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In this first of a history based lesson series students will explore the content and forms of Blues music relative to specific trends of production correlated with major events of American history and the history of those Africans living in America, who created and produced the Blues musical art form.

## The Foundations of the Blues

St. Louis Blues Studies Lesson Plans Template  
 Designed by Musician and Fine Arts Educator Richard Hunt

Blues, a Historic Timeline of American



TEACHER:

SUBJECT: *Designed for Music, Visual Arts History and Social Study for grades 9-12*

Lesson One	
<p><b>LESSON OBJECTIVES</b>            (Describe what students are expected to know, or demonstrate.)</p>	<p>In this first of a history based lesson series students will explore the content and forms of Blues music relative to specific trends of production correlated with major events of American history and the history of those Africans living in America, who created and produced the Blues musical art form.</p> <ul style="list-style-type: none"> <li>• These lessons must present Blues as a roots musical art form that evolved out of African Oral Culture, work songs, field hollers, spirituals, and country string ballads far older than three centuries; the ultimate foundation of the Blues originates in West Africa.</li> <li>• This lesson series will illustrate the Blues as the foundation of virtually every major popular American music form born in the mid 19<sup>th</sup> through the 21<sup>th</sup> century, including various form of what is called; traditional and Urban Blues, Jazz, Rhythm and Blues, Rock and Roll, and Hip Hop and Gospel and most all forms of American Popular music marketed around the world.</li> </ul>
<p><b>INSTRUCTIONAL OBJECTIVE(S)</b>            (Briefly describe the "enabling knowledge" or "sub-skill" to be learned by the student..)</p>	<p><b>Missouri Knowledge Standards:</b> Teachers of all disciplines can find applicable Missouri ShowMe Standards and Grade Level Expectations on the listed official Missouri D.E.S.E. website.  <a href="http://dese.mo.gov/standards/">http://dese.mo.gov/standards/</a> <b>or see</b> <a href="http://dese.mo.gov/divimprove/curriculum/GLE/">http://dese.mo.gov/divimprove/curriculum/GLE/</a></p> <p><b>Goal 1,</b> Students in Missouri public schools will acquire the knowledge and skills to</p> <ul style="list-style-type: none"> <li>• Gather, analyze and apply information and ideas</li> <li>• Comprehend and evaluate written, visual and oral presentations and works</li> <li>• Discover and evaluate patterns and relationships in information, ideas and structures</li> </ul> <p><b>Missouri Content Standards for Fine Arts-Music:</b></p> <ol style="list-style-type: none"> <li>1. process and techniques for the production, exhibition or performance of one or more of the visual or performed arts</li> <li>2. the principles and elements of different art forms</li> <li>3. the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts</li> <li>4. interrelationships of visual and performing arts and the relationships of the arts to other disciplines</li> <li>5. visual and performing arts in historical and cultural contexts</li> </ol> <p><b>Missouri Content Standards for Social Studies:</b></p> <ol style="list-style-type: none"> <li>1. principles expressed in the documents shaping constitutional democracy in the United States</li> <li>2. continuity and change in the history of Missouri, the United States and the world</li> <li>3. principles and processes of governance systems</li> <li>4. economic concepts (including productivity and the market system) and principles (including the laws of supply and demand)</li> <li>5. the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment</li> <li>6. relationships of the individual and groups to institutions and cultural traditions</li> <li>6. the use of tools of social science inquiry (such as surveys, statistics, maps,</li> </ol>

