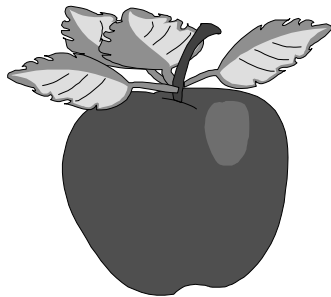


**“TRY, TRUST and TRIUMPH”**

## **Blues in the Schools Implementation and Scheduling Guide**



**Fruteland Jackson**  
879 Joliet St #221  
Dyer, IN 46311  
773-400-6341  
[www.Fruteland.com](http://www.Fruteland.com)

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Notes

## Introduction

” Blues in the Schools Programs is to Blues what Little League is to Baseball“. -F. Jackson

Welcome to the \*All About The Blues Series – Blues in the Schools Programs Implementation Guide. This free instructional manual was put together to assist artist, program coordinators or other interested individuals on how-to organize a Blues in the Schools program. This effort to outline a program structure is in response to the countless inquiries I receive on these programs daily; how to put one together, where do I get funds etc. This guide was put together with the hopes of assisting anyone who endeavors to keep the Blues alive in the classroom.

What started off as a one-page checklist for teachers, administrators and blues society members has evolved over the years into this manual. Although these program outlines and method was designed around my capabilities as an artist and my point of view of the blues, it can be modified to suit your curriculum and knowledge of the subject matter. It is my wish that information in this manual will provide a method that allows for transmitting history, culture and music to the next generation and the world at-large. Our wish is to see these curricula expanded in music rooms /classrooms or as continuing education course for adults.

I conducted my first Blues in the Schools program in Charleston, S.C. in 1991 for a third grade class. Since that time I have developed programs for all ages; presenting programs at universities and in school districts across the U.S. and Canada.

In 1997 I became the recipient of a W. C. Handy Award for Keeping the Blue Alive for Blues in Education. At the time of this writing I am presenting programs or conducting workshops to some fifty thousand students and adults annually as well as performing.

The knowledge gained from presenting Blues in the Schools over the past fourteen years, is priceless. My programs, however, remain affordable. These programs insure that blues music is in the *mix* when young people make musical choices, and guarantee that individuals under thirty-five will support and enjoy one of America’s great gifts to world culture, the Blues.

Fruteland Jackson  
2004

## **I. Blues in the Schools Programs FA Q**

### **What are Blues-in-the-Schools programs?**

Blues-in-the-Schools Programs are music education programs designed to create a deeper appreciation and greater awareness of blues music.

### **How is Blues-in-the-Schools programs presented or conducted?**

Blues-in-the-Schools programs are presented through lecture/ performances or artist residencies.

### **What is a Blues in the Schools lecture /performance?**

A **lecture /performance** are designed to reach the greatest number of students in a classroom or auditorium/library setting. The origins of blues music from its early beginnings, e.g. field hollers, work songs, etc. to its current popularity is discussed in a one-hour program that includes Q and A and a singing workshop. Through song, lecture and discussion, students learn the history of the Blues while hearing instrumental examples of various styles of blues (Piedmont, Delta, Ragtime etc.) are played on guitar or other instruments. Basic definitions of blues music are provided and biographical information on individuals who performed or helped to develop blues music.

Lecture/performances can be tailored for classroom activity or in conjunction with other programs or school curriculum, e.g., history, social studies, music, etc. Pre-visit information is available to teaching staff.

### **What is a Blues in the Schools artist residency?**

An **artist residency** is an interactive hand on approach to exposing students to blues music with music instruction and history lessons. Artist residencies may last from one week to a month and usually ends showcasing the students at school auditoriums, civic centers or music festivals. Students maintain a notebook (journal). The notebooks contain information on their respective instruments (maintenance and accessories) and other relevant information including book reports. Students learn to play a 12 Bar Blues on acoustic guitar, harmonica or through song. Students who prefer not to play an instrument may attend songwriting writing workshops. A syllabus with goals and timetables is provided. Local artist may enlist to assist in this program. There are lodging, travel, performance and scheduling requirements for the artist.

### **What grade levels is Blues -in-the-Schools programs best suited?**

Although Blues-in-the-Schools programs have been successfully conducted for all grades, middle school and high school students are target groups. Also, gifted, special education, alternative, high risk, and emotionally challenged students. These lecture/performances are very popular during Black History Month (February).

