

ENVIRONMENTAL ISSUES CENTRES PREPARATION (Teacher Reference)



Create four or five Environmental Issues Centres, each based on an environmental theme or issue (e.g., Climate Change, Deforestation, Endangered Animals, Water Management, Waste Management). At each centre, place a variety of resources that appeal to a variety of learning styles. Include pictures, poems, songs, and current newspaper or magazine articles. See suggestions listed below.

Materials:

Index cards, markers, letter size paper (blank), graphic organizers

Selection of picture books, visuals, poems, songs with lyrics for four/five environmental issues

Focusing questions (e.g., What does the text, picture and/or music make you think about or feel? What aspects or parts of the text, picture and/or music evoke that thinking or response? What environmental issues do the materials suggest?)

Suggested Resources

Picture books:

Climate Change: Seuss, Dr. (1999). *The Lorax*. New York, NY: Random House. ISBN: 978-0-394-82337-9

Deforestation: Cherry, Lynne (1990). *The Great Kapok Tree: A Tale of the Amazon Rainforest*. Orlando, FL: Houghton Mifflin Harcourt. ISBN: 0-15-200520-X

Endangered Animals: Rogers, Sally (1998). *Earthsong*. New York, NY: Penguin Group USA: Dutton Children's Books. ISBN: 0-525-45673-5

Waste Management: Testa, Fulvio (2001). *Too Much Garbage*. New York, NY: North-South Books. ISBN: 0-7358-145-1

Internet Resources for Art Works:

Robert Bateman: www.robertbateman.ca/art/environmental/environmental1.html

Edward Burtynsky: www.edwardburtynsky.com

www.zazzle.com/environmental+issues+posters

Songs:

"Blowin' in the Wind" by Bob Dylan; "Dust in the Wind" by Kansas; "Earth Song" by Michael Jackson; "Big Yellow Taxi" by Joni Mitchell;

"How Fragile We Are" by Sting

Internet sites to explore for further music resources (for teacher reference):

www.grinningplanet.com/6001/environmental-songs.htm

www.planetpatriot.net/enviro_music_links.html

www.musemusic.org



MUSICAL FORMS—EXAMPLES: EXPRESSIVE CONTROLS

Dynamics		
Term	Symbol	Definition
pianissimo	pp	Very softly
piano	p	Softly
mezzo-piano	mp	Medium softly
mezzo-forte	mf	Medium loudly
forte	f	Loudly
fortissimo	ff	Very loudly
crescendo	<	Gradually get louder
decrescendo	>	Gradually get softer

Tempo	
Term	Definition
largo	Very slowly
andante	Walking speed
moderato	Moderately
allegro	Quickly
vivace	Very quickly
accelerando	Gradually get faster
ritardando	Gradually get slower
fermata	Pause or hold this note or rest

Articulation	
Term	Definition
accent	Suddenly loud
slur	Play smoothly, joining your sounds
staccato	Very short and abrupt
legato	Smoothly, but not necessarily joined



CREATIVE PROCESS CHECKLIST

Name: _____



Stage of process	Description	What shows this was done?
Planning	<input type="checkbox"/> Gathers information about the form <input type="checkbox"/> Gathers information about the expressive controls	
Exploring	<input type="checkbox"/> Explores a range of expressive controls <input type="checkbox"/> Explores a variety of ways to demonstrate the form	
Producing	<input type="checkbox"/> Commits to the choices made and works at making them clear for the audience <input type="checkbox"/> Creates a preliminary example of the form	
Revising	<input type="checkbox"/> Shares the work with peers <input type="checkbox"/> Considers peer feedback <input type="checkbox"/> Revises and modifies work based on feedback	

*Adapted from: Ministry of Education (2009). *The Ontario Curriculum, Grades 1–8, The Arts*. (The Creative Process, pp. 19–22)



**ENVIRONMENTAL MUSIC COMPOSITION CREATIVE PROCESS
GROUP RAFT**



Name: _____

Topic: _____ Group Members: _____

1. Review your summary statement for the environmental issue and decide the message or feeling that you want your composition to convey to the listener.
2. Select your choices within Audience and Format, considering the options carefully in terms of group strengths and preferences.
3. Consider your Audience and the feeling or message you intend to convey when you:
 - Select your sound sources (e.g., voice and/or instruments such as brass, woodwind, string or percussion instruments; found sounds)
 - Select a musical form to structure your composition (e.g., binary, ternary, verse/chorus, introduction/coda, rondo, theme/variations)
 - Select expressive controls (i.e., dynamics, tempo, articulation).
4. Limit the length of the music composition to 1 minute or less, or 16 measures.
Ensure that all group members contribute to the development of the composition and that all are involved in its performance.
5. Use the creative process to develop and refine your composition; consult and complete the Environmental Music Composition Creative Process Checklist (Appendix E).

