

Global Independent Study Project (GLISP) | Application

Welcome to the Global Independent Study Project proposal process! A GLISP is a student-designed independent study course taken while abroad. GLISPs are an opportunity to explore a particular topic that you have no prior knowledge about, or one in which you are already somewhat familiar and thus wish to engage in a more in-depth study. GLISPs take advantage of overseas, site-specific resources — individual people, communities, cultural, academic, or historic institutions.

Like other Brown courses, GLISPs are for a full course credit, and thus GLISP syllabi must reflect 180 hours of effort. This being said, GLISP courses are unique in their design because they incorporate experiential learning in some way. Also, the GLISP proposal allows for some flexibility in terms of learning about the resources available on site upon arrival and during the first few weeks.

Before you begin, the following is mandatory:

- Schedule an appointment with the GLISP student coordinator, (Jennifer Osborne, 2019-20 academic year). Come with an idea or a very basic outline of your course. This will boost your chances of creating a successful application. Have a look through some past GLISP proposals available on the OIP website. To schedule an appointment, email jennifer_osborne@brown.edu.
- Applications without a coordinator meeting will not be considered.
- Read the [GLISP Student FAQs](#) on the OIP website.

Writing competency statement. Every GLISP proposal is expected to meet College guidelines for writing competency. The GLISP Screening Committee will not consider proposals that fall below baseline standards for written communication.

Application Instructions. There are **five** sections in this application that are designed to help you think comprehensively about your GLISP. Some sections contain placeholder text *<in angular brackets like this>*. Please delete/replace this text as you go along.

Submission Instructions.

Please send your application as a Word document to oip@brown.edu and to the 2019-20 GLISP peer coordinator jennifer_osborne@brown.edu. Title your document Title_Semester/Year. For *example*: Indian Higher Education_Fall 2018.

Your submission should include a) your application; b) your Faculty Sponsor Statement(s), signed and scanned as a PDF file, and c) supplemental material, if needed.

Academic Support

Brown University is committed to full inclusion of all students. If you have a disability or other conditions that might require accommodations or modification of any of these course procedures, please contact [Student and Employee Accessibility Services](#) at 401-863-9588 or SEAS@brown.edu.

Submission Deadlines for Spring 2020

- **November 1:** Early Submission Deadline. Early submissions are highly encouraged to allow students time to revise proposals if needed before being reviewed by the GLISP committee.
- **November 8:** Final Submission Deadline. All proposals must be received by 5 p.m.

PROJECT DESCRIPTION

I. What

Please explain your course by addressing the following (500 words max):

- First paragraph:
 - What is the purpose of your course?
 - What are your guiding questions?
 - What are the learning goals of your course?
- Second paragraph:
 - What is the scholarly context of your course (how is it studied elsewhere) and how will you contribute to this field of study? Keep in mind that a GLISP can explore a topic at the introductory level, or at a more advanced level of knowledge.
 - What themes or topics will you examine, and how will you do so week to week?
- Third paragraph:
 - What is the structure of your course (hours, assignments, midterm/ final, etc.)?
- **If your course does not follow a traditional format, be sure to include any additional information in your description that will help the committee evaluate the proposal.**

Proposals that emphasize creative self-expression in one form or another must make clearly evident the intellectual purposes to be served and indicate on the part of the student an awareness of other work that has been or is being done in the area.

- **Proposals involving creative or performing arts:** In the case of a GLISP in the creative or performing arts, it is an expectation that the endeavor will be substantiated by a formal academic structure. As for any other type of proposal for independent study, a week-by-week syllabus and bibliography are expected.

In the upcoming semester of spring 2020, I plan to study abroad in Paris, France through the Brown in France program. To me, this experience provides an opportunity to step back a bit from the world of CS at Brown and pursue interests of mine in a location that's completely new and exciting. At the university that I will be studying at, courses I will take will mostly be in the philosophy or sociology departments. Through my GLISP, though, I want to continue exploring French history and jazz. I've had the opportunity to study French in high school and at Brown, but jazz has largely been an extracurricular pursuit. I see this GLISP as a great opportunity to deepen my understanding and knowledge of jazz in general, to learn about its historical influence in the context of another culture, and to explore the modern history of France through the lens of music. Consequently, I aim to improve my skills as a jazz musician, gain a solid understanding of the modern history of both France and a branch of jazz, and discover new kinds of music by researching influential jazz musicians. The core questions addressed through my GLISP revolve around these aims: How has jazz had significant influence during its existence in France and Europe at large? Who were the most revered and influential musicians during this time? What was their music like, and how has it impacted contemporary jazz? Why is jazz, a genre originating in black communities in New Orleans, so significant in France in the first place? And how is it different from other types of jazz around the world?

I will be entering this area of research with beginner-to-intermediate experience. As such, my overarching goal will be to compile a general history of French jazz that would be accessible to the average person. The main topics of my GLISP will include: Origins of Jazz in France; Les Années Folles ("the crazy years"); How Race and Culture Influenced French Jazz; French Jazz in WWII; The Frenchification of American Jazz; Influential Musicians and Locations; and Contemporary French Jazz.

