

Jazz Terms

Grades: 7-12

Subject areas: Music and Language Arts

Summary:

Students will explore the general terminology associated with music and specific terminology associated with jazz. Students will use context clues to put these new terms into practice.

TEKS:

§110.31. English Language Arts and Reading

(b) Knowledge and skills.

(1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:

C. produce analogies that describe a function of an object or its description;

D. use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine or confirm the meanings of words and phrases, including their connotations and denotations, and their etymology.

(18) Oral and Written Conventions/Handwriting, Capitalization, and Punctuation. Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to:

A. use conventions of capitalization; and

B. use correct punctuation marks.

(19) Oral and Written Conventions/Spelling. Students spell correctly.

Materials:

- "Language Arts Activity 1" worksheet
- Computer(s) with Internet access or dictionaries for student use

Procedure: (30-40 minutes)

1. Discuss the following topics.
 - Think about the sport of football. What are some terms that are specific to the game of football which help the audience or crowd understand what is going on? (*touchdown, defense, offense, end zone, completion, fumble, interception, tackle, etc.*)
 - Music has similar terminology. Can you think of any terms that are specific to music? (*Write student suggestions on the board. A few examples include: beat, note, key, tempo, pitch, staff, clef, etc.*)
 - Jazz music has even more specific terminology than general music. We will be exploring a few general music terms and a few jazz music terms today.
2. Have the students work independently on the Activity 1 worksheet. The first part of this worksheet should be completed with either internet access or a dictionary. Students will be looking up specific music terms, writing the part of speech, and the definition in their own words. Answers will vary, but students should demonstrate that they have a general understanding of the term.
3. Students will use the definitions they wrote on the first part of Activity 1 to help them on the second part, the crossword puzzle. Students will reach each sentence and use context clues to help them determine which music term fits best.

Assessment:

- Students should be graded on their completion of the assignment, the accuracy of the definitions given, and the answers provided on the crossword puzzle.

