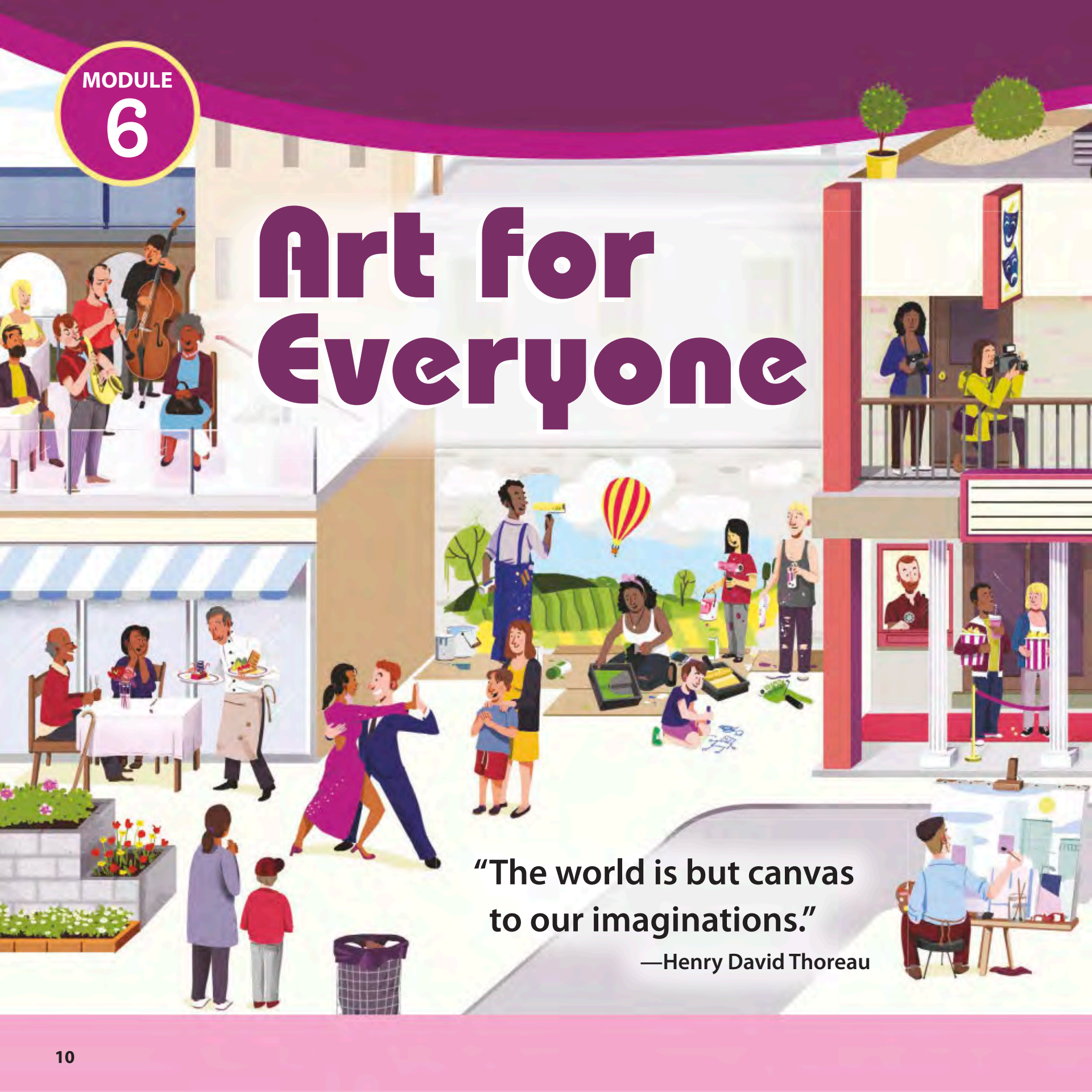


Art for Everyone



**“The world is but canvas
to our imaginations.”**

—Henry David Thoreau



Essential Question

How do different art forms impact people in different ways?



Words About the Arts

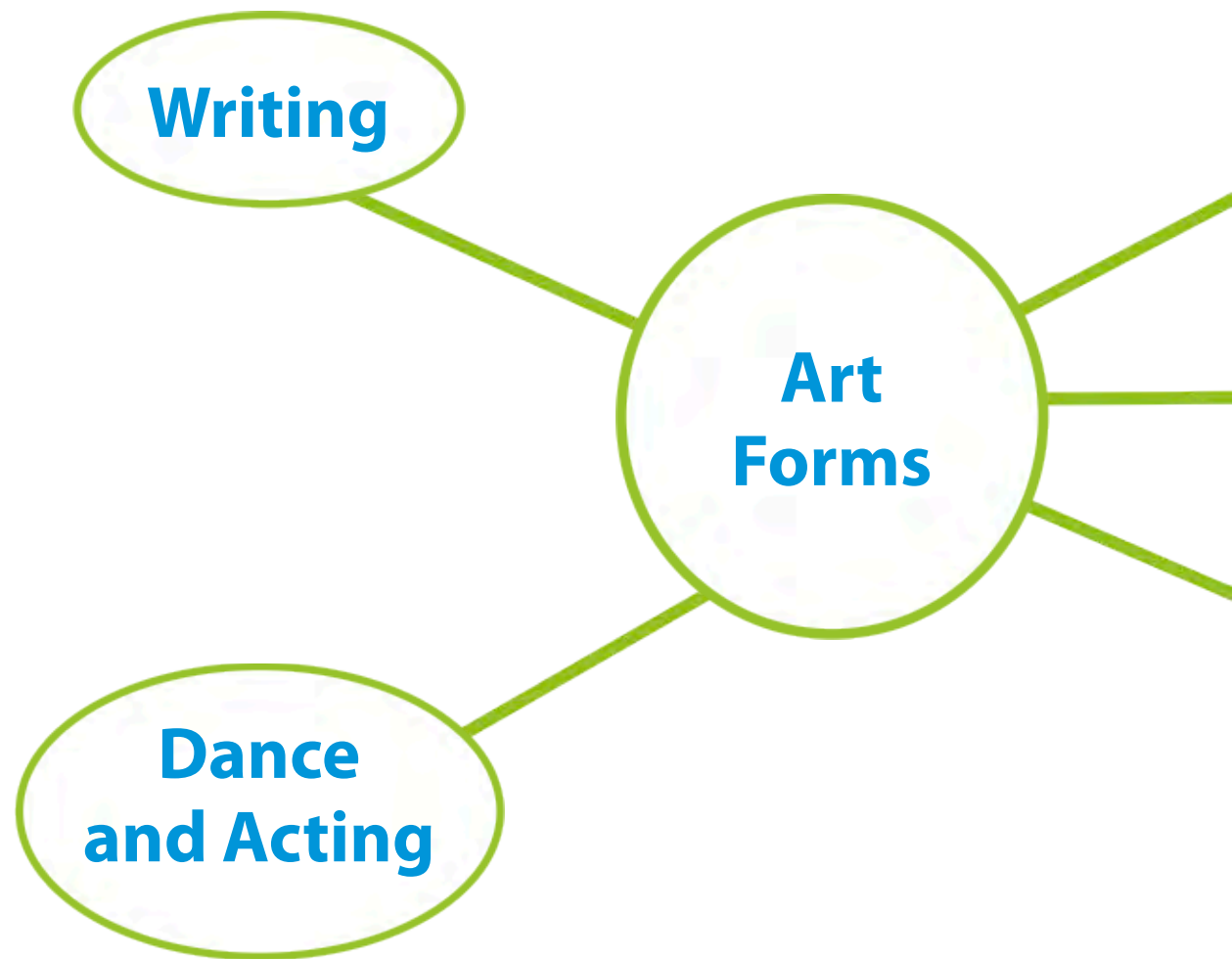
The words in the chart will help you talk and write about the selections in this module. Which words about the arts have you seen before? Which words are new to you?

