Dem 'ol' character education blues: an assessment of how artistic creation experiences enhance the process of character development in the field of education

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DEM 'OL' CHARACTER EDUCATION BLUES

An Assessment of How Artistic Creation Experiences Enhance the Process of Character Development in The Field of Education

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Dem 'Ol' Character Education Blues: An Assessment of How Artistic Creation Experiences Enhance The Process of Character Development. (51 pages)

Chairperson: Dorothy Morrison

An academic and artistic exploration of Blues music was the vehicle through which the author explored creation process experiences. These experiences were used to develop a philosophic construct and framework for character education.

A multifaceted approach was initiated as an attempt to connect self-discovery inherent in the creation process with shared discovery, sense of community, and ultimately civic responsibility. The connections were to be established through researching group experiences. The integrated Blues unit was to be an application of such group experiences in the education sector.

The author endeavored to learn to play guitar, compile an integrated thematic curricular unit on The Blues and construct a framework for character education. The experiences provided a synthesis for the author through artistic struggle, academic enlightenment and personal reflection.

There were several successful results from this yearlong project. The author re-discovered empathy for his students’ learning processes, made progress as a guitarist, and implemented a sample of the integrated Blues unit at the collegiate level. The most profound result was the construction of a personal treatise for character education. A creed for action was established by using an intellectual progression. The progression begins with self-discovery and results in a balance between self-interest and the needs of a given community.

The author concludes that integrating creation processes into curriculum can enhance learning experiences and develop a strong sense of community. This personal connection to the collective results in considered action and may lead to an expanded vision for civic responsibility.
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INTRODUCTION

When I was twelve years old I was assigned an essay in my sixth grade language arts class. The title was “What I Want to be When I Grow Up.” It was the culminating assignment of a week focused on the possible careers we might undertake as adults. We had listened to parents tell us about their jobs (none of which were particularly interesting) and now we were expected to come up with some sort of a career plan. Unlike many of my classmates I found this to be an extremely difficult assignment. They were writing about standard professions: doctor, lawyer, veterinarian, President of the United States, or whatever their dad did for a living. I felt no compunction to be any of these. I wasn’t even sure I wanted a job. The weekend before the assignment was due I attended my first rock concert. The band was KISS: Paul Stanley, Gene Simmons, Ace Freely, and Peter Criss. I was awestruck! Four guys dressed in all leather, faces painted, guitars slung low, belting it out, and having a ball. The music was deafening, the pyrotechnics were stunning and women’s underwear blanketed the stage. I can remember thinking to myself, “This is the job for me! I want to be a rock star!”

As I reflect on that experience I realize that it wasn’t just the spectacle and fringe benefits attracting me. It was the music and camaraderie. When those four played nothing could touch them, they were invincible, inextricable and free. KISS was greater than the sum of its parts. Individually they floundered but in synthesis they created a phenomenon. They set a new standard for live music performance. They were a community unto themselves, bonded by the power of self and shared discovery. The
social benefits of KISS can be argued both ways, yet they are a great example of individuals acting in order to benefit a collective, a nation of four.

This youthful insight has broader applications. As a teacher I have come to value the power of artistic creation as a catalyst to self-discovery. When combined with group-centered exploration, self-discovery becomes shared discovery. Shared discovery creates a strong sense of community. Thus, any action taken by the individuals involved will be balanced between self-interest and the well being of the collective. The results of balanced action will benefit all parties. This became the impetus for my final project. Take artistic exploration and creation, channel it into character building education experiences, and balance self-interest with a desire to benefit the collective.

“You gotta pay your dues if ya wanna sing The Blues, and ya know it don’t come easy.”

- Ringo Starr
INTENT

The Idea Of It

When I chose to undertake an exploration of The Blues I felt a great deal of hope and many misgivings. I wanted to push myself as an artist yet wondered if my goals were attainable. The mural project I implemented on the Island of Boracay the previous year had been professional in nature. I developed as a leader and organizer. I also came into my own as a visionary within the context of my profession. Yet my own artistic contribution was minimal. A beautiful mural surrounded the school when we finished and I had hardly painted a stroke.

This time I wanted to undertake a personal artistic stretch and see if I could apply my experiences to teaching. I thought back to my desire to be a rock star. It had never completely gone away. I had always been a bit disappointed in myself. A couple of half-hearted attempts to learn the guitar combined with a brief stint as the front man for a garage band produced a lot of frustration and little resolution. Now was the time to put old speculation to rest.

This final project would serve a variety of purposes. I would learn Blues guitar and somehow pass the experiences on to my students. The commitment to learn to play an instrument was irrevocable. I ran a high risk of failure. I speculated that my lack of talent would eventually overtake my enthusiasm. In attempts to bolster my confidence I repeatedly told myself the only real failure was not to try at all. My resolve was strong and the first component of my final project was a done deal.
Professional application was another issue. It was difficult to apply unrealized artistic experiences to teaching strategies. Compiling an integrated curriculum unit on The Blues while I attempted to learn Blues guitar seemed a logical fit. The academic discipline would provide a comprehensive understanding of Blues culture while I studied the music form. There was also the issue of creating a rationale for the Blues unit. As a teacher I am well aware a subject is not taught simply because it looks fun. Content standards must be addressed and curricular strands established. This was the intangible factor on which complete success would hinge, and I would be compelled to make the connection. I was optimistic and most aspects of the Blues concept felt good. Filling the gap between my artistic efforts and my profession would take care of itself via the journaling process. Over time a solution to the conundrum would present itself. There is a saying where I live in the Philippines, “Bahal Ana”. Loosely translated it means: come what may, everything will work out, and along the way anything goes. I adopted this whimsical approach and hoped for the best. Hope turned out to be a rather powerful entity.
PROCESS

The Doing Of It

“Life is what happens while you’re busy making plans.”
-John Lennon

The idea of my project was sound. The plan for development had form and direction. I had a solid grasp on my course of action and potential is always invigorating. The prospect of spending a year focused on Blues research along with acquiring a new skill filled me with purpose. However, it became clear right away that this undertaking would not develop in a vacuum.

The day to day process began slowly and was impeded by my location (the city of Manila), and oddly enough my job (teaching fourth grade). The Blues is not largely popular in the Philippines thus research materials were scarce. Most importantly I simply could not find a guitar instructor that would teach Blues guitar. They all insisted that I learn classical methods and would not consider me as a student. It seemed odd to me that in a city of sixteen million people I couldn’t find a suitable instructor. Teaching fourth grade for the first time was also consuming a fair amount of each day and my research time for the Blues was becoming planning time for my classes. We were short of staff this past year so I was also coaching soccer and basketball as well as sponsoring student council. August turned to September and September to October. Progress was excruciatingly slow and frustration was high.
An unexpected benefit from my situation came in the form of new-found empathy for my students. I remember a conversation with one of my students as he expressed his frustration regarding research for a science project. He had run into several dead ends based on his choice of subject and was completely flustered, on the verge of tears. He was going on and on about what he had done, and how it wasn’t fair. My response was “I know exactly how you feel.” We worked it out and in the end his project was successful. I am sure my emotional investment in his success was heightened due to my situation with the Blues project. If nothing else I realized how difficult the learning process was for my students as they struggled through curriculum. This small epiphany directly affected my teaching approach for the remainder of the year. Greater patience and a slower pace were beneficial to all involved. We also endeavored to play more games as a form of stress release and bonding. I was determined to make their learning process less frustrating and more rewarding.

