

DOCUMENT RESUME

ED 100 693

88

SE 018 591

TITLE Music K-3, Environmental Education Guide.
INSTITUTION Project I-C-E, Green Bay, Wis.
SPONS AGENCY Bureau of Elementary and Secondary Education
(DHEW/OE), Washington, D.C.; Wisconsin State Dept. of
Public Instruction, Madison.
PUB DATE [74]
NOTE 47p.

EDRS PRICE MF-\$0.75 HC-\$1.85 PLUS POSTAGE
DESCRIPTORS Conservation Education; *Elementary Education;
*Environmental Education; Instructional Materials;
Interdisciplinary Approach; Learning Activities;
*Music Education; Natural Resources; Outdoor
Education; *Primary Education; Science Education;
*Teaching Guides

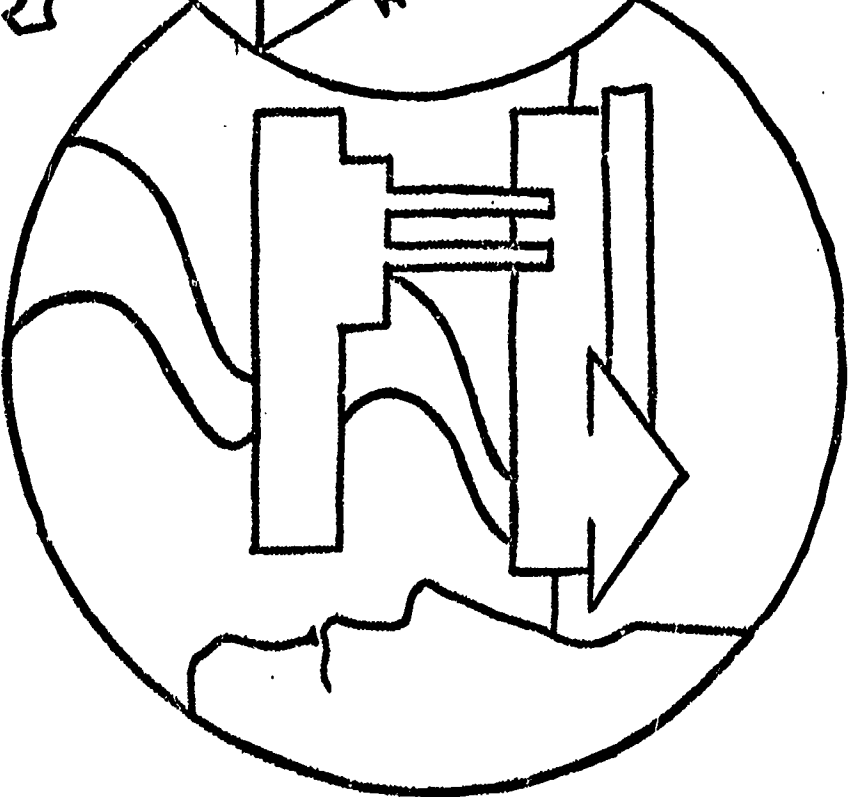
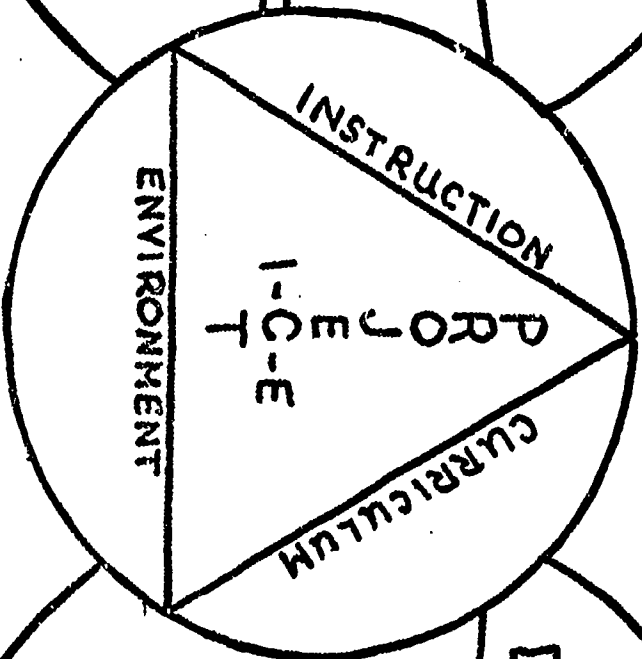
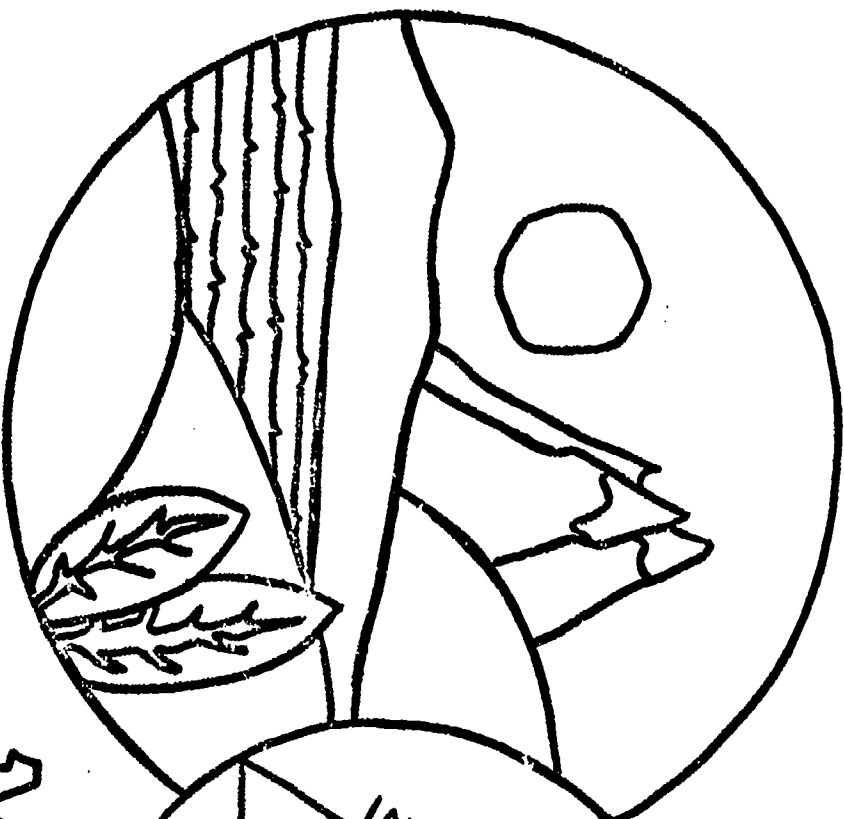
IDENTIFIERS Elementary Secondary Education Act Title III; ESEA
Title III; Instruction Curriculum Environment;
*Project I C E