My GLISP will be structured in a "topic per week" fashion. Throughout the semester, each week will explore a different significant area of the history of French jazz in a chronological order until the ninth

week. From then on, the course will focus on various historically significant musicians and locations and the current state of jazz in France. Assignments will take the form of readings (articles, excerpts from texts, biographies, etc.), journals (visiting historically significant locations, listening to recordings, going to jazz clubs), and interviews with musicians. The midterm will be a paper detailing the history of French jazz from its inception in WWI to the end of WWII. The final will be a paper building off the midterm, giving an overall view of French jazz from WWI to present day.

II. Why

Provide a rationale for the proposed GLISP (350 words max)

First paragraph:

- Describe the ways in which this project helps you to meet your educational purposes at Brown.
- Why does your GLISP subject matter to the world?
- Why is this GLISP subject matter important to you?
- Why did you choose to do a GLISP where you are going to study? What specific resources does the host country offer to your project that makes it necessary to do that project there and necessary to your Brown experience?

Second paragraph (if applicable):

- Your GLISP must not duplicate regular course offerings. If your project appears similar to a regular Brown course, please explain how it differs substantively from that course.

One of my favorite things about Brown is the encouragement to take part in interdisciplinary study. I am concentrating in computer science, and I absolutely love it. However, I of course want to explore other interests of mine as well. At Brown, I've been able to continue my education in French from inside the classroom, and improve as a musician from outside. Through my GLISP, though, I will not only be able to learn about both jazz and French formally, but I will also be able to study them in a way I never could at Brown. I will have the ability to learn about the intersection of two of my passions in the most relevant place in the world, and be able to interact with French musicians, visit historical locations, and experience what French jazz is today.

French jazz, like jazz in general, represents an evolution of a genre of music over a great period of time, taking influence from all areas of life. By tracing the history of French jazz, we get an understanding of the history of the people and events that influenced it. This, along with the fact that it is a beautiful genre that deserves to be documented, makes its history invaluable.

III. How

A. **Syllabus** *Provide a detailed course syllabus.*

Please provide a detailed breakdown of your course by addressing the following/week; see the Sheridan Center's [guide for creating a syllabus](#).

In particular, explain how the course will be enhanced by tapping into local in-country resources that would clearly be unavailable in Providence. These might include local archives, museums and historical sites; research organizations and recognized in-country experts in given disciplines; and/or hands-on participation in local cultural events (i.e., theater, arts, and music), interaction with local government, business and industry leaders, and access to non-governmental organizations.

- Week # (at least 14 weeks): Title // Date // Total Hours // Assignments

- Look at a real calendar and the schedule for your study abroad program! Account for holidays and breaks
- Include midterm and final projects preparation weeks and due date weeks
- Short explanation of what will be learned that week
- Guiding questions and topics that will frame the discussion for that week
- Required readings and other learning materials (films, music, podcasts, projects, etc)
 - Include page numbers (or equivalent) and a short annotation of its relevance
 - [Each week must have 100-150 pages of reading (roughly 10 hours), or a comparable amount of engagement with visual media, scientific journal articles, or other academic or creative/artistic material]
 - For example, for a math-based GLISP or creative music GLISP, explain how the assigned work is comparable to other classes covering a similar topic.

Please note the number of total hours of effort per week.

Note: All Brown full-credit courses (including the GLISP) must demonstrate a **minimum of 180 hours of effort for the semester.**

Week 1: WWI and The Inception of French Jazz [1/27 – 2/2]

Key Questions: How did jazz, a musical genre originating in black communities in New Orleans, find a place in France?

Description: In the first week of this course, I will address what jazz actually is and its origins, how and why the genre became popular in France, and broader implications of its popularity. I will tackle these topics through readings documenting the American origins of jazz and the process by which it was introduced to France.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week's readings with the *Key Question* as motivation.

Readings (8 hours): 111 pages

- Review: Beyond Le Boeuf: Interdisciplinary Rereadings of Jazz in France (pg. 137-153)
 - Fry, Andy. "Beyond Le Boeuf: Interdisciplinary Rereadings of Jazz in France." *Journal of the Royal Musical Association*, vol. 128, no. 1, 2003, pp. 137–153. JSTOR, www.jstor.org/stable/3557468.
 - A brief review of a text considering the history of jazz in France through multiple perspectives.
- Jazz at Home (pg. 22-35)
 - Asukile, Thabiti. "J.A. Rogers' 'Jazz at Home': Afro-American Jazz in Paris During the Jazz Age." *The Black Scholar*, vol. 40, no. 3, 2010, pp. 22–35. JSTOR, www.jstor.org/stable/41163931.
 - Considers the interesting role of Afro-American culture in the introduction of jazz in France.
- After Django : Making Jazz in Postwar France (pg. 1-19)
 - "Histories of Jazz in France." *After Django: Making Jazz in Postwar France*, by Tom Perchard, University of Michigan Press, ANN ARBOR, 2015, pp. 1–19. JSTOR, www.jstor.org/stable/10.3998/mpub.5838566.4.
 - A brief account of the history of jazz in France.
- On the Instrumental Origins of Jazz (pg. 305-316)
 - Roth, Russell. "On the Instrumental Origins of Jazz." *American Quarterly*, vol. 4, no. 4, 1952, pp. 305–316. JSTOR, www.jstor.org/stable/3031415.
 - Looks at how jazz came about as a form of expression and what instruments were mainly used in early jazz tunes.
- The Music That Is in One's Soul: On the Sacred Origins of Jazz and the Blues (pg. 73-88)
 - Stuckey, Sterling. "The Music That Is in One's Soul: On the Sacred Origins of Jazz and the Blues." *Lenox Avenue: A Journal of Interarts Inquiry*, vol. 1, 1995, pp. 73–88. JSTOR, www.jstor.org/stable/4177046.
 - Considers the role of African American culture in the rise of jazz.
- The Nineteenth-Century Origins of Jazz (pg. 151-174)