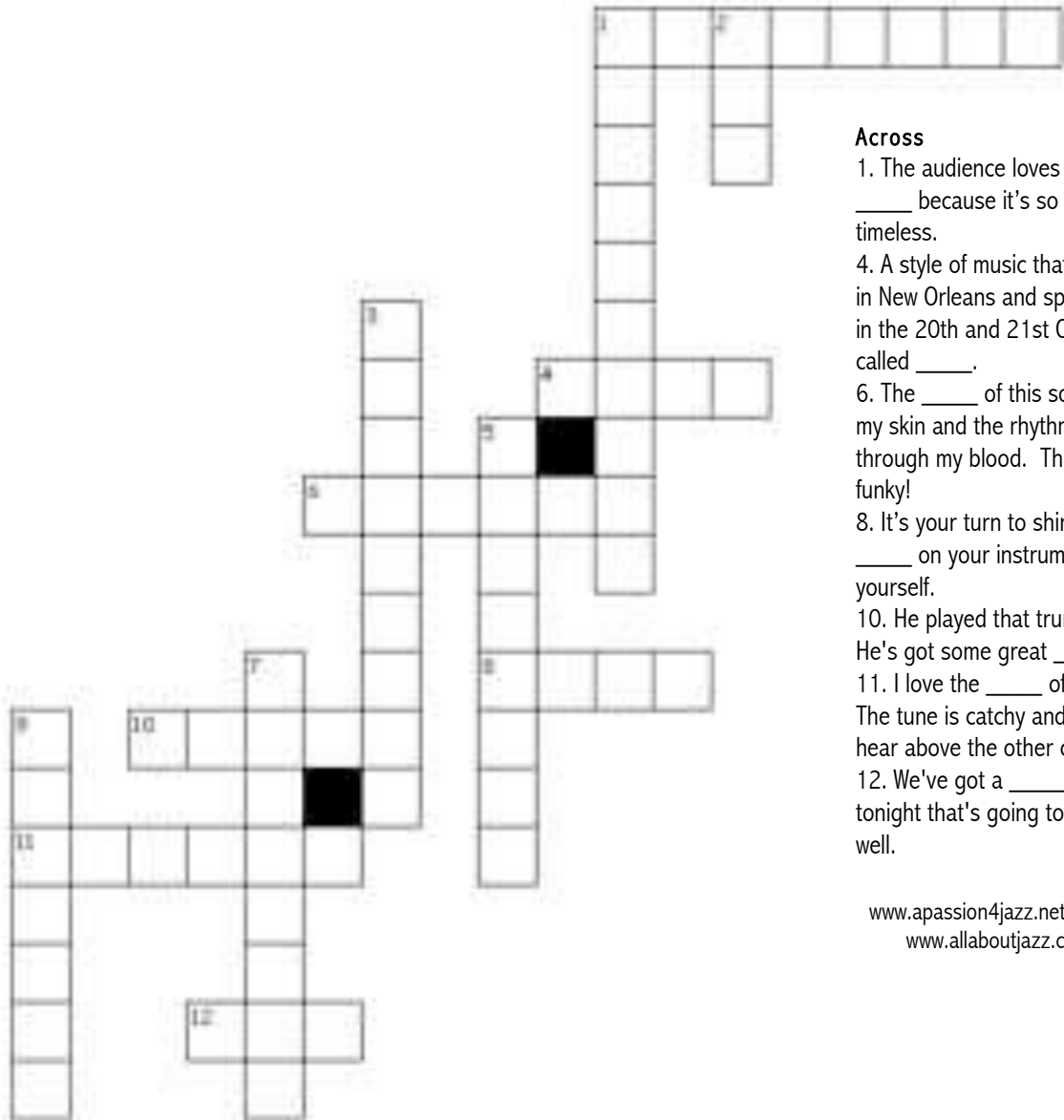
Jazz Terms

Using a dictionary, look up the following words. Write the part of speech (noun, verb, adjective) and a definition in your own words. Don't copy the definitions straight out of the dictionary!

Axe	Chops
Gig	Improvise
Jazz	Melody
Groove	Moldy Fig
Vamping	Solo
Standard	Syncopated
Tempo	Woodshed

Jazz Terminology Puzzle

Now use the definitions you've found to help you complete this puzzle.



Across

1. The audience loves to hear a _____ because it's so familiar and timeless.
4. A style of music that originated in New Orleans and spread quickly in the 20th and 21st Centuries is called _____.
6. The _____ of this song is under my skin and the rhythm is pumping through my blood. This song is so funky!
8. It's your turn to shine! Play a _____ on your instrument, all by yourself.
10. He played that trumpet so well. He's got some great _____!
11. I love the _____ of this song. The tune is catchy and is easy to hear above the other chords.
12. We've got a _____ downtown tonight that's going to pay pretty well.

www.apassion4jazz.net/glossary.html
www.allaboutjazz.com/speak.htm

Down

1. The next piece will be _____. We'll emphasize the weak beats.
2. The saxophonist grabbed his _____, or saxophone, to warm up before the show.
3. Okay, Stevie. It's your turn to _____ on this next song. Just make it up as you go, as long as you stay in the key of G.
5. You'd better _____ these three measures for next week's concert. You want to be ready!
7. Do you really like that old jazz music? You're such a _____!
9. Stevie began _____ on his instrument by playing a phrase over and over again to accompany a soloist.

Timeline of Jazz History

Grades: 7-12

Subject areas: Music and Social Studies

Summary:

Students will explore the history of jazz and create a timeline to demonstrate their understanding. Students will look at three specific periods and styles of jazz, the time period in which this jazz was played, and two famous musicians who are representative of that style of jazz.

TEKS:

§113.32. United States History

(c) Knowledge and skills.

(1) History. The student understands traditional historical points of reference in U.S. history from 1877 to the present. The student is expected to:

- A. identify the major eras in U.S. history from 1877 to the present and describe their defining characteristics;
- B. apply absolute and relative chronology through the sequencing of significant individuals, events, and time periods.

(20) Culture. The student understands the relationship between the arts and the times during which they were created. The student is expected to:

- A. describe how the characteristics and issues of various eras in U.S. history have been reflected in works of art, music, and literature
- B. describe the impact of significant examples of cultural movements in art, music, and literature on American society
- E. identify the impact of popular American culture on the rest of the world.

(21) Culture. The student understands how people from various groups, including racial, ethnic, and religious groups, adapt to life in the United States and contribute to our national identity. The student is expected to:

- A. analyze how the contributions of people of various racial, ethnic, and religious groups have helped to shape the national identity.

(24) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

- B. use the process of historical inquiry to research, interpret, and use multiple sources of evidence.

