



## Jazz Appreciation Month

### FREQUENTLY ASKED QUESTIONS

#### **What is *Jazz Appreciation Month*?**

The concept is simple: designate one month for an annual public spotlight on jazz. *Jazz Appreciation Month (or JAM)* is intended to draw public attention to the glories of jazz as both an historical and a living treasure. The idea is to encourage musicians, concert halls, schools, colleges, museums, libraries, and public broadcasters to offer special programs on jazz every April.

#### **What are the purposes of *Jazz Appreciation Month*?**

To draw greater public attention to the importance of the extraordinary heritage and history of jazz. In addition, *JAM* is intended to stimulate the current jazz scene and encourage people of all ages to participate in jazz--to study the music, attend concerts, listen to jazz on radio and recordings, read books about jazz, and support institutional jazz programs.

#### **Why is it needed?**

Many people do not fully appreciate the joys, power, and glories of jazz. *JAM* is an effort by those who are passionate about jazz to share it with those who are not as familiar with it. *JAM* will encourage people to enjoy jazz and to appreciate jazz as a vital part of America's cultural patrimony.

#### **Does our organization have to get permission to participate?**

No. Just as you don't need anyone's permission to celebrate Black History Month or Women's History Month, you do not need permission to become part of *JAM*.

#### **How can my organization become part of *JAM*?**

Any organization can participate in *Jazz Appreciation Month* or *JAM*. Just decide to go ahead and do something each April.

#### **What can I do to celebrate *JAM*?**

See the list, "Ways to Celebrate *Jazz Appreciation Month*" on [www.smithsonianjazz.org](http://www.smithsonianjazz.org).

#### **Does it cost anything to celebrate *Jazz Appreciation Month*?**

Not necessarily. A school or concert hall that had already scheduled a program for April could simply offer it under the “heading” of *Jazz Appreciation Month*. Some classroom lessons on jazz are available free on the World Wide Web and could be scheduled for teaching in April (see [www.smithsonianjazz.org](http://www.smithsonianjazz.org) or [www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)). A radio station could develop a program for April from its own music library, without incurring additional cost.

### **Who designated it?**

The Smithsonian Institution’s National Museum of American History has led this initiative and has enlisted four founding partners: the National Endowment for the Arts, the U.S. Department of Education, MENC--The National Association for Music Education; and the International Association of Jazz Educators.

### **Has the United States Congress supported this initiative?**

Yes, the U.S. Congress passed legislation which was signed by the President in August 2003. Public Law 108-72, declares “(1) the Smithsonian Institution’s National Museum of American History should be commended for establishing a Jazz Appreciation Month; and (2) musicians, schools, colleges, libraries, concert halls, museums, radio and television stations, and other organizations should develop programs to explore, perpetuate, and honor jazz as a national and world treasure.”

### **Why is the Smithsonian initiating *Jazz Appreciation Month*?**

The Smithsonian operates the world’s most comprehensive set of jazz programs—it collects jazz artifacts, documents, recordings, and oral histories; curates exhibitions and traveling exhibitions; operates its own big band, the Smithsonian Jazz Masterworks Orchestra; publishes books and recordings on jazz; offers fellowships for research in its collections; and offers concerts, educational workshops, master classes, lectures, seminars, and symposia. Launching *JAM* is consistent with the Smithsonian’s 30-year record of leadership in jazz.

### **What is the Smithsonian doing to celebrate *Jazz Appreciation Month*?**

The Smithsonian’s National Museum of American History kicked off the first *Jazz Appreciation Month*, in April 2002 with the support of producer-musician Quincy Jones. The Smithsonian Jazz Masterworks Orchestra, the museum’s 18-member big band, performed a weekend of concerts. There were lectures, educational offerings, and an exhibition. In honor of *Jazz Appreciation Month*, the museum will continue to collaborate with other national institutions in a range of educational and outreach activities as it has in the past. With help from the US Department of Education, the Smithsonian is creating a CD that will be distributed to 30,000 middle-school music teachers to aid them in introducing their students to jazz.

### **Why was April chosen?**

April was chosen for two reasons. First, April maximizes *JAM*’s educational potential because it is the end of the school year when schools can not only participate, but student jazz ensembles can culminate year-long preparations and play at their best. Secondly, April is the birth month of a number of leading figures in jazz including Duke Ellington, Ella Fitzgerald, Tito Puente, Johnny Dodds, and Billie Holiday.

### **Can our organization use the *JAM* logo?**

Yes, any organization can use the *JAM* logo to celebrate *Jazz Appreciation Month*. The logo is available in two ways. (1) Go to [SmithsonianJazz.org](http://SmithsonianJazz.org), and click on “Jazz Appreciation Month.” (2) Go to ftp. . . .

### **Do we need permission to use the *JAM* logo?**

No. Any non-profit organization can use it.