Add to the Vocabulary Network on page 13 by writing synonyms, antonyms, and related words and phrases for each word about the arts.

After you read each selection in this module, come back to the Vocabulary Network and keep building it. Add more boxes if you need to.

WORD	MEANING	CONTEXT SENTENCE
classic (adjective)	A classic piece of art, music, or literature is one that people appreciate for many years. Its popularity is not just temporary.	<i>Mona Lisa</i> is a classic painting that people have been admiring for hundreds of years.
tribute (noun)	A tribute is something that is said or done to show respect for someone's work or actions.	The ceremony included a tribute to the respected woman.
striking (adjective)	If you describe something as "striking" you mean it's very impressive or noticeable.	The huge, colorful mural on the side of the school building is very striking.
provoking (adjective)	Something that is provoking causes a reaction, such as a thought-provoking book.	The thought-provoking story made me wonder how it feels to be an immigrant.





Music

Visual

Structures

CREATIVE

- 1 No matter what form their creations take, all artists have similar goals. Artists explore what it means to be a person—to think, feel, and be. They're interested in sharing something of themselves as well as **provoking** emotions in other people—their audience. Using a variety of tools, including words, music, paint, and movement, they make people laugh, cry, fear, hope, and wonder.

Storytelling

- 2 People have been using words creatively for many thousands of years. Storytelling began long before people invented writing. Back then, people passed stories along orally. The oldest known written story is a **classic** tale, *The Epic of Gilgamesh*, which pays **tribute** to an honored king. It was first written on clay tablets in the late second or early third millennium B.C.E.
- 3 Today's storytellers have many ways to share their work: books, plays, screenplays, magazines, and blogs. Even tweets and text messages can be creative. Writers can use words, letters, and even emojis to communicate ideas.
- 4 Writers' stories describe places, people, and events of all kinds. Some are fantastic, such as an interplanetary friendship set in the distant future. Others are more realistic, such as a lonely student struggling to fit in at a new school. Writers often use dialogue to help readers understand characters' relationships, moods, and motives.



Visual Art

- 5 Carved stone and shell beads from Africa are the oldest known examples of visual art. Some experts think that some of these objects of art were created about 75,000 years ago. In Europe, people made stone carvings and simple yet **striking** cave drawings more than 35,000 years ago. Over the centuries, ancient artists used a variety of media, from clay and cloth to bone and wood, to make objects that were beautiful and often useful as well. These ancient artifacts tell us stories about what it was like to live long ago.
- 6 Modern visual artists tell stories and provoke emotion by painting with oils, acrylics, and watercolors. They carve in wood and stone and sculpt in clay. They work with metal, plaster, cloth, and many other materials. They take photographs. Digital tools, from cameras to computers and cell phones, enable artists to collect, duplicate, and alter images to create art. Digital art can reach audiences all over the world.

Music and Movement

- 7 Music has been around since ancient times. The first musical instrument was the human voice. The oldest known crafted instruments, flutes made from bone and ivory and discovered in Europe, are about 40,000 years old! Since that time, humans have used many other instruments, from animal-skin drums to synthesizers, to make music.
- 8 Today's musicians may perform before thousands of fans and many share recorded music digitally with millions of fans. Yet these artists have the same goal as the earliest music makers. They want to connect with others through the power of sound.
- 9 In the art of dance, movement expresses emotion. The first dances were probably performed in religious ceremonies. Later, people began to dance as a way to socialize and have fun. Ballet and modern dance use music and movement to tell stories or evoke moods.
- 10 There's no limit to the ways humans can express themselves. Maybe the future will bring new, unimaginable art forms. One thing is for certain, though: the human urge to create will always enrich our world.

Notice & Note

Quoted Words

Prepare to Read

GENRE STUDY Informational texts give facts and examples about a topic.

- Authors of informational texts may organize their ideas using main ideas with key details, including facts and quotations.
- Informational texts may include visuals, such as photographs.
- Informational texts include text features, such as headings and captions. Some information may be shown in bulleted lists.

SET A PURPOSE Think about the title and genre of this text. What do you know about visual artists? What do you want to learn? Write your ideas below.

CRITICAL VOCABULARY

gracing

controversy

skeptical

manufactured

incorporated

persistence

ambitious

ingenious

opinion

traversed



Meet the Authors:
Jan Greenberg and Sandra Jordan



CHRISTO AND JEANNE-CLAUDE

THROUGH THE GATES AND BEYOND

JAN GREENBERG AND SANDRA JORDAN

THE GATES

CENTRAL PARK, NEW YORK CITY 1979–2005

“We have never done a sad work.”

Christo

“Most human beings are afraid of what is new. It is our work to convince them that they will enjoy it, and even if they don’t, to allow us just for sixteen days to create a work of art.”

Jeanne-Claude

- In the winter of 2005, Christo and Jeanne-Claude became two of the most visible artists in the world, **gracing** the covers of magazines from New York to Japan. What had riveted the world’s attention? *The Gates, Central Park, New York City, 1979–2005*, the largest work of art ever created for the largest of all American cities, was about to be completed with great fanfare. Seventy-five hundred and three shimmering saffron panels would be unfurled in New York’s Central Park. Would *The Gates* cause celebration or **controversy**?
- BACK IN 1979** what were the chances of Christo and Jeanne-Claude constructing a giant artwork stretching 23 miles through Central Park? After all, Central Park is New Yorkers’ big backyard, the place where they run, bike, walk dogs, play ball, skate, and even take rides in horse-drawn carriages. It has acres of green grass. Thousands of stately trees. Long curving paths, a lake, ponds, fountains, a castle, a zoo, sculptures, and a merry-go-round. The mayor was **skeptical** of the artists’ proposal. Some environmentalists worried about it damaging the park’s trees, plants, and wildlife. In 1981, the Parks Commissioner published a 185-page book saying “no.”

gracing If a photo is gracing the cover of a magazine, it is making the cover attractive.

controversy If something is a controversy, people have strong feelings and disagreements about it.

skeptical If you are skeptical about something, you have doubts about it.



CHRISTO: *The Gates Project for Central Park, New York City.*
Drawing in two parts. (top)

Jeanne-Claude and Christo (left)



Steel for the bases was **manufactured** at ISG steel mill in Pennsylvania. (left)

Special saffron nylon fabric was woven at the Schilgen plant in Germany, then sewn and cut into panels. (center, right)

- 3 But Christo and Jeanne-Claude never give up easily. All of their grand-scale outdoor works of art are the result of countless meetings with countless people over long periods of time. Talking to the public about their concerns is part of the artistic process, and issues—from the environment to safety and the use of the site—are **incorporated** into the work. Getting a “yes” took energy, **persistence**, and 26 years. Finally, in 2003, the artists signed a 43-page contract with the city allowing *The Gates* to go forward. The long wait was over. On February 12, 2005, Christo and Jeanne-Claude would transform Central Park into one huge work of art.
- 4 Who would pay for such an **ambitious** undertaking? The artists accept neither sponsors nor public money. All outdoor projects are financed by the sale of Christo’s “indoor” artworks—including collages, drawings, scale models, and some early works.

manufactured Something that is manufactured was made in a factory.

incorporated If items are incorporated into something bigger, they are included in it.

persistence A person who has persistence keeps doing something even when it is hard and takes a long time.

ambitious If a project is ambitious, it is large and requires a lot of work.

