5-25-1996

Analysis of Pilot-Testing of a Unit of Curriculum

Katherine Hargis
Skidmore College

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ANALYSIS OF PILOT-TESTING OF A UNIT OF CURRICULUM

A Writing Assignment

in

Education

by

Katherine Hargis

Submitted in Partial Fulfillment
of the Requirements
for the Course

A Final Project: The Unit of Curriculum
Adirondack Passages: Changing Times

Dr. Susan Lehr
January, 1996
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INTRODUCTION

The Adirondack Park is a unique and extraordinary region of New York State that offers its citizens a chance to be part of a naturally diverse, though historically difficult, ecological phenomena (i.e. man and nature living together). There are twelve counties and 45 school districts within the Adirondack Park “Blue Line” boundary. This is less than 7% of the total amount of school districts in the state of New York. School districts within the Park range from as few students as 12 in Raquette Lake K-6 Elementary School to as many as 3,000 in Queensbury School District located on the peripheral of the Park. Diversity, the rural nature of the Park, and the need to provide opportunities to keep current with today's fast-changing world offer unique challenges to Adirondack Park educators.

UNIT OF CURRICULUM

ADIRONDACK PASSAGES: Changing Times is a celebration of Adirondack people and places: of times past, present and what may be possible for the future. This Unit of Curriculum is four inquiries or sections with a different theme for each section but connected to each of the other sections by the central idea of changes and "Changing Times". The sections may be used separately or as a continuous mode of study. The music is a key component to this curriculum. It leads the way and provides the "seed theme" for each section. It is the thread that ties all of the sections together.

Each of the four sections of the Curriculum begins with a song and uses the following design:

Name of Section
Name of Song
Seed Theme
Outcome Objectives
Rationale
Musical Ideas
Lead Sheet
Activity Web
1. Numbered Books and Resources
2. List of Activities and Choices
Additional Teacher Notes
TEST PILOT SCHOOLS

In 1994 a survey was developed to provide a research tool to better understand if and what information about the Adirondack Park is currently being taught to children in the Third, Fourth and Fifth grades of Adirondack Park elementary schools. A total of 192 surveys were disseminated to 65 different schools in 45 different school districts of the Park. 119 survey responses were returned. This survey was a preliminary step for developing a new Unit of Study.

In August of 1995, ADIRONDACK PASSAGES: Changing Times Unit of Curriculum was sent to six different elementary schools within the Adirondack park for test-piloting. Teachers used sections of the Unit and returned a Critique Survey by December, 1995, elaborating on their results. The following is a list of the test-sites and the grade levels in which the Unit was used.

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TEST-SITE POPULATION DESCRIPTIONS

JOHNSBURG: The municipality of Johnsburg has a population of approximately 250 and is located about 20 miles northwest of Warrensburg. Johnsburg Central School has 419 students with 18 students in the 6th grade.

LAKE PLACID: Lake Placid has a population of 2,500 and is located in the north central part of the Adirondack Park approximately 35 miles west of Interstate 87. It is also considered one of the most popular and, along with Saranac Lake, one of the most populated areas of the Park.
Lake Placid Elementary School has a student population of 450 with 75 students in the 4th Grade.

MINERVA: The municipality of Minerva has a population of 650. Olmstedville, where the school is located, is significantly less populated. They are both located northwest of Warrensburg and west of Schroon Lake. Minerva Elementary School has a student population of 85 with 19 students in 4th grade.

PORT LEYDEN: The municipality of Port Leyden contains 740 people and is located on the southwest peripheral of the Adirondack Park in Lewis County. South Lewis Central School District/Port Leyden Elementary School has a student population of approximately 250-300 students and there are 20 students in the 4th Grade.

RAQUETTE LAKE: The village of Raquette Lake has a population of 197 residents and is located in the central portion of the Adirondack Park. Raquette Lake Elementary School contains 12 students, with 9 students K-3, and 3 students 4-6th Grade.

TUPPER LAKE: The municipality of Tupper Lake has a population of 4,087 and is located 20 miles southwest of Saranac Lake. Tupper Lake CS/L.P.Quinn Elementary School has a student population of 645 with 90 students in the 4th Grade.

CRITIQUE SURVEY RESULTS

DISCUSSION

The Critique Sheet Survey was sent out together with the original Unit of Curriculum as a research tool to obtain information about what in the Unit worked for teachers and what needs to be improved. There were 14 questions (two sub-questions) on the survey: Four questions on usage (#1A, 2A, 3, 6); four questions on incorporation of themes and content areas used (#1B, 2B, 12, 13); three questions on resource activity and design adequacy (#4, 7, 9); three questions on suggestions for improvement (#5, 8, 10); and two questions on integration (#11, 14).
All six test-sites returned the Critique Sheet Survey or a facsimile of it. A copy of the Survey is included in the appendix of this report. The results of the questions will be explored in the next section of this analysis.

Five of the test-sites reported very positive results and their enthusiasm was conveyed in their surveys. They also provided very constructive ideas for improvements. Tupper Lake, however, experienced a different perspective. In reading over their survey, they consistently suggested including anticipatory sets, lesson plans, more background and a different format. Although this information is valuable, it appears that they were looking for a teacher-manual style of curriculum. That is not the intention of the Adirondack Passages Unit. This author has felt strongly that the need for a thorough resource list with suggestions for the integration of content areas through activities, themes and ideas is a flexible and creative way to present a new unit while fostering reflective inquiry and alternative collaborative styles of teaching. Therefore, only the responses of the other five test-sites will be recorded and analyzed in the next section.

SURVEY QUESTIONS

QUESTION #1A: List what music and sections of Adirondack Passages you used in your classroom.

RESPONSES: All 5 test-sites used the song "Here's To You" from Web #1 (Faces & Places).
Lake Placid and Johnsburg used only Web #1 sections.
Raquette Lake (4th-6th) used Web #1 (Faces & Places) and Web #3 (Communities: Changing Times).
Port Leyden and Minerva used three of the four Webs and songs. Web #4 (Give A Hoot/Air Mail Pollution) was not used.
Raquette Lake (K-3) used all four songs and seemed to concentrate on Web #1, 2, and 3.
QUESTION #1B: How did you incorporate them into your classroom?

RESPONSES:

JOHNSBURG: Used in 6th Grade Language Arts Class.
Teacher provided books, maps, and questions.
Students did research.
Students did Hall of Fame activity with people they felt impacted and influenced Johnsburg area.
Students did "Forever Wild" research on state constitution. They had heard of terminology but had little information about what it meant.
Students enjoyed looking up state law and realizing they could understand what it meant.
Music teacher worked with song "Here's To you".
Art teacher had students do sketches of someone doing an activity that exemplified the Adirondacks. These sketches were scanned onto computer and framed.

LAKE PLACID: Students memorized verses of "Here's To you", discussed each verse in terms of what they already knew about their own history.
Students made bulletin boards with "Adirondack Faces and Places": The bulletin boards contained pictures of people and places with captions.
4th Grade had an ADIRONDACK DAY in which students and staff dressed up as trapper, explorers, guides, miners, etc. They sang the song for the whole school. They invited parents and newspapers to attend. (see Lake Placid news article.)

MINERVA: Students learned song "Here's To you". This song was used as an introduction to a study of the Iroquois.
Students interviewed senior citizens and learned information about life in the late 1800's and early 1900's.

PORT LEYDEN: Students studied/researched "building a model of a town" (Lyons Falls) They used "Here's To you" to show general time line of development in the area. Students brainstormed all the general topics they would need to research.

RAQUETTE LAKE: (K-3) Music (all four songs) was used as impetus for various projects on local history.
Each song used related to a specific project:
"Here's To you" was the kick off for ADIRONDACK FACES AND PLACES.

"Lumberman's Alphabet" introduced the Lumbering industry in which students rewrote the song incorporating modern lumber industry terminology with a discussion of changing times.

(4th-6th) Students did Native American activities from Web #1, p.5 (good activities), and Web #3, p.22.

QUESTION #2A: Please list what subthemes in these sections that you used.

RESPONSES:

JOHNSBURG: "Hall of Fame" Activity
"Forever Wild" web

LAKE PLACID: No additional information

MINERVA: Additional information in #11

PART LEYDEN: Using subthemes from "Works For Me" to discuss businesses/occupations of Lyons Falls people.

RAQUETTE LAKE: Concentration on local history in terms of 'Our Town'. The song "Alice" was used to talk about specific people who influenced the community. A spin off was what the town was like in the past. A project was the archeological hunt for BONES OF THE PAST (buildings, foundations, etc.)

Questions used were: What was there years ago? and What was the foundation for? Younger students were asked to find out information about the current structures or foundations through talking to their parents or interviewing other people. Older students were to find out about what used to be in the Raquette Lake area that there is no current trace of. This led to investigative research for both groups of students.

A videotape was developed. This was done in news report style with students paired in investigative teams. One younger student, one older student. Students went to each of the sites and reported their information "live" and "on-site"

The song "Air-Mail Pollution" will be used later with science.
QUESTION #2B: How did you incorporate these subthemes into your classroom?

RESPONSES:

JOHNSBURG: cont' from Question #1: Students built Forts and read contour maps.

LAKE PLACID: No additional information.

MINERVA: Farming: Students visited an 1812 Homestead in Willsboro.  
Mountain People: Students interviewed parents, grandparents, and senior citizens.

PORT LEYDEN: “Here’s To You” was the launching point for brainstorming.  
Also doing time-lines of the community.

RAQUETTE LAKE:  
(K-3) No additional information

(4th-6th) The webs help to indicate many different times through the year that these activities could touch the curriculum. In the Spring, 4th-6th will be using their Adirondack Unit and will include many of the ideas from the Web at that time. For example: Web #2 “Lumberman’s Alphabet”. “Air Mail Pollution” from Web #4 will be used in the 4th-6th solar unit.

QUESTION #3: What resources listed did you use?

RESPONSES:

JOHNSBURG: No additional information.

LAKE PLACID: “Adirondack Reader” used as a regular resource already.

MINERVA: “The Iroquois”  
“Indians of the Northeast”  
“Adirondack Tales”  
“North American Indian”  
“Cold River”
PORT LEYDEN: "Keepers of the Earth" "The Lorax" "The Giving Tree"
RAQUETTE LAKE: No additional information.

QUESTION #4: Were the resources that you used adequate for your needs?
RESPONSES:
JOHNSBURG: No additional information.
LAKE PLACID: Yes.
MINERVA: No- also used others not listed.
PORT LEYDEN: Yes. Many resources used were more appropriate for the Tug Hill-Black River area.
RAQUETTE LAKE: No additional information.

QUESTION #5: Suggestions for improvement of resources?
RESPONSES:
JOHNSBURG: No additional information.
LAKE PLACID: "Stories Told Around the Campfire" by VanHoevenburg.
MINERVA: "Compendium" Make sure resources are listed under proper heading. See #10.
PORT LEYDEN: No additional information.
RAQUETTE LAKE: No additional information.
QUESTION # 6: What activities did you use?

RESPONSES:

JOHNSBURG: See Questions #1-2.

LAKE PLACID: Activities listed are great. 4th Grade did a take off on "Hall of Fame" idea and are also going to use the "Iroquois Council Meeting" idea.

MINERVA: Oral histories were used which included interviewing senior members of the community.
A time line of local occurrences in which they co-ordinated local events with U.S. and World events.
Research done on Iroquois life.

PORT LEYDEN: Time-lines.
Visiting town.
Local historians.

RAQUETTE LAKE: No additional information.

QUESTION # 7: Were the activities listed adequate for your needs?

RESPONSES:

JOHNSBURG: No additional information.

LAKE PLACID: Yes—they were wonderful idea generators. This will take the whole year to get through. Plans are to also use the rest of the songs.

MINERVA: We added other ideas.

PORT LEYDEN: More than enough!

RAQUETTE LAKE: No additional information.
QUESTION #8: Suggestions for improvement of activities?
RESPONSES:

JOHNSBURG: No additional information.

LAKE PLACID: No additional information.

MINERVA: List field trip possibilities.

PORT LEYDEN: No additional information.

RAQUETTE LAKE: No additional information.

QUESTION #9: Is the Design of the Curriculum understandable and usable?
RESPONSES:

JOHNSBURG: No additional information.

LAKE PLACID: Yes—great.

MINERVA: Suggestions: Make the Webs easier by putting one section per page and one item per line. Identify and separate fiction and non-fiction resources.

PORT LEYDEN: Yes.

RAQUETTE LAKE: (K-3) Yes.
(4th-6th) Yes. Well-organized with lots of specific ideas, objectives, and resources.
QUESTION #10: What suggestions would you make for improvement?

RESPONSES:

JOHNSBURG: No additional information.

LAKE PLACID: More background on the text, so that teachers don’t have to do as much research. Too time consuming if you don’t already know the material.

MINERVA: One section of Web per page. Each item on a separate line. Bibliography separated according to fiction and non-fiction. Some items in children’s resources that belong in teacher’s resources. Include written music in same key as tape.

PORT LEYDEN: No additional information.

RAQUETTE LAKE: No additional information.

(K-3) None, this is excellent! Very exciting to see an Adirondack Curriculum being developed.

(4th-6th) None, this is excellent! Very exciting to see an Adirondack Curriculum being developed.

QUESTION #11: This is an integrated Curriculum. Specifically, what themes form the Curriculum did you use?

JOHNSBURG: "Faces and Places" Hall of Fame/Maps/Forts Art and Music

LAKE PLACID: We have used or are using or will be using all themes in Web #1.

MINERVA: Mountain People Native American Faces Farming Communities Past
PORT LEYDEN: No additional information.

RAQUETTE LAKE: (K-3) see Questions #1-2.
(4th-6th) No additional information.

QUESTION #12: What content areas (Social Studies, Reading, Science, Math, Music, Art, Drama, etc.) did you use?

JOHNSBURG: Art/Music/Social Studies/Mapping/Reading.

LAKE PLACID: Social Studies/Reading/Science/Music/Art/Drama.

MINERVA: Social studies/Writing/Music.

PORT LEYDEN: Social Studies/Reading/Art/Language.

RAQUETTE LAKE: (K-3) Social Studies/Music/Drama/Reading/Writing.
(4th-6th) Social Studies/Science/Reading/Art.

QUESTION #13: Give some examples of how you incorporated these content areas into the curriculum.

JOHNSBURG: See Question #1-2.

LAKE PLACID: Problem solving personal problems with several students not getting along in class by using "League of Nations" council meeting idea. Adirondack Day already described in Question #1B.

MINERVA: No additional information.
PORT LEYDEN: Art: Building town.
Social studies/Reading: Using research skills.
Language: Booklet produced.

RAQUETTE LAKE:
(K-3) See Questions #1-2.
(4th-6th) See Questions #1-2.

QUESTION #14: Does the curriculum have enough integration of content areas?

JOHNSBURG: No additional information.

LAKE PLACID: Yes.

MINERVA: No additional information.

PORT LEYDEN: Yes.