## **I. Programs FAO - (Cont' d)**

### **How many types of Blues-in-the-Schools programs are there?**

There are several types of Blues-in-the-Schools programs. Most artist residencies provide music instruction for the guitar and harmonica but could include other instruments taught in a workshop setting including songwriting workshops for beginners. Other components may include photo/journalism, art and song writing.

### **What is involved in Blues-in-the-Schools programs?**

Blues-in-the-Schools programs provide instruction on the history of the blues; its roots in American and African- American history and culture. The musical styles of famous blues musicians and blues music as it relates to art, literature and photography. Professional musicians, artist and photographers teach the program.

#### **A. What are the benefits of Blues -in -the -Schools programs ?**

We believe that the opportunity to work with professional artists will enhance the students' ability to express themselves and learn new skills. We endeavor to enhance aesthetic perception, creative expression or a sense of musical heritage. Other benefits can follow:

1. Provides Education and entertainment
2. Enhances students creativity
3. Increases thinking and problem solving ability
4. Enhances literacy both academically and socially
5. Helps develop aesthetic judgment
6. Develops self-esteem (removes self-doubt)
7. Brings about cross-cultural understanding
8. Improves school attendance
9. Provides career opportunities
10. Valuable teaching tool for students with special needs
11. Instills a sense of pride, music potential and self-accomplishment
12. Breaks down social barriers (teaches tolerance)
13. Works well with children from all walks of life.
14. Promulgated with State Teaching Standards.

## **II. Getting Started**

### **A. Blues in the Schools Mission Statement**

The \*All About The Blues Series - Blues in the Schools programs mission is to further develop and perpetuate a deeper appreciation and a greater awareness of blues music and its origins. This multi-cultural education program provides students, with instruction in the history, styles and rhythms of Blues music, and how it can relate to other art forms. Through lecture/performances and artist residencies this alternative approach to education; students learn discipline, self-esteem, self-confidence, tolerance, interaction, and teamwork with other members of society.

### **B. About The Program**

The Blues in the Schools program was originally initiated among "at-risk" students. Through development, it has become apparent that the "risk" of unoccupied hours after school is universal, and that the appeal of the program is nearly as broad. A standard model for after school program runs from 3:30 - 5:30 PM, Monday through Friday. It is an alternative approach to education in that students are not passive listeners, but instead are active participants in the learning experience. Blues in the Schools creates an opportunity for students to exhibit, use and expand upon their innate abilities. Because of their active involvement and the sense of achievement from engaging in performing arts, the students develop self-esteem and confidence.

- A. Determine the type of program desired;
- B. Develop a budget for that program;
- C. Identify the program coordinator, teacher or contact person
- D. Raising program funds (See VII. Funding Sources)
- E. Provide technical assistance with student recruitment and selection;
- F. Provide or assist in the recruiting of the instructional staff, program curriculum, supplies and materials.
- G. Discuss methodology
- H. Provide technical assistance with the final concert or festival
- I. Develop a program continuation plan if requested

## **II. How to Select Students for Blues in the Schools Program**

We have developed an approach to presenting Blues in the Schools programs to audiences of all ages, grade ranges and walks of life. The \*All About The Blues Series™- Blues in the Schools programs have been in existence since 1991.

This information has been provided to assist teachers, artist and other interested parties on how to select students and draft schedules for an upcoming Blues in the Schools program. There are basically two types of Blues in the Schools programs discussed here, the lecture performance and the artist residency.

**A.** The primary requirement for the **Lecture/ performances** such as ***Blues 101*** (See \*All About The Blues Series-™ Course Guide) is simply an eager and enthusiastic listening audience (students). Lecture /performances ideally last about an hour, or a class period.

***Blues 101*** is the most popular program in the All About The Blues Series. It is designed to reach the largest number of students when presented, however, because of age and grade differences this type of blues in the schools program works best with students in close grade groupings.

- a) Kindergarten through 3rd grade
- b) All Middle School
- c) All High school.

These groupings can be further sub-divided for intimacy, e.g. freshman/ sophomores and juniors / seniors. In many cases an artist can spend a day at one school presenting programs to up to four different grade level groups.

- A common scheduling model for presenting lecture/performances on a per day basis is two-one hour lecture performances and a concert. A workshop before lunch and one afterwards. The concert could be held at lunchtime or after school.
- A common scheduling model for presenting lecture/performances such as Blues 101 on a 5-day school week basis is two-one hour lecture performances and 2 evening workshops or concert performance a total of (12 workshops). The sponsor, school district or teacher/administrators can select the schools.

