

**NATIONAL ENDOWMENT
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



Summer Institutes for School Teachers
Institution: Washington University



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

DIVISION OF EDUCATION
PROGRAMS

1100 PENNSYLVANIA AVE., NW
WASHINGTON, D.C. 20506
ROOM 302

SEM-INST@NEH.GOV
202.606.8463
WWW.NEH.GOV

National Endowment for the Humanities Division of Education Programs

Narrative Section of a Successful Application

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Education Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, résumés, or evaluations.

Project Title: *Teaching Jazz as American Culture*

Institution: Washington University, St. Louis

Project Director: Gerald Early

Grant Program: Summer Institutes for School Teachers

TABLE OF CONTENTS

Cover Sheet	i
Table of Contents	ii
Summary	iii
Narrative Description	1-15
Intellectual Rational	1
Content and Implementation of the Project	5
Project Faculty and Staff (Selected)	12
Selection Committee and Participants	12
Institutional Context	13
Evaluation, Follow-up and Dissemination	15
Project Budget and Budget Justification	16
Appendices	
A: Schedules of Activities	18
B: Résumés	25
C: Letters of Commitment	78
D. Workshop Evaluations (Teaching Jazz as American Culture, 2005)	100
E. Lesson Plans developed by the participants of 2005 NEH Summer Institute	
F. CD-Rom of the 2005 NEH Jazz Summer Institute	

SUMMARY

“Teaching Jazz as American Culture,” a repeat of the 2005 institute with new features, aims to introduce high school teachers to the ways that interdisciplinary approaches to popular music, specifically jazz, can enrich a variety of humanities subjects. Also, the institute will examine American influence through music in other countries. The primary goal of the institute is to work with teachers to show how, through the study of the social, cultural, technical, and aesthetic history of a major American musical genre, jazz, they can reconfigure aspects of teaching American history, literature, art, and music while broadening students’ understanding of the political, social, and commercial impact that an artistic movement can have. In further considering this impact, we will spend several sessions also looking at how jazz has affected two democratic societies outside the United States: The former Soviet Republic of Georgia and Japan.

The institute includes some of the leading scholars of jazz music and American culture in the country: Bruce Boyd Raeburn of the Hogan Jazz Archive at Tulane University, Ingrid Monson of the Music and African American Studies Departments at Harvard University, Robert O’Meally of the English Department at Columbia University, William C. Banfield of the Music and American Cultural Studies Department of the University of St. Thomas, William Kenney of the History Department of Kent State University, Phillip Furia of the English Department at the University of North Carolina at Wilmington, Sherrie Tucker of the American Studies Department of the University of Kansas, Scott DeVeaux of the Music Department of the University of Virginia, Wayne Zade of the English Department of Westminster College, Zurab Karumidze, musician, writer and translator from the Republic of Georgia, Satoko Fujii, professional musician and lecturer from Japan, Partick Burke of Music Department of Washington University, and Jeff Smith of the Film Studies Department of Washington University. Linda Riekes, an experienced administrator in the St. Louis Public Schools, who has supervised previous summer institutes at Washington University on the Harlem Renaissance, will assist in the program,

She will also work closely with Gerald Early and other institute faculty in helping the teachers to design comprehensive curriculum plans based on the material of the institute. We are also joined in this venture by Jazz at the Bistro, a non-profit jazz venue in St. Louis whose mission is to present, promote and perpetuate the best of mainstream jazz to the greater St. Louis community. Its executive director, Gene Dobbs Bradford enthusiastically supports this effort. Jazz at the Bistro will supply three jazz acts—singer Freddy Cole, Reggie Thomas trio, and Jeff “Tain” Watts group--to perform the music at various sessions of the institute. Teachers will have the opportunity to go to the club to hear live performances and talk to the musicians about what they do on the bandstand as well as learn about the life of the professional jazz musician today.

The institute will explore three major themes: Jazz and American Social History, Jazz and the Arts, and Jazz Abroad. There will be one additional theme: Listening to Jazz Music Performance – What is Jazz? We will look at jazz in four ways: its social history including race, gender, and urban life, its impact on literature and Hollywood films, its aesthetic and structural content, and how people in other countries see it and perform it.