RAQUETTE LAKE:
(K-3) Seems to have unlimited possibilities.
(4th-6th) Yes—definitely.

ADDITIONAL COMMENTS:

JOHNSBURG: "An activity that seemed especially interesting to many students was the 'Forever Wild' research. This is a term they have heard but had very little information about what it actually meant. They also seemed to enjoy looking up state law and realizing that they could understand what it means!

When we began this activity the students were not excited ('We live here, why do we have to know about it?') As they did research, built forts, learned to read contour maps, and spent time in Art and Music working on this activity, their attitudes began to change. Most even agreed that they were looking forward to doing more of these activities. Good luck with the final phase of this project. Thank you for letting me be involved with it!"
LAKE PLACID: Thanks so much for sharing this. It's been really fun!

MINERVA: Curriculum includes good material and especially liked the suggested questions and "things to do". Will return to this Curriculum later in the year. Make the Webs easier by:
- one section per page/one item per line.
- identify and separate resources into fiction and non-fiction.
Excellent teacher resource left out is:
- "A Compendium of Local History: Being a Guide For the Educator and the Scholar to the History of Essex County".
- "The Hudson" by Peter Lorrie.
List of Resources is quite thorough in this Unit of Curriculum.

PORT LEYDEN: Thank you!

RAQUETTE LAKE: (K-3) No additional information.

(4th-6th) One change: Wording in rationale #2— if curriculum is to be used throughout the state— change ... 'for children who live and go to school in the Adirondacks' Again, it's wonderful. Will send thoughts on biodiversity.
CONCLUSIONS

One of the most important aspects in developing a new unit of curriculum is having the chance to test-pilot the unit. The initial survey sent out in 1994 provided information about who might be interested in being a test-site. The response and willingness of over 30 schools, plus the cost of producing the unit, have made it necessary to narrow the amount of test-pilot schools to six.

The following are conclusions drawn from the information included in the Critique Sheet Survey which was completed after using ADIRONDACK PASSAGES: Changing Times:

1.) Adirondack public school students ARE being given the opportunity to learn about the Adirondack Park as a region and as their home.

2.) There is a definite need for resources and activities to be provided for teachers who are trying to teach information about the Adirondacks to their students.

3.) There was a definite interest and willingness by five of the six test-site schools to try a curriculum that provided ideas and activities and used music as the thread that connected those ideas and activities.

4.) ADIRONDACK PASSAGES: Changing Times is meant to be an integrated, flexible curriculum that serves as an idea generator. To use such a curriculum seemed to appeal to five of the six test-pilot schools. As stated previously, the sixth school seemed to want a teacher-manual style of curriculum.
5.) Several possible changes to improve the curriculum are as follows:

- Provide a background tape that is in the same key as the lead sheet.
- Provide more background information about how the music can be used in conjunction with the section studies.
- Give examples of what some of the pilot schools did with some of the Unit themes and subthemes.
- Make sure each Web is only one item per line or that the Webs are clear enough.
- Identify fiction vs non-fiction resources and make sure that all children's resources are identified properly.
- Provide information about where the resources can be obtained (libraries, Adirondack Museum, etc.). Although it was assumed that this was common knowledge, this information would be valuable for teachers outside of the Adirondack Park.
- Provide an extension resource list (i.e. BOCES, Adirondack Museum, VIC centers, etc.)

6.) Overall, the test-sites felt very positive about having a curriculum of this nature, that it was worth using, and they seemed glad to have the opportunity to be part of this project.

As a Final Project, the idea of doing a needs assessment with the initial survey (1994), developing a new Unit of Curriculum, disseminating this unit, test-piloting it, and receiving feedback has taken a year and four months. It has been a tremendous learning experience and the best reward has been to know that this is a creative project that may continue to be useful to teachers.
ADIRONDACK PASSAGES: CHANGING TIMES
CRITIQUE SHEET SURVEY
K. Hargis
Skidmore College—Master of Arts in Liberal Studies

TEACHER’S NAME ____________________________________________________________
SCHOOL ________________________________ GRADE ___________________________
DISTRICT ________________________________ COUNTY _______________________

(Please return this survey by NOVEMBER 27, 1995)

ADIRONDACK PASSAGES: CHANGING TIMES is an attempt to provide a Unit of
Curriculum about the Adirondacks that is both fun and functional. The objective of this Critique
Sheet is to learn from you, the teacher, what has worked and what needs to be improved. Your
opinions and ideas will be very helpful. Please take time to answer the questions as thoroughly
as possible and to express any other ideas that you might have about the curriculum. Once
again, thank you for your time and thoughtful consideration.

1. Please list what music and sections of Adirondack Passages you
used in your classroom.

How did you incorporate them into your classroom? (Please be specific)

2. Please list what subthemes in these sections that you used.

How did you incorporate these subthemes into your classroom?
(Please be specific)
Please be as specific as possible in answering the following questions:

3. What resources listed did you use?

4. Were the resources that you used adequate for your needs?

5. Suggestions for improvement of resources?

6. What activities listed did you use?

7. Were the activities listed adequate for your needs?

8. Suggestions for improvement of activities?
DESIGN OF CURRICULUM: ADIRONDACK PASSAGES: CHANGING TIMES is designed to be fun, functional, easily accessible, with lots of resources and useable ideas. Please answer the following questions about the design of the curriculum as specifically as possible.

9. Is the Design of the Curriculum understandable and useable?

10. What suggestions would you make for improvement?

11. This is an integrated curriculum. Specifically, what themes from the curriculum did you use?

12. What content areas (social studies, reading, science, math, music, art, drama, etc.) did you use?

13. Please give some examples of how you incorporated these content areas into the curriculum.

14. Does the curriculum have enough integration of content areas?

Thank you for your time and participation. Please return this survey to:
Ms. Katherine Hargis
RR. #2, 5 Lake Rd.
Stillwater, NY 12170
ADIRONDACK PASSAGES:
CHANGING TIMES

Music by Dan Berggren    Text by Katherine Hargis

Graphic Design by Kyle Songer    Draft Version © 1995 K. Hargis
AUTHOR'S NOTES

ADIRONDACK PASSAGES: CHANGING TIMES is a Unit of Curriculum in a draft version. As such, there are two clarifications that we would like to make that may help you to better utilize the resources available in the Unit.

1) In the Composition Outline Charts: the column marked "Elapsed Time" refers to the counter time. These numbers have been co-ordinated through a tape recorder counter and not by actual seconds or minutes.

2) The musical Lead Sheet for each song has been written in a key different then the tape version. This was done to create a version that is more suitable for younger voices.

We hope that this information helps to clarify any confusion that might have been created. As with all of the ideas in the Unit, please let us know how well they work for you.

Kathy Hargis and Dan Berggren
September, 1995
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<td>Seed Theme, Outcome Objectives, Rationale</td>
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<td>Musical Ideas</td>
<td>17</td>
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<td>Composition Outline Chart</td>
<td>18</td>
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<td>&quot;Alice&quot;</td>
<td>19-20</td>
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<td>24</td>
</tr>
<tr>
<td>Seed Theme, Outcome Objectives, Rationale</td>
<td>24</td>
</tr>
<tr>
<td>Musical Ideas</td>
<td>25</td>
</tr>
<tr>
<td>Composition Outline Chart</td>
<td>26</td>
</tr>
<tr>
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<td>27</td>
</tr>
<tr>
<td>Web IV</td>
<td>28-29</td>
</tr>
<tr>
<td>Teacher Notes</td>
<td>30</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>31</td>
</tr>
</tbody>
</table>
INTRODUCTION

This is a Celebration. A Celebration of Adirondack people and places; of times past, present, and what may be possible for the future.

We are launching an Inquiry. In actuality, four inquiries, each with a different "seed theme", but each connected to the others by the central idea of changes and "Changing Times".

We encourage you as a teacher to use a collaborative style of teaching, to provide the initial direction, choices and to include as many content areas in your study as possible. We are providing musical ideas, content area suggestions, webs of activities, and a resource list of reading for yourself and for your students. Each section will begin with a song that provides the seed theme. A tape and lead sheet are included. Your inquiry may take you in many directions. We encourage you in your development of ideas to explore what is relevant for you and your students.

Finally, in providing this unit our goals are:

- to provide your children with novel and interesting problems;
- to increase your children's information about the Adirondacks;
- to increase your children's understanding and wisdom about the Adirondacks;
- to increase your children's ability to ask questions and solve problems;
- to increase your children's connection with the past.

"Risk-taking is inherent in the process of learning and learning is always the result of 'the having of wonderful ideas' to try out with an activity or project." (Pappas, p.33.)

Dan Berggren and Kathy Hargis
TO THE TEACHER:  ADIRONDACK PASSAGES: CHANGING TIMES is especially designed for you to use all four sections in sequence or as individual lesson ideas. We have made many suggestions but we encourage you to use the themes to explore and create your own adventure. It is important to realize that you and your students are unique and what you choose to emphasize should adapt itself to what is relevant for you and your class.

THE MUSIC: Getting to know the music is a key component to this curriculum. Hearing the music, listening to the tape, singing along, as well as viewing the lead sheets are all possible ways to get inside the musical themes. One lead sheet has been provided and can be copied for the students in your class. Oftentimes, the music specialist would be a good resource person and we encourage you to include them in your planning. In this curriculum, the music leads the way and provides within it the "seed theme" for the section.

CURRICULUM DESIGN: There are four sections to the unit. Each section begins with a song and will use the following design:

- Name of Section
- Name of Song
- Seed Theme
- Outcome Objectives
- Rationale
- Musical Ideas
- Lead Sheet
- Activity Web
  1. Numbered Books and Resources
  2. List of Activities and Choices
- Additional Teacher Notes
1. **FACES & PLACES**

"HERE'S TO YOU" (WORDS & MUSIC © BERGGREN MUSIC(BMI))

**SEED THEME:** REGIONAL ROOTS

**OUTCOME OBJECTIVES:** To increase the students' sense of History, Time, People and Places.

- Specifically, to increase your students' understanding and knowledge about the settlement of the Adirondack region. This includes a look at Native American contributions and the first European settlement of the Adirondacks.

**RATIONALE:**

1. The Adirondack Park is a unique and extraordinary region and offers its citizens a chance to be part of a naturally diverse, though historically difficult, ecological phenomena (i.e. man and nature living together).

2. It is important for children who live and go to school in the Adirondacks to have the opportunity to develop an awareness of their local region through activities as well as through reading and study that increases their knowledge about their home.

3. Recognizing contributions that are made by diverse cultural groups, exploring personal and family connections to the local area, and investigating changes in the Adirondack region are all ways to help students understand regional roots and changing times.
**MUSICAL IDEAS:** In this curriculum, the music leads the way and provides within its context the "seed theme". In this first section, Dan introduces the settlement of the Adirondack region through the song "HERE'S TO YOU". The song is a celebration of the many and diverse peoples who have migrated to and established communities in the Adirondack region, and who have brought their unique heritage with them.

The song itself is in four verses with the chorus after each verse. We encourage you and your students to get to know this song through listening and singing along. A composition outline chart is shown on the next page to help you and your students identify the musical themes and features that are occurring in the music. The tape and lead sheet are provided to aid in your investigation. The lead sheet may be copied.

**Here's To You** is a song that was written to celebrate the Centennial of the Adirondack Park. "Since the Park represents land (both public and private) and living things (both people and wildlife), I felt the song should be a compressed history of the region but with a nod to those who consider it their home. Although the song is chronological, the last verse expresses the idea that we humans are 'transitory' and that the mountains were here before us and will outlast us. This concept flows with the idea expressed by Chief Seattle that the earth does not belong to us, we belong to the earth, and thus the beginning words of the song: 'The Algonquin and the Iroquois...understood the balance between Nature and Man.'" (Berggren, p.1)
**"HERE'S TO YOU"**

**COMPOSITION OUTLINE CHART**

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Intro</td>
<td>(00.00)</td>
<td>Accompaniment pattern only</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guitar solo.</td>
</tr>
<tr>
<td>2</td>
<td>(00.08)</td>
<td>1st Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar, with low strings (cello) using chords.</td>
</tr>
<tr>
<td>3</td>
<td>(00.16)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar and low strings.</td>
</tr>
<tr>
<td>4</td>
<td>(00.24)</td>
<td>2nd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar with flute playing obligato.</td>
</tr>
<tr>
<td>5</td>
<td>(00.32)</td>
<td>Chorus repeated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice and guitar.</td>
</tr>
<tr>
<td>6</td>
<td>(00.39)</td>
<td>3rd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar and low strings chording.</td>
</tr>
<tr>
<td>7</td>
<td>(00.46)</td>
<td>Chorus repeated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar and violin obligato.</td>
</tr>
<tr>
<td>8</td>
<td>(00.53)</td>
<td>4th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice, guitar with Flute and low strings.</td>
</tr>
<tr>
<td>9</td>
<td>(00.60)</td>
<td>Chorus repeated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>All</td>
</tr>
<tr>
<td>10</td>
<td>(01.06)</td>
<td>Ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>All</td>
</tr>
</tbody>
</table>
Here's To You

with relaxed rhythm, and easy singin'

Words & Music by Dan Berggren

The Al-gon-quins and the Ir-o-quois, natives of the land, Un-der-
stood the balance between nature and man. Then the trappers and ex-plor-ers, long
since laid to rest, left us a path to fol-low in the north-ern wild-en-ness. Here's to you,____

all the moun-tain peo-ple Here's to you, each wo-man, man and child. Here's to
you,____ who call the Ad-ir-on-dacks your home, for-ev-er wild.

2. Communities grew up around the military forts. With water travel more secure, some settled lakeside ports. Pioneers from New England, across the lake they came And settled down to farm the western shore of Lake Champlain. Chorus

3. Quebecois and Irish immigrants came here to cut the pines. Others worked the forge and furnace, dug iron ore in the mines. The mining and the lumber brought new roads to carry goods, The railroads and the steamers brought more people to the woods. Chorus

4. The ups and downs throughout the years are seen in every face. You feel the seasons come and go, and live a natural pace. That's life in these mountains, just look at history. They were here long before us, and they'll outlast you and me. Chorus

©1992 BerggrenMusic (BMI)
Engraving by Rachel Curtin
What does the term "mountain" person mean? *Additional Bibliography available*

What qualities do you think a mountain person has?

How does a mountain person differ from a city person?

Are you a mountain person?

How do you think mountain culture changed since the 1800's?

Write a story about an Adirondack Explorer or Settler as if it was from their own journal.

Make a "HALL OF FAME - ADIRONDACK FACES" - Include people who have changed the Adirondacks for the better. Develop criteria for admission. Submit candidates and debate merits for inclusion.

FORTS & FARMS/ADIRONDACK PLACES

1. THE ADIRONDACK READER (TR) 2. BRAVE BOYS AT OLD FT. TICONDEROGA 3. GUNS ON THE HEIGHT 4. JUST ABOUT EVERYTHING IN THE ADIRONDACKS (TR) 5. MASTER ENTRICK. 1754-56, AN ADVENTURE 6. NEW YORK YESTERDAY & TODAY (TR) 7. OUR WILDERNESS 8. WILDERNESS AND THE AMERICAN MIND (TR)

Research the Irish immigrants who settled in the Adirondacks. Where and what did they farm? Were they successful?