- Gushee, Lawrence. “The Nineteenth-Century Origins of Jazz.” *Black Music Research Journal*, vol. 22, 2002, pp. 151–174. JSTOR, www.jstor.org/stable/1519947.
- Looks at how jazz came to exist by analyzing its roots in 19th century music.
- From Quadrille to Stomp: The Creole Origins of Jazz (pg. 21-38)
 - Fiehrer, Thomas. “From Quadrille to Stomp: The Creole Origins of Jazz.” *Popular Music*, vol. 10, no. 1, 1991, pp. 21–38. JSTOR, www.jstor.org/stable/853007.
 - Considers how people of mixed race contributed to jazz with styles from different cultures.

Week 2: Les Années Folles [2/3 – 2/9]

Key Questions: What is this time period, what came out of it, and how did it relate to the rest of the world?

Description: This week, I will research the time period in France known as “Les Années Folles”, or “the crazy years”, and what effect it had on the newly introduced genre of jazz. This time period shared many characteristics with the American “Roaring ‘20s”, and to address these similarities I will also consider how this time period was related to the rest of the world, specifically America and Germany. Overall, I will aim to understand what the time period was, why it happened, and what influence it had on French culture.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours): 106 pages + 2 pages of French

- **FRENCH** - Les Années Folles, 1918-1939: Le Triomphe de l’Art Moderne (pg. 178-179)
 - Lévêque, Jean Jacques. Les années folles, 1918-1939: le triomphe de l’art moderne. France, ACR, 1992.
 - Looks at how jazz was seen as “black music” and how it arose in France during Les Années Folles.
- Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris (pg. 471-495)
 - GILLETT, RACHEL. “Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris.” *Journal of World History*, vol. 21, no. 3, 2010, pp. 471–495. JSTOR, www.jstor.org/stable/40985026.
 - Looks at how African American jazz performers created a cosmopolitan diasporic network through transatlantic touring between the World Wars.
- Harlem in Montemarte (pg. 26-62)
 - Shack, William A.. Harlem in Montmartre: A Paris Jazz Story Between the Great Wars. United Kingdom, University of California Press, 2001.
 - Looks at how American soldiers stationed in France made an impact on French culture and eventually decided to stay in France.
- When Paris Sizzled (pg. 55-88)
 - McAuliffe, Mary. When Paris Sizzled: The 1920s Paris of Hemingway, Chanel, Cocteau, Cole Porter, Josephine Baker, and Their Friends. United States, Rowman & Littlefield Publishers, 2016.
 - An account focused on Les Anées Folles.

Week 3: Race, Culture, and the Origins of French Jazz [2/10 – 2/16]

Key Questions: How did race and culture affect the adoption of jazz in France, and what gave black musicians an incentive to move to France?

Description: Now understanding how and why jazz came to exist in France, I will analyze how racial tensions in America caused African American musicians to move to France; how African, West Indian, and French culture influenced early French jazz; and why the world loved jazz so much, among other impacts of race and culture on the origins of French jazz.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours): 114 pages

- Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris (pg. 29-59 and pg. 157–200)
 - Braggs, Rashida K.. Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris. United States, University of California Press, 2016.
 - Looks at how race played a role in the development of jazz in the mid-20th century.
 - The second reading also specifically considers the role of race in jazz.
- French Critics and American Jazz (pg. 582-587)
 - Strauss, David. “French Critics and American Jazz.” American Quarterly, vol. 17, no. 3, 1965, pp. 582–587. JSTOR, www.jstor.org/stable/2710911.
 - Considers how contemporary French critics pushed against jazz’s assimilation into French culture.
- From Jazz to Swing (pg. 15-48)
 - <https://books.google.com/books?id=T5ZqkgzSFRMC&lpg=PA13&ots=uUPLdFRqIv&dq=why%20did%20black%20american%20jazz%20musicians%20go%20to%20france&lr&pg=PP1#v=onepage&q=why%20did%20black%20american%20jazz%20musicians%20go%20to%20france&f=false>
 - Hennessey, Thomas J. From Jazz to Swing: Black Jazz Musicians and Their Music, 1917-1935. Univ. Microfilms Internat., 1984.
 - Goes into the New Orleans origins of American jazz and how it spread.

Week 4: Winter Break [2/17 – 2/23]

Begin constructing midterm project.

Week 5: The Hot Club de France [2/24 – 3/1]

Key Questions: How did jazz in France go from fairly popular to integral to contemporary culture within a few decades?