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	documents)
<p><b>KEY LESSON CONCEPT AND VOCABULARY AND TERMINOLOGIES</b></p>	<p>The vocabulary list you choose should focus recurrently on the key lesson points totally relevant to Key Lesson Concept components, a logical lesson sequence, and Missouri (GLE's) Grade Level Expectations for Music and Social Studies.</p> <p>Your list might include a sequence like this: The Pre-Slave Trade West African Griot's Art form (African Oral Culture), Middle Passage, Spirituals, Field and Work Songs for Cadence and communication, The Encrypted Shouts and other secret Negro musical lyrics from localized Rural Slave music, the development of Blues in the East, Central South (Delta) and the Western South (Texas Oklahoma), Two Stages of The Great Migration and Migration Routes, Share Cropping and Agricultural mechanization in the South, Jim Crow, Minstrel America, Race Music and it's benefactors', The New Negro Concept, Jazz Age, Founders of Rock and Roll, Black Radio Stations like WDIA, KATZ, and others, Rhythm and Blues, The Modern Civil Rights Movement, and Hip Hop.</p>
<p><b>REQUIRED LESSON MATERIALS</b></p>	<ul style="list-style-type: none"> <li>• Students will need: a pencil, notebook, and teacher generated handouts</li> <li>• Teacher will require data projector, computer generated presentations, I suggest</li> <li>• PowerPoint with embedded AV files, Samples of music relative to the various historic conventions and key concepts relative to that day's lesson are essential.</li> <li>• Note that this music is best played over a substantial sound system.</li> </ul>
<p><b>INSTRUCTIONAL STRATEGIES &amp; LEARNING ACTIVITIES</b>    (Briefly describe each.)</p>	<ul style="list-style-type: none"> <li>• This lesson is first to develop a working foundation in the history and development of Blues Music relative to a select general range of recorded American and African American history and to use a variety of teaching tools from a palette of the teacher's personal reference to achieve the objectives.</li> <li>• Listed here are specific teaching strategies for this lesson series: lecture with AV samples for historic perspective; group activities creating charts and comparative and contrasting analysis relative to chronologies and styles, pier exchange with class journals, analysis paper writing activities, student oral presentations using PowerPoint and Smart Board and conventional assessment formats</li> </ul>
<p><b>EVALUATION</b>    (Briefly describe what students will have to say, write, and/or do to demonstrate meeting the "lesson's" objective.    Do not merely compile a list of activities.)</p>	<p>Student assessments will be based on a series of written, graphic, oral and technology driven presentations reflecting a clear knowledge of lesson elements and principals of Blues music history, and an understanding of American and African American history in relationship to the evolution of Blues music in a chronological sequence.</p> <ul style="list-style-type: none"> <li>• Students will create a graphic chart illustrating a Blues Foundations time line, (A time line meters any relevant chronological historical points where any aspects of Blues music components are initially practiced; such as Middle Passage, Slavery, emancipation share Cropping, The Great Migration, and others). The timeline will focused around five student selected periods of American History</li> <li>• PowerPoint slide show presentation with audio visual files defining in their own terms a definition of Blues music in comparison to any other world musical movement. In this assignment, have students to focus on comparative and contrasting elements to form a compelling argument, while understanding that there may be an authoritative answer but no absolute answer.</li> <li>• Music and Visual Arts students might choose to create and illustrate their own or interpret an existing Blues song and embellish it with instrumental and lyrical music or with Visual graphic such as painting, drawing or three dimensional art forms.</li> </ul>
	<p>Missouri Knowledge Standards: Teachers of all disciplines can find applicable Missouri ShowMe Standards and Grade Level Expectations on the listed official Missouri D.E.S.E. website.</p> <p><a href="http://dese.mo.gov/standards/">http://dese.mo.gov/standards/</a></p>

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<p><b>LESSON RESOURCES AND REFERENCES</b>        ( list internet site, books, museums)        Primary search tool; bing.com</p>	<p><a href="http://dese.mo.gov/divimprove/curriculum/GLE/">http://dese.mo.gov/divimprove/curriculum/GLE/</a>  <a href="http://www.pbs.org/theblues/roadtrip/mem-louis.htm">www.pbs.org/theblues/roadtrip/mem-louis.htm</a>  <a href="http://www.explorestlouis.com">www.explorestlouis.com</a>  <a href="http://memory.loc.gov/ammem/lohtml/lohome.html">http://memory.loc.gov/ammem/lohtml/lohome.html</a>  <a href="http://www.americanmusiconline.com/">http://www.americanmusiconline.com/</a>  <a href="http://www.bluesroots.de/songbook1/10.htm">http://www.bluesroots.de/songbook1/10.htm</a>  <a href="http://www.stlouisbluessociety.org/">http://www.stlouisbluessociety.org/</a>  <a href="http://www.pbs.org/riverofsong/teachers/">http://www.pbs.org/riverofsong/teachers/</a>  <a href="http://www.scaruffi.com/history/popp.html">http://www.scaruffi.com/history/popp.html</a>  <a href="http://stlblues.net/">http://stlblues.net/</a></p>
<p><b>LESSON RESOURCES AND REFERENCES</b>        ( list internet site, books, museums)        Primary search tool; bing.com</p>	<p><b>Book and DVD sources;</b></p> <ul style="list-style-type: none"> <li>• <a href="#"><u>Dick Waterman - Between Midnight and Day: The Last Unpublished Blues Archive</u></a></li> <li>• <a href="#"><u>Paul Oliver - Broadcasting the Blues: Black Blues in the Segregation Era</u></a></li> <li>• <a href="#"><u>Fitzpatrick, Travis, Father of Rock &amp; Roll: The Story of Johnnie "B. Goode" Johnson, Thomas, Cooke &amp; Co., 1999.</u></a></li> <li>• <a href="#"><u>Tom Graves - Crossroads: The Life and Afterlife of Blues Legend Robert Johnson</u></a></li> <li>• <a href="#"><u>Elijah Wald - Escaping the Delta: Robert Johnson and the Invention of the Blues</u></a></li> <li>• <a href="#"><u>Will Romano - Incurable Blues: The Troubles and Triumph of Blues Legend Hubert Sumlin</u></a></li> <li>• <a href="#"><u>Debra DeSalvo - The Language of the Blues: From Alcorub to Zuzu</u></a></li> <li>• <a href="#"><u>Nadine Cohodas - Spinning Blues into Gold: The Chess Brothers and the Rise of the Blues</u></a></li> <li>• <a href="#"><u>African Presence in Early America, Van Sertima, Ivan , Transaction Publishers, 1987, Paperback</u></a></li> <li>• <a href="#"><u>American Slave Narratives, Andrews, William L (Editor); Gates, Henry Louis, Jr. (Editor), Library of America, 2000, Hardcover</u></a></li> <li>• <a href="#"><u>Black Literature &amp; Literary Theory, Gates, Henry Louis, Jr. , Stimpson, Catharine R, Routledge, 1993, Paperback</u></a></li> <li>• <a href="#"><u>Great Moments in Black History: Wade in the Water Bennett, Lerone, Johnson Publishing Company, 2000, Hardcover</u></a></li> </ul>

