

THE HISTORY OF JAZZ

1 Historically the journey that jazz has taken can be traced with reasonable accuracy. That it ripened
2 most fully in New Orleans seems beyond dispute although there are a few deviationists who support
3 other theories of its origin. Around 1895 the almost legendary Buddy Bolden and Bunk Johnson were
4 blowing their cornets in the street and in the funeral parades which have always enlivened the
5 flamboyant social life of that uncommonly vital city. At the same time, it must be remembered, Scott
6 Joplin was producing ragtime on his piano at the Maple Leaf Club in Sedalia, Missouri; and in
7 Memphis, W.C. Handy was evolving his own spectacular conception of the blues.

8 Exactly why jazz developed the way it did on the streets of New Orleans is difficult to determine even
9 though a spate of explanations has poured forth from the scholars of the subject. Obviously, the need
10 for it there was coupled with the talent to produce it and a favorable audience to receive it. During
11 those early years, the local urge for musical expression was so powerful that anything that could be
12 twanged, strummed, beaten, blown, or stroked was likely to be exploited for its musical usefulness. For
13 a long time the washboard was a highly respected percussion instrument, and the nimble, thimble
14 fingers of Baby Dodds showed sheer genius on that workaday, washday utensil.

15 The story of the twenties—in Chicago—is almost too familiar to need repeating here. What seems
16 pertinent is to observe that jazz gravitated toward a particular kind of environment in which its
17 existence was not only possible but, seen in retrospect, probable. On the South Side of Chicago during
18 the twenties the New Orleans music continued an unbroken development.

19 The most sensationally successful of all jazz derivatives was swing, which thrived in the late thirties.
20 Here was a music that could be danced to with zest and listened to with pleasure. (That it provided its
21 younger auditors with heroes such as Shaw, Sinatra, and Goodman is more of a sociological enigma
22 than a musical phenomenon.) But swing lost its strength and vitality by allowing itself to become a
23 captive of forces concerned only with how it could be sold, not how it could be enriched. Over and
24 over it becomes apparent that jazz cannot be sold even when its practitioners can be bought. Like a
25 truth, it is a spiritual force, not a material commodity.

26 During the closing years of World War II, jazz, groping for a fresh expression, erupted into bop. Bop
27 was a wildly introverted style developed out of a certain intellectualism and not a little neuroticism. By
29 now the younger men coming into jazz carried with them a GI subsidized education, and they were
30 breezily familiar with the atonalities of Schonberg, Bartok, Berg, and the contemporary schools of
31 music. The challenge of riding out into the wild blue yonder on a twelve-tone row was more than they
32 could resist. Some of them have never returned. Just as the early men in New Orleans didn't know what
33 the established range of their instruments was, so these new musicians struck out in directions which
34 might have been untouched had they observed the academic dicta adhering even to so free a form as
35 jazz.

36 The shelf on jazz in the music room of the New York Public Library fairly bulges with volumes in
37 French, German, and Italian. It seems strange to read in German a book called the Jazzlexikon in
38 which you will find scholarly résumés of such eminent jazzmen as Dizzy Gillespie and Cozy Cole.
39 And there are currently in the releases of several record companies examples of jazz as played in
40 Denmark, Sweden, and Australia. Obviously, the form and style are no longer limited to our own
41 country. And jazz, as a youthful form of art, is listened to as avidly in London as in Palo Alto or Ann
42 Arbor.

Arnold Sungaard, "Jazz, Hot and Cold" (excerpt), 1955

Strategies for Question #1: What does the text say?

Directions: Use a highlighter pen to follow the prompts read by the teacher to find and highlight what is being requested by the prompt.

Monk, Linda R. *Words We Live By: Your Annotated Guide to the Constitution*. New York: Hyperion, 2003. (2003) From "We the People ..."

1 The first three words of the Constitution are the most important. They clearly state that the people—not the king, not the legislature, not the courts—are the true rulers in American government. This principle is known as popular sovereignty.