Description: This week, I will move forward chronologically and address how jazz continued to gain popularity in France. Specifically, I will research the “Hot Club de France” and how it gave an organized body to jazz in France. Jazz had only just been introduced to France in the last decade or so, and yet by the late ‘20s it was something that brought joy to the entire nation and found a significant place in French culture.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours): 139 pages + 7 page French article

- Jazz and Postwar French Identity (pg. 1-42)
 - McGregor, Elizabeth Vihlen. *Jazz and Postwar French Identity: Improvising the Nation*. Lexington Books, 2016.
 - Discusses jazz's first years in France.
- **FRENCH** - Le Hot Club de France des années 1930, un modèle de diffusion et de promotion du jazz (pg. 77-84)
 - Legrand, Anne. "Le Hot Club de France des années 1930, un modèle de diffusion et de promotion du jazz." *Les Cahiers de la Société québécoise de recherche en musique*, volume 16, number 1-2, spring–fall 2015, p. 77–84. <https://doi.org/10.7202/1039614ar>
 - Specifically considers the Hot Club de France and how it influenced the growth in jazz's popularity.
- Making Jazz French: The Reception of Jazz Music in Paris, 1927-1934 (pg. 149-170)
 - Jackson, Jeffrey H. "Making Jazz French: The Reception of Jazz Music in Paris, 1927-1934." *French Historical Studies*, vol. 25 no. 1, 2002, p. 149-170. Project MUSE muse.jhu.edu/article/11913.
 - Looks at how contemporary French culture affected the acceptance of American jazz by the French.
- Le Hot: the Assimilation of American Jazz in France, 1917-1940 (pg. 5-24)
 - Kenney, William h. "Le Hot: the Assimilation of American Jazz in France, 1917-1940." *American Studies*, vol. 25, no. 1, 1984, pp. 5–24. JSTOR, www.jstor.org/stable/40641828.
 - Looks at how American jazz became part of French culture.
- Le Jazz: Jazz and French Cultural Identity (pg. 141-184)
 - Jordan, Matthew F.. *Le Jazz: Jazz and French Cultural Identity*. United States, University of Illinois Press, 2010.
 - Looks at the jazz "hot" years, when it became very popular worldwide.

Week 6: The Survival of French Jazz Through WWII [3/2 – 3/8]

Key Question: What role did jazz play in Europe throughout WWII, and how did it stay alive amidst the tragedies of the war?

Description: The Second World War was a terrible period of human history. France fell to Nazi rule, and the life of an average citizen became a nightmare. Murder, starvation, and bombings were constant threats. In such a hopeless world, one would expect the newly adopted genre of jazz to fade away. And yet, jazz not only survived, but it became a symbol of resistance and a source of joy. This week, I will research an overview of the history of France during WWII and how/why the oppressed fought to keep jazz alive in such an awful time.

Assignment (4 hours):

- Write a 300 word minimum reflection with the *Key Question* as motivation.

Readings (8 hours): 110 pages

- Jazz and Postwar French Identity (pg. 125-160)
 - McGregor, Elizabeth Vihlen. *Jazz and Postwar French Identity: Improvising the Nation*. Lexington Books, 2016.
 - Looks at how jazz survived in France after American musicians left during and after WWII.

- Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris (pg. 60-90)
 - “Jazz at Home in France: French Jazz Musicians on the Warpath to ‘Authentic’ Jazz.” Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris, by RASHIDA K. BRAGGS, 1st ed., University of California Press, 2016, pp. 60–90. JSTOR, www.jstor.org/stable/10.1525/j.ctt19632jr.8.
 - Considers how jazz was accepted by the French people, and how it was transformed to be “more French”.
- Le Jazz: Jazz and French Cultural Identity (pg. 185-232)
 - Jordan, Matthew F.. Le Jazz: Jazz and French Cultural Identity. United States, University of Illinois Press, 2010.
 - Looks at the state of jazz during occupation.

Week 7: Jazz as a Tool of Resistance Against Nazi Occupation [3/9 – 3/15]

Key Question: How did the Nazi occupation of France permanently transform French jazz?

Description: Building off of what was learned last week, I will look in detail at how exactly jazz was used to resist German rule in France. Nazi Germany’s bans on foreign music and disdain for anything American suppressed jazz initially, but a combination of Frenchification of jazz and outright refusal to cooperate with the bans kept it alive. I will address what exactly jazz meant to the French at the time, and how the attempted suppression of jazz actually generated a distinctively French branch of jazz.

Assignment (4 hours):

- Write a 300 word minimum reflection with the *Key Question* as motivation.

Readings (8 hours): 98 pages + 6 pages of French

- Strains of Dissent: Popular Music and Everyday Resistance in WWII France (pg.1-16 and pg. 127-156)
 - Strains of Dissent: Popular Music and Everyday Resistance in WWII France, 1940 - 1945, by Kelly Jakes, Michigan State University Press, East Lansing, 2019, pp. 1-16, pp. 127–156. JSTOR, www.jstor.org/stable/10.14321/j.ctv75d83j.9.
 - Looks specifically at how jazz was used in resistance.
- The Jazz Republic (pg. 21-50)
 - “Jazz Occupies Germany: Weimar Jazz Culture between the Rhine and Berlin.” The Jazz Republic: Music, Race, and American Culture in Weimar Germany, by Jonathan O. Wipplinger, University of Michigan Press, Ann Arbor, 2017, pp. 21–50. JSTOR, www.jstor.org/stable/j.ctt1qy5n7m.5.
 - Considers the influence of jazz, specifically French jazz, on Germany during its occupation of France.
- **FRENCH** - Le Jazz Français de 1900 à Aujourd’hui (pg. 55-60)
 - Brierre, Jean-Dominique. Le jazz français de 1900 à aujourd'hui. France, Hors collection, 2000.
 - A French text analyzing who played a major role in promoting jazz as a tool of resistance.
- Harlem in Montemarte: A Paris Jazz Story Between the Great Wars (pg. 103-123)
 - Shack, William A.. Harlem in Montmartre: A Paris Jazz Story Between the Great Wars. United Kingdom, University of California Press, 2001.
 - Analyzes the “cold” era of jazz, and how it existed in France during occupation.