Farming in the Adirondacks. Find a contour map of the Adirondacks. Compare where the "best" farming might be. Measure the distance of that part of the Park area. Measure the entire Park area and compare.

Make a mural of famous and familiar Adirondack places.

Forts were built in particular places in the Adirondacks. Research where and when they were established and by whom. Why were they placed in these areas? Explore what role the Forts played in the early settlement of the Adirondacks. Build a replica of Ft. Ticonderoga and its unusual shape. What was the advantage of this shape? What are these forts like today and for what are they used? What would it have been like to live in a Fort as children? Write a newspaper column and "interview" other students about their opinions. What would family life be like?

(For actual text, please refer to the original document as the script will not transcribe accurately.)
**FACES TO SEE-PLACES TO BE**
1. ADVENTURES IN THE WILDERNESS
2. FOREVER WILD (TR)
3. THE GREEN BOOK
4. HUGH GLASS, MOUNTAIN MAN

**Take A Trip-- Join the Journey**
Be a time traveler in the Adirondacks.
Create a Travel log by choosing a time period of the following: Pre-1600, 1609, 1770's, 1830's, 1860's, early 1900's.
Answer the following four questions: where would you go? Who might you meet? How would you travel? What would you bring?
**Draw a Time Line all around the room and place note-worthy events on it.**

**Do a Comparison Chart of positive & negative effects of European settlers on newly discovered New York Adirondacks.**

**Using topographical maps, pick a place to go and a place to start.**
Plot the distance, mileage, & travel time.
Make a comparison with the entire Adirondack Park.

**You are a merchant. Your customers live in a foreign land.**
Create a Hand Bill (advertisement) that announces your new merchandise - Beaver Fur items. Include specific information about the items, yourself, and a "blurb" about the trappers that trade with you.

---

**TALL TALES, MUSICAL FACES & STORY PLACES**
1. ADIRONDACK PORTRAITS: A PIECE OF TIME
2. ADIRONDACK VOICES: WOODSMEN AND WOODS LORE
3. HOOPSNAKES, HIDE BEHINDS AND SIDE-HILL WINDERS
4. MISS RUMPHIUS
5. MOUNTAIN MEMORIES: FOLK TALES OF THE ADIRONDACKS
6. NATIVE AMERICAN MYTHS AND LEGENDS
7. NEAR THE MOUNTAINS
8. THE NORTH COUNTRY
9. NORTHERN ALPINES: AN ANTHOLOGY OF CONTEMPORARY WRITING FROM THE ADIRONDACKS AND UPPER HUDSON VALLEY
10. TALES FROM THE ADIRONDACK FOOTHILLS
11. THINGS THAT GO BUMP IN THE NIGHT

**Native American music.** What instruments did they use? Why?

*Additional Bibliography available*
Collect sounds of the Adirondacks by tape recording natural sounds around you. Create a story about how the Adirondacks were settled and use these sounds as background.

**Learn a "traveling" song.** A "work" song.

What created music & drama for the Indians, the trappers, the loggers, the miners? Where were their musical instruments used? What were they? Were there instruments common to all these groups?

**Adirondack music today.** How is it expressed and by whom?

**Read several "tall tales."** What makes them "tall"? Create your own tale about someone or something you know.

**What does "oral tradition" mean?** Is oral tradition used today? How? Turn an Adirondack story into a poem or dance.

**HERE'S TO YOU** is a celebration song of the Adirondacks & Adirondack people. Make a Graffiti Wall using people that Dan mentions as a start. Have students place on the wall pictures or names of what they celebrate about the Adirondacks.

---

**"FOREVER WILD"**
1. ADIRONDACK ALPHABET
2. ADIRONDACK WILDERNESS (TR)
3. THE ADIRONDACK FOREST PRESERVE
4. A CHRONOLOGY (TR)
5. FOREVER WILD (TR)
6. "FOREVER WILD" VIDEO
7. OUR WILDERNESS

**How does a place becomes a national or state park?**

**What does "Forever Wild" mean?**

How is the term used in the New York State Constitution?

Why was "Forever Wild" included in Article XIV of the state constitution in 1894?

What has it provided for the citizens of New York since 1894?

Set up a class debate as to whether or not we should keep "Forever Wild" in the NY State Constitution.

Divide the class into two teams, with a time keeper.

Have the remainder of the class vote based on arguments presented.
## Teacher Notes

### "Changing Times"

<table>
<thead>
<tr>
<th>What Do I Want To Assess?</th>
<th>How Am I Going To Assess?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal, ongoing</td>
<td>More formal</td>
</tr>
<tr>
<td>Assessment</td>
<td>Assessment</td>
</tr>
</tbody>
</table>

7
Works for Me, A-Z
"Lumberman's Alphabet" (Words & Music © Berggren Music [BMI])

Seed Theme: Logging and Other Occupations

Outcome Objectives: To increase the students' awareness of work occupations and to encourage their own resourcefulness.

- Specifically, to explore Adirondack occupations, their history and their relevance. This includes taking a look at past and present occupations in order to increase the students' knowledge and understanding about their own region, the cause and effects of these occupations and the potential for the future.

Rationale:

1. Economics and economic conditions play a vital role in a community and a region.

2. The survival of a culture or society is often dependent upon the local and regional economy.

3. Understanding the historical nature of the local and regional economy can provide ways to help students understand their own changing times.
MUSICAL IDEAS: "LUMBERMAN'S ALPHABET" is a traditional song that has many versions. As one of the surviving logging songs it most likely originated between 1830 and 1890. Lumberwools songs are part of the Northeast region long famous throughout the world for both its merchant shipping and its logging operations. "Just as traditional cowboy songs express the spirit of the Western range, or as Negro and mountain ballads illuminate the regional life of the South, even so the folk songs most intimately associated with the Northeast and its adventurous yesterdays are those of the sailor and woodsman, the shantyman and shantyboy" (SONGS OF THE SAILOR AND LUMBERMAN, Doerflinger, p.vii).

By the very nature of their life, the shantysmen were "rovers all, hard workers and reckless spenders,(as) they knew they were set apart from their stay-at-home neighbors... they knew their jobs and took as a matter of course the hardships and dangers that went with them... The same thing could be said of their songs. To last, both men and songs had to have vigor and the spirit of courage. A sense of humor was hardly less important (SONGS OF THE SAILOR AND LUMBERMAN, Doerflinger, p.xiii).

No less spirited is this version of "Lumberman's Alphabet" with the opportunity to learn alot about the loggers life from A - Z. Your music specialist may want to give suggestions about further shantyboy songs.

MUSICAL SUGGESTIONS TO HAVE FUN WITH:
1. This song is in 6/8 time. Explore what this means. What does this time signature do for the "spirit" of the song?
2. What is the mood of the song? Why?
3. What information about the shantyboys' life do you hear about in this song? About what parts of his life doesn't the song tell you information?
4. As your class learns more and more about lumbering they may want to substitute words or create their own version of this song.
LUMBERMAN'S ALPHABET has six verses with a chorus after each verse. It is very straightforward, with voice and guitar only and the same melody used for verses as well as the same chorus used after each verse. This is a reminder of the simplicity with which these songs were originally rendered. The words are the focus and in combination with the 6/8 time, the song should be a lot of fun for the class to learn - especially to see who can remember the most.
"LUMBEAMAN'S ALPHABET"

COMPOSITION OUTLINE CHART

<table>
<thead>
<tr>
<th>SECTION</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
<th>MUSICAL FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Intro</td>
<td>(00.00)</td>
<td>1st Verse</td>
<td>No Introduction</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6/8 Time Begins</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A-B-C-D</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Voice and Guitar</td>
</tr>
<tr>
<td>2</td>
<td>(00.04)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>3</td>
<td>(00.08)</td>
<td>2nd Verse</td>
<td>E-F-G-H</td>
</tr>
<tr>
<td>4</td>
<td>(00.12)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>5</td>
<td>(00.16)</td>
<td>3rd Verse</td>
<td>I-J-K-L</td>
</tr>
<tr>
<td>6</td>
<td>(00.20)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>7</td>
<td>(00.24)</td>
<td>4th Verse</td>
<td>M-N-O-P</td>
</tr>
<tr>
<td>8</td>
<td>(00.28)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>9</td>
<td>(00.32)</td>
<td>5th Verse</td>
<td>Q-R-S-T</td>
</tr>
<tr>
<td>10</td>
<td>(00.36)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>11</td>
<td>(00.40)</td>
<td>6th Verse</td>
<td>U-V-W-X,Y,&amp; Z</td>
</tr>
<tr>
<td>12</td>
<td>(00.44)</td>
<td>Chorus</td>
<td>Chorus sung twice</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2nd time no guitar</td>
</tr>
</tbody>
</table>
Lumberman's Alphabet

A is for ax-es you ver-y well know, and B is the boys who can swing them al-so.

C is for chopp-ing so ear-ly be-gun. D is the dan-ger we oft-times do run.

So me-rry, so me-rry, so me-rry, are we. No mor-tals on earth are as hap-py as we.

High de-rry, low de-rry,— low de-rry down, a shan-ty boy's hap-py when no-thing goes wrong.

E is for echo that through the woods ring. F is the foreman who headeth our gang.
G is the grindstone, so swift it does turn. H is the handle, so smooth it is worn.

I is for iron that marketh our pine. J is the joker who's always behind.
K is the keen edge our axes doth keep. L is the lice that keep us from sleep.

M is for moss that we stick in our camps. N is for the needle that mendeth our pants,
O is the owl that hooteth in the night. P is for the pine that fell right.

Q is for quarreling, we do not allow. R is the river we run our logs through.
S is the sled so strong and so stout. T is for the team that hauls them out.

U is the use that we put our teams to. V is for the valley that we haul the logs through.
W's the wild woods we leave in the Spring. X, Y, & Z and I've no more to sing.

[Chorus, repeat twice]

Engraving by Rachel Curtin
WORKIN' THE MINES

1. CLOUDY WITH A CHANCE OF MEATBALLS
2. DISCOVERING THE WEATHER
3. IT'S RAINING CATS & DOGS: ALL KINDS OF WEATHER
4. WEATHER (EARTH SCIENCE LIBRARY)
5. WEATHER (SEYMOUR SIMON)
6. WEATHER (HOWARD E. SMITH, JR.)
7. WEATHER WATCH

Make a list of weather "words".
How does the weather affect how we live?
Make a yearly weather calendar for your area.
Build a weather station outside your classroom and collect data.
Record what you collect compare it to the local radio, TV, and newspaper.

A SHANTYBOY'S LIVIN'

1. "THE ADIRONDACKS" videotape(TR)
2. ADIRONDACK FOREST, FIELD AND MINES
3. THE ADIRONDACK PARK: A POLITICAL HISTORY(TR)
4. ADIRONDACK PORTRAITS: A PIECE OF TIME
5. ADIRONDACK VOICES: WOODSMEN AND WOODS LORE
6. ADIRONDACK WILDERNESS: A STORY OF MAN AND NATURE(TR)
7. BALLADS AND SONGS OF THE SHANTYBOYS(TR)
8. CALKED SHOES FOEVER WILD(TR)
9. HIDES, HEMLOCKS, AND ADIRONDACK HISTORY: HOW
10. THE TANNING INDUSTRY INFLUENCED THE DEVELOPMENT OF THE ADIRONDACKS(TR)
11. A HISTORY OF THE ADIRONDACKS, VOL.II(TR)
12. HISTORY OF THE LUMBER INDUSTRY IN THE STATE OF NEW YORK
13. HOOP SNAKES, HIDE BEHINDS & SIDE-HILL WINDERS
14. "LOGGING": ADIRONDACK MUSEUM KIT
15. "LUMBERJACK LIFE" ADIRONDACK MUSEUM CLASS
16. LUMBERJACKS AND RIVERMEN IN THE CENTRAL ADIRONDACKS: 1850-1950(TR)
17. THE OTHER SIDE OF THE HILL:MORE TUG HILL TALES
18. OUR WILDERNESS
19. SHANTYMEN AND SHANTYBOYS
20. SONGS OF THE SAILOR AND LUMBERMAN(TR)
21. "WOODSMEN AND RIVERDRIVERS: ANOTHER DAY, ANOTHER ERA" videotape(TR)

Study and learn about Logging. Especially about lumberjacks and log drive.
What types of trees did loggers cut?
Learn about the "standard" for buying and selling Adirondack logs.
What were "distinctive features"?
"A Day in the Life of a lumberjack".
What would it be like?
Write a journal "excerpt" as if you were the lumberjack.
Create a Logger's Yearly Calendar.
Note the times of the year when they would be cutting, etc.
"Adapt-A-Tale". Find a logger's tale that you enjoy and delete some of the words.
Have another student or the class "fill-in the blanks".
How important were rivers for loggers?
Locate some of the lumber mills in the Adirondacks.
How do hides, hemlocks and tanneries all fit together?
FARMING

1. ADIRONDACK FOREST, FIELDS AND MINES
2. THE ADIRONDACK PARK: A POLITICAL HISTORY
3. ADIRONDACK PORTRAITS
4. THE ADIRONDACK READER
5. THE ADIRONDACK WILDERNESS: A STORY OF MAN AND NATURE
6. THE STORY OF A FARM

Have a farmer come and visit/talk with your class about the operation of a farm.
Visit a local farm.
Study eating customs of your area.
Have they changed from the past?
Collect data on eating customs from your class.
What are local favorite foods?
Who grows them and where do they come from?
Pick apples, berries, corn, etc. at a local farm or orchard.

HOTELS, GUIDES, CAMPS & COTTAGES

1. CAMP CHRONICLES
2. DURANT: THE FORTUNES AND WOODLAND CAMPS OF A FAMILY IN THE ADIRONDACKS
3. GREAT CAMPS OF THE ADIRONDACKS
4. A HISTORY OF THE ADIRONDACKS, VOL.I
5. NORTH COUNTRY ALMANAC
6. SARANAC: AMERICA'S MAGIC MOUNTAIN
7. "SHELTER FOR THE NIGHT", THE ADIRONDACK READER

Visit a Great Camp (i.e. Sagamore, Santanoni, etc.) Find out who built it and why.
Draw a diagram of a real or imaginary Great Camp.
What buildings are included? What did the owners want in their camp? What makes a camp a Great Camp?
HOTELS: What attracted people to the great hotels of the 1800's.
Places like Paul Smith's and Blue Mountain Lake Hotel?
ADIRONDACK GUIDES: Make a display showing what Adirondack guides might use on an "Adirondack Trip".
Find out what skills and specialties guides like "Old Mountain" Phelps, John Cheney, Mitchell Sabattis, and the Moody Brothers had and for what accomplishments they were best known.
CURE COTTAGES: What were the most famous ones in the Adirondacks?
Who started them and why were they important?