ABSTRACT

This music guide, for use in grades K-3, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that reinforce environmental concepts and theories by developing ecology-related aesthetic values. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as creative movement, dramatization, and word composition. Most of the 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers subject area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)

ENVIRONMENTAL EDUCATION

GUIDE



MUSIC

K-3

P R O J E C T I - C - E
(Instruction-Curriculum-Environment)
1927 Main Street
Green Bay, Wisconsin 54301
(414) 468-7464

PROJECT STAFF

Robert Warpinski - Director

Robert Kellner Terrence Hess - Assistant Directors

George Howlett, Jr. - E. E. Specialist

Nancy Timm Lynn Kuehn - Secretaries

ALL RIGHTS RESERVED

These materials were produced pursuant
to a grant under Title III, E.S.F.A.
The Wisconsin Department of Public Instruction
Project No. 59-70-0135-4

Wisconsin Area "B" Regional Project
Serving All Schools in Cooperative Educational Service Agencies 3-8-9

Ludwig Petersen
Coordinator, C.E.S.A. #3

John F. David
Coordinator, C.E.S.A. #9
Project Administrator

Kenneth Poppy
Coordinator, C.E.S.A. #8

BEST COPY AVAILABLE

FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives

as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient." The race between education and catastrophe can be won by education if we marshal our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

BEST COPY AVAILABLE

PREFACE

Music as an art form best serves the purposes of ecology by developing in the students, ecology-related aesthetic values. The music program as a reinforcement of the concepts, theories, and practical applications taught in other subjects provides a further service to the cause of ecology.

The music teacher must have an awareness of, a desire to become involved in, and a realization of the urgency of ecological concerns. These lesson plans and episodes are suggested avenues to be explored. Further, our hope is that teachers avoid a contrived use of this guide, but, rather, let it stimulate thinking and serve as both a reference point and a point of departure for music and classroom teachers.

For us, music is a vocation. For many, it is an avocation or non-polluting activity, depleting little or none of our natural resources while offering satisfaction for deeper human needs.

ACKNOWLEDGEMENT

The interest and dedicated effort of the following teachers from Wisconsin Area "B" has led to the development of the Project I-C-E Environmental Education K-12 series:

D. C. Aderhold, Bonduel	John Cowling, Niagara	Robert Haen, Luxemburg-Casco
Jean Alioto, Denmark	James Curran, Green Bay	Donald Hale, Winneconne
Mary Anders, Winneconne	Sara Curtis, Green Bay	Lee Halberg, Appleton
Eugene Anderson, Peshigo	Nicholas Dal Santo, Pembine	Raymond Hammond, Hortonville
James Anderson, Green Bay	Judy DeGrave, W. DePere	Russ Hanseter, Seymour
John Anderson, Peshigo	Carol DeGroot, Ashwaubenon	Herbert Hardt, Gibraltar
Peggy Anderson, Green Bay	Duane Delorme, Green Bay	EmmaJean Harman, Sevastopol
Walter Anderson, Wausauke	Ellen DePuydt, Gillett	Bill Harper, Lena
Angela Anthony, Gibraltar	John DeWan, Green Bay	Beth Hawkins, Xavier, Appleton
Dr. Harold Baeten, St. Norbert, DePere	Robert H. Dickinson, Oconto	Mike Hawkins, Xavier, Appleton
William Baggs, Shiocton	R. A. Dirks, Gillett	Terry Heckel, Marinette
Anthony Balistreri, Howard-Suamico	Roberta Dix, St. Joe's Acad., G.B.	Gary Heil, Denmark
Lowell Baltz, Weyauwega	Dennis Dobrzanski, White Lake	Jerome Hennes, Little Chute
David Baltz, Sturgeon Bay	Darwin Eastman, Appleton	Robert Herz, St. James Luth., Shawano
Bonnie Beamer, Coleman	Linda Eiting, Appleton	Wendell Hillskotter, Weyauwega
Robert Becker, Fox Valley Luth., Appl.	Janet Elinger, Ashwaubenon	Nannette Hoppe, Howard-Suamico
William Behring, Lourdes, Oshkosh	Phyllis Eilefson, Wash. Island	Joe Hueck, Tulaski
David Bell, Neenah	Raymond Emerich, Hortonville	Catherine Huppert, DePere
Marie Below, Clintonville	Mike Ercegovac, Winneconne	Gene Hurrish, Green Bay
Louise Bentler, Gillett	Gery Farrell, Menasha	James Huss, Freedom
Lillian Bergas, Seymour	Keith Favrett, W. DePere	John Hussey, Green Bay
Laura Berken, Oconto Falls	Billie Feichtinger, Green Bay	Sue Husting, Green Bay
Peter Biojo, W. DePere	Rev. Bruno Frigo, Abbot Penning's, DePere	Barbara Huth, Menasha
Carmella Blecha, Green Bay	Ann Fuhrmann, Marinette	Sr. Claudette Jeanguart, St. Charles, Lena
Merlyn Blonde, Shawano	Raymond Gantenbein, Green Bay	Darrell Johnson, Hortonville
Barbara Jean Bohrowitz, Green Bay	Dona Geeding, Menasha	Deanna Johnson, Denmark
William Bohne, Kimberly	Amin Garhardt, Appleton	Kathleen Jensen, Kaukauna
Galen Braun, Lena	Leroy Gerl, Oconto	Sr. Lois Jewel, Holy Angels, Appleton
Joan Charnetski, Sevastopol	Jack Giacchino, Seymour	Ester Kaatz, Kausantoe
Clifford Christensen, Winneconne	Rev. Gordon Gilsdorf, Sacred Heart, Onida	Paul Kane, Ashwaubenon
Bob Church, Little Chute	Mike Gioffe, St. Matthews, Green Bay	Ken Kappell, St. Alouise, Kaukauna
Lee Clasen, Luxemburg-Casco	Lillian Goddard, Coleman	Kris Karpinen, St. DePere
Kathryn Colburn, Alzoma	Charles Gostas, Freedom	Mel Kosen, Gibraltar
Merle Colburn, Alzoma	Karen Gromwald, St. James Luth., Shawano	Ken Kottler, Appleton
Bill Cole, Gillett	Michael Hasech, Tolaski	Mary Kriess, Hortonville
Willard Collins, Grivitz	Sr. Barbara Hasso, St. Bernard, G.B.	Mike Krosien, Spring
Ronald Conradt, Shiocton	Janette Hagerly, Recurrection, F.B.	George Krelling, Marinette
Ken Conliard, Hortonville	Robert J. Harland, Green Bay	