- 5 For months Christo holed up in his studio, often spending 15 hours a day making preparatory drawings. Downstairs, Jeanne-Claude fielded telephone calls and organized thousands of details. As creative partners, the artists worked together in a whirlwind of activity.
- 6 Usually an artist labors in the studio and exhibits a finished artwork in a museum or gallery. But *The Gates* would be erected in Central Park while the whole world watched.
- 7 In January of 2005, 15,006 mysterious looking black steel boxes were spaced roughly every 12 feet along the miles of paths in the park. These boxes were actually solid bases, an **ingenious** solution to the problem of supporting the posts without digging holes in the grass or walkways.
- 8 On February 6, six days before *The Gates* was scheduled to open, 600 workers, paid by Christo and Jeanne-Claude, fanned out across the park in teams of eight. They confirmed that the black boxes were level. On the bases they put up tall, saffron-colored poles made in a factory for that project. Tightly wrapped banners extended across the tops, ready to be unfurled.

ingenious If an idea is ingenious, it is very clever or has not been tried before.

Aluminum corner sleeves are inserted into the tops of the vertical poles and bolted in place.





The gates are elevated and bolted onto the bases.

- 9 **The public became more and more curious.**
- 10 Television and newspaper commentators argued back and forth. It seemed as if everyone had an **opinion**. Why would these two artists spend millions of dollars to create a gigantic artwork that would remain for only two weeks?
- 11 **Was it art?**
What did it mean?
Why did they do it?
- 12 When questioned, the artists always insist that they make their art to please themselves. Jeanne-Claude says, "Artists paint apples because they have the urge to paint apples. And if people like the art, that's a bonus."
- 13 Now *The Gates* would snake through Central Park, offering a fiery burst of color on a bleak winter landscape. It was Christo and Jeanne-Claude's 21 million-dollar gift to their adopted city.
- 14 You had to be there to see it.
You couldn't wait.
Because in 16 days it would all disappear.
The stage was set for opening day.

opinion Your opinion is what you think or believe about something.

ENTER THE GATES



“Nobody can buy these projects. Nobody can own these projects. Nobody can charge tickets for these projects. Even we do not own these projects.”

Christo and Jeanne-Claude

- 15 **FIVE, FOUR, THREE, TWO, ONE!** As crews unfurl each saffron fabric panel into the freezing February morning, the crowd cheers. Thousands of people are gathered to watch teams of workers, dressed in gray uniforms with “The Gates” emblazoned in bright orange, spread out across Central Park and set the panels free. Surrounded by Mayor Bloomberg, officials of New York, and other well-wishers, Christo and Jeanne-Claude laugh with joy. Like fluted columns, the nylon fabric panels seem to stand in silence for a moment . . . then, with a gust of wind, they float back and forth in swaying rhythms.

New York City mayor Michael R. Bloomberg opens one of the first gates with Christo and Jeanne-Claude beside him.







- 16 “Look at the colors, the light,” says Christo. “It’s like a painting.” A painting with nature as its canvas!
- 17 *The Gates* follows the 23 miles of walkways, from 59th Street across from the fabled Plaza Hotel up to 110th Street in Harlem. It spreads in ripples of brilliant saffron, weaving, circling through the footpaths of the great park . . . in and out . . . up and down, crisscrossing and rising. Old linden, oak, and maple trees hover, their bare branches forming skeletal patterns against the blue sky. The New York City skyline rises beyond the park. From grand brick and limestone buildings and hotels on Central Park South, spectators can get a bird’s-eye view of the saffron canopies. The artists say, “They [are] like a golden river appearing and disappearing through the bare branches.”
- 18 “People enter Central Park in a ceremonial way. It is surrounded by a stone wall,” says Christo. “There are many entrances, each called a gate by the landscape architects, Frederick Law Olmsted and Calvert Vaux, who designed the park. *The Gates* is a very ceremonial project, a festive project.” Once the gates are completely unfurled, a parade of people march through them from one end of the park to the other.
- 19 “The fabric has a dynamic quality,” says Christo. “All our projects are like living objects. They are in continuous motion all the time, moving with the wind.”
- 20 The weather affects the way we experience *The Gates*. On some days the sky is flat and gray and the fabric panels hang solidly against the dark sky. On other days the sky is blue and the wind is blowing—the panels flap and wave, and seem to glitter in the bright light. Rain, snow, sunshine, each change in the weather gives us a new view of the work.

Aerial view of part of *The Gates*. (left)



²¹ People fly in from all over the globe. Hotels in Manhattan are filled, the restaurants booked. For 16 days, it seems as if everyone in New York is trying to find the words to describe what they saw and felt. But young or old, rich or poor, New Yorker or tourist, art lover or skeptic, they all have something to say about the artwork in the park!

²² **“It touches people. And it makes people happy.”**

“The Gates reminds me of Samurai warriors, their orange banners raised, marching through the park.”

“I come every day. My favorite was the day it snowed. My dog liked it, too.”

- 23 **“THE GREATEST SURPRISE** of a project,” says Jeanne-Claude, “is that when it is completed it is a million times more beautiful than our wildest dreams.” Those who use the park all the time and take it for granted find themselves noticing the details with a fresh eye—the stone arched bridge, the copper beech trees, the reflection of the gates in a half-frozen pond, the birds, gray rock formations.
- 24 Jeanne-Claude asserts again and again, **“It has no purpose. It is not a symbol. It is not a message.”** During their many trips to the park, when fans surround the artists, asking them to pose for photographs, Jeanne-Claude in her direct way instructs them to look at *The Gates*, not at her and Christo.
- 25 Then suddenly it’s over. After 16 stunning days, workers begin to remove the artwork. By the middle of March, as promised by the artists, the materials are hauled away, the steel bases melted down to be recycled, the aluminum used for cans of soda, the fabric shredded and made into carpet padding. The vinyl poles are also recycled. The artists do not sell any part of *The Gates* to private collectors or museums. When spring arrives a few weeks later, and flowering trees blossom in the park, no trace of *The Gates* remains, except in our memories, the photographs, books, a film, and countless articles.
- 26 Christo likes the expression “once upon a time.” He has said, “Once upon a time, *The Gates* were in Central Park.” Jeanne-Claude has something else on her mind: “As soon as *The Gates* come down, we will continue working on our next project.”

THE GATES

SOME STATISTICS

- 27 **CHRISTO AND JEANNE-CLAUDE** became familiar with every inch of the 23 miles of paths their gates **traversed**. Most of the gates were sited and then spaced 12 feet apart, but sometimes an overhanging branch or low-growing tree made an adjustment necessary. Not even one branch was trimmed, tree roots were avoided, and rock formations were respected. All proceeds from the sale of posters, mugs, T-shirts, sweatshirts, and other memorabilia went to support nature protection foundations.
- 28 **CHIEF ENGINEER AND DIRECTOR OF CONSTRUCTION:** Vince Davenport
PROJECT DIRECTOR: Jonita Davenport
- 29 To put up **7,503** gates took the following materials, which were manufactured to Christo and Jeanne-Claude's exacting specifications: 7,503 gates, 16 feet high. The width varies from 5 feet 6 inches to 18 feet, depending on the width of the path.
- **315,491 LINEAR FEET** of recyclable saffron-colored vinyl tubing, to make the five-inch square vertical and horizontal poles
 - **5,290 TONS** of steel to make 15,006 steel bases that weigh 600 to 800 pounds each, to make certain that each gate was stable
 - **15,006** cast-aluminum corner reinforcements
 - **165,000** bolts and self-locking nuts
 - **116,389 MILES** of saffron nylon thread to make 46 miles of hems
 - **7,503** panels made of woven nylon, a highly reflective synthetic fabric

traversed A gate that traversed a path extended across it.