TODAY'S WORKS

1. ADIRONDACK FOREST, FIELDS AND MINES
2. "ADIRONDACK IMAGES" videotape
3. ECONOMIC DEVELOPMENT NEEDS OF THE ADIRONDACK PARK
4. NORTH COUNTRY SUCCESSES: CASE STUDIES OF SUCCESSFUL ENTREPRENEURS IN ANCA
5. STRATEGIES FOR COMMUNITY ECONOMIC DEVELOPMENT THROUGH NATURAL RESOURCE USE IN NORTHERN NEW YORK.
6. TOURISM IN THE ADIRONDACK REGION OF NY
7. WHEN I WAS YOUNG IN THE MOUNTAINS.

What does it mean to be year-round folk?
Make a Graffiti Wall with the theme of "ADIRONDACKER".
Think of words or expressions that describe year-round folks.
Interview adults in different jobs in your area. Make a "JOB JOURNAL". What do people have to do to accomplish their job?
Investigate what new job opportunities there may be in your area. Make a list and share it.
Display pictures (i.e. Collage) of real people at work in your community or area.
WORK SONGS: How are they different from songs of leisure? Learn one of each type.
<table>
<thead>
<tr>
<th>WHAT DO I WANT</th>
<th>HOW AM I GOING TO ASSESS?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal, ongoing Assessment</td>
<td>More formal Assessment</td>
</tr>
</tbody>
</table>
III. COMMUNITIES: CHANGING TIMES
"ALICE: We Can Still Sing Along"
(WORDS & MUSIC © BERGGREN MUSIC [BMI])

SEED THEME: Community Roots and Community Spirit.

OUTCOME OBJECTIVES: To increase your students' sense of community and awareness of their own community roots and to recognize that individuals, families and communities change over time.

- Specifically, in this section students need to be aware that their community has a unique social and cultural composition and that understanding their community's heritage can help to provide a foundation for clear decision-making in these changing times.

RATIONALE: Studying and learning about communities and community life in the Adirondacks may lead to the following understandings:

- Every member of a community is a unique individual.
- A community has a unique social and cultural nature and heritage.
- Many people through their gifts and talents contribute to a community's past and present history.
- People and places change over time.
- A community has an economic, social, and political history.
- In the past, as well as in the present, people in a local community share(d) common problems.
- Community members may disagree about issues involving the "common good".
- Communities can benefit from diversity.
- Communities change over time.
- Communities of the future will be different than communities of the past.

(in association with the SOCIAL STUDIES FOUR SYLLABUS, pp.30-33)
MUSICAL IDEAS: The word "Community" has a special meaning to many people. Webster gives one definition that says:

"A group of people living together as a smaller unit within a larger one, and having interests, work, etc. in common" (Webster, p.282).

Community "spirit" is a very special part of "Alice". Enthusiasm and loyalty and the feeling of belonging are all part of what makes individuals feel connected to their community.

"Alice" is a true story. Her family was originally from Minerva, and when she retired from her job as a music teacher, she and her husband Jack settled in Minerva. Here she started a community chorus.

"It was open to all - no auditions, just a willingness to sing. Since this happened during my college years, I was able to be a part of the chorus during the summer months and on vacations, and sing with my parents and neighbors, old and young. It was a true community happening, regardless of sex, age, religion or educational background. It gave our community something special, and built a bond that made the community strong. The song suggests that even though this event with Alice has come and gone, we can still try - whether it's singing along or some other kind of action or event. It's also a subtle warning: don't get so wrapped in watching other people (i.e. television) that you neglect your own community building. (The Latin root of communication, community, etc. is: to share.)

[Berggren, p.2]
**"ALICE" [We Can Still Sing Along]**

This is a song that celebrates "Community Spirit" and the bond that it builds. Whether it is through a community chorus, a community theater, or a community project, "Alice" reminds us all that **We Can Still Sing Along**.

**Composition Outline Chart**

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Intro</td>
<td>(00.00)</td>
<td>1st Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guitar and Voice only. This combination used throughout. Introduction of Alice and her gift.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>(00.07)</td>
<td>2nd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Go right into 2nd Verse. Alice's question: Who wants to sing in a chorus?</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>(00.12)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice: We can still sing along!</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>(00.17)</td>
<td>3rd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Forming a Community Chorus: Fun, even when hard work.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>(00.23)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>(00.28)</td>
<td>4th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Community pride and the &quot;spirit&quot; of song.</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>(00.33)</td>
<td>5th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Go right into 5th Verse. Can still hear &quot;Who'd like to sing in a Community Chorus?&quot;</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>(00.38)</td>
<td>Repeat of Last Section of 5th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Question from me to you: Together in Harmony.</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>(00.41)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice.</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>(00.45)</td>
<td>Chorus Repeated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voices only, no guitar. &quot;We can still sing along.&quot;</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>(00.50)</td>
<td>Ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yes, we WILL still sing along. Guitar ends.</td>
</tr>
</tbody>
</table>
Alice
(We Can Still Sing Along)

Words & Music by Dan Berggren

Moderate tempo and laid back rhythm

Let me tell you a little story about some friends I know. And a woman who brought the rest of town a gift from long ago.

Folks who used to sing for fun, alone or in harmony, had fallen out of the habit and now were watching TV.

When Alice came into the town it was a quiet kind of day.

Folks went about their business in the usual sort of way. "Who'd like to sing in a chorus?" was her
3. Old and young joined Alice. They formed a community choir. They'd rehearse each week, and try to reach those notes going higher and higher. After working all day they'd practice. There was so much fun in the singing, Even when they'd reach the end and Alice said: “Once more from the beginning.” [Chorus]

4. Well, the music got better and better, and when they did a show, They'd all pitch in to make it work and together they would grow. The town was proud of its chorus and moved by the spirit of the song, But the day that Alice passed away it was hard to sing along. [go to verse 5]

5. Now folks go about their business, in the usual sort of way, But once in a while a tune makes 'em smile and they still hear a voice say: “Who'd like to sing in a chorus?” was her question to everyone. “Sopranos, altos, tenors, and bass, together we'll have some fun.” “Who'd like to sing in a chorus?” was her question to everyone. “Sopranos, altos, tenors, and bass, together we'll have some fun.” [Chorus]
COMMUNITIES PAST

1. ADIRONDACK FORESTS, FIELDS, AND MINES
2. ADIRONDACK TALES: A Girl Grows Up in the Adirondacks in the 1800's (TR)
3. ADIRONDACK WILDERNESS (TR)

Adirondack communities of the past:
- What were they like?
- How were they run?
- What were some of the important public places or centers? Are they still that way?

What occupations occurred in Adirondack communities of the past?
Compare them to the present.

Plan a Community of the Past
Get a map of the area. What natural resources were there?
What jobs were needed?
Why do people move?
Why did they move to the Adirondacks?
What heritage did they bring with them?
Where did they move to in the Adirondacks?

YOUR COMMUNITY

1. THE BEST TOWN IN THE WORLD
2. GRANDPA'S MOUNTAIN
3. GROWING OLDER
4. MY PLACE
5. MY SIDE OF THE MOUNTAIN
6. THE STORY OF A MAIN STREET
7. YOUR LOCAL HISTORICAL SOCIETY
8. YOUR LOCAL HISTORICAL RECORDS

Find old photographs and maps of your area and community.
Compare them to the present.

What land was developed to create your community?
What types of public places or centers can you find in your community?
Why are they important?

Oral histories: Invite to the class or interview a longtime resident of the community.
How has the community changed in their lifetime?
What was it like as a child, a teenager?
Create a time line of events in your community's history.
Put oral histories on the time line.

Make a collage of pictures of the past or draw pictures of the past of important places in your community.

Compare them to how they are today.
Compare community services of the past with services of the present.
Which ones do you think have been the most necessary?

Visit a town meeting.
Report on the proceedings.
Interview a town official.
Report to the class.

Diversity:
How has the population of your community changed over the past 50 years? 100 years?
Study changes in your school community.
This includes: students' families.
Have your students share a story or event about their family that is related to the community.
Create a Story Book.

*(TR) means Teacher Resource
BUILDING COMMUNITY/COMMUNITY SPIRIT

1. THE BEST TOWN IN THE WORLD
2. COMMUNITY PROJECTS/LOCAL HISTORICAL RECORDS
3. "NEIGHBORS" ADIRONDACK PORTRAITS
4. "YEAR-ROUND FOLK" THE ADIRONDACK READER

What is community "spirit"?

What object or events have brought out community "spirit" in your community.

Make a special display about them.

Make a classroom museum to display community "treasures" that are a source of community pride or "spirit".

Create copies if the originals are not available.

NATIVE AMERICAN COMMUNITIES

1. INDIANS OF THE NORTHEAST
2. THE IROquoIS
3. IROquoIS STORIES
4. NEW VOICES FROM THE LONGHOUSE
5. NORTH AMERICAN INDIAN
6. THE SIGN OF THE BEAVER

Compare Iroquois community stories with those of other cultures.

How did Northeast Indian communities function?
Who had responsibilities and what were those responsibilities?

Why do people of the Six Nations call themselves a separate Nation?
How is it like a "community"?

Special things/places about the Indians of the Northeast (Iroquois, Mohawk, Algonquin, etc).

What brought them together both within their "communities" (nations) and within their League?

COMMUNITY, 2005

1. IT'S OUR WORLD, TOO!
2. "YOUR COMMUNITY: HOW IT HELPS YOU" sound filmstrip

What would you like your community to look like 10 years from now?

What opportunities would and could you see available in 2005 that might not be now?

Interview community planners, designers, engineers in your area.

Design and plan Community, 2005.

-What changes would be necessary to make happen?

-Include: housing, amenities needed, necessary roads, buildings (i.e. school, town buildings, health center, etc.), and future development spaces.
## Communities: Changing Times

<table>
<thead>
<tr>
<th>WHAT DO I WANT TO ASSES?</th>
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<td>More formal Assessment.</td>
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</table>
SEED THEME: AIR POLLUTION

OUTCOME OBJECTIVES: To increase the students' awareness of air pollution, its causes, its effects, and to encourage possible solutions.

- Specifically, to increase your students' understanding and knowledge about acid rain and air pollution in the Adirondack region.

RATIONALE: 1. Pollution of our Planet Earth is taking place rapidly, in great quantity, with far-reaching consequences.

2. The Adirondack Park is a uniquely diverse biological ecosystem that is highly sensitive to changes in air, water, sunlight and soil.

3. Acid Rain is one of the three major atmospheric problems. It can damage and even kill lakes and forests. It can have causes outside of the Adirondack Park. It has no boundaries. Is it our problem?

"There's only one atmosphere. It has no borders. We don't want poisonous gases floating around. We must react. All together." Child from India

Rescue Mission Planet Earth
p.13
MUSICAL IDEAS: In Section IV the "seed theme" is ACID RAIN, and the central concept of study is introduced by the musical song "AIR MAIL POLLUTION". The problem of acid rain is a very real economic and environmental problem. It is a problem right here in the Adirondacks. As with most environmental problems it is more complex then we would like it to be.

"AIR MAIL POLLUTION" was written after seeing a serious discussion about the pros and cons of acid rain, i.e. clean air vs. jobs. It is an image song. Using the image of acid rain being sent from one area to another by "air mail" may be very helpful in introducing the ideas of "no boundaries", invisibility and cost.

The song itself has four verses with a Chorus after each verse. The composition outline chart on the next page will help you listen to the song. Included in the list of Musical Features is the names of the special instruments used in the song that help create a musical "conflict". That is, sounds that are not in harmony with one another and when heard create tension. The words and meaning of the words are very important, so a special activity has been included in the ACTIVITY WEB for more indepth study. You may want to begin with this activity.
"AIR MAIL POLLUTION"

COMPOSITION OUTLINE CHART

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
<th>MUSICAL FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Intro</td>
<td>(00.00)</td>
<td>Accompaniment pattern only</td>
<td>Guitar, hammered Dulcimer</td>
</tr>
<tr>
<td>2</td>
<td>(00.20)</td>
<td>1st Verse</td>
<td>Voice, guitar, hammered dulcimer viola with drone sound(open 5th)</td>
</tr>
<tr>
<td>3</td>
<td>(00.70)</td>
<td>Chorus</td>
<td>Voice, guitar, dulcimer, viola on chords. Viola becomes louder.</td>
</tr>
<tr>
<td>4</td>
<td>(01.30)</td>
<td>2nd Verse</td>
<td>Voice, guitar, dulcimer, viola</td>
</tr>
<tr>
<td>5</td>
<td>(01.80)</td>
<td>Chorus</td>
<td>Voice, guitar, dulcimer, viola</td>
</tr>
<tr>
<td>6</td>
<td>(02.30)</td>
<td>Interlude</td>
<td>All getting louder</td>
</tr>
<tr>
<td>7</td>
<td>(02.40)</td>
<td>3rd Verse</td>
<td>All with viola more pronounced and higher.</td>
</tr>
<tr>
<td>8</td>
<td>(02.90)</td>
<td>Chorus</td>
<td>All</td>
</tr>
<tr>
<td>9</td>
<td>(03.40)</td>
<td>Interlude</td>
<td>All</td>
</tr>
<tr>
<td>10</td>
<td>(03.50)</td>
<td>4th Verse</td>
<td>All</td>
</tr>
<tr>
<td>11</td>
<td>(04.00)</td>
<td>Chorus</td>
<td>All, louder and viola higher octave with its own descant melody.</td>
</tr>
<tr>
<td>12</td>
<td>(04.50)</td>
<td>Ending</td>
<td>All with viola in drone, slowing down. Music ends with a drone sound.</td>
</tr>
</tbody>
</table>
Air Mail Pollution

Words and Music by Dan Berggren

One day on T. V. I heard this man complain: “What's all this I hear about—acid rain? A few northern sportsmen who cannot find a trout?

Anyway it's them or us, so they can do without. Air mail pollution, send it for free.

Post it by smoke stack address it to me. Use the air and water.

What's the cost to you? It's guaranteed delivery and it's always postage due.

2. Hey listen mister, there's acid in the rain.
You just say "ignore it", that I must be insane.
“Something you can't see or hear, taste, smell or touch,
Anyway it ain't so bad and to stop it costs too much.”
[Chorus]

3. Sulfur Dioxide, carbon monoxide,
Flying over borders, over countrysides.
No one wants the poison. No one wants the blame.
No one wants the problem, but it's out there just the same
[Chorus]

4. This is no solution. No, this is just a song.
And this is no attempt to say who's right and who is wrong.
We all use fossil fuels from oil wells and mines,
And the smoke is sending signals, so read between the lines.
[Chorus]

©1986 BerggrenMusic (BMI)
Engraving by Rachel Curtin
CHANGES IN WEATHER

1. CLOUDY WITH A CHANCE OF MEATBALLS
2. DISCOVERING THE WEATHER
3. IT'S RAINING CATS & DOGS: ALL KINDS OF WEATHER
4. WEATHER (EARTH SCIENCE LIBRARY)
5. WEATHER (SEYMOUR SIMON)
6. WEATHER (HOWARD E. SMITH, JR.)
7. WEATHER WATCH

Make a list of weather "words".
How does the weather affect how we live?
Make a yearly weather calendar for your area.
Build a weather station outside your classroom and collect data.
Record what you collect compare it to the local radio, TV, and newspaper.