James Krenek, Coleman
Bernadynne King, Neenah
Everett Klinzing, New London
Douglas Koch, Cath. Cent., Marinette
Frank Koehn, Resurrection, G.B.
Lynn Koehn, Pulaski
Jack Koivisto, Green Bay
Fred Krueger, Oshkosh
Fritz Krueger, Oshkosh
Jim Krueger, Winneconne
Ervin Kunesh, Marinette
Sr. Mary Alyce Lach, Cathedral, G.B.
Thomas LaFountain, Appleton
Steven P. Lapacz, Resurrection, G.B.
Mae Rose LaPointe, St. John High, L. Chute
Rosemarie Lauer, Hortonville
Kathleen LeBreck, Oconto
Rebert Lee, Neenah
Don Leibelt, Green Bay
Phillip Lewicki, Gillett
Harold Lindhorst, St. Martin Luth., Clint.
Edward Linn, Appleton
John Little, Winneconne
Dennis Lord, Little Wolf
Ellen Lotz, W. DePere
Jean Lucier, Ashwaubenon
Judy Luedtke, St. Rose, Clintonville
Roy Lukes, Gibraltar
Sr. Anna Maar, St. Phillips, G. B.
James Maki, Sturgeon Bay
Doris Malcheski, Howard-Suamico
Donald Marsh, Bonduel
Joyce Mateju, Algoma
Mary Mathis, Denmark
Margaret McCambridge, White Lake
Judy McGown, Green Bay
Kathleen McMahon, Green Bay
Margaret McMahon, Little Chute
Rick Menard, Little Chute
Priscilla Mereness, Wrightstown
Robert Meyer, Neenah

Richard Minten, W. DePere
David Miskulin, Goodman
Wendell Mitchell, Green Bay
Sharon Moore, Pulaski
Gloria Morgan, Linsmeier, G.B.
Lyle Nahley, Green Bay
Arnold Neuzil, Shiocton
Jim Nuthals, Lourdes, Oshkosh
Dorothy O'Brien, Wausaukee
Mildred O'Connell, Green Bay
Don Olsen, Shawano
Neil Olsen, Pulaski
Jean Marie O'Malley, Green Bay
Terry Otto, St. John Luth., Spring
Carl Paquet, Denmark
Ed Patschke, Menasha
Arthur Paulson, Oconto Falls
David Paulus, Neenah
George Pederson, Southern Door
AnnaMay Peters, Florence
Connie Petersen, St. Martin Luth., Clint.
Paul Plantico, Green Bay
Gene Ploetz, Kaukauna
Virginia Pomusl, White Lake
Willard Poupore, Little Chute
Marie Prochaska, Lena
Christine Proctor, Wausaukee
Rosemarie Rafath, Clintonville
Mark Reddel, St. Martin Luth., Clint.
Jack Rickaby, Hortonville
William Roberts, Sturgeon Bay
Gordon Rohloff, Oshkosh
Gladys Roland, Little Wolf
Ben Roloff, Howard-Suamico
Jack Rosenthal, Lourdes, Oshkosh
Kathryn Rose, Appleton
Roger Roznowski, Southern Door
Mary Margaret Sauer, Menasha
Eimer Schabo, Niagara
Edwin Schaefer, Kaukauna
William Schaff, St. Joseph, Appleton

Arthur Schelk, Spring
Greg Schmitt, Cathedral, G.B.
Larry Schneider, DePere
Ron Schreier, Omro
Allan Schuh, Pulaski
Janet Serrahn, Sevastopol
Carolyn Stoehr, New London
Calvin Siegrist, Howard-Suamico
Peter Skroch, Oconto Falls
Mary Smith, Green Bay
Lee Smoll, Little Chute
David Soltesz, Crivitz
Bruce Sonnenberg, Neenah
Beverly Splitgerber, Green Bay
Wayne Spilgerber, Green Bay
Doris Stehr, Mt. Calvary Luth., Kimberly
Bill Stillian, Shawano
Ginger Stuveraa, Oshkosh
Judy Sweede, Denmark
Richard Switzer, Little Chute
Sr. Dorothy Marie Tappa, Xavier, Appl.
Nancy Tebo, Neenah
Jackie Thiry, Denmark
John Torgerson, Kewaunee
Clarence Trentlage, Freedom
Carol Trimberger, Kewaunee
Jack Twet, Freedom
Tim Van Susteren, Holy Name, Appleton
Mary Wadzinski, Howard-Suamico
Marion Wagner, Gillett
Ruth Ward, Crivitz
Cathy Warnack, White Lake
Susan Weller, Green Bay
Dallas Werner, Kaukauna
Lila Wertsch, St. Margaret Mary, Neenah
Ruth Windmuller, Green Bay
Tom Weyers, Cathedral, Green Bay
James Wiza, DePere
Ralph Kohl, New London
Warren Wolf, Kimberly
Peggy Wolgram, Pulaski

DIRECTIONS FOR USING THIS GUIDE

This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12

major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multidisciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.