Materials:

- "Social Studies Activity 2" worksheet
- Computer(s) with Internet access will be used for online activity and research
- Construction paper or poster board to create the timeline
- markers, crayons, or colored pencils

Procedure:

1. Discuss the following topics.
 - When do you think jazz began?
 - When you picture jazz musicians performing throughout history, what comes to mind?
 - Can you name any jazz musicians?
 - How do you think jazz was received over time? Did people like it or oppose it?
 - How do you think jazz has influenced our pop music today?
2. Divide students into pairs or have them work independently on the Activity 2 worksheet. Students will need access to either library resources or computers in order to complete this assignment. If there are not enough computers for student use, then resources can be printed with information for each style of jazz from the following websites:

Lesson 2 Outline
Social Studies - Timeline

SFJAZZ Performance on March 24, 2011
University of Texas Performing Arts

- <http://en.wikipedia.org/wiki/Jazz>
- <http://www.historyjazz.com/>
- <http://pbskids.org/jazz/time/index.html>
- <http://www.oculus.com/features/primers/jazz/jazz.html>
- http://teacher.scholastic.com/activities/bhistory/history_of_jazz.htm

Assessment:

- Students will complete the Activity 2 Worksheet by filling the boxes provided.
- Students will use the information they gathered on the Activity 2 Worksheet to create a timeline of jazz history. These timelines should be created on either construction paper or poster board and should include a neatly drawn line with the following:
 - Three important dates and their significance
 - Three periods or types of jazz music
 - A description of each type of jazz music
 - Two musicians for each type of jazz music (six musicians in all)
 - Drawings or pictures to enhance the timeline
 - Neat handwriting with appropriate spelling, grammar, and capitalization
- The following rubric can be used:

Name: _____	Period: _____
Three important dates in jazz history and their significance (worth 20 points)	
Three periods or types of jazz music mentioned (worth 15 points)	
A detailed description of each type of jazz music (worth 25 points)	
Six jazz musicians mentioned (worth 20 points)	
Drawings or Pictures (worth 10 points)	
Neat handwriting with appropriate spelling, grammar, and capitalization (worth 10 points)	
	Total Grade: _____

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Activity 2
Social Studies - Timeline

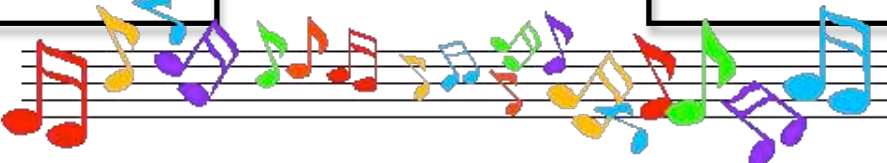
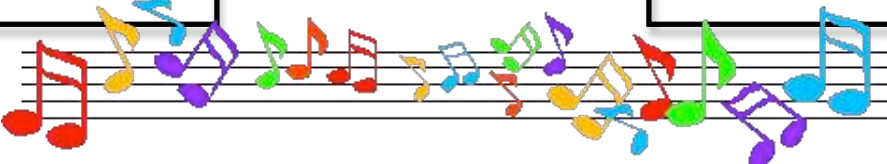
Name: _____
SFIAZZ Performance on March 24, 2011
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Timeline of Jazz History

Jazz has been around for hundreds of years, dating all the way back to the 1700s when slaves were brought to the United States. In this activity you will be researching important dates, people, and styles of jazz.

Research Assignment:

Begin by looking up a few styles of jazz such as *ragtime*, *Dixieland*, *swing*, *bebop*, *cool jazz*, *free jazz*, *blues*. For each style of jazz, write a description of that style, the time period it began, and who played it. You should also include a short description of the famous musicians in that style of jazz, such as the instrument they specialized in and songs they are known for composing or playing. Use the boxes below to help you get started. When you have filled in this information, you will transfer what you have researched onto a timeline using complete sentences and pictures. Be sure to also explain the significance of each time period and jazz style on your final timeline.

Jazz Style: _____ 	Time Period: _____ - _____	Musician: _____
		
Jazz Style: _____ 	Time Period: _____ - _____	Musician: _____
		
Jazz Style: _____ 	Time Period: _____ - _____	Musician: _____

Jazz Around the World

Grades: 7-12

Subject areas: Music and Social Studies

Summary:

Students will explore the history of jazz and create a timeline to demonstrate their understanding. Students will look at three specific periods and styles of jazz, the time period in which this jazz was played, and two famous musicians who are representative of that style of jazz.

TEKS:

§113.32. United States History

(c) Knowledge and skills.