MUSICAL CHANGES

1. AIR MAIL POLLUTION
2. EARTH: VOICES OF A PLANET
3. COMMON GROUND
4. GRAND CANYON SUITE
5. APPALCHIAN SPRING
6. THE PLANETS

Introduce the idea of AIR MAIL. What is Air Mail? Why is it used? What is an "image"?
What does the image of air mail have to do with pollution?

Listen to the other musical "images" suggested. Paul Winter's music suggests what? Groff's music?
Have students write down what they think they're hearing.
Find "images" (pictures) in magazines that fit the music. Make a collage and display.

How do sounds produce images? Plan a choral reading of an "image" poem (i.e. Adirondack Portraits).
How can directions such as fast/slow, loud/soft, high/low be incorporated?
What sound effects or physical gestures can be added?

Changes in the music. Listen to "Air Mail Pollution" again.
What changes in the instruments do you hear? Are there changes in the rhythms of the instruments?
What is the difference between major and minor musical sounds? With both guitar (in D major) and
hammered dulcimer (in D minor) playing at the same time a musical "conflict" is created.
Why is this important to the music? What are words saying when the two instruments are playing?

Words convey meaning in music. What meaning is conveyed in "Air Mail Pollution" by the words:
Ignore it. Costs too much. No one wants the problem. Right vs Wrong
Solution.
Have the class divide into groups and each group choose
a word or phrase. Make a list of how that is used in the
music and create a list of words that might substitute for it
(free association).

*(TR) means Teacher Resource
IT "MATTERS" - WHAT CHANGES

1. AIR I BREATHE
2. ACID RAIN (GAY)
3. ACID RAIN (MCCORMICK)
4. AIR ECOLOGY
5. ENVIRONMENTAL SCIENCE: 49 SCIENCE FAIR PROJECTS
6. THE GREENHOUSE EFFECT
7. OUR WILDERNESS
8. OZONE
9. THE OZONE LAYER
10. RAIN OF TROUBLES
11. RESCUE MISSION PLANET EARTH
12. RESCUE MISSION PLANET EARTH: CHILDREN'S ACTIVITY BOOKLET
13. WHAT CAUSES ACID RAIN?
14. WHAT'S HAPPENING TO THE OZONE LAYER?
15. WHY IS THE AIR DIRTY?

What is air quality?
What makes air pollution? Test the air around you for pollutants.

Read "Atmosphere Clean-up" from RESCUE MISSION PLANET EARTH.

Do the experiments: "Particle Pollution" (p.7) ACTIVITY BOOKLET "Counting Carbon" (p.3) ACTIVITY BOOKLET

Experiment with making liquids evaporate.

Create a drawing that depicts your house, school, or town with getting too many sun rays through the ozone layers.

What does the future hold? What solutions are there to pollution? Have the class make a list of problems.

Form small committees and choose one problem to work on. How would your committee fix it?

CHANGING PATTERNS

1. DRAWING FROM NATURE (TR)
2. THE EARTH SPEAKS
3. FOXTAILS, FERNS AND FISH SCALES
4. GOOD EARTH ART: ENVIRONMENTAL ART FOR KIDS
5. MAKE PRINTS (TR)
6. "THE SHAPE OF THINGS. A FASCINATING LOOK AT NATURE'S PERFECT DESIGNS" VIDEO

Patterns in Nature. Where can they be found? (Seashells, snowflakes, leaves, spider webs, trees, flowers, etc.) Go on a nature walk. Collect at least three different patterns. Compare them.

Walk the same route at a different time of day. Compare what you see.

With the help of your art teacher, make an artistic "print" of leaf patterns on paper. Display.

What is a Cinquain? Write a Cinquain about Patterns.

Music is made up of patterns. Sometimes in rhythm.

Compare the drum beat in a song you know with the drum beat of a song that your music teacher knows. Show how they are different. Try to imitate them on different rhythm instruments.

MAKING CHANGES

1. CARETAKERS OF THE EARTH
2. COME BACK, SALMON
3. "EARTH: VOICES OF THE PLANET" (PAUL WINTER CONSORT)
4. EVERY KIDS GUIDE TO SAVING THE EARTH
5. FIFTY SIMPLE THINGS KIDS CAN DO TO SAVE THE EARTH
6. THE GIVING TREE
7. GOING GREEN: A KIDS HANDBOOK TO SAVING THE PLANET
8. THE KIDS EARTH HANDBOOK
9. LIVING TREASURE: SAVING THE EARTH'S BIODIVERSITY
10. THE LORAX
11. MISS RUMPHIUS
12. RACHEL CARSON: VOICES FOR THE EARTH
13. A RIVER RAN WILD
14. RIVERS, LAKES, PONDS: ECOLOGY WATCH
15. SAVE THE EARTH: AN ACTION HANDBOOK FOR KIDS
16. THE SIERRA CLUB KIDS' GUIDE TO PLANET CARE & REPAIR
17. SUMMER LION
18. WHEN THE STARS BEGIN TO FALL

Study effects of air pollution on trees, lakes & soil.

Study ways to improve your local environment. Study alternative power sources.

Design an environmentally friendly "invention" to a local air pollution problem.

Interview people who work with air pollution and its effects. Start an Environmental Club in your class.

Choose one "solution" that you yourself can do at home or at school to "make a difference."

Sponsor an "Eco Fair" at your school and have the entries create possible "new solutions" to current pollution problems.
### Give A Hoot

<table>
<thead>
<tr>
<th>WHAT DO I WANT TO ASSESS?</th>
<th>HOW AM I GOING TO ASSESS?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal, ongoing Assessment</td>
<td>More formal Assessment</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

CHILDREN’S RESOURCES

APPALACHIAN SPRING (tape or record) by Aaron Copland, 1944.
<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children's Resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ENVIRONMENTAL SCIENCE: 49 SCIENCE FAIR PROJECTS</strong></td>
<td>by Robert L. Bonnet and G. Daniel Keen.</td>
<td></td>
</tr>
<tr>
<td><strong>GRAND CANYON SUITE</strong></td>
<td>(tape or record) by Ferde Grofe, 1931.</td>
<td></td>
</tr>
<tr>
<td><strong>HUGH GLASS, MOUNTAIN MAN</strong></td>
<td>by Robert M. McClung</td>
<td></td>
</tr>
</tbody>
</table>


TEACHER RESOURCES

"THE ADIRONDACKS" videotape by Lawrence Hott-Diane Garey. P.O.Box 10003, Santa Monica, CA 90410: Direct Cinema, Ltd., 1987 (available through the Adirondack Museum).


"ADIRONDACK IMAGES" videotape produced by Carl Heilman, RR#1, Box 213A Brant Lake, NY 12815 (518 494-3072).


"FOREVER WILD" general documentary videotape: Available from Adirondack Museum, Blue Mountain Lake, NY.


FOXTAILS, FERNS AND FISH SCALES by A. Graham. Four Winds, 1976.


"WOODSMEN AND RIVERDRIVERS: ANOTHER DAY, ANOTHER ERA" videotape available through the Adirondack Museum, Blue Mountain Lake, NY.
ADDITIONAL RESOURCES: FACES & PLACES

ADIRONDACK FACES - MOUNTAIN PEOPLE


NATIVE AMERICAN FACES


TALL TALES, MUSICAL FACES & STORY PLACES


WORKS FOR ME, A-Z

HOTELS, GUIDES, CAMPS & COTTAGES

THE ADIRONDACKS by Seneca Ray Stoddard. Glens Falls, NY: Published By The Author, 1889.(TR)


WOODS AND WATERS by Alfred Billings Street. New York: Herd and Houghton, 1865.(TR)
ADIRONDACK PASSAGES:
CHANGING TIMES

Music by Dan Berggren  Text by Katherine Hargis

Graphic Design by Kyle Songer  © 1995 K. Hargis
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ACKNOWLEDGEMENTS

Research has led to special places with unique and knowledgeable people. Encountering them has led to growth and understanding in the development of Adirondack Passages: Changing Times. Special Thanks to:

-Dorothy Wilson Berggren for inspiring Dan to investigate family and regional history and culture.

-The Master’s of Arts in Liberal Studies Program at Skidmore College and to Dr. Lawrence Ries, Dr. Susan Lehr, Dean Don McCormack and Professor Eban Goodstein; and to Ms. Cynthia Becker, Science teacher, Science mentor and friend; for their encouragement, direction, and thorough knowledge of their respective fields of study.

-The Adirondack Museum in Blue Mountain Lake, NY and The Association For The Protection Of The Adirondacks in Schenectady, NY for their continuing commitment to make their resources available to those of us in search of....

-The libraries of Skidmore College, Saratoga Springs, NY; and to Wells and York, Maine for their invaluable assistance; and especially to Crandall Library, Glens Falls, NY under the auspices of Mr. Bruce Cole and Mr. Todd DeGarmo for their unfailing dedication to creating a place where research is encouraged and Adirondack literature is cherished.

-Most especially, our Special Thanks to the six Adirondack Test-Sites who test-piloted this Unit including:

- Johnsburg CS, North Creek, NY: 6th Grade  
  Ms. Colleen Murtagh

- Lake Placid Elem., Lake Placid, NY: 4th Grade  
  Ms. Peggy Varney

- L.P. Quinn Elem., Tupper Lake, NY: 4th Grade  
  Ms. Kathy Cavallaro

- Minerva CS, Olmstedville, NY: 4th Grade  
  Ms. Katherine Halloran

- Raquette Lake UFS, Raquette Lake, NY: K-6th Grade  
  Ms. Debbie Fuge
  Ms. Susan Norris

- South Lewis CS, Port Leyden, NY 4th Grade  
  Ms. Kristin Weigand

Our gratitude for your creativity, willingness, and suggestions.
ADIRONDACK PASSAGES: CHANGING TIMES

INTRODUCTION

This is a Celebration. A Celebration of Adirondack people and places; of times past, present, and what may be possible for the future.

We are launching an Inquiry. In actuality, four inquiries, each with a different "seed theme", but each connected to the others by the central idea of changes and "Changing Times".

We encourage you as a teacher to use a collaborative style of teaching, to provide the initial direction, choices and to include as many content areas in your study as possible. We are providing musical ideas, content area suggestions, webs of activities, and a resource list of reading for yourself and for your students. Each section will begin with a song that provides the seed theme. A tape and lead sheet are included. There is an additional background tape available. Your inquiry may take you in many directions. We encourage you in your development of ideas to explore what is relevant for you and your students.

Finally, in providing this unit our goals are:

- to provide your children with novel and interesting problems;
- to increase your children's information about the Adirondacks;
- to increase your children's understanding and wisdom about the Adirondacks;
- to increase your children's ability to ask questions and solve problems;
- to increase your children's connection with the past.

"Risk-taking is inherent in the process of learning and learning is always the result of 'the having of wonderful ideas' to try out with an activity or project." (Pappas, p.33.)

Dan Berggren and Kathy Hargis
July, 1995
TO THE TEACHER: ADIRONDACK PASSAGES: CHANGING TIMES is especially designed for you to use all four sections in sequence or as individual lesson ideas. We have made many suggestions but we encourage you to use the themes to explore and create your own adventure. It is important to realize that you and your students are unique and what you choose to emphasize should adapt itself to what is relevant for you and your class.

THE MUSIC: Getting to know the music is a key component to this curriculum. Hearing the music, listening to the tape, singing along, as well as viewing the lead sheets are all possible ways to get inside the musical themes. There are two versions of the tape available. One which provides only background music in the same key as the lead sheet, and one in which Dan signs the songs in the original versions. In this version the musical key is lower than in the musical key of the lead sheet. One lead sheet has been provided for each section and can be copied for the students in your class. Oftentimes, the music specialist would be a good resource person and we encourage you to include them in your planning. In this curriculum, the music leads the way and provides within it the "seed theme" for the section.

CURRICULUM DESIGN: There are four sections to the unit. Each section begins with a song and will use the following design:

- Name of Section
- Name of Song
- Seed Theme
- Outcome Objectives
- Rationale
- Musical Ideas
- Lead Sheet
- Activity Web
  1. Numbered Books and Resources
  2. List of Activities and Choices
- Additional Teacher Notes
I. **FACES & PLACES**

"HERE'S TO YOU" (WORDS & MUSIC © BERGGREN MUSIC (BMI))

**SEED THEME: REGIONAL ROOTS**

**OUTCOME OBJECTIVES:** To increase the students' sense of History, Time, People and Places.

- Specifically, to increase your students' understanding and knowledge about the settlement of the Adirondack region. This includes a look at Native American contributions and the first European settlement of the Adirondacks.

**RATIONALE:**

1. The Adirondack Park is a unique and extraordinary region and offers its citizens a chance to be part of a naturally diverse, though historically difficult, ecological phenomena (i.e. man and nature living together).

2. It is important for children who live and go to school New York State to have an opportunity to develop an awareness of regions of special significance within their state. The Adirondack Park is one such region. This awareness can be developed through activities as well as through reading and study that increases their knowledge. For children who live and go to school in the adirondacks, it is especially important to develop a self-awareness of the region they call home.

3. Recognizing contributions that are made by diverse cultural groups, exploring personal and family connections to the local area, and investigating changes in the Adirondack region are all ways to help students understand regional roots and changing times.
MUSICAL IDEAS: In this curriculum, the music leads the way and provides within its context the "seed theme". In this first section, Dan introduces the settlement of the Adirondack region through the song "HERE'S TO YOU". The song is a celebration of the many and diverse peoples who have migrated to and established communities in the Adirondack region, and who have brought their unique heritage with them.

The song itself is in four verses with the chorus after each verse. We encourage you and your students to get to know this song through listening and singing along. A composition outline chart is shown on the next page to help you and your students identify the musical themes and features that are occurring in the music. The "Elapsed Time" is the elapsed tape recorder counter time. The tape and lead sheet are provided to aid in your investigation. The lead sheet may be copied.