Week 8: The First International Jazz Festival [3/16 – 3/22]

Key Questions: How did France influence collective celebration of jazz? What forms of celebration have followed this “first jazz festival”?

Description: Though jazz originates in America, the first jazz festival of international importance was actually held in Nice, France in the year 1948. I will focus on this event specifically and how it came to happen, and will document its influence on jazz festivals in general. I will also compile a list of at least 5 different jazz festivals around the world. For each I will provide a brief 1-2 paragraph description of the event and its history, the location, the time of year it happens, and the styles of jazz performed/notable performers.

Assignments (2 hours + Midterm):

- Compile a list of at least 5 jazz festivals and the Nice Jazz Festival as described above
- ****Midterm due****

Sources (8 hours of research):

- Nice Jazz Festival Site
 - “Nice Jazz Festival 2020.” Nice Jazz Festival 2020 - Site Officiel, www.nicejazzfestival.fr/en/.
 - Provides information on the Nice Jazz Festival and links to other sources.
- Jazz Festivals Worldwide Search Engine
 - Jazz Festivals Worldwide, jazzfestivalsworldwide.com/festival-directory/companies/1353-10th-annual-lancaster-avenue-jazz-arts-festival.
 - Provides information on a large amount of festivals worldwide.

Week 9: The French Style [3/23 – 3/29]

Key Questions: What styles of jazz have arisen that are uniquely French? What influenced their creation, and why did they become popular?

Description: Jazz is an enormous genre, with many different branches and subgenres. This week, I will look at styles of jazz that originated in France. This will include understanding the origins of various styles, researching the musicians that had great influence on their inception, and considering the different cultures and styles that contribute to their unique sound.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours): 119 pages + 12 pages of French

- Django Reinhardt and the Illustrated History of Gypsy Jazz (pg. 27-44)
 - Legrand, Anne, et al. Django Reinhardt and the Illustrated History of Gypsy Jazz. United Kingdom, Speck Press, 2006.
 - Discusses the influence of Bals Musette and other foreign styles on French jazz.
- Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing (pg. 32-52)
 - Dregni, Michael. Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing. United Kingdom, Oxford University Press, 2008.
 - Discusses the influence of Bals Musette on French jazz.
- The “G” Word Isn’t for You: How “Gypsy” Erases Romani Women (2 page article)
 - P, Naomi. “The ‘G’ Word Isn’t for You: How ‘Gypsy’ Erases Romani Women.” National Organization for Women, 2 Oct. 2017, now.org/blog/the-g-word-isnt-for-you-how-

gypsy-erases-romani-women/.

- This reading takes a critical look at the term “gypsy” and is an interesting motivation to refer to “gypsy” jazz as “manouche” jazz, which is an equivalent and much more neutral term.
- After Django (pg. 190-233)
 - Perchard, Tom. After Django: Making Jazz in Postwar France. United States, University of Michigan Press, 2015.
 - Analyzes how jazz became more French into the mid 20th century.
- **FRENCH** - Le Jazz Français de 1900 à Aujourd’hui (pg. 26-37)
 - Brierre, Jean-Dominique. Le jazz français de 1900 à aujourd'hui. France, Hors collection, 2000.
 - A French account on the French style of jazz in its early stages.
- Jazz Matters (pg. 121-140)
 - Ake, David Andrew. Jazz Matters: Sound, Place, and Time Since Bebop. United States, University of California Press, 2010.
 - Covers how American jazz musicians regarded national identity in France.
- The Story of Jazz (pg. 3-34)
 - Reisner, Robert George, et al. The story of jazz. United Kingdom, Oxford University Press, 1956.
 - Analyzes the influences on jazz from Africa and the West Indies

Weeks 10&11: Spring Break [4/5 – 4/19]

Begin constructing final project.

Week 12: Influential Musicians From The ‘50s Onward [4/20 – 4/26]

Key Questions: What musicians have had a historically significant impact on the development of French jazz, and what is their music like?

Description: After spring break, I will be shifting gears a bit and taking a look at the musicians most influential to French jazz after it had settled in to French culture. France now had their own distinctive brand of jazz, and from ‘50s on it remained a living, breathing genre of music. I will research biographical accounts of the musicians arriving in this large period of time. I will also produce a collection of my findings on these musicians and photographs of them, a list of their greatest hits, and an overview of their musical styles.

Assignment (4 hours):

- Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours): 120 pages

- Ella Fitzgerald: First Lady of Song (pg. 7-44)
 - Krohn, Katherine E.. Ella Fitzgerald: First Lady of Song. United States, Lerner Publications Company, 2001.
 - A brief account of the early life of Ella Fitzgerald.
- Louis Armstrong, in His Own Words (pg. 47-76)
 - Armstrong, Louis. Louis Armstrong, in His Own Words: Selected Writings. United Kingdom, Oxford University Press, 2001.
 - A brief autobiographical account of the life of Louis Armstrong.