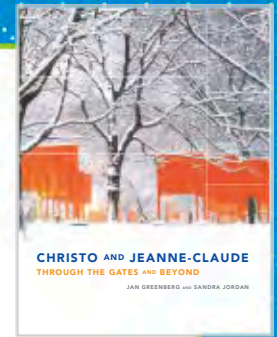
Collaborative Discussion

Look back at what you wrote on page 18. Tell a partner two things you learned from the text. Then work with a group to discuss the questions below. Look for details in *Christo and Jeanne-Claude* to support your ideas. In your discussion, cite specific details from the text and summarize key points.

- 1 Review pages 20–23. Why did it take 26 years for *The Gates* to be approved? What challenges did the artists have to overcome?

- 2 Reread page 29. What happened to *The Gates* after the project ended? What does it show about the artists' motives?

- 3 What does the text tell you about the two artists and their reasons for making *The Gates*?



Listening Tip

Listen to each speaker's ideas and think about how they connect to important points in the text.



Speaking Tip

Build on other speakers' ideas by quoting or summarizing related points from the text.

Write an Editorial

PROMPT

In *Christo and Jeanne-Claude*, you read about two artists and their idea to create a giant work of art called *The Gates*. The authors wrote that “it seemed as if everyone had an opinion” about *The Gates*.

Imagine that you live in New York before *The Gates* was created. Write an editorial for your school or local newspaper arguing either for or against the creation of *The Gates*. Use facts and details from the text to explain why you think *The Gates* will either enhance or disrupt the use of the park. Don't forget to use some of the Critical Vocabulary words in your writing.

PLAN

Make notes based on the text's central ideas and supporting details. Then write your opinion.



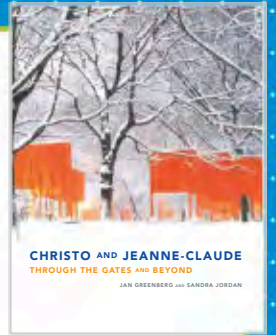
WRITE

Now write your editorial arguing for or against *The Gates*.



Make sure your editorial

- states your opinion clearly.
- provides reasons for your opinion.
- uses evidence from the text to support your reasons.
- is organized in an order that makes sense.
- ends with a concluding sentence.





Prepare to Read

GENRE STUDY A **biography** is the story of a real person's life written by someone other than that person.

- Authors of biographies present events and details about a person in ways that help readers better understand him or her.
- Authors of biographies use literary language and devices, such as idioms, to describe major events in a person's life.
- Biographies often include the subject's own words.

SET A PURPOSE **Think about** the title and genre of this text. What do you know about Rita Moreno? What do you want to learn? Write your ideas below.



**Meet the Author and Illustrator:
Juan Felipe Herrera and Raúl Colón**

CRITICAL VOCABULARY

exposure

willful

stereotypical

authentic

discriminatory



Rita Moreno



from *Portraits of Hispanic
American Heroes*

by Juan Felipe Herrera · *paintings by* Raúl Colón



BORN: DECEMBER 11, 1931, IN HUMACAO, PUERTO RICO

1 **“I finally got a chance . . .** to play a real Hispanic person, . . . someone with character and strength!” said Rita Moreno about her 1962 Oscar-winning role in *West Side Story*. By then she had been in over twenty films. Rita held that Oscar up high, like the Statue of Liberty grasping the torch.

2 Rosa Dolores Alverio came from a family of *jibaros*, small independent rural farmers in Puerto Rico. During the Great Depression, Rosa’s mother left for New York City to work in the garment industry and took her daughter, known as Rosita, along. Rosita missed her little brother and father, and her homeland, and she didn’t speak any English. There wasn’t any extra money, but her mother enrolled her in dance classes because Rosita really wanted to learn to dance.

3 When Rosita was seven, she made her first public appearance, dancing at a nightclub in Greenwich Village. During the day she would struggle to learn English at school, and at night she took acting and dance classes and went to auditions. At the age of thirteen, Rosita landed her first role on Broadway.

4 Soon enough Rosita caught the attention of Hollywood talent scouts. This led to more professional song and dance shows and her first film, *So Young, So Bad*. Still a teenager, she shortened her first name, changed her last name, and became Rita Moreno.





5 Even though she was getting public **exposure**, Rita was not happy with the casting roles where she had to dance barefoot, make pouty and sulky faces, and act sultry. Then the big break came—a chance to audition for *West Side Story*: She tried out for the role of Anita, the strong, **willful** older sister who is the head of the family. There was not one but three auditions—in acting, singing, and dancing. “The thing that scared me the most was dancing, because I hadn’t danced at that time for at least ten years!” Rita registered for dance classes before the audition. Trying to get her groove back, she rehearsed jazz dance eight hours a day until the audition. Rita won the role, and then she won the Oscar. She had come a long way.

“
There were no role models. I was my own role model—myself.
”

6 “Once I had that little gold man [the Oscar] in my grasp, I thought, okay, that’s it—no more of those **stereotypical** Conchita-Lolitas.” But Rita was not offered a serious role and did not make a major film for the next seven years. “I just couldn’t believe that I wasn’t getting any offers,” she said.

exposure If someone gets a lot of exposure, he or she becomes well known by performing in many places.

willful A person who is willful is very determined to get what he or she wants.

stereotypical A stereotypical idea is one that is false about a particular group, even though many people believe it.



- 7 So she turned to acting onstage and performed in London and New York. It was one place where people of color could reach for the stars and just maybe catch one. Television was another option—*The Muppets*, *The George Lopez Show*. In the seventies she focused her talents on children’s shows, appearing on *Sesame Street* and *The Electric Company*. Rita’s mission was to inspire Hispanic children. When interviewed at the time, she mentioned how alone she had felt as a child because she was different, and she wanted the new generations of children to feel positive about their identities. Rita told the media proudly that she was Latina and knew what it felt like to be different.
- 8 By the end of the ’70s Rita Moreno’s dream came true. Measuring five feet and two and half inches, she became one of the all-time great Puerto Rican entertainers—the only female artist to win the four major entertainment awards: an Oscar, a Tony, a Grammy, and two Emmys. When her star was unveiled on the Hollywood Walk of Fame, Rita fell on it, weeping. “I had been dreaming of this day since I was six.”
- 9 Rita Moreno’s life and career were not merely lists of outstanding work and dazzling awards in the performing arts. Rita continued to cross boundaries and to break borders—not for herself but for others, young people in particular. For Latino children and youth, she became a new positive figure, a multitalented, **authentic** model of creative action.
- 10 In June of 2004, President George W. Bush awarded Rita Moreno the Presidential Medal of Freedom. She was acknowledged as a great artist and a pioneer in her ability to go beyond the early **discriminatory** practices of Hollywood.

authentic A person who is authentic is real and true to himself or herself, not fake or phony.

discriminatory Rules, laws, or practices are discriminatory if they leave out a group of people or treat that group unfairly.



Collaborative Discussion

Look back at what you wrote on page 34. Talk with a partner about what you learned during reading. Then work with a group to discuss the questions below. Make your answers stronger by including details from *Rita Moreno*. Show respect for others' ideas by following your class's rules for a good discussion.

- 1 Review pages 36–37. What details show that being a performer was always important to Rita Moreno?

- 2 Reread page 38. Why did Rita Moreno decide to work in children's shows during the 1970s?

- 3 What does the biography reveal about the kind of person Rita Moreno is? What words would you use to describe her?

Rita Moreno



from *Portraits of Hispanic American Heroes*
by Juan Felipe Herrera illustrations by Raúl Colón



Listening Tip

Show that you are paying attention by looking toward each classmate while he or she is speaking.