(8) Geography. The student uses geographic tools to collect, analyze, and interpret data. The student is expected to:

A. create thematic maps, graphs, charts, models, and databases representing various aspects of the United States.

(20) Culture. The student understands the relationship between the arts and the times during which they were created. The student is expected to:

A. describe how the characteristics and issues of various eras in U.S. history have been reflected in works of art, music, and literature

B. describe the impact of significant examples of cultural movements in art, music, and literature on American society

E. identify the impact of popular American culture on the rest of the world.

(21) Culture. The student understands how people from various groups, including racial, ethnic, and religious groups, adapt to life in the United States and contribute to our national identity. The student is expected to:

A. analyze how the contributions of people of various racial, ethnic, and religious groups have helped to shape the national identity.

(24) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of sources including electronic technology. The student is expected to:

B. use the process of historical inquiry to research, interpret, and use multiple sources of evidence.

Materials:

- "Social Studies Activity 1" worksheet
- Computer(s) with Internet access will be used for online activity and research
- An atlas or map
- Notebook paper for students to record their research and then write their final paragraphs

Procedure:

1. Discuss the following topics.
 - What kinds of people like to listen to or play jazz music? (*spans across ages, nations, and races*)
 - How do you think jazz has affected the United States over time?
 - How do you think the United States has affected jazz over time?
 - How do you think slavery impacted jazz music?
 - Do you think jazz music was controversial in any way? If so, why? Think about segregation in the South and the Civil Rights movement.
2. Have the students work independently on the Activity 1 worksheet. The first part of this worksheet can be completed with just an atlas or map. This is to demonstrate that jazz music is taught and performed all over the world and by people of any age or race.

3. Students will need access to either library resources or computers in order to complete the second part of this assignment which involves research of a particular city that is significant in jazz history. If there are not enough computers for student use, then resources can be printed with information for each style of jazz from the following websites:

- <http://en.wikipedia.org/wiki/Jazz>
- <http://www.historyjazz.com/>
- <http://pbskids.org/jazz/>
- Wikipedia for each specific city

Assessment:

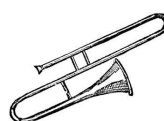
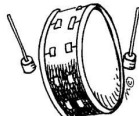
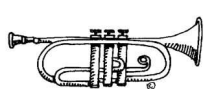
- Students will complete the Activity 1 Worksheet by indicating where the members of SFJAZZ learned to play jazz.
- Students will research a specific city that is significant in jazz history. This research can be recorded on a sheet of notebook paper. Once students have completed some basic research, they will write a paragraph which will address three of the following:
 - The history of jazz and blues in that particular city
 - What kind of jazz was performed there (ex: swing, Dixieland, bebop, cool jazz)
 - How jazz and blues impacted the city and surrounding area
 - The musicians who performed in that city
 - Why jazz music or the musicians were viewed as controversial
 - Any other interesting facts about jazz in that city
- Students should be graded on their completion of the assignment, their research effort, the detail of the final paragraph, and the grammar, spelling, and capitalization used.

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Jazz Around the World

Read the biographies of the members of SFIAZZ Collective, then draw an arrow from each of the instruments to the locations associated with the performer.

Avishai Cohen Originally from Tel Aviv, Israel, Cohen began performing with the trumpet at age 10 and toured the world with the Young Israeli Philharmonic Orchestra.	Edward Simon Simon was born in the coastal town of Punta Cardón, Venezuela, where he grew up learning piano from a family of musicians surrounded by the rhythms of Latin music.
Eric Harland A leading drummer on the national scene, Harland was born in Houston, Texas and is considered to be one of the country's best jazz drummers.	Mark Turner Turner learned to play the tenor saxophone as a child in California and further developed his skill when he attended Berklee College Of Music in Boston, MA in the late 1980s.
Matt Penman Originally from New Zealand, Penman studied the bass as a child before relocating to New York in 1995.	Miguel Zenón A Native of San Juan, Puerto Rico, Zenón got his start playing the alto saxophone at the famed Escuela Libre de Musica.
Robin Eubanks Eubanks is a native Philadelphian, an acclaimed composer, and now a tenured professor of trombone at the Oberlin Conservatory near Cleveland, Ohio.	Stefon Harris Harris is a native of Albany, NY and a graduate of the Manhattan School of Music in NYC. He is well known for exploring the rich potential of jazz composition on the vibraphone.



Activity 1
Social Studies - Geography

Name: _____
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As you can see, jazz is taught and performed all over the world! Jazz originated in the United States, and today there are several U.S. cities in which jazz is the leading type of music that is taught and performed.

Identify and label the following cities on the United States map.