- A Life in Ragtime: Biography of James Reese Europe (pg. 3-16)
 - Badger, Reid. A Life in Ragtime: A Biography of James Reese Europe. Ukraine, Oxford University Press, 1995.
 - An account of the very early life of James Reese Europe.
- Harlem in Montemarte (pg. 11-25)
 - Shack, William A.. Harlem in Montmartre: A Paris Jazz Story Between the Great Wars. United Kingdom, University of California Press, 2001.
 - An account of James Reese Europe and the Harlem Hellfighters.
- Django Reinhardt and the Illustrated History of Gypsy Jazz (pg. 45-77)
 - Legrand, Anne, et al. Django Reinhardt and the Illustrated History of Gypsy Jazz. United Kingdom, Speck Press, 2006.

Week 13: Locations Historically Significant to French Jazz [4/27 – 5/3]

Key Questions: What locations have been historically significant to French jazz? What clubs, regions, and nations have made an impact on its development?

Description: Following a similar theme as last week, I will now be studying locations most influential to the development of jazz in France. This will include clubs, venues, and general regions that played a significant part in history of French jazz. I will compile a collection of these locations in a single document, including a description of them/their history, photographs, and an explanation of how they were significant to the history of French jazz.

Assignment (12 hours):

- **9 hours** - Visit at least 3 different historically significant locations. Gather photographs and journal experiences (200-300 words) for each location. Suggested locations:
 - Nice, Jardins de Cimiez – first jazz festival
 - Lycée Carnot – creation of Hot Club
 - Juan-les-Pins, France – the Jazz à Juan festival
 - Champs-Élysées theater – La Revue Nègre
- **3 hours** - Write a 300 word minimum reflection on this week’s readings with the *Key Question* as motivation.

Readings (8 hours):

Week 14: Contemporary Jazz [5/4 – 5/10]

Key Questions: What is the current state of French jazz? What festivals, musicians, and clubs are the heart and soul of modern French jazz?

Description: Now having the knowledge of the history of French jazz, I will explore jazz in France as it is today. This will include visiting clubs, interviewing musicians, and listening to modern recordings in order to understand how jazz exists in France today. I will also produce a brief reflection analyzing the current state of French jazz in the context of its nearly century-long history.

Assignment (12 hours):

- **2 hours** - Write a 200 word minimum reflection on this week’s readings with the *Key Question* as well as the past semester as motivation.
- **8 hours** - Visit at least 2 jazz clubs and record experiences through journaling. Focus on the atmosphere of the club, the musicians performing, the people attending, and anything else that is

interesting about the place. Take photographs, interview musicians for 10-15 minutes if possible. Take recordings if possible. Make sure to document musicians performing and the tunes they play.

- **2 hours** – compile a list of at least 10 of the most influential modern jazz artists: paragraph description/history, style, 2-3 photographs

Week 15: Reading Period [5/11 – 5/17]

Final due on 5/17.

B. Meeting Times

Provide a timeline for periodic electronic communication with the faculty supervisor. Faculty sponsors must participate in at least five weekly meetings for a GLISP, via email, Zoom, Skype, etc.

Proposed Weekly Meeting Day(s) and Time(s):

It is understood meeting days and times may change once you are on site and your course schedule is finalized. Please provide your tentative meeting schedule below.

Times in EST

Week 1: Beginning of the Semester Check-In ; 01/31/2020 12h-13h

Week 3: Pre-Break Check-In ; 02/14/2020 12h-13h

Week 5: Post-Break Check-In ; 02/28/2020 12h-13h

Week 8: Midterm Check-In ; 03/20/2020 12h-13h

Week 9: Pre-Break / Post-Midterm Check-In ; 03/27/2020 12h-13h

Week 11: Post-Break Check-In ; 04/17/2020 12h-13h

Week 14: Final Check-In ; 05/08/2020 12h-13h

Week 15: End of Semester / Final Check-In ; 05/15/2020 12h-13h

C. Bibliography

Provide a well-researched bibliography including all of the materials from the syllabus.

Use standard bibliographic formatting (APA, MLA, etc.), identifying the authors, titles, publishers, dates and, where possible, page numbers). It's understood that your weekly reading may be supplemented/revised during the course of the project as you find additional literature on-the-ground that had not been available to you prior to your semester abroad, but it should, at a minimum, be the equivalent of the reading identified in your project proposal.

Ake, David Andrew. *Jazz Matters: Sound, Place, and Time Since Bebop*. United States, University of California Press, 2010.

Armstrong, Louis. *Louis Armstrong, in His Own Words: Selected Writings*. United Kingdom, Oxford University Press, 2001.

Asukile, Thabiti. "J.A. Rogers' 'Jazz at Home': Afro-American Jazz in Paris During the Jazz Age." *The Black Scholar*, vol. 40, no. 3, 2010, pp. 22–35. JSTOR, www.jstor.org/stable/41163931.

Badger, Reid. *A Life in Ragtime: A Biography of James Reese Europe*. Ukraine, Oxford University Press, 1995.