My own project was continuing to hit dead ends. Without a guitar instructor I was forced into the void of self-tutorial programs. These turned out to be a mess. Although one program assisted me in stringing and tuning techniques, I found it nearly impossible to progress as a player. In layman’s terms I sucked at teaching myself how to play guitar. By the end of October the extent of my knowledge was four open chords. I was becoming increasingly anxious about my situation. The one aspect of my project I thought was a sure thing was not happening at all. I began to question the purpose of my undertaking. With these questions in mind I turned to the task of compiling the Blues unit and creating the much-needed rationale to implement it.
In order to write a rationale for implementing an integrated Blues unit, I felt compelled to ascertain the essence and purpose of Blues music. From these foundations I would be able to create the necessary connections to education standards. Most explorations begin with a definition. I started with a dictionary. I found a sterile definition that in no way captured the flavor or passion I heard when listening to the music. I then came upon an excellent resource, *Bill Wyman’s Blues Odyssey, a Journey to Music’s Heart and Soul*. It contained many quotes and stories from artists regarding their craft and the art form. Definitions of The Blues greatly varied but themes in the music ran concurrent with American cultural history. In its lyrics The Blues epitomize a struggle against oppression. The words contain the history of a specific group yet speak to everyone in our culture. The music provides a soundtrack to a uniquely American experience. Recounted stories from Blues artists form a type of mythology and oral tradition. The Blues connects people with universal themes; love, despair, frustration, desire and humor. Its influence on American music is vast. Blues form can be found in nearly every type of modern music.

As I continued to research I found that Blues history is American history. I had formed a solid social studies connection for the integrated curricular unit. Curriculum was one thing, but what I was absorbing through my study was transcending academics and venturing into an emotive area. I was beginning to form a philosophic construct that connected artistic creation and character education (see appendix A). It would take a while for the construct to come full circle, yet the process had begun and it consumed me.
The essence of Blues music is found in its use as a survival tool by the oppressed. Its purpose is an artistic and social steam valve for a number of groups within our culture. The performers were bonded by their experiences playing together and by the creation process of writing music. Those that listened and danced in the honky-tonks were treated to a respite from the grind of their daily lives. The pleasure of a Blues experience allowed the members of the audience to face the drudgery of another day and the artist to continue the craft. A collective was formed between the artists and their audience, a symbiotic relationship that produced hope.

As I continued to research I felt the strength of hope continually surface in the stories of the artists. Hope for a better life, hope for escape from the Mississippi Delta, hope for loved ones to return, hope for social equality. A vision of the future was buoyed by the hope the music experience nurtured. The source of hope came from shared experiences and this idea seemed to be a perfect component in a construct for character education. I had come to define character education as the process of developing individual perspectives so as to create a creed for action as a citizen. I didn’t quite know where hope fit, yet I was sure it was integral.

Meanwhile my hope for learning the guitar was dwindling. It was late November and my progress on the guitar had all but stopped. The research was going along and I had formed some solid foundations for my philosophic construct. I had also come across a number of web sites that would prove handy for compiling the integrated unit. Panic set
in as I knew there would be a performance aspect to my project and my proficiency on
the guitar was not going to allow for much in that area. I continued to contact music
schools and stores in search of anyone who could teach Blues Guitar. Finally by sheer
luck I happened upon a music store while Christmas shopping with my daughter. To my
surprise the guitar salesman was a fan of John Lee Hooker and said he would be willing
to instruct me in Blues guitar. I wanted to start that day but he was headed home to his
province for Christmas and would not return until January. It was all I had, so of course I
agreed. I was greatly relieved and looked forward to exploring the artistic component of
my project. I did however realize that six months of guitar work would produce limited
results. The prospect of performance still haunted me.

It seemed there was little I could achieve on the guitar before January. I refocused
on the character education construct, Blues research, and compiling the Blues unit. I
continued to wrestle with the connection between the process of creation and civil
responsibility (the optimum result of character education). I wanted to create a
compelling argument addressing the need for clearer vision in character education and
use the Blues unit as an example of such. I realized I had gotten a bit ahead of myself. In
order to make the necessary connections and form an argument I would have to
decompose the ideas of character education to find its essence. As I reflected on these
questions I assessed the character education program of my own school. Brent
International School is a Christian School thus its character building is founded in the
teachings of the Bible, specifically the New Testament. I did not want to rule out faith as
a founding precept in character development, after all everyone believes in something
they can not prove. However, Christian dogma is awfully narrow in scope and excludes a vast population of the world based on its ultimate goal, salvation. I was after something broader in scope, a foundation that any organization could abide. I then turned to the institution of family. The strategies that work for a successful family proved to be too varied. Defining the terms success and family also became awfully nebulous in the process. This left me with the realm of education. I was back where I started. What should be the vision of character development in the education sector? What were the goals and how were they to be attained? The answers were to be found by developing a profile for human nature and creating a framework for nurturing and guiding our instincts.

It was Christmas Break and I was home in Montana for the holidays. My family and friends are all in some way connected to education as administrators or teachers so I put the two questions to them. What is the foundation of human nature? What should be the vision of character education? After several discussions three resources emerged: Immanuel Kant’s *Critique of Pure Reason*, Charles Darwin’s *The Origin of Species*, and Jean Jacque Rousseau’s *The Social Contract*. After reviewing excerpts from these, a synthesis regarding human nature began to emerge. The profile argues that humans are born essentially good with the capacity for understanding the difference between right and wrong. They will however tend to act out of self interest based on an instinct for self-preservation.
In my discussions with other professionals the role of character education was highly debated yet some common threads became clear. I collectively concluded that a solid character education program should contain components that develop the following concepts: interpersonal communication, self-image, empathy schemes, problem solving, critical thinking, initiative, philanthropy, aesthetics, risk taking and compassion. By developing these concepts in human character, self-interest would be tempered with consideration for community. The result of said consideration would be action that benefited both the community and the individual.

The puzzle pieces were starting to align. I attained a human nature profile and a goal for character education. I was also developing a solid grasp of the artistic creation process. Now I needed to align these concepts with the creation process to create a framework for character development. I would then be able to connect the framework with The Blues unit for a compelling rationale. I returned to Manila with one foot planted in my philosophy and the other striding toward my upcoming guitar lessons.

Over the holidays I received a number of Christmas gifts that would prove useful. My wife gave me the film series, Martin Scorsese Presents The Blues, and my daughter gave me an electronic tuner for my guitar. I was ready to continue my Blues quest. Guitar lessons were a bit awkward to begin with. My struggles with the most fundamental fingering and inability to read music caused frustration. My instructor provided exercises for finger dexterity and some basic Blues riffs to practice. I was practicing nightly for thirty minutes and taking lessons once a week. My progress was very slow as my fingers
rarely did what my mind instructed. The constant practicing hurt my fingers and I
developed blood blisters on my left hand. I was bleeding for my art and proud of it. With
my focus on learning the guitar other aspects of my project took a back seat. I was
listening to a great deal of Blues and watching the Scorsese Film series.
PROCESS PART II
(The Realization Of It)

“All you touch and all you see is all your life will ever be”
-Roger Waters

One evening in late January I was watching a television special commemorating
the anniversary of the release of Dark Side of the Moon, by Pink Floyd. Roger Waters,
the bands main lyricist, was discussing inspiration for his lyrics and he referred to the line
“All you touch and all you see, is all your life will ever be”. He had received some
ribbing from his band mates for becoming a neo-existentialist. He thought this an odd
interpretation as all he tried to convey was we are the sum of our life experiences. Those
eight words rang in my head. What a powerful contention! I was instantly drawn back to
the premise for my character education construct. It seemed the perfect creed and
foundation for action. Another piece had fallen into place. This would be the theme for
the whole rationale. I jumped up to run and tell my wife forgetting that she had taken my
daughter to a movie. I was alone with my discovery. I began to analyze my compelling
need to share my newfound premise. This was the connection from self-discovery to
shared discovery I needed for my framework to hold its resolve. I knew what I felt but
had a very difficult time putting it in writing. I needed a precedent. What I found was an
Encarta Encyclopedia entry of Kant’s Categorical Imperative. He wrote these words in a
segment Metaphysics of Ethics, “Act as if the maxim of your actions were to become
through your will a general natural law.” Based on this premise personal discoveries
could benefit society only through sharing the experience.
I was amazed at how one moment can so be significant in the process of development. A four second sound byte from an obscure documentary had allowed the final pieces of my philosophic construct to fall fortuitously in place. The formula would become as follows, each concept building on the one prior:

**Creation process — Self Discovery — Categorical Imperative — Shared Discovery — Sense of Community — Balanced and considered Action — Benefits to All Involved.**

This was the philosophic foundation that would allow me to build a framework of standards.

I took a break from the guitar lessons in mid February in order to attend an education job fair in London. It was a much-needed respite from practice and instruction. My instructor reminded me to be patient with my progress, as it would come in chunks rather than in the form of steady recognizable improvement. I held out hope that any sign of progress would become evident.

My ten days in London yielded two unforeseen benefits. The first was a job teaching in Stuttgart Germany the following year. The second turned out to be the character framework I was looking for. While attending an interview for a position at the International School of Stuttgart, the principal of the school presented me a global citizenship profile created by the IBO (International Baccalaureate Organization). The School had adopted this profile as part of the academic philosophy. The goal of the framework is to create, through curricular exploration, an individual character profile for
students that reflects vision and hope for a more compassionate, collective minded world.

It reads as follows:

- **Inquirers** – natural curiosity is nurtured creating an ability to creatively question.
- **Thinkers** – Critical thinking skills are developed to help make sound decisions in complex situations
- **Communicators** - The ability to receive and express ideas confidently and concisely to peers in many forms including mathematical symbols.
- **Risk Takers** - Confidence and independence of spirit in order to approach and flourish in unfamiliar situations, the courage to stand up for beliefs.
- **Knowledgeable** - The acquisition of significant knowledge through exploring themes of global relevance and importance
- **Principled** - A sound grasp of ethical and moral reasoning combined with a sense of honesty and justice
- **Caring** - Sensitivity towards the needs and feelings of others along with a personal commitment to action and service
- **Open-minded** - Respect the views, values and traditions of individuals and cultures, accustomed to seeking a range of points of view
- **Well-balanced** - Understand the interconnectedness of physical, emotional, and mental balance in personal well-being
- **Reflective** - thoughtful consideration to learning, by analyzing personal strengths and weaknesses in a constructive manner

This is an outstanding framework for the process of character development in education systems. It encourages attitudes of appreciation, tolerance, empathy, independence, creativity, enthusiasm and cooperation. All curricular explorations may be applied to the framework. This creates the opportunity for the integration of character development with academics. Implementation of such a framework easily fits Multiple
Intelligence Theory so that differentiation to accommodate learning styles can occur. If we can envision the framework as a sort of puzzle, each component can be seen as an essential part of the whole. Founding universal principles, education frameworks and philosophic constructs interlock with curricular application and implementation strategies. A clear vision falls into place and the task, although complex, can be broken down into workable pieces. Each piece is essential to the success of the processes. In the end, empathy and compassion are instilled and self-interest is balanced with philanthropic considerations. The developing of character balances with academic objectives and the potential for a complete education is realized.

I returned from London full of excitement. A huge piece of my project had been realized. I now had the basis for a philosophic construct and a general framework for implementation. It was time to start writing the final assessment of my project, a personal treatise for character education based on my collective experiences and reflections.

The Blues unit was also coming along nicely as I continued to compile lessons from a variety of web sites. One site in particular was designed for implementation along with the Martin Scorsese film series my wife had given me for Christmas. With the other aspects of my project seemingly in control, I once again focused on my guitar. It was early March and I needed to make some inroads on my instrument. The time away allowed for the pathways between my brain and fingers to percolate and streamline. Transitions through open chords were easier and I was able to put a few together. The Blues riffs were still difficult and stiff but I was pleased with my new dexterity. I worked
out a little ditty using open G, A, and D chords. This small yet prolific step turned out to be pivotal. It was a great moment of self-discovery. I was momentarily untouchable, free and empowered by three little chords. I was so excited about my little discovery, I decided share my experience by writing a song with my class.

We were in the middle of a social studies unit studying communities and a class song seemed an ideal way to nurture our own sense of such. I was aware that some students might be shy about singing so I wrote the first verse myself and performed it for them. They jumped on board right away and in about thirty minutes we had a class song that included a line about everyone. The kids were so proud of it we sang our anthem the following week at a community breakfast the school held. The performance was rewarding for both the kids and me. The students were so pumped up after we performed they wanted to do it again. I must admit I was a bit surprised at the power a guitar and three chords could have as a teaching tool. During that process we went from being a class to being a family. The atmosphere in the room changed. As of that day we were inextricably bound through our creation. Positive attitudes developed and personal confidence among the students remained high for the rest of the school year. It was one of the most rewarding experiences I have ever gone through with students. In retrospect it is an activity that should be done much earlier in the year. The activity also went a long way to solidify my commitment to the philosophic ideals and frameworks I had mulled over the few months. Putting a piece of the theory into practice had yielded the exact result I predicted.
All the components were coming together for success. The treatise for character education was taking shape. The guitar experiment with my class seemed to prove my contentions.

Blues guitar was proving much more difficult than I had imagined. Once again my progress was stalled. I employed the strategy of taking some time off to percolate and streamline. I used Spring Break as an excuse. Upon my return I was able to relax and produce some of the Blues riffs. It truly was like magic and I don’t fully understand how the process works, it just does. I have employed this method every so often since and always had positive results. I would venture it has something to due with patience. The feeling of accomplishment was immense when I was successful at making progress on the guitar. My confidence slowly increased and each 30 minutes on the guitar grew more liberating. It was now late April and I felt that my playing skills would be sufficient for the task ahead of me. I had evolved as an artist and was on the verge of achieving my goals.
SYNTHESIS

The Rest Of It

It was now mid May. The end of the school year was approaching and I was continuing to reflect on the effect a Blues unit could have as an example of character education. Current events mixed with historic context as I began to work out a connection.

The Blues' essential themes allow an outstanding parallel to American history and create an excellent opportunity for academic exploration. The Blues represents a magical balance of individuality and collective consciousness. The music and lyrics provide metaphors regarding the contrapuntal nature of our society. That something so beautiful could result from the worst atrocities in our past is ironic yet inspiring. The music itself is a melting pot of styles that come together to create a means of expression uniquely American. Like Baseball, Jazz, and the Ford Mustang, The Blues is truly ours. We can all claim ownership to the pain and revel in the triumph of spirit portrayed in blues music. Nearly every American traces his or her roots back to somewhere else. Almost everyone has family stories of ancestors arriving from “the old country”. America took in the outcasts of the world for decades, mixed them all together and created the most economically, politically, and culturally prolific society since Rome. The often-painful process of such a feat is reflected in our cultural expressions. The exploration and discovery of our society as we struggled to develop an identity is fascinating to unfold. The arrival at our current locale is a triumph of spirit interwoven with the pain of our failures. Much of Blues music finds its roots in the oppression of Black America, yet
many ethnic groups can lay claim to the pain of hostile discrimination. Irish, Italian, Japanese, Chinese, Catholics and Jews all overcame hurdles to assimilate, evolve and find a niche as Americans. They fought the same bigotry and resistance the Mexican populace is fighting today. Women have struggled against the violence of oppression through suffrage. Currently the Gay community is struggling against legislative oppression that would deny them the rights of other citizens. Blues music recalls details in many of these struggles and epitomizes the American experience through the exploitation of its original artists.

The Blues also speak to and comfort anyone who has ever felt the weight of something bigger than themselves on their shoulders. While our history unveils discrimination and oppression of black, red and yellow, modern Americans struggle against discriminations in different forms. The color green, money, segregates us. The illusion provided by the promise of attaining material wealth through hard work inspires us. The stress involved in the struggle for such weighs heavy on us. When viewed in a romantic light, the resulting action is seen as aspiring toward the "American Dream". In the dark it is greed. Greed fuels the visions of the powerful and oppresses those without. Greed and its actions are a form of self-interest. Incorporating a thematic Blues unit into character education curriculum will provide extensive opportunities to explore the detrimental effects of greed. While unveiling the ill-fated actions and results of self-interest in the past, students will recognize the same tendencies within themselves. The universal themes in Blues music will speak to their own personal pain. Awareness of the commonalities that exist among all oppressed people will result from the activities
included in Blues curriculum. Taking the pain of millions, connecting it to their own, and creating music from such will result in a greater connection to the concept of empathy. The creation process is found in composition.

Once the historic foundation of Blues music is established and the cultural significance is recognized, the structure of The Blues will be explored. The simplicity and universality of fundamental twelve-bar form will appeal to students as they realize that anyone can write a blues song. A variety of assessments regarding the processes will allow for reflection to combine with knowledge. The risk and eventual success involved with the creation process will build confidence, self-esteem, and independence. When students explore the cultural catalysts that gave birth to The Blues strong moral reactions can be expected and compassion will be shared. Most importantly, for character development, are the processes. Great potential resides in moments of self-discovery. These experiences liberate students to transcend, and evolve as artists and citizens. That pristine moment of discovery where students are untouchable and free will lead to community through shared performance. A stronger sense of interconnection through shared experiences will develop. As these experiences form communal precedents students will come to fit the global profile put forth by the International Baccalaureate Organization. Future actions by individuals will be balanced between self-interest and the needs of a given collective. Results of such action will benefit the individual as well as the community. This cycle can continue as the future gets brighter and brighter.

"...And in the end the love you take is equal to the love you make."
-Paul McCartney
IMPACT AND REFLECTION

The Understanding Of It

This is an optimist’s dream no doubt, but where are we, and where will we go if we don’t hold hope for the future? As I reflect over the past year I reminisce about all the project has done to me and for me, how I arrived from there to here, what I produced and what I have yet to achieve.

Production is a measure of growth just as action is a measure of intent. The personal treatise for character education is finished. The integrated unit on The Blues is compiled. I will teach a segment of the Blues unit to members of the Creative Pulse Program. I have begun an exploration on the guitar that may result in my belonging to a band someday. When put down on paper it only takes up a paragraph, yet it encompassed a year of my life and will continue to effect me for years to come. I must admit most of it seemed a struggle. The frustration did give way to four momentous events that that transformed me as a person an artist and a teacher:

1. The conversation with my student regarding the science project
2. The Roger Waters epiphany “All you touch and all you see is all your life will ever be”
3. The self-discovery on guitar after London and Spring Break
4. The song-writing lesson with my class

The ratio doesn’t quite seem fair, yet the intrinsic value of each event was priceless. I am excited to implement my Blues unit in Germany where I will teach fourth
grade. I have made a lifelong companion of the guitar and can see interest in the eyes of my daughter when I practice. The possibility of an artistic legacy warms my heart. I think the most important personal transformation that occurred was a refueling of hope. Hope for myself as an artist, hope for the future of education, and hope to invoke social change for the better. Hope fuels vision. It is the quintessential human emotion, at once our greatest weakness and an elemental source of our strength. Hope fires imaginations and feeds action. Hopes cause individuals to take a personal stand. This is where I take mine. The value of my existence is found in my contribution to others. The past year has fueled my character with resolve. In the end I hope I can answer the following questions; what was your contribution? How did you make the world a better place?

I created hope.
Appendix A

A Personal Treatise for Character Education
THE CONSTRUCT

To understand my construct it is essential to ascertain and analyze the starting point. My current locale is a direct result of the past, thus my forthcoming steps are simply a continuation of converging journeys. Past processes and experiences culminating in my arrival here are worthy of a brief summative evaluation. Past experiences provide a point of reference and establish foundations from which I may construct a vision and apply the resulting argument for action to a professional goal.

“All you touch and all you see is all your life will ever be”
– Roger Waters

We are the sum of our life experiences nothing more and certainly nothing less. It is from our experiences we derive perspective, a worldview, belief systems, ethics and morals. All experiences whether virtual or literal, real or imagined combine in significant ways to establish a basis for choice and action throughout life. Action is the most obvious observable behavior through which the quality of intent is assessed. It is through action that individuals and societies gamble to control the future. Each human choice is based on a series of events from the past combined with a vision for the future. Not all human experiences lie within the realm of logic or what we perceive as real, and no one can predict the future, thus each action is a calculated leap of faith. Human action or inaction is the physical manifestation of personal belief. Belief systems are conjured from the precedents experience provides. The fewer experiences an individual obtains as resources, the greater the calculated risk for a beneficial outcome. This could be called acting out of ignorance. Therefore a greater number of experiences provided in a given
venue result in more enlightened and balanced action. Vision for the future is one motivating factor for action. Enlightened and thoughtful vision results in strong commitment to action. The emotional investment in a given action can be measured through commitment. Strong commitment and high emotional investment provide an action with powerful tools for success. Yet it is evident that time is not always kind to even the most compassionate of visions. Failure must be considered. The outcomes of balanced action may not meet expectations. Cynicism and disillusion result when hopeful action falls short. To counter the paralyzing effects of these mindsets, intrinsic rewards must be explored. The pleasure and satisfaction obtained by “doing the right thing” are consolations when faced with the failure of action. Solace is found in realizing true failure resides in a lack of choice, which leads to non-action.

“First they came for the Socialists and I did not speak out because I was not a Socialist. Then they came for the Trade Unionists and I did not speak out because I was not a Trade Unionist. Then they came for the Jews and I did not speak out because I was not a Jew. Then they finally came for me, and there was no one left to speak for me.”
- Pastor Martin Niemoller

Cost is the final consideration when exploring the premise of encouraging balanced action. The cost or risk involved in action is the weight that tips the scale between personal and communal considerations. Each individual must ascertain a level of acceptable risk and personal cost to be absorbed when action is taken. This variable is difficult to assess. The ideal and the pragmatic rarely come together, thus the level of commitment to a particular vision wavers among the collective. The goal will be transformed by the differentiation of commitment. Compromise is a tool to streamline
and solidify a course of action. Through compromise the radical cost of extremism is
diminished, overall benefit to the community is centered, commitment is solidified, and
the calculated risk for success is acceptable to those involved.

Hope fuels vision. It is said that hope is the quintessential human emotion; at once
our greatest weakness and the elemental source of our strength. Hope and vision fire
impressions and feed action. Hope causes individuals to ultimately choose and take a
personal stand. My experiences have revealed when individuals become enlightened with
accurate information while confronting moral and ethical dilemmas, they tend to consider
more balanced action. The vision for a beneficial outcome is inclusive of the collective.
The results are empathetic reflection, enlightened vision, and balanced action. The hope
of a beneficial outcome for all involved wins out over self-interest. When a satisfactory
outcome is achieved, a powerful realization results. That which benefits to the
community also benefits the individual.

This is where I take my stand; my essential premise, my personal vision and
blueprint for action. The value of existence is found in contribution toward the collective.
We all face the question of legacy. Through choices, action and intent we answer. The
instrument through which compassion, understanding and enlightened reflection are
forged is character. Character provides strength and resolve to action. It allows ballast,
keeping the vision afloat. Character is the key to a more compassionate and enlightened
society. Newfound knowledge alone will not create a better world. No doubt, the
scientific community will provide revelations of information as time progresses. Yet, the
power of character will seal society’s fate. Responsibility to use new knowledge for the benefit of individuals as well as the collective will reside in character. An obvious question arises from this premise. Can character be forged? Yes, Water’s premise combined with elemental human nature creates potential for strong character development strategies. A profile of human nature must be compiled and a code for interaction deciphered. The resulting combination will create a powerful testimonial for the value of character education in our school systems.

**Kant, Rousseau and Darwin Meet Mr. Waters**

Forty years of social experience revealed to me human interaction is accurately profiled by streamlining the ideas of three men who dedicated their life to observation. Immanuel Kant set forth the proposition that all humans are born with a sense of right and wrong. This idea is the “Categorical Imperative”. It was explored in his work *Critique of Pure Reason*. Jean Jacques Rousseau composed *The Social Contract* some years later. It surmised all humans were born “good”. Societal influence was responsible for any evil present in an individual. If the inverse were invoked, society would also be responsible for any further development of what Rousseau deemed as good qualities. *The Origin of Species* by Charles Darwin claimed that all living creatures act based on needs for survival, thus ensuring the preservation of the species. Self-preservation in its human, social form, is self interest. If we combine these three views to construct a general profile, an individual begins life as an essentially good creature that knows the difference between right and wrong, but will tend to act in self-interest. Self interest is nurtured by a
lack of new experiences and results in ignorance. Ignorance leads to the fear of what is not known or that which can not be controlled. Fear leads to hatred and hatred leads to suffering. Acting primarily out of self-interest is detrimental to the collective. Self-interested action lacks empathy, compassion for others, and breaks down the fabric of trust among individuals. Self-interest is the most obvious aspect of human nature to target when attempting to develop character. It is not proposed that self-interest be eliminated only tempered. Roger Waters provided a strategy in his simple yet insightful statement. If we truly are the sum of our life experiences, then the path to a compassionate and progressive society is a journey through various meaningful ventures. Exploration may be literal and direct or virtual and indirect, the former being preferable. By exploring the physical, metaphysical and cultural aspects of the world, an expanded awareness begins to take shape. The result of guided, poignant exploration is the discovery of self-worth and the many interconnections to all that inhabit the globe. Expanded awareness, applied to the formula for human nature, combined with the premise that action is based on a collection of experiences will produce enlightened results. Consideration of benefits for the collective juxtaposed with individual desires will take place. Developing character will balance self-interest with a collective vision for the future. Ensuing action will share balanced vision and culminate in progress toward a more compassionate and empathetic society.
THE TASK

The most prolific institutions charged with the task of character development are family and education. I will specifically deal with the responsibilities of education. I believe one of the education community's essential tasks is to forge, develop and nurture character in students for future use. Through education processes humans can socially evolve and aspire to improve the lives of those in their community while simultaneously achieving individual goals. The collective rewards, whether material, intangible, spiritual or emotional will be valuable and beneficial.

The vision for a compassionate and empathetic society requires a framework for application. Every framework requires a foundation from which to build. Teachers and administrators must acknowledge universal goals, ideals, and directives for curriculum and implementation. Essential questions must be addressed regarding the education system's responsibilities toward its students. It has been agreed by many professionals that one major area of focus is preparation for adult life in society. Thus we are responsible for exploring the perspectives, initiatives and dilemmas of citizenship. The definition of "citizenship" and pathways allowing students to achieve such a profile must be created. The education community must be unified in its vision and resolve in order to successfully pursue an overall goal. The profile of a "model" citizen must be created and agreed upon. Precedents for such a profile are required. History, literature, and personal experience provide powerful examples to follow. Once the profile for a desired
outcome is agreed upon, components for a curriculum and a plan for implementation will create the framework for character education.

The results of the founding process should conclude that self-image, interpersonal communication, empathy, problem solving, philanthropy, aesthetics and initiative are essential components in the development of character. Authentic experiences should be designed to reveal and reinforce the value of such qualities. Elementary and middle school level concepts can be integrated into current curriculum through thematic units. To begin with units would address state and national standards for expected academic outcomes in the appropriate curricular area. Units would also explore deeper issues derived from the given theme. The goal of each thematic exploration would be to address and reinforce the vision for building character and creating responsible citizens. As time progresses state and national systems should evolve and integrate character components into academic standards. The International Baccalaureate Organization (IBO) has created a global citizenship profile that the American system would do well to consider. Founded in the five key elements they believe essential to a comprehensive education (concepts, knowledge, skills, attitudes, and action) the IBO created a set of educational standards incorporating character and academia.

The goal of this framework is to create, through curricular exploration, an individual character profile for students that reflects vision and hope for a better world. It reads as follows:
• **Inquirers** – natural curiosity is nurtured creating an ability to creatively question.
• **Thinkers** – Critical thinking skills are developed to help make sound decisions in complex situations
• **Communicators** – The ability to receive and express ideas confidently and concisely to peers in many forms including mathematical symbols.
• **Risk Takers** – Confidence and independence of spirit in order to approach and flourish in unfamiliar situations, the courage to stand up for beliefs.
• **Knowledgeable** – The acquisition of significant knowledge through exploring themes of global relevance and importance
• **Principled** – A sound grasp of ethical and moral reasoning combined with a sense of honesty and justice
• **Caring** – Sensitivity towards the needs and feelings of others along with a personal commitment to action and service
• **Open-minded** – Respect the views, values and traditions of individuals and cultures, accustomed to seeking a range of points of view
• **Well-balanced** – Understand the interconnectedness of physical, emotional, and mental balance in personal well-being
• **Reflective** – thoughtful consideration to learning, by analyzing personal strengths and weaknesses in a constructive manner

This is an outstanding framework for the process of character development in education systems. It encourages attitudes of appreciation, tolerance, empathy, independence, creativity, enthusiasm and cooperation. All curricular explorations may be applied to the framework. This creates the opportunity for the integration of character development with academics.

Once a framework for curriculum has been established, the task of implementation must be undertaken. It is also essential to differentiate implementation in
each unit to address the variety of learning styles present in classrooms. Not every curricular unit needs to address all given learning styles. Throughout the course of an academic year however, addressing all styles is realistic.

If we can envision the framework as a sort of puzzle, each component can be seen as an essential part of the whole. Founding universal principles, education frameworks and philosophic constructs interlock with curricular application and implementation strategies. A clear vision falls into place and the task, although complex, can be broken down into workable pieces. Each piece is essential to the success of the processes. In the end, empathy and compassion are instilled and self interest is balanced with philanthropic considerations. The developing of character balances with academic objectives and the potential for a complete education is realized.

"...And in the end the love you take is equal to the love you make."
-Paul McCartney
THE BLUES

The ideas and strategies put forth up to this point have not been specifically applied to any curricular example. In order for validation to be complete one must be provided. With this in mind, I have compiled a social studies unit on The Blues as part of an exploration in American History. The unit will be applied to “The Construct” and “The Task”. The results should make clear a manageable vision for character education and the value therein.

Generically defined The Blues appears to simply be a style of music derived from African American culture. Being a student of history, I know that nothing can be simply defined. The Blues is the soundtrack of an American experience, inspired by suffering and oppression, rooted in courage and hope. Its lyrics contain the history of a specific group, yet the words and music speak to our entire culture. The Blues connects us all with universal themes; love, despair, frustration, desire, and humor. The influence of The Blues on American music is vast. Over the past century blues music has evolved and adapted. Basic blues constructs can be heard in just about every type of modern American music from jazz and funk to rock, reggae and rap.

The Blues’ essential themes allow an outstanding parallel to American history and create an excellent opportunity for academic exploration. The Blues represents a magical balance of individuality and collective consciousness. It is the perfect metaphor of our contrapuntal nature as a society. That something so beautiful could result from the worst atrocities in our past is ironic yet inspiring. The music itself is a melting pot of styles that
come together to create a means of expression uniquely American. Like Baseball, Jazz, and the Ford Mustang, the blues is truly ours. We can all claim ownership to the pain and revel in the triumph of spirit portrayed in blues music. Nearly every American traces his or her roots back to somewhere else. Almost everyone has family stories of ancestors arriving from “the old country”. America took in the outcasts of the world for decades, mixed them all together and created the most economically, politically, and culturally prolific society since Rome. The process and pains of such a feat are reflected by our culture. The exploration and discovery of our society as we struggled to develop our identity is fascinating to unfold. The arrival at our current locale is a triumph of spirit interwoven with the pain of our failures. Much of Blues music finds its roots in the oppression of Black America, yet many ethnic groups can lay claim to the pain of hostile discrimination. Irish, Italian, Japanese, Chinese, Catholics and Jews all overcame hurdles to assimilate, evolve and find a niche as Americans. They fought the same bigotry and resistance the Mexican populace is fighting today. Women have struggled through the violence of oppression as well. Blues music recalls the details of such struggle and epitomizes the American experience through the exploitation of its original artists. Blues history is American history.

The Blues speaks to and comforts anyone who has ever felt the weight of something bigger than themselves on their shoulders. While our history unveils discrimination and oppression of black, red and yellow, modern Americans struggle against discrimination of a different color, green. The color of money segregates us. The illusion provided by the promise of attaining money through hard work inspires us. The
stress involved in the struggle for such weighs heavy on us. When viewed in a romantic light, the resulting action is seen as aspiring toward the “American Dream”. In the dark it is greed. Greed and its resulting actions are a form of self-interest. Incorporating a thematic Blues unit into character education curriculum will provide extensive opportunities to explore the detrimental effects of greed. While unveiling the ill-fated actions and results of self-interest in the past, students will recognize the same tendencies within themselves.

The universal themes in Blues music will speak to their own personal pain. Awareness of the commonalities that exist among all oppressed people will result from the activities included in Blues curriculum. Taking the pain of millions, connecting it to their own, and creating music from such will result in greater self-esteem and a newfound understanding regarding sense of place. The creation process is found in composition.

Once the historic foundation of Blues music is established and the cultural significance is recognized, the structure of The Blues will be explored. The simplicity and universality of fundamental twelve-bar form will appeal to students as they realize that anyone can write a blues song. A variety of assessments regarding the process of understanding will allow for reflection to combine with knowledge. The risk involved with the creation of their own song will build confidence and independence. When students explore the cultural catalysts that gave birth to The Blues strong moral reactions can be expected and sensitivity toward others will be nurtured. Most importantly, for character development, are the processes. Great potential resides in moments of self-
discovery. These experiences liberate students to transcend, and evolve as artists and citizens. That pristine moment of discovery where students are untouchable and free will lead to community through shared performance. A stronger sense of interconnection through shared experiences will develop. As these experiences form communal precedents the results will look more like global profile put forth by the International Baccalaureate Organization. Future actions by individuals will be balanced between self-interest and the needs of a given collective. Results of such action will benefit the individual as well as the community. This cycle can continue on and on as the future gets brighter and brighter.
Appendix B

Sample Lesson Plans
Twelve Bar Blues Lesson Plan

PLAYING THE BLUES

Overview: This lesson is the beginning of a culmination activity for a social studies, language arts and music integrated exploration of Blues music. It enables students to gain a basic awareness of the twelve bar format, standard blues progression, and melodic improvisation. Students will also review the cultural significance of Blues music and integrate these themes into their own composition.

Grade level: 7-12

Time: 3 or 4 60 minute class periods

Objectives: By completing this lesson students will be able to:
- Recognize twelve bar format and standard Blues progressions
- Explain the cultural significance of Blues music as a survival tool
- Recognize a “call and response” style in Blues music
- Recognize the “A-A-B” pattern present in many Blues songs
- Compose and perform two verses of a twelve bar Blues song

Materials:
Twelve bar formatted lyric sheet (included)

The film “Red, White and Blues” (Part of the “Martin Scorsese Presents The Blues” series)

Examples of Blues music representing variations of Blues style such as Delta Blues, Electric Blues, Jazz, Blues Rock, Jump Blues ect…. (Some suggestions):
  “Ice Cream Man” by Van Halen (Blues Rock)
  “Big Ten Inch” by Aerosmith (Jump Blues)
  “Got My Mojo Working” by Muddy Waters (Electric Blues)
  “I’m in a Low Down Groove” by Billie Holiday (Jazz)
  “Hell Hound on My Trail” by Robert Johnson (Delta Blues)

Guitar or Piano
Band instruments such as xylophones or Orff instruments that students can use individually for a melodic source.

Overhead projector
White board
Television w/ VHS player
Sound system w/ CD capability
PART I: DEFINING THE BLUES

Introductory Exercise

After the students have read the essay “What is the Blues?” from the PBS classroom, hold a discussion that helps students define Blues music. Ask: What is The Blues? How did the article define Blues music? What purpose does Blues music serve? Discuss the socio-economic status of the culture where Blues music grew. Include the ideas of music as a survival tool and importance of artistic expression as a “steam valve” for oppression and lament.

Attempt to come up with an umbrella definition for The Blues. This definition should capture the essence and purpose of Blues music. Compare and contrast the individual definitions. Modify the definitions and essence if need be. (This should prove rather difficult)

Once the definition and purpose of Blues music has been founded, attempt to expand understanding of the genre. The Blues is often portrayed as slow mournful music full of bleak images of personal pain and or fear. Ask the students what feelings they associate with the word “blue”. What do they imagine most Blues songs are about? Do they associate the meaning of Blues songs with the way the music sounds or with the lyrics?

Play “Hell Hound on My Trail” and /or “I’m in a Low Down Groove”

Ask the students how these songs reinforce or expand the previous contentions regarding Blues music.

Play “Ice Cream Man” and/or “Mannish Boy”

How do these songs fit into the genre of blues music? How do the songs expand the definition of what blues music is?

Play “Big Ten Inch” by Aerosmith.

By this point student definitions should be a bit more nuanced, than they were originally. Point out that The Blues is a form of self-expression, thus it includes a wide variety of emotions such as sadness, pain, anger, desperation, humor, and sometimes happiness.

VIEW: end of “Red White and Blues” video in which a variety of people define the blues. You may also read other quotes from artists who define Blues music.
At this point you could play a variety of different blues songs that reflect the wide spectrum of music in the Blues genre. This should help students recognize the universality of Blues music and the many strands of influence that it has.

(Optional assessment/wrap up)
Have the students write a brief essay in response to the question “What is the essence of The Blues?” They could also include a segment responding to the prompt “What gives you The Blues?” Students’ responses will vary but should capture the ideas presented in the lesson.

PART II: COMPOSING THE BLUES

After completing the definitional lesson, explain to the students that they are going to compose and perform their own blues song.

Have the students read the article “Understanding The Twelve Bar Blues” from the PBS Blues Classroom.

Play segments from a variety of Blues songs that follow and improvise on the twelve bar format. You may use the same songs from the definitional lesson if you wish.

Place the students with their Orff instruments in a position to see the visual demonstration of the Blues scale.

On a white or overhead projector go over twelve bar format and introduce The Blues scale in music terms. You may enumerate notes to illustrate; ie C-1, D-2, E-3….up through C-8 to create and octave. Show the students how to find the first, fourth, and fifth note in the following Blues scale.

Example I, IV, V of the Blues scale in E major – E  A  B

At this point it may be easier to establish a key or root for the entire class’ blues scale and eliminate all non-essential notes from the Orff instruments. This will make playing, composing, and improvisation easier. The easiest Blues songs to compose are in the key of E major.
Walk the students through the following exercise.
- Choose a Key or root for the entire class. Explain to the students that you are going to play a short phrase on your instrument and they will repeat it. This is known as call and response.
- Once students have mastered the echo, continue playing the rhythmic phrase while one or two students improvise a melody over the top.
- Once the students have a grip on the call and response format. Wrap up this part of the lesson by pairing them off and having them “trade fours” with one student playing the rhythm and the other improvising a melody trading roles every four bars.

Explain to the students that they will use their newfound skills to compose a blues song. On your instrument play a stripped down version of a simple Blues song that uses “call and response” and follows the 12 bar format. If you do not wish to write one yourself a copy has been included.

Discuss the song. Reflect on your creation process (motivation, lyrics, purpose of the song ect...) and review the use of metaphor in Blues music. Discuss the concepts of a “lead in” at the beginning of the song and a “turn around” in between versus. Also explain the format of notes in a twelve bar progression. Have the students refer to the PBS essay for the following pattern:

<table>
<thead>
<tr>
<th>First 4 bars</th>
<th>2nd 4 bars</th>
<th>3rd 4 bars</th>
</tr>
</thead>
</table>

**Bar 12 serves as the turn around in options 1 and 2.**

Brainstorm a list with of topics the students could use to create their song. Explain that they can use the list or come up with their own idea. Go over the expectations:
- Songs must have two verses, with a “lead in” and a “turn around”
- Songs should follow the twelve bar format
- Songs should incorporate “call and response”

Provide students with a lyrics sheet that has the twelve bar format laid out for them. (included)

During the next class period have students bring their completed songs. Break them up into groups of four. Have students share their songs with each other, then have the group write a Blues piece for performance. Go over group skills if necessary and give them ample time to practice. Explain that in the group performance you will be looking for some improvisation. Have groups perform their blues songs for the class. CELEBRATE!!!!!!
Twelve Bar Blues Lyric Sheet

Bar 1 (root key I) ____________________________________________

Bar 2 (root key I) ____________________________________________

Bar 3 (root key I) ____________________________________________

Bar 4 (root key I) ____________________________________________

Bar 5 (fourth note IV) _______________________________________

Bar 6 (fourth note IV) _______________________________________

Bar 7 (root key I) ____________________________________________

Bar 8 (root key I) ____________________________________________

Bar 9 (fifth note V) _________________________________________

Bar 10 (fourth note IV) ______________________________________

Bar 11 (root key I) _________________________________________

Bar 12 (fifth note V) _________________________________________

Turn around In Bar twelve.
Playing the blues Assessment Sheet

Name ________________________________

"What is the blues" response essay

Defined The Blues__________
Outlined the purpose of The Blues__________
Reflected concepts from discussion________
Mechanics__________

Blues Song
Followed twelve bar format________
Followed A-A-B pattern (optional)________
Included lead in and turn around________
Followed blues progression________
Turned in Lyrics Sheet________

Group Performance
Followed twelve bar format________
Followed A-A-B pattern________
Included lead in and turn around________
Followed Blues progression________
Improvisation________
Group participation________

Points possible________
Total points________

Percentage________

Grade_______

Comments
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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### The Itty Bitty Chicken Blues (Key of E maj)

<table>
<thead>
<tr>
<th>Call</th>
<th>Response verse 1</th>
<th>Response verse 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 1 (root key I)</td>
<td>Had me a chicken</td>
<td>That little chicken</td>
</tr>
<tr>
<td>Bar 2 (root key note I)</td>
<td>She ruled the yard</td>
<td>Done me so fowl</td>
</tr>
<tr>
<td>Bar 3 (root key I)</td>
<td>Had me a chicken</td>
<td>I cry in pain</td>
</tr>
<tr>
<td>Bar 4 (root key I)</td>
<td>She worked it so hard</td>
<td>I scream and howl</td>
</tr>
<tr>
<td>Bar 5 (fourth note IV)</td>
<td>She grinded my coffee</td>
<td>My chicken coup</td>
</tr>
<tr>
<td>Bar 6 (fourth note IV)</td>
<td>She scrambled my eggs</td>
<td>Is empty and bare</td>
</tr>
<tr>
<td>Bar 7 (root key I)</td>
<td>That little chicken</td>
<td>No love bird</td>
</tr>
<tr>
<td>Bar 8 (root key I)</td>
<td>Had mighty fine legs</td>
<td>Nothin’ in there</td>
</tr>
<tr>
<td>Bar 9 (fifth note V)</td>
<td>But my little chicken</td>
<td>Think of my chicken</td>
</tr>
<tr>
<td>Bar 10 (fourth note IV)</td>
<td>Done cross the road</td>
<td>With that rooster man</td>
</tr>
<tr>
<td>Bar 11 (root key I)</td>
<td>Found a rich rooster</td>
<td>See ‘em together</td>
</tr>
<tr>
<td>Bar 12 (fifth note V)</td>
<td>Or so I’m told</td>
<td>fry’em up in a pan</td>
</tr>
</tbody>
</table>

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Appendix C

Integrated Blues Unit Inventory
OL’ MAN CHUMRAU’S BOX ‘O’ BLUES
Inventory list

The following is a list of written, film, audio, electronic and visual resources compiled for the integrated curricular exploration of The Blues.

**Written Resources and Electronic Resources**

**Integrated Blues Lessons Handbook**, compiled from the following web sites:

Yale-New Haven Teachers Institute –
http://www.cis.yale.edu/ynhti/curriculum/units/1991/3/91.03.08.x.html
http://www.cis.yale.edu/ynhti/curriculum/units/1997/5/97.05.09.x.html

American Slave Narratives – http://newdeal.feni.org/asn/lesson03.htm

Discover Teachers Education, Teachers college Columbia University –

CNN.com –

The Kennedy Center, ARTS EDGE –
http://artsedge.kennedy-center.org/content/2208/

PBS Kids Learning Adventures in Citizenship –
http://www.PBS.org/wnet/newyork/laic/lessons/e5_t3_lp.html

PBS Blues Classroom – http://www.PBS.org/theblues/classroom/lessons.html

**The Integrated Blue Unit Teachers Handbook**

Contains a glossary of terms, viewing guide to Martin Scorsese Presents The Blues film series, Blue artists biographies, song lyrics, additional resource guide.

**Books (Listed alphabetically by Title)**

**BLUES ODYSSEY. A Journey to Music’s Heart and Soul.** Bill Wyman and Richard Havers. DK publishers, New York.

**CHASIN’ THAT DEVIL MUSIC, Searching For The Blues.** Gayle Dean Wardlow. Backbeat Books, San Francisco.


TEACHING AND LEARNING THROUGH MULTIPLE INTELLIGENCES. Bruce Campbell, Linda Campbell and Dee Dickenson. New Horizons for Learning, Seattle.


Audio Resources (Listed Alphabetically by Artist)


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    *In Step.* CBS Records, 1989
    * Couldn’t Stand The Weather.* Epic Records, 1984


**Video/Film Resources**

MARTIN SCORSESE PRESENTS THE BLUES. Film Series. [VHS] Vulcan Productions and Road Movies, Sony Music and The Corporation for Public Broadcasting. 2003

SKIN DEEP. The Fight Against Legislated Racism. [VHS] WBGH Boston Video and the BBC, 1999

**Visual Aides (posters and prints)**

B.B. King Live at the Apollo. Printed by The Digital Masters Company

Billie Holiday, *Lady Sings.* Printed By Import Images

Jammin’ Delight Painting Series, by Ivey Hayes Reprinted by Portal Publications
General References

During the process of exploring and compiling my final project, my reflections were prompted by and founded in the works of others. I came to realize that my epiphanies occurred to many that came before me. Although I may not have borrowed directly, the list below gives credit to those works that influenced my course of thought and resulted in what you have read as well as the compilation of the Curricular Unit I compiled.


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