ROLE	AUDIENCE	FORMAT	TOPIC
Famous musician (your choice—historical or present day)	A Grades 1–3 class	Live performance	Climate change
	A representative from the Ministry of the Environment		Deforestation
	Radio audience	Audio recording	Endangered animals
	Eco-savvy peers	Video recording	Water management
	TV audience		Waste management



ENVIRONMENTAL MUSIC COMPOSITION CREATIVE PROCESS CHECKLIST (page 1 of 2)



Name: _____

Group Members: _____

Check (✓) and fill in the blanks as you work through the task. Hand in this tracking sheet after your group presents/performs the composition for the class.

PLANNING with the group

We have:

- Decided on the message or feeling that the composition is to convey; which is _____
- Chosen a musical form to work with; name of form: _____
- Chosen a variety of dynamics for the composition; they are: _____
- Chosen one or more tempos for the composition; it is/they are: _____
- Chosen one or more articulations for the composition; it is/they are: _____
- Confirmed that each of the above four choices help to convey the intended message or feeling.

EXPLORING with the group

We have:

- Tried various styles, sounds, set-ups, word options, etc.
- Finalized choices and filled in the blanks of the Planning section above



ENVIRONMENTAL MUSIC COMPOSITION CREATIVE PROCESS CHECKLIST (page 2 of 2)



Name: _____

PRODUCING with the group

We have:

- Completed a written musical plan to be handed in after performance/presentation, using:
 - Traditional notation (i.e., notes on lines and spaces)
 - Devised notation (i.e., your own way of representing sounds and silence)
 - Combination of traditional and devised notation
- Labelled all expressive controls
- Put the title and composers' names at the top of the page
- Rehearsed the composition until it could be performed as notated

REVISING—performing for another group, receiving feedback, considering feedback, applying if appropriate

We have:

- Checked and/or revised:
 - Form Dynamics Tempo Articulations
- Checked for accurate performance



ENVIRONMENTAL MUSIC COMPOSITION CREATIVE PROCESS RUBRIC

Name: _____

Group Members: _____

Categories/Criteria	Level 1	Level 2	Level 3	Level 4	Peer Feedback	Self-assessment
Thinking	The student:					
Uses the creative process to create a composition based on an environmental theme <input type="checkbox"/> Plans <input type="checkbox"/> Explores <input type="checkbox"/> Produces <input type="checkbox"/> Revises	Demonstrates a limited depth of exploration of each phase of the creative process	Demonstrates some depth of exploration of each phase of the creative process	Demonstrates considerable depth of exploration of each phase of the creative process	Demonstrates a high degree of depth of exploration of each phase of the creative process		
Communication	The student:					
<input type="checkbox"/> Makes creative choices that are appropriate for the selected audience _____ (chosen audience)	Makes choices that are minimally appropriate for the audience	Makes choices that are somewhat appropriate for the audience	Makes choices that are considerably appropriate for the audience	Makes choices that are highly appropriate for the audience		
<input type="checkbox"/> Uses form and expressive controls to evoke an intended response to an environmental issue	Uses form and expressive controls with limited effectiveness	Uses form and expressive controls with some effectiveness	Uses form and expressive controls with considerable effectiveness	Uses form and expressive controls with a high degree of effectiveness		
Application	The student:					
Performs based on notated plan <input type="checkbox"/> Dynamics <input type="checkbox"/> Tempo <input type="checkbox"/> Articulations <input type="checkbox"/> Form	Performs with limited accuracy	Performs with some accuracy	Performs with considerable accuracy	Performs with a high degree of accuracy		
<input type="checkbox"/> Creates the composition based on a selected form: _____	Creates a composition that has limited clarity of structure	Creates a composition that has some clarity of structure	Creates a composition that has considerable clarity of structure	Creates a composition that has a high degree of clarity of structure		

A rubric is an assessment tool used in assessment **for** and **of** learning. Before beginning to work on a task, students should be engaged in co-constructing the criteria to ensure that they know what success “looks like.” The rubric can be used to guide assessment **for** learning throughout the process. When the purpose is assessment **of** learning (evaluation), the rubric provides the basis for decision making about the student’s level of achievement using the agreed-upon criteria.