Each day, faculty will conduct regular classes that will include readings from important texts, watching films, and listening to recordings. Every Friday morning will be devoted to curriculum development. These sessions will focus on teaching strategies and methods, geared toward developing specific ways the material can be used in the classroom. By the end of the institute, teachers will have augmented and updated the 2005 institute’s Lesson Plans.

NARRATIVE DESCRIPTION

Intellectual Rationale

This proposed institute for the summer of 2007, “Teaching Jazz as American Culture,” a repeat version of the institute funded by the NEH in 2005 with new features, will bring together 30 high school teachers from various humanities disciplines including English, History, Social Studies, Art, and Music, to explore the cultural dimensions of jazz as a phenomenon in American social, political, commercial, and artistic life. In addition, the institute will look at the impact of jazz abroad by examining accounts of American jazz musicians who toured in other countries and in looking at the impact of jazz in two particular countries, the Republic of Georgia and Japan. This institute is vital for two pedagogical reasons:

1. as a way to teach teachers how to use the rise of popular music in the 20th century to teach aspects of major humanities subjects such as English, History, Fine Art, and Film. The impact of popular music—jazz, rock and roll, rhythm and blues, country and western, Broadway show songs—is enormous in our society and much can be learned about the nature of our society and the way we understand and conceive art and how we are affected by it by looking at the history of different forms of music—starting with jazz, the most pervasive of the lot. Jazz has the richest history of any American popular music, has produced a sustained and extensive body of criticism that has become a model for the analysis of other popular music forms, and possesses the broadest social and aesthetic possibilities as it was once a popular dance music that transformed itself into an art music.

2. as a way to teach teachers about the impact of American culture abroad by looking at how American jazz musicians were received abroad and how jazz has been adapted and is practiced in two countries with very distinct histories—the Eastern European country of Georgia and the Asian country of Japan.

Jazz came into being in the United States with the rise in popularity of the phonograph, a technology that was essential to its spread to other countries. It also rose during Prohibition. Thus, it was both an unorthodox, modern expression and a music associated with the marginal, the outlaw element of American society, that is, associated with moral declension. But it was also, because of this, associated with freedom.

This association, too, had much to do with its spread to other countries, becoming particularly attractive to many young people in countries with authoritarian rule.

In the United States, jazz probably would not have been possible without the record, and it probably would never have sustained itself with young people, as both practitioners and fans, without its image as an art form that was in revolt against bourgeois conventions and taste. With the record, it became not only pervasive and a social menace in its early days (many respectable middle class people, both black and white, both musical and non-musical, saw jazz as a scourge, a destroyer of morals, as a corrupter of the young, indeed, as many see Rap today) but it changed its style and direction more quickly than any music that came before it. This is simply because musicians across the country were able to hear the music almost as soon as it was made, imitate and change it. Fans were also able to hear it quickly and respond to it almost immediately. This, too, spurred at least novelty, if not outright change and innovation.

There were many forms of jazz, too. Sweet jazz bands and hot jazz bands vied for audiences as they challenged each other. Jazz could range from being a highly polyphonic musician's music to something that sounded very much like the popular tunes of the day. Symphonic jazz, or the marriage of jazz and classical music, was always an attraction, from George Gershwin to the Modern Jazz Quartet. There was Latin jazz from Xavier Cugat to Carlos Santana, jazz and country with Bob Wills and the Texas Playboys, even jazz and gypsy music were joined by guitarist Django Reinhardt. In many countries today, jazz has been absorbed in such a way as to express the character and mood of other cultures; it has been sometimes blended as well with different native or national musics. There is a distinct "European" jazz today that is very different in tone and structure than what is played in America. This was not always the case with jazz abroad, where foreign musicians were often accused by Americans of being "bad" copies and "unoriginal." But the character of jazz in Eastern Europe today in places like Georgia, for instance, is often different in sensibility and sound from jazz in England or France or from jazz in the United States. Musicians like tenor saxophonist Kakha Jagashvili and pianist Dinara Virsaladze, Georgian musicians who will participate in the institute, incorporate aspects of polyphonic Georgian native music in their playing. The same is true in Japan. Jazz pianist and lecturer Satoko Fujii, who will be an instructor for the institute, often incorporates native

Japanese music into modern jazz structures. The sheer vastness of jazz as a musical expression is a wonder to behold as is the range of its audience, the fact that, like classical music, few like all of its periods or all of its foreign iterations and many are specialist listeners who prefer Bop to Dixieland, or Avant-garde to Swing.