Speaking Tip

Wait for your turn to speak. If you disagree with someone, do so politely and use details from the text to explain your thinking.

Write a Speech

PROMPT

In the biography *Rita Moreno*, you read about the challenges Rita Moreno encountered as she achieved success.

Imagine that you have been asked to introduce Rita Moreno at an awards ceremony held in her honor. Write a speech that you will present at the awards ceremony telling about the challenges she overcame in her career. Don't forget to use some of the Critical Vocabulary words in your writing.

PLAN

Write details from the text that will bring the subject of Rita Moreno to life. Include details about challenges she overcame.



**WRITE**

Now write your speech about the challenges Rita Moreno overcame in her career.

**Make sure your speech**

- begins with a clear, focused introduction.
- identifies challenges Rita Moreno overcame in her career.
- uses facts and details from the text.
- presents information in an order that makes sense.
- includes a closing statement.



Notice & Note

Words of the
Wiser

Prepare to Read

GENRE STUDY A **fictionalized biography** is the story of a real person's life that includes some made-up events or characters.

- Biographies present events in sequential, or chronological, order to help readers understand what happened and when.
- Fictionalized biographies can include literary language and devices, and they often read like a story.
- A fictionalized biography may be told from the point of view of a fictional character.

SET A PURPOSE **Think about** the title and genre of this text. What do you know about Louis Armstrong? What do you want to learn? Write your ideas below.



Meet the Author:
Muriel Harris Weinstein

CRITICAL VOCABULARY

bars

contagious

fever

duets

solos



Play, Louis, Play!



The True Story of a Boy and His Horn

by Muriel Harris Weinstein • illustrated by Patrick Morgan

¹ *Louis Armstrong, also known as “Satchmo,” was an American jazz singer and trumpeter who came to be known as one of the most influential figures in jazz music. Armstrong started out playing in local brass band parades, looking to older musicians for inspiration. His hero, cornet player and jazz great Joe “King” Oliver, eventually became Armstrong’s mentor and gave him what may have been his biggest break. Armstrong’s story is one of talent, passion, and commitment, and who better to tell it than his truest companion, his very own trumpet.*

² One day Joe Oliver, *the* Joe Oliver, Louis’ hero, asked Louis to stop by and play a few **bars** of music. The best part was that Louis brought me along—me, his hock-shop horn. I wanted to impress Joe Oliver too.

³ Joe thought Louis was a natural. He took a real interest in him. Not like the other musicians who were too busy rushing around or had no time to bother with a kid. Joe gave him tips on playing. He even let Louis carry his cornet. In the world of honky-tonk musicians, *that* was one cool honor. You see, Joe Oliver was the main man in New Orleans jazz.

⁴ Then Joe Oliver asked Louis to sit in with his combo one night. Louis was as nervous as a fly in a spider’s web. He thought every musician in Joe’s band was better than he was.

bars Bars are short sections of a longer piece of music.



5 Louis walked to the front of the stage. They had no mics then. Louis tilted his head back and blew a new kind of blues, blowing notes higher than anyone had ever heard, holding them longer than anyone else—notes that moaned, then turned sugar sweet and soared so high they touched the moon. One by one each note turned colors: first blue, then lazy purple, then spinning round like pink molasses and cotton candy, then into swirls of rainbow-colored ribbons. All floated down as soft as velvet, turning in the air, curling into your ears.





- 6 Louis blew with such a passion, he swung with such rhythm that his music made you snap your fingers or swing your hips.
- 7 More bandleaders started noticing Louis. They liked his style. They thought he was so darn good, they invited him to sit in with their bands. Sitting in was a way to try out—if the bandleader liked you, he might offer you a spot. Before you could sing “Potato Head Blues,” Louis was swinging away, trying out each night. When Louis played, he felt he was *home*.
- 8 Night after night after night, he experimented with music. He tested his ideas, wanting to make music no one else tried and no one else heard, trying to find that music he heard in his head.



His music flew free and his rhythm was so contagious that every musician, even the cats in Joe Oliver's band, wanted to follow his style. It was as if I was part of Louis' n' he was part of me. My sound was his voice. I, me, the horn, was Louis. Sound crazy? No, that's why we weren't just buddies. We were brothers.

9 His music set everyone in a fever. And Joe Oliver's ears grew as large as an elephant's as he listened to Louis play his cornet.

10 It wasn't long before Joe Oliver said, "You're in, Louis. I'll give you a dollar a night."

contagious If a feeling is contagious, it spreads quickly among people.

fever A fever is a feeling of great excitement.

11 Louis was so excited! He didn't sleep for the next thirty nights. Louis shoveled coal all day for the Andrews Coal Company. In spite of aching muscles, he played his music every night, all night. Nothing was going to keep him from Joe Oliver's band.

12 Louis was the best cornet player in the band. He was so good, Joe and Louis started playing **duets**. They'd get up to the front of the stage and take turns playing **solos**. It was as if the horns were talking to each other, telling secrets, laughing and teasing, chasing one another around corners. But they mostly played together. Joe Oliver would take the lead and Louis would follow with clever harmony underneath Joe's melody. What Louis did was not an easy-breezy thing to do. He had to be good, yet he couldn't suddenly burst out in a wild melody, strutting his stuff, because Oliver was the leader of the band and the lead horn player.

13 About that time, Chicago, the jazz center of the world, offered Joe Oliver a job at the famous Lincoln Gardens. It was what Joe Oliver dreamed of. He had to go, but he was worried about leaving Louis. He knew Louis never wanted to leave New Orleans. Louis always told Joe that the New Orleans mud was in his shoes.

14 One night Joe invited Louis home for supper.

15 Of course they talked only about music. But Joe also tried to make Louis see that it was important to move forward, not only in music but also to other parts of the country. Joe told Louis, "You gotta grow. You can't stay in the same place playin' the same music. I know you love tryin' new ideas. You belong in Chicago."

duets Duets are pieces of music that two people sing or play together.

solos Solos are pieces of music that one person sings or plays alone.



16 Louis didn't want to lose Joe. He was family to Louis—
really, more like a father than anyone else had been.

17 Louis listened, but he didn't say anything about being
willing to move to Chicago or any other place.

18 Then Joe did something that made Little Louis cry.

19 “Louis,” he said, “your talent is so special that every
musician wants to imitate your style. There's no one like you.
Your horn's full of miracles. So, I'm givin' you a present. It's
my cornet. It's time I bought me a new one. Now, take my
cornet, little brother.”

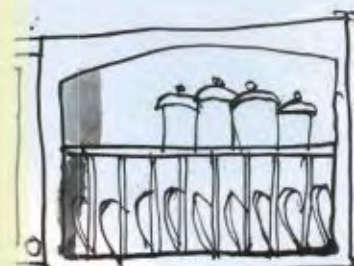
20 Louis hugged his hero and his eyes grew watery. Then
Louis did something that surprised me and Joe.

21 Louis kissed *me*, the old hock-shop horn, and said, “No
one was more reliable, more dependable than you. You helped
me play my kind of music. You're part of me. So I can't leave
you. When I'm out on the stage playin' Joe's horn, you'll be
waitin' for me in my dressin' room. *Where I go, you go.*”

♦ ♦ ♦

22 And that's how Louis rose to fame and I went with him.
It wasn't long before Joe Oliver, now called King Oliver, left
for Chicago. And it wasn't long after that when he called
Louis from Chicago and said, “C'mon up. I need you here.”

23 Louis, who had never left New Orleans, was nervous
about going so far. He didn't count the riverboats 'cause they
were a short distance away. But when Joe Oliver called, Louis
had to go.





