitate a discussion about how African Americans were portrayed in the film. Introduce the notions of primitivism, subjugation, gender, and racism.
  4. Show clips of *Swing, New Orleans*, and *A Song is Born*. Have students write a journal response that compares and contrasts the ways in which African-American musicians were portrayed and the ways in which jazz music was presented as an art form. Following the journal response, lead a class discussion emphasizing gender, race, elitism, and the film industry.
  5. Show short clips of *Young Man with a Horn*, *The Man with the Golden Arm*, *Some Like It Hot*, *Paris Blues*, *A Man Called Adam*, and *The Gig*. The list may be shortened to accommodate time constraints and/or the classroom environment. Conduct a Socratic Seminar discussing the importance of jazz to the players in each movie, racial attitudes of the players and agents, the reception of the music by critics and/or the audience, and the role of gender in terms of masculinity and femininity. Have students respond to the discussion in their journals.

6. Present the following vocabulary terms: “film score,” “soundtrack,” and “music composition.” Show clips of *Elevator to the Gallows*, *The Pink Panther*, and *The Bridges of Madison County* (with jazz music predominant in the scenes). Have students respond to the clips in their journal. Conduct a discussion emphasizing what jazz adds to or takes away from each of the scenes. Also, discuss the work of composing a film score and the difficulties of capturing the mood and intensity of certain scenes. Play soundtrack recordings of the film score, and discuss the differences and the reasons they may be different.
7. Culminating activity: Have students write an essay comparing and contrasting two of the films viewed in class. Attitudes about jazz, race, gender, and elitism must be discussed. The essay also must include what the students would change or keep the same about the situations and conditions viewed in each of the films.

**Resources:**

1. Films
  - a. *Rhapsody in Black and Blue* (1932)
  - b. *Swing* (Oscar Micheaux, 1938)
  - c. *New Orleans* (1947)
  - d. *A Song is Born* (1948)
  - e. *Young Man with A Horn* (1950)
  - f. *The Man with the Golden Arm* (1955)
  - g. *Elevator to the Gallows* (Louis Malle, 1957)—score
  - h. *Some Like It Hot* (1959)
  - i. *Paris Blues* (1961)
  - j. *The Pink Panther* (1964)—score
  - k. *A Man Called Adam* (1966)
  - l. *The Gig* (1985)
  - m. *Mo’ Better Blues* (1990)—score (for teacher reference only)
  - n. *The Bridges of Madison County* (1995)—score
2. Books
  - a. Knight, Arthur. “Jammin’ the Blues, or the Sight of Jazz, 1944.” In *Representing Jazz*, edited by Krin Gabbard. Durham, NC: Duke University Press, 1995. (See pages 11–47.)
  - b. Gabbard, Krin. *Jammin’ at the Margins*. Chicago: University of Chicago Press, 1996. (See pages 1–33, 64–100, 101–137, and 204–238.)
  - c. Gabbard, Krin. “Paris Blues: Ellington, Armstrong, and Saying It With Music.” In *Uptown Conversation: The New Jazz Studies*, edited by Robert G. O’Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004. (See pages 297–309.)

**Assessments:**

1. Journals will be collected and assessed according to a teacher-created rubric.
2. Class discussion and participation will be assessed according to a teacher-created rubric. There will also be an informal assessment of vocabulary comprehension.
3. The culminating comparison/contrast essay will be assessed according to a teacher-created rubric.

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford



# Jazz

and

# Literature

*Understanding how jazz influenced a range of writers from Ralph Ellison to Eudora Welty to the Beats and from the writers of the 1920s Harlem Renaissance to the writers of the 1960s Black Arts Movement; understanding how these writers made use of this influence in their work, either by writing about jazz explicitly or by using a style of writing that suggested jazz or a jazz sensibility; and understanding how jazz influenced American slang*



# Lesson Plan One - Jazz and Poetry

- Goal:** Students will understand how jazz has influenced poetry.
- Class Hours:** 2 to 5
- Objectives:**
1. Students will recognize the connections between jazz and poetry.
  2. Students will identify jazz-inspired poets and poetry.
- Vocabulary:** restricted freedom, mood, articulation, symbolism, rhythm, irony, metaphor, simile, slang, gig, venue, set, stop
- Activities:**
1. Begin class by having the students read and discuss poetry inspired by jazz music. Show them photos of the authors and ask questions such as the following: How do these poems seem similar to jazz music? Why might this author want to write in this style? What “restricted freedoms” does the author have by writing in this style? What type of jazz (general or specific) do you think inspired this author?
  2. Next, have the students watch a clip of the movie *Love Jones*, in which the characters are in a spoken-word café. Ask the students such questions as the following: How might the poems sound different if there were no music? How does the music enhance the feeling behind the poems? Would the poems’ meanings change if the authors wrote in traditional forms?
  3. When students finish the discussion, have them listen to clips from seven different jazz songs. While they listen to the songs, present a timeline of historical events that were occurring at the time that the songs were recorded. Ask the students to create their own poems to one of the songs. If the students need help with ideas, have them refer back to the timeline for inspiration. Have the students perform their poetry, accompanied by the music, for the class.
- Resources:**
1. Poetry examples (e.g., from *A Love Supreme*)
  2. Pictures of poets and musicians
  3. *Love Jones* (DVD or VHS)—This is an R-rated movie. You may need preapproval from the district, parents, or both.
  4. Recordings
    - a. Randy Weston, “Hi-Fly”
    - b. John Coltrane, “My Favorite Things”
    - c. John Coltrane, “Afro Blue”
    - d. Duke Ellington, “Satin Dolls”
    - e. Dave Brubeck, “Take Five”
    - f. Charlie Parker, “Ornithology”
    - g. Miles Davis, “Blue in Green”

**Assessment:** Poetry will be graded on a rubric.

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles,  
Deneice Morgan

## Lesson Plan Two - Jazz and Literature

- Goal:** Students will comprehend technical and thematic elements of jazz and jazz writing.
- Class Hours:** 2 to 3
- Objectives:**
1. Students will understand similarities and differences in major jazz writings.
  2. Students will recognize the cultural influence of jazz writings and writers.
- Vocabulary:** pulse, swing, improvisation, spiritual, color, teamwork, dramatic, rhythm, figurative language
- Activities:**
1. Using the board, have students brainstorm the elements of jazz. If they need help, suggest words from the vocabulary list. After brainstorming, pick five elements and define them for both the musical and the literary worlds.
  2. Have students read a chapter from *Invisible Man*. Students should point out elements of jazz and explain why each of those is an example for that piece of writing. This may be done as a class or on an individual basis.
  3. Divide students into groups. Give them a different piece of literature and have them find the elements of jazz, just as they did with *Invisible Man*. Tell students that they must support their arguments for why their examples use both literary and jazz elements.
  4. Next, ask a volunteer from the class to tell the story of the “Three Little Pigs.” Ask students how an author such as Ralph Ellison would “jazz up” this story. Watch the video for *Three Little Bops* and have students look for the five elements of jazz and literature that they have been studying.
  5. Have students choose a fairy tale, Mother Goose rhyme, or one of Aesop’s fables that they already know, and have them “jazz it up.” Also have them create pictures or drawings to go with the story. Their work should be presented as a children’s book.
- Resources:**
1. Copies of a variety of short stories by jazz authors (e.g., “The Screamers,” “Sonny’s Blues,” “The Blues I’m Playing,” chapters from *Invisible Man* and Juneteenth)
  2. Copy of *Three Little Bops*
- Assessment:** Map will be graded on a rubric.

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan

## Lesson Plan Three - Jazz and Ralph Ellison

- Goal:** Students will understand how Ralph Ellison uses jazz as both content and strategy in his fiction and nonfiction.
- Class Hours:** 6
- Objectives:**
1. Students will articulate the meaning of “antagonistic cooperation” and express its significance to Ellison’s work.
  2. Students will begin to appreciate the relationship between jazz and other musical genres.
  3. Students will be able to analyze and articulate the role that music (specifically, jazz and blues) plays in Ralph Ellison’s fiction and nonfiction.
- Vocabulary:** Ralph Ellison, antagonistic cooperation
- Activity:**
1. As a preparatory activity, students could compile a list of music that they “live with” on a daily basis, listing ten songs or CDs that represent the range of music to which they listen. Students could also compile, as Ellison does, a catalogue of the “music” to which they are subject, without their having chosen it (e.g., the noise of the drunk). What does their music collection or pile of tapes/CDs in the car or songs on the iPod playlist and the soundscapes in which they live every day say about them and their aspirations?
  2. Have students read the Ralph Ellison essay “Living with Music.” Direct them to pay particular attention to what Ellison means when he talks about living with music.
  3. Have students watch a scene from the movie *A Song is Born* (i.e., the scene in which Honey leads the professors in their own jam session in response to the one happening across the hall with the jazz musicians). Lead students in a discussion of the scene, with particular emphasis on the film’s representational strategies of the relationship between jazz and classical music.
  4. Return the focus to “Living With Music,” and ask students to think about the different types of music that Ellison cites in his essay.
    - a. When appropriate, note the opera singers mentioned in the essay (Bidu Sayao, Kathleen Ferrier, Lotte Lehman, etc.) and/or play examples of their performances. Begin with students’ opinions of Ellison as he portrays himself in the essay. After considering the sounds that surround Ellison as he writes, direct students toward his relationship with the singer upstairs. Draw the students’ attention to Ellison’s admission that he is “aware that I could not have withstood a similar comparison with literary artists of like caliber.” How does this admission shape the reader’s view of Ellison? How does it shape the reader’s view of Ellison’s neighbor, given her response to his music and how he uses it? How does this part of the essay relate to the scene from *A Song is Born*?
    - b. Draw students’ attention to Ellison’s conclusion that music “is a constant, reminding us of what we were and of that towards which we aspire.” Play examples of music mentioned in the piece, both classical/opera and jazz. Focus students’ listening by asking what the selected pieces tell us about who the people are who are making the music and what their aspirations are. How does hearing some of what Ellison has in

mind as he writes help a reader understand Ellison’s vision of what it means to “live with music”?

5. Have students read the Ellison short story “A Coupla Scalped Indians.” While reading, students should note places where music appears in the story by writing “m” or “music” in the margin next to each appearance.
6. Discussion: Begin with the references to music that students found in the story. Guide students to make connections and find less obvious examples of how Ellison uses music as style and strategy in his writing. In what ways does having read and discussed Ellison’s vision of “living with music” help readers understand this story and its characters? How are the characters in the story “living with music”?

**Resources:**

1. “Living with Music,” by Ralph Ellison
2. “A Coupla Scalped Indians” by Ralph Ellison  
Note: There is one sexually suggestive scene in “A Coupla Scalped Indians”; teachers could use Ellison’s “Peter Wheatstraw” section of *Invisible Man* instead. All are available in *Living With Music: Ralph Ellison’s Jazz Writings*. Edited by Robert G. O’Meally. New York: Modern Library, 2001.
3. *A Song is Born*

**Assessments:**

1. Writing  
Students will write one of the following two essays:
  - a. Using their earlier gathering of the music with which they live, and using “Living with Music” as a guide, students will write their own reflective essay that explores how they “live with music,” in Ellison’s sense of the phrase. The purpose of this essay is to encourage students to consciously explore the music with which they live, how they use it, and what that says about who they are and what their aspirations are.
  - b. Students will write a literary analysis of how the concept of “antagonistic cooperation” functions as a part of the narrator’s initiation in “A Coupla Scalped Indians” or how jazz and blues elements in the story help initiate the narrator into the adult world by providing him with a strategy for living.
2. Performance  
Students will write or provide the score for the “film adaptation” of “A Coupla Scalped Indians” or, more specifically, for the narrator’s confrontation with Aunt Mackie. If using the alternate story, students can perform the dialogue between Peter Wheatstraw and the narrator.