Jazz affords us a compelling story about the relationship between art and commerce, for jazz, eventually, became a highly stylized, highly commercial dance music that penetrated every corner of the nation and became virtually a global music. And it is the story of how a highly commercial music that was, arguably, this country's most technically challenging popular music, became an art music that lost most of its audience while attaining the status of high art. Jazz, indeed, is the only indigenous American music to transform itself from commercial and market-driven to highly abstract and densely virtuosic. It has been praised as authentically American and was, indeed, promoted officially by the United States government during the Cold War years of the 1950s when many nations like Japan and Georgia became to develop a serious listening audience for this music and a serious set of practitioners of it. Jazz, particularly, and American popular music, generally, have become, in many ways, America's most respected export, but, in some ways, one of its most feared. To be sure, the American music industry, both in its corporate and independent guises, might be called a powerful cultural engine that simultaneously constructs and deconstructs popular taste in the United States and influences the construction and transformation of taste globally. This is not done simply through the power of the executives or the marketers who package the music as a product but rather done through a combination of the executives, marketers, the musicians themselves, and the power of the public's purse and mood.

Jazz tells us also a story about race in America. Jazz is a music most of whose leading innovators are blacks, but it has been, by no means, an exclusively black music. Whites played jazz almost from the beginning and, in nearly every phase of its existence in the United States, more whites have played it than blacks. Some of the whites who played it became the biggest money-makers. Its leading critics and historians have been white. Those who provided venues for the performance of the music and those who recorded it have been largely white. The audience for jazz has always been highly mixed and today it is, for certain types of jazz, almost totally white. Jazz brought blacks and whites together, as it also kept them apart. Jazz, in

some respects, challenged segregation and racism and in some ways conformed to it. Jazz arose during the era of the Harlem Renaissance of the 1920s, signaling the rise of African American urban culture. It became greatly politicized during the civil rights movement of the 1960s, signaling the rise of not only a formalized black self-consciousness but also a self-conscious attempt to reinvent black urban culture as a revolutionary political expression, an expressive site of artistic liberation, and an intellectual discipline.

Jazz also raises questions about gender and popular music. Women singers certainly became prominent in jazz from June Christy to Nina Simone. But women have never become famous in the music as instrumentalists, with a few exceptions such as pianists Marian McPartland and Mary Lou Williams or guitarist Emily Remler as examples. And this music tends to trace its lineage through its instrumentalists, not its singers. Arrangers and composers, in addition to instrumentalists, have largely been seen as the key innovators in this music and there have been few women who have gained much recognition in any of these endeavors. Nor have women been a significant presence in the music as producers or nightclub owners. There are more women players in jazz today—from pianist Lynne Ariale to drummer Cindy Blackman—than previously but why have women historically not been among jazz’s major saxophonists, trumpeters, bassists, drummers, trombonists, and the like. Why have only a handful of women like Melba Liston, Carla Bley, and Toshiko Akiyoshi, whose career started in post-war Japan, become well known as arrangers, composers, and band leaders? Were male jazz musicians hyper-masculine in their view of their profession, much the way male athletes are? Did male jazz musicians create a “warrior” culture that effectively excluded women except as sexual objects or adding sex appeal to a band? Why did their anti-bourgeois views, their challenge to the so-called square world, not extend to seeing women differently than they were conventionally seen? What happened during the 1930s and 1940s when all-women jazz bands enjoyed a certain vogue? Why did they exist largely as novelty acts? Why were these women largely unable to maintain careers in jazz once the all-women band ceased to exist? What can jazz teach us about society’s attitude toward women in popular music and what can jazz tell us about how men in a creative field see women as competitors? What are the attitudes toward women performers in Georgia and Japan?

