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EDEN Engagement: Lisbon Seed City Curriculum Laura Osorio MAY 2023



International Teaching Artists Collaborative (ITAC) and Joyce DiDonato's

EDEN ENGAGEMENT

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.

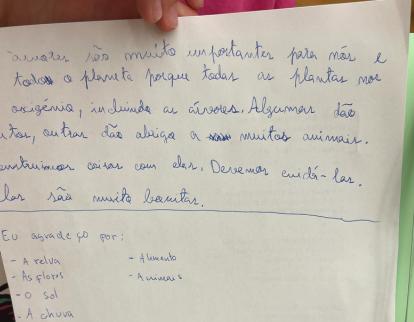
Teaching Artist: Laura Osorio

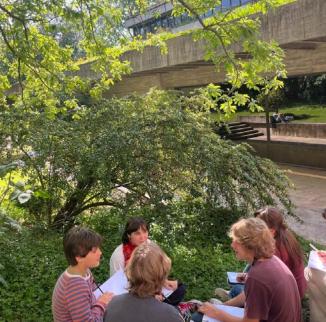
Time: 3 hours Students: 45

Environmental Focus: Forest fires Art Forms: Writing and Music

Goals: This workshop aims to activate two things in the young participants: Their sense of personal connection to and grasp of the specific environmental problem. The ability to make a difference regarding that issue -their sense of agency.







WORKSHOP

Welcome: (3 minutes)

Our venue will be at the "Grande Auditório Calouste Gulbenkian," which is a cultural complex where Art meets Nature in the Center of Lisbon; the perfect place to find inspiration and great examples to develop our workshop.

Impact measurement: Pre and Post questionnaire.

• Before the session starts, participants fill out a sheet answering: What good are trees? How do you feel about trees? Are they important for our lives? Should we take care of them?

Introduce a key question:

• Open conversation about about an environmental local problem that has been getting worse, especially during the summer, what would it be? Can anyone recall what happened last summer?.

Warm-Up Activity:

 We are going to have a walk in the Gulbenkian's Garden to observe, connect and to write some words to the planet. It can be a thank-you letter or some words expressing how much we love the beach, the flowers, the mountains etc. We are going to commit to take care of what we love most about nature.

Main activity(ies):

 Our environmental theme is The fires, we are going to create a song with a poem that is already written (in Portuguese) and talks about fires. We will divide the choir into 4 groups so every group has one different paragraph to create the melody. Each group will have the opportunity to work on their Melody with the pianist who will have the poem already harmonized.

Introduction to the poem:

 Ask one of the children to recite the poem. Then ask the same person to recite it one more time with the pianist playing the chords previously written for this poem. The exercise will allow the children to connect with the message of the poem and also to experience the power of music.



O fogo que arde sem controle, The fire that burns without control Devora a natureza sem dó, Devour nature without pity, As chamas consomem a floresta, The flames consume the forest, E deixam um rastro de pó. And they leave a trail of dust.

A seca castiga a terra, The drought punishes the earth, E a água é cada vez mais escassa, And water is increasingly scarce, O solo ressecado clama por chuva, The dry soil cries out for rain, E a natureza se despedaça. And nature shatters.

É preciso proteger o meio ambiente, lt is necessary to protect the environment, E cuidar de cada árvore e animal, And take care of every tree and animal, Preservar a diversidade da vida, Preserve diversity of life

E evitar o colapso ambiental. And avoid environmental collapse.

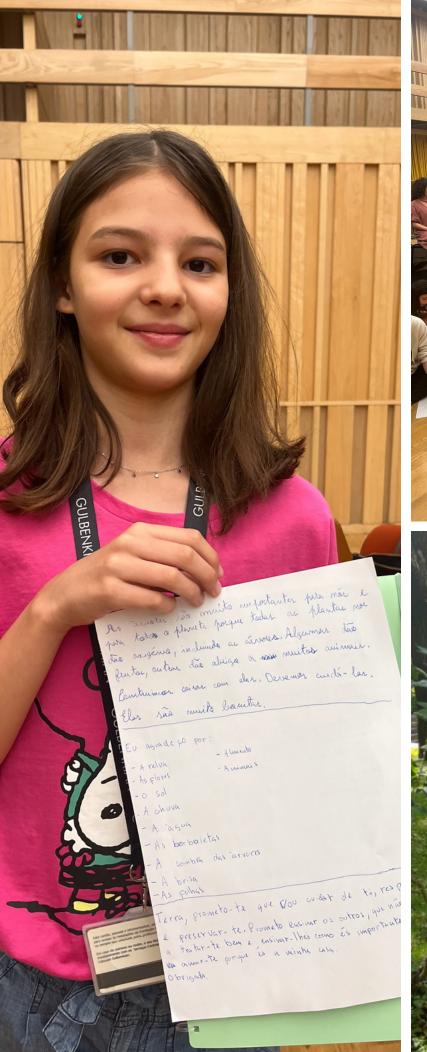
Que cada um faça a sua parte, May each one do their part, E juntos possamos salvar, And together we can save, A beleza e a riqueza da natureza, The beauty and richness of nature, E garantir um futuro sem temer o que virá. And ensure a future without fearing what will come.