Here's To You is a song that was written to celebrate the Centennial of the Adirondack Park. "Since the Park represents land (both public and private) and living things (both people and wildlife), I felt the song should be a compressed history of the region but with a nod to those who consider it their home. Although the song is chonological, the last verse expresses the idea that we humans are 'transitory' and that the mountains were here before us and will outlast us. This concept flows with the idea expressed by Chief Seattle that the earth does not belong to us, we belong to the earth, and thus the beginning words of the song: 'The Algonquin and the Iroquois. . . understood the balance between Nature and Man.'" (Berggren, p.1)
"HERE'S TO YOU"

COMPOSITION OUTLINE CHART

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
<th>MUSICAL FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Intro</td>
<td>(00.00)</td>
<td>Accompaniment pattern only</td>
<td>Guitar solo.</td>
</tr>
<tr>
<td>2</td>
<td>(00.08)</td>
<td>1st Verse</td>
<td>Voice, guitar, with low strings (cello) using chords.</td>
</tr>
<tr>
<td>3</td>
<td>(00.16)</td>
<td>Chorus</td>
<td>Voice, guitar and low strings.</td>
</tr>
<tr>
<td>4</td>
<td>(00.24)</td>
<td>2nd Verse</td>
<td>Voice, guitar with flute playing obligato.</td>
</tr>
<tr>
<td>5</td>
<td>(00.32)</td>
<td>Chorus repeated</td>
<td>Voice and guitar.</td>
</tr>
<tr>
<td>6</td>
<td>(00.39)</td>
<td>3rd Verse</td>
<td>Voice, guitar and low strings chording.</td>
</tr>
<tr>
<td>7</td>
<td>(00.46)</td>
<td>Chorus repeated</td>
<td>Voice, guitar and violin obligato.</td>
</tr>
<tr>
<td>8</td>
<td>(00.53)</td>
<td>4th Verse</td>
<td>Voice, guitar with Flute and low strings.</td>
</tr>
<tr>
<td>9.</td>
<td>(00.60)</td>
<td>Chorus repeated</td>
<td>All</td>
</tr>
<tr>
<td>10.</td>
<td>(01.06)</td>
<td>Ending</td>
<td>All</td>
</tr>
</tbody>
</table>
Here's To You

with relaxed rhythm, and easy singin'

Words & Music by Dan Berggren

©1992 BerggrenMusic (BMI)
Engraving by Rachel Curtin
ADIRONDACK FACES - MOUNTAIN PEOPLE
1. THE ADIRONDACK PARK: A POLITICAL HISTORY (TR)
2. THE ADIRONDACK READER (TR)
3. HISTORY OF THE ADIRONDACKS: VOL. I & II (TR) (ALL can be used for information about: Verplanck Colvin, William West Durant, Ebenezer Emmons)
4. ADIRONDACK COUNTRY 5. THE ADIRONDACK PRINCESS
6. ADVENTURES IN THE WILDERNESS or CAMP-LIFE IN THE ADIRONDACKS (TR)
7. COLD RIVER 8. GRANDPA'S MOUNTAIN 9. HUGH GLASS, MOUNTAIN MAN
12. NOAH JOHN RONDEAU (TR) 13. OUR WILDERNESS 14. THOMAS COLE
15. WHEN I WAS YOUNG IN THE MOUNTAINS 16. WILD TIMOTHY
What does the term "mountain" person mean?  *Additional Bibliography available*
What qualities do you think a mountain person has?
How does a mountain person differ from a city person?
Are you a mountain person?
How do you think mountain culture changed since the 1800’s?
Write a story about an Adirondack Explorer or Settler as if it was from their own journal.
Make a "HALL OF FAME - ADIRONDACK FACES".
Include people who have changed the Adirondacks for the better.
Develop criteria for admission. Submit candidates and debate merits for inclusion

FORTS & FARMS/ADIRONDACK PLACES
1. THE ADIRONDACK READER (TR) 2. BRAVE BOYS AT OLD FT. TICONDEROGA
3. GUNS ON THE HEIGHT 4. JUST ABOUT EVERYTHING IN THE ADIRONDACKS (TR)
5. MASTER ENTRICK: 1754-56, AN ADVENTURE 6. NEW YORK YESTERDAY & TODAY (TR)
7. OUR WILDERNESS 8. WILDERNESS AND THE AMERICAN MIND (TR)
Research where and when they were established and by whom.
Why were they placed in these areas? Explore what role the Forts played in the early settlement of the Adirondacks. Build a replica of Ft. Ticonderoga and its unusual shape. What was the advantage of this shape? What are these forts like today and for what are they used? What would it have been like to live in a Fort as children? Write a newspaper column and “interview” other students about their opinions. What would family life be like?

NATIVE AMERICAN FACES
Make a time line of “earliest” settlers.
Role-play “natives” deciding how to treat explorers, reverse roles.
Create a cartoon strip of one native american journey.
Making Changes. How did the Iroquois “adapt” to the European settlers? Who came to the Adirondacks?
How were they effected by these changes? What did the white man learn from the Indian?
What if _ activity. How would life be different if some historical events in the Adirondacks had been different? i.e. No Erie Canal, Native Americans kept control of the region, cars not been invented, etc.
Making do. The people of the long house lived in a rich natural world. Living off the land, what could they do with just one deer hunted down?
The Iroquois created the League of Five Nations. (in 1722 a sixth nation was added)
Study how and why this happened. How would the League make decisions? Divide the class into "Nations" and create a voting council. Try making several classroom decisions based on this method.
*(TR) means Teacher Resource
FACES TO SEE-PLACES TO BE
1. ADVENTURES IN THE WILDERNESS 2. FOREVER WILD (TR) 3. THE GREEN BOOK 4. HUGH GLASS, MOUNTAIN MAN
Take A Trip-- Join the Journey
Be a time traveler in the Adirondacks.

Create a Travel Log by choosing a time period of the following: Pre-1600, 1609, 1770's, 1830's, 1860's, early 1900's.

Answer the following four questions: where would you go? Who might you meet? How would you travel? What would you bring?

Draw a Time Line all around the room and place note-worthy events on it.

Do a Comparison Chart of positive & negative effects of European settlers on newly discovered New York Adirondacks.

Using topographical maps, pick a place to go and a place to start.

Plot the distance, mileage, & travel time.

Make a comparison with the entire Adirondack Park.

You are a merchant. Your customers live in a foreign land.

Create a Hand Bill (advertisement) that announces your new merchandise - Beaver Fur items. Include specific information about the items, yourself, and a "blurb" about the trappers that trade with you.

TALL TALES, MUSICAL FACES & STORY PLACES

Native American music. What instruments did they use? Why? Additional Bibliography available

Collect sounds of the Adirondacks by tape recording natural sounds around you. Create a story about how the Adirondacks were settled and use these sounds as background.

Learn a "traveling" song. A "work" song.

What created music & drama for the Indians, the trappers, the loggers, the miners? What were their musical instruments? Where were their musical instruments used? Were their instruments common to all these groups?

Adirondack music today. How is it expressed and by whom?

Read several "tall tales." What makes them "tall"? Create your own tale about someone or something you know.

What does "oral tradition" mean? Is oral tradition used today? How? Turn an Adirondack story into a poem or dance.

HERE'S TO YOU is a celebration song of the Adirondacks & Adirondack people. Make a Graffiti Wall using people that Dan mentions as a start. Have students place on the wall pictures or names of what they celebrate about the Adirondacks.

"FOREVER WILD"
1. ADIRONDACK ALPHABET 2. ADIRONDACK WILDERNESS (TR) 3. THE ADIRONDACK FOREST PRESERVE: A CHRONOLOGY (TR) 4. FOREVER WILD (TR) 5. "FOREVER WILD" VIDEO (TR) 7. OUR WILDERNESS

How does a place become a national or state park?
What does "Forever Wild" mean?

How is the term used in the New York State Constitution?
Why was "Forever Wild" included in Article XIV of the state constitution in 1894?
What has it provided for the citizens of New York since 1894?

Set up a class debate as to whether or not we should keep "Forever Wild" in the NY State Constitution.
Divide the class into two teams, with a time keeper.
Have the remainder of the class vote based on arguments presented.
**TEACHER NOTES**

"CHANGING TIMES"

<table>
<thead>
<tr>
<th>WHAT DO I WANT TO ASSESS?</th>
<th>HOW AM I GOING TO ASSESS?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal, ongoing Assessment</td>
<td>More formal Assessment</td>
</tr>
</tbody>
</table>
II. WORKS FOR ME, A - Z
"LUMBERMAN'S ALPHABET" (WORDS & MUSIC © BERGGREN MUSIC [BMI])

SEED THEME: LOGGING AND OTHER OCCUPATIONS

OUTCOME OBJECTIVES: To increase the students' awareness of work occupations and to encourage their own resourcefulness.

- Specifically, to explore Adirondack occupations, their history and their relevance. This includes taking a look at past and present occupations in order to increase the students' knowledge and understanding about their own region, the cause and effects of these occupations and the potential for the future.

RATIONALE: 1. Economics and economic conditions play a vital role in a community and a region.

2. The survival of a culture or society is often dependent upon the local and regional economy.

3. Understanding the historical nature of the local and regional economy can provide ways to help students understand their own changing times.
MUSICAL IDEAS: "LUMBERMAN'S ALPHABET" is a traditional song that has many versions. As one of the surviving logging songs it most likely originated between 1830 and 1890. Lumberwoods songs are part of the Northeast region long famous throughout the world for both its merchant shipping and its logging operations. "Just as traditional cowboy songs express the spirit of the Western range, or as Negro and mountain ballads illuminate the regional life of the South, even so the folk songs most intimately associated with the Northeast and its adventurous yesterdays are those of the sailor and woodsman, the shantyman and shantyboy" (SONGS OF THE SAILOR AND LUMBERMAN, Doerflinger, p.vii).

By the very nature of their life, the shantyboys were "rovers all, hard workers and reckless spenders, (as) they knew they were set apart from their stay-at-home neighbors... they knew their jobs and took as a matter of course the hardships and dangers that went with them... The same thing could be said of their songs. To last, both men and songs had to have vigor and the spirit of courage. A sense of humor was hardly less important (SONGS OF THE SAILOR AND LUMBERMAN, Doerflinger, p.xiii).

No less spirited is this version of "Lumberman's Alphabet" with the opportunity to learn a lot about the loggers life from A - Z. Your music specialist may want to give suggestions about further shantyboy songs.

MUSICAL SUGGESTIONS TO HAVE FUN WITH:
1. This song is in 6/8 time. Explore what this means. What does this time signature do for the "spirit" of the song?
2. What is the mood of the song? Why?
3. What information about the shantyboys' life do you hear about in this song? About what parts of his life doesn't the song tell you information?
4. As your class learns more and more about lumbering they may want to substitute words or create their own version of this song.
LUMBERMAN'S ALPHABET has six verses with a chorus after each verse. It is very straightforward, with voice and guitar only and the same melody used for verses as well as the same chorus used after each verse. This is a reminder of the simplicity with which these songs were originally rendered. The words are the focus and in combination with the 6/8 time, the song should be a lot of fun for the class to learn - especially to see who can remember the most.
### "LUMBERMAN'S ALPHABET"

**COMPOSITION OUTLINE CHART**

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
<th>MUSICAL FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(00.00)</td>
<td>1st Verse</td>
<td>No Introduction&lt;br&gt;6/8 Time Begins&lt;br&gt;A-B-C-D&lt;br&gt;Voice and Guitar</td>
</tr>
<tr>
<td>2</td>
<td>(00.04)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>3</td>
<td>(00.08)</td>
<td>2nd Verse</td>
<td>E-F-G-H</td>
</tr>
<tr>
<td>4</td>
<td>(00.12)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>5</td>
<td>(00.16)</td>
<td>3rd Verse</td>
<td>I-J-K-L</td>
</tr>
<tr>
<td>6</td>
<td>(00.20)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>7</td>
<td>(00.24)</td>
<td>4th Verse</td>
<td>M-N-O-P</td>
</tr>
<tr>
<td>8</td>
<td>(00.28)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>9</td>
<td>(00.32)</td>
<td>5th Verse</td>
<td>Q-R-S-T</td>
</tr>
<tr>
<td>10</td>
<td>(00.36)</td>
<td>Chorus</td>
<td>Voices, guitar</td>
</tr>
<tr>
<td>11</td>
<td>(00.40)</td>
<td>6th Verse</td>
<td>U-V-W-X,Y,&amp; Z</td>
</tr>
<tr>
<td>12</td>
<td>(00.44)</td>
<td>Chorus</td>
<td>Chorus sung twice&lt;br&gt;2nd time no guitar</td>
</tr>
</tbody>
</table>
Lumberman's Alphabet

Happily

Traditional

A is for ax-es you ver-y well know, and B is the boys who can swing them al-so,

C is for chopping so ear-ly be-gun. D is the dang-er we oft-times do run.

So me-ry, so me-ry, so me-ry, are we. No mor-tals on earth are as hap-py as we.

High de-ry, low de-ry, low de-ry down, a shan-ty boy's hap-py when no-thing goes wrong.

E is for echo that through the woods ring. F is the foreman who headeth our gang.

G is the grindstone, so swift it does turn. H is the handle, so smooth it is worn.

I is for iron that marketh our pine. J is the joker who's always behind.

K is the keen edge our axes doth keep. L is the lice that keep us from sleep.

M is for moss that we stick in our camps. N is for the needle that mendeth our pants,

O is the owl that hooteth in the night. P is for the pine that fell right.

Q is for quarreling, we do not allow. R is the river we run our logs through.

S is the sled so strong and so stout. T is for the team that hauls them out.

U is the use that we put our teams to. V is for the valley that we haul the logs through.

W is the wild woods we leave in the Sprin. X, Y, & Z and I've no more to sing.

Engraving by Rachel Curtin
WORKIN' THE MINES

1. ADIRONDACK FORESTS, FIELDS, AND MINES
2. THE ADIRONDACK READER (TR)
3. ADIRONDACK WILDERNESS: A STORY OF MAN & NATURE (TR)
4. FOREVER WILD (TR)
5. A HISTORY OF THE ADIRONDACKS VOL. I (TR)
6. IN COLA COUNTRY

Mining: What is it all about? What's left? Is it a ghost town? Who was Archibald McIner? David Henderson?

Read about John Brown's Tract and Old Forge.

Titanium Dioxide and Wallastonite: What are they and what do they have to do with the Adirondacks?

A SHANTYBOY'S LIVIN'

1. "THE ADIRONDACKS" videotape (TR)
2. ADIRONDACK FOREST, FIELDS, AND MINES
3. THE ADIRONDACK PARK: A POLITICAL HISTORY (TR)
4. ADIRONDACK PORTRAITS: A PIECE OF TIME
5. ADIRONDACK VOICES: WOODSMEN AND WOODS Lore (TR)
6. ADIRONDACK WILDERNESS: A STORY OF MAN AND NATURE (TR)
7. BALLADS AND SONGS OF THE SHANTYBOYS (TR)
8. CALLED SHOES
9. FOREVER WILD (TR)
10. HIDES, HEMLOCKS, AND ADIRONDACK HISTORY: (TR)
11. THE TANNING INDUSTRY INFLUENCED THE DEVELOPMENT OF THE ADIRONDACKS (TR)
12. A HISTORY OF THE ADIRONDACKS, VOL. II (TR)
13. HISTORY OF THE LUMBER INDUSTRY IN THE STATE OF NEW YORK
14. HOOP SNAKES, HIDE BEHINDS & SIDE-HILL WINDERS
15. "LOGGING": ADIRONDACK MUSEUM KIT
16. "LUMBERJACK LIFE" ADIRONDACK MUSEUM CLASS
17. LUMBERJACKS AND RIVERMEN IN THE CENTRAL ADIRONDACKS: 1850-1950 (TR)
18. THE OTHER SIDE OF THE HILL: MORE TUG HILL TALES (TR)
19. OUR WILDERNESS
20. SHANTYMEN AND SHANTYBOYS (TR)
21. SONGS OF THE SAILOR AND LUMBERMAN (TR)
22. "WOODSMEN AND RIVERDRIVERS: ANOTHER DAY, ANOTHER ERA" videotape (TR)

Study and learn about Logging. Especially about lumberjacks and log drives.