To be sure, in the United States, particularly, jazz has always been more than music or a set of musical conventions and ideas. It became a cultural style. A set of anti-bourgeois behaviors, illegal drugs to casual and, sometimes, interracial, sex couplings, informed it; an argot, that made a virtue of alienation and clique-ness, expressed its values; a style of dress affirmed those values. Jazz, in fact, did everything that rock and roll later would do. It was accused of corrupting morals, “Africanizing” American culture, being a vulgar form of music played by drugged-out amateurs. With jazz, a youth culture came into existence, as did the idea that music itself was a celebration and affirmation of youth. With jazz came the romanticizing of anti-bourgeois behavior, made more intensely so because it was associated with African Americans, who, by virtue of their race, were a people marked by their alienation. Blacks represented liberation from bourgeois conformity that their alienation supposedly granted. With jazz came a new expressive culture. It is the only music that has a social epoch named in its honor: the Jazz Age. It is a music that has always attracted intellectuals and artists, and thus the music’s influence can be felt far from the bandstand or the dance floor or the recording studio. How has this view of jazz been translated in other cultures? Does jazz have or did it ever have counter-culture cache in Georgia or Japan?

Jazz not only spawned a lifestyle but it became a way of seeing life, of understanding human experience. Jazz values spontaneity, originality, technical facility, fierce competitive drive (as illustrated by its jam session where musicians mercilessly “cut” each other), sensuality (it has always been associated with sex), spirituality (it has become since World War II an expression of higher consciousness), integrity, tradition, dedication, sacrifice, and something called the cool and the hip. This last is no small thing. Indeed, the cool might be jazz’s most important cultural contribution, as an expression of taste, of behavior, even as an ethical code, that which defied conformity, while also expressing the spontaneous, the competitive, and the virtuosic, was morally good. How did this transfer to other cultures? Is this what made jazz attractive abroad? What did it mean to be cool and hip in Georgia or Japan when they first encountered jazz? What does it mean today?

Content and Implementation of the Project

Changes Made As a Result of Participants’ Evaluations and Internal Self-Criticism Meetings

After conducting the 2005 institute on Teaching Jazz as American Culture, we examined all the participant evaluations carefully, emailed all instructors for feedback, as well as held staff self-evaluation meetings. We also held an evaluation meeting with the participants during the institute. As a result of the information we obtained from these sources, we decided to make these changes for the 2007 institute.

1. addition of international component to the institute—participants, instructors, and staff all felt that this was an essential addition that would enrich the institute, that including international themes was particularly important as we live in a global age where how American culture is seen, experienced and adapted abroad is vital in order for Americans to understand themselves and to understand others better.

2. reduction of reading assignments to only 25 pages per session—this was the biggest complaint of the participants as they felt the instructors assigned far more reading than could be reasonably done for daily class sessions. This caused some degree of stress for the participants.

3. addition of introductory session—participants, instructors, and staff all thought that an introductory session that would provide an overview of the institute's aims and goals and outline each instructor's session and how it fits with the institute as a whole would be helpful and better orient participants to the institute

4. addition of session of basic music theory—non-musical participants particularly felt that an introduction to basic music theory for the lay person would be very helpful in enabling them to appreciate the music better

There were eleven different instructors in 2005, excluding the musicians who performed at the Jazz at the Bistro nightclub. The participants, as evidenced by the evaluation forms, were virtually unanimous in enjoying this variety of instruction and praised it as one of the high points of the institute. There has been a small increase in the number of instructors for this proposed institute to accommodate the foreign component. We removed some instructors from the 2005 institute and replaced them with others who better fit the themes we wish to emphasize. Because of the interdisciplinary sweep of this institute, a broad range of experts is necessary. But we are mindful of costs, so each instructor is an expert in a particular specialty or theme of jazz studies and instructs solely in that specialty. We have no more than one expert per specialty or theme.

Introduction

Participants will be given an overview of the institute on the first day, explaining procedures and re-asserting the purpose and goal, along with a brief overview of the technological innovations that have taken place in sound reproduction since the advent of Edison's sound recordings. In the afternoon of the first day, participants will be given a music theory session for lay persons, explaining in elementary terms how to listen to jazz and to music generally: tapping out rhythms, recognizing chord progressions and key changes in a

performance, understanding the bar-structure of the popular song and how the popular song works, learning how to understand what a jazz musician is doing during a solo and how jazz harmony works, and other matters of this sort. This will prepare the participants for the live and recorded music they will hear throughout the rest of the institute. Sessions will be conducted by the Project Director, Gerald Early, and members of the Music faculty of Washington University.