- Braggs, Rashida K.. *Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris*. United States, University of California Press, 2016.
- Brierre, Jean-Dominique. *Le jazz français de 1900 à aujourd'hui*. France, Hors collection, 2000.
- Dregni, Michael. *Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing*. United Kingdom, Oxford University Press, 2008.
- Fiehrer, Thomas. "From Quadrille to Stomp: The Creole Origins of Jazz." *Popular Music*, vol. 10, no. 1, 1991, pp. 21–38. JSTOR, www.jstor.org/stable/853007.
- Fry, Andy. "Beyond Le Boeuf: Interdisciplinary Rereadings of Jazz in France." *Journal of the Royal Musical Association*, vol. 128, no. 1, 2003, pp. 137–153. JSTOR, www.jstor.org/stable/3557468.
- GILLETT, RACHEL. "Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris." *Journal of World History*, vol. 21, no. 3, 2010, pp. 471–495. JSTOR, www.jstor.org/stable/40985026.
- Gushee, Lawrence. "The Nineteenth-Century Origins of Jazz." *Black Music Research Journal*, vol. 22, 2002, pp. 151–174. JSTOR, www.jstor.org/stable/1519947.
- Hennessey, Thomas J. *From Jazz to Swing: Black Jazz Musicians and Their Music, 1917-1935*. Univ. Microfilms Internat., 1984.
- "Histories of Jazz in France." *After Django: Making Jazz in Postwar France*, by Tom Perchard, University of Michigan Press, ANN ARBOR, 2015, pp. 1–19. JSTOR, www.jstor.org/stable/10.3998/mpub.5838566.4.
- Jackson, Jeffrey H. "Making Jazz French: The Reception of Jazz Music in Paris, 1927-1934." *French Historical Studies*, vol. 25 no. 1, 2002, p. 149-170. Project MUSE muse.jhu.edu/article/11913.
- Jazz Festivals Worldwide, jazzfestivalsworldwide.com/festival-directory/companies/1353-10th-annual-lancaster-avenue-jazz-arts-festival.
- "Jazz at Home in France: French Jazz Musicians on the Warpath to 'Authentic' Jazz." *Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris*, by RASHIDA K. BRAGGS, 1st ed., University of California Press, 2016, pp. 60–90. JSTOR, www.jstor.org/stable/10.1525/j.ctt19632jr.8.
- "Jazz Occupies Germany: Weimar Jazz Culture between the Rhine and Berlin." *The Jazz Republic: Music, Race, and American Culture in Weimar Germany*, by Jonathan O. Wipplinger, University of Michigan Press, Ann Arbor, 2017, pp. 21–50. JSTOR, www.jstor.org/stable/j.ctt1qy5n7m.5.

Jordan, Matthew F.. *Le Jazz: Jazz and French Cultural Identity*. United States, University of Illinois Press, 2010.

Kenney, William h. "Le Hot: the Assimilation of American Jazz in France, 1917-1940." *American Studies*, vol. 25, no. 1, 1984, pp. 5–24. JSTOR, www.jstor.org/stable/40641828.

Krohn, Katherine E.. *Ella Fitzgerald: First Lady of Song*. United States, Lerner Publications Company, 2001.

Legrand, Anne, et al. *Django Reinhardt and the Illustrated History of Gypsy Jazz*. United Kingdom, Speck Press, 2006.

Legrand, Anne. "Le Hot Club de France des années 1930, un modèle de diffusion et de promotion du jazz." *Les Cahiers de la Société québécoise de recherche en musique*, volume 16, number 1-2, spring–fall 2015, p. 77–84. <https://doi.org/10.7202/1039614ar>

Lévêque, Jean Jacques. *Les années folles, 1918-1939: le triomphe de l'art moderne*. France, ACR, 1992.

McAuliffe, Mary. *When Paris Sizzled: The 1920s Paris of Hemingway, Chanel, Cocteau, Cole Porter, Josephine Baker, and Their Friends*. United States, Rowman & Littlefield Publishers, 2016.

McGregor, Elizabeth Vihlen. *Jazz and Postwar French Identity: Improvising the Nation*. Lexington Books, 2016.

"Nice Jazz Festival 2020." *Nice Jazz Festival 2020 - Site Officiel*, www.nicejazzfestival.fr/en/.
P, Naomi. "The 'G' Word Isn't for You: How 'Gypsy' Erases Romani Women." *National Organization for Women*, 2 Oct. 2017, now.org/blog/the-g-word-isnt-for-you-how-gypsy-erases-romani-women/.

Perchard, Tom. *After Django: Making Jazz in Postwar France*. United States, University of Michigan Press, 2015.

Reisner, Robert George, et al. *The story of jazz*. United Kingdom, Oxford University Press, 1956.

Roth, Russell. "On the Instrumental Origins of Jazz." *American Quarterly*, vol. 4, no. 4, 1952, pp. 305–316. JSTOR, www.jstor.org/stable/3031415.

Shack, William A.. *Harlem in Montmartre: A Paris Jazz Story Between the Great Wars*. United Kingdom, University of California Press, 2001.

Strains of Dissent: Popular Music and Everyday Resistance in WWII France, 1940 - 1945, by

Kelly Jakes, Michigan State University Press, East Lansing, 2019, pp. 1-16, pp. 127–156. JSTOR, www.jstor.org/stable/10.14321/j.ctv75d83j.9.

Strauss, David. “French Critics and American Jazz.” *American Quarterly*, vol. 17, no. 3, 1965, pp. 582–587. JSTOR, www.jstor.org/stable/2710911.

Stuckey, Sterling. “The Music That Is in One's Soul: On the Sacred Origins of Jazz and the Blues.” *Lenox Avenue: A Journal of Interarts Inquiry*, vol. 1, 1995, pp. 73–88. JSTOR, www.jstor.org/stable/4177046.