New Orleans, LA	Chicago, IL	Kansas City, MO	San Francisco, CA
New York City, NY	Los Angeles, CA	Memphis, TN (Beale Street)	Dallas, TX (Deep Ellum)



Now choose one city listed above and research at least three of the following topics:

- The history of jazz and blues in that particular city
- What kind of jazz was performed there (ex: swing, Dixieland, bebop, cool jazz)
- How jazz and blues impacted the city and surrounding area
- The musicians who performed in that city
- Why jazz music or the musicians were viewed as controversial
- Any other interesting facts about jazz in that city

Remember that you can always use encyclopedias and other resources in the library. You can also visit the computer lab and use the following websites to help you get started:

<http://en.wikipedia.org/wiki/Jazz>

<http://pbskids.org/jazz/>

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

Activity 1
Social Studies - Geography

Name: _____
SFJAZZ Performance on March 24, 2011
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Once you have researched this information about jazz in the city of your choice, you will write a paragraph summarizing the information you have found. Be sure to use your neatest handwriting and best grammar rules (capitalization, punctuation, and spelling).

A Biography of Stevie Wonder – Writing a Summary Paragraph

Grades: 7-12

Subject areas: Music and Language Arts

Summary:

Students will read a brief biography about Stevie Wonder (born as Steveland Judkins), underline main points, and circle key words or facts. Students will then use the information they read to write a thesis statement and supporting details about Stevie Wonder's life. Finally, students will pick one of Stevie Wonder's quotes and explain what they believe the quote to mean.

TEKS:

§110.31. English Language Arts and Reading

(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to analyze how literary essays interweave personal examples and ideas with factual information to explain, present a perspective, or describe a situation or event.

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

- A. summarize text and distinguish between a summary that captures the main ideas and elements of a text and a critique that takes a position and expresses an opinion;
- B. differentiate between opinions that are substantiated and unsubstantiated in the text;
- C. make subtle inferences and draw complex conclusions about the ideas in text and their organizational patterns; and
- D. synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

- C. revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed;
- D. edit drafts for grammar, mechanics, and spelling; and
- E. revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.

(15) Writing/Expository and Procedural Texts. Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:

- A. write an analytical essay of sufficient length that includes:
 - (i) effective introductory and concluding paragraphs and a variety of sentence structures;
 - (iii) a controlling idea or thesis;
 - (iv) an organizing structure appropriate to purpose, audience, and context; and
 - (v) relevant information and valid inferences;

(18) Oral and Written Conventions/Handwriting, Capitalization, and Punctuation. Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to:

- A. use conventions of capitalization; and
- B. use correct punctuation marks

(19) Oral and Written Conventions/Spelling. Students spell correctly.

Materials:

- "Language Arts Activity 2" worksheet

Procedure: (1-1¼ hours)

1. Discuss the following topics.

- What do you know about Stevie Wonder? *(Write down what the students say on the board. Students may suggest famous songs he has written, or that Stevie Wonder is blind.)*
- Today you're going to be reading about Stevie Wonder's life. As you read, look for main ideas and other key information. Underline anything you believe is a main idea, and remember that main ideas are often (but not always) found at the beginning and ending of paragraphs. Circle other important details as you read the biography of Stevie Wonder.
- *If students do not have experience distinguishing between main ideas and supporting details, practice using the following paragraph with them.* (paragraph taken from: http://en.wikipedia.org/wiki/Del_Valle,_Texas)

During the Texas Revolution in 1836 Santiago Del Valle settled in the hills of Central Texas in a piece of land given to him by the Mexican Government as a land grant. From there on the community of Del Valle rose, and became a town of farming, ranching and inner-city life. Over the years, Del Valle grew and gained its own school district, the Colorado Common School District #36, but then changed to the Del Valle Independent School District. Today, Del Valle ISD is made up of eleven schools. There are 10,678 students enrolled in Del Valle schools.

- Main Idea: Del Valle has grown and changed in the past two centuries.
 - Supporting Detail 1: Del Valle was settled in 1836 by Santiago Del Valle who was given the land from the Mexican Government.
 - Supporting Detail 2: Del Valle became a farming and ranching community over the years.
 - Supporting Detail 3: Today, Del Valle has an independent school district with 11 schools and over 10,000 students.
2. Have the students work independently on the Activity 2 worksheet. Students will read about the life of Stevie Wonder, then choose one particular "chapter" of his life to write about. Students will first write a thesis and three supporting details, then share their ideas with a partner. After discussing some ideas for revision and clarification, students will proceed to write a paragraph summarizing a "chapter" of Stevie Wonder's life.
 3. Finally, students will choose one of the quotes by Stevie Wonder (as listed on the first two pages of the Activity 2 worksheet) and write about what they believe the quote means. Students should also include why that quote holds meaning for them and how it relates to their own life.

Assessment:

- Students should be graded on their completion of the assignment, the thesis and details that were chosen, the quality of the final paragraph about Stevie Wonder, and the grammar, spelling, and capitalization used.
- Students should also be graded on their interpretation of a quote by Stevie Wonder and their ability to relate the quote to their own life.

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A Biography of Steveland Judkins... Who?

Read the following passage carefully. You will be responsible for this information when completing a later writing activity.

Childhood Years

Stevie Wonder was born as Steveland Judkins on May 13, 1950 in Saginaw, Michigan. Blind shortly after birth and raised in inner-city Detroit, he was a skilled musician by age eight. Renamed Little Stevie Wonder by Berry Gordy, Jr., the president of Motown Records, Wonder made his recording debut at age 12. The soulful quality of his high-pitched singing and the frantic harmonica playing that characterized his early recordings were evident in his first hit single, "Fingertips," recorded during a show at Chicago's Regal Theatre in 1963. But Wonder was much more than a child-like imitation of Ray Charles, as audiences discovered when he demonstrated his prowess with piano, organ, harmonica, and drums. By 1964 he was no longer described as "Little," and two years later his fervent delivery of the pounding soul of "Uptight (Everything's Alright)," which he also had written, suggested the emergence of both an unusually compelling performer and a composer to rival Motown's stable of skilled songwriters.

"I did what all the kids my age were doing, I played games, rode bikes and climbed trees. But the other kids made fun of me for being blind. People at school told me I couldn't make it, that I'd end up making potholders instead. But after I thought I was going to be a musician, I became very determined simply to prove those people wrong."

-Stevie Wonder

Young Adult Years

Over the next five years Wonder had hits with "I Was Made to Love Her," "My Cherie Amour," and "For Once in My Life," songs that suited dancers as well as romantics. *Where I'm Coming From*, an album released in 1971, hinted at an expanded musical range and a new introspection. *Music of My Mind* (1972) made his talent even more clear. Several other albums he produced in the 1970's created a steady stream of classic hit songs, among them "Superstition," "You Are the Sunshine of My Life," "Higher Ground," "Living for the City," "Don't You Worry 'Bout a Thing," "I Wish," and "Sir Duke."

Although still only in his mid-20s, Wonder appeared to have mastered virtually every idiom of popular music and to have synthesized them all into a language of his own. His command of electronic keyboard instruments made him a pioneer and an inspiration to rock musicians, the inventiveness of his vocal phrasing was reminiscent of the greatest jazz singers, and the depth and honesty of his emotional projection came straight from the black church music of his childhood.

"I don't like it when one is put into a category of music, so that when he ventures into some other kind of music the press or the public has a hard time relating to it. It seems that every person is put into a certain bag. Being an artist is not being limited to one kind of music. For instance, soul music was derived from gospel and early rhythm and blues. In my mind, soul means feeling. When a person is categorized as a soul artist because of his color, I don't like it. True artistry is about variety, the real spice of an artist's life. I have never labeled myself in my own mind."

- Stevie Wonder

Middle Adult Years

Stevie worked with Martin Luther King Jr.'s widow, Coretta Scott King, and Congressman John Conyers to sponsor a bill that would make Martin Luther King Jr.'s birthday an official holiday. His 1981 song "Happy Birthday" lamented the fact that anyone would oppose the holiday. In January 1982, despite poor weather, Stevie was joined by a

Activity 2
Language Arts – Writing a Summary

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50,000 strong crowd at a peaceful rally demanding a day of recognition for the work of Martin Luther King Jr. The bill finally passed in October of 1983.

Stevie didn't record much in the way of new music between the 1980's and the present, but he did continue to perform some of his famous tunes on television and on tour. One of his most well known tunes written during this time was the romantic gem "I Just Called to Say I Love You" (1984). He was inducted into the Rock and Roll Hall of Fame in 1989 and received a Grammy Award for lifetime achievement in 2005. In 2008 the Library of Congress announced that Wonder was the recipient of its Gershwin Prize for Popular Song. Looking back on his forty-eight years in the music industry we see an incomparable body of the highest quality music that he has given to us; a collection of compositions that continue to inspire successive generations of mankind.