Monday, July 2, 2007 Morning and Afternoon Sessions

Theme 1: Jazz and American Social History

A. Jazz's Geography and Modern Urban Culture

Jazz is a city music, made possible by the way urban life conjoins high and low cultures. It grew as African American populations in major cities grew and as the new eastern European immigrants in the late 19th century arrived. Because of the location of this institute in the Middle West at Washington University in St. Louis and because the Middle West was so important in the development of jazz and American popular music, more so than is often officially recognized, there is a particular emphasis in this part of the institute on jazz in the Midwest and jazz's connection to river cities.

New Orleans (Tuesday July 3), Morning and Afternoon Sessions:

The first two sessions deal with the origin of jazz in New Orleans, giving the teachers a basic understanding of New Orleans style jazz, its major players including King Oliver, Louis Armstrong, Jelly Roll Morton, and Sidney Bechet, four of most important players in the history of this music, and the urban cultural milieu that produced this music, the particular mix of races and the particular form of racial culture that shaped New Orleans. Bruce Boyd Raeburn, an expert of New Orleans music and history, will lead these sessions.

River Cities (Thursday, July 5), Morning and Afternoon Sessions:

The institute wishes to take advantage of its location and provide some sessions on the connection between St. Louis and the development of jazz and the impact of the Mississippi River on the spread of jazz along its route. Jazz traveled along the inland American waterways in far more complex and striking ways than most scholars had previously thought. These sessions will examine that as well as look at the city of St.

Louis and some of the musicians it produced including Clark Terry and Miles Davis, Grant Green, Oliver Sain, Oliver Lake, Fontella Bass, and young musicians like Russell Gunn, Todd Williams, Jeremy Davenport, and Peter Martin. William H. Kenney, an expert on Midwestern and river city jazz, will lead discussion of the history of Jazz in St. Louis and the river cities.

Kansas City (Monday, July 9), Morning Session:

The story of jazz and the city would not be complete without a consideration of Kansas City which reshaped the music as swing in the 1930s and gave America probably one of the most important jazz bands in history with Count Basie's orchestra. Kansas City also gave us alto saxophonist Charlie Parker and the roots of the new jazz movement that was called Bebop. The story of jazz in the Kansas City, and the American heartland territories, which Ralph Ellison so eloquently described in his essays in *Shadow and Act* and *Going to the Territory*, will be the subject of this session. Gerald Early will lead this session.

New York, (Monday, July 9), Afternoon Session

Throughout the 20th century, New York has been the cultural capital of the United States and particularly central in the creation and dissemination of popular music as virtually all music publishing and music recording was headquartered here. If jazz became synonymous with any city, it was New York, where some of the major innovations in the music took place, especially in the 1940s. This session will be an overview of the jazz movement in New York, concentrating particularly on the 1930s and 1940s, when King was Swing and its court was New York, and when Be-Bop rose as a counter-movement to it. Patrick Burke, who is writing a book on the jazz history of New York, will lead this session.

B. Jazz and Social Issues

Jazz and Gender, (Tuesday, July 10), Morning and Afternoon Sessions

Why have so few women become known as jazz instrumentalists? There seems no indication that women are not as drawn to music as men or that women are less capable of becoming great performers. Why have women in jazz largely been known for singing or, if as instrumentalists, as pianists? Professor Sherrie Tucker will examine issues of gender and jazz looking at the social construction of gender, the gender coding of instruments, why women instrumentalists have been so little known, and what kind of conditions have

women had to work under to be professional jazz musicians. Sherrie Tucker, the leading expert on jazz and women, will lead these sessions.