**Primary Supportive Lesson Concepts**

- The most prevalent concept is simply that Blues like every other human arts endeavor is the results of a complexity of components and the most essential components of the blues musical art forms are all straight out of the African Diaspora; not that simple explanation of a sole Mississippi Delta creation. You must also keep in mind that like every other arts movement, American Blues music has consequentially branched off to a variety of related musical formats, some more popular than others, and the Delta Blues variations are the most popular Blues styles giving rise to Rock and Roll, Rhythm and Blues and Hip Hop.
- Lesson plans are designed idiosyncratically to implement specific curricular or an interdisciplinary curriculum format and skilled teachers will generally develop an embrasure for a multicultural interdisciplinary lesson presentation. These sample lesson plans and formatting templates are not designed to any specific school district curriculum and are therefore only lesson plan templates designed to be easily adaptable to any forward thinking curriculum design and are easily executable by today's educators in most disciplines.
- Located at the crossroads of the country, the St. Louis region soaked up the diverse assortment of musical styles and sounds that traveled to, from, and through the area. When the earliest forms of the river boat Blues music and the Delta Blues migrated north from their birthplace along the River out of New Orleans and Memphis and the Mississippi Delta, they melded with the ragtime strains popular in St. Louis at the time and the result is what's known as the St. Louis blues style. Later, American music icons like Scott Joplin, Louis Armstrong and W.C. Handy, Henry Townsend, Johnnie Johnson, Miles Davis, Ike & Tina Turner, Albert King, and Little Milton would hone their craft in St. Louis, creating new versions of the traditional genres of blues, jazz and R&B.



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- It is so essential to realize that, jug bands, washboards, harps, and spoons are not a part of the African traditions that give way to blues music, they are circumstantial trends; they took the DRUMS away in 1831. The history of American Blues music is more a Chronological journey of enslaved Africans in America and is recurrently progressive with America's cultural and social political time lines from 1619 to today, from the hole of the Amistad to the White House.
- Although St. Louis Missouri is the regional center of this Mid-Mississippi metropolis; the primarily black community of East St. Louis, Illinois was the area's hotbed of the Blues music and, later, rock and roll. In the 1930s popular East St. Louis pianist Peetie Wheatstraw, "The Devil's Son in Law," touched millions of Depression-era listeners with his moaning vocals in songs about the hardships of working class life. In the 1950s artists like, George Hudson, Miles Davis, Henry Townsend, the Blues and Boogie pianist Johnnie Johnson, Chuck Berry, Albert King, Little Milton, Ike and Tina Turner, took the region by storm before moving on to national and international success. The central Mississippi River region of St. Louis and East Saint Louis Illinois did indeed make a major and lasting impression on the evolution of the Blues musical tradition that permeates the region to this day.