1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.
2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.

3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.

4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.

5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.

This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.

PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.
2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.
3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.
4. An adequate supply of clean water is essential to life.
5. An adequate supply of clean air is essential for life.
6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.
7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.
8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.
9. Man has the ability to manage, manipulate and change his environment.
10. Short-term economic gains may produce long-term environmental losses.
11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.
12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E RMC to more fully explain these concepts.

TABLE OF CONTENTS

Concept	Topic	Page No.
1	Word Composition Creative Movement Dramatization	7 9 11
2	Plants and Insects Part Singing Dramatization, Singing Ecology	13 21 23 25
4	Discussion and Song	29
5	Word Composition Discussion and Song	33 35
7	Transportation	39
9	Instrument Experimentation Artistic Interpretation of Music Word Composition	41 43 47
11	Collage Composition	51

Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Music

ORIENTATION Plant Growth

TOPIC/UNIT Word Composition

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p>Cognitive: Coordinate the plant growth story with the upward and downward melody of the song.</p>	<p>A. Teacher demonstrates the C-Scale. 1. Sing "I Had A Little Pussy". Use elevation of hand to follow melody line movement. 2. Change words to tell the story of plant growth. (Example: "First we take a shovel then we dig a hole, plant a little seedling, etc.) Be sure to include the sun, rain and plant food in the new words. 3. Sing the song with the new words and dramatize it.</p>	<p>A. Take a walk outside to observe the plant life in the school yard and perhaps get ideas for the new words of the song.</p>
<p>Affective: Relate the movement of the scale to plant growth.</p>		
<p>Skills Used: 1. Creative composition. 2. Sequential action.</p>		



SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The song, "I Had A Little Pussy" can be found in most elementary music series.

Audio-Visual:

Community:

Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Music, Physical Ed., Language Arts

ORIENTATION Plant Growth

TOPIC/UNIT Creative Movement

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p>Cognitive: Respond creatively to musical stimulus through body movement.</p> <p>Affective: Accept importance of the effect of elements on the environment.</p>	<p>I. Music, Physical Ed., Language Arts activity. A. Read the fable, "The North Wind and the Sun". 1. Discuss the story. 2. Students dramatize the story as the teacher reads. 3. Select a record of instrumental music that seems to follow the action of the fable. 4. Play the record and have the students do the same dramatization without the story being read.</p>	
<p>Skills Used: 1. Creative movement. 2. Appreciation of musical dynamics.</p>		

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The fable, "The North Wind and the Sun" can be found in publications located in most school libraries.

Audio-Visual:

Community:

<p>Environmental: _____</p> <p>CONCEPT NO. <u>1 - Energy</u></p> <p>ORIENTATION <u>Plant Growth</u></p>		<p>Integrated with: _____</p> <p>SUBJECT <u>Music, Physical Ed.</u></p> <p>TOPIC/UNIT <u>Dramatization</u></p>	
<p>BEHAVIORAL OBJECTIVES</p> <p>Cognitive: Demonstrate the ability to respond rhythmically to a given selection by pantomiming the growth pattern of plants and orally explain how we depend on the sun's energy.</p>		<p>STUDENT-CENTERED LEARNING ACTIVITIES</p> <p>In-Class:</p> <p>I. Music, Physical Ed. activity.</p> <p>A. Students pick a plant to dramatize. (If the students are not used to creative movement, let them all be the same plant, i.e. a tree).</p> <ol style="list-style-type: none"> 1. Discuss the different stages of growth in this plant. Construct or make up a story of what happens to the plant. 2. Dramatize this story of growth through movement. 3. Choose instruments to help accompany the drama. (For example: a crescendo on the drum roll to show growth, cymbals for a lightning bolt and marracas for the withering trees. 	
<p>Affective: Participation in physical activities and discussion to show an understanding of plant growth processes.</p>		<p>Outside or Community:</p>	
<p>Skills Used:</p> <ol style="list-style-type: none"> 1. Rhythmic movement. 2. Creative movement. 3. Sequential action. 			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Audio-Visual:

Community:

Environmental:

Integrated with:

CONCEPT NO. 2 - Ecosystem

SUBJECT Music, Science (Biology)

ORIENTATION Preservation

TOPIC/UNIT Plants and Insects

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:
Interpret the song lyrics to the satisfaction of the teacher.

In-Class:

Outside or Community:

Affective:
Evaluate the importance of leaving life forms to function without interference from man.

- A. Use of songs to involve the students in discussion.
- B. Song: "Let It Be"
 - 1. Learn the song.
 - 2. Discuss the necessity of preservation (make the distinction between preservation and conservation.)
- 3. Expand discussion to include other life forms besides plants
- C. Song: "Bugs"
 - 1. Learn the song (the verses will have to be recited by the teacher, students learn chorus only.)
 - 2. Discuss the attitude of the man in the song (Have you ever felt this way? How does he feel about the bugs? What can he do about it? What did he say he was going to do about it? Will his action do any harm? Why or why not?)

- A. List the insect life found outside and inside the classroom and our positive or negative reactions to them dependent upon where they are found.

- Skills Used:
- 1. Tone matching.
 - 2. Effective discussion.

(Continued)



SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:CLASSROOM (Continued)

3. Discuss other insects or animals we automatically classify as pests and try to discover their role or use in the environment.
 4. Correlation with Language Arts: Story of "Charlotte's Web."
- * on attached sheet.

Audio-Visual:Community:

** LET IT BE*

When you walk in the forest, let it be - There's a flower in the wood, let it

be - There's a flower in the wood and it's in-no-cent and good; by the stone where it stands, let it

be - Let it be - Let it be - It's so love-ly where it is, Let it be - Tho' you

want it for your own, if you take it from its place, It will not be what it was when you

loved it where it stood in the wood - Let it be - Let it be - It's so

love-ly where it is, Let it be - It's a thought-fal child, in-no-cent and wild, By the

stone, by the reed, let it bloom, Let it seed, let it be -

** TRANSCRIBED FROM RECORD AVAILABLE
in kit "No Time to Waste"*

"Bugs" *

Musical notation for the first system of 'Bugs'. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes and quarter notes. Chords Bb and F7 are indicated above the staff. A '3' above the first measure indicates a triplet. The system ends with a double bar line and a repeat sign.