24 He heard Chicago was c-c-cold, with a big wind blowing in from the huge lake and the wide sky over Lake Michigan, so Louis bought the longest, warmest underwear he could find. Then, with a trout sandwich wrapped in a brown paper bag, his underwear folded in another one, and Joe Oliver's cornet under his arm, he boarded the train for Chicago, the Windy City. Of course, I was there too.





25 Wow! Was he a success. He performed for overflowing crowds, playing his heart out. Every city, every country, every continent wanted him. He was like an eagle soaring toward the sky, into the height of fame. He never slowed down and never stopped playing.

26 That's the story, the true story of how Louis Armstrong, the great Satchmo, became the world's greatest horn player. Jazz poured from his soul like a river. He loved sharing the music that haunted his heart, that bounced around in his head. When he picked me up to play a solo, I was so proud! I felt there wasn't a cornet around as happy as I was. And there wasn't a horn player as happy as Louis.

27 He sure loved his music, and he loved the world. And the wonderful thing was, the world loved him back.

Collaborative Discussion

Look back at what you wrote on page 42. Tell a partner two things you learned during reading. Then work with a group to discuss the questions below. Strengthen your answers with details from *Play, Louis, Play!* During the discussion, listen carefully so you do not repeat others' ideas.

- 1 Reread pages 44–45. What words and descriptions on these pages reveal the biography's narrator? Why is the biography's point of view unique?

- 2 Review pages 48–50. Use text evidence to describe what Joe Oliver was like.

- 3 Which details in the text help you understand what made Louis such a successful musician?



Listening Tip

As you listen to the comments of others, think about how they relate to specific parts of the text. What information can you add to build on them?



Speaking Tip

Add comments of your own to build on what other speakers say. Refer to specific words in the text to support your ideas.

Write a Review

PROMPT

In *Play, Louis, Play!*, you read that Louis Armstrong played for “overflowing crowds” in places all around the world.

Imagine that you are a music critic assigned to review one of Louis Armstrong’s concerts. Using information from *Play, Louis, Play!*, write a review that describes the experience of the performance. Include language that gives your writing a strong, engaging voice. Don’t forget to use some of the Critical Vocabulary words in your writing.

PLAN

Make notes about details the author uses to describe Louis’s music and performances. Include notes about word choices that give the selection a strong, engaging voice.



WRITE

Now write your review describing Louis's performance.



Make sure your review

- states an opinion about Louis's performance.
- gives reasons for the opinions in an order that makes sense.
- uses text evidence to support reasons.
- includes language that gives your writing a strong voice.
- includes a concluding statement.



Notice & Note

Words of the Wiser

Prepare to Read

GENRE STUDY A **biography** is the story of a real person's life.

- Biographies usually present events in sequential, or chronological, order.
- Biographies can include literary language and devices, including flashbacks and figurative language.
- Biographies include third-person pronouns such as *he*, *she*, and *they*.

SET A PURPOSE **Think about** the title and genre of this text.

What do you know about Phillis Wheatley? What do you want to learn? Write your ideas below.

CRITICAL VOCABULARY

consented

sheaf

outcome

homeland

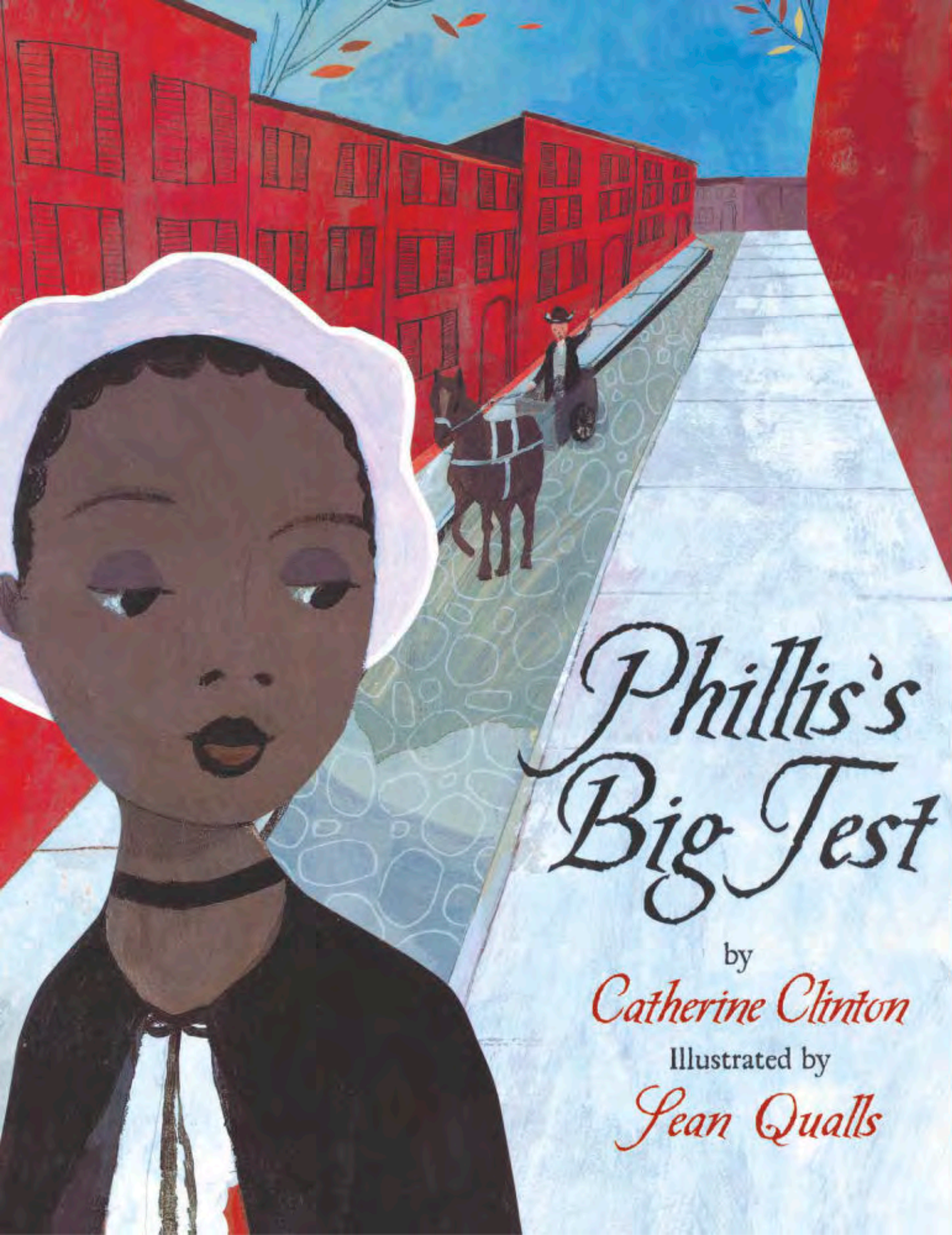
advised

content

testifying



Meet the Author and Illustrator:
Catherine Clinton and Sean Qualls



Phillis's Big Test

by

Catherine Clinton

Illustrated by

Jean Qualls

- 1 *In 1773, Phillis Wheatley became the first African American to publish a book of poetry. When she went to London to meet with literary admirers, she became the most famous black person on both sides of the Atlantic.*
- 2 *But in 1772, Wheatley's book almost didn't get published, because printers in colonial Boston could not believe that an African-born enslaved girl wrote such wonderful verses all by herself.*
- 3 *To prove the poems were her very own, the teenage poet consented to be cross-examined by eighteen of the most learned and powerful men of Massachusetts. Phillis's big test . . .*



- 4 One crisp early-autumn morning, Phillis Wheatley was crossing the Boston cobblestones with a sheaf of papers held tightly under her arm. When her master, John Wheatley, had offered her a ride to her examination, she said she would prefer to walk.
- 5 She would make her own way to the public hall where the most important men of the Massachusetts Bay Colony would examine her and settle the question once and for all: was she or was she not the author of her poems?
- 6 She had spent recent evenings copying and recopying her poetry in her own neat handwriting. She knew each poem inside out. What kind of questions would they ask? Why should she have to defend her own verse?

consented If you consented to something, you agreed to it.
sheaf A sheaf of papers is a bundle of sheets held together.




7 As she turned the corner of Mackerel Lane, reading one of her poems, the wind gusted and blew it out of her hand. As the page danced in the wind, she gave chase, catching it before it disappeared.

8 Even if it had disappeared, would it matter? She knew every line, every syllable, by heart. She wrapped the pages tightly in a roll, pages of poems that had come from deep inside her—and could not be taken away, no matter the **outcome** of today.

9 Still, she had something to prove. Not just because she was young, not just because she was female, but because she was a slave and came from Africa. She paused as a billowing sail moving into the harbor caught her eye.

10 Was this like the boat she had arrived on one day in July more than eleven years before? A slave ship full of human cargo?



outcome An outcome is the way something turns out or what happens at the end of it.



11 She could remember little about crossing the Atlantic, and even less about her African **homeland**. She was just shedding her front teeth when John Wheatley bought her on the Boston docks as a servant for his wife, Susanna. They christened their new slave Phillis, the name of the ship on which she arrived.

12 She remembered the strangeness of the Boston house that became her home. Her first winter was so very cold and awful. She survived only by the kindness of her masters, especially the Wheatleys' twins, Nathaniel and Mary, who eagerly shared their lessons with the young slave girl. They taught her not just English but also Latin and Greek. Soon Phillis spent more time on her studies than on serving her mistress.

13 As she began to read poetry, glorious sonnets had inspired her to try her own hand at writing. And soon she was reciting her poems to the Wheatleys' friends.



homeland Someone's homeland is the place where he or she was born.



14 She had been staying up late, night after night, preparing for what lay ahead. Was she ready? Would she ever be ready?

15 Last night, her mistress, Susanna, had taken away the candle at midnight and **advised**: “Tomorrow you will look them straight in the eye as you answer all their questions. Your talent will speak for itself. They will discover the poet we know you to be! And when your book is published, everyone will know!”

16 Phillis had hoped this might be true. Doubts danced in her head—but she had studied as hard as she could, and she would just have to have faith. As she said her prayers, her worries began to fade, and she drifted off to sleep, dreaming of her very own book.



advised If you advised someone, you told your ideas about what he or she should do.

17 Books had opened up a whole new world to Phillis, as she was taught literature and geography, as she memorized the names of cities and countries, lists of kings and queens, and dates of discoveries.

18 Over time she had come to appreciate her own time and place, her very own role in the chain of events stretching from past to present.

19 She did not know why she had been brought from Africa to Boston, or why she had ended up in the Wheatley home. But she knew that she must now make the most of her opportunities. She must make her voice heard.

20 She was not **content** to recite her verse in drawing rooms or to read one of her poems from a newspaper. She wanted her own book because books would not last just a lifetime; they would be there for her children and her children's children.

content If you are content with something, you accept it or agree with it.







²¹ She hurried by the bookseller's shop that she visited weekly. Today, Phillis did not have time to step inside and smell the leather bindings. But maybe soon she would make a visit and find her own name on a volume.

²² But she must first pass this examination to make her dream come true! There would be only a dozen and a half gentlemen. She had often entertained as large a crowd in the Wheatley parlor.

²³ This group, though, would include the governor, the lieutenant governor, famous ministers, and published poets . . . all learned men. Many had studied across the river at Harvard and knew so much more than she did. Phillis felt a chill as she approached the building.





24 She shuddered and started to turn away, but then Susanna Wheatley's words echoed in her head: *Your talent will speak for itself.*

25 Who knew her poems better than she did? She could not run away.

26 Phillis slowly mounted the steps. She would face her examiners—not just for herself or for the Wheatleys but for her family back in Africa, and for her new brothers and sisters in America, who deserved their own poet.

27 As she turned the handle on the large wooden door, the sunlight framed her entrance. She moved into the hall as all eyes turned toward her:

28 “Good day, gentlemen. I am the poet Phillis Wheatley.”





Epilogue

29 No record exists of her examination, but we now know that Phillis passed her test with flying colors, as the eighteen men signed a document **testifying** to Wheatley's authorship, which appeared in the back of her volume of poems, published in 1773. She went abroad to England to meet with literary patrons, and after returning to America she was freed by her master. When both her master and mistress died, Wheatley married a Boston shopkeeper.

30 Phillis Wheatley wrote several patriotic poems during the American Revolution and was invited by George Washington to visit him at his headquarters, another journey the poet gladly made.

31 After America achieved independence, Phillis hoped to publish another volume of verse, but she died in December 1784 before this second collection could appear, and her unpublished poems disappeared.

testifying If you are testifying, you promise that what you say is true.

Collaborative Discussion

Look back at what you wrote on page 56. Tell a partner two things you learned from the text. Then work with a group to discuss the questions below. Look for details to support your answers in *Phillis's Big Test*. Follow class rules for having a good discussion.



- 1 Reread pages 58–62. What do you learn about the kind of person Phillis is in this part of the text?

- 2 Review pages 64–67. What words and phrases help you know the order in which these events took place for Phillis? What do the events help you understand about her?

- 3 What information in the text helps you predict how Phillis will do on her test?



Listening Tip

Listen politely and pay careful attention to each speaker's ideas.



Speaking Tip

Wait your turn to speak. If you disagree with someone, do so calmly and support your ideas with details from the biography.

Write a Scene

PROMPT

In *Phillis's Big Test*, you read about how Phillis Wheatley had to prove that she wrote her poems. The author tells the reader that Phillis "passed with flying colors," but does not tell what happened during the test.

Use what you learned from *Phillis's Big Test* and your imagination to write a scene describing what might have happened during Phillis's test. Don't forget to use some of the Critical Vocabulary words in your writing.

PLAN

Make notes about the details from the text that will help you write a new final scene for the story. Include details about Phillis and details that support the theme or central idea of the selection.



WRITE

Now write your scene about what might have happened during Phillis's test.



Make sure your scene

- tells what happened during the exam.
- presents events in an order that makes sense.
- makes sense based on text details about Phillis and her work.
- uses dialogue and description to tell the story.
- includes a conclusion.



 Essential Question

How do different art forms impact people in different ways?

Write a Biographical Sketch

PROMPT Think about what you learned about artists and their art forms in this module.

Imagine that your school is having an arts festival. The festival program will include brief articles about the lives of artists whose work is featured. Choose an artist from one of the texts or another artist you are familiar with. Use evidence from the texts or other sources to write a biographical sketch of the person's life and work.

I will write about _____.