What types of trees did loggers cut?

What were "distinctive features"?

What would it be like?

Write a journal "excerpt" as if you were the lumberjack.

Create a Logger's Yearly Calendar:

Note the times of the year when they would be cutting, etc.

"Adapt A Tale": Find a logger's tale that you enjoy and delete some of the words.

Have another student or the class "fill-in the blanks".

How important were rivers for loggers?

Locate some of the lumber mills in the Adirondacks.

How do hides, hemlocks and tanneries all fit together?
**FARMING**

1. ADIRONDACK FOREST, FIELDS AND MINES
2. THE ADIRONDACK PARK: A POLITICAL HISTORY (TR)
3. ADIRONDACK PORTRAITS
4. THE ADIRONDACK READER (TR)
5. ADIRONDACK WILDERNESS: A STORY OF MAN AND NATURE (TR)
6. THE STORY OF A FARM

Have a farmer come and visit/talk with your class about the operation of a farm.
Visit a local farm.
Study eating customs of your area.
Have they changed from the past?
Collect data on eating customs from your class.
What are local favorite foods?
Who grows them and where do they come from?
Pick apples, berries, corn, etc. at a local farm or orchard.

**HOTELS, GUIDES, CAMPS & COTTAGES**

1. CAMP CHRONICLES (TR)
2. DURANT: THE FORTUNES AND WOODLAND CAMPS OF A FAMILY IN THE ADIRONDACKS
3. GREAT CAMPS OF THE ADIRONDACKS
4. A HISTORY OF THE ADIRONDACKS, VOL.I (TR)
5. NORTH COUNTRY ALMANAC
6. SARANAC: AMERICA'S MAGIC MOUNTAIN (TR)
7. "SHELTER FOR THE NIGHT", THE ADIRONDACK READER (TR)

Visit a Great Camp (i.e. Sagamore, Santanoni, etc.) Find out who built it and why.
Draw a diagram of a real or imaginary Great Camp.
What buildings are included? What did the owners want in their camp? What makes a camp a Great Camp?

**HOTELS:** What attracted people to the great hotels of the 1800's.
Places like Paul Smith's and Blue Mountain Lake Hotel?

**ADIRONDACK GUIDES:** Make a display showing what Adirondack guides might use on an "Adirondack Trip".
Find out what skills and specialties guides like "Old Mountain" Phelps, John Cheney, Mitchell Sabattis, and the Moody Brothers had and for what accomplishments they were best known.

**CURF COTTAGES:** What were the most famous ones in the Adirondacks?
Who started them and why were they important?

**ME, A-Z Alphabet**

**TODAY'S WORKS**

1. ADIRONDACK FOREST, FIELDS, AND MINES
2. "ADIRONDACK IMAGES" videotape (TR)
3. ECONOMIC DEVELOPMENT NEEDS OF THE ADIRONDACK PARK (TR)
4. NORTH COUNTRY SUCCESSES: CASE STUDIES OF SUCCESSFUL ENTREPRENEURS IN ANCA (TR)
5. STRATEGIES FOR COMMUNITY ECONOMIC DEVELOPMENT THROUGH NATURAL RESOURCE USE IN NORTHERN NEW YORK. (TR)
6. TOURISM IN THE ADIRONDACK REGION OF NY (TR)
7. WHEN I WAS YOUNG IN THE MOUNTAINS.
What does it mean to be year-round folk?
Make a Graffiti Wall with the theme of "ADIRONDACKER".
Think of words or expressions that describe year-round folks.

**Interview adults in different jobs in your area.** Make a "JOB JOURNAL". What do people have to do to accomplish their job?

**Investigate what new job opportunities there maybe in your area.** Make a list and share it.

**Display pictures (i.e. Collage) of real people at work in your community or area.**

**WORK SONGS:** How are they different from songs of leisure? Learn one of each type.
"WORKS FOR ME, A-Z"

<table>
<thead>
<tr>
<th>WHAT DO I WANT TO ASSESS?</th>
<th>HOW AM I GOING TO ASSESS?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal, ongoing Assessment</td>
<td>More formal Assessment</td>
</tr>
</tbody>
</table>
III. COMMUNITIES: CHANGING TIMES
"ALICE: We Can Still Sing Along" (WORDS & MUSIC © BERGGREN MUSIC) [BMI]

SEED THEME: Community Roots and Community Spirit.

OUTCOME OBJECTIVES: To increase your students' sense of community and awareness of their own community roots and to recognize that individuals, families and communities change over time.

- Specifically, in this section students need to be aware that their community has a unique social and cultural composition and that understanding their community's heritage can help to provide a foundation for clear decision-making in these changing times.

RATIONALE: Studying and learning about communities and community life in the Adirondacks may lead to the following understandings:

- Every member of a community is a unique individual.
- A community has a unique social and cultural nature and heritage.
- Many people through their gifts and talents contribute to a community's past and present history.
- People and places change over time.
- A community has an economic, social, and political history.
- In the past, as well as in the present, people in a local community share(d) common problems.
- Community members may disagree about issues involving the "common good".
- Communities can benefit from diversity.
- Communities change over time.
- Communities of the future will be different than communities of the past. (in association with the SOCIAL STUDIES FOUR SYLLABUS, pp.30-33)
MUSICAL IDEAS: The word "Community" has a special meaning to many people. Webster gives one definition that says:

"A group of people living together as a smaller unit within a larger one, and having interests, work, etc. in common" (Webster, p.282).

Community "spirit" is a very special part of "Alice". Enthusiasm and loyalty and the feeling of belonging are all part of what makes individuals feel connected to their community.

"Alice" is a true story. Her family was originally from the town of Minerva, in upstate New York and when she retired from her job as a music teacher, she and her husband Jack settled in Minerva. Here she started a community chorus.

"It was open to all - no auditions, just a willingness to sing. Since this happened during my college years, I was able to be a part of the chorus during the summer months and on vacations, and sing with my parents and neighbors, old and young. It was a true community happening, regardless of sex, age, religion or educational background. It gave our community something special, and built a bond that made the community strong. The song suggests that even though this event with Alice has come and gone, we can still try - whether it's singing along or some other kind of action or event. It's also a subtle warning: don't get so wrapped in watching other people (i.e. television) that you neglect your own community building. (The Latin root of communication, community, etc. is: to share.)

[Berggren, p.2]
"ALICE" [We Can Still Sing Along]

This is a song that celebrates "Community Spirit" and the bond that it builds. Whether it is through a community chorus, a community theater, or a community project, "Alice" reminds us all that We Can Still Sing Along.

### COMPOSITION OUTLINE CHART

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Intro</td>
<td>(00.00)</td>
<td>1st Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guitar and Voice only. This combination used throughout. Introduction of Alice and her gift.</td>
</tr>
<tr>
<td>2</td>
<td>(00.07)</td>
<td>2nd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Go right into 2nd Verse. Alice's question: Who wants to sing in a chorus?</td>
</tr>
<tr>
<td>3</td>
<td>(00.12)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice: We can still sing along!</td>
</tr>
<tr>
<td>4</td>
<td>(00.17)</td>
<td>3rd Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Forming a Community Chorus: Fun, even when hard work.</td>
</tr>
<tr>
<td>5</td>
<td>(00.23)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice.</td>
</tr>
<tr>
<td>6</td>
<td>(00.28)</td>
<td>4th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Community pride and the &quot;spirit&quot; of song.</td>
</tr>
<tr>
<td>7</td>
<td>(00.33)</td>
<td>5th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Go right into 5th Verse. Can still hear &quot;Who'd like to sing in a Community Chorus?&quot;</td>
</tr>
<tr>
<td>8</td>
<td>(00.38)</td>
<td>Repeat of Last Section of 5th Verse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Question from me to you: Together in Harmony.</td>
</tr>
<tr>
<td>9</td>
<td>(00.41)</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The &quot;spirit&quot; of Alice.</td>
</tr>
<tr>
<td>10</td>
<td>(00.45)</td>
<td>Chorus Repeated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voices only, no guitar. &quot;We can still sing along.&quot;</td>
</tr>
<tr>
<td>11</td>
<td>(00.50)</td>
<td>Ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yes, we WILL still sing along. Guitar ends.</td>
</tr>
</tbody>
</table>
Alice
(We Can Still Sing Along)

moderate tempo and laid back rhythm

Words & Music by Dan Berggren

Let me tell you a little story about some friends I know. And a woman who brought the rest of town a gift from long ago.

Folks who used to sing for fun, alone or in harmony, had fallen out of the habit and now were watching TV. When Alice came into the town it was a quiet kind of day.

Folks went about their business in the usual sort of way. "Who'd like to sing in a chorus?" was her
3. Old and young joined Alice. They formed a community choir. They'd rehearse each week, and try to reach those notes going higher and higher. After working all day they'd practice. There was so much fun in the singing. Even when they'd reach the end and Alice said: "Once more from the beginning." [Chorus]

4. Well, the music got better and better, and when they did a show, they'd all pitch in to make it work and together they would grow. The town was proud of its chorus and moved by the spirit of the song. But the day that Alice passed away it was hard to sing along. [go to verse 5]

5. Now folks go about their business, in the usual sort of way. But once in a while a tune makes 'em smile and they still hear a voice say: "Who'd like to sing in a chorus?" was her question to everyone. "Sopranos, altos, tenors, and bass, together we'll have some fun." "Who'd like to sing in a chorus?" was her question to everyone. "Sopranos, altos, tenors, and bass, together we'll have some fun." [Chorus]

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Engraving by Rachel Curtin
COMMUNITIES PAST

1. ADIRONDACK FORESTS, FIELDS, AND MINES
2. ADIRONDACK TALES: A Girl Grows Up in the Adirondacks in the 1800's (TR)
3. ADIRONDACK WILDERNESS (TR)

Adirondack communities of the past:
- What were they like?
- How were they run?
- What were some of the important public places or centers? Are they still that way?

What occupations occurred in Adirondack communities of the past?

Compare them to the present.
- Plan a Community of the Past.
- Get a map of the area. What natural resources were there?
- What jobs were needed?

Why do people move?
- Why did they move to the Adirondacks?
- What heritage did they bring with them?
- Where did they move to in the Adirondacks?

YOUR COMMUNITY

1. THE BEST TOWN IN THE WORLD
2. GRANDPA'S MOUNTAIN
3. GROWING OLDER
4. MY PLACE
5. MY SIDE OF THE MOUNTAIN
6. THE STORY OF A MAIN STREET
7. YOUR LOCAL HISTORICAL SOCIETY
8. YOUR LOCAL HISTORICAL RECORDS

Find old photographs and maps of your area and community.
- Compare them to the present.

What land was developed to create your community?

What types of public places or centers can you find in your community?

Why are they important?

Oral histories:
- Invite to the class or interview a longtime resident of the community.
- How has the community changed in their lifetime?
- What was it like as a child, a teenager?

Create a time line of events in your community's history.
- Put oral histories on the time line.

Make a collage of pictures of the past or draw pictures of the past of important places in your community.

Compare them to how they are today.
- Compare community services of the past with services of the present.
- Which ones do you think have been the most necessary?

Visit a town meeting:
- Report on the proceedings.

Interview a town official.
- Report to the class.

Diversity:
- How has the population of your community changed over the past 50 years? 100 years?

Study changes in your school community:
- This includes: students' families.
- Have your students share a story or event about their family that is related to the community.

Create a Story Book.

*(TR) means Teacher Resource
BUILDING COMMUNITY/COMMUNITY SPIRIT

1. THE BEST TOWN IN THE WORLD
2. COMMUNITY PROJECTS/LOCAL HISTORICAL RECORDS
3. "NEIGHBORS" ADIRONDACK PORTRAITS
4. "YEAR-ROUND FOLK" THE ADIRONDACK READER (TR)

What is community "spirit"?
What object or events have brought out community "spirit" in your community?
Make a special display about them.

Make a classroom museum to display community "treasures" that are a source of community pride or "spirit".
Create copies if the originals are not available.

NATIVE AMERICAN COMMUNITIES

1. INDIANS OF THE NORTHEAST
2. THE IROQUOIS
3. IROQUOIS STORIES
4. NEW VOICES FROM THE LONGHOUSE
5. NORTH AMERICAN INDIAN
6. THE SIGN OF THE BEAVER

Compare Iroquois community stories with those of other cultures.

How did Northeast Indian communities function?
Who had responsibilities and what were those responsibilities?

Why do people of the Six Nations call themselves a separate Nation?
How is it like a "community"?

Special things/places about the Indians of the Northeast (Iroquois, Mohawk, Algonquins, etc.):
What brought them together both within their "communities" (nations) and within their League?

COMMUNITY, 2005

1. IT'S OUR WORLD, TOO!
2. "YOUR COMMUNITY: HOW IT HELPS YOU" sound filmstrip

What would you like your community to look like 10 years from now?

What opportunities would and could you see available in 2005 that might not be now?

Interview community planners, designers, engineers in your area.

Design and plan Community, 2005.
What changes would be necessary to make happen?

Include: housing, amenities needed, necessary roads, buildings (i.e. school, town buildings, health center, etc.), and future development spaces.
<table>
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IV. GIVE A HOOT
"AIR MAIL POLLUTION" (WORDS & MUSIC © BERGGREN MUSIC) [BMI]

SEED THEME: AIR POLLUTION

OUTCOME OBJECTIVES: To increase the students' awareness of air pollution, its causes, its effects, and to encourage possible solutions.

- Specifically, to increase your students' understanding and knowledge about acid rain and air pollution in the Adirondack region.

RATIONALE: 1. Pollution of our Planet Earth is taking place rapidly, in great quantity, with far-reaching consequences.

2. The Adirondack Park is a uniquely diverse biological ecosystem that is highly sensitive to changes in air, water, sunlight and soil.

3. Acid Rain is one of the three major atmospheric problems. It can damage and even kill lakes and forests. It can have causes outside of the Adirondack Park. It has no boundaries. Is it our problem?

"There's only one atmosphere. It has no borders. We don't want poisonous gases floating around. We must react. All together." Child from India Rescue Mission Planet Earth p.13
MUSICAL IDEAS: In Section IV the "seed theme" is ACID RAIN, and the central concept of study is introduced by the musical song "AIR MAIL POLLUTION". The problem of acid rain is a very real economic and environmental problem. It is a problem right here in the Adirondacks. As with most environmental problems it is more complex then we would like it to be.

"AIR MAIL POLLUTION" was written after seeing a serious discussion about the pros and cons of acid rain, i.e. clean air vs. jobs. It is an image song. Using the image of acid rain being sent from one area to another by "air mail" may be very helpful in introducing the ideas of "no boundaries", invisibility and cost.