2 But who are "We the People"? This question troubled the nation for centuries. As Lucy Stone, one of America's first advocates for women's rights, asked in 1853, "'We the People'? Which 'We the People'? The women were not included. Neither were white males who did not own property, American Indians, or African Americans—slave or free. Justice Thurgood Marshall, the first African American on the Supreme Court, described the limitation:

3 For a sense of the evolving nature of the Constitution, we need look no further than the first three words of the document's preamble: 'We the People.' When the Founding Fathers used this phrase in 1787, they did not have in mind the majority of America's citizens . . . The men who gathered in Philadelphia in 1787 could not . . . have imagined, nor would they have accepted, that the document they were drafting would one day be construed by a Supreme court to which had been appointed a woman and the descendant of an African slave.

4 Through the Amendment process, more and more Americans were eventually included in the Constitution's definition of "We the People." After the Civil War, the Thirteenth Amendment ended slavery, the Fourteenth Amendment gave African Americans citizenship, and the Fifteenth Amendment gave black men the vote. In 1920, the Nineteenth Amendment gave women the right to vote nationwide, and in 1971, the Twenty-sixth Amendment extended suffrage to eighteen-year-olds.

Summary Rubric

CC Reading Anchor Standards	3 Complete	2 Partial	1 Minimal	Score
<p>1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p>	<p>Reading Anchor # 1</p> <p>Response:</p> <ul style="list-style-type: none"> states what the text says explicitly. (3 points) makes logical inferences and cites specific textual evidence to support conclusions drawn from the text. (3 points) 	<p>Reading Anchor #1</p> <p>Response:</p> <ul style="list-style-type: none"> includes much of what the text says explicitly. (2 points) makes some logical inferences and cites general textual evidence to support some of the conclusions drawn from the text. (2 points) 	<p>Reading Anchor #1</p> <p>Response:</p> <ul style="list-style-type: none"> includes little of what the text says explicitly. (1 point) makes few logical inferences and gives little support drawn from the text. (1 point) 	<p style="text-align: right;">__/6 pts.</p>
<p>2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p>	<p>Reading Anchor #2</p> <p>Response summarizes using:</p> <ul style="list-style-type: none"> clearly identified central or main ideas. (3 points) supports central ideas well with key details ideas from the text. (3 points) 	<p>Reading Anchor #2</p> <p>Response summarizes using:</p> <ul style="list-style-type: none"> partially or ineffectively identified central or main ideas. (2 points) supports central ideas with some details and ideas from the text. (2 points) 	<p>Reading Anchor #2</p> <p>Response summarizes using:</p> <ul style="list-style-type: none"> inaccurately identified central or main ideas. (1 point) supports central ideas with few details and ideas from the text. (1 point) 	<p style="text-align: right;">__/6 pts.</p> <p style="text-align: right;">Total __/12pts.</p>

Cobwebs To Crosshairs!

by
Carol Ann Moorhead

Cobwebs in your telescope? Could be — no matter how often you dust!

Imbedded in the lenses of many telescopes are two strands of spider silk. Don't think you can see them? Think again. If you can see the crosshairs in your telescopes, you can see the "cobwebs."

Crosshairs haven't always been made of spider silk. Early astronomers peered past platinum wires and through heavily ruled glass to view and chart the night skies. But by the 1900s, telescope manufacturers were using spider silk for crosshairs.

It's easy to see why. Spider silk is less expensive, easier to stretch into a straight line, and more resistant to extreme temperatures than platinum. It is also much finer. The average strand of spider silk is $1/1,970$ of a centimeter wide — about 20 times finer than a human hair!

Now, spider-silk crosshairs are spinning out of existence. According to Alan Hale, president of Celestron International (a telescope maker), spider silk is being phased out in favor of less costly but thicker copper wire. At $1/276$ of a centimeter wide, the new copper strands are only 3 times finer than a human hair.

Cobwebs in you next telescope? Not likely — unless you leave the cap off the lens! ☆