(spoken:) 1. Now when the good ol' holidays roll around, I'm the kind of guy that
But I take my chair and sit on the lawn and just when all my

Musical notation for the second system of 'Bugs'. It continues the melody from the first system. Chords F7 and Bb are indicated above the staff. The system ends with a double bar line and a repeat sign.

likes to be found just takin' it easy and layin' around... doin' nothin'.
Cares are gone, about a million bugs start carryin' on and I'm cussin'.

16/17

1. (Continued)

Some caterpillar from up some tree decides
 As far as he can see,
 There's nothin' to do but fall on me...darn worm!
 And a dirty ol' fly, just makin' it clear
 That he ain't had a bath in over a year
 So he's takin' one now in my glass of beer to lose germs. (Chorus)

Musical notation for the chorus of 'Bugs'. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of quarter notes and eighth notes. Chords Bb, F7, and Eb are indicated above the staff. The system ends with a double bar line and a repeat sign.

(Chorus:) Bugs, bugs, bugs; If I had 'em all in jugs, I'd dig, dig, dig, 'til a

Musical notation for the second part of the chorus of 'Bugs'. It continues the melody from the first part. Chords F7 and Bb are indicated above the staff. The system ends with a double bar line and a repeat sign.

big, big hole was dug, dug, dug, dug, dug. And that would be the end of the

Musical notation for the end of the chorus of 'Bugs'. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of quarter notes and eighth notes. Chords Bb and F7 are indicated above the staff. The system ends with a double bar line and a repeat sign.

bug song!

* AS HEARD ON WDUK Radio BROADCASTS

BEST COPY AVAILABLE

2. Well, I try to sleep when I get the chance,
But you just can't trust them pesky ants,
They're never satisfied 'till they're in your pants and you're
crawling.

With a spider web right across my face,
I'm lookin' 'round for a better place
Till a couple of hornets take up the chase and I'm howlin'.
Well, I head for the house and I hold my breath
Till I find some stuff in the medicine chest
For the welts I got on the spot, you guessed, where I'm sittin'.
And the wife gets mad 'cause I forgot
To get stuff for the fleas our kitten caught
Off some old dog on the neighbors lot, and she's rippin'.
(Chorus)

3. Well, I chased that moth from the middle drawer
That chewed the clothes I used to wore,
And I jammed my thumb on the bedroom door tryin' to catch him.
And I'm sure the mosquitoes know their skill
'Cause one pried up my window sill
And he limped through the air with a broken drill and I'm
scratchin'.
You might think I'm a little bit rough
'Cause I don't take to that nature stuff,
But I think I've just about had enough of them bugs.
Now your backyard may be okay
But I'm goin' down to buy some spray
Because my little place is walkin' away with them bugs.
(Chorus)

61 / 81

<p>Environmental: _____</p> <p>Integrated with: _____</p>	
<p>CONCEPT NO. <u>2 - Ecosystem</u></p> <p>ORIENTATION <u>Interaction</u></p>	<p>SUBJECT <u>Music/Physical Education</u></p> <p>TOPIC/UNIT <u>Part Singing</u></p>
<p>BEHAVIORAL OBJECTIVES</p> <p>Cognitive: Maintain a rhythmic pattern to the satisfaction of the teacher.</p>	<p>STUDENT-CENTERED LEARNING ACTIVITIES</p> <p>In-Class:</p> <p>I. Rhythmic activity. A. Divide the class into two groups and teach each one a rhythm pattern. (Example: <i>Handwritten rhythmic notation: a sequence of vertical lines and slanted lines representing notes and rests.</i>) 1. Try doing both of these patterns simultaneously (clapping). The result will be a new sound or composition. 2. Vary the activity by using rhythm band instruments instead of clapping. 3. Those students who find it too easy may try clapping the first rhythmic pattern and stamping the second with their feet.</p> <p>Outside or Community: _____</p>
<p>Affective: Weigh the importance of cooperative interaction.</p>	
<p>Skills Used:</p> <ol style="list-style-type: none"> 1. Binary performance. 2. Coordinated activity. 3. Creative performance. 	

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Audio-Visual:

Community:

<p>Environmental: _____</p> <p>Integrated with: _____</p> <p>CONCEPT NO. <u>2 - Ecosystem</u></p> <p>SUBJECT <u>Music/Science (Biology)</u></p> <p>ORIENTATION <u>Animal Forms</u></p> <p>TOPIC/UNIT <u>Dramatization, Singing</u></p>	
<p>BEHAVIORAL OBJECTIVES</p> <p>Cognitive: Recognize varieties of animal life forms and describe their individual living habits.</p>	<p>STUDENT-CENTERED LEARNING ACTIVITIES</p> <p>In-Class:</p> <p>A. Use of songs to involve students in discussion. 1. Song: "Over in the Meadow". a. Learn the song. b. Since each verse is about a different animal family, use the verses to guide your discussion of the environments of each animal type. (Examples: "What kind of home? What do they eat? How do they protect themselves? How do we feel about this animal? How do we feel about killing it? Eating it?") 2. Song: "A Cricket in a Thicket". a. Learn the song. b. Use the lyrics to discuss how the insects differ from each other. c. Discuss interrelationships of _____ (Continued)</p>
<p>Affective: Evaluate specific differences in animal life forms and question the human response to different animal families.</p>	<p>Outside or Community:</p> <p>A. Visit the schoolyard. 1. Discover the forms of animal life. a. Capture or list these forms of life and discuss them. b. Compare these life forms with those that can be found in the classroom.</p>
<p>Skills Used:</p> <ol style="list-style-type: none"> 1. Tone matching. 2. Dramatization. 3. Creative composition. 	

SUGGESTED RESOURCES | **CONTINUED OR ADDED LEARNING ACTIVITIES**

Publications:
 The song, "A Cricket in a Thicket" can be found on recording #MR 0318, Ballads for the Age of Science, "Nature Songs".
 The song, "Over in the Meadow" is available in book form by John Lanstaff, Harcourt, 1957.