# **Professional Development for Arts Educators**

CFDA# 84.351C

## Description of Program

This program funds model professional development programs that use innovative instructional methods, especially those linked to scientifically-based research, for music, dance, drama, and visual arts educators. It also supports the strengthening of standards-based arts education programs, which are an integral part of elementary and secondary school curricula and helps ensure that all students meet challenging State academic content standards. Many of the professional development activities that are created, enhanced, or expanded through this program will assist music, dance, drama, and visual arts teachers in the implementation of arts education standards and will promote the integration of arts instruction into other subject areas.

## Eligibility

A Local Educational Agency (LEA), including Charter Schools that are considered LEAs, acting on behalf of individual school or schools where at least 50 percent or more students are from low-income families. LEA's may apply in collaboration with an institution of higher education, a state agency, or public or private non-profit agency with a history of providing professional development services to schools.

## Authorization

Subpart 15, Part D of Title V of the ESEA act as amended by Public Law 107-110

## Appropriations

2001 –(Professional Development for Music Educators) 8 grants - \$2,000,000

Professional Development for Arts Educators

FY 2003—\$4,000,000

FY 2004—\$7,455,500

FY 2005—\$7,336,000

FY 2006-- \$7,789,237

## Program Manager

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<http://www.ed.gov/programs/artsedprofdev/awards.html>

# **JAZZING UP THE CURRICULUM:**

## **HOW TO USE THE PDAE GRANT TO TEACH JAZZ THROUGH A SCHOOL/ARTS ORGANIZATION PARTNERSHIP**

### **What is Arts Integration?**

Columbus Public Schools and its community arts organization partners are a part of the Professional Development for Arts Integration Grant, a three year grant provided by the Department of Education. The purpose of the grant is to develop and teach arts integrated lesson plans that improve student academic achievement.

The grant has enabled the grant team to develop 52 hours of professional development that demonstrate to arts and classroom teachers how to integrate the arts, instructional best practices and English Language Arts with student instruction. The professional development includes the following:

- 4 workshops during the academic year provided by BalletMet, Opera Columbus, Jazz Arts Group, Greater Columbus Arts Council and Columbus Public Schools. Workshops and the summer teacher institute are held at arts organizations' facilities. Teachers receive 1 complimentary ticket to a performance by each participating arts organization.
- Each workshop is focused on best practices, English Language Arts and one arts discipline. Workshops occur during the school day with substitutes provided.
- Teachers have the opportunity to plan and teach 4 arts integrated lessons units during the school year.
- Teachers attend a 4 day summer teacher institute with extended hourly rate pay.
- Graduate level credits/CEUs and related resource materials are provided.

Each participating school assembles a team of up to 5 unified arts and classroom teachers. Diversity of participants is a factor to be considered during recruitment.

Today, we are going to recreate with you a portion of the arts integration workshop experience that will include elements of jazz, English Language Arts and the affective domain of Bloom's Taxonomy, a best teaching practice.

### **What is a best practice?**

A best practice is an instructional teaching strategy that has been time tested and proven by research and data. The affective domain of Bloom's taxonomy is the best practice that will be used in today's lesson.

## What is the Affective Domain of Bloom's Taxonomy?

Benjamin Bloom created the cognitive, affective and psychomotor learning domains to assist in the design and assessment of learning. Each of these domains is made up of several levels. Each level must be mastered before progressing to the next. The affective domain deals with feelings, emotions and behavior. Today we will focus on how the affective domain can be used to increase understanding of jazz by the listener.

### THE AFFECTIVE DOMAIN

<b>LEVEL</b>	<b>DEFINITION</b>	<b>FROM THE LISTENER'S POINT OF VIEW</b>
<b>RECEIVING</b>	Open to experience a feeling, willing to receive and hear.	Attend a performance or concert and listens to the music.
<b>RESPONDING</b>	Reacts, actively responds and participates, becomes involved and has a knowledgeable reaction.	Responds to and recognizes aspects of the music, learns/uses new strategies to increase participation, reaction and response.
<b>VALUING</b>	Sees value or worth in activity, wants to hear and know more.	Wants more, wants to hear the music again, wants to repeat the experience, wants to learn more about the music and begin to study the music. An AHA moment.
<b>ORGANIZATION</b>	Integrates new and previously held information, relates the new value to those already held.	Uses new knowledge about the music to discover even more about it, applies previous knowledge to the music adding depth to the listening experience.
<b>CHARACTERIZATION</b>	Values control learner's behavior, advocate for learning, wants for more than oneself, WE NEED MORE	Values the music experience not just for him/herself, but for others as well, may turn into an advocate for the experience.

For more information, contact Linda G. Edgar, Unified Arts Coordinator, (614) 365-5024.

jazz arts group  
presenting the columbus jazz orchestra



## INTEGRATED LESSON PLAN

### INTRODUCTION

Participants of the Americans For The Arts conference will experience the process of connecting language to listening to the music of a live jazz combo. Appropriate terminology will be used to design the structure of a jazz tune. Special emphasis will be given to the musical characteristics that define jazz and examples of devices used by creative jazz musicians will be given.