Make sure your biographical sketch

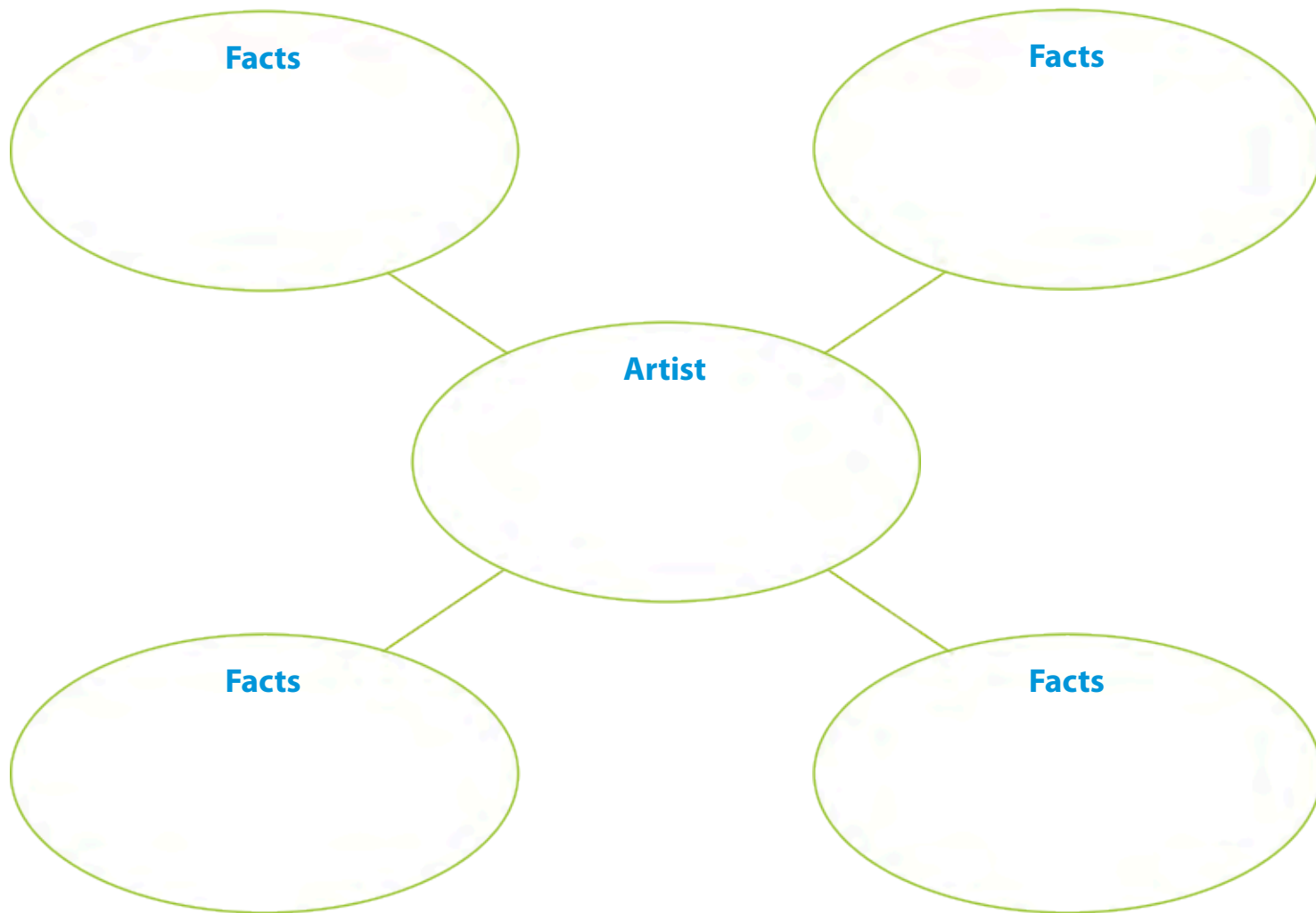
- introduces the artist and the art form he or she is known for, such as music or painting.
- includes facts and details about the person's life and work.
- uses precise language and vocabulary related to the art form.
- contains a conclusion that leaves readers with an understanding of the artist's contributions.

PLAN**Gather Information.**

What will you share about the artist's achievements and his or her life? Look back at your notes and revisit the texts and other sources for details.

Use the web below to plan your biographical sketch. Write the name of your artist in the center circle. Then write important facts about the artist in the surrounding circles. Add supporting details, such as examples and quotations, to the outer circles. Add more circles if you need them.

My Topic: _____



Performance Task

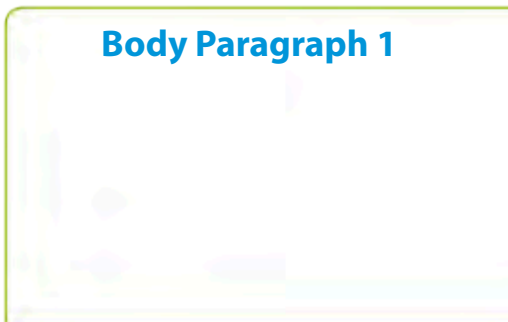
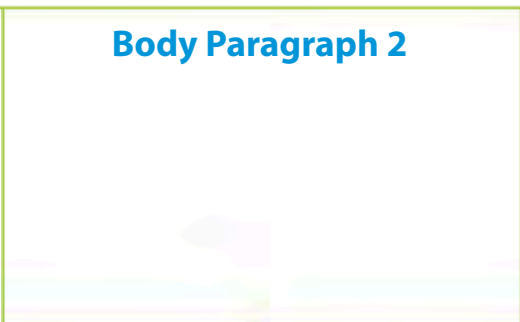
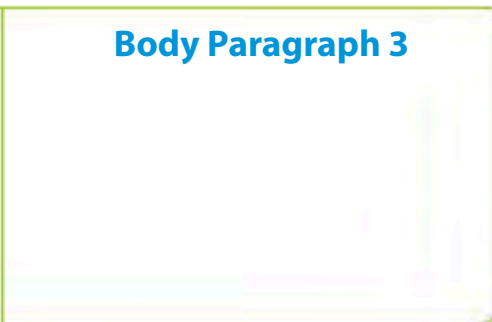
DRAFT

Write your biographical sketch.

Write an **introduction** that introduces your artist and gets readers interested in learning about him or her.



Write a paragraph about each important event or achievement from your Idea Web. Include **supporting details** for each central idea.

Body Paragraph 1	Body Paragraph 2	Body Paragraph 3
		



Write a **conclusion** that sums up your main points. Help readers understand why this artist is important.



REVISE AND EDIT

Review your draft.

Revising and editing is your chance to review your draft and decide how it can be improved. Work with a partner. Read each other's drafts and ask questions about any information that isn't clear. Also, use these questions to help you look for more ways to improve your biographical sketch.

PURPOSE/ FOCUS	ORGANIZATION	EVIDENCE	LANGUAGE/ VOCABULARY	CONVENTIONS
<ul style="list-style-type: none"><input type="checkbox"/> Will my sketch get readers interested in learning about the artist?<input type="checkbox"/> Does each paragraph focus on one aspect of the artist's life or work?	<ul style="list-style-type: none"><input type="checkbox"/> Are the ideas presented in a logical order?<input type="checkbox"/> Does the conclusion "fit" with the information that came before it?	<ul style="list-style-type: none"><input type="checkbox"/> Did I include strong evidence, such as facts, examples, and quotations?	<ul style="list-style-type: none"><input type="checkbox"/> Did I use precise language and vocabulary related to the art form?<input type="checkbox"/> Did I use linking words to connect ideas?	<ul style="list-style-type: none"><input type="checkbox"/> Have I spelled all words correctly?<input type="checkbox"/> Did I correctly punctuate quotations and titles of works?

PUBLISH

Share your work.

Create a Finished Copy Make a final copy of your biographical sketch. You may want to include illustrations or photos to enhance your text. Consider these options for sharing your biographical sketch.

- 1 Combine your biographical sketch with those of your classmates to create an online "Encyclopedia of Artists" for the school library web site.
- 2 With classmates who wrote about different types of artists, conduct a panel discussion on the module's essential question: *How do different art forms impact people in different ways?* Discuss specific examples from your biographies.
- 3 Read your biographical sketch aloud to the class and share examples of the artist's work. Be prepared to respond to questions from your audience.