- CLASSROOM (Continued)
- d. Discuss how we feel or react to different insects and/or animals.
 - e. Dramatize the song.
 - f. Choose rhythm band instruments to make the insect sounds.
 - g. Compose a story of insects and how they relate to each other and use the rhythm instruments to help narrate the story.

Audio--Visual:

Community:

Environmental:

Integrated with:

CONCEPT NO. 2 - Ecosystem

SUBJECT Music/Science

ORIENTATION Interaction

TOPIC/UNIT Ecology

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	Outside or Community:
<p>Cognitive: Describe simple ecosystems.</p> <p>Affective: Investigate the necessity of a balanced ecosystem.</p> <p>Skills Used: 1. Tone matching. 2. Interpretation of lyrics.</p>	<p>In-Class:</p> <p>A. Use of song to involve students in discussion. 1. Song: "Balance of Nature"* a. Discuss inter-relationships described in the song and others students think of. b. Discuss the effect of a break in the system. Use the lyrics in the song as a guide. c. Discuss other balances (other than those in the song) in nature and the working parts of its system.</p> <p>* on following sheet.</p>	

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Audio-Visual:

Community:

"BALANCE OF NATURE" *

1. If it weren't for the birds, re-mem - ber, my pet, the bal-ance of na- ture would

be up-set. The in-sects of the world would sure-ly Dou-ble and the

Peo-ple of th. world would be in trou- ble. (chorus:) The bal-ance of

na- ture — must be — pro- tec- ted, — the bal- ance of na- ture —

must be un-der- stood, If the Bal-ance of na- ture is ev-er un-bal- anced, what

e- ver will hap- pen will not be good. —

* From an ARRANGEMENT in The Instructor, MARCH, 1970

2. If it weren't for the snakes, mice would multiply;
 And without the algae, the fish would die.
 The flowers and the fruit need pollination.
 And the balance of nature, consideration. (chorus)

Environmental:

Integrated with:

CONCEPT NO. 4 - Water

SUBJECT Music/Science

ORIENTATION Clean Water

TOPIC/UNIT Discussion and Song

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p>Cognitive: Interpret the lyrics of the song to the satisfaction of the teacher.</p> <p>Affective: Evaluate the problems related to maintaining a clean water supply.</p>	<p>A. Use of song to involve the students in discussion.</p> <p>1. Song: "Let's Keep Our World Clean".*</p> <p>a. Learn the song.</p> <p>b. Discuss water as a necessary element for life systems (Why do we need water? How much do different animals need water? People? Insects? Elephants?)</p> <p>c. Discuss what things use or abuse our water supply (dams and reservoirs; industry, sewers, agriculture, recreation)</p> <p>d. Discuss how man can use water without destroying its future use.</p>	<p>A. Visit a water source in the area.</p> <p>1. Observe the factors brought out in class discussion.</p> <p>a. Sewage plant.</p> <p>b. Local creek or river.</p>
<p>Skills Used:</p> <ol style="list-style-type: none"> 1. Tone matching. 2. Memorization. 3. Effective discussion. 	<p>2. Additional activities Movie: <u>The Stream</u>.</p> <p>* on attached sheet</p>	



SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Audio-Visual:
Film:
The Stream, ICE RMC, Film #320

Community:

"LET'S KEEP OUR WORLD CLEAN"

by - David Heckerling 31

(Chorus:) Let's clean up our wa-ter, clean up our air. Let's all get to-

ge-ther, and let's all do our share.

1. Put trash in the Bas-ket, Don't
2. Come on now, get Bu-sy, Get

lit-ter the street. And just to make sure you re-mem-ber, re-peat: Let's
in-to the scene. Let's ev-'ry-one pitch in and Keep our world clean!!!

From arrangements appearing in
Grade Teacher, April, 1970

<p>Environmental:</p> <p>CONCEPT NO. <u>5 - Air</u></p> <p>ORIENTATION <u>Smog</u></p>		<p>Integrated with:</p> <p>SUBJECT <u>Music/Language Arts</u></p> <p>TOPIC/UNIT <u>Word Composition</u></p>	
<p>BEHAVIORAL OBJECTIVES</p> <p>Cognitive: Write lyrics on the subject of smog, observing the rhythmic limitations of the melody.</p> <p>Affective: Investigate the importance of air as an essential element of the life-support system.</p>		<p>STUDENT-CENTERED LEARNING ACTIVITIES</p> <p>In-Class:</p> <p>A. Song: "Fog".</p> <ol style="list-style-type: none"> 1. Learn the song from rote and write the words on the board. 2. Change the word "fog" to "smog". Tell the students the song will now become a song about dirty air. 3. Students are to change any other words they feel should be changed. (This may be done as a class project or individually. Creative students will want to change most words, but the words are such that the less creative students will be able to leave much of song unchanged and retain a sensible meaning to the words.) 4. Change the words on the board and sing the new song. 	
<p>Skills Used:</p> <ol style="list-style-type: none"> 1. Creative composition. 2. Tone matching. 		<p>Outside or Community:</p> <p>A. Use slides or photographs of the smog in your area to stimulate discussion or action.</p>	

32/33

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The song "Fog" is available in The Magic of Music, Book IV, Ginn and Co., 1969

Audio-Visual:

Slides and pictures on the subject of air pollution are available through the ICE RMC.

Community:

Environmental: _____ Integrated with: _____	
CONCEPT NO. <u>5 - Air</u>	SUBJECT <u>Music/Science</u>
ORIENTATION <u>Clean Air</u>	TOPIC/UNIT <u>Discussion and Song</u>
BEHAVIORAL OBJECTIVES Cognitive: Relate the use of air and other resources to the reasons for pollution.	STUDENT-CENTERED LEARNING ACTIVITIES In-Class: A. Use of a song to involve the students in discussion. 1. Song: "Keep the World From Dying".* a. Learn the song by rote. b. Students discuss ways the air and other related elements get polluted. List these on the board. c. Discuss what would happen if there was <u>only</u> dirty air (or water). d. List places in the area that have been closed to fishing, swimming, open-air burning and why. e. Discuss ways we can help improve our air (and therefore our water).
Affective: Support air as an essential and fragile part of the life-support system.	Outside or Community:
Skills Used: 1. Effective discussion. 2. Tone matching. 3. Memorization.	