Ideally, the daytime workshops can be at 10 different locations if the grade groupings are similar same (for e.g., all middle schools).

**Note:** *Scheduling Kindergarten students with eight graders are not the ideal situation for presenting these programs and may require separate workshops. K-3<sup>rd</sup> workshops are also called **Singing the Blues with Stories**. (Combining Storytelling with music, singing and Q. and A.)*

### **III. How to Select Students - (Cont'd)**

Lecture performance can be presented in a full school auditorium assembly, the band room, library, and classroom/multi-purpose room. These audiences have included general student bodies, music (band class), history, English, social studies, and other related areas of study or interest. Other types of institutions include private schools, alternative education, special education and elementary through college/adult and continuing education for adults; including nursing homes, veteran's homes, cultural and community centers.

**B. The Artist Residency** is a more concentrated program that can last from a week to a month. Artist residencies require the artist(s) to reside near a selected school while working with a predetermined number of students daily to be showcased at the end of the artist residency. All students will undertake music instruction (guitar / harmonica or singing and songwriting), maintain notebooks or journals, and complete book reports assignments and other relevant information as they prepare for stage presentations. Interviews and auditions of students can be useful in the selection process of students who wish to participate.

The notebooks will contain information on blues history (book reports, important dates, etc.), also how to select, care and maintain harmonica and guitar.

Ideally, Blues in the Schools artist residency participation should be presented to students as a reward and a commitment; students whose grades and social skills will allow them to spend time away from class, who are punctual, can follow simple instructions, complete homework assignments and who can commit to being in attendance on the day of the showcase. Permission slips should be requested from all participants to be presented to the school prior to artist residency.

- A common scheduling model for presenting a two-week artist residency is to have two artists (a local harmonica player) to assist with music instructions and the showcase. 10 guitar (acoustic) and 10 harmonica players @ 2-3 hours per day. The first week may include lecture/performances for non-participating students. The second week may require additional practice leading up to showcasing.

There are, however, exceptions are made for juvenile delinquents; Special needs students (emotionally challenged) and the handicapped. Special assistants and teacher aides may be required. Classroom teachers are encouraged to remain present during the artist residency.



### **III. How to Select Students - (Cont'd)**

**Note:** *Certain grant requirements, district or school policies may indicate that students will be recruited based on interest and educational need, and that the program should involve students who represent the entire student body. Balanced participation should include a percentage of students identified as being at risk in one of the following manners, either by discipline referrals or low academic standing, or a percentage of achieving students who are gifted and talented. Also, that it is also important to have a balance between sexes and races, except where the target school has a student*

*Students with behavioral issues that disrupt the teaching environment may distract the class and can adversely impact the timetable for preparing and showcasing the group.*

### **III. How to Select Students - (Cont'd)**

#### **C. The Syllabus and Schedule (Sample)**

### Syllabus

Blues in the Schools Program for \_\_\_\_\_ XYZ School \_\_\_\_\_

**Instructor:** Fruteland Jackson

**Office/Telephone:** 773-400-6341

**Office/Telephone:** from off campus:

**E-Mail:** fruteland@yahoo.com

**Course Schedule:**

**Prerequisites:** Sincere interest in learning about music, art and singing, the ability to work in a group setting, learning how to listen and follow instructions. Eager enthusiastic students

#### **Course Description: Artist Residency**

Under the tutelage of Blues musicians, Blues in the Schools artist residency is an arts education program for middle and high school students. The program provides instruction in: the history of Blues music, lives of famous Blues musicians; and the playing of musical instruments associated with Blues music. Beyond this, students learn self-discipline, interact with students of different backgrounds, practice teamwork and build self-esteem and self-confidence through this alternative approach to education.

#### **Goals and Objectives:**

To create a deeper appreciation and greater awareness of blues music as an American art form with music instructions, instruments, and singing. Students will learn how to define the blues as an art form. How to recognize the relationship between blues music and its cultural heritage as well as how this musical form has effected, influenced or created other musical forms:

- a) To learn how to play 12 and 8 bars of blues on guitar and harmonica
- b) To be able to distinguish the different styles of blues, e.g., Country, Urban, Piedmont, etc.
- c) Identify blues artist and their works by the elements of their style
- d) Analyze and compare Blues music with other forms e.g., Rock and Roll Rap, Jazz, Country, etc.
- e) To learn how to listen to non-commercial music, work in a group setting to reach a common goal and showcase their work
- f) To collect and maintain an active notebook on this blues course for future reference and enrichment.
- g) To have fun listening and learning about blues music.