D. Evaluation

Please explain how your course will be graded by addressing the following:

- Assignment/class breakdown (percentages) — Assignments should demonstrate a mastery of the material / align with your learning objectives.
- Explain each course requirement, include percentage, details, due dates
 - *Describe the plan for student assessment and grading.* In 1 – 2 paragraphs, describe the work to be submitted by each student for evaluation. Indicate the proposed topic, nature, length, and the evaluation questions and criteria for the work.
 - Papers should consist of a mid-term (6 – 8 pages) and a final paper (12 – 15 pages.)
 - If the final evaluation will be based on a project other than a written paper, please describe the project. In this case, your final project should be accompanied by a 3-5 page paper. You should have a clear idea of the project you would like to take on for the final evaluation (even if may change this later!) Students who are planning to do a creative project need to be very clear about their ideas for how they would like to **present** their work (as an installation, presentation, etc.).

Final grade will be based on:

Weekly 1-2 page Reflections/Research	- 30%
Midterm Paper	- 30%
Final Paper	- 40%

Grading Scale:

90-100	A
80-90	B
70-80	C
70 and below	NC

Zoom Meetings (8 meetings x 1 hour = **8 hours**):

Throughout the semester, Mr. Mahiet and I will meet eight times over a Zoom call for an hour to discuss my progress, talk about weekly reflections, and plan for the midterm/final projects.

Weekly Readings/Research (9 weeks x 8 hours = **72 hours**):

I will be expected to spend eight hours on readings each week, using these readings as motivation for weekly reflections. Weekly reflections **must** make connections to the weekly readings in some way.

Weekly Reflections/Assignments (8 reflections x 4 hours + 1 research x 2 hours + 24 hours (weeks 13+14) = **58 hours**):

I will submit weekly reflections to Mr. Mahiet at the end of each week. These reflections will be about 1-2 pages each, guided by the Key Questions for the week and summarizing what I've discovered through readings, interviews, and interaction with other media (music, photographs, etc.). These reflections will help me solidify my weekly research and document what I learn throughout the semester,

and also serve as material for both the midterm and final. In addition, they will serve as material for Mr. Mahiet and I to discuss in our video calls throughout the semester.

Midterm Project (18 hours):

By the end of week 8, I will be expected to have compiled an organized, detailed history of jazz in France based on the topics focused on each week. This document will include historical photographs, accounts of significant events, biographies of significant persons, and a compilation of the most impactful jazz music of the time. It should cover the history of French jazz from the beginning of WWI to the end of WWII. Though weekly reflections will serve as a foundation for this, they will in no way be the only content. Rather, I will be expected to conduct further research into the most striking and important components of each reflection, as well as gathering other forms of media. This project is expected to be 8-12 pages, inclusive of text and other forms of media.

Final Project (24 hours):

The final project is expected to be a culmination of everything covered throughout the semester. Specifically, it should build off of the midterm project and cover the entire history of jazz in France from the beginning of WWI to present day, focusing more on key events and biographical accounts in the post-WWII section. Like the midterm, it will contain photographs, collections of impactful music, biographical information on historical figures, and accounts of significant events. However, there must also be a section focusing specifically on French jazz in present day. This section will contain interviews with musicians, photographs I will have taken of historically significant locations, journals/reviews written on visiting jazz clubs, and popular modern French jazz songs. This project is expected to be 18-22 pages, inclusive of text and other forms of media.

Total hours: $8 + 72 + 58 + 18 + 24 = 180$

IV. Reflections and Expectations

Please explain your planning process by addressing the following:

- Explain why you chose your Faculty Sponsor and what they contributed in the planning of the GLISP
- Name additional Brown faculty and other people consulted; How did each person contribute to the making of this course (syllabus, bibliography, etc.)?

Faculty Sponsor Choice

I chose Mr. Mahiet as my faculty sponsor because he is one of the few professors at Brown that has interest the intersection of musicology and French culture/European political thought. He grew up in France, and as such can help guide me to resources while I study there and has a general understanding of French history. He also has knowledge of French texts (both scholarly and primary sources) that would be great additions to the weekly readings.

I only started working with Mr. Mahiet towards the end of the development of my GLISP, so he assisted in revising the finished product. I structured the weekly themes and provided descriptions, gathered readings, came up with midterm/final projects and research, and produced the bibliography. Mr. Mahiet helped in cleaning up the descriptions for the midterm and final projects and making them a bit more realistic, as well as enhancing the weekly assignments.

Additional Contributions

- Prof. Matthew McGarrell
 - Referred me to Prof. Gooley
 - Discussed general history of jazz
- Prof. Dana Gooley
 - Recommended readings from “Paris Blues” and “Jazz Matters”; researching Boris Vian; listening to “Begin the Beguine”; seeing Martial Solal perform
- Prof. Ourida Mostefai
 - Referred me to Prof. Peter Szendy

- Gave advice on searching for a faculty sponsor
- Mr. Damien Mahiet
 - Helped clean up descriptions of final and midterm projects (constrain final a bit more, come up with a form for the project)
 - Recommended adding listening to music as a substitute for some readings

V. Required Faculty Sponsor Statement(s) + Optional Instructor Co-Sponsor Statement

- You must submit the [Faculty Sponsor Statement](#) (and if applicable, the co-sponsor statement) with your GLISP proposal.

Griffin Eliot Kupsaw

11/08/2019

Student Signature

Date