Jazz After World War II – Jazz as A Social Movement (Wednesday, Thursday, and Monday, July 11 and 12)

The Bebop Revolution, Morning and Afternoon Sessions, July 11

Jazz and the Civil Rights Movement, Morning and Afternoon Sessions, July 12

Several significant changes occurred to jazz after World War II. It became an art music rather than a dance music. It lost its popular audience to Rhythm and Blues and Rock and Roll. It also lost most of its youth audience. Jazz tried to accommodate itself to these changes in many ways: in the late 1960s and early 1970s, it began to use some of the devices and techniques of rock to attract younger listeners with moderate success; it experimented with collectives formed by musicians who wanted to escape the commercial pressures that they felt distorted the music they wanted to play; jazz, in some circles, became more ethnic or more African American in its sensibility; some jazz musicians decided to return to the so-called roots or traditions of the music, while others experimented with incorporating more elements of classical or atonal music. Despite these various ways to reach people or to develop an audience, jazz's popularity continued to shrink. Jazz was also buffeted by the winds of social change, principally by the civil rights movement and changes in how both the country and African Americans saw race and practical racial politics. Many of these issues will be dealt with in these sessions. Bebop Sessions will be led by Scott DeVeaux, one of the leading scholars in the history of Be-Bop. Civil Rights Sessions will be led by Ingrid T. Monson, who has just completed a book on jazz and the civil rights movement.

Theme 2: The Uses of Jazz: Jazz and the Arts

Jazz has had an enormous impact on other art forms in the United States. These sessions of the institute will focus on two such art forms, creative writing and film. During this block of sessions, the institute will also look at the connection between jazz and the popular songs of Tin Pan Alley and jazz and its connection to Hip-Hop and other forms of black vernacular popular music. In creative writing, not only has jazz been the subject of poetry and novels, particularly jazz musicians, but writers have been influenced by jazz as an aesthetic proposition, wanting to achieve a sensibility in their writing that mirrors what the jazz musician does. Ginsberg spoke about how jazz influenced his seminal book *Howl* and critics have referred to novels

like Ellison's *Invisible Man* and Kerouac's *On the Road* as jazz novels, largely because of the way they were written. Film, also, has been enormously influential in its use of jazz. There have been several films made about jazz musicians from "The Jazz Singer" (1927) to "Mo' Better Blues" (1991). Even more important has been the pervasive use of jazz in scoring films, often by professional film scorers and composers but sometimes by jazz musicians themselves.

Jazz in Literature (Monday, July 16 and Tuesday, July 17), Morning and Afternoon Sessions

Sessions will examine a range of literary works from the poetry of Langston Hughes to the essays of Ralph Ellison, to jazz stories by James Baldwin and Eudora Welty. Monday and Tuesday sessions will be led by Robert O'Meally, one of the leading experts of jazz and literature.

Jazz, Tin Pan Alley, and Broadway (Wednesday July 18), Morning Session

An examination of the history of the Tin Pan Alley song and how it became a repertoire in jazz. Session will be led by Phillip Furia, biographer of Ira Gershwin and Johnny Mercer, and an expert in the Tin Pan Alley song

Jazz, Rhythm and Blues, and Hip-Hop (Wednesday, July 18), Afternoon Session

An examination of connections between jazz and black vernacular popular dance music. Session will be led by William Banfield, an expert in African American music in the Diaspora.

Jazz and Film (Thursday, July 19), Morning and Afternoon Sessions

An examination of jazz film scoring and a look at how jazz was presented in several Hollywood films. Session will be led by Jeff Smith, a leading scholar in the history of film scoring.

Theme 3: Jazz Abroad

This block of sessions will look at how the United States exported jazz to other countries, both officially and unofficially, as a true American art form. The institute will also look at how jazz has been adapted in other countries with a particular focus on Georgia and Japan. How did jazz develop in both places? Who plays it? Who listens to it? What is the status of the music there today? How has it changed over time? Has this music affected how Georgians and the Japanese see the United States? Has it affected how either country sees American race relations? Both countries provide remarkable contrasts historically, culturally, and geographically. Both are friendly with the United States and both have highly developed jazz communities.

The reason for examining Georgia is because it is an emerging democracy in Eastern Europe which has developed a tradition of jazz that is distinct from that of western Europe which is more familiar to Americans. Also, Washington University, where the institute will be held, has a long-standing relationship with the educational, political, and artistic communities of Georgia, including an undergraduate summer student program in Tbilisi. The reason for Japan is that it has been arguably the most supportive community for jazz of any country besides the United States. American jazz musicians love to perform and record there. Japan also has a highly developed jazz recording industry and outlets for criticism. Jazz experts and performers from both countries will participate in the institute.

Jazz Goes Abroad (Monday, July 23) Morning and Afternoon Sessions

The morning session will look at some of the earliest tours that American jazz musicians made to Europe back in the 1920s. The afternoon session will examine the United States State Department jazz tours of the 1950s and 1960s. The morning session will be led by Gerald Early and the afternoon session by Penny Von Eschen, who has written a book on the jazz tours of the 1950s and 1960s sponsored by the State Department.

Jazz in Georgia (Tuesday, July 24) Morning and Afternoon Sessions

Both sessions will be a thorough examination of jazz in Georgia including a lecture by writer and jazz critic Zurab Karumidze and performances by and discussion with two Georgian jazz musicians, who will provide commentary about their music. Mr. Karumidze will bring tenor saxophonist Kakha Jagashvili and pianist Dinara Virsaladze with him to perform and discuss their music.

Jazz in Japan (Wednesday, July 25) Morning and Afternoon Sessions

Both sessions will be a thorough examination of jazz in Japan including a lecture by jazz writer Wayne Zade, an expert on jazz in Japan, and performances by and discussion with Japanese pianist, Satoko Fujii, a lecturer and professional musician. She will be accompanied by her husband, trumpeter Natsuki Tamura.

Theme 4: Listening to Jazz Music Performance – What is Jazz?

The institute will offer three sessions (each Friday but the last of the institute) of actual jazz performance, so that the teachers might learn how jazz performances are structured, why jazz musicians do what they do on

the bandstand, the nature of the training it takes to be a professional jazz musician, and why some people choose this as a career. The performances are done in conjunction with Jazz at the Bistro, a non-profit nightclub and educational initiative in St. Louis that provides a venue for nationally-known jazz musicians to perform and to educate at local schools.

Friday, July 6: Freddie Cole

Friday, July 13: Reggie Thomas Trio

Friday, July 20: Jeff “Tain” Watts

Curriculum Development Sessions:

Friday mornings, July 6, 13, and 20

Presentation of curriculum material, Morning and Afternoon Sessions, Thursday, July 26

Supervising Project Staff

Gerald Early is the Merle Kling Professor of Modern Letters in the English Department at Washington University in St. Louis, where he also serves as director of the Center for the Humanities. He has written extensively on jazz. His essay, “The Passing of Jazz’s Old Guard,” was selected as one of The Best American Essays of 1986. He served as consultant for Ken Burns’s *Jazz*, contributing an essay to the book that accompanied that series. He was the editor of the book, *Miles Davis and American Culture*, that accompanied an exhibition on the trumpeter at the Missouri History Museum in 2001. He has been a teacher at summer institutes in the past, including institutes on the Harlem Renaissance, African Americans in the Midwest, and the civil rights movement.

Linda Riekes has years of experience in the St. Louis public schools in a variety of jobs. She is a highly respected and energetic administrator. She has organized NEH summer institutes in the past, including one on the Harlem Renaissance with the National Alliance of Black School Educators. She has assisted Gerald Early in the summer institute on African Americans in the Middle West.

Other staff and staff listed in appendices.

Selection Committee and Participants

Gerald Early, the director of the summer institute, will appoint a Selection Committee to conduct a fair review of applications. The members of the committee will include

They will be

supported by the staff of the Center for the Humanities. The committee will be charged with choosing 30 participants. There will be due regard for a diversity of disciplines, genders, racial and ethnic backgrounds and types of institutions (public and private).

It will also accept applications from qualified non-teachers such as high school librarians, media specialists, and counselors. Notice of this summer institute will be published in several national publications, such as *History Matters of the National Council for History Education*; *Education Today: United Nations Educational Scientific and Cultural Organization*; *Contemporary Issues in Technology and Teacher Education* (AACE online); and *Journal of Curriculum and Supervision Education Update* by-weekly online news letter. We will design and print a summer institute brochure. This brochure will be distributed at conferences, and sent to the National Education Association and district superintendents around the county. Information and the application for the summer institute will also be available on the University website.