**III. How to Select Students C. The Syllabus -Cont'd (Sample)**

**Text and Other Material:**

Instruments and reading materials (workbooks) recordings and videos will be used to support course objectives.

**Course Policies and Requirements:**

Students are required to be present for all classes during class hours and will apply and commit themselves to the goals set for the course. Students will be encouraged to ask questions, maintain their workbooks and be responsible for the care and upkeep of instruments and art supplies in their care. *Any student can be dismissed from a class for disruptive behavior or for lack of active participation.* Students are required to showcase their work to complete class participation.

**Grading:**

A certificate of participation or completion will be issued to students at the end of the course.

**Course Schedule:**

Course schedule is tentative and is subject to change based on the progress of the class.

<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>

- The success of this program is based on daily workshops with the same group of students.
- Teacher supervision is required.
- The Guitar requires 15-20 hours to have beginner students playing (in open G tunings). These 20 hours must be spaced at 2 hours a day and 5 days a week for 2 weeks to allow for the fingers to adjust to training and soreness.
- Less time is required for students familiar with the guitar.

## **IV. The Preparation and Practice**

### **A. Music Introduction**

The history of the Blues is an intricate part of the evolutionary development of the United States of America. If it were an illustration, it would depict some four hundred years of African Americans in their new home, America, reflecting tragedies, triumphs, trials and tribulations.

In this Artist Residency students will travel back in time to search the roots of this music and its impact on the world. Its historical importance and cultural significance will be explored and celebrated.

Students will study a variety of styles and patterns and will be able to recognize regional differences as well as specific artists. They will also investigate how Blues music has influenced all types of music, particularly Rock and Roll. The music, the culture and its creators are significant contributors to the history of western civilization.

### **B. Introduction and Program Description**

#### **Introduction to the Blues: Blues101**

Exercises: Teambuilding & Getting to Know Each Other

Explanation & Assignments: In-Class Assignments & Discussion: "What is the Blues?"

#### **Historical Background Slide Presentation and Lecture (Optional)**

West African Roots of African American Music

American Slavery

The World Wars and Urban Migration

#### **Cultural Heritage (Optional)**

Blues as African-American Form of Expression

The Language of the Blues Players as Oral Historians

Musical Foundations African and European Roots

## **IV. The Preparation and Practice – A. Music Introduction - (Cont'd)**

### **Musical Form**

- Chord Progressions
- 8 & 12 Bar Forms
- Styles

### **Lyrical form**

- AAB Poetic Form Themes
- Metaphors & Imagery
- Recorded Examples
- Beginning of Songwriting Exercises (optional)

### **Blues Writers, Singers & Players**

- Live Performance vs. Recorded Performance Videotaped Live Performances

### **Listening Session**

- Recorded Examples

### **Introduction to the Instruments**

- The I, IV, V Progressions Instrumental Instruction

### **Playing and Singing the Blues**

- Continued Instrumental Instruction
- Local Guest Musician Performances
- Continued Listening to Recorded Examples
- Continued Songwriting Exercise(s)
- Student Performance (all-school assemblies) Final Event

**Our Credo:** Why are we here? To sing and play the Blues - What are the Blues? - The *Facts of life*. - Why are the Blues so important? They are our history, our culture and the roots of American music. This credo is recited before all classes.

*Note: Willie Dixon, the spiritual godfather of Blues in the Schools programs, initiated this call and response credo.*

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## **IV. The Practice and Preparation – (Cont'd)**

### **C. The Showcase**

When the final showcase is to be held away from the school, e.g., civic center, auditorium, etc., than an all-school student assembly maybe scheduled on Thursday before the conclusion of the program. The assembly is to serve as a dress rehearsal for the final concert presentation as well as an opportunity for the students to show what they have learned to their peers. In comparison the event serves as a vehicle for peer acceptance. The assembly is usually scheduled during the first or last period of the day. The final showcase or festival is an optional event that gives the students the opportunity to perform for the community in a professional manner.