* on attached sheet.

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Audio—Visual:

Community:

"KEEP THE WORLD FROM DYING"

tune: "Earlie in the Mornin'" (Sea Chantey)
words: D. Hoefler Kamp

(verse:) 1. What have we done with our lakes and ri- vers? what have we done with our

lakes and ri- vers? what have we done with our lakes and ri- vers? See, the word is

dy- in'. (Chorus:) Lord, our God, have mer- cy on us; Lord, our God, have mer- cy on us;

Lord, our God, have mer- cy on us; Keep the world from dy- in'.

- 2. Filled 'em up with gook and garbage...
- 3. Now the fish can't live and swim there...
- 4. What shall we do with our lakes and rivers?

On the subject of air pollution, sing the following:

- 1. What have we done with the air around us?...
- 2. Fouled it up with smoke and gasses...
- 3. Now the air we breathe is poisoned...
- 4. What shall we do with the air around us?...

On the subject of littering, sing the following:

- 1. What have we done with the land we live on?...
- 2. Messed it up with junk and litter...
- 3. Now the land has lost its beauty...
- 4. What shall we do with the land we live on?...

From arrangements appearing in
Grade Teacher Magazine, April, 1970

Environmental:

Integrated with:

CONCEPT NO. 7 - Land Use

SUBJECT Music/Social Studies

ORIENTATION Impact on the Environment

TOPIC/UNIT Transportation

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Show knowledge of the chronology of transportation modes by putting in correct order eight songs dealing with transportation.

In-Class:

Outside or Community:

Affective:
Evaluate the impact of various modes of transportation on the social aspects of human life.

- Skills Used:**
1. Singing skills.
 2. Discussion.
 3. Chronological listing.

- | | |
|---|---|
| <p>A. Students make a list of songs they know dealing with modes of transportation. (suggested list)</p> <ol style="list-style-type: none"> 1. Casey Jones 2. I Ride on Old Paint 3. Marching to Pretoria 4. Up, Up and Away 5. Leaving on a Jet Plane 6. Merry Oldsmobile 7. Jingle Bells 8. Happy Wanderer 9. Wreck of Old 97 10. Boatman, Boatman 11. Row, Row, Row Your Boat 12. Rocket Man <p>B. Students will arrange these modes in chronological order.</p> <p>C. Teacher will guide a discussion regarding the impact on the environment as a result of the progress in the various modes of transportation as emphasized in ballads, folk tunes, etc.</p> | <p>A. Bring pictures of transportation vehicles, modes of travel, etc. to class.</p> <ol style="list-style-type: none"> 1. Put pictures in chronological order (post on bulletin boards.) 2. Social studies and history teachers be consulted and a correlation of lessons between these departments. |
|---|---|

(Continued)

SUGGESTED RESOURCES

Publications:

Songs from school-owned music series:
 J. W. Pepper Catalog
 J. W. Pepper of Detroit
 373 Minnesota Street
 Troy, Michigan 48084

Audio-Visual:

Slides of various modes of transportation (student-owned).
 Pictures from various magazines, automotive dealers, etc.
 dealing with different types of vehicles for transportation and trucking etc.

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

CLASSROOM (Continued)

Suggested questions:

1. Early musical instruments were quite primitive. Could the same be said of early modes of transportation?
 2. What effect did early primitive modes of travel have on the environment?
 3. What brought about the change in travel?
 - a. Desire to explore new lands.
 - b. Desire to move supplies further and faster.
 - c. Inventions that developed vehicles to propel man faster and further.
 4. As machines were developed, did fuels need to be developed and as they were developed and utilized, what effect did result on our environment?
 5. What effect on the economy resulted from the development of transportation?
- D. Sing the listed songs in the proper order as established by the students and instructor.

Environmental:

Integrated with:

CONCEPT NO. 9 - Management

SUBJECT Music/Science (sound)

ORIENTATION Manipulation of Sound

TOPIC/UNIT Instrument Experimentation

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community.
<p>Cognitive: Given a pair of cymbals, demonstrate to the class at least five different ways to produce five different sounds.</p>	<p>A. Student will be given a pair of cymbals. B. Student will try to find as many different ways to produce sound on the cymbals (at least five). 1. Crash straight. 2. Crash with slicing motion. 3. Rub together. 4. Strike and hold close to drum head. 5. Use a well rosined bow. 6. Put vibrating cymbal in water. C. Student will demonstrate his findings to class. D. Other students will make suggestions of other ways to produce sound on the cymbals. E. Use other instruments of the rhythm band in the same way. F. Develop concept of manipulation of instrument to man manipulating the environment.</p>	<p>A. Consultants. 1. Band director. 2. Percussionist.</p>
<p>Affective: Test the variety of tones possible in a single musical instrument.</p>		
<p>Skills Used: 1. Experimentation. 2. Playing.</p>		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
---------------------	--

Publications:
Exploring Music, Grade 8,
Holt, Rinehart and Winston,
p. 108-109.

Audio-Visual:

Community:

Environmental: _____ Integrated with: _____	
CONCEPT NO. <u>9 - Management</u>	SUBJECT <u>Music/Art</u>
ORIENTATION <u>Pollution</u>	TOPIC/UNIT <u>Artistic Interpretation of Music</u>
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES
Cognitive: Illustrate a knowledge of how easily things of beauty can be destroyed by drawing pictures.	In-Class: A. Play a recording depicting a scene of beauty (ex.-The Grand Canyon Suite). 1. Have the students draw a nature scene while listening. 2. Students present their drawings for class viewing. 3. Play the recording again with either a recording of traffic noises or other tape playing simultaneously. 4. Students are to draw what they hear ON TOP OF their first drawing. 5. Students present the finished drawings for analysis and discussion. (Questions: Do you like your picture better now? Why or why not? How does your drawing compare with places you have seen in the neighborhood?)
Affective: Attempt to project how easily beauty can be destroyed.	Outside or Community: A. Art teacher as a consultant.
Skills Used: 1. Drawing skills. 2. Discriminative listening. 3. Effective discussion.	