Applicants will use the standard forms available for NEH. Their essay will show how the content and experience of the institute will relate to their professional assignments in the following year, and how they will integrate learning at the institute into their jobs. Their applications should explain how their school will support their summer training, and how the proposed curriculum enhancement will be compatible with their school's objectives. The selected applicants should indicate they clearly understand and desire to explore the cultural dimensions of jazz as a phenomenon in American and global culture and that they are ready to translate those lessons to the classroom.

Institutional Context

The Center for the Humanities, International and Area Studies, the African and Afro-American Studies Program, and the Music Department at Washington University in St. Louis and Jazz at the Bistro will serve as the sponsoring institutions of this project. The Center for the Humanities, started in September 2003, is dedicated to matters related to the interdisciplinary interaction of the humanities. Under the current leadership of Gerald Early, it has been instrumental in the promotion of humanistic endeavors on the campus

of Washington University. It publishes a bimonthly literary review entitled *Belles Lettres* as well as a monthly literary calendar called *The Figure in the Carpet*. It sponsors projects with other departments and programs on campus such as the English Department, African and Afro-American Studies, American Cultural Studies, and Performing Arts. It also sponsors activities with institutions outside of the university including a conference on the History of the Korean War with the Missouri Historical Society. The Center has sponsored visits by such noted jazz critics as Terry Teachout and Stanley Crouch.

Jazz at the Bistro is one of the leading jazz non-profit ventures in the United States. At its nightclub, it features some of the leading performers in jazz including Diana Krall, Ahmad Jamal, Kenny Barron, Regina Carter, Benny Green, and many others. Under the leadership of Gene Dobbs Bradford, Jazz at the Bistro also offers one of the most effective educational outreach programs in jazz anywhere. Most of the musicians that Jazz at the Bistro features at its nightclub also give talks at area St. Louis schools to both music and non-music students, free of charge.

St. Louis is also a city with a rich jazz heritage. Musicians like Scott Joplin and W. C. Handy lived here for a time. Miles Davis and Clark Terry are among the famous jazz musicians who lived in St. Louis or near it and who developed their careers in St. Louis clubs. Among the younger musicians to have come from St. Louis or East St. Louis: trumpeter Russell Gunn, saxophonist Todd Williams (who played with Wynton Marsalis), and saxophonist Oliver Lake. St. Louis has always had a vibrant local jazz scene since the days of the riverboats and this continues today with performers like Carol Beth True, the Kennedy Brothers, and Reggie Thomas. St. Louis is also home to a nationally distributed jazz label, MaxJazz.

NEH Summer Institute participants will be granted privileges to use the Washington University library and computer facilities. Washington University, according to the latest *U.S. News and World Report* rankings is the 11th best research university in the country and has, thus, the amenities and facilities one would expect with such a rating. Washington University has a vibrant Music Department with a very good music library consisting of books, scores, records, CDs, and videos. Participants will be able to make use of this library during their time in the institute. Participants will be housed in dormitories of Washington University, which are made available in the summer for endeavors such as this.

Arrangements will be made for participants to visit the St. Louis Art Museum, the Zoo, and the Missouri History Museum. Also, participants will have the opportunity to visit the Scott Joplin House, the Black History Wax Museum, and the Ville, the historic black neighborhood of St. Louis.

Evaluation, Follow-up and Dissemination

Lesson plans, published and distributed in book form, were developed by the participants of the 2005 institute. The new participants will be given a copy of these plans before coming to St. Louis and will be expected during curriculum development sessions to revise and update the plans where necessary, particularly incorporating new institute content. They will follow and maintain the format of the published plans. We will distribute this revised plans to both the 2005 and the 2007 participants. We will establish a blog on the website of the Center for the Humanities to permit the teachers to discuss their experiences with the plans. The Center will hold a reunion with the participants of 2005 in the summer of 2006, to learn how the plans have been implemented. The Center will do the same with participants of 2007 in the summer of 2008. Participants of 2005 will also be invited to that reunion.