

CHANGE AGENTS

INTEGRATING MUSIC INTO YOUR SERVICE LEARNING PLAN

FULL-CIRCLE LEARNING

REACHING FOR MOBILITY

UNEP



CHANGE AGENTS

Integrating Music Into Your Service Learning Plan

By Teresa Langness

Dedicated to the thinkers, creators, collaborators, learners and doers whose daily actions improve life on the planet for unseen generations.

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ABOUT THE CHANGE AGENTS CD

This music celebrates the impulse to link inner transformation, education and the transformation of sustainable communities.

It is one of the Full-Circle Learning series linking 50 habits-of-heart learning units with 50 songs.

The ten songs featured here, and the integrated lesson plan suggestions, are geared to participants ages 12-Adult. The material is most appropriate for use with the Climate Change Agents and Habits of Sages curricula, usually offered at the secondary (middle or high school) level.

The CD features vocal and instrumental tracks of songs in multiple genres. The selections are intended both for use by school groups who incorporate music in their advocacy efforts and also as inspiration for change agents and listeners of all ages.

Thanks to the performing artists, engineers and arrangers who have given their time and talent to this project. Special thanks to Worldbeat Productions for studio use.

The CD and manual may be duplicated for educational purposes only. Any other proceeds will benefit "change education" projects for worldwide communities in need.

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INTRODUCING SONG # 1 : COOL SUMMER DAY

Suggestions for Introducing the Song

1. Create a Venn diagram. Ask everyone to list the things they could not buy, even if they had all the money they had ever wanted. Write the tangible objects in one circle and the non-tangibles in the other. Did anyone include items that were tangible but not touchable?

2. In the center, list the personal qualities we would need to buy the items, if we could buy them with personal traits instead of with money. For example, how do we buy time? How do we buy wisdom? How do we buy the earth's resources or a clear night sky or a feeling of safety? How do we buy a clear conscience? How do we buy love? Ask, Do any qualities such as appreciation of diversity, integrity, altruism, reflection, moderation, open-mindedness, and respect apply to both the tangibles and intangibles? Which ones apply to the items in both circles?

3. Ask participants whether they think of economics and climate change as related issues. If so, how?

4. Ask which nations produce the most carbon emissions? Which produce the least? Are they the same countries with the greatest or smallest GDP (gross domestic product)? Why or why not?

5. Conduct internet research to confirm the theory.

6. What kind of special programs provide responsible solutions for both kinds of countries? Meet in small groups to brainstorm ideas.

7. Summarize the main ideas:
   a. Equity requires countries in all parts of the world to use resources in a way that balances nature's resources. Once the balance is lost, no amount of wealth can buy it back.
   b. Scientists no longer talk only of global warming but rather, they talk of climate change as a phenomenon in which erratic weather patterns occur in many parts of the world.
   c. Hot summers, longer monsoon and flashflood seasons, year-round wildfire seasons...many of the trends associated with the problem interfere with jobs and displace populations, making the poor poorer and causing uncertainty even among those who are financially stable.

8. Read What *Money Won't Buy* on page 8.

9. Listen to the song *Cool Summer Day*. Review the meaning.

10. Challenge participants to listen again, pick out the various harmonies and sing the song together.

11. Explore the Genre. In this or a next

session, discuss the history of scat music (singing nonsense syllables). Louis Armstrong popularized the style in the 1920s, but the practice began long before in West Africa, when musicians gave syllables to certain percussion patterns.

12. Play recordings. Challenge students to use their voice as a percussive instrument as they create their own nonsense syllables for a group song.

13. Replay *Cool Summer Day*, clapping or walking to the rhythm of the scat. This song uses a scat track in place of a percussion instrument. (Because there are no instruments, no instrumental track is included on the CD for the first song.)

14. Practice the song. Determine a plan for the performance:
    a. Choreograph the song or apply clapping or step dance. During the bridge, the harmonies subside, to give singers a simpler melody and a chance to engage the audience and bring members to their feet—or to bring them to the stage to dance. The song lends itself to movement, but if the singers are focusing on picking up the harmonies, they may want to save the movement for the portions of the song where everyone sings in unison. The bridge provides an opportunity for the singers to walk toward the audience, choreograph some turns or include praise dance (acting out the motions and using simple dance steps) to engage the crowd. As they might call out on the words "Who will bring the sky back…" they might gesture to the crowd or invite the audience to clap along. They will still have time to return to their places before the original verse is repeated.
    b. Consider adding literary works as a preamble to the song. Original youth poems or prose on the theme or narratives about the participants' service experiences or appreciation of nature could prepare the audience for the performance.

INTRODUCING SONG # 1 : COOL SUMMER DAY

What Money Won't Buy

Erratic weather patterns affect people around the globe. Hurricanes, floods, rising tides and the heat waves that produce wildfires all create an impact on human communities. These sudden changes in weather influence migration patterns, poverty and homelessness, increasing the number of environmental refugees living in the world at any given time. Slower-growing trends such as deforestation and drought affect the standard of living as well. In addition, lung diseases and other health issues related to carbon emissions affect communities in both the developed and the developing world.

Climate change agents show they care. They sometimes employ the arts to raise awareness of the importance of this balance and to advocate local and global action based on universal values.

This first song in the series suggests an a' cappella performance or dance as a means of raising community awareness. Its lyrics pose a rhetorical question about whether we can buy back what we lose when we throw away our natural resources. A train ticket will buy a sunset because we can travel to the edge of the horizon to watch it. A trek to a mountaintop will show us the stars because they appear to us as they did long before the first humans set foot on earth. However, if our carelessness jeopardizes the delicate balance of the seasons, we may be unable to buy it back nor to find any place on earth where moderate climates return from year to year.

This cautionary tale, told through song, helps the audience visualize a world in which the seasons are as precious as the sun, moon and stars. By respecting nature and by practicing moderation, civic-mindedness, ethics, open-mindedness and altruism, we might contribute to a more sustainable planet—and a calendar of seasons that sustains life for all.

Cool Summer Day

Male Voices: Coool summer day.
Coool summer day.

Can you buy a sunset?
Can you buy three?
Put me on a slow train.
I'll see what I see.

Can you buy a sunset?
Can you buy three?
Put me on a slow train.
I'll see what I see.

Can you buy a moonbeam
on a black sky?
Send me to the mountain,
and surely I'll try.

Oh, but can you buy the springtime
after that day
when hot wind, cold rain
chase it away?

Bridge:
Ooh, ooh.
Can you buy the sky back?
Ooh, ooh.
Can you bring the dry back?

Repeat all verses:

Coda:
Male Voices: I feel the hot winds...

Sop./Alto: ...hot wind, cold rain chase it away...

Baritone: Don't bring the hot winds...

Sop./Alto: ...hot wind, cold rain chase it away...

Baritone: Don't let them...

Sop./Alto: chase it away...

Unison: chase it away ...chase it away.

Vocals by My-Key Bellamy, Kristin Barnes; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness

INTRODUCING SONG #2: POLISHED STONES

Suggestions for Introducing the Song

1. Ask a volunteer to tell their favorite survivor story. Ask why survivor stories are popular. [Accept and encourage various answers. Elicit that they inspire us to look for strengths in others and to believe that we, too, can overcome adversity and unexpected hardship or tragedy when it comes.]
2. Ask what people do to build their own resiliency. What have they done when times were difficult? (Discuss options such as serving others to address one's own trauma, using meditation or guided imagery, working out feelings through the arts, forming community groups, and other ideas they may have.)
3. Why is it good to have a plan for dealing with emotional issues, just as we have a preparedness plan or first aid kit for addressing other struggles we might face?
4. When is pain a good thing? How does it help us learn to transcend life's challenges? Name people whose great achievements sprang from difficulties? [e.g., Nelson Mandela or a local hero]
5. Management of the existing conditions in the world will consume some of the work of climate change researchers. We have passed the time for preventing mishaps. In the same way, think of your life as a stone waiting to be polished. We cannot prevent mistakes. We can only use them to polish our surface. Turning challenging times into learning experiences will ensure greater success.
6. Knowing that it's okay to think and feel deeply may provide comfort and build the sustainability of spirit that distinguishes those who "lose their fears in work and tears and walk on."
7. Present the information on *Time and Change* on page 11. Listen to the song. Sing along with the chorus. Determine how best to incorporate the song into the life of the group.

Time and Change

The forces in nature erode stone, but they need not erode the human spirit. A study of migration patterns and peoples displaced by hurricanes, floods, wildfires and other natural disasters often reveals the human capacity for resiliency.

The first song spoke of preserving moderate temperatures. This song speaks of making sense of hardship. Over time, as we face weather disasters as well as inequities or financial hardship, we ponder which problems stem from personal choices, which derive from environmental choices and which ones just relate to the changes and chances of life. This song, which complements the activities in *Habits of Sages* and *Climate Change Agents,* helps us understand ways to put any type of hardship in perspective and grow from enduring it. Those who reflect on it realize that our successes teach us little; our mistakes teach us worlds of knowledge, if we remain humble enough to pay attention.

INTRODUCING SONG #2: POLISHED STONES

Polished Stones

I found a stone...
a polished stone...
a stone built over years
with drops of sand shed like tears,
all blown and packed and rolled and stacked
and walked on....

I saved a stone...
a polished stone,
whose moss had fallen away,
like bits of dry, dying hay.
The stone was tossed, no glory lost
when walked on...

Wind, rain and rain,
time and change
surround us.

Through our pain,
gems we gain
astound us.

I am a stone...
a polished stone...
The storms can polish my sheen,
reveal some answers unseen,
refine my skill, transcend my will,
when walked on.

Wind and rain,
Time and change
surround us.

Through our pain,
gems we gain
astound us.

We all are stones...
We're polished stones...
Please follow me as I go.
Let's find the face of the soul
and lose our fears of work and tears,
and walk on.
Let's walk on.

Vocals by JB Eckl and Aurin Lahiri; Guitar by JB Eckl; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness and JB Eckl

INTRODUCING SONG #3: SEE ME

Suggestions for Introducing the Song

1. Present a picture of earth or a globe. Ask who lives there.

2. Based on the conclusion that the earth is home to the whole human family, should homeless people be viewed as unworthy of recognition? Each one has a story to tell and is related to other families. Present the song lyrics and read them aloud. Discuss how they relate to this idea of connectedness or equity.

3. Present the companion notes, *Personal Histories* on page 14. Offer participants' understanding of the economic periods in question or of the themes in the song. Offer the option of sharing relevant experiences either serving, saving, smiling, or feeling empathy and sensing equity.

4. The song is written in the folk genre popular in the Dust Bowl during and after the Great Depression. Its story, however, has been repeated many times over the years. An actual incident occurring on an urban street before 2009 inspired the song. Reread the lyrics, as needed, and talk about the theme of respect for all life. Is it easy to make sound judgments about how we spend our time and dollars to help causes and yet give respect to all? How does a smile communicate that we suspend judgment of the intentions of another?

5. Discuss the Dust Bowl setting where the journey in *Grapes of Wrath* begins. As in all movements, people used music to lift their spirits and also to communicate their woes. Discuss what instruments may have been most popular for people traveling around looking for work. Listen to the song and see which of those instruments you can identify.

6. Sing along with the CD. While learning the song, some participants may want to sing the harmony. Welcome opportunities to sing at events where homeless causes are advocated.

7. Participants may want to conduct research projects and integrated education projects that result in related service opportunities. Some examples:
   a. Identify the underlying causes of homelessness or displacement in their region or worldwide (environmental or social), and write or email letters of advocacy to the officials capable of reform.
   b. Mow lawns or clean up yards to benefit those who have no yards, and give the funds to a local homeless agency.
   c. Make a longer-term commitment to collect leftover items from local restaurants and donate them to a feeding project.
      i. Launch the initiative by visiting several restaurants and challenging them to donate a particular item each week or month.
      ii. Publicize their contribution through online social networking sources.
      iii. Launch the project by performing the *See Me* song at the restaurant/s.
      iv. If you like, get their permission to create an online video of the performance. The extra publicity will not only help the cause but will encourage them to donate.

INTRODUCING SONG #3: SEE ME

Personal Histories

Two young students stood before a gathering at a spring Mastery Ceremony. They told of their class projects advocating for homeless people. They shared the ways in which the song *See Me* had made a difference in their lives, even though the song is normally performed by much older groups.

One young speaker said, "My family came to America from Sri Lanka after the tsunami. Many people lost their homes and livelihoods. We understood then how easy it was to become homeless. I have made this my cause now, to empathize and advocate for people everywhere who have no home." The boy was nine years old.

A graduating fifth grader followed. She said, "I was born in Colombia. We saw poverty and crime everywhere. I admired my mother for her great courage. She wanted to avoid becoming homeless. She took us away from our environment and moved to a place where we would be safe. When I sing this song, I think of all the people who were not as lucky as I have been, and I want to reach out to them."

The earth is home to all of us, but its resources must be shared. The song "See Me" helps us compare the lessons history can teach about sharing resources, even when those resources are as simple as a smile.

A Time of Want

In the past century, The Great Depression influenced a generation to think differently in a number of ways. It changed the way families pulled together to earn a living. It changed the way governments instituted change to tap the talents and energies of its people when free enterprise could not feed the people. It shifted the recycling practices and spending habits of many families for more than a generation, as they learned to save and value what they had. Still, the level of devastating effects of poverty touched many lives at a level the world will never forget. While in some communities, it created divisions documented in books such as Grapes of Wrath, by John Steinbeck, in other communities, it brought greater empathy and equalized the classes because everyone suffered through it together.

Early in the Twenty-first Century, another worldwide recession occurred after the collapse of the banking industry. Some people feared the lessons of the stock market crash of 1929 and the resulting Depression of the 1930s had been entirely forgotten. How many lives would the new recession touch? Would the division between extreme wealth and extreme poverty narrow once again, creating greater empathy? Or would hunger and poverty and under-funded education and health services only increase? Are we still writing this history today?

What about those already displaced as environmental refugees, still recovering from the economic impact of tsunamis, hurricanes, floods, droughts or deforestation and wars fought over resources? Will their opportunities for change decrease? Discuss some examples you have experienced or studied.

If suffering equalizes, then everyone at some time understands what it feels like to go hungry, to be homeless or to face challenges beyond your control. Even when the cause of displacement from home is mental illness and a lack of viable options for treatment, people living outdoors often have understandable reasons for their circumstances.

Participants may want to conduct research projects and integrated education projects that result in service or fundraising. For example, they may identify the underlying causes of homelessness or displacement, whether environmental or social, and write letters of advocacy to officials for reform.

Many who lose their homes have families waiting for them somewhere. All have stories. Everyone can benefit from a kindness, a sense of trust or that most universal of all human gestures—a smile.

INTRODUCING SONG #3: SEE ME

See Me

Verse 1
'Don't have a nickel to my name.
I have a story just the same.
You know, I haven't got a home.
Your smile's the only thing I own.

Chorus:
See me. Just see me
beneath the streetlight again.
See me. Please see me.
See me and know that I'm your friend.

Verse 2:
Don't have a bike or drive a car.
I guess I won't be going far.
I lost my job and all my pay.
I haven't eaten yet today, but...

Bridge:
You don't have to look away from me
when you see me passing by.
I just need to know you care for me
enough to look me in the eye.

Chorus

Verse 3:
Say, buddy, have you got a dime?
If not, then won't you please take mine?
I finally earned a few just now.
I said I'd pay you back somehow.

Chorus

Coda:
See me and know that I'm your friend.
....I am your friend. I am your friend.
....Amen.
[retard.]...Mmmhhhmm.

JB Eckl: guitar; Chris French: vocals, bass, drums, banjo, harmonicaMusic and lyrics by Teresa Henkle Langness

INTRODUCING SONG #4: WHAT YOU GONNA DO?

Suggestions for Introducing the Song

1. Present a role play. Change Agents have an obligation to first become good listeners so they are aware of the many sides of an issue before deciding how best to act on their own convictions. Challenge students to imagine how a community's convictions shift based on their perspective. The follow example challenge students to apply conflict resolution skills:

   An issue such as clear cutting (cutting down all the trees on a mountain) would have a different purpose for a town whose economy depends on logging than for a community where people cannot breathe because of the smog created by a paper mill with outmoded technology. Why? Have two students represent the mayors of two such cities and try to agree on a moderate plan for meeting the needs of both cities.

2. Discuss the following question: How can we act on our own vision of the best plan of action and still honor the differing perspectives of others?

3. Read the song lyrics and discuss which trends students could collect evidence of if they searched the internet and library resources. Play the song and assign some students to sing and others to choreograph it.

4. Read *Passivity Versus Activity* on page 18. Challenge the group to agree on the goal described and take action to achieve it.

INTRODUCING SONG #4: WHAT YOU GONNA DO?

Passivity Versus Activity

A boat called Plastiki sailed across the ocean, landing in July 27, 2010. Made of plastic bottles, the boat made a statement about trash in the ocean. Petroleum-based plastic bottles fill the ocean rather than biodegrading. They contribute to carbon emissions during the manufacturing process and clutter the ocean with trash that endangers sea life, over time. The boat made its statement in the same year that the largest oil spill in history threatened the life of many fish and sea-going animals.

Knowledge of the effects of over-reliance on oil and petroleum and on making countries dependent on water has existed in many countries for some time. Does knowledge result in action? Why or why not?

Personal action means more than criticizing agencies who do not act. It can mean many things. Go around the room and ask each person to list one thing an individual or group can do to create change in the sustainability of the planet. (This activity may be easier if you have already completed some of the units in Climate Change Agents, or you may want to conduct it at the beginning and end of the process.)

Ask a scribe to write all the items listed. Write them on slips of paper and put them in a bowl. Each person must draw a slip of paper each week and focus on that one item. The next week, they trade it in and focus on a new item, until everyone has tried the ideas of the others. The song will help as a warm-up for renewing your action each day, because knowing and doing are two different things.

At the end of the project, when each item has become a habit that you no longer need reminders of, put the slips of paper into plastic bottles and take them to the recycling center.

Preparing to Reach Out into Space

1. Research Hubble and write letter to thank astronauts.
2. Frame co-op drawings and label.
3. Create greeting card drawings.
4. Make magnets.

Questions:

Look up general sites on the web. Who is Edwin Hubble? How old was he when he became curious about the universe?

What is the Hubble Space Telescope?

Look at images in the gallery taken by the Hubble telescope on hubblesite.org.

How much self-discipline was needed to create this telescope and to develop the institute?

What have these scientists given us?

Why should we thank them for their patience in pursuing this task?

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Have a question about Hubble, this Web site, or the astronomy Hubble studies? See if it's already answered in our complete collection of Frequently Asked Questions.

Top frequently asked questions

- Hubble should be in a museum at the end of its life. Why won't you bring it back to Earth once it stops working?
- Instead of letting Hubble burn up in the atmosphere, why not just push it out of its orbit so it can continue to take pictures as it drifts away?
- Can the upcoming Webb Telescope be serviced like Hubble?
- I see a dark shape when I zoom into the Orion Nebula image. What is it?

INTRODUCING SONG #4: WHAT YOU GONNA DO?

What You Gonna Do?

Chorus:
What you gonna do
To make it okay?
What you gonna do?
Just do it today.

Verse 1:
Climate change is chasing us down.
Hurricanes are carving the town.
See the future and plan for a change.
Be the bold ones to pull on the reins.

Chorus

Verse 2:
There's a world out waiting for you.
Try to see from a broad point of view.
Work together with empathy.
Build a land based on equity.

Chorus

Verse 3:
Put the rainbow back in the sky.
Give the songbird a new place to fly.
Give the forests back all the trees.
We are working for visions like these.

Bridge:

Just imagine all that we can do.
Make your dreams grow.
The future's up to you.

Verse 4:
I've been told that to lead is to serve.
Leave your children the world they deserve.
See the faces of those who will come
in the shadow of all that you've done.

Eric Dozier: keyboards; Chris French: vocals, bass, drums, tenor sax, bells, percussion, additional keyboards. Music and lyrics by Teresa Henkle Langness and Chris French

INTRODUCING SONG #5: CHANGING WINDS

Suggestions for Introducing the Song

1. Ask participants what they share at this particular moment.

2. If they cannot guess, have them each sit in a circle. As one takes a deep breath and blows toward the center, the next one inhales. As they exhale, the next one inhales, so they have the sense of creating a wave of air or a common wind. Point out that they all share the same air, filling their lungs jointly each day.

3. Ask them about their knowledge of the butterfly effect. We will learn more about it next.

4. Share the information or distribute as a handout the sheet, *How Far Does Your Influence Spread?* on page 22.

5. Read the song lyrics. Ask students to examine the metaphors and meanings.

6. Ask them to act it out, with someone playing the role of the old man.

7. Play the song. Learn to sing it. Assign three harmonies on the chorus.

8. You may want to choreograph it with a background chorus, some members using "praise dance" or other styles to demonstrate the children, the passing of time, the wind, etc., and lifting the old man.

9. Perform at events not only related to climate change but geared to Career Day events or other events where young people are challenged to determine a life path dedicated to evoking change.

INTRODUCING SONG #5: CHANGING WINDS

How Far Does Your Influence Spread?

We live in a world where one person's actions influence those of people everywhere. An epidemic begins with one sneeze. A positive movement often starts with one action or personal initiative.

The flapping of a butterfly wing on one continent can influence weather patterns thousands of miles away. This is the theory that gave rise to a principle in science known as the butterfly effect, described in the *Climate Change Agents* curriculum.

One student graphed the butterfly effect in nature. Next they compared this to the actions of one person who chose an altruistic career path. They imagined the lives this person could influence in a positive way, over time, and the resulting decisions of those people. They graphed the impact of each positive choice, showing how the butterfly effect can create a bell-shaped pattern of progress over the generations, in the same way that the exponential effect of the flapping of a butterfly's wings can lead to a distant storm.

The song *Changing Winds* uses metaphors to examine the interplay of science, social science and human nature. If we view the world from space, we see no national boundaries, yet the artificial boundaries we have set up send the impact of greenhouse gases around the globe. It will take the personal decisions of those in each profession to determine where their personal responsibility and their connectedness to the world community meet. Some will change laws. Some will conduct research. Some will make choices about lifestyle and responsibility. Everyone can apply a personal sense of empathy to address the needs of the planet and the creatures that rely on it for their own sustainability.

INTRODUCING SONG #5: CHANGING WINDS

Changing Winds

People walking slowly
in the gullies by the river,
looking at the latticework of fences on the sky,
wishing that the borders that define each flag and country
wouldn't cast a border on
the hearts of passersby.

Oh...changing winds bring changing times.
Oh...changing winds bring changing times.

Clouds meander 'cross the sky,
one country to another.
They don't know the places where the fences
marked the names.
Molecules don't follow rules.
They only bond together.
Children in the gully
wonder how to do the same.

Oh...changing winds bring changing times.
Oh...changing winds bring changing times.

Looking up they see a shroud.
An older man is leaning.
Peering from the other side,
he's coughing desperately.
Clutching on the fence, he says,
"Please help me, little children.
You're the ones whose vision
of a change can set me free."

Oh...changing winds bring changing times.
Oh...changing winds bring changing times.

One by one the children help
the man beyond the wire,
filled with bold desire
to break down the boundaries.
Some will clear the air and
some will change the laws that bind him.
But meanwhile, all will give the love
that lifts him from his knees.

Oh...changing winds bring changing times.
Oh, changing winds bring changing times.

One man walking slowly
in the gully by the river
looking at the latticework
of fences on the sky.
"I'm the past and you are all
the face of our tomorrow.
Please bring down the fences
so we all can fly."

Oh, changing winds bring changing minds.
Oh, changing winds bring changing, minds.

Together:

Oh, changing winds bring change.

Guitar by JB Eckl; Vocals by Kristin Barnes, My-Key Bellamy; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness

INTRODUCING SONG #6: I ASPIRE

Suggestions for Introducing the Song:

1. Show several photos of buildings in class, and challenge students to describe the lines and angles in the architecture. Include beautiful buildings as well as functional ones. Do not reveal the purpose of each building yet.

2. Present the following discussion points: What does it mean to say that form follows function? Does it matter what each building is used for, or only that it is beautiful?

3. Next, reveal which buildings serve as hospitals, centers of learning or culture, orphanages, etc. Imagine that the others are used to warehouse unsafe chemicals, employ people in illegal activities, etc.

4. Ask whether the purpose of the building affected your sense of its beauty. Does purpose beautify a building? Does function ennoble form? Can form ennoble function? Why or why not?

5. Ask, What is the difference between ambition and aspiration? The distinction is about function. Read *Power or Purpose* on page 25.

6. Think - Paired Share: Students tell each other of a time when they wanted greater freedom but found they weren't ready for it. Next they tell of a time they chose to do something to help someone else and discovered new skills in the process.

7. Listen to the song *I Aspire* once. Sing along the second time.

8. Discuss the places where the music could be performed. For example, the group could sing it for an association of green builders or for an architect whose service designing low-cost housing or public buildings had improved life in the community. Plan an honoring event such as a invitation for the presenter to speak or a trip to visit the honoree in the workplace.

9. Augment the song with the use of a tambourine. Excellent online videos show how this universal instrument grows more complex in the h ands of a master.

10. To play the tambourine on *I Aspire,* begin simply. Start with a standard windshield wiper motion or metronome motion by moving the tambourine back and forth, waist-high. Then use the palm of the other hand to add the downbeat:

11. More complicated rhythms can be created as the player becomes proficient. To make a tambourine, stretch fabric over 2 plastic plates. Glue the edges of the plates and fasten the fabric tight with a rubber band. Stitch bells or metal buttons around the edges.

12. This song incorporates the constancy of a straight-up pop rhythm. Practice keeping a steady beat throughout, based on the following rhythm:
one and TWO and three and FOUR and

Power or Purpose

What is the difference between ambition and aspiration? One refers to motivation but can sometimes also suggest a desire for power. The other word usually refers to a lofty goal, perhaps based on a desire to serve. How do you tell the two words apart?

To amble means to move along. Think of ambition as moving up the ladder of success, whatever it takes. (This may not be a negative thing when, for example, moving to get up for school or work. Sometimes it indicates a desire for power or wealth without considering the consequences.)

Now think about the shape of a steeple. Where do you find it? On cathedrals, skyscrapers, temples, teepees—often on the tallest buildings on the landscape. A spire is another word for a steeple. It points high and embodies lofty goals or thoughts. To aspire, then, means to reach high—to dream of and strive for something lofty or good.

This song reminds us to listen for the voice that helps us aspire to love and serve others - to lose our sense of entitlement and thereby find the greater joys of giving ourselves away.

Decoding the Song

Inside each person lives two opposing desires: the desire for freedom from cares and the desire to connect and empathize with other human beings. To answer the second call often requires more responsibility, making it the harder but loftier choice. Just when we think we are free to do whatever we want, we feel the connection that makes us want to put our own needs aside in honor of someone else. Ironically, discovering how to serve them often leads us to find our own hidden talents and joyful aspirations in ways that we never can by seeking ambition by "climbing the social ladder or the success ladder" for our own personal gain.

INTRODUCING SONG #6: I ASPIRE

I Aspire

Verse 1:
A little voice inside of me
wants to go.... to set me free.
Another voice replies, in turn,
"The fire inside of you still burns."
Ooooh...I aspire
Oooh..... to keep the fire alive.

Verse 2:
This world is full of people who
will need the things that I can do.
I want to know just how to see
the path that lies ahead of me.
Ooooh...I aspire
Oooh....to keep the fire alive.

Verse 3:
Discovering the world inside
begins with helping those outside.
Let me wipe your tears away
and then my fears will fall away.
Oooh...I aspire
Oooh....to keep the fire alive.

Bridge:
The fire.
It burns inside us all.
Inspires
the bond that one day we'll recall.

Verse 4:
Do you hear the human call,
the burning fire of love for all?
We're each a part of everyone.
The human family is one.
Ooooh.... I aspire
Oooh....to keep the fire...
...You got to keep that fire alive...
...keep that fire burning bright...
...keep the fire
of love for all alive.

Guitar by JB Eckl; Vocals by Hyla Douglas; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness

INTRODUCING SONG #7: SAGES OF THE AGES

Suggestions for Introducing the Song

Changes agents need to believe in something before they can act on something. Their convictions often not only come from a set of scientific facts but from a way of perceiving their roles, rights and responsibilities in the world.

Mentors, role models, philosophers and sages usually shape the emerging identities of change agents. Lacking these, discouragement comes easily and peer groups can present the false promise of lasting meaning in the form of ill-thought decisions. Youth is an excellent time of life to develop a practice of reading, reflection, action, reflection and renewed action.

Young change agents are neurologically wired to seek out role models. Teachers who help students identify the traits of a sage can assist young people through this important developmental stage. Without dictating choices, they can help seekers sort through the qualities that inspire action. They can encourage them to evaluate the outcome of that action in ways that guide the young seeker's later choices.

INTRODUCING SONG #7: SAGES OF THE AGES

A Plan to Integrate Art Forms

Integrating music and literary art forms can assist the in-class educator in this process. The following lesson plan Suggestions for Introducing the Song have as their objectives to:

- Expand vocabulary around the topic of sages and those whose fame derives from wisdom rather than from mere popularity.
- Extend critical thinking skills from biographical reading and personal narratives to evaluating personal meaning and ways to achieve it.
- Research the philosophers who write inspiring quotes.
- Explore personal avenues to finding inspiration.
- Plan a performance to inspire others.

1. Write the word **AGE** on the board or flip chart. Ask how many students believe there is a shortcut to growing older. Tally the votes. See if the vote is the same at the end of the lesson plan.

2. Underneath the word, write the following quote, written by a 16 year-old.

Looking back on the yesterdays of my life,
I realize that wisdom—the costliest gift men hold—
can only be bought with time,
which makes me glad that tomorrow,
I'll be one day older
than I am today.

(*America Sings,* 1973, New York.)

3. Provide paper or journals. Ask students to record in their journals an experience that made them feel the way the poet felt.

4. Add an S to AGE to spell **SAGE**. See who can define it, either by definition or with examples.

5. Challenge students to think of *age* as something measured in years and the act of being a *sage* as something measured by the level of wisdom we hold. Though the experiences of the years help us gain this wisdom, often the way we think about them makes a difference in what we draw from them. Therefore, not everyone becomes *sagacious*, even though everyone grows older each day they are alive.

6. Shared pairs: Ask students to share their journal entries with a partner if they are willing. Afterward, each one tells the other what made them realize they needed greater wisdom – reading, action, reflection (thinking about the event), or the influence of someone else in the story?

7. Take a class tally. What most often led to wisdom?

8. Discussion Points:
   a. Often we seek inspiration from someone who has walked the same path we have walked or would like to walk in the future. If we do not know someone inspiring, there are many

people whose lives and words are recorded for us to study.

b. Challenge students to think of a biography they have read or would like to read for inspiration, for example. Did its main character change their own goals or outlook on a situation? Whose biography would they like to read next? Why?
c. A sage is someone who turns knowledge into wisdom. What is the difference? Does the famous person they admire qualify as a sage? List people we often think of as sages. (Include people from traditions known to the students as well as the writers of quotes you want to introduce to the students. Tell them each day, you give them a quote by a "sage" as a journal prompt. These are some of the sages who wrote the quotes.)
d. Historically, when do most philosophers find their inspiration — in quiet places or in crowded rooms? Why is it important to allow yourself a quiet time to prepare to meet each day's challenges?

9. Challenge participants to read the next day's journal prompt in a quiet place in the morning and apply it to their own lives, so they will have an idea of what to write about by the time they receive their journal writing assignment.

10. Do you believe that most sages are human? If so, each person has the capacity to find their own destiny by applying some of the good habits the sages did. Listen to the song lyrics and learn the song. By performing it in places where people are in need of positive messages, we can influence others to listen to the voices of the sages and to find their own sage within.

INTRODUCING SONG #7: SAGES OF THE AGES

Performance Suggestions

Each day, have students respond to one quote. One day each week, have them choose their favorite and write a poem based on one line in one quote.

Let some students illustrate the themes if they prefer.

Display the art at an event to raise funds for a cause to which the entire group commits. For example, plan a performance at a book fair and sell hand-made greeting cards to buy biographies for an under-funded library in a region of need.

Students perform the poems and sing or dance to *Sages of the Ages* at the event. Consider also performing *Polished Stones* and other thematically similar songs.

Sages of the Ages

Verse 1:
The sages of the ages see
how a seeker prepares for a great destiny.
Yet if they stood among us now,
they would tell us they all
started out wondering how.
The sages of the ages...
They wandered just like you and me.

Chorus:

Look, look.
Look inside your soul.
Run the race within
to reach the outer goal.
The answers wash all over you
when silence fills the dawn.
...a spark of understanding
will light the path you're on.

Verse 2:
The sages of the ages found
there was no one around
when their hearts hit the ground.
They worked through all their loneliness,
saying, "Why is it so
restless minds find no rest?"
The sages of the ages...
they questioned when they felt so down.

Chorus

Verse 3:
The sages of the ages learned
they had only the compass
of truth when they yearned.
We lose our way around the bend,
but the humble one welcomes mistakes as true friends.
The sages of the ages...
they learned from every stone they turned.

Chorus

Verse 4:
The sages of the ages grew
'cause the universe inside
could expand what they knew.
They walked away from hate and wrath,
planting knowledge and peace as the seeds on their path.
The sages of the ages...
left seeds inside of me and you.

Chorus

Instrumentals by JB Eckl & K.C. Porter; Vocals by Pamela Starks and Kristin Barnes; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness and JB Eckl

INTRODUCING SONG #8: ISLAND CALL

Suggestions for Introducing the Song

As the world's glaciers melt, the oceans rise, threatening to submerge low-lying islands such as Tuvalu (Tu-VAUL-you), in the South Pacific.

Part of a chain of island nations formed from coral reef debris, the islands of the region sometimes stabilize again as cyclones Fand storms pile their top layers higher. However, over time, some slowly sink lower and lower. The island of Tuvalu stood only 4.5 meters high to begin with, so the people feared it would not take much to slip away completely. Its government has called on the United Nations for a number of years to help protect it from the high greenhouse gas levels that speed up the pace of rising ocean tides and thereby threaten its demise.

1. Present the background information above. Challenge students to find Polynesia and Melanesia on a map. Ask them to count the islands.

2. Ask what instruments they associate with the music of Polynesia and Melanesia. They will probably mention ukulele, kettle drums and perhaps steel drums. Island songs in some nations, such as Fiji, often make use of a happy ukulele. However, this song applies only a somber drum, with voices and multiple harmonies as the primary instruments.

3. Play the song. As they listen, ask what the voices do when the waters rise. How do the swells of the waves ride on the current of the voices? Can students practice this effect with their voices?

Ask how we associate a mental picture with the musical picture. How does the music influence the audience to feel? To act?

The following activity will help students prepare to be agents of change and to recreate history through original music.

Introducing the Song with a "Singing Nations Summit"

1. The book *Climate Change Agents* includes real speeches from a UN Climate Change Convention in which Tuvalu plays a role. Divide students into groups according to the nations represented there.

2. Have students take notes on the elements of their nation's speech and act out the role of the ambassador of the nation.

3. Ask each group to write a few lines of a song based on the mood of the speech and what they know about the traditional musical genres of the region, if applicable. They must tell one point included in the speech by applying a musical mood that matches the tone of the speech. (If they are not musically inclined, they can tap out the rhythm at least.) As they give their presentations, ask them to include the song they created to represent their country's position.

4. Call in musical guests who write in different genres to help students perfect the performances.

5. Practice and present the whole piece as an educational musical drama, either for younger classes or at an Earth Day or UN Environment Day event.

INTRODUCING SONG #8: ISLAND CALL

Island Call

Preamble:

Once there was a proud but small island nation where people cared for the earth and for each other. The larger nations of the earth made choices that affected the land and seas, over time. The glaciers melted. The cycles of the tides brought warmer waters and higher sea levels, changing life for fish and fowl and, at last, for the human family—especially for the people of the low-lying island, who wanted to preserve the safety of their children. Only a world of change agents could stop the rising tides now and make the island a welcoming place.

Welcome us home, oh won't you welcome us home.
Welcome us home, oh won't you welcome us home.
Welcome us home, oh won't you welcome us home.
Welcome us home, oh won't you welcome us home.

Higher, higher.
Higher, higher.
Take us to higher ground.
Higher, higher.
Higher, higher,
as the waves wash all around.

Isle of our mothers,
welcome us home.
We have the duty
to safeguard our own.

Higher, higher.
Higher, higher.
Take us to higher ground.
Higher, higher.
Higher, higher,
as the waves wash all around.

All of our people
are dancing with fear.
This shrinking island
will bring danger near.

Rising water,
Rising fear.
Land and culture disappear.

Higher, higher,
Higher, higher,
Take us to higher ground.
Higher, higher,
Higher, higher,
as the waves wash all around.

Each island family
is living so near.
Isles of humanity,
preserve (retard)
life...right...here.

Vocals by Kristin Barnes & My-Key Bellamy; Drums by Dave Lichten; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle

INTRODUCING SONG #9: HONOR

Suggestions for Introducing the Song

1. Listen to the song and read the passage *Protesting Passivity* on page 36.

2. Review the lyrics together.

3. Discuss examples of a moment of choice. Invite students to tell how such a moment could turn into an opportunity to inspire others as they work on their own plan for change.

4. Tell the end of the story. The two youth recognized they had an interest in photography. Someone gave them a camera. They took pictures of community life and began to create public exhibits. They used photography to present a need to government officials. They requested programs to create more jobs that would keep their peers out of trouble.

5. In pairs, tell about a moment of choice you have faced. How could you give the story a positive ending?

6. Is there a group issue we want to address? To whom would you like to sing about honor—to younger people? To a civic group? To community leaders?

7. Create two simple calypso instruments to accompany the song. Examples include a can of nuts or a container of rice and a food container hit with a spoon or paintbrush.

8. Choose two people who read music to lead the group in clapping the rhythms below. Give them the instruments and ask them to apply the first and fourth rhythms to the song *Honor*. After they have had a turn for a few bars, they can pass the instruments to others.

9. Ask whether the addition of the instruments helped them think about how creating something from nothing is one example of making a dream come true. Honor means accepting no excuses for doing the right thing, even when you had few role models to work with.

10. The two youth in the story discovered that you can make something from nothing by becoming the role model to others. Add to your repertoire you own calypso song about choices you have made. Use one of the rhythms on the following page. Create the words spontaneously, as the original calypso singers did. Tell how you practiced *honor* as you made a choice.

INTRODUCING SONG #9: HONOR

Protesting Passivity

Listen to the song *Honor* and identify the rhythm. It is written in a Calypso style. The roots of Calypso music originated in the Caribbean islands. Many Africans were brought to North America, Central America, South America and the Caribbean islands as slaves in the 1800s. The slaves tried to communicate through music. Because they were not allowed to talk as they worked, they sang to tell the news of the day, often using call-and-response songs. On the islands, Harry Belafonte's Day-O exemplifies the rhythms and harmonies of the Caribbean music. Often the singer makes up the lyrics while singing.

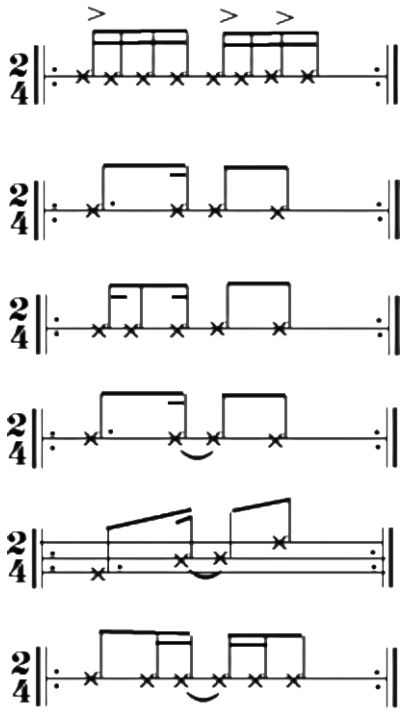
As time went on, the singers began to use irony and to develop protest songs. This caught the attention of the authorities, who banned them from playing skin drums. This did not stop their singing, however. Instead, they began to make percussion instruments from bamboo and, eventually, from the bottoms of metal shipping containers, paint cans or garbage cans. They tapped the metal into place so it made different sounds depending on where the player hit it. The first steel drum bands emerged by the end of the 1930s. Oil drums became more accessible during WWII, allowing drum makers to create pan drums that could play an entire scale.

The song *Honor* does not protest authority but, rather, protests peer pressure. It tells of a young person who looks ahead and sees what the future could bring based on the choices of the moment. As the singer's life passes before him or her, the singer realizes that one choice can lead to other choices that spiral into misery or that help the singer become the change agent who helps others along this difficult path.

Two young people recently sat in a room, trying to decide whether to tell who among their peers had stolen the money the group had raised for charity. A series of lies had unfolded. They discussed whether they had any hopes and dreams of becoming something some day that could change their community.

What would happen if they continued to follow the path of the thieves? Would they be imprisoned instead of empowered? How could honor help them create change for their peers?

Calypso Rhythms



Rhythm samples courtesy of: Schmidt-Jones, C. (2010, April 12). *Caribbean Music: Calypso and Found Percussion*. Retrieved from the Connexions Web site: http://cnx.org/content/m11688/1.7/

INTRODUCING SONG #9: HONOR

Honor

Chorus:

Once or twice
Once or twice in a lifetime
You have a moment to decide
what you will do.
…an opportunity to prove…
to prove your honor.
(Repeat)

Verses:

Will you stand up
for the truth when it brings shame?
Do you value collaboration over fame?

In your mirror,
do you see nobility,
then treat others as if it's in them equally?

Chorus

I will stand up
to integrity's full test.
When I lie down,
I will let my conscience rest.

Friends are calling,
calling me to come away.
I won't let them
take my conscience when they stray.

Chorus

Bridge:
Honor, honor, honor.
Honor, honor, honor….honor.

I have listened
to what thinkers have to say,
knowing wisdom is only bought with passing days.

Live your life now.
Show me what your actions teach.
Honor, honor. It means to practice what we preach.

Chorus
Bridge

Piano and percussion by Eric Dozier; Vocals by Kristin Barnes, My-Key Bellamy and Aurin Lahiri; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness and Eric Dozier

INTRODUCING SONG # 10: MOVE THOSE MOUNTAINS

Suggestions for Introducing the Song

1. Review the information in *Service as a Remedy* on page 40.

2. Read the lyrics of the song.

3. Discuss the concept of a Promised Land. What conditions might the song be describing?

4. (A world of greater equity and empathy?) Describe a current concept of a Promised Land.

5. Determine the actions the singers might suggest if they were speaking to you today.

6. Listen to the song. Assign the high voices to call and the low voices to respond as you sing along with the chorus.

7. Assign a soloist to sing each verse as others act out the story using "praise dance" or a similar form of choreography appropriate to the genre.

INTRODUCING SONG # 10: MOVE THOSE MOUNTAINS

Service as a Remedy

Africans who came to the Americas influenced many forms of "roots" music. These evolved into a variety of genres, including blues, jazz, Motown, hip-hop and other forms of modern music. Gospel is the musical form closest to the music sung on plantations in the American South.

Gospel music sprang from the old spirituals sung in camp on the plantations and in church on Sunday. These songs helped people not only communicate down the river but share faith and hope. Communities of friends became vitally important at a time when families were often separated at the auction block. Extending a hand in friendship and a voice in song to "brothers and sisters" helped everyone through their trials. Music forged a bond and allowed people to express deep feelings.

This gospel song, like many of the original spirituals, shows a way out of despair. It offers that service to others becomes the remedy for hopelessness. In a community where oral traditions and singing by memory replaced songbooks and schools, call-and-response songs became popular. The chorus of the song starts almost as a lullaby. Imagine a parent trying to quiet a child. The others in the community echo that effort with a second call to the baby to "Hush." What starts as a message to a child becomes a sermon to all the listeners.

Move Those Mountains

Chorus:
I wanna tell you hush.
    Hush.
Hush.
    Hush
Hush, my baby.

You got to hush.
    Hush.
Hush.
    Hush.
Hush, my baby.

You see, we can't change the world by crying
when we feel that our spirits are dying.
We can only change it by trying
to move those mountains away.

Verse 1:
Tomorrow's a'comin.'
Tomorrow's a step away.
And tomorrow, my brothers and sisters,
will be much better than today.

Your people tell of struggle.
Your mama sings of misery.
But what you gonna use now to hunt down the blues but
to come serve humanity.

Chorus

Verse 2:
So put away your sorrow.
Let's share our sacrifice.
By listening and working as family,
we'll turn this world into paradise.

Don't need to be a builder
to join this industry.
Come build a brighter, lighter tomorrow
as you travel this road with me.

Chorus

Verse 3:
Most folks will keep on whinin.'
Some just sit and yawn.
But some folks know if we dream a little bigger,
a better day will come along.

So get all your tools together.
Be the one to lend a hand.
If we keep on hopin' and working together,
We will build us the Promised Land.

Last Chorus:
I wanna tell you hush.
    Hush.
Hush.
    Hush.
Hush.
Hush, my baby.

You got to hush.
    Hush.
Hush.
    Hush.
Hush, my baby.

You see, we can't change the world by crying.
We can only change it by trying
to move those mountains away.
....Move those mountains...move those mountains (etc.)
You got to move those mountains away.

Piano by Eric Dozier; Vocals by Eric Dozier, Kristin Barnes and My-Key Bellamy; Sound engineering by Aurin Lahiri; Music and lyrics by Teresa Henkle Langness and Eric Dozier


FULL-CIRCLE
LEARNING
REACHING FOR MOBILITY