"I know you've been standing in the cold for a long time but I hope your spirits are warm. I hope your spirits are hotter than July. Dr. King left an unfinished symphony which we must finish. Somewhere Dr. King is smiling, not because his birthday is a holiday, but because he too is convinced that we are moving in the right direction. I know that Dr. King appreciates that this day is a day for all Americans to celebrate love, peace and unity. It is not a cure-all, but it is a healing aid. You can assassinate the man but you cannot kill the values."

- Stevie Wonder, addressing the crowd in January 1982

Information in this worksheet found on:

<http://www.steviewonder.org.uk/biography.htm>

<http://www.biography.com/articles/Stevie-Wonder-9536078>

Writing a Summary Paragraph

When writing a summary paragraph, it helps to begin by:

- re-reading the article
- underlining main ideas
- circling key words or facts
- finding the main points that the author of the article is trying to make

Do these steps in the article you just read about Stevie Wonder. Then pick one chapter of Stevie Wonder's life (childhood, young adult, or middle adult years) as a focus for your writing assignment. Jot down your idea of a thesis statement that can summarize that part of Stevie Wonder's life. Also, add three supporting details from the reading which will contribute to your thesis statement. This is meant to be a rough-draft. When you are done with this part, compare your thesis and details with a partner sitting nearby.

Thesis: _____

Detail 1: _____

Detail 2: _____

Detail 3: _____

Now you will write a final draft paragraph about Stevie Wonder. Using your thesis and supporting details from above, compose a paragraph which describes Stevie wonder as a child, young adult, or middle adult. Don't copy straight from the article you read, but instead use your own words to communicate the same ideas. Be sure to use your neatest handwriting and best grammar rules (capitalization, punctuation, and spelling).

The Meaning Behind Words

Pick one of the quotes from Stevie Wonder found in italics in the article. You can choose a quote from his childhood, young adult, or middle adult years – it doesn't have to be from the same time period that you wrote about above. Copy the underlined parts of the quote, then write about what you think Stevie Wonder meant when he said those words and how that quote has meaning in your own life. Give examples of how you can relate to what Stevie Wonder said.

Quote: _____

Meaning: _____

Measuring the Value of Jazz

In persuasive writing, the author takes a position either for or against an issue and then tries to convince the reader to believe or do something. Strong persuasive writing can include opinions and personal connections to the issue presented, but should also include facts or examples to back up the presented opinions.

Persuasive writing should follow a similar pattern:

- I. An introduction that grabs the reader's attention, such as a quotation, statistic, or question
- II. A thesis statement which explains the topic of the essay
- III. The body of the essay, which should be at least three paragraphs long and can include:
 - a. Clarification of the author's position
 - b. Evidence to support the author's position
 - c. Anticipation of opposing arguments
 - d. Comparisons and analogies of the issue to another subject which may be more familiar
 - e. An analysis (or explanation) of the issue to help the reader understand
- IV. A conclusion that restates the thesis, summarizes the main points, and ends with a personal comment

As you read the following article, listen for the author's tone toward the subject of jazz and underline any powerful word choices that the author uses to sway the reader one direction over another. Watch carefully for the pattern listed above to determine if this author followed the pattern for strong persuasive writing.

Jazz and Basketball

By Kareem Abdul-Jabbar

March 2007

<http://jazztimes.com/articles/18583-jazz-and-basketball>

There can be no doubt that jazz has made me a better person than I would have been without it. The music inspires my passion to participate fully and richly in life. And the jazz greats I've known, from Miles Davis to John Coltrane to Louis Armstrong to my dad, have inspired me to be disciplined, ambitious, caring and dedicated to my community. But jazz has also made me a better basketball player.



Now, if that statement motivates a bunch of young basketball hopefuls to rush to their computers and download classic jazz tracks onto their iPods, then I'm pleased. Because the values I learned from jazz to apply to basketball are values that apply off the court as well.

Many people unfamiliar with jazz think the music is all about the solo riffs. A single player suddenly jumping to the front of the stage, the spotlight shining brightly on him, while he plays whatever jumble of notes that pop into his head. But really, jazz is just the opposite. True, there are magnificent solos, but those moments aren't the point of jazz. Each person is playing as part of the team of musicians; they listen to each other and respond accordingly. When the time is right, one player will be featured, then another, and so on, depending upon the piece. Indeed there is improvisation, but always within a musical structure of a common goal.