- a) The student showcases can be held at the school, a local mall, civic center, etc.
- b) Transportation of students (school buses, personal cars, etc.) and instruments roundtrip to the showcase should be planned in advance.
- c) Sound system for showcase includes a P.A. system, microphones, stands and chairs.
- d) The Showcase is open to the public at the discretion of the sponsor.

**Note:** *Other volunteer artist/musician or the school chorus or bands may be invited to round out the stage performance showcase along with the bass and drums. Art (or visual arts) students may decorate the auditorium, or set up a freestanding exhibit depicting the blues.*

### **D. The Equipment**

- a) Notebooks with paper and pens, guitars/harmonica and accessories (strings, picks,)
- b) May request CD, DVD, VCR or cassette player.
- c) Blackboard and chalk
- d) Guitars and Harmonicas
- e) Copy services (lessons and Certificate of Participation)
- f) Microphones, stands
- g) Armless chairs

The school should provide a place to rehearse (band room, classroom, auditorium, etc.,) where the two groups of student musicians would have privacy from each others sounds and a secure place to leave instruments and other related materials.

**Note:** *Instruments such guitars can be rented donated or purchased at local stores. We are endorsed by, and have a long-standing working relationship with Gibson Guitars and can put you in contact with customer service familiar and friendly towards Blues in the Schools programs upon your request.*

### IV. The Practice –E. Certificate of Participation (Cont'd)

\* All About The Blues Series  
Blues in the Schools

# Certificate of Participation

Watermark Here  
es that

X

Has Successfully Participated In The All About The Blues Series  
Blues In The Schools Artist Residency Program and Showcase

At The \_\_\_\_\_ School \_\_\_\_\_, \_\_\_\_\_ City \_\_\_\_\_, \_\_\_\_\_ State \_\_\_\_\_  
Date \_\_\_\_\_



Sponsor  
Name Here

Music Teacher \_\_\_\_\_

Artist / Instructor \_\_\_\_\_

Blues in Schools.Org/President \_\_\_\_\_

## V. The Course Guide

**Blues 101** Is a one-hour lecture /performance that covers the origins of blues music from its early beginnings, e.g. field hollers, work songs, etc. to its current popularity. Through song, lecture and discussion, students learn the history of the Blues while hearing instrumental examples played on guitar or other instruments. Basic definitions of Blues music such as, “What is the Blues?” are reinforced throughout this course. This course is geared toward, middle school and high school students or individuals being exposed to blues for the first time. The biographies of major players in the development of Blues music, e.g., W.C. Handy, Huddie "Lead belly" Ledbetter and B.B. King, are introduced. This program can be conducted in classroom/auditorium environment. This workshop includes an interactive singing workshop and a Q and A period. This is our most popular and recommended workshop for the uninitiated and is designed to reach a mass audience.

**Blues 201** This workshop employs more interaction with students with a focus on singing, writing or playing blues music. Students learn the basic Blues form (Chord Progressions) and) and how to sing and play blues in its basic styles. The acoustic guitar and/or harmonica are the primary instruments of choice. The anatomies of the musical instruments are taught including instructions on how to tune and maintain them. Students are encouraged to write original songs and how to recognize basic styles (rural and urban); this workshop is ideal for small groups of music students. Music literacy skills are learned through performing and listening sessions. Time frame for this workshop is customized. This course is the recommended follow-up for students interested in music instructions. Prerequisite: Blues 101.

**Blues 301** This course further extends the range of the student by providing more historical information on all areas of study. Geographical regions where blues music evolved e.g., piedmont, delta, etc., are discussed in more detail. Examples of how other musical styles, e.g., rock and roll, rhythm and blues rap, etc., evolved from Blues music are explored and the Blues scale is introduced and compared with the traditional western scale (do-re-mi...). This workshop is ideal for small groups of music students and includes bibliography/discography. Music literacy skills are further developed with an emphasis on the appreciation and analysis of Blues music throughout American history. This course works well with social studies, English and history classes. Artist such as Muddy waters, Robert Johnson, Willie Dixon, Bessie Smith, etc., are introduced. Time frame for this workshop is customized. Prerequisite: Blues 101, 201.

**Blues 401** This course emphasizes the active exploration of performance techniques for showcasing blues music for stage presentation. Students will learn to perform several blues styles, e.g., shuffles, boogie-woogie, etc., or present workbooks, original songs, photography or artwork for evaluation. Evaluation will be based on participating, performing, listening and creative activity. A certificate of participation is awarded for completion of this course. Prerequisite: Blues 101, 201, 301.