Participants will identify the phases of the Affective Domain of Bloom's Taxonomy and recognize them as a best teaching practice.

### GENERAL INFORMATION

Teacher: Judy Shafer, Director of Education, Jazz Arts Group of Columbus, 614-294-5200x109

Art Form: Music/Jazz

Lesson Title: **Jazzing Up The Curriculum**

Grade Level: Grades 5-8

Content area(s): Fine Arts Music, English Language Arts

Date of lesson: Saturday, June 2, 3:30pm – 5:00pm

### FINE ARTS STANDARD

Standard(s): 6. Listening to, analyzing, and describing music  
Grade 7, Period 3, Week 7

Benchmark A: Listen to a varied repertoire of music and evaluate selections using musical terminology.

GLIs (Grade Level Indicator): 1. Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.

GLIs (Grade Level Indicator): 2. Listens to and describes musical elements heard in the music of various cultures.

### ENGLISH LANGUAGE ARTS STANDARDS – WRITING

Standard(s): Research

Students define and investigate self-selected or assigned issues, topics and problems. They locate, select and make use of relevant information from a variety of media, reference and technological sources. Students use an appropriate form to communicate their findings.

Grades 8, First Quarter

Benchmark B: Write responses to literature that extend beyond the summary and support judgments through references to the text.

GLI (Grade Level Indicator) OHW080904: Select an appropriate structure for organizing information in a systematic way (e.g., notes, outlines, charts, tables and graphic organizers.)

## PROCEDURES

1. Role of the content teacher: Lesson Moderator
2. Time needed: 45 minutes
3. Space needed: large room with seats for participants and performance space for musicians. Display for power point presentation to be seen by all participants.
4. Equipment, resources and materials needed:  
Small jazz combo, assessment rubric, jazz glossary cards, power point presentation
5. Step by step: (include evidence of integration)

Opening: Starbucks analogy – language, ingredients and recipes are used  
Jazz is a form of communication, a conversation between artists. Jazz is about creativity for the player and curiosity for the listener.

### Pre-Assessment Activity:

Each participant will complete the “before” section of the rubric. The moderator will take the participants through an exercise to review the results and form a group consensus of the terms the participants most want to learn.

Receiving Activity: The jazz combo will play a short version of a 12 bar blues in a swing style; straight through the form, no introduction. The participants will be given no instruction, simply listen.

Responding Activity: A discussion of form, explanation of a basic blues form, will follow. The musicians will play through the form again and participants will be asked to indicate where we are in the form by patting on the I chord, clapping on the V chord and snapping on the IV chord.

Terms related to form will then be explained and the group will do an arrangement of the tune. (possibly: introduction, head, soloing choruses, trading fours, back to the head, Basie or Ellington ending) (possibly in a different style).

Valuing Activity: - Taking it to the next level, the devices used by the musicians will be defined and demonstrated. Still within the blues form, the combo will play again, this time interjecting devices of their choice.

Organization & Characterization – will be mentioned and a quick poll will be taken to determine how deep we were able to go into Bloom’s Taxonomy.

Each participant will complete the “after” section of the rubric.

## CONNECTIONS

### Enrichment/Intervention Resources:

#### Books:

Aaron Copland, *What to Listen for in Music*, Signet Classic  
Loren Schoenberg, *The NPR Curious Listener's Guide to Jazz*, A Grand Central Press Book  
Dirk Sutro, *Jazz For Dummies*

#### Recordings

*Itunes* is a good resource. Search by artist or tune.

#### Books, Recording, Videos, Misc. sites:

<http://www.jazzstore.com>

<http://www.ejazzline.com>

#### Places to Visit-In Columbus

Southern Theatre

Performance: *Swingin' at the Southern*, Columbus Jazz Orchestra

*Basie, Boogie & the Blues* featuring Aaron Diehl, Wycliffe Gordon and Willie Pouch

June 13-17 details at [www.columbusjazzorchestra.com](http://www.columbusjazzorchestra.com)

#### 2. Technology (websites):

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

<http://www.artcyclopedia.com/history/harlem-renaissance.html>

<http://www.downbeat.com>

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

<http://www.jazzinamerica.org>

<http://www.jazzmuseuminharlem.org/index.htm>

<http://www.jazzstandards.com>

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

<http://www.monkinstitute.org/index3.html>

<http://www.neajazzintheschools.org/program/index.php?uv=s>

<http://www.nprjazz.org>

<http://www.riverwalk.org>

[http://www.smithsonianjazz.org/jam/jam\\_start.asp](http://www.smithsonianjazz.org/jam/jam_start.asp)

A website with a great jazz glossary: A PASSION FOR JAZZ [www.apassion4jazz.net](http://www.apassion4jazz.net)