The Ella Fitzgerald Group: Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

## Lesson Plan Four - Jazz in Literature

- Goal:** Students will learn how jazz has influenced literature.
- Class Hours:** 2 to 4
- Objectives:**
1. Students will recognize how jazz serves as the muse and structure of Ralph Ellison's *Invisible Man*.
  2. Students will learn how jazz influences the form and serves as the content of Langston Hughes's "Jazzonia."
- Vocabulary:** muse, epic, invoke, solo, sermon, eulogy, Eve, Cleopatra, Harlem, cabaret, whirling
- Activities:**
1. After defining the term "muse" and explaining its importance in epic structure, the teacher will play the Louis Armstrong song "Black and Blue." Students will write a journal response to this question: For what reasons might Ellison have invoked Louis Armstrong as his muse?
  2. After discussing the importance of solos in jazz songs, students will work in small groups to identify places in the novel *Invisible Man* that might be seen as "solo breaks" (i.e., the sermons, the Trueblood story, the lectures, the speeches, the eulogy).
  3. In a brainstorming session before reading Hughes's poem, students will be asked to explain the importance of Eve and Cleopatra. They will then be asked to write a journal response to this question: Who is Jazzonia?
  4. After having some of the class share their responses, several students will read the poem aloud. Students will be asked to compare their conception of Jazzonia to Hughes's. In a group discussion, students will be asked to wrestle with the following questions: How is the legend of Jazzonia different or similar to the legends of Eve and Cleopatra? What is the relationship between the "jazzers" and Jazzonia? In what ways is the structure of the poem similar to the structure of a jazz song?
- Resources:**
1. *Invisible Man*, by Ralph Ellison
  2. "Black and Blue," by Louis Armstrong
  3. "Jazzonia," by Langston Hughes
- Assessment:** Short-answer quiz over key terms

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

## Lesson Plan Five - Jazz in American Literature

**Goal:** Students will understand the concepts of rhythm and mood through the intersection of jazz and literature in America.

**Class Hours:** 3 to 6

- Objectives:**
1. Students will demonstrate an understanding of rhythm.
  2. Students will begin to identify the concepts of tone (mood) in jazz music and literature responding to jazz culture.
  3. Students will become acquainted with various prose and poetic texts that respond to jazz culture.

**Vocabulary:** melody, rhythm, improvisation, tempo, mood, call and response, voice (identity), color

- Activities:**
1. After reading James Baldwin's "Sonny's Blues," have students write their own version of the newspaper article that had such a pronounced effect on the main character of the piece, Sonny's brother. What section might he have been reading? Music reviews? Police blotter? Society gossip column? Share the paragraphs with the class, and have students explain why they chose that set of events. If desired, have students create a small poster or handbill advertising Sonny's return.
  2. Play Rodgers and Hammerstein's and John Coltrane's versions of "My Favorite Things" to compare and contrast the mood/ tone of the two different versions. Discussion should focus on how specific details of each performance work together to set the tone. Select additional jazz-related poems and discuss what the poets are saying and how the elements combine to set the tone (mood).
  3. Using a Langston Hughes poem about jazz, have students assign note values to each word grouping (line, phrase, or word):
    - a. Quarter notes—one syllable
    - b. Eighth notes—two syllables
    - c. Combination rhythms for three syllables
      - 1) Eighth-two sixteenth (first syllable stressed)
      - 2) Sixteenth-eighth-sixteenth (second syllable stressed)
      - 3) Two (2) sixteenth-eighth (third syllable stressed)
    - d. Four (4) sixteenth notes (four syllables)

Have students then look at the grouping of these words in the poem and determine the meter (duple, triple, quadruple, etc.). Correlate the music meter to the rhythmic pattern and tone of the poem. If students wish to write a melody line, assign a specific tone to each type of note (i.e., every quarter note will be C or DO, eighth note E or MI, sixteenth note G or SOL). Students can then sing or play their melody jazz line.

4. Read a poem, and discuss the mood and rhythm in it. Then play two to three songs that might reflect the mood of the poem, and have different groups of students choose the song they like best and then defend their choice to the class. As a possible writing

activity, students could collaborate on a paragraph description of a poem of their choosing.

**Resources:**

1. *The Sound of Music*, Rodgers and Hammerstein (DVD/VHS/audio recording)
2. John Coltrane, “My Favorite Things” (on the CD *My Favorite Things*)
3. Poetry
  - a. “Ego Tripping,” by Nikki Giovanni
  - b. “Revolutionary Dreams,” by Nikki Giovanni
  - c. “Kidnap Poem,” by Nikki Giovanni
  - d. “We Real Cool,” by Gwendolyn Brooks
  - e. *For Colored Girls Who’ve Considered Suicide/When The Rainbow Is Enuf*, by Ntozake Shange
4. Prose
  - a. “Sonny’s Blues,” by James Baldwin
  - b. “The Screamers,” by Amiri Baraka (LeRoi Jones)
  - c. “A Coupla Scalped Indians,” by Ralph Ellison
  - d. “Powerhouse,” by Eudora Welty
  - e. “Cadillac Flambe,” by Ralph Ellison
5. Web sites
  - a. <http://www.poets.org> From the Academy of American Poets. Helpful site searches would include jazz poetry, blues poetry, Harlem Renaissance, and Langston Hughes.
  - b. <http://www.english.uiuc.edu/maps/index.htm> Modern American Poetry Poets and Syllabi. Site includes Gwendolyn Brooks, Amiri Baraka, and Langston Hughes.
  - c. [http://www.math.buffalo.edu/~sww/Snally\\_Gaster.html](http://www.math.buffalo.edu/~sww/Snally_Gaster.html) Poetry of Gwendolyn Brooks, Amiri Baraka, Nikki Giovanni, Langston Hughes, and Ntozake Shange
  - d. <http://www.bridgesweb.com/blacktheatre/shange.html> Biographical information about Ntozake Shange. Check out her choreopoem, *For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf*, from a local library.
  - e. <http://www.americanwriters.org/> Excellent C-SPAN site with lesson plans, video clips, and teaching questions on various American authors, including, but not limited to, James Baldwin and Langston Hughes
  - f. <http://www.nytimes.com/books/98/11/22/specials/welty.html> An expansive Web site on Eudora Welty, including writings, video clips, and reviews. The video clips are live readings and include a reading of “Powerhouse.”
  - g. <http://www.centerx.gseis.ucla.edu/weblio/ellison.html> A webliography of Ralph Ellison’s life and works
  - h. [http://www.pbs.org/wnet/americanmasters/database/ellison\\_r\\_homepage.html](http://www.pbs.org/wnet/americanmasters/database/ellison_r_homepage.html) An excellent site including video clips of critics discussing Ralph Ellison
  - i. [http://www.pbs.org/wnet/americanmasters/education/lesson16\\_overview.html](http://www.pbs.org/wnet/americanmasters/education/lesson16_overview.html) Lesson plans on Ralph Ellison

**Assessment:** Have students (individually or in groups) replicate activities three and four, above, on a new selection of poetry and/or prose. Students may write their defensive arguments or present them orally to the class. Grade the project using a teacher-generated and distributed rubric.

The Ella Fitzgerald Group: Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

## **Lesson Plan Six - Jazz and Poetry: Rhythm, Improvisation, and Presentation**

- Goal:** Students will understand the influence of jazz music on poetry in the past and present through reading and performance.
- Class Hours:** 3 to 5
- Objective:** Students will demonstrate their understanding of jazz poetry by analyzing music, defining jazz poetry, and writing their own jazz poetry to perform.
- Vocabulary:** cadence, improvisation, mood, color, jazz poetry, rhythm, couplets, lyricism
- Activities:**
1. On the day before the activity, ask students to bring in a copy of the lyrics to their favorite song so that the lyrics can be analyzed in class. Remind students that the lyrics should be class-appropriate (e.g., no profanity, violence, or sexually explicit lyrics).
  2. On the day of the activity, ask students to read the lyrics to their songs and write responses to selected questions. Students should be prepared to share their responses with a partner. Possible questions for consideration include the following:
    - a. Why do you like the song?
    - b. What's going on in the song?
    - c. What do you think about when you listen to the song?
    - d. Why is the song important to you?
    - e. What is the point of the song?
    - f. How does the author get the point across?
    - g. Whose voice is most prevalent in the song? Who is telling the story?
    - h. What does the person telling the story want?
    - i. What images come to mind while reading the lyrics?
  3. After students have answered the questions, invite them to share their responses with a partner.
  4. Ask for volunteers to share with the class what was most significant to them about this process.
  5. Have students read and analyze a selected Langston Hughes poem. Possible questions for analysis include the following:
    - a. What is the poem about?
    - b. What is the mood of the poem? Which words create the mood?
    - c. What is the point of the poem?
    - d. What words or passages help you to answer any of the questions above?
    - e. How are the words in the poem structured?
    - f. Does the poem have a sense of rhythm? If so, what is it?
    - g. What imagery comes to mind while reading the poem?
    - h. Do you get a sense of movement in the poem? Explain.
  6. Introduce jazz music. Use the resources listed below for background information. The third Internet source provides excellent information on jazz, in general, and the reading

provides an in-depth analysis of Langston Hughes's blues poetry. Key concepts to include are the following: improvisation, lyricism, rhythm, movement, couplets, refrain, A-A-B format, elements of suffering, joy, and humor.

7. Have students read "Tapping," by Sonia Sanchez. Explain that Sanchez is a contemporary writer who has written jazz poetry. Ask students to compare and contrast Sanchez's jazz poetry to the poem by Langston Hughes.
8. After comparing and contrasting the two poems, ask students to define jazz poetry. Definitions should be similar to "poetry reproducing the sound and feel of jazz through literary style" (<http://faculty.pittstate.edu/~knichols/jzpoem.html>). Students should also create a list of characteristics common to jazz poetry. This list will most likely include the characteristics from step six, above.
9. Play a selected piece of jazz music. Tell students to write down whatever comes to mind as they listen to the music.
10. Have students write their own piece of jazz poetry based on what they wrote during the song just played. Poems should include at least two characteristics of jazz poetry from step eight, above. Students should be prepared to hand in their poems at the end of class.
11. Have students share their poetry with a partner or in small groups, or ask for volunteers to share all or part of their work with the entire class. Lead a discussion about the poetry in relation to the song on which the poems were based.