## **V. The Course Guide - (Cont'd)**

**Blues 501** *From Skunkweed to Skyscrapers* the Emergence and Evolvement of Blues Culture in America: Is an adult level lecture/performance that offers a historical overview of blues music; its early renderings from West Africa to its southern legacy and the blues today. This Lecture/ performance are conducted along with a slide presentation that depicts the souls and scenes that gave birth to Blues music. Throughout the program Mr. Jackson also performs blues guitar and demonstrates styles and songs from the different eras and geographical regions of the Blues: the Mississippi Delta, the Piedmont Region and the East Texas coast. He discusses the Minstrel Era, Women in Blues, Chicago Style Blues and the Blues Today. All aspects of this program are brought together into a unique 75-minute overview of this American musical genre. This workshop includes a Q and A period.

**The Life and Legend of Robert Johnson** - This 60 minute Lecture/Performance gives audiences insight into the Life and Times of Robert Johnson. Mr. Jackson uses storytelling to bring the legend of Robert Johnson to clear view. Robert Johnson was a key player in the development of Delta Blues and its link to Chicago (urban blues) Style blues is discussed and celebrated through his compositions. Homage is also paid to his mentors, influences and teachers. The myth and mystery surrounding his death and the legacy of his music are highlighted including the legend surrounding his death. Features selected songs of Robert Johnson.

**Singing the Blues with Stories** This half-hour program is aimed at younger audiences (K thru 3<sup>rd</sup>). In this Lecture/Performance, "Mr. Fruteland" tell young listeners stories about characters that have overcome great obstacles to succeed in their endeavors. These stories are told and sung to blues rhythms with some audience participation. Student workshops on songwriting and listening skills are added. This program features "Street Cries", "Stewball" or other stories. The point of this lecture is to expose younger audiences to blues rhythms (i.e., boogie-, shuffles, call and response) using storytelling as the primary medium

**Bluz in the Hood** is an artist residency. This program is designed for Community Centers and Housing Authorities with a focus on *high-risk* students who lack problem solving skills and a sense of place and pride. It gives the participants the opportunity to interact with the artists who create a mentoring environment on a first hand basis. The guitar, harmonica and voice are offered. Experienced artists are brought in depending on the instrument and the amount of students. Elements from all blues courses are offered. Showcasing and student performances climax the completion of this course. These programs have been introduced to the Milwaukee Inner City Arts Council, the Baton Rouge Arts Council, the Luther brook Homes, the Housing Authority of Charleston, SC and the Aurora Housing Authority. A program called **Trading Handguns for Harmonicas** was used to show *high-risk* student that they could use their hands to create. This orientation to blues music may provide a window of opportunity for some youth whose environment does not support upward mobility or a college education.

## **V. The Course Guide- (Cont'd)**

**Artist Residencies** Are tailored for classroom activity or in conjunction with other programs or school curriculum, e.g., history, social studies, music, etc. These residencies range from one-day workshops to six-week programs. Residencies can be tailored to fit specific groups and project goals, including Senior Care facilities and Veteran's homes. Lesson plan includes goals and timetables (syllabus).

**Slide Guitar Workshops** are held for at least one hour for beginners and intermediate students of all ages. They cover open tunings (G-A-E-D), 12 bar and 8 bar blues, Delta and Piedmont styles of acoustic guitar as well as rhythms, shuffles and turnarounds with an emphasis on improvisation.

**Artist Training:** This workshop is designed for local artist who wish to learn methods for presenting Blues in the Schools programs on an ongoing bases

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## **V. The Course Guide - (Cont'd)**

### **A. Lesson Plan Outlines**

This is useful information to construct a lesson plan. It is designed to cover a wide range of age groups and grade levels and provides an outline or reference to discuss historical events, people and places. Cover areas where you are knowledgeable. Apply teaching standards for grade levels. If your primary function is to provide music instruction, another designated Artist/Instructor will provide other historical information:

#### **Lesson Plan Outline Number 1**

##### **HISTORY OF THE BLUES**

- A. Origin of the Blues (WEST AFRICAN CONNECTION)
- B. West African Griots
- C. Rituals and Taboos
- D. Field Hollers and Work Songs
- E. Minstrel era
- F. Founding Fathers in Blues

#### **Lesson Plan Outline Number 2**

##### **WHAT IS THE BLUES? (FORM, STRUCTURE AND COMPOSITION)**

- A. Structure of the Blues verse (AAB)
- B. Musical structure of the Blues (8/12 bars)
- C. Blues verse as poetry
- D. Construction of a Blues verse
- E. Composing Blues songs
- F. Participating in instrument workshops
- G. Call and Response structures

#### **Lesson Plan Outline Number 3**

##### **THE BLUES IN AMERICA (REGIONALISM)**

- A. The Mississippi Delta
- B. The East Texas Coast
- C. The Piedmont Region
- D. Founding Fathers of the Blues
- E. Chicago Style Blues
- F. Women in Blues

#### **Lesson Plan Outline Number 4**

##### **BLUES RYTHMS, STYLES, SHUFFLES AND TURNAROUNDS**

- A. Swing
- B. Ragtime Blues
- C. Shuffles
- D. Intros and Turnarounds
- E. Listening Sessions
- F. Blues Hybrids (rock and roll, jazz)

## **V. The Course Guide- (Cont'd)**

### **Lesson Plan Outline Number 5**

#### **HOW TO PERFORM THE BLUES**

- A. Solo performers, Duos and Bands
- B. Acoustic vs. Electric
- C. Vocals (breathing techniques)
- D. What is a live performance (sets, concerts, festivals and interviews)
- E. Understanding audiences
- F. Practice, Rehearsals and Play lists
- G. Care of your Instruments

### **Lesson Plan Outline Number 6**

#### **PUTTING IT ALL TOGETHER**

- A. The Blues Performance (as a ritual)
- B. The Roll of the Blues Performer
- C. Showcasing
- D. Book Report
- E. Additional Studies

*Note: Lesson Plan outlines may be combined or consolidated to fit class time, class size and goals. If certain Blues lyrics are considered objectionable, inappropriate or offensive to students, parents, teachers, or administrators we shall consider removing or altering the lyrics.*

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## **VI. Program Continuation**

By building on the intensive work conducted during the regular Blues in the Schools program, the continuation program will reinforce essential elements in the life of a middle school and high school students that include:

- A. Giving a sense of belonging, membership and affiliation.
- B. Increasing self-confidence.
- C. Providing a venue for self-expression and acknowledgment.
- D. Broadening experience.
- E. Providing enrichment by way of art forms, history and group experience.
- F. Exposing students to others with whom they would ordinarily not associate, dispelling social myths and misconceptions.
- G. Aiding those students with attendance and discipline problems to deal with these problems through incentives;
- H. Providing knowledge of aspects of the African-American heritage as well as the history of American music.
- I. Providing an alternative for "latch key" kids.
- J. Enhancing cultural and intellectual aspects of the middle school student's life.

Another benefit that results or evolves from the weekly instructional sessions are the in-between individual and group practices; the sense of belonging to a nationally known and acknowledged program and from the performances.

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## **VII. Program Public Relations**

- A. The students as well as the artist may be interviewed during the artist residency and the showcase. Students maybe selected randomly for interviews for candid responses regarding the program or selected as a school representative.
  
- B. The sponsor or school district will encourage print media and television coverage of this event. All local medias should be sent press releases with schedule information regarding the practice workshops and the final showcase.
  
- C. The media and taking pictures are interviewing part of the experience of stage performing. The permission slips should provide information for audio/video releases.

**Note:** *Please contact \*All About The Blues Series for form samples.*

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## **VIII. Blues in the Schools Programs - Funding Sources**

### **The Local Government:**

(1) Local Arts Councils make grants for Arts and Education and Folk Arts programs, (2) Local city governments have funds available for youth arts and recreation programs, community development funds as well as child welfare programs. Police departments often have Weed and Seed funding which must be used for police officers and community programs to provide positive experiences for youth; (3) Housing authorities make good partners too; and (4) County governments may have funding available through their juvenile justice system.

The State Government: (1) State Arts Commission, (2) Department of Education, (3) Juvenile Justice system, and the Governor's office.

The Federal Government: The Federal level has grants available which will be appropriate for this program, but they often need to be applied for in collaboration with a local or state agency.

### **Foundation Grants:**

Initially consult the local Chamber of Commerce to determine what local foundations exist in the area. Most often there will be a community foundation that will provide financial support for education and arts programming. In addition, numerous cities have education foundations.

### **Individual Giving:**

Although this may be the least likely area of giving it is an important one. There may be several individuals and/or families in the area who have an interest in supporting this type of cause, and will underwrite the cost.

### **Corporate Giving and Sponsorship:**

Businesses know that they need to support education because these students are their future workforces. They usually accomplish this in two ways: (1) they give a donation from their giving budget, or (2) they sponsor a program. In this case, the funds come from their advertising budget. If corporate sponsorship were well received, then it would be appropriate for the sponsor's management to meet with school district officials to discuss the promotion of the sponsor's products within the district. Sometimes hanging a banner or having a sponsor listed in the showcase programming is sufficient

## **IX. Program Cost and Other Information**

- A. The costs of the program are determined based on the number of students, number of disciplines offered and the number of optional components chosen. Each program is tailor-made for each locale. -Call 773-400-6341 or fruteland@yahoo.com
  - B. Provides for the artist lodging, ground transportation(s).
  - C. Seek assistance from local Blues Societies (volunteers and local talent)
  - D. Provide artist with orientation (regarding the city, maps, FYI, contact information) for all schools to artist anytime before but no later than the Monday prior to artist residency start date.
  - E. Make available pre-visit information located at [www.fruteland.com](http://www.fruteland.com) to teachers regarding the subject of blues (bibliography, and recommended listening) and artist contact information and website.
  - F. Rental car or means of getting around (gas expenses and per diem).
  - G. Occasionally local restaurants, will, as an in-kind contribution, provide a meal to the artist to support the programs in exchange for a credit or listing as a supporter in your programming and press releases, if asked.
  - H. Make color copies of Certificate of Participation.
  - I. A downloadable version of the Blues Teacher's Guide, including song samples can now be found at [pbs.org/theblues](http://pbs.org/theblues)
  - J. Downloadable information about the programs and the artist are available at [www.Fruteland.com](http://www.Fruteland.com) includes bio information and press photo (JPEG – 300 DPI) go to "Press Room". Click the "Programs" link.
  - K. /Go to <http://www.yearoftheblues.org>
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## **X. Blues Bibliography and Recordings**

### **Fruteland Jackson Publications**

Beginning Delta Blues, Fruteland Jackson, Alfred Publishing, CA 1999 w/CD

Delta Blues Guitar - Alfred Publishing, CA 1999 DVD- ISBN 0-7390-2830-8 21917

Blues 2.0, Fruteland Jackson, Electro-Fi Records – (#3380), 2004

I Claim Nothing But The Blues, El Fruteland Jackson, Electro-Fi Records – (#3364), 1999

The Blues man, The Musical Heritage of Black Men and Women in t Americas, Julio Finn, Interlink, 1992

### **Recommended Reading**

Worse Than Slavery, David M. Oshinsky, Free press, New York, NY 1996

Blind Tom -The Post-Civil War Enslavement of a Black Musical Genius, Dr. Geneva H. Southall, Challenge Prod. Minn., MN 1979

Father of the Blues – An Autobiography, W.C. Handy, Da Capo Press, NY, NY 1941

The Willie Dixon Story- I am The Blues Willie Dixon and Don Snowden, Da Capo Press, NY, NY 1989

The Land Where Blues Began, Allan Lomax - - Dell Publishing, 1993.

Looking up at Dawn: the Emergence of Blues Culture, William Barlow; Temple University Press, 1989

Blues People, Leroi Jones, Marrow Quill, New York, 1963. /

### **Recommended Listening**

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- The Journey of Chris Strachwitz, 1960-2000*, Arhoolie, 2000.  
Various Artists, Alligator Records 30th Anniversary, Alligator, 2001.  
Various Artists, *Arhoolie Records 40th Anniversary Collection*:  
Various Artists, *Blind Pig 25th Anniversary*, Blind Pig, 2001.  
Various Artists, *The Blues: A Smithsonian Collection of Classic Blues Singers*,  
Smithsonian, 1993.  
Various Artists, *Chess Blues*, MCA, 1993.  
Various Artists, *Chicago / The Blues / Today* Vanguard, 1999.  
Various Artists, *Men are Like Street Cars: Classic Woman Singers 1928-1969*, MCA  
Various Artists, *Roots 'n' Blues: The Retrospective 1925-1950*. Columbia/Legacy, 1992  
Various Artists, *When the Sun Goes Down, Bluebird*, 2002.  
Various Artists, *When the Sun Goes Down, Bluebird*, 2002.

**Notes**



**Notes**