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**Instructional Strategy**

- |   |   |  |  |
|---|---|--|--|
| <input type="checkbox"/> <b><u>Direct Instruction</u></b> | <input type="checkbox"/> <b><u>Indirect Instruction</u></b>       | <input type="checkbox"/> <b><u>Independent Study</u></b> | <input type="checkbox"/> <b><u>Interactive Instruction</u></b> |
| <input type="checkbox"/> Compare & Contrast               | <input type="checkbox"/> Case Study                               | <input type="checkbox"/> Assisted Questions              | <input type="checkbox"/> Brainstorming                         |
| <input type="checkbox"/> Demonstration                    | <input type="checkbox"/> Concept Map/Story Mapping                | <input type="checkbox"/> Debate                          | <input type="checkbox"/> Cooperative Learning                  |
| <input type="checkbox"/> Drill/Practice                   | <input type="checkbox"/> Inquiry                                  | <input type="checkbox"/> Journaling                      | <input type="checkbox"/> Role Playing                          |
| <input type="checkbox"/> Paired Reading                   | <input type="checkbox"/> Reflective Discussion                    | <input type="checkbox"/> Learning Center                 | <input type="checkbox"/> Peer-Partner                          |
| <input type="checkbox"/> Guided Reading                   | <input type="checkbox"/> Problem Solving                          | <input type="checkbox"/> K-W-L                           | <input type="checkbox"/> Think/Pair/Share                      |
| <input type="checkbox"/> Lecture                          | <input type="checkbox"/> Anticipation Guides                      | <input type="checkbox"/> Note taking                     | <input type="checkbox"/> Jigsaw                                |
| <input type="checkbox"/> Previewing Text                  | <input type="checkbox"/> Pre-Reading                              | <input type="checkbox"/> Summarizing                     | <input type="checkbox"/> Discussion                            |
| <input type="checkbox"/> Questioning                      | <input type="checkbox"/> Learning/Word Walls                      | <input type="checkbox"/> Homework & practice             | <input type="checkbox"/> Cubing                                |
| <input type="checkbox"/> Modeling                         | <input type="checkbox"/> Classification                           | <input type="checkbox"/> Review                          | <input type="checkbox"/> Small Group Discussion                |
| <input type="checkbox"/> Guest Speaker                    | <input type="checkbox"/> Metaphors                                | <input type="checkbox"/> Generating & testing hypotheses | <input type="checkbox"/> Stump the Teacher                     |
| <input type="checkbox"/> Rubric                           | <input type="checkbox"/> Sequence Charts/Webbing                  | <input type="checkbox"/> Independent Practice            | <input type="checkbox"/> Lab Equipment                         |
| <input type="checkbox"/> Guided Practice                  | <input type="checkbox"/> Identifying similarities and differences |  | <input type="checkbox"/> Interactive White Board               |
|   | <input type="checkbox"/> Cues, questions & advance organizers     |  | <input type="checkbox"/> Digital camera/Multi-media            |
|   | <input type="checkbox"/> Video/Film/Overhead                      |  | <input type="checkbox"/> Power Point                           |
|   | <input type="checkbox"/> Timelines/Hist-O-Gram                    |  |  |
|   | <input type="checkbox"/> Graphic Organizer: _____                 |  |  |
| <input type="checkbox"/> Other: _____                     |   | <input type="checkbox"/> Other: _____                    |  |
| <input type="checkbox"/> Other: _____                     |   | <input type="checkbox"/> Other: _____                    |  |

**Learning Activity**

- |   |  |  |   |
|---|--|--|---|
| <input type="checkbox"/> Art Work           | <input type="checkbox"/> Board Work        | <input type="checkbox"/> Charting                    | <input type="checkbox"/> Computer/Laptop/PDA  |
| <input type="checkbox"/> Construction       | <input type="checkbox"/> Demonstration     | <input type="checkbox"/> Experiment                  | <input type="checkbox"/> Graphing Calculators |
| <input type="checkbox"/> Graphic Organizers | <input type="checkbox"/> Internet Research | <input type="checkbox"/> Independent Practice        | <input type="checkbox"/> Journal Writing      |
| <input type="checkbox"/> Note Taking        | <input type="checkbox"/> Oral Response     | <input type="checkbox"/> Oral Reporting/Presentation | <input type="checkbox"/> Performance          |
| <input type="checkbox"/> Probes             | <input type="checkbox"/> Research          | <input type="checkbox"/> Formative Assessment        | <input type="checkbox"/> Writing Activity     |
| <input type="checkbox"/> Test               | <input type="checkbox"/> Quiz              | <input type="checkbox"/> Pre-test                    | <input type="checkbox"/> Post-test            |
| <input type="checkbox"/> Other: _____       |  | <input type="checkbox"/> Other: _____                |   |
| <input type="checkbox"/> Other: _____       |  | <input type="checkbox"/> Other: _____                |   |