The song itself has four verses with a Chorus after each verse. The composition outline chart on the next page will help you listen to the song. Included in the list of Musical Features is the names of the special instruments used in the song that help create a musical "conflict". That is, sounds that are not in harmony with one another and when heard create tension. The words and meaning of the words are very important, so a special activity has been included in the ACTIVITY WEB for more indepth study. You may want to begin with this activity.
**"AIR MAIL POLLUTION"**

**COMPOSITION OUTLINE CHART**

<table>
<thead>
<tr>
<th>SECTION NUMBER</th>
<th>ELAPSED TIME</th>
<th>THEME USED</th>
<th>MUSICAL FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(00.00)</td>
<td>Accompaniment pattern only</td>
<td>Guitar, hammered Dulcimer</td>
</tr>
<tr>
<td>2</td>
<td>(00.20)</td>
<td>1st Verse</td>
<td>Voice, guitar, hammered dulcimer viola with drone sound(open 5th)</td>
</tr>
<tr>
<td>3</td>
<td>(00.70)</td>
<td>Chorus</td>
<td>Voice, guitar, dulcimer, viola on chords. Viola becomes louder.</td>
</tr>
<tr>
<td>4</td>
<td>(01.30)</td>
<td>2nd Verse</td>
<td>Voice, guitar, dulcimer, viola</td>
</tr>
<tr>
<td>5</td>
<td>(01.80)</td>
<td>Chorus</td>
<td>Voice, guitar, dulcimer, viola</td>
</tr>
<tr>
<td>6</td>
<td>(02.30)</td>
<td>Interlude</td>
<td>All getting louder</td>
</tr>
<tr>
<td>7</td>
<td>(02.40)</td>
<td>3rd Verse</td>
<td>All with viola more pronounced and higher.</td>
</tr>
<tr>
<td>8</td>
<td>(02.90)</td>
<td>Chorus</td>
<td>All</td>
</tr>
<tr>
<td>9</td>
<td>(03.40)</td>
<td>Interlude</td>
<td>All</td>
</tr>
<tr>
<td>10</td>
<td>(03.50)</td>
<td>4th Verse</td>
<td>All</td>
</tr>
<tr>
<td>11</td>
<td>(04.00)</td>
<td>Chorus</td>
<td>All, louder and viola higher octave with its own descant melody.</td>
</tr>
<tr>
<td>12</td>
<td>(04.50)</td>
<td>Ending</td>
<td>All with viola in drone, slowing down. Music ends with a drone sound.</td>
</tr>
</tbody>
</table>
Air Mail Pollution

Words and Music by Dan Berggren

One day on T. V. I heard this man complain: "What's all this I hear about acid rain? A few northern sportsmen who cannot find a trout? Anyway it's them or us, so they can do without. Air mail pollution, send it for free. Post it by smoke stack address it to me. Use the air and water. What's the cost to you? It's guaranteed delivery and it's always postage due.

2. Hey listen mister, there's acid in the rain. You just say "ignore it", that I must be insane. "Something you can't see or hear, taste, smell or touch, Anyway it ain't so bad and to stop it costs too much." [Chorus]

3. Sulfur Dioxide, carbon monoxide, Flying over borders, over countrysides. No one wants the poison. No one wants the blame. No one wants the problem, but it's out there just the same [Chorus]

4. This is no solution. No, this is just a song. And this is no attempt to say who's right and who is wrong. We all use fossil fuels from oil wells and mines, And the smoke is sending signals, so read between the lines. [Chorus]
MUSICAL CHANGES

1. AIR MAIL POLLUTION - Dan Berggren
2. EARTH: VOICES OF A PLANET
3. COMMON GROUND
4. GRAND CANYON SUITE
5. APPALCHIAN SPRING
6. THE PLANETS

Introduce the idea of AIR MAIL. What is Air Mail? Why is it used? What is an "image"?
What does the image of air mail have to do with pollution?

Listen to the other musical "images" suggested. Paul Winter's music suggests what? Groff's music?
Have students write down what they think they're hearing.
Find "images" (pictures) in magazines that fit the music. Make a collage and display.

How do sounds produce images? Plan a choral reading of an "image" poem (i.e. Adirondack Portraits).
How can directions such as fast/slow, loud/soft, high/low be incorporated?
What sound effects or physical gestures can be added?

Changes in the music. Listen to "Air Mail Pollution" again.
What changes in the instruments do you hear? Are there changes in the rhythms of the instruments?
What is the difference between major and minor musical sounds?

With both guitar (in D major) and hammered dulcimer (in D minor) playing at the same time a musical "conflict" is created.
Why is this important to the music? What are words saying when the two instruments are playing?

Words convey meaning in music. What meaning is conveyed in "Air Mail Pollution" by the words:
Ignore it. Costs too much. No one wants the problem. Right vs Wrong Solution.
Have the class divide into groups and each group choose a word or phrase. Make a list of how that is used in the
music and create a list of words that might substitute for it. (free association).

*(TR) means Teacher Resource
IT "MATTERS" - WHAT CHANGES
1. AIR I BREATHE  2. ACID RAIN (GAY)  3. ACID RAIN (MCCORMICK)  4. AIR ECOLOGY  
5. ENVIRONMENTAL SCIENCE: 49 SCIENCE FAIR PROJECTS  6. THE GREENHOUSE EFFECT  
7. OUR WILDERNESS  8. OZONE  9. THE OZONE LAYER  10. RAIN OF TROUBLES  
11. RESCUE MISSION AND PLANET EARTH  12. RESCUE MISSION AND PLANET EARTH: CHILDREN'S ACTIVITY BOOKLET  
13. WHAT CAUSES ACID RAIN?  14. WHAT'S HAPPENING TO THE OZONE LAYER?  
15. WHY IS THE AIR DIRTY?

What is air quality?  What makes air pollution?  Test the air around you for pollutants.
Read "Atmosphere Clean-up" from RESCUE MISSION PLANET EARTH
Do the experiments: "Particle Pollution" (p. 7) ACTIVITY BOOKLET  "Counting Carbon" (p. 3) ACTIVITY BOOKLET
Experiment with making liquids evaporate.
Create a drawing that depicts your house, school or town with getting too many sun rays through the ozone layers.
What does the future hold?  What solutions are there to pollution?  Have the class make a list of problems.
Form small committees and choose one problem to work on.  How would your committee fix it?

CHANGING PATTERNS
1. DRAWING FROM NATURE (TR)  2. THE EARTH SPEAKS  
3. FOXTAILS, FERNS AND FISH SCALES (TR)  4. GOOD EARTH ART: ENVIRONMENTAL ART FOR KIDS  
5. MAKE PRINTS!  (TR)  6. "THE SHAPE OF THINGS. A FASCINATING LOOK AT NATURE'S PERFECT DESIGNS" VIDEO

Patterns in Nature.  Where can they be found? (Seashells, snowflakes, leaves, spider webs, trees, flowers, etc.)  Go on a nature walk.  Collect at least three different patterns.  Compare them.
Walk the same route at a different time of day.  Compare what you see.

With the help of your art teacher, make an artistic "print" of leaf patterns on paper.  Display.
What is a Cinquain? Write a Cinquain about Patterns:
Music is made up of patterns, sometimes in rhythm.
    Compare the drum beat in a song you know with the drum beat of a song that your music teacher knows.  Show how they are different.  Try to imitate them on different rhythm instruments.

MAKING CHANGES
4. EVERY KID'S GUIDE TO SAVING THE EARTH  5. FIFTY SIMPLE THINGS KIDS CAN DO TO SAVE THE EARTH  
6. THE GIVING TREE  7. GOING GREEN: A KIDS HANDBOOK TO SAVING THE PLANET  8. THE KIDS EARTH HANDBOOK  
9. LIVING TREASURE: SAVING THE EARTH'S BIODIVERSITY  10. THE LORAX  11. MISS RUMPHIUS  
12. RACHEL CARSON: VOICES FOR THE EARTH  13. A RIVER RAN WILD  
14. RIVERS, LAKES, PONDS: ECOLOGY WATCH  15. SAVE THE EARTH: AN ACTION HANDBOOK FOR KIDS  
16. THE SIERRA CLUB KIDS' GUIDE TO PLANET CARE & REPAIR  17. SUMMER LION  
18. WHEN THE STARS BEGIN TO FALL

Study effects of air pollution on trees, lakes & soil.
Study ways to improve your local environment.  Study alternative power sources.
Design an environmentally friendly "invention" to a local air pollution problem.
Interview people who work with air pollution and its effects.  Start an Environmental Club in your class.
Choose one "solution" that you yourself can do at home or at school to "make a difference";
Sponsor an "Eco Fair" at your school and have the entries create possible "new solutions" to current pollution problems.
## TEACHER NOTES

**Give A Hoot**

<table>
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<td>Informal, ongoing</td>
<td>More formal</td>
</tr>
<tr>
<td>Assessment</td>
<td>Assessment</td>
</tr>
</tbody>
</table>


BIBLIOGRAPHY

CHILDREN’S RESOURCES

Non-Fiction

APPALACHIAN SPRING(tape or record) by Aaron Copland, 1944.
ENVIRONMENTAL SCIENCE: 49 SCIENCE FAIR PROJECTS by Robert L. Bonnet and G. Daniel Keen.
GRAND CANYON SUITE (tape or record) by Ferde Grofe, 1931.
CHILDREN'S RESOURCES

Non-Fiction page 3


CHILDREN'S RESOURCES

Fiction

HUGH GLASS, MOUNTAIN MAN by Robert M. McClung.
TEACHER RESOURCES

"THE ADIRONDACKS" videotape by Lawrence Hott-Diane Garey. P.O.Box 10003, Santa Monica, CA 90410: Direct Cinema, Ltd., 1987 (available through the Adirondack Museum).


"ADIRONDACK IMAGES" videotape produced by Carl Heilman, RR#1, Box 213A Brant Lake, NY 12815 (518 494-3072).


"FOREVER WILD" general documentary videotape: Available from Adirondack Museum, Blue Mountain Lake, NY.


FOXTAILS, FERNS AND FISH SCALES by A. Graham. Four Winds, 1976.


"WOODSMEN AND RIVERDRIVERS: ANOTHER DAY, ANOTHER ERA" videotape available through the Adirondack Museum, Blue Mountain Lake, NY.
ADDITIONAL RESOURCES: FACES & PLACES

ADIRONDACK FACES - MOUNTAIN PEOPLE


NATIVE AMERICAN FACES

Non-Fiction


NATIVE AMERICAN FACES

Fiction


TALL TALES, MUSICAL FACES & STORY PLACES


ADDITIONAL RESOURCES,  p.2

WORKS FOR ME,  A-Z
HOTELS, GUIDES, CAMPS & COTTAGES

THE ADIRONDACKS by Seneca Ray Stoddard. Glens Falls, NY: Published By The Author, 1889. (TR)
WOODS AND WATERS by Alfred Billings Street. New York: Herd and Houghton, 1865. (TR)
Dear Education Colleague:

This letter is to inform you that the new Unit of Curriculum "Adirondack Passages: Changing Times" containing the music of Adirondack folksinger Dan Berggren is now available for interested educators and librarians. After being test-sited in six Adirondack Park schools, corrected, and updated with additional information, the curriculum is now available to all of you who expressed an interest.

The Curriculum is divided into four sections:

- **Faces & Places** emphasizing regional roots;
- **Works For Me, A-Z** focusing on occupations, past and present;
- **Communities:** **Changing Times** recognizing community roots and community spirit;
- **Give A Hoot** studying air pollution and changes.

Each section begins with one of Dan's songs and continues with a Seed Theme, Outcome Objectives Rationale, Musical Ideas, a Lead Sheet, the Web containing resources and activities, and ends with a Student Assessment page. The Unit itself has 43 pages and contains over 160 resources and 110 activities.

The purpose of this letter is two-fold. First of all because you indicated an interest, we wanted you to know that the final version of the Unit is ready. Secondly, we also wanted you to know that you can obtain a copy at the cost of printing.

If you are interested in getting a copy, please fill out the request form below and send it to me at the above address and I will see that you get a copy as soon as possible. As you try out the Unit, please send us your comments and suggestions. We welcome your thoughts and recommendations. The color version (which, incidently, has 23 pages of wonderful graphics) can be obtained for $30.00 and the black and white version for $15.00. A tape is also included.

Again, thank you for your interest in using the Unit. Please feel free to contact me if you have any further questions. I can be reached at the above address or at (518) 664-8099.

Sincerely,

Katherine E. Hargis

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Name ___________________________________________ Date ______________

School ___________________________________________ Grade Level _______

School District ___________________________ County _______

Your Mailing Address ____________________________________________

________________________________ Telephone ____________

__________ Please send 1 COLOR VERSION "Adirondack Passages" = $30.00

__________ Please send 1 BLACK & WHITE VERSION "Adirondack Passages" = $15.00

Please enclose a check or money order.

Thank You.
ADIRONDACK PASSAGES: CHANGING TIMES
CRITIQUE SHEET SURVEY
K. Hargis
Skidmore College–Master of Arts in Liberal Studies

TEACHER’S NAME ____________________________________________

SCHOOL ____________________________________________

DISTRICT ________________________ COUNTY ____________

(Please return this survey by NOVEMBER 27, 1995)

ADIRONDACK PASSAGES: CHANGING TIMES is an attempt to provide a Unit of Curriculum about the Adirondacks that is both fun and functional. The objective of this Critique Sheet is to learn from you, the teacher, what has worked and what needs to be improved. Your opinions and ideas will be very helpful. Please take time to answer the questions as thoroughly as possible and to express any other ideas that you might have about the curriculum. Once again, thank you for your time and thoughtful consideration.

1. Please list what music and sections of Adirondack Passages you used in your classroom.

How did you incorporate them into your classroom? (Please be specific)

2. Please list what subthemes in these sections that you used.

How did you incorporate these subthemes into your classroom? (Please be specific)
Please be as specific as possible in answering the following questions:

3. What resources listed did you use?

4. Were the resources that you used adequate for your needs?

5. Suggestions for improvement of resources?

6. What activities listed did you use?

7. Were the activities listed adequate for your needs?

8. Suggestions for improvement of activities?
ADIRONDACK PASSAGES-CRITIQUE SURVEY, p3

DESIGN OF CURRICULUM:  ADIRONDACK PASSAGES: CHANGING TIMES is designed to be fun, functional, easily accessible, with lots of resources and useable ideas. Please answer the following questions about the design of the curriculum as specifically as possible.

9. Is the Design of the Curriculum understandable and useable?

10. What suggestions would you make for improvement?

11. This is an integrated curriculum. Specifically, what themes from the curriculum did you use?

12. What content areas (social studies, reading, science, math, music, art, drama, etc.) did you use?

13. Please give some examples of how you incorporated these content areas into the curriculum.

14. Does the curriculum have enough integration of content areas?

Thank you for your time and participation. Please return this survey to:
Ms. Katherine Hargis
RR. #2, 5 Lake Rd.
Stillwater, NY 12170