(Continued)



SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The poem "Sahra Cynthia Sylvia Stout" is also available on 45 rpm record, narrated by Shel Silverstein.

CLASSROOM (Continued)

- B. Additional related activities.
 - 1. Read the poem "Sahra Cynthia Sylvia Stout".*
 - 2. View the movie, Boomsville, and discuss.
- * on attached sheet.

Audio-Visual:

Film:
Boomsville, ICE RMC, Film #400

Community:

"SAHRA CYNTHIA SYLVIA STOUT" by Shel Silverstein (as produced on
RCA Records)

Oh, Sahra, Cynthia Sylvia Stout
Would not take the garbage out.
She'd wash the dishes and scrub the pans
Cook the yams and spice the hams,
And though her parents would scream and shout,
She simply would not take the garbage out.

And so it piled up to the ceiling:
Coffee grounds, potato peelings,
Brown bananas and rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the windows and blocked the door,
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans, and tangerines,
Crusts of black-burned buttered toast,
Grisly bits of beefy roast.
The garbage rolled on down the halls,
It raised the roof, it broke the walls,
I mean, greasy napkins, cookie crumbs,
Blobs of gooey bubble gum,
Cellophane from old bologni,
Rubbery, blubbery macaroni,
Peanut butter, cake and dry
curdled milk, and crusts of pie,
Rotting melons, dried up mustard,
Egg shells mixed with lemon custard,
Cold french fries and rancid meat,
Yellowed lumps of cream of wheat.

At last the garbage reached so high
That finally it touched the sky,
And none of her friends would come to play,
And all the neighbors moved away;
And finally, Sahra Cynthia Stout
Said, "Okay, I'll take the garbage out!"

But then, of course, it was too late,
The garbage reached across the state,
From New York to the Golden Gate;
And there in the garbage she did hate
Poor Sahra met an awful fate
That I can not right now relate
Because the hour is much too late.
But children, remember Sahra Stout,
And always take the garbage out.

Environmental: Integrated with: CONCEPT NO. <u>9 - Management</u> SUBJECT <u>Music</u> ORIENTATION <u>Environmental Action</u> TOPIC/UNIT <u>Word Composition</u>	
BEHAVIORAL OBJECTIVES STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: As a group, write words to a familiar song on the subject of environmental action.	In-Class: A. Use of a song to involve the students in discussion. 1. Song: "Where Have All The Flowers Gone?"* a. Learn the song. b. Using the lyrics of the song, discuss the action of the song and how one action leads to another. c. Retaining the melody song form, students (individually or as a group) compose new words to demonstrate how each action leads to another (ex.- "Where has all the clean air gone?"). d. Sing the song with these new words. e. Record the song.
Affective: Accept the relationship between action and reaction in an ecosystem.	Outside or Community: A. PTA or assembly program.
Skills Used: 1. Tone matching. 2. Memorization. 3. Creative word composition.	

* on attached sheet.

SUGGESTED RESOURCES

Publications:

Audio-Visual:

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

As Recorded by Peter, Paul & Mary

WHERE HAVE ALL THE FLOWERS GONE?

1. Where have all the flo-wers gone? Long time pass — ing;
 where have all the flo-wers gone? Long time a- go; Where have all the
 flo-wers gone? Young girls picked them ev-'ry one! When will they ev-er learn?
 When will they ev-er learn?

2. Where have all the young girls gone?
 Long time passing.
 Where have all the young girls gone?
 Long time ago.
 Where have all the young girls gone?
 Gone to young men, every one,
 When will they ever learn?
 When will they ever learn?

3. Where have all the young men gone?...
 Gone to soldiers, every one...

4. Where have all the soldiers gone?...
 Gone to graveyards, every one...

5. Where have all the graveyards gone?...
 Gone to flowers, every one...

<p>Environmental:</p> <p>CONCEPT NO. <u>11 - Individual Acts</u></p> <p>ORIENTATION <u>Noise</u></p>	<p>Integrated with:</p> <p>SUBJECT <u>Music/Science (sound)</u></p> <p>TOPIC/UNIT <u>Collage Composition</u></p>
<p>BEHAVIORAL OBJECTIVES</p> <p>Cognitive:</p> <p>Compose a sound collage to represent a walk through the city/country or forest.</p>	<p>STUDENT-CENTERED LEARNING ACTIVITIES</p> <p>In-Class:</p> <p>A. Students discuss sounds heard in the city.</p> <p>1. List the sounds on the board (Questions which ones do we listen to? Which ones tell us something? Which do we screen out? Which scare us? Make us happy? Comfortable?)</p> <p>2. Use the rhythm band instruments to simulate the sounds listed; list these on board.</p> <p>3. Develop a composition to represent a walk through town.</p> <p>4. Play the composition and possibly tape record it.</p> <p>B. Discuss sounds heard in nature (forest or country).</p> <p>1. List these sounds on the board and repeat the activity outlined above under "A".</p> <p>2. Compare both compositions.</p>
<p>Affective:</p> <p>Evaluate the differences in natural and man-made sounds and offer descriptions of the effect of those sounds on life forms.</p>	<p>Outside or Community:</p> <p>A. Activity to be done by students outside of class time.</p> <p>1. Students interview local people concerning use of music in their business.</p> <p>a. Background music. (grocery store manager, drug store or restaurant owner, hospital administrator, school principal, factory superintendent).</p> <p>b. Students take survey on why business men use music and how they select what to play.</p> <p>B. Students discuss possibilities of noise pollution in the use of music by businesses.</p>
<p>Skills Used:</p> <p>1. Creative composition.</p> <p>2. Objective observation.</p> <p>3. Interviewing skills.</p>	<p>Skills Used:</p> <p>1. Creative composition.</p> <p>2. Objective observation.</p> <p>3. Interviewing skills.</p>

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

You may find the kit "Your City Has Been Kidnapped" (DeSchool Primer, Addison-Wesley Innovative Series) helpful in structuring this activity, ICE RMC, 115 Jo

Audio-Visual:

Community: