



ROOT TO RISE

*EDEN Engagement: Hamburg
Seed City Curriculum
Audrey Bashore & Megan Morrison*

MARCH 2022



ABOUT

Three-time Grammy Award winning opera superstar Joyce DiDonato has created the global tour of EDEN, her major concert hall performance about environmentalism. Her personal commitment and partnership with ITAC has launched a re-imagining of the impact of a concert experience through teaching artist-led workshops in every city. The International Teaching Artists Collaborative (ITAC) is the world-wide network of artists who work in community and educational settings, who have the skills to bring change to communities. Together ITAC and EDEN Engagement will pilot a new approach to prove that touring can be a legitimate and powerful tool for change in communities.

Cities on the tour are designated either "Root Cities" or "Seed Cities". Seed Cities are a 1-4 day(s) event that engages the youth with one of three specific environmental issues; Urban Gardens, Urban Trees, Food Choices:

- **Urban Gardens:** They are youth-friendly. Among many social benefits, they bring these environmental benefits: reduce carbon use (reduced food transport); reduce water runoff; help pollinators; plants absorb CO₂ and pollutants and produce oxygen; health benefits in the food and the community building (reduced stress and blood pressure).
- **Urban Trees:** Trees are omnipresent and overlooked in cities—kid friendly. They can plant them, and the EDEN performance encourages that. Trees are powerful answers to heat mitigation (reduce temperatures by 8 to 10 degrees and need for air conditioning), carbon and pollution sequestration and oxygen production, water flow pollution reduction, biodiversity, and food insecurity. Health benefits include healthier air, psychological benefits, lowering blood pressure and stress.
- **Food Choices:** Scientists have proven that small choices make a big difference. Because many foods with a high health burden, including processed meats or red meats, also have high environmental costs, switching out 10 percent of a person's daily caloric intake can cut a person's food-based environmental footprint by over 30 percent. Between growing it, packaging it, moving it around, cooking it, and often wasting it, food production makes up about one-fifth to one-third of all annual greenhouse gas emissions globally. Eat less red and processed meats, eat more veggies and fruits, reduce food waste, and if you have a way...compost.

Teaching Artists: Megan Morrison & Audrey Bashore

Dates: March 2-4

Length: 2 hours each day

Students: Ages 15-16

Environmental Focus: Urban Trees

Art Forms: Theater and Music

Impact Measurement: Pre and Post Questionnaires

Goals: This workshop aims to activate two things in the young participants:

- Their sense of personal connection to and grasp of the specific environmental issue
- Their ability to make a difference regarding that issue—their sense of agency

Guiding Questions:

- What is the value of trees in urban settings?
- What do trees need to thrive? What do humans need to thrive? What are the intersections?
- How can we raise awareness of the value of trees in urban settings?



AGENDA DAY 1

Opening Activity 1 (5 minutes – 1:20pm)

- As kids enter, Seeds of Hope music playing and images of local trees displayed on posters (Oak, Birch, Fir, Willow & Apple)
- Verbal instruction
 - Welcome!
 - Listen to music
 - Look at the pictures
 - Read through questions and answer them for yourself
 - As the music ends, find a seat in the circle and fill out your name tag (on chairs)
- Written instruction:
 - Do you recognize these trees?
 - Do you know the names of these trees?
 - How does looking at these trees make you feel?

Welcome

- Words of welcome and introduction.
 - Introduce ourselves: name, art form and our relationship to creative education (super brief)
 - Bilingual approach of the day; gentle invitation to speak as much english as students are comfortable with, using Du. Let them know Megan will be speaking English and Audrey will be speaking German throughout the workshop.
- Reveal Guiding Questions (written in English & German):
 - What is the value of trees in urban settings? Hamburg? Wilhelmsburg?
 - What do trees need to thrive? What do humans need to thrive? What are the intersections?
 - How can we raise awareness of the value of trees in urban settings?
 - Have students read aloud (one reader per language per question)
 - Tell students this will be the focus of our time together and we will be exploring these questions through theater and music.

Opening Activities:

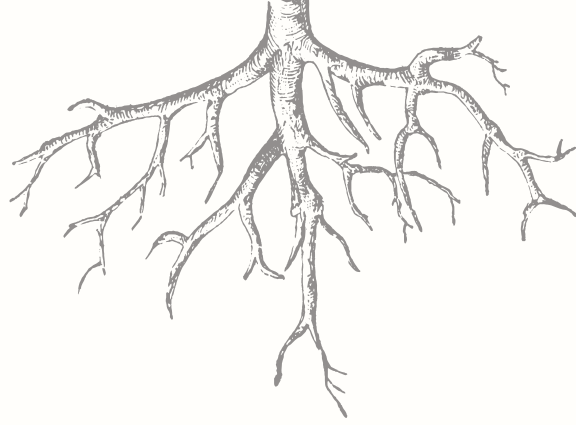
Walk, stop (5 minutes – 1:30pm)

- Description: Leader gives the instruction, “Walk” and “Stop” as players move throughout the space following the instruction. Leader works to set up rhythm and then disrupt the rhythm to challenge players to stay on task. Next round, leader instructs, “When I say walk you stop, when I say stop you walk.”
- Goal of the activity is to get players moving around the space, using their minds and bodies together while building community through playfulness.



This is a Tree

- Description: Adapted from This is a Cat theater activity. Players stand in a circle. Player 1 turns to face player 2 introduces the following script:
 - A: This is a tree. (offering an object)
 - B: A what?
 - A: A tree.
 - B: Oh, a tree! (takes the object)
- Player 1 models creative vocal and physical expression when delivering the 'tree' to be mirrored by player 2 when they accept the 'tree'. The action continues around the circle. The goal of this activity is to explore creative vocal and physical expression, develop basic improvisation skills and build community.
- Round 1: Basic activity
- Round 2: focus on creative physical exploration, introduce theatrical devices: levels & gesture (Megan)
- Round 3: Build to include basic music terms: tempo, pitch, dynamics.
 - Pull examples from round one and reflect on the musicality of the presentation OR model parameters and elicit tempo/Tempo, pitch/Tonlage, dynamics, Dynamik)
 - For round three choose one of those characteristics to play with during your interaction
- *All theatrical devices & musical parameters written on chart paper.



Warm-up activity:

- Pass out journals and explain that they are for writing/reflecting throughout our time
- Group discussion
 - Reveal line of Rilke poetry on trees:

*"If we surrendered
to earth's intelligence
we could rise up rooted, like trees..."*
— Rainer Maria Rilke, *Rilke's Book of Hours: Love Poems to God*

- Have volunteer read the line of poetry (one volunteer in english, one in german)
- Practice choral reading, repetition & echo (Megan)
- What do you think Rilke meant when he said this? (M asks in English, A repeats in English)
- What does it mean to be rooted like a tree?
- What is the value of this idea?
- What other values do trees hold?
 - For the environment?
 - For animals?
 - For humans physical & mental health?
 - What value do trees hold in cities?
- Group dialogue

Conductor Game:

Nuthin' but a G thang clean version

- Guided listening activity:
 - Revisit parameters from a previous exercise
 - Round one: remember points in the song
 - Round two: raise hand, I'll stop music, we'll discuss (A and M make notes and be prepared to ask guiding questions, stopping the track themselves)
- Free musical exploration
 - Explore the musical parameters out on instruments, with bodies, and voices
 - Choose one instrument
 - Students are now a band with their voices, bodies, and chosen instruments.
 - Introduce gestures
 - Fast/slow, loud/soft, solo/ensemble, start/ende
 - One round modeled with A as conductor
 - Ask for student volunteers to follow

- Introduce local trees
 - Break into groups – M and A facilitate count off for trees and then students break into groups according to their random tree assignment.
 - M and A Hand out two of the following cards to each group:
 - Anatomy (trunk, branches, leaves etc.)
 - Home to...Zuhause von,
 - Symbolism Symbolik,
 - Seasons, Jahreszeiten,
 - The life of...das Leben von
 - Most beautiful or surprising feature, die überraschendste oder schönste Eigenschaft
 - Groups create small presentations applying the following parameters:
 - At least 8 lines/sentences Mindestens 8 Zeilen oder Sätze
 - At least 2 theatrical vocal devices (echo, repetition, choral) Mindestens 2 Stimm-Theater Stilmittel (Echo, Wiederholung, Ensemble)
 - At least 2 theatrical physical devices (gesture, levels) Mindestens 2 Körperliche-Theater Stilmittel (Geste, Ebenen)
 - At least 3 musical parameters (tempo, pitch, dynamics) (Mindestens 3 musikalische parameter (Tempo, Tonlage, Dynamik)
 - Get creative! Feel free to use the whole space, technology... (Werdet kreativ! Fühlt euch frei, den ganzen Raum zu benutzen, Technologie, usw.)
 - Reflection:
 - What did you notice about the performances? Which elements really stood out?
 - What was the most interesting thing you learned about the trees (pair share) (if time allows)

Main activity(ies):

- TAs lead modeling activity for developing character profiles as group
 - Focus on being specific – clear details
 - Introduce “Raise the stakes” (den Einsatz erhöhen) concept for ‘most important’ sections

Tree Character Profile

Name:

Age:

Species:

Location:

Favorite trait:

Greatest desire: größter Wunsch

Greatest fear: größte Angst

Favorite song:

- Students create character profiles for their own original tree characters in their journals while Rach Piano 2 II music is playing
- Interviews
 - Round 1: A few interviews in whole group (volunteers)
 - Anyone willing to share their characters? Come to the front.
 - M and A start the interview and then take volunteers from the audience to ask questions.
 - Round 2: Break into pairs for interviews (if time allows)
 - Possible time for coming back into group and sharing

Closing Activity:

- Call & Response
- Written on chart paper & lead by TAs first and then student volunteers take lead

I am rooted (Students repeat: I am rooted)

I rise up (I rise up)

Hear my voice (Hear my voice)

Hear my story (Hear my story)



AGENDA DAY 2

Opening Activity:

- July Tree playing
- Written & spoken prompts:
 - Listen to the music
 - Reflect independently: Did you connect with trees differently after our work yesterday? Did you notice anything new?

Warm-up Activity:

- This is a Tree
 - Review theatrical & musical techniques/choices
- Wind, Bird, Squirrel
 - Description: Players 'count off' in order as Wind, Bird, Squirrel. Players are instructed to practice making the sounds of their designated role i.e. wind makes wind sound etc. Players are then instructed to close their eyes and find the other member of their community by listening. The goal is for all players to find the other members of their community i.e. wind finds other wind characters etc. while exploring vocal expression and building community.
- Music Activity: creation of short musical scenes
 - Additional sounds: leaves, insects, stillness/quietude
 - Tree picture as inspiration
 - Four students come forward and choose one of the tree sound effects from activity 2
 - Remaining students can choose from remaining sound effects
 - Small group starts, large group enters later
 - 30 second musical improvisations
 - Each new improvisation centers around a new tree and incorporates new sound effect



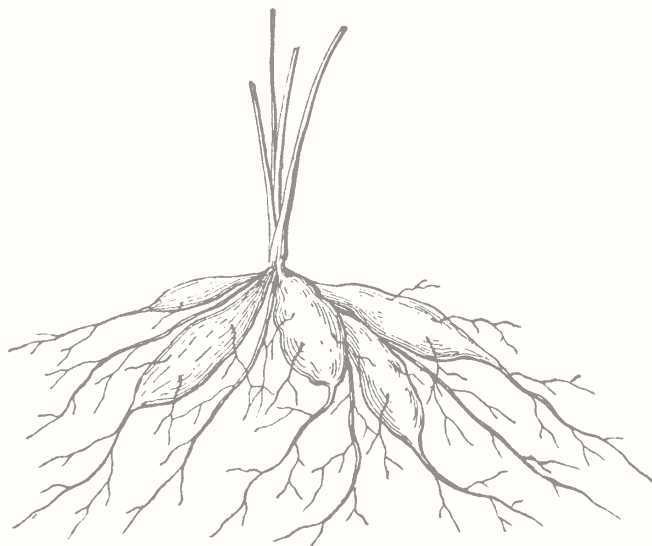
Main Activities

Theme: Community connections and communication between trees

- Hand out transcript then play Radiolab excerpt
- Radiolab from Tree to Shining Tree, 2016
- (8:19 – 10:22 & 26:30 – 30:55)
- Instruction: listen closely, feel free to take notes (especially unfamiliar words/ideas/questions)
- Discussion
 - Main ideas: what did we just hear? Clarify vocabulary (group discussions)
 - What did you find most interesting (pair share)
- Listening two
 - Direction: circle and words or ideas that really stand out for you.
 - Graffiti wall: write down at least two words or ideas that you circled
 - Group discussion: what do we notice about our Graffiti Walls? Common themes? Connections?

Wandering Duet

- Intro: no community without connection between individuals, let's connect as Individuals
- Brief review of musical parameters (on post it) ask for examples
- Introduce game
 - One person starts playing their instrument of choice
 - When they are ready, they invite the person to their left to join them.
 - Duet (improvisation, listening, parameters, interaction)
 - When the first person is done, they stop playing. This leaves person 2 playing solo
 - They invite the person to their left to join them.
- Instrument choice and game
- No wrong, no right, explore





Improv

- What are you doing? (A activity, M activity, A activity, Student activity)
 - Round 1: Introduce 'Yes, and! Reflect & apply & remind students to use gestures & levels
 - Round 2: Introduce 'Commit 100% no matter what' Reflect & apply
 - Round 3: Introduce 'Raise the stakes' Reflect & apply
- Revisit tree profiles
 - Review your character profile
 - Add Most Important Being
 - Human, Animal, Plant, Family, best friend, pet, etc
- 3 Pictures
 - Introduce term tableaux
 - M and A model a scene in 3 pictures
 - Quick discussion of beginning, middle, end
 - Beginning: Introduce clear character relationships & desires/intentions
 - Middle: Raise the stakes
 - End: Clear resolution
 - Review physical devices
 - 3 levels/picture
 - Clear gestures & facial expressions
 - Stage picture
 - Facial expression
 - Break back into tree groups
 - Share fears/desires from profiles and use to develop conflict
 - Develop scene in three pictures
 - Share & reflect
- 3 Pictures with music: Add soundtrack
 - Group A does tableaux, Musical effect for entrance and subsequent pictures
 - At onset of next scene music stops

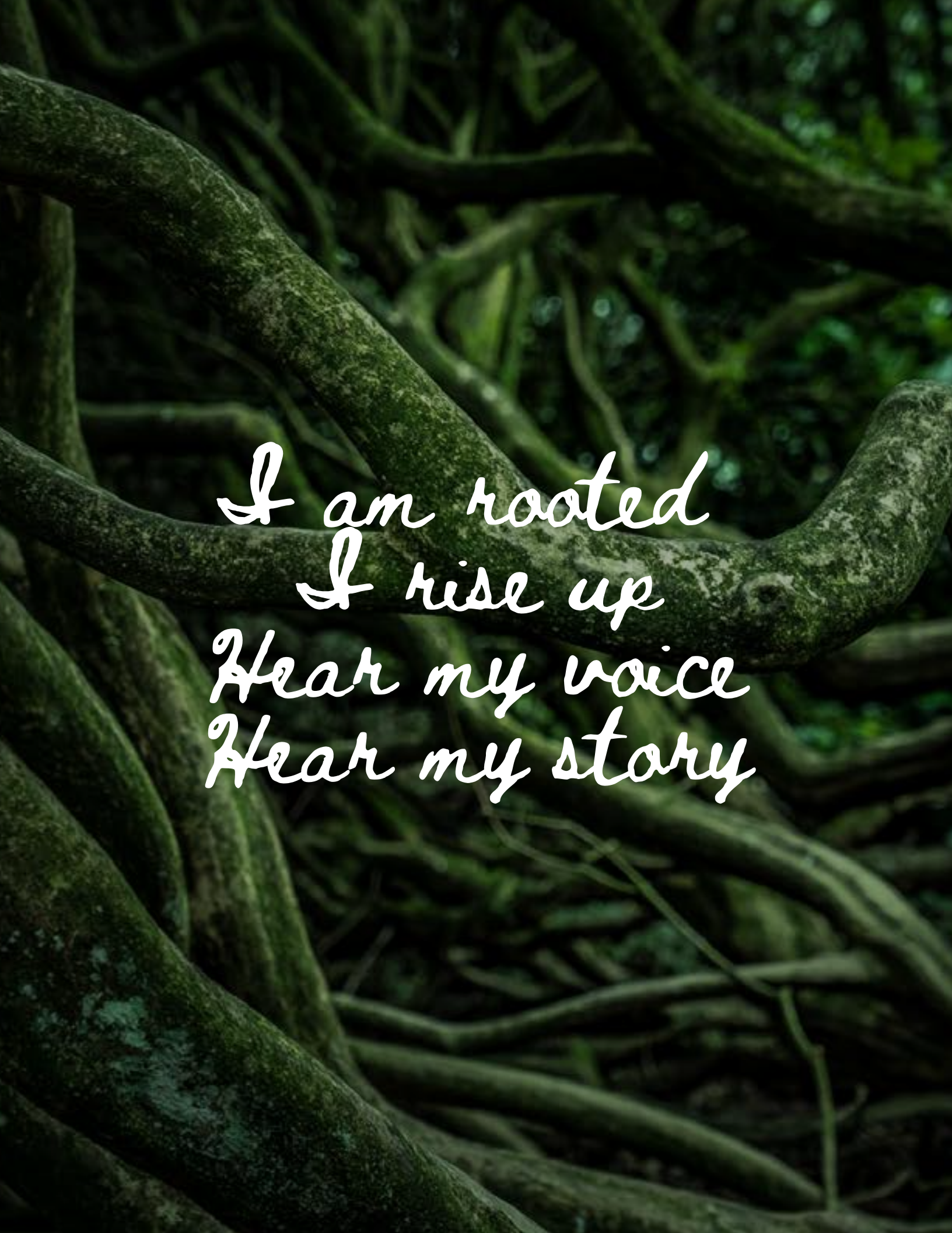
Reflection:

- What did we learn from our tree communities today?
 - Listen for: support, help, stronger together, being of assistance, the value of community, respect, kindness
- What message does this community want to share with a global audience?

Closing Activity:

- Call & Response

I am rooted (Students repeat: I am rooted)
I rise up (I rise up)
Hear my voice (Hear my voice)
Hear my story (Hear my story)



*I am rooted
I rise up
Hear my voice
Hear my story*

AGENDA DAY 3

Theme: Similarities/differences/connections between human/trees in relationship

Opening Activity:

- Music playing
- Graffiti wall prompts:
 - What do you want more people to understand about the value of trees in urban settings?
- Circle, underline, stars or smiley faces on the statements/thoughts you love most on the graffiti wall

Warm Up Activities

Guided meditation

- Change atmosphere (music max richter or meditation music, lights dimmed, invitation to assume comfortable position)
- Breath work
- Imagine yourself surrounded by trees
- Sensory prompts (see, hear, feel, smell, taste)

This is a Schmoo

- Description: Similar to This is a tree but now the action and dialogue moves in two different directions around the circle.

Main Activities:

- Revisit Guiding Questions
 - Ask three volunteers to read through guiding questions
 - You saw these questions on day one, we've been working together for three days now, how are you feeling differently about them, if at all?
- Reflect on work so far
 - What insights have we developed about trees?
 - What work that has happened in this space stood out for you?
 - What do we know about creating theater? Music? Review specific techniques
 - What is most important to our community? What message do we want to share with the world?

Culminating Performances

- Creative Text
 - Break back into tree groups
 - Brief conversation of difference between a sentence and line of poetry/lyrics
 - Each group develops lines of creative text (poetry/lyric) for a total of at least four lines using the following resources
 - At least one line using Graffiti Walls (from podcast listening)
 - At least one line from the poetry/prose text selections about trees (see text selections at end of document)
 - Hand out one piece per group
 - Read piece for yourself, choose favorite/most interesting parts and circle/underline
 - Check for similarities within group
 - Create at least one line of text about your tree based on what group loves
 - At least two lines answering two of the guiding questions (group choice)
- Addition of theatrical techniques
 - Implement vocal choices (choral, solo, echo, repetition) Was steht in eurem Text? Wie könnt ihr eure Stimmen variieren, verändern, um eure Message zu stärken, um bestimmte Wörter oder Ideen zu betonen?
 - What theatrical techniques are you going to use? Work line by line (circulate)
 - Work line by line and figure out gestures and levels (circulate) Wie könnt ihr eure Körper benutzen, um das Geschriebene zu unterstützen?
- Addition of musical parameters
- (Quickly) choose ONE instrument to incorporate into your performance
- Working line by line, determine which musical parameters (vocal and instrumental) you'd like to incorporate into your text to support and emphasize previous choices (Was habt ihr geschrieben? Was sagt euch euer Text? Wann möchte er laut sein? Leise? Hoch oder tief sein? Schnell oder langsam?)
- Give pieces a title (One minute)

Dress rehearsal with feedback

- Ask audience: what was their strongest element?
- Ask group: where do you want to improve? verbessern oder verändern
- Potential feedback from M and A
- Return to groups, practice changes

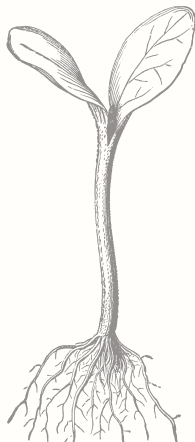
Final performance

Reflection & Thank you

Post Questionnaires

Closing Activity: Call & Response

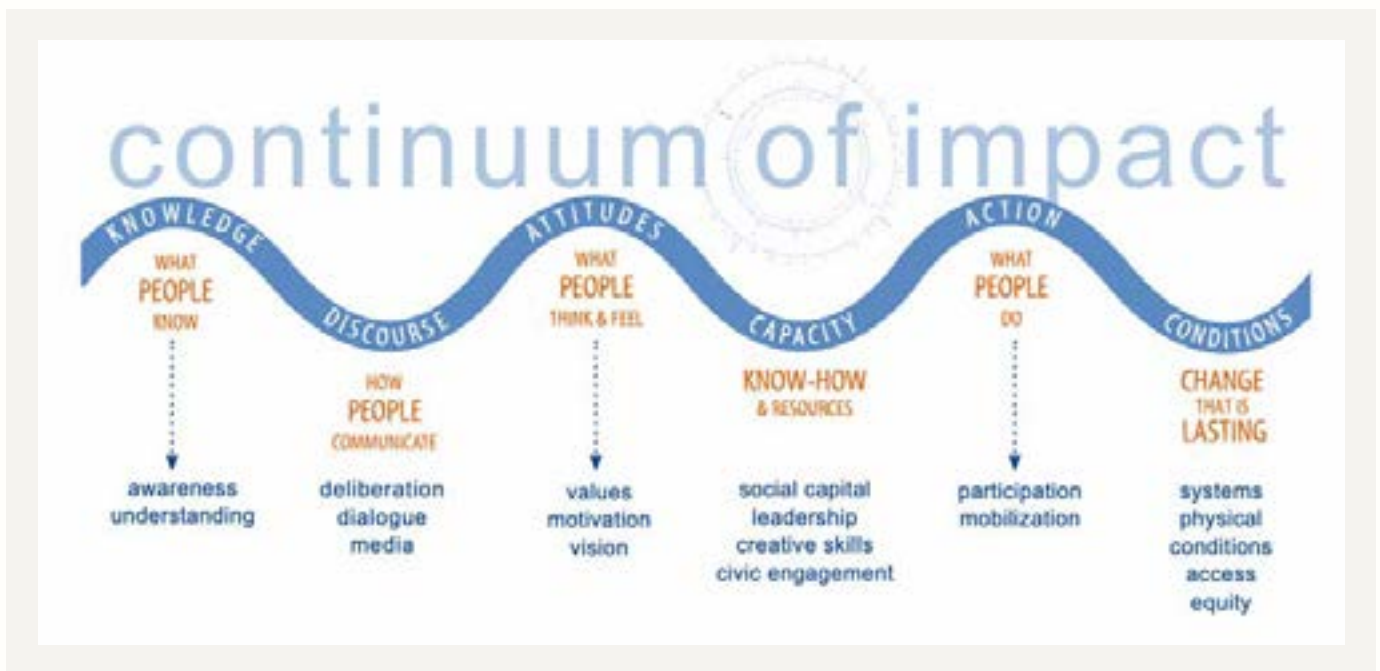
Watch
the
Video



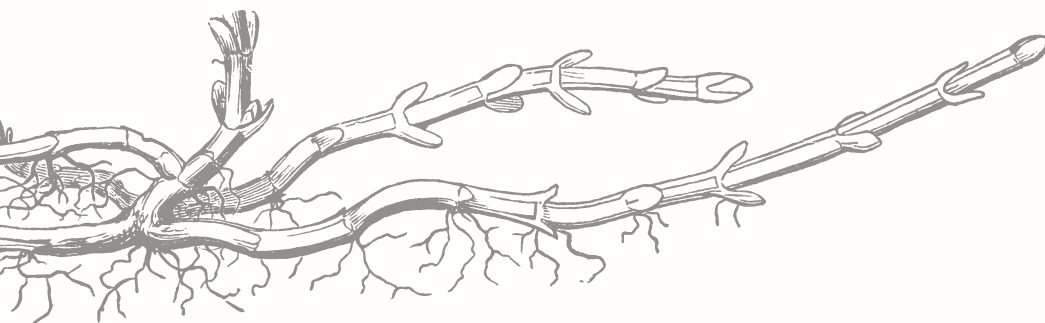
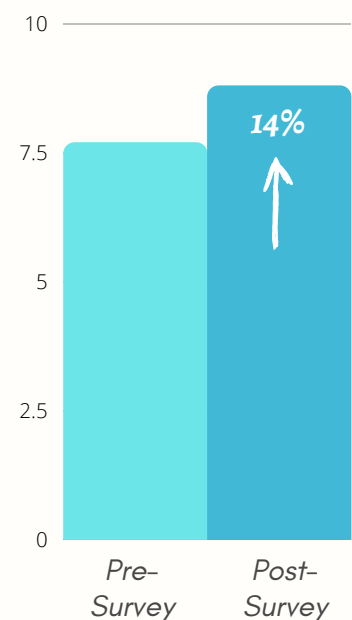
IMPACT & EVALUATION

The goal of this effort is to learn about the impact that the activities have on participants. We are especially curious to learn if there is any evidence that they have the impulse to take action and/or feel they can make a difference—this is the high goal of the arts-for-climate field, and we believe teaching artists have a particularly strong contribution to the field.

During the EDEN project, teaching artists were encouraged to use the [Continuum of Impact Guide](#) as a model when thinking about impact and assessment in their workshops.



During the first workshop, teaching artists led the students (ages 15-16) in a group discussion about trees and the EDEN project (see Workshop 1 for full details). Students initially ranked trees at an average of 7.7 out of 10 in terms of importance. By the end of the three days, their attitude towards trees and their importance increased by 14% to 8.8 out of 10.



Pre-Survey Responses

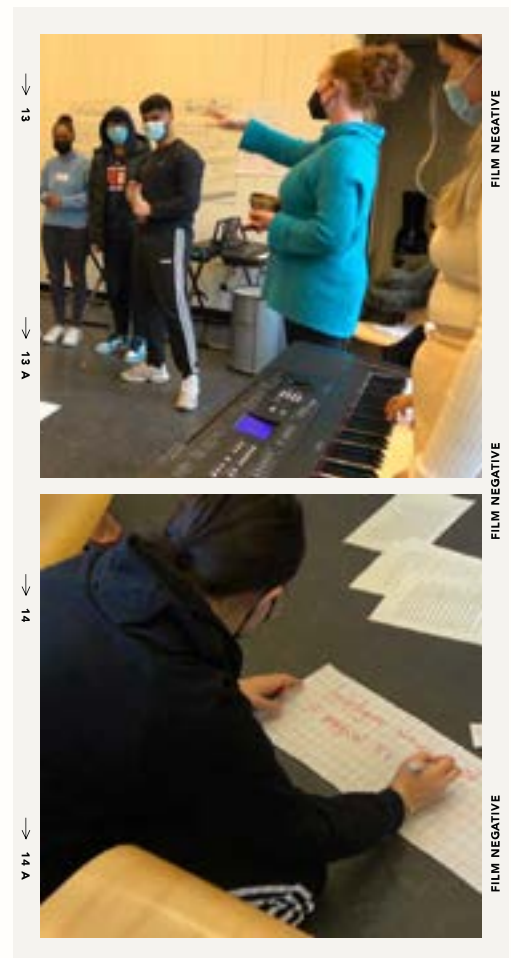
Before the workshop, students' attitudes ranged from some knowledge and concern to ambivalence:

How do you feel about the trees in your community?

- I think there are a lot of trees in our community. I don't think there are too many or too few.
- Many of the trees in my community have fallen down. And for example, at Luna Center (a local mall) there are simply not enough trees. When it's really windy there it's hard to get around.
- I think that there are not many trees in my community.
- The trees in my community are well taken care of and look nice.
- The trees in my community aren't in good shape. They look dry.
- I think we have enough trees in my community. There's a lot of nature.
- I think there are a lot of trees in my community.
- I think the trees in my community all look the same.
- I think that there are too many trees in my community and because of that it's not so important to me.

Do you think trees improve the lives of humans living in cities? If so, how?

- Yes, they improve the lives of people living in cities because they are oxygen for us and there are a lot of CO₂-producing people.
- Yes, because trees reduce (I think they meant produce) oxygen and we can't live without oxygen and then there's also less CO₂.
- Most of the trees look nice where they are. There's also fresher air but it's a bit challenging for the area and the orientation.
- Yes, trees improve us because trees give us air and give us a feeling of being free.
- Partly yes and partly no. They don't improve people's educations but fresh air from trees is very important for the body and in beautiful and relaxing areas with trees I feel at ease.
- I don't think trees improve the lives of people.
- I believe it varies because one doesn't know what every person is like.
- Yes definitely because it gives life and color into the world.
- Yes it looks better (happier). There's a little nature in the city.



Post-Survey Responses

After the workshop, students' attitudes and interest in trees increased:

How do you feel about the trees in your community?

- I like them because in spring, autumn and in the snow they look beautiful and their sound calms me
- After the workshop, I realized how important trees are
- Well, I think it's very important, because without it there's no air, and health
- Trees are really important for our city. I think there can be more trees in my community
- I love them
- I'm more aware of the trees around me now
- They are very important
- I like them and I think we need them
- Good, but they don't look so healthy
- I think trees are very important and people can overtake them
- I now perceive the trees more
- I think in Hamburg there are many trees but there should be more
- They are beautiful
- I stand by the trees that I don't find them for the animals and for us
- I think they're very important
- I respect the trees in my community

Do you think trees improve the lives of humans living in cities? If so, how?

- Yeah because many trees give food for animals and give oxygen for plants and animals
- Yes! We need trees for oxygen and beauty in our city
- Yes, they improve the air we breathe
- We said trees are important to us humans
- Yes with oxygen and atmospheric phase
- Yes they give us oxygen
- Yes, because everything is more colourful
- With the air yes
- The trees make the world beautiful and help people to relax
- Oxygen!
- Yes, in which the trees are a sign of freedom
- Yes, they improve the lives of people in cities with their atmosphere and oxygen
- Of course they do
- They give us fresh air
- Yes, because it always looks green and improves our air
- Yes! The people get more relaxed and are much happier



REFLECTIONS FROM THE TEACHING ARTIST

In what ways did you observe change in your participants understanding and engagement of the environmental issue you chose?

"The students were very shy in the beginning, but in the end they were really proud of the work they created. Their confidence grew. They expressed pride in their work. They expressed higher knowledge of trees. Demonstrated a higher level of knowledge in the end. Their body language shifted, the amount of discomfort in the beginning really shifted in the end with how invested they were with the culminating project. They worked it out. What struck us the most was how invested they were with the task at hand. The classroom teachers remarked how engaged the students were too."

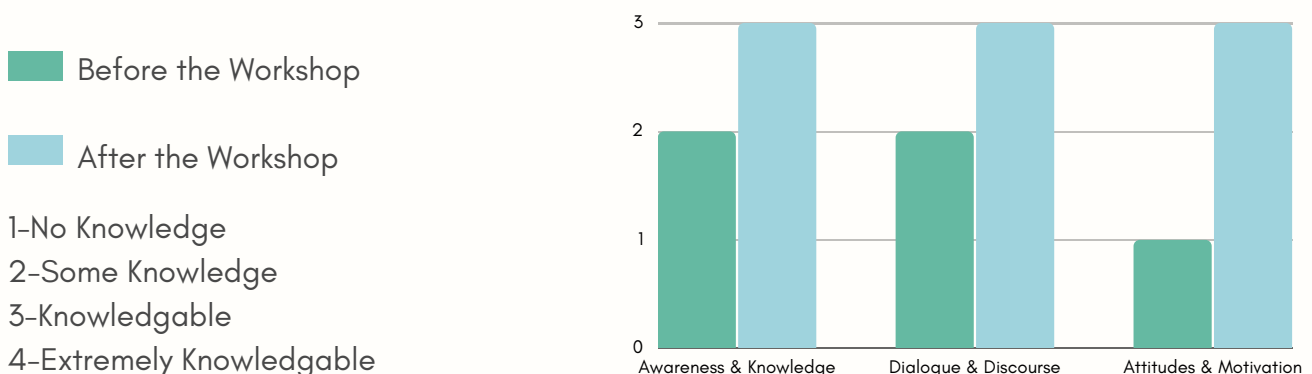
What challenges did you face in creating and facilitating your workshop?

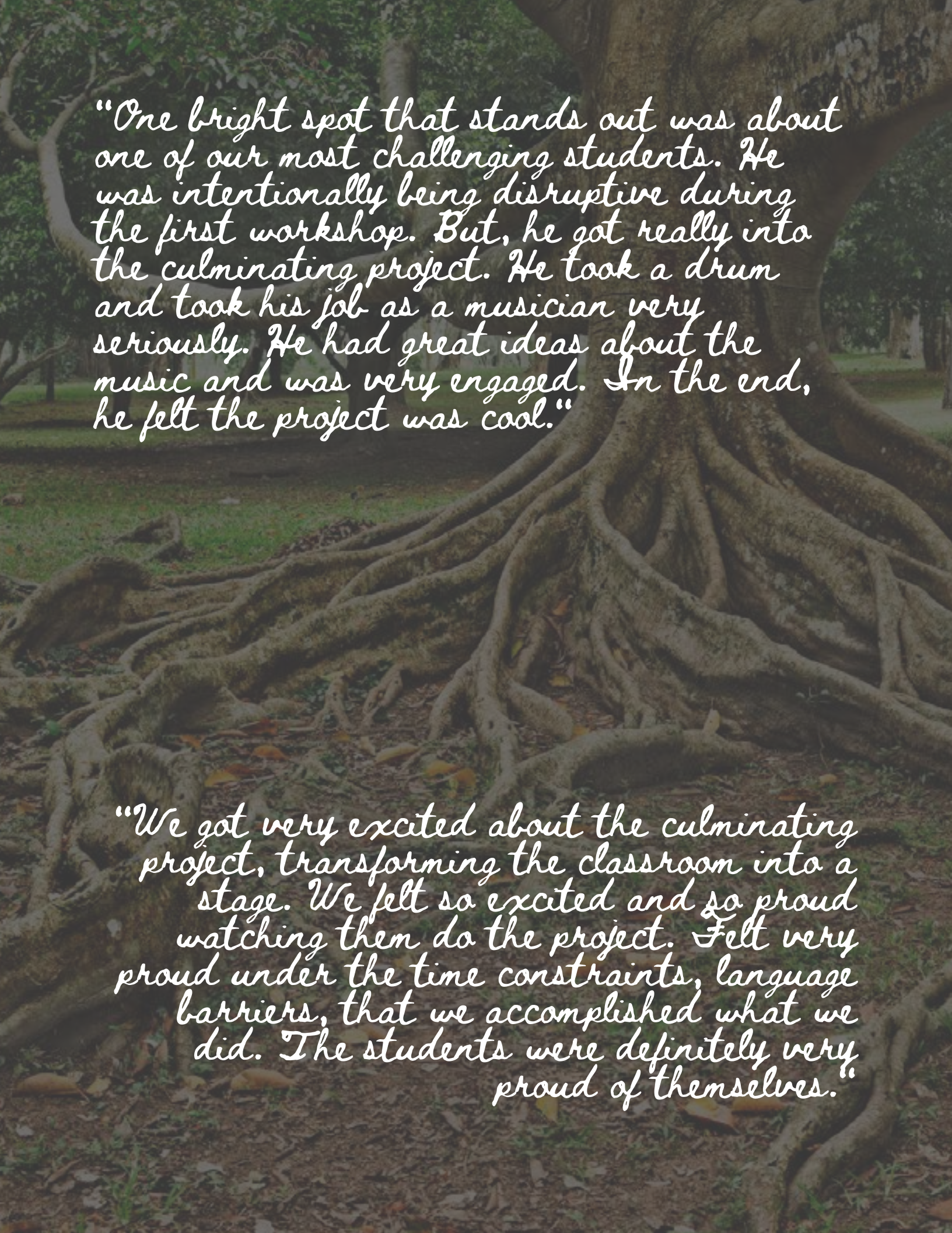
"The students were far more proficient in German than English and translating really slowed down the curriculum. The last minute schedule change was a challenge—but the students wanted to participate in a demonstration for Ukraine. The students were older and so were a bit guarded and shy at first. They've had minimal exposure to theatre activities and mindfulness. The teachers have tried to implement some of that before, but the bilingual aspect was new as well as the multiple art forms. The environmental issues were new for them. We assumed with them being older that they'd have more knowledge about trees, but there was a pretty low level of knowledge. If we'd had more time we could've done so much more."

Did your EDEN experience expand your work or skills as a teaching artist in any specific ways?

"This was outside of my realm of experience. I have experience with students in the classroom, but this was totally different doing it with a co-teacher and in two languages, I've never worked in German before, it was interesting to find my German voice as a TA."—Audrey Bashore

"I've never gotten to work with environmental issues before, it was exciting to be able to work that in. This was my first time teaching in this bilingual approach, first time teaching in Germany and working in this culture. The bilingual aspect was really valuable because the kids want to learn English/practice English."—Megan Morrison





"One bright spot that stands out was about one of our most challenging students. He was intentionally being disruptive during the first workshop. But, he got really into the culminating project. He took a drum and took his job as a musician very seriously. He had great ideas about the music and was very engaged. In the end, he felt the project was cool."

"We got very excited about the culminating project, transforming the classroom into a stage. We felt so excited and so proud watching them do the project. Felt very proud under the time constraints, language barriers, that we accomplished what we did. The students were definitely very proud of themselves."

ABOUT THE TEACHING ARTISTS

AUDREY BASHORE



As an artist and educator, Audrey has been active in the creative and pedagogical arenas for nearly fifteen years.

With a background in opera and orchestral music, she's enjoyed performing worldwide, including engagements at

Carnegie Hall, in Novafeltria, Italy, and at various venues across Germany. After graduating from the School of Music,

Theater, and Dance at The University of Michigan, where she was a part of a Grammy award-winning recording featuring

the works of William Bolcom and conducted by Leonard

Slatkin, Audrey moved to Hamburg, Germany. In addition to her work as a vocalist and violist, Audrey enjoys her positions

as an early childhood music educator and pre-school teacher, where she aims to inspire passion for the arts in our younger generations.

MEGAN MORRISON

Megan Morrison is an actor, dancer and arts educator. She is a Los Angeles native who earned her BA in Theatre and Movement from UC Santa Cruz and carries a Master's degree in Educational Theatre from New York University. Megan is passionate about the use of artistic techniques as a vehicle for cultivating educational environments which inspire social change, global consciousness and personal transformation. Megan has nearly two decades of experience working in arts education with extensive experience in program development and organizational leadership. As a Teaching Artist she has worked in numerous classrooms throughout Los Angeles and New York City. Megan believes that artistic education opportunities are crucial for building the creative, academic, communication and collaboration skills that individuals and communities need to thrive. Megan is honored to be joining the international cadre of teaching artists taking part in the inspiring EDEN initiative.



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