**Resources:**

1. Background information for teacher
  - a. <http://faculty.pittstate.edu/~knichols/jzpoem.html>
  - b. <http://www.d.umn.edu/cla/faculty/tbacig/studproj/is3099/jazzcult/20sjazz/jazzpoetry.html>
  - c. <http://artsedge.kennedy-center.org/cuesheet/pdf/whatisjazz.pdf>
  - d. Chinitz, David. "Literacy and Authenticity: The Blues Poems of Langston Hughes." *Callaloo* 19.1 (Winter 1996): 177–92.
2. For students
  - a. One of Langston Hughes's blues poems from *The Collected Poems of Langston Hughes*, Arnold Rampersad, editor. (Suggested poems include "Weary Blues," "Jazzonia," and "Cabaret.")
  - b. "Tapping," by Sonia Sanchez
  - c. A selected piece of jazz music

**Assessments:**

1. Assess student understanding of concepts by participation in class brainstorming and discussion.

2. Grade the student poetry based on a rubric. Suggested rubric criteria include the following:
  - a. Includes at least two characteristics of jazz poetry
  - b. References the music played during class
  - c. Coherent writing

The Thelonious Monk Group: Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal

## Lesson Plan Seven - Jazz and Ralph Ellison

- Goal:** Students will analyze the effects of jazz on Ralph Ellison’s short story “Keep to the Rhythm” in preparation for retelling the story to selected elementary or middle school students.
- Class Hours:** 5 to 6
- Objectives:**
1. Students will demonstrate their understanding of Ralph Ellison’s “Keep to the Rhythm” by creating a historical framework to analyze the story.
  2. Students will retell the story as a performance event to younger students.
- Vocabulary:** fiction, nonfiction, retelling, griot, Juneteenth, call and response, rhythm
- Activities:**
1. Teacher will introduce “Keep to the Rhythm” by discussing the importance of rhythm in oral traditions. Teacher will make sure to introduce the call and response method at this time.
  2. Students will read aloud “Keep to the Rhythm” as a whole class.
  3. Students will fill out the story pyramid in pairs.
  4. Teacher will lead a discussion, asking the following questions: What is the lesson/ message of the story? Where do you see music in the story?
  5. Discuss the historical retelling sheet.
  6. Introduce the performance event handout. Explain to students that, in pairs, they will perform/retell “Keep to the Rhythm” to elementary or middle school students. They will use the call and response method.
  7. When retelling the stories to younger students, high school students should use music and props, such as pictures, photographs, objects, etc.
  8. Students will have two to three class periods to practice.
  9. Students will present their projects for younger students.
- Resources:**
1. “Keep to the Rhythm” from *Living With Music: Ralph Ellison’s Jazz Writings*. Edited by Robert G. O’Meally. New York: Modern Library, 2001.
  2. History frame\*
  3. Story map\*
  4. Historical retelling resource for teachers and students\*
  5. Performance event handout, “The Sounds of Jazz” (see end of lesson)
- \*Available to download at <http://www.readingquest.org>.

# **The Sounds of Jazz**

## *Oral Storytelling*

In order to build up your graduation portfolio, we are going to engage in a service-learning project by giving back to the community what we have learned.

We have partnered with one of the elementary schools to participate in a storytelling project. Just as many histories have been passed down from generation to generation through word of mouth, so we, too, want to pass on the story of jazz to a younger generation.

For our first project, we will be storytellers. Each of you will be a mentor to a younger student. You will be responsible for the verbal and visual sharing of a Ralph Ellison story with your student.

### **Required elements:**

1. Prepare one of Ralph Ellison's fiction or nonfiction selections to share from memory with your assigned student.
2. Provide at least two visual aids (pictures, photographs, objects, etc.) to accompany your performance.
3. Provide appropriate jazz music selections to play in the background while you tell your story.

The Thelonious Monk Group: Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal

# Lesson Plan Eight - The Uses of Jazz: Jazz and the Arts (Jazz and Art I)

- Goal:** Students will recognize and understand the common vocabulary and connections between jazz music, painting, and poetry.
- Class Hours:** 4 to 6
- Objectives:**
1. Students will evaluate the visual nature of jazz music.
  2. Students will interpret the work of jazz painter Romare Bearden.
  3. Students will describe the importance of silence and/or space in various art forms.
  4. Students will explain how some terms are interchangeable in analyzing diverse art forms such as music, painting, and poetry.
  5. Students will describe how the collage is a particular style in painting.
  6. Students will analyze a song, painting, or piece of poetry as a particular example of the jazz art form.
- Vocabulary:** rhythm, color, line, repetition, chiasmus, call and response, tone, point of view, space, phrasing, improvisation, tonal intervals, grounding, rest, visualization, voice/speaker
- Activities:**
1. Play the instrumental version of “Black and Blue” without mentioning the title; students should imagine colors while listening. Students will write a short poem, six to ten lines, using at least two colors. Students will read their poems to the rest of the class and post them throughout the room. Next, play the lyrical version of “Black and Blue,” and have students read aloud the prologue to *Invisible Man*. Discuss the significance of Armstrong’s words and the emotional and visual impact of the music on Ellison.
  2. Show the class *At Connie’s Inn*. Have students pay special attention to the colors. Then have students write two to three paragraphs describing the painting and explaining the symbolism of the colors. Read the following quote from Bearden: “I take a sheet of paper and just make lines while I listen to records. A kind of shorthand to pick up the rhythm and intervals.” Have students discuss what style of music (hot or sweet/fast or slow) Bearden might have been listening to when he painted the piece.
  3. Read Diedra Harris-Kelley’s article. Discuss Harris-Kelley’s vocabulary and her explanation of grounding, tonal interval, and spacing in both paintings. Pay special attention to how Bearden used these techniques to control point of view and create the image he intended. Conclude by discussing the use of chiasmus.
  4. Read the two Langston Hughes poems. Using the same vocabulary, discuss how the poems are constructed and how that construction leads to the meaning. Pay special attention to voice, point of view, tone, and interval. Consider using Meta DuEwa Jones’s article as an aid.

5. Working in pairs, students will select one of the two Hughes poems listed below or choose a poem from another source (such as *Jazz Poetry*). Students will use pictures from magazines to create a collage that expresses the meaning of the selected poem. Students should pay special attention to spacing, lines, tonal intervals, grounding, color, and other elements that Bearden also used.

**Resources:**

1. Literature
  - a. “Jazzonia” and “Harlem Night Club,” by Langston Hughes
  - b. Additional poems are available in Feinstein, Sascha. *Jazz Poetry: From the 1920s to the Present*. Westport, CT: Praeger Publishers, 1997.
  - c. *Invisible Man*, by Ralph Ellison (introduction only)
  - d. Web sites for other poems
    - 1) <http://faculty.pittstate.edu/~knichols/jzpoem.html>
    - 2) <http://faculty.pittstate.edu/~knichols/jazzage3.html>
2. Paintings
  - a. Romare Bearden’s *At Connie’s Inn and Wrapping It Up at the Lafayette*
  - b. Other paintings are available by artists such as Aaron Douglas, Jackson Pollock, and Debra Hurd. Check online sources.
  - c. See also: Campbell, Mary Schmidt. *Harlem Renaissance: Art of Black America*. New York: Harry N. Abrams, 1987.
3. Music
  - a. “Black and Blue,” by Louis Armstrong
  - b. “Lover Man,” by Billie Holiday (three different versions: 1940–1942, 1949–1952, and 1953–1956; see <http://www.emusic.com>)
  - c. “Lover Man,” by Dinah Washington
  - d. “Summertime”—versions by Coltrane, Duke Ellington, and on the *Porgy and Bess* soundtrack
4. Scholarly Works
  - a. Harris-Kelley, Diedra. “Revisiting Romare Bearden’s Art of Improvisation.” In *Uptown Conversation: The New Jazz Studies*, edited by Robert G. O’Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004.
  - b. “Part 3: Jazz Lines and Colors: The Sound I Saw.” *The Jazz Cadence of American Culture*. Edited by Robert G. O’Meally. New York: Columbia University Press, 1998.
  - c. Jones, Meta DuEwa. “Listening to What the Ear Demands: Langston Hughes and His Critics.” *Callaloo* 25, no. 4 (Fall 2002): 1145-75.

**Assessments:**

1. Vocabulary quiz
2. Scoring guide (rubric) for collage
3. Rubrics for evaluation of short assignments (poem and paragraphs); evaluations could be made by other students.
4. A formal essay that analyzes a painting, song, or poem (not one of those discussed in class): The student should use the vocabulary studied in this lesson to help get at the meaning of the painting, song, or poem. Other questions to be considered include the following: What language is the artist using? What is the artist’s purpose? How does

he/she achieve that purpose? How does the artist use the pauses (between the notes, the pictures, the words) to say something important?

5. Scoring guide/rubric

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

## Lesson Plan Nine - The Uses of Jazz: Jazz and the Arts (Jazz and Art II)

- Goal:** Students will recognize how, as an art form, jazz and blues connect African-American literature to class divisions, racial politics, and emotional experiences.
- Class Hours:** 10 to 12
- Objectives:**
1. Students will define vocabulary in the context of reading and discussion.
  2. Students will identify some cultural/historical elements in Harlem and create a “Harlem collage.”
  3. Students will evaluate the African-American experience in the military.
  4. Students will discuss what it was like to be a “Negro” in Harlem during the 1920s.
  5. Students will distinguish the emotional differences between jazz and blues selections.
  6. Students will analyze the use of language in each of the works.
  7. Students will perform a poetry reading with music accompaniment.
- Vocabulary:** weary, melancholy, syncopated, tone, croon, mood, raggy
- Activities:**
1. Divide students into study groups to research the cultural history of Harlem. Students will report their findings to class.
  2. Have students read about the African-American experience in the navy. Then show students one of the films listed below. Students should write down examples of military experiences that connect to their reading. Lead a post-film discussion.
  3. Have students read about the African-American experience in Harlem. Divide students into groups to examine specific areas of the Harlem cultural experience (e.g., music, art, literature, food, fashion, etc.). Groups will create “Harlem collages” that celebrate Harlem.
  4. Have students read “Sonny’s Blues.”
    - a. After reading, lead a class discussion to reach an understanding of the plot of the story. Play examples of jazz music relevant to the story (i.e., “Am I Blue” and “I’ve Got You Under My Skin”), focusing on the stylistic differences as they reflect the story. Students will listen for the emotional differences in the music and then, in an impromptu writing, describe those emotional differences in their own words.
    - b. After reading the Davis article, “Our Lady of Sorrows,” have students discuss whether it is possible for artists to “feel their pain.” Next, play Billie Holiday’s “Solitude,” and have students make a list of adjectives describing emotions in the song that are common to all people.
  5. Have students read “Weary Blues.”

- a. Have students identify the speaker, using the following guiding questions: What are the various connotations of the preposition “down”? How do they help us identify the speaker?
- b. Discuss the symbolism of the phrase “with his ebony hands on each ivory key,” which suggests how black musicians have taken an instrument of Western culture and produced their own music through it (cf. “The Blues I’m Playing”).
- c. Have students listen to an unaccompanied version of Langston Hughes reading “Weary Blues” and then to a reading with a Charles Mingus jazz accompaniment. In writing, students should identify the differences between the two readings. How does the music enhance the emotional content of the poem?
- d. Divide students into groups and assign a Hughes poem to each group. Students will collaborate to find contemporary music of their choice to match their poems. Groups will read their poems accompanied by the music they chose.

## Resources:

1. Literature
  - a. “Sonny’s Blues,” by James Baldwin
  - b. “Weary Blues” and other selected poetry by Langston Hughes
  - c. “The Blues I’m Playing,” by Langston Hughes (in *The Ways of White Folks*)
2. Articles
  - a. “Our Lady of Sorrows,” by Francis Davis in *The Atlantic Monthly*, November 2000
  - b. “When the Negro Was in Vogue” (see <http://faculty.pittstate.edu/~knichols/vogue.html>)
  - c. Blacks in the navy: Carl Brashear story (see <http://www.usni.org/oralhistory/B/brashear.htm>)
  - d. Cultural History of Harlem: Clubs on Lennox Avenue (see <http://www2.kenyon.edu/Depts/IPHS/Projects/swing1/history/history.htm>)
3. Films
  - a. *Men of Honor* (for teacher resource and reference only)
  - b. *A Soldier’s Story* (PG)
  - c. *Antwone Fisher* (PG-13)
4. Music/Spoken Word
  - a. “I’ve Got You Under My Skin”—Bud Powell (p), Charles Mingus (b), Max Roach (d), in *Jazz Workshop: Autobiography in Jazz*, Fantasy/OJC
  - b. “Am I Blue”—Don Ewell (p), in *Man Here Plays Fine Piano*, Fantasy/Good Time
  - c. “Weary Blues”—read by Langston Hughes, accompanied by Leonard Feather (p) and Charles Mingus (b) (see <http://www.geocities.com/xxxjorgexxx/a05.html>)
  - d. “Solitude,” by Billie Holiday

## Assessments:

1. Teacher-prepared scoring guides for group performance, individual impromptu writing, and class/small group discussion
2. Oral and written vocabulary tests
3. Scoring guide for Harlem collage
4. Impromptu essay, using discussion notes, that evaluates the African-American experience in the military; scoring guide

5. Written and class discussion about what it was like to be a “Negro” in Harlem during the 1920s (see Web article); scoring guide
6. Written essay that distinguishes the emotional differences between jazz and blues selections
7. A “T-chart” that analyzes the use of language in each of the works; scoring guide
8. Poetry-reading performance with music accompaniment; scoring guide

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

# Lesson Plan Ten - The Uses of Jazz: Jazz and the Arts (Jazz and Art III)

- Goal:** Students will recognize and understand how particular fiction authors’ writing about jazz constructs notions of humanity.
- Class Hours:** 6 to 7
- Objectives:**
1. Students will evaluate texts as cultural constructs.
  2. Students will define “humanity” as a term with historically racial connotations.
  3. Students will explain how descriptions of music may symbolize a character’s humanity (or lack thereof).
  4. Students will explain how music influences a character’s idea of his or her own humanity.
- Vocabulary:** humanity, atavism, synecdoche, Primitivism, cultural, chiasmus, savage, construct
- Activities:**
1. Have students brainstorm definitions and connotations of “humanity.” Discuss forces that affect our definition of the word (such as time period, historical context, geographic location, race, power, etc.).
  2. Present the idea of jazz as a “way in” to issues of humanity. Play Fats Waller recordings.
  3. Have students complete the reading independently, noting unfamiliar words, allusions, and names.
  4. Introduce the idea of “primitivism” to the class. As an introduction to the term, have students watch Josephine Baker in film excerpts of *Zou Zou*. Discuss how “primitivism,” “savageness,” and “humanity” are portrayed in the film.
  5. Divide students into “expert groups.” Assign a particular text to each group (some examples are listed below; other texts could also be appropriate). Groups will discuss and answer questions such as the following: How is the protagonist portrayed and described? How “human” are these descriptions? Does the description of the music—how it sounds or how it is played—reflect, reinforce, or symbolize the humanity of the protagonist? How is music influencing the character/speaker? What does this text tell us about the time in which it was written?
  6. Have students move into new groups; each new group should contain one person from each “expert group.” Group members will share and compare their conclusions about each text, adding to their notes as they listen and discuss. Students will also complete a graphic organizer that asks them to make connections and draw conclusions about how humanity is constructed by these authors.
  7. The class will listen to music by Duke Ellington’s band during its Cotton Club period of 1927 and discuss why many people at the time called it “jungle music.”

8. Class seminar: For this seminar, have students sit in a circle. As homework, they should have prepared an answer to the following question: How is humanity constructed in jazz writing? (To answer the question, students should be prompted to look specifically at issues that affect the writer, the audience, and the subject matter; these issues include time period, race, authorial intent, and music as symbolism.) Grade students based on their participation in the seminar, quality of discussion, and how well they support their ideas with texts read/heard/watched for class.

**Resources:**

1. “Powerhouse,” by Eudora Welty (short story)
2. “Trumpet Player,” “Harlem Night Club,” and “Cultural Exchange,” by Langston Hughes (poems)
3. Chapter 1 of *Invisible Man*, by Ralph Ellison
4. “Trueblood’s Song” excerpt from *Invisible Man*, by Ralph Ellison
5. Selected excerpts from *Mumbo Jumbo*, by Ishmael Reed
6. *Zou Zou*, starring Josephine Baker and directed by Marc Allégret
7. Recordings
  - a. Billie Holiday, “Strange Fruit”
  - b. Duke Ellington, “Jungle Music”
  - c. Fats Waller, “Honeysuckle Rose” and “Keeping Out of Mischief Now”

**Assessments:**

Students will be formally assessed on the following:

1. Accurate completion of textual annotations
2. Accurate completion of handouts in “expert groups”
3. Accurate completion of graphic organizer in second groups
4. Participation in each activity
5. Participation in the seminar (rubric grade)
6. Student self-assessment of seminar (on a rubric)
7. Written seminar log (recording what was discussed but that they did not have a chance to say)

The Billie Holiday Group: Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

# Lesson Plan Eleven - Jazz Influence on Other Art Forms (Jazz and Art)

- Goal:** Students will understand the influence of jazz on other art forms.
- Objectives:**
1. Students will understand the influence of jazz on writing.
  2. Students will understand the influence of jazz on visual arts.
- Vocabulary:** Students will develop a jazz vocabulary list as they conduct their research. They will list words and define them.
- Activity:** Using the PBS *Jazz* series, play the references to the Harlem Renaissance, Jackson Pollock and other visual artists, and Billie Holiday singing “Strange Fruit.” View segments from *Jazz Collection*, *Mona Lisa Smile*, and *Young Man with a Horn*.

## Activities

### Differentiated:

1. Art and Theater  
Students will research and compile in notebooks the following items:
  - a. Clothing of the Jazz Age—Include what jazz artists and patrons wore, including hairstyles, accessories, and make-up styles.
  - b. Posters, billboards, and playbills advertising jazz
  - c. Photographs of jazz
2. Advanced Placement English
  - a. Students will read the literature pieces listed below. For each selection, students will identify and discuss the three social domains (economy, government, culture). Students must support their assertions with quotes from the literature.
    - 1) “Powerhouse,” by Eudora Welty
    - 2) “Sonny’s Blues,” by James Baldwin
    - 3) *Strange Fruit*, by David Margolick
  - b. Students will also develop and perform an oral interpretation of a poetry or prose selection written by an author influenced by the jazz movement. Additionally, students will write explications of their selections.

### Resources:

1. Henri Matisse’s *Jazz Collection*, the scene from *Mona Lisa Smile* in which one of Jackson Pollock’s famous canvas paintings is being uncrated, and a clip from Dorothy Baker’s *Young Man With a Horn*
2. PBS series *Jazz*, by Ken Burns
3. Computer lab with Internet access
4. The Center for the Humanities, Washington University in St. Louis
5. African & African American Studies Program, Washington University in St. Louis
6. Web sites:
  - a. <http://www.allaboutjazz.com>

- b. <http://www.pbs.org/jazz>
- c. <http://www.smithsonianjazz.org>
- d. <http://www.jazzphotos.com>
- e. <http://www.iaje.org>
- f. <http://www.music.indiana.edu/>
- g. <http://www.umkc.edu/lib/spec-col/parisoftheplains/webexhibit>
- h. <http://www.npr.org/programs/jazzprofiles/>
- i. <http://www.ddg.com/LIS/InforDesignF96/Ismael/jazz/jzindex.html>
- j. [http://www.pbs.org/jazz/time/time\\_women.htm](http://www.pbs.org/jazz/time/time_women.htm)
- k. <http://www.teachervision.com>

**Assessments:** Teacher-created rubrics

The Terresa Fagan Group: Terresa Fagan

# Jazz

## and the

# Arts

*Understanding how jazz influenced modernist artists like Jackson Pollock and Romare Bearden and how jazz served as a major source of musical expression for a number of visual artists in the twentieth century; understanding the influence of jazz on social and artistic dance; and understanding how to listen to, and what to listen for, in jazz music*



# Lesson Plan One - Jazz in Art Culminating Project: Student Jazz/Art Performance and Explanation

## Activities:

1. Play Dizzy Gillespie's "Night in Tunisia" (or an instrumental version of "Black and Blue" or another song). Play the song several times, and then relate only basic facts about the song (so as not to influence students' creative processes).
2. Students will have one week to devise and construct an artistic rendering of the song. A student's artistic rendering may take the form of a narrative, a poem, a choreographed dance piece, a painting, or a short film.
3. If the artistic rendering will take the form of a performance (reading a complete or excerpted poem or story, performing a dance piece, or showing a film clip), that performance must run for three to five minutes.
4. After the artistic rendering is performed or shown, the student-artist will then explain the piece in three to five minutes, basing this explanation on the following questions:
  - a. What aspects of the song led you to your chosen art form?
  - b. How did the song influence the following elements of your artwork?
    - 1) structure
    - 2) color/tone
    - 3) voice
    - 4) point of view
    - 5) mood
    - 6) emotion
  - c. To what degree was improvisation used in your artwork?
  - d. To what degree is call and response used in your artwork?
  - e. What are the strengths and weaknesses of your piece?
  - f. What difficulties did you encounter while constructing your piece?
  - g. Are you satisfied with the end result?
5. Students will provide a typed version of this explanation (200 to 500 words), which will be graded.
6. During each performance and explanation, students in the audience will write feedback paragraphs based on the student-artist example questions.
7. The artistic rendering, the performance, and the explanation will be evaluated with a rubric designed by teacher-student collaboration.

## Assessments: Rubrics

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

## Lesson Plan Two - Jazz in Painting

- Goal:** Students will learn how jazz has influenced painting.
- Class Hours:** 2
- Objective:** Students will recognize and understand the presence and influence of jazz elements in the paintings of Romare Bearden.
- Vocabulary:** texture, layering, tone, pattern/interval, improvisation, rhythm, density, call and response, collaboration, collage
- Activities:**
1. As homework assigned the day before, students will read and study the first few pages (249–251) of an essay about Romare Bearden, written by his niece, Diedra Harris-Kelley. Ask students to focus on what they can learn about Bearden and his style.
  2. Discuss what was learned about Bearden and his artistic style. Inventory students' ideas on the board and enhance the discussion with additional information about Bearden. Some suggested sources are listed in the resource section.
  3. Divide students into small learning groups in order to study Bearden's paintings more closely. Give each group the same set of Bearden paintings described in the section of the Harris-Kelley essay not distributed to them the day before: *At Connie's Inn*, *Wrapping It Up at the Lafayette*, *The Block*, *Patchwork Quilt*, *The Train*, and *Piano Lesson*. As each group examines the paintings together, they will look for the presence of the following jazz elements: texture, layering, tone, pattern/interval, improvisation, rhythm, density, call and response.
  4. Students will then share their observations with the class as a whole while the teacher continues inventorying on the board the students' responses to each painting.
- Resources:**
1. <http://www.beardenfoundation.org> Romare Bearden Foundation
  2. Harris-Kelley, Diedra. "Revisiting Romare Bearden's Art." In *Uptown Conversation: The New Jazz Studies*, edited by Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin. New York: Columbia University Press, 2004. (See pages 249–255.)
  3. Tomkins, Calvin. "Profiles: Putting Something Over Something Else." In *The Jazz Cadence of American Culture*, edited by Robert G. O'Meally. New York: Columbia University Press, 1998. (See pages 224–242.)
- Assessment:**
- Give students the rest of Harris-Kelley's essay in which Harris-Kelley describes the paintings the students have just examined. Have students write a journal reflection expressing the degree to which they feel that Harris-Kelley helped them see the paintings with "new eyes" and giving their overall impression of Bearden's use of jazz as a driving force in his paintings.
- The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

## Lesson Plan Three - Jazz and Art

- Goal:** Students will create jazz-influenced artwork.
- Class Hours:** 2 to 3
- Objectives:**
1. Students will understand the way in which jazz and art have influenced each other.
  2. Students will identify the similarities and differences between the art of Romare Bearden and that of other artists.
- Activities:**
1. Begin the class by discussing with students where they can find art (e.g., museums, homes, schools, books, book and album covers). Next, ask the students what the purpose of art is (to entertain, educate, provoke thought). Give students an opportunity to talk about particular pieces of art that have moved, inspired, or influenced them.
  2. Review with students the elements of jazz from the literature lessons (see Miles Davis Group's "Jazz and Literature"). Have students look at elements in Romare Bearden's work. Discuss his use of collage to express his ideas. Ask questions such as the following: How would different print sources change the way you could express your ideas? Why do you think that Bearden used Life and Look magazines? What magazines would you use to tell your story and why? What print sources would you avoid and why?
- Resources:**
1. Pictures of Bearden's collages
  2. Any art textbook
  3. Students will provide their own collage materials.
- Assessment:** Students will create jazz collages. In their class presentations, they will answer the following questions:
1. What story is this art telling us?
  2. What sources did you use?
  3. What title did you give your art? (Perhaps the other students will give the piece a name before the artist tells what title he or she chose.)
  4. What size did you use and why?
  5. Where would you want this to be exhibited and why?
  6. What problems will others have interpreting this piece? Who will be the best/least able to understand it? Why?

The Miles Davis Group: Brian Plunkett, Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan

## Lesson Plan Four - Jazz and Art

- Goal:** Students will study the influence of jazz on art.
- Class Hours:** 6 to 8
- Objective:** Students will develop an understanding of jazz's influence on art by examining and interpreting Romare Bearden's jazz paintings and researching the history and critiques of these paintings.
- Vocabulary:** color, line, space, depth, perception, organization, expression, dimension, parallels
- Activities:**
1. As an introductory activity, divide the students into groups of three. Give each group a painting and a set of questions. As a group, the students will answer the following questions:
    - a. Do you like the painting? Why or why not?
    - b. How does the painting make you feel?
    - c. What's going on in the painting?
    - d. What is being said in the painting?
    - e. Make up a story to go along with this painting.
    - f. Based on what you know about jazz so far, of what musician or song does this painting remind you?
  2. Each group will present to the class.
  3. Give a brief lecture on the art vocabulary words. Students should take notes.
  4. Introduce the gallery lobby activity and pass out the "Art in the Lobby" sheet to students.
  5. In groups, students will research their painting. They will research the specifics behind the painting. Who was the artist? What is the title? What was happening in the artist's mind when s/he did it? When was it painted? What was the artist's inspiration for this painting?
  6. Students will write up their research to place next to the painting.
  7. Tell students that these paintings will be displayed in the lobby of a theater where a jazz play will be performed. A reception will be held before the play, and many people will look at the paintings and the accompanying descriptions.
  8. Students will continue their research and type a written report of their findings.
  9. The art gallery will be displayed in class, and a reception will be held for all school members.

- Resources:**
1. Eleven or more copies of jazz paintings—remove or cover the titles before giving to students.
  2. “Art in the Lobby” activity sheet (see end of lesson)
- Assessment:** Rubric

## Art in the Lobby

The newly renovated Plaza Theater will have its grand opening this month. The theater will open with the Broadway touring show of *Jelly's Last Jam*. The Plaza Theater has commissioned us to develop a display of jazz art for their lobby during the run of this show. Our display will be representations of Romare Bearden's work. Each student will produce a display board that includes the elements shown below. A rubric will be used to assess.

Copy of Bearden's Art Piece	Short Explanation of the Piece
Title of Piece	
Student's Reaction to the Piece	

The Thelonious Monk Group: Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal

## Lesson Plan Five - Jazz in Dance

- Goal:** Students will understand the influence of jazz on dance.
- Class Hours:** 2 to 4
- Objective:**
1. Students will recognize and understand the various styles of jazz, modern, and pop dance.
  2. Students will understand the transition of dance through the jazz era from 1920 to the present.
- Vocabulary:** choreographer, rhythm, muscle memory, jazz, flappers, jigs, lalts, minstrel, interpretive, bop, company, Katherine Dunham, Talley Beatty, Josephine Baker, Pearl Primus, Isadora Duncan, Alvin Ailey
- Activities:**
1. Using teacher-driven discussion, publications, handouts, film, and video, students will study jazz, modern, and pop dance styles and will recognize styles as they correlate to various eras in jazz from the 1920s to the present (ragtime to swing to hiphop). Examples include Charleston, shimmy, black bottom, Frisco (camel hop), tap, modern, Lindy hop, Texas Tommy, bunny hug, fox trot, shag, the twist, the bop, disco, and hiphop.
  2. Students will experience a live performance by a dance repertory company, a local school of dance, or the in-school dance squad.
  3. Students will write an essay on the history of jazz, modern, or pop dance, or they will write an essay on one famous dancer/choreographer.
- Resources:**
1. Publication: *African American Genius in Modern Dance* edited by American Dance Festival in 1993
  2. <http://www.streetswing.com/histmain/d5index.htm> StreetSwing's Dance History Archives
  3. Films
    - a. *The Jazz Singer* (1927)
    - b. *Seven Brides for Seven Brothers* (1954)
    - c. *Can Can* (1960)
    - d. *West Side Story* (1961)
    - e. *The Wiz* (1978)
    - f. *Fame* (1980)
    - g. *A Chorus Line* (1985)
    - h. *Jazz: A Film by Ken Burns* (2001)
  4. Local dance repertory company, local dance school/studio, or in-school dance squad

- Assessments:**
1. Compare-and-contrast essay on styles of dance
  2. Oral presentation

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

# Lesson Plan Six - Listening to Jazz Music Performance

**Goal:** Students will develop an understanding of jazz through listening to and critiquing various forms/styles of jazz performance.

**Class Hours:** 5 to 10

- Objectives:**
1. Students will understand the structure of music through the use of melody (tonality), rhythm (meter), harmony, texture, form, and timbre.
  2. Students will listen to various styles of music—classical, popular (rhythm and blues, rock and roll, hiphop), and jazz.
  3. Students will understand and identify the various styles of jazz—Dixieland, swing, bebop, and cool.
  4. Students will identify different elements of a live jazz performance.

**Vocabulary:** melody, rhythm, harmony, texture, timbre, jazz, break, bridge, riff, major tonality, minor tonality, chord progression, improvisation, form

- Activities:**
1. Partner with a music teacher for an audio demonstration of melody, rhythm, harmony, texture, and form.
  2. Distribute a listening guide and play examples of classical, rhythm and blues, rock and roll, hiphop, and jazz.
  3. Play samples of Dixieland, swing, bebop, and cool jazz in random order, and have students identify the various styles. Students will orally explain why they chose a specific style for a specific piece of music.
  4. Students will attend a live jazz performance at a local concert hall or attend their school's jazz band performance. Students will write a critical review of the performance.

- Resources:**
1. Media
    - a. *New York Times*
    - b. *LAJE Journal*
    - c. *DownBeat* magazine
    - d. Local newspaper music reviews
  2. Recordings of the following styles of music: classical; rhythm and blues; rock and roll; hiphop; Dixieland, swing, bebop, and cool jazz
  3. Video or audiotape on music structure: chord progressions, tonality, meter, harmony, and texture
  4. Guided listening forms
  5. Recordings

- a. Stravinsky, *The Rite of Spring*
- b. Ray Charles, "What I Say"
- c. Fats Domino, "Blueberry Hill"
- d. Miles Davis, *Kind of Blue*
- e. Duke Ellington, "Satin Doll"

- Assessments:**
1. Multiple choice/matching tests on musical terms
  2. Compare-and-contrast essay on musical styles
  3. Listening test

The Stan Getz Group: Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

# Lesson Plan Seven - Learning to Listen to Jazz

**Goal:** Students will understand how to listen to jazz.

- Objectives:**
1. Students will understand the structure of jazz.
  2. Students will understand the instrumentation of jazz.
  3. Students will understand the communication of jazz.

**Vocabulary:** Students will develop a jazz vocabulary list as they conduct their research. They will list words and define them.

- Activities:**
1. With a listening guide, students will listen to recordings of jazz and identify various characteristics of the music and performances.
  2. All students will act as disc jockeys, playing for the class five 30-second segments of jazz recordings. Required elements include the title of the selection and the lyrics (if lyrics are used).
  3. Students will create their own listening charts to account for each student's presentation and record information in a jazz notebook.

## Activities

- Differentiated:**
1. Art  
Students will complete a chart relating the elements of music to the principles and elements of art. As students listen to recordings of jazz, they will create artwork with designated colors representing designated instruments.
  2. Theater  
Students will become "instruments," producing the sounds in jazz selections. Students will split into groups and develop performances of jazz in which they are the instruments.
  3. Advanced Placement English  
As students listen to jazz, they will describe the "diction" and "tone" of the music. Students will write a poem based on one of the jazz recordings. Students will read their poems aloud.

- Resources:**
1. "Elements and Principles of Design" chart for identification and comparison to jazz recordings
  2. Listening guide at the following Web site: <http://www.uwstout.edu/faculty/pruettm/Music%20Listening%20Guide.htm>

**Assessments:** Teacher-created rubrics

The Teresa Fagan Group: Teresa Fagan

## Lesson Plan Eight - Jazz Performances

**Goal:** Students will understand a variety of jazz performances.

**Objectives:**

1. Students will understand how to develop a public performance.
2. Students will understand how to write a critique of a jazz performance.
3. Students will understand how to write a self-evaluation of their involvement in a unit of study.

**Activities:**

1. All students in Art, Theater, and Advanced Placement English will participate in the public presentation of the culminating event of the celebration of jazz.
2. All students will write a self-evaluation of their efforts put forth in the study as well as what they have learned during the study.
3. All students will write a critique of the final performances of the celebration of jazz study.

### Activities

**Differentiated:**

1. Art  
Students will display around school and town their posters created earlier in the study to advertise the public performance.
2. Theater  
Students will present performances created or found during the celebration of jazz study.
3. Advanced Placement English  
Students will perform oral presentations created or found during the celebration of jazz study.

**Resources:**

1. Camera to record performances
2. Printed programs listing the performances to be presented by the students
3. Critique sheets for students to complete in the dress rehearsal

**Assessments:** Teacher-created rubrics

The Terresa Fagan Group: Terresa Fagan

# Appendix A: Discography

Compiled by Jerome Camal  
Department of Music  
Washington University in St. Louis

## Box Sets: Anthologies

Various Artists. *Ken Burns's Jazz: The Story of American Music*. Sony/Legacy, C5K 61432: Louis Armstrong ("Stardust," "Heebie Jeebies," "Potato Head Blues," "West End Blues," "St. Louis Blues," "Ain't Misbehavin'," "Rockin' Chair," "Hello, Dolly!"); Chet Baker and Gerry Mulligan ("Walkin' Shoes"); Count Basie ("Jumpin' at the Woodside," "Sent for You Yesterday and Here You Come Today," "Lester Leaps In"); Clifford Brown and Max Roach ("I Get a Kick Out of You"); Dave Brubeck Quartet ("Take Five"); Ornette Coleman ("Chronology"); John Coltrane ("Giant Steps," "Acknowledgement" [from A Love Supreme]); Miles Davis ("Moon Dreams," "So What," "E.S.P.," "Spanish Key"); Tommy Dorsey and His Orchestra ("Well, Git It!"); Duke Ellington ("The Mooche," "East St. Louis Toodle-OO," "Black Beauty," "Mood Indigo," "It Don't Mean a Thing (If It Ain't Got That Swing)," "Echoes of Harlem," "Cotton Tail," "Take the 'A' Train," "Tourist Point of View"); Duke Ellington and John Coltrane ("In a Sentimental Mood"); Lt. Jim Europe's 369th Infantry Band ("Memphis Blues"); Stan Getz and Charlie Byrd ("Desafinado"); Dizzy Gillespie ("Salt Peanuts," "Groovin' High," "Manteca"); Benny Goodman ("King Porter Stomp," "Rose Room," "Sing, Sing, Sing (With a Swing)"); Dexter Gordon ("Tanya"); Herbie Hancock ("Rockit"); Coleman Hawkins ("Body and Soul"); Fletcher Henderson and His Orchestra ("Sugar Foot Stomp," "Hotter Than 'Ell"); Billie Holiday ("Without Your Love," "Strange Fruit," "God Bless the Child," "Solitude," "Fine and Mellow"); James P. Johnson ("Charleston"); Pete Johnson and Big Joe Turner ("Rebecca"); Jones-Smith Inc., featuring Lester Young ("Oh, Lady Be Good"); Gene Krupa and His Orchestra ("Drum Boogie"); Lincoln Center Jazz Orchestra ("Take the 'A' Train"); Jimmie Lunceford and His Orchestra ("For Dancers Only"); Wynton Marsalis ("Soon All Will Know"); Glenn Miller and His Orchestra ("In the Mood"); Charles Mingus ("Original Faubus Fables"); Modern Jazz Quartet ("Django"); Thelonious Monk ("Epistrophy," "Straight, No Chaser"); Jelly Roll Morton ("The Pearls," "Dead Man Blues"); Benny Moten's Kansas City Orchestra ("Moten Swing"); Mississippi Fred McDowell ("Soon One Mornin' (Death Come A-Creepin' in My Room)"); King Oliver and His Creole Jazz Band ("Chimes Blues"); Original Dixieland Jazz Band ("Livery Stable Blues"); Charlie Parker ("Ko-Ko," "Scrapple from the Apple," "Embraceable You," "Just Friends"); Bud Powell ("Get Happy"); Django Reinhardt ("Shine"); Sonny Rollins ("St. Thomas"); Artie Shaw and His Orchestra ("Begin the Beguine"); Horace Silver and the Jazz Messengers ("Doodlin"); Noble Sissle and His Orchestra ("Dear Old Southland"); Bessie Smith ("Back Water Blues"); MC Solaar/Ron Carter ("Un Ange en Danger"); Art Tatum ("Three Little Words"); Cecil Taylor Trio ("Rick Kick Shaw"); Frankie Trumbauer and His Orchestra, featuring Bix Beiderbecke ("Singin' the Blues," "Riverboat Shuffle"); Sarah Vaughan ("They Can't Take That Away from Me"); Grover Washington Jr. ("Mister Magic"); Ethel Waters ("I Got Rhythm"); Weather Report ("Birdland"); Chick Webb and His Orchestra ("Harlem Congo," "A-Tisket, A-Tasket" [featuring Ella Fitzgerald]); Paul Whiteman and His Orchestra ("There Ain't No Sweet Man (Worth the Salt of My Tears)"); Clarence Williams' Blue Five ("Wild Cat Blues," "Cake Walkin' Babies (from Home)"); Cassandra Wilson ("Death Letter").

Various Artists. *The Smithsonian Collection of Classic Jazz*. Smithsonian Collection of Recordings/Sony Music Special Products, A5 19477: Louis Armstrong ("Big Butter and Egg Man from the West," "Potato Head Blues," "Struttin' with Some Barbecue," "Hotter than That," "West End Blues," "Weather Bird," "Sweethearts on Parade," "I Gotta Sing the Blues"); Count Basie ("Doggin' Around," "Taxi War Dance," "Lester Leaps In"); Sidney Bechet ("Blue Horizon"); Don Byas and Slam Stewart ("I Got Rhythm"); The Chocolate Dandies, featuring Roy Eldridge and Benny Carter ("I Can't Believe That You're in Love with Me" [excerpt]); John Coltrane ("Alabama"); Ornette Coleman ("Lonely Woman," "Congeniality," "Free Jazz" [excerpt]); Tadd Dameron ("Lady Bird"); Miles Davis ("Boplicity,"

“Summertime,” “So What”); Duke Ellington (“East St. Louis Toodle-OO,” “The New East St. Louis Toodle-OO,” “Diminuendo in Blue and Crescendo in Blue,” “Ko-Ko,” “Concerto for Cootie,” “Cotton Tail,” “In a Mellotone,” “Blue Serge”); Bill Evans (“Blue in Green”); Ella Fitzgerald (“You’d Be So Nice To Come Home To”); Erroll Garner (“Fantasy on Frankie and Johnny”); Dizzy Gillespie (“I Can’t Get Started,” “Shaw ’Nuff”); Benny Goodman (“Body and Soul”); Benny Goodman, featuring Charlie Christian (“I Found a New Baby,” “Breakfast Feud” [composite]); Dexter Gordon (“Bikini”); Lionel Hampton (“When Lights Are Low”); Coleman Hawkins (“Body and Soul,” “The Man I Love”); Fletcher Henderson (“The Stampede,” “Wrappin’ It Up”); Billie Holiday (“He’s Funny That Way,” “These Foolish Things”); James P. Johnson (“Carolina Shout”); Scott Joplin (“Maple Leaf Rag”); King Oliver’s Creole Jazz Band (“Dippermouth Blues”); Gene Krupa and His Orchestra (“Rockin’ Chair”); Meade “Lux” Lewis (“Honky Tonk Train Blues”); Jimmy Lunceford and His Orchestra (“Organ Grinder’s Swing”); Charles Mingus (“Haitian Fight Song”); Modern Jazz Quartet (“Django”); Thelonious Monk (“Misterioso,” “Evidence,” “Criss-Cross,” “Bag’s Groove” [solo], “I Should Care”); Benny Moten’s Kansas City Orchestra (“Moten Swing”); Wes Montgomery (“West Coast Blues”); Jelly Roll Morton (“Maple Leaf Rag,” “Black Bottom Stomp,” “Dead Man Blues,” “Grandpa’s Spells,” “King Porter Stomp”); Red Nichols and His Five Pennies (“Dinah”); Jimmie Noone’s Apex Club Orchestra (“Four or Five Times”); Gene Norman (“Just Jazz” [featuring Red Norvo and Stan Getz], “Body and Soul” [excerpt]); Charlie Parker (“Oh, Lady Be Good,” “Embraceable You” (Take #1) [excerpt], “Embraceable You” (Take #2) [excerpt], “Klactoveedsedstene,” “Crazeology” (Take #1), “Crazeology” (Take #4), “Parker’s Mood”); Bud Powell Trio (“A Night in Tunisia”); Red Onion Jazz Babies, featuring Louis Armstrong and Sidney Bechet (“Cake Walking Babies from Home”); Horace Silver Quintet (“Moon Rays”); Bessie Smith (“St. Louis Blues,” “Lost Your Head Blues”); Art Tatum (“Willow Weep for Me,” “Too Marvelous for Words”); Cecil Taylor Unit (“Enter Evening”); Lennie Tristano Quintet (“Subconscious Lee”); Frankie Trumbauer and His Orchestra (“Singin’ the Blues,” “Riverboat Shuffle”); Sarah Vaughan (“All Alone,” “My Funny Valentine”); Fats Waller (“I Ain’t Got Nobody”); World Saxophone Quartet (“Steppin’”).

Both the Ken Burns set and the Smithsonian collections are good historical surveys of jazz recordings. While the Smithsonian set is currently out of print, *Ken Burns’s Jazz* is still available. The Smithsonian presents a more balanced program than the Ken Burns set, which emphasizes the same performers as the TV documentary. Therefore, Armstrong and Ellington are overly represented, while the selection of post-World War II works is a little thin. The Ken Burns set does present a very nice collection of historically significant recordings, some of them—like the Original Dixieland Jazz Band’s *Livery Stable Blues*—regrettably missing from the Smithsonian set. The Smithsonian, however, juxtaposes recordings of the same songs by different artists, allowing for interesting comparisons of style. At any rate, both box sets should be augmented by additional recordings in order to present a more complete overview of jazz history.

## Early Jazz Recordings

Louis Armstrong. *The Essential Louis Armstrong*. Sony/Legacy, 1C2K89280.

Various personnel and recording dates. A good two-CD compilation, encompassing Armstrong work from the *Hot Five* and *Hot Seven* recordings of the 1920s all the way to “*What a Wonderful World*” in the 1960s. Includes “Black and Blue” and “You Rascal You.”

\_\_\_\_\_. *Hot Fives and Sevens*. JSP, JSPLOUISBOX 100. Various personnel. Recorded 1925-1929.

\_\_\_\_\_. *The Complete Hot Fives and Hot Sevens Recordings*. Sony/Legacy, 1C4K63527. Various personnel. Recorded 1925-1929.

The two box sets are roughly equivalent, both offering excellent sound remastering. The JSP set is less expensive;

the Sony set offers better packaging. Both collections are available as individual CDs.

Sidney Bechet. *Ken Burns Jazz Collection*. Sony, 61441. Various personnel and recording dates.

A good overview of Bechet's output from 1923 to the 1940s. Includes tracks with Clarence Williams, the New Orleans Feet Warmers, and several others, as well as the classic "Summertime" recorded for Blue Note in 1939.

Bix Beiderbecke. *Vol. 1: Singing the Blues*. Columbia, CK45450. With Frankie Trumbauer and others. Recorded 1927-1928.

Eddie Condon. *The Classic Sessions 1928-1949*, JSP, 906. Personnel: Jimmy McPartland (c), Frank Teschemaker (cl), Bud Freeman (ts), Joe Sullivan (p), Condon (banjo), Jim Lannigan (b), Gene Krupa (dr). Recorded 1928-49.

Includes "China Boy" and "Prince of Wails."

Jelly Roll Morton. *Jelly Roll Morton 1926-1930*. JSP, JSPCD JAZZBOX903. Various personnel. Recorded 1926-1930.

No competition here — all of Jelly Roll Morton's recordings from this period have been beautifully remastered. Even better, this five-CD set costs less than \$30. Also available as individual CDs.

Various Artists. *Jazz in St. Louis: 1924-1927*. Timeless, CBC 1-036 Jazz.

### **Artists from the Swing Era**

Count Basie. *The Complete Decca Recordings*. Decca Jazz/GRP, GRD3-611. Various personnel. Recorded 1937-1939. The peak years for Basie's Old Testament Band. Features Jimmy Rushing and Lester Young. Includes "Boogie Woogie (I May Be Wrong)," "One O'Clock Jump," "Jumpin' at the Woodside," and plenty more.

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\_\_\_\_\_. *The Complete Atomic Basie*. Blue Note/Roulette, CDP 7932732. Personnel: Eddie "Lockjaw" Davis (ts), Neal Hefti (arr). Recorded October 1957. Perhaps the best-known recording by the New Testament Band. Includes "Splanky" and "Lil' Darlin'."

Duke Ellington. *The Blanton-Webster Band*. RCA/Bluebird, 5659-2-RB. Personnel: Cootie Williams; Ray Nance (tp); Rex Steward (c); "Tricky Sam" Nanton, Lawrence Brown, and Juan Tizol (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Ben Webster (ts); Billy Strayhorn and Ellington (p); Jimmy Blanton (b); Sonny Greer (dr). Recorded 1940-1942.

Three-CD set includes "Harlem Air Shaft," "Jack the Bear," "Cotton Tail," "Ko-Ko," "In a Mellotone," "Take the 'A' Train," and many more Ellington classics.

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\_\_\_\_\_. *Piano in the Foreground*. Columbia, CK87042. Personnel: Ellington (p), Jimmy Woode and Aaron Bell (b), Sam Woodyard (dr). Recorded October 1957 and March 1961.

Includes the version of "Summertime" discussed at length by Arthur Knight in *Soundtrack Available: Essays on Film and Popular Music* (Duke University Press, 2001).

Ella Fitzgerald and Louis Armstrong. *Porgy and Bess*. Verve, 8274752. Personnel: Ella Fitzgerald (voc), Louis Armstrong (tp, voc), with orchestra under the direction of Russell Garcia. Recorded August 1957.

Includes another one of the versions of “Summertime” discussed by Arthur Knight (in *Soundtrack Available: Essays on Film and Popular Music*, Duke University Press, 2001).

Benny Goodman. *Carnegie Hall Concert*. Columbia, G2K 40244. Personnel include Buck Clayton and Harry James (tp), Bobby Hackett (cl), Johnny Hodges (as), Lester Young (ts), Harry Carney (bs), Teddy Wilson and Count Basie (p), Lionel Hampton (vibes), Freddie Green (g), Walter Page (b), Gene Krupa (d). Recorded January 1938.

Coleman Hawkins. *Body and Soul*. Victor Jazz, 09026-68515-2. Various personnel. Recorded 1939–1956.

This excellent compilation includes the classic 1939 recording of “Body and Soul,” as well as another version recorded in 1956. The collection also includes four tracks with “Fats” Navarro, J.J. Johnson, and Max Roach from 1947.

Billie Holiday. *The Ultimate Collection: Deluxe Sound and Vision*. Hip-O Records, B000391800. Various personnel. Recorded 1935–1958.

Two CDs and a DVD offer the best overview of Billie Holiday’s career currently available in a single collection. While the CDs focus more heavily on the second half of holiday’s career, they do offer examples taken from her first recording date in 1935 to her last album in 1958. Included here are such classics as “God Bless the Child” and “Strange Fruit.” The DVD features interviews, some shorts taken from the film *New Orleans*, as well as her appearance on the 1957 CBS special *The Sound of Jazz*, alongside Lester Young. The package comes with liner notes by Ashley Kahn and is priced under \$40.

Lester Young. *The Complete Aladdin Recordings of Lester Young*. Blue Note, CDP 7243 8 32787 2 5. Various personnel. Recorded 1942–1947.

A great two-CD collection presenting some of Young’s best small-group recordings.

### **The Screamers: Jazz and R&B Sax**

Illinois Jacquet. *Flying Home: The Best of the Verve Years*. Verve, 21644. Various personnel and recording dates.

Big Jay McNeely. *Swingin’: Golden Classics*. Collectables, 5133. Various personnel and recording dates.

### **Women in Jazz** (List provided by Sherrie Tucker)

Clora Bryant. *Gal with a Horn*. Mode 106, reissued on V.S.O.P 42 CD.

Various Artists. *A Woman’s Place is in the Groove: Women in Jazz 1923–1947*. Acrobat, ACRCDD 163 UK.

Various Artists. *Forty Years of Women in Jazz*. Jass CD-9/10.

Various Artists. *Jazzwomen: Great Instrumental Gals*. Universal Saga Jazz 42.

Various Artists. *The Women: Classic Female Jazz Artists 1939-1952*. RCA Bluebird, 6755-2-RB.

### **Bebop**

Dizzy Gillespie. *The Complete RCA Victor Recordings*. RCA/Bluebird, 07863-66528-2. Various personnel. Recorded 1937–1949.

Thelonious Monk. *The Best of the Blue Note Years*. Blue Note, 95636. Various personnel. Recorded between October 1947 and July 1952.

A good selection of Monk's first recordings as a leader, with a great collection of early bebop players, including Art Blakey and Milt Jackson.

Charlie Parker. *Yardbird Suite: The Ultimate Charlie Parker Collection*. Rhino, 72260. Various personnel. Recorded 1945-1954.

\_\_\_\_\_, *Ken Burns Jazz Collection*. Polygram, 549084. Various personnel. Recorded 1942–1953.

You can't go wrong with any recording by Charlie "Bird" Parker. The two-CD collection for Rhino is, unfortunately, out of print but can still be purchased used. The Ken Burns compilation is more limited, even though it offers one track featuring Parker with the Jay McShann band.

Bud Powell. *Jazz Giant*. Verve, 314 543 832-2. Personnel: Bud Powell (p), Ray Brown and Curly Russell (b), Max Roach (dr).

\_\_\_\_\_. *The Amazing Bud Powell, Vol. 1*. Blue Note, CDP 7 81503 2. Personnel: Powell (p), Fats Navarro (tp), Sonny Rollins (ts), Tommy Porter and Curly Russell (b), Roy Haynes and Max Roach (d). Recorded August 1949 and May 1951.

### **Cool Jazz — West Coast**

Dave Brubeck. *Time Out*. Columbia, CK 65122. Personnel: Brubeck (p), Paul Desmond (as), Eugene Wright (b), Joe Morello (dr). Recorded 1959.

Includes "Blue Rondo a la Turk" and "Take Five."

Miles Davis. *The Complete Birth of the Cool*. Blue Note/Capitol, 94550. Personnel: Gerry Mulligan (bs), Lee Konitz (as), and Kenny Clarke (dr). Recorded 1948-1950.

Jimmy Giuffre. *Jimmy Giuffre 3*. Atlantic/WEA, 90981. Personnel: Giuffre (woodwinds), Jim Hall (g), Jim Atlas and Ralph Pena (b). Recorded December 1956. Includes "The Song Is You."

Woody Herman. *The Thundering Herds 1945-1947*. Columbia, CK 44108. Personnel: Shorty Rodgers, Pete Candoli, and Conte Candoli (tp); Flip Phillips, Stan Getz, and Zoot Sims (ts); Serge Chaloff (bs); Red Norvo (vibes); Buddy Rich (dr). Recorded 1945–47.

Most of the selections are from the First Herd, with only two tracks recorded by the Second Herd featuring the "Four Brothers" sax section. For a more complete representation of the Second Herd, look for a used copy of *Keeper of the Flame* (Blue Note/Capitol, CDP 984532-2), unfortunately out of print.

Lenny Tristano and Warne Marsh. *Intuition*. Blue Note/Capitol, CDP 7243 8 52771 2 2. Personnel for tracks one through twelve: Warne Marsh and Ted Brown (ts), Ronnie Ball (p), George Tucker (b), Jeff Morton (dr). Personnel for tracks thirteen through nineteen: Tristano (p), Lee Konitz (as), Marsh (ts), Billy Bauer

(g), Arnold Fishkin (b), Harold Granowsky and Denzil Best (dr). Recorded October 1956 (tracks one twelve) and March 1949 (tracks thirteen through nineteen).

The CD combines Warne Marsh's *Jazz of Two Cities* with Tristano's outstanding *Intuition*. The latter is a prime example of Tristano's very personal approach to bebop, with "Intuition" and "Digression" arguably the first two completely free jazz improvisations on record.

### Hard Bop and Beyond

Art Blakey. *Moanin'*. Blue Note, 95324. Personnel: Blakey (dr), Lee Morgan (tp), Benny Golson (ts), Bobby Timmons (p), Jymie Merritt (b). Recorded October 1958.

John Coltrane. *Blue Train*. Blue Note, 95326. Personnel: Coltrane (ts), Lee Morgan (tp), Curtis Fuller (tb), Kenny Drew (p), Paul Chambers (b), "Philly" Joe Jones (dr). Recorded September 1957.

\_\_\_\_\_. *My Favorite Things*. Atlantic, 1361. Personnel: John Coltrane (ss, ts), McCoy Tyner (p), Steve Davis (b), Elvin Jones (dr). Recorded October 1960. Includes the version of "Summertime" discussed by Arthur Knight.

\_\_\_\_\_. *A Love Supreme*. Impulse, GRD-155. Personnel: Coltrane (ts), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (dr). Recorded December 9, 1964.

Miles Davis. *Porgy and Bess*. Columbia, CK 40647. Personnel: Davis (tp) with orchestra conducted by Gil Evans. Recorded 1958. Yet another version of "Summertime." Arrangements by Gil Evans.

\_\_\_\_\_. *Kind of Blue*. Columbia, CK 64935. Personnel: Davis (tp), Cannonball Adderley (as), Coltrane (ts), Bill Evans and Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dr). Recorded March and April 1959.

Includes "So What," "Freddie Freeloader," "Blue in Green," "All Blues," and "Flamenco Sketches."

\_\_\_\_\_. *Highlights from the Plugged Nickel*. Columbia, CK 67377. Personnel: Davis (tp), Wayne Shorter (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (dr). Recorded December 1965.

Pushing the envelope: Perhaps more than the studio recordings from the same period, these few selections give a good idea of the extraordinary level of creative interaction among the members of Davis's band.

Bill Evans. *Sunday at the Village Vanguard*. Riverside, RCD-9376-2. Personnel: Evans (p), Scott LaFaro (b), Paul Motian (dr). Recorded June 25, 1961.

Charles Mingus. *Mingus Ah Um*. Columbia, CK 40648. Personnel: Mingus (b), John Handy (as, ts, cl), Booker Ervin (ts), Shafi Hadi (as, ts), Jimmy Knepper and Willie Dennis (tb), Horace Parlan (p), Dannie Richmond (dr). Recorded May 1959.

Includes the instrumental version of "Fables of Faubus."

\_\_\_\_\_. *Charles Mingus Presents Charles Mingus*. Candid, CCD 79005. Personnel: Mingus (b), Ted Curson (tp), Eric Dolphy (as, bcl), Dannie Richmond (dr). Recorded October 20, 1960.

Includes "Original Faubus Fables," complete with lyrics.

Thelonious Monk. *Monk's Music*. Riverside, OJCCD-084-2. Personnel: Monk (p), Ray Copeland (tp), Gigi Gryce (as), Coleman Hawkins and John Coltrane (ts), Wilbur

Ware (b), Art Blakey (dr). Recorded June 26, 1957. Includes “Abide with Me” and Hawkins playing “Ruby My Dear.”

\_\_\_\_\_. *Thelonious Monk with John Coltrane*. Riverside, OJCCD-039-2. Personnel: Monk (p), Ray Copeland (tp), Gigi Gryce (as), Coleman Hawkins and John Coltrane (ts), Wilbur Ware (b), Art Blakey and Shadow Wilson (dr). Recorded 1957.  
Includes John Coltrane’s reading of “Ruby My Dear.”

Sonny Rollins. *Saxophone Colossus*. Prestige, PRCD-7079-2. Personnel: Rollins (ts), Tommy Flanagan (p), Doug Watkins (b), Max Roach (dr). Recorded June 22, 1956.  
Includes “St. Thomas” and “Blue Seven” among others.

### **Avant-Garde**

Art Ensemble of Chicago. *Urban Bushmen*. ECM, 1211/1212. Personnel: Lester Bowie (tp), Roscoe Mitchell and Joseph Jarman (woodwinds, perc), Malachi Favors (b, perc), Famoudou Don Moye (dr). Recorded May 1980.

The most famous group to come out of the Association for the Advancement of Creative Musicians (AACM) in Chicago.

Ornette Coleman. *The Shape of Jazz to Come*. Atlantic, SD 1317. Personnel: Coleman (as), Don Cherry (tp), Charlie Haden (b), Billy Higgins (dr). Recorded May 22, 1959.

John Coltrane. *Ascension*. Impulse, 314 543 413-2. Personnel: Coltrane, Pharaoh Sanders, and Archie Shepp (ts); John Tchicai and Marion Brown (as); Freddie Hubbard and Dewey Johnson (tp); McCoy Tyner (p); Art Davis and Jimmy Garrison (b); Elvin Jones (dr). Recorded June 28, 1965.

Eric Dolphy. *Out to Lunch!* Blue Note, 7243 4 98793 2 4. Personnel: Dolphy (fl, as, bcl), Freddie Hubbard (tp), Bobby Hutcherson (vibes), Richard Davis (b), Tony Williams (dr).  
Recorded February 25, 1964.

Cecil Taylor. *The World of Cecil Taylor*. Candid, CCD 79006. Personnel: Taylor (p), Archie Shepp (ts), Buell Neidlinger (b), Dennis Charles (dr). Recorded October 1960.

### **Fusion**

Chick Corea and Return to Forever. *Light as a Feather*. Polydor, 827148-2. Personnel: Corea (Fender Rhodes), Joe Farrell (fl, ts), Stanley Clarke (b), Airto Moreira (dr, perc), Flora Purim (voc). Recorded October 1972.

Miles Davis. *Bitches Brew*. Columbia, G2K 40577. Personnel: Davis (tp); Wayne Shorter (ss); Benny Maupin (bcl); Joe Zawinul and Chick Corea (keyboards); Larry Young (org); John McLaughlin (g); Harvey Brooks and Dave Holland (b); Charles Alias, Jack DeJohnette, and Lenny White (dr); Jim Riley (perc). Recorded August 1969.

Weather Report. *I Sing the Body Electric*. Columbia, CK 46107. Personnel: Wayne Shorter (ss, ts) and Joe Zawinul (keyboards). Recorded 1971–1972.

### **Contemporary Jazz**

While history has not yet sorted out which are the most important recordings to come out of the last ten or twenty years, the following artists are worth mentioning:

Gerri Allen (p)  
Terence Blanchard (tp)  
Steve Coleman (as)  
Kenny Garrett (as)  
Roy Hargrove (tp)  
Dave Holland (b)  
Joe Lovano (ts, ss, bcl)  
Branford Marsalis (ss, as, ts)  
Wynton Marsalis (tp)  
Brad Meldhau (p)  
Pat Metheny (g)  
Jason Moran (p)  
Nicholas Payton (tp)  
Joshua Redman (ts, ss, as)  
John Scofield (g)  
Cassandra Wilson (voc)  
John Zorn (as)

## Jazz and Hiphop

Buckshot Le Fonque (aka Branford Marsalis). *Buckshot Le Fonque*. Columbia, 476532. Personnel: Marsalis (ss, as, ts, drum programing); Roy Hargrove (tp); Matt Finders and Delfayo Marsalis (tb); David Barry, Kevin Eubanks, Ray Fuller, and Nils Lofgren (g); Kenny Kirkland (p); Robert Hurst and Darryl Jones (b); DJ Premier (drum programming, scratches); Jeff “Tain” Watts (dr); Mino Cinelu (perc); Maya Angelou, Frank McComb, and Blackheart (voc). Recorded 1994.

Branford Marsalis and his pack of young lions are found improvising over scratches and drum machine beats. DJ Premier mixes samples taken from John Coltrane, Ruben Blades, Fela Anikulapo Kuti, Bela Fleck, and James Brown. Bluesman Albert Collins and poet Maya Angelou both make guest appearances. This album surveys all of the influences on contemporary black music and ends up being one of the most successful blends of jazz and hiphop.

Russell Gunn. *Ethnomusicology, Vol. 3*. Justin Time Records, JUST 189-2. Personnel: Gunn and Duane Eubanks (tp), Antoine Drye (flhn, tp), Vincent Chancey (fr hn), Dorian Perriot (tba), Gregory Tardy (bcl), Oliver Lake (as), Kebbi Williams (ts), Stefon Harris (vibes), Carl Burnett (g), Nick Rolfe (kb), Mark Cary (p), James Hurt (synth), Carlos Henderson (b), Dana Murray and Rocky Bryant (dr), Kahlil Kwame Bell (perc), DJ Neil Armstrong (turntables), Dave Darlington (neve, pro tools), Gunn Fu and Jody Merriday (voc). Unknown recording date, circa 2003.

A more recent effort in the same vein as Buckshot LeFonque’s and equally successful, if not more so. The album includes an updated version of “Strange Fruit.” **Warning:** There is a “Parental Advisory: Explicit Lyrics” label on the cover of this recording. I haven’t heard the whole thing, so I don’t know if the warning is warranted or not.

Guru. *Jazzmatazz, Vol. 1*. Capitol, 21998. Personnel: Guru, MC Solaar, N’Dea Davenport, and Carleen Anderson (voc); Donald Byrd (tp); Roy Ayers (vibes); Courtney Pine (sax); Ronnie Jordan (g); Lonnie Liston Smith (org). Recorded 1993.

Young lions and older statesmen both guest-star on this interesting fusion CD. This is not Guru’s best rapping, but it is better than what the Us3 crew has to offer.

Us3. *Hand on the Torch*. Blue Note, CDP 0777 7 80883 2 5. Personnel: Mel Simpson (keyboards, programming); Geoff Wilkinson (samples, programming, scratches); Rahsaan, Kobie Powell, Tukka Yoot, and Marie Harper (voc); Gerard Presencer (tp); Dennis Rollins (tb); Mike Smith (ts); Ed Jones and Steve Williamson (ss, ts); Tony Remy (g); Matt Cooper (p). Recorded 1993.

This is the album that launched the acid jazz craze (if you can call it that). The band had access to Blue Note recordings and sampled them creatively. Unfortunately, the rapping is terribly boring.



## **Appendix B: Group Participants**

**The Miles Davis Group:** Maura Donnelly, Stephen Driskell, Callie Fry, Gwendolyn Jiles, Deneice Morgan, Brian Plunkett

**The Terresa Fagan Group:** Terresa Fagan

**The Ella Fitzgerald Group:** Drew Devore, Kaye Harrelson, Dana Hoffmann, Steve Missey, Loren Preuss, Kemara Skinner

**The Stan Getz Group:** Chrisena Brown, Kevin Comtois, Francis Janosco, Mark Kranz, Rikki Santer

**The Billie Holiday Group:** Blase Boettcher, Deb Carroll, Chris Gilde, Julie Parham, Fred Steele, Jeff Tedford

**The Thelonious Monk Group:** Chalida Anusasananan, Patricia Banks-Slaughter, Stephen Lindberg, Kendra Parks, Rex Wiesenthal



## Appendix C: About the Participants

**Chalida Anusasananan** teaches English and Journalism at Thurgood Marshall Academic High School in San Francisco, California.

**Patricia Banks-Slaughter** teaches Contemporary Issues and American Historical Development at Beaumont High School in St. Louis, Missouri.

**Blase Boettcher** teaches American Literature, African-American Literature, and Journalism at Cardinal Ritter College Preparatory High School in St. Louis, Missouri.

**Chrisena Brown** teaches Beginning Instruments, Band, and Multicultural Music at Soldan International Studies High School in St. Louis, Missouri.

**Deb Carroll** teaches Advanced Placement English, Women in Literature, and Contemporary Fiction at Kent Place School in Summit, New Jersey.

**Kevin Comtois** teaches Honors World History, Advanced Placement United States History, and Social & Political History of American Music at Central Catholic High School in Lawrence, Massachusetts.

**Drew Devore** teaches American History and Civics at Episcopal School of Acadiana in Cade, Louisiana.

**Maura Donnelly** teaches World History/Geography, American Government, and American History at the High School of Economics and Finance in New York City.

**Stephen Driskell** teaches Jazz Band and brass instrumental classes at Central Visual and Performing Arts High School in St. Louis, Missouri.

**Terresa Fagan** teaches English, Theater, and Art at Refugio High School in Refugio, Texas.

**Callie Fry** teaches American History & Literature and Current World Issues at Sumner High School in Sumner, Washington.

**Chris Gilde** teaches Creative Writing, English, and Jazz History at Seaside High School in Seaside, Oregon.

**Kaye Harrelson** formerly taught Beginning Band and General Music at Ames Visual and Performing Arts Elementary School in St. Louis, Missouri. She now serves as Music Supervisor for Saint Louis Public Schools.

**Dana Hoffmann** teaches Early American Literature, Composition, and the Culture of Race & Space at Hyman Brand Hebrew Academy in Overland Park, Kansas.

**Francis Janosco** teaches American Literature and Advanced Journalism at Darien High School in Darien, Connecticut.

**Gwendolyn Jiles** teaches American Literature and English at Sumner High School in St. Louis, Missouri.

**Mark Kranz** teaches American History, World Geography, and Pre-Algebra at Immanuel Lutheran High School in Eau Claire, Wisconsin.

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