Same with basketball. When you play basketball, everything is timing, just as with a song. You must be able to instantly react to the choices your teammates make. You must be able to coordinate your actions with your teammates' and you must understand when you need to take over the action—when to solo—and when to back off. The timing of group activity

is a major part of basketball, as it is with jazz. A team of basketball soloists, without the structure of a common goal, may get TV endorsements for pimple cream, but it doesn't win championships.

Activity 3
Language Arts – Persuasive Writing

Name: _____
SFIAZZ Performance on March 24, 2011
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Many athletes listen to music while they train, whether it's jogging, lifting weights or just stretching. The type of music depends upon what motivates that individual. For me, jazz not only motivated me, but also helped me perfect my footwork on the court. Unlike some other types of music, jazz has a unique combination of being explosive yet controlled, measured yet unpredictable. The exact virtues necessary for effective footwork while in high school. Before every Saturday practice, I would listen to Sonny Rollins for a little motivation. Then I'd hit the gym floor with his music in my head and in my feet.

I was also excited on those occasions when a jazz great sang the national anthem before one of our games. Cab Calloway, a major jazz star from the Harlem Renaissance, sang the national anthem several times at Warrior games in Oakland. Grover Washington Jr. performed it, and Earth, Wind & Fire have played it both at the Forum and the Staples Center. My favorite jazz instrumental version of the national anthem is Wynton Marsalis' performance at the 1986 Super Bowl XX.

"The memory of things gone is important to a jazz musician," said Louis Armstrong. "Things like old folks singing in the moonlight in the backyard on a hot night or something said long ago." The memory of things gone is important to all of us, because the more we know about the past—our personal past as well as that of the rest of humanity—the better we can choose which direction to go in the future.

In the large scope of things, that Kareem Abdul-Jabbar likes jazz is pretty insignificant. But what isn't insignificant is the impact jazz has had on African-American history as well as American history. The men and women who created and refined the jazz sound during the Harlem Renaissance had America dancing and moving to a sound it had never heard before. And they had white Americans appreciating black artists as they never had before.

Certainly we are not obligated to listen to jazz just because it has historical significance. All the jazz greats from the Harlem Renaissance such as Duke Ellington, Count Basie and Louis Armstrong would be horrified if they saw children being spoon-fed jazz as if it were some bitter-but-good-for-you medicine. I feel the same way. I hope that through your exposure to jazz, you'll be curious enough to play a few tunes by the artists discussed. But if you don't, jazz will endure. Because, in the end, jazz isn't about musical theory or historical significance or even personal memories.

It's about toe-tapping. It's about head-bobbing. It's about wanting to get up out of your chair and move your body just because you're alive and the world is fat with possibilities—and because it just feels so good to swing.

Who is the author, and why is he important?

Who is the audience?

What was the author's purpose in writing this article?

In your opinion, did the author achieve his purpose? Explain why or why not.

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Language Arts – Persuasive Writing

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Now imagine that you are a teacher who is grading the article above. Use the following rubric to help you:

- _____ A Title (worth 10 points)
- _____ An introduction that grabs the reader's attention, such as a quotation, statistic, or question (worth 10 points)
- _____ A thesis statement which explains the topic of the essay (worth 10 points)
- _____ The body of the essay, which should be at least three paragraphs long and can include: (worth 30 points)
 - Clarification of the author's position
 - Evidence to support the author's position
 - Anticipation of opposing arguments
 - Comparisons and analogies of the issue to another subject which may be more familiar
 - An analysis (or explanation) of the issue to help the reader understand
- _____ A conclusion that restates the thesis and summarizes the main points (worth 10 points)
- _____ A personal comment in the conclusion that encourages the reader to believe or do something (worth 10 points)
- _____ Ability to persuade and convince the reader throughout the overall article (worth 10 points)
- _____ Appropriate capitalization, punctuation, and spelling (worth 10 points)
- _____ TOTAL SCORE

What suggestions do you have to make this article more persuasive or believable? Think of at least three.

Now you'll have an opportunity to write your own persuasive article about the value of jazz. There are several stances you can choose, ranging from "Jazz is extremely important for these reasons..." to "Jazz is old-fashioned and should be replaced." You should first identify the following things:

Who is your audience?

What are you trying to persuade them to believe?

What evidence is there to support your opinion?

Use the rubric above to help you format your writing. Your essay should include a thesis statement, at least three supporting reasons either for or against jazz music, and a conclusion.

Activity 3

Name:

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

http://www.orangeusd.k12.ca.us/yorba/persuasive_writing.htm