Making the song:

- Warm-up the voice
- Divide the choir in 4 groups (combining different ages and registers). Give one different paragraph of the poem to each group.
- Each group will have time to explore and improvise melodies with the pianist to continue developing and creating their melody
- Culminating presentation:
- Let's put all the pieces together: Each group will sing the melody they created for their paragraph and as a result we will have one song.

Last conclusions:

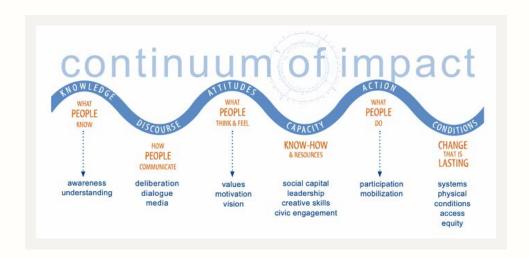
Ask some questions to evaluate the awareness regarding our local environmental issue:
 Considering that 90% of fires are caused by humans, is there anything we can do to prevent them?







IMPACT & EVALUATION

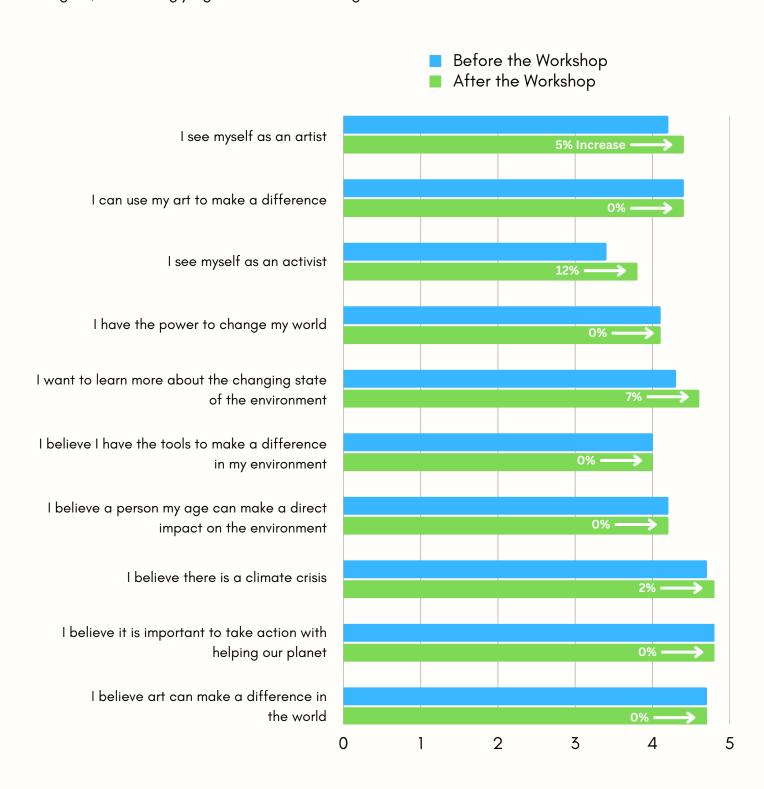


The goal of this effort is to learn about the impact that the activities have on participants. It is not gathered to impress funders, but to advance our own effectiveness in generating objective information about the power of our work. We are especially curious to learn if there is any evidence that 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. Teaching artists were encouraged to use the Continuum of Impact Guide as a model when thinking about impact and assessment in their workshops. We asked: Did participants demonstrate greater personal connection to this environmental issue and deepen their understanding of it? Did participants demonstrate a personal motivation to do something about this issue and show a sense that they could make a difference if they did? Did they actually take some action?



STUDENT EVALUATIONS

During this round of EDEN, students were given a survey before and after the workshops. These surveys were designed according to the outcomes provided in the Continuum of Impact Guide. Students were asked if they 1-Strongly Disagree, 2-Disagree, 3-Neither Agree or Disagree, 4-Agree, or 5-Strongly Agree with the following statements.



REFLECTIONS FROM THE TEACHING ARTISTS

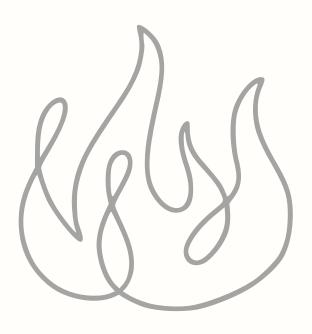
In what ways did you observe change in your participants understanding and engagement of the environmental issue you chose?

"At the beginning of the workshop Children were aware of our local environmental problem, however; the exercise of writing a letter to the earth together with the creation of the melody of the poem, I could observe a great change in attitude of more pro activity, sensitivity and a lot of emotion, where they managed to connect with their love for nature through music and singing. They learned that we can raise our voices to educate, raise awareness and therefore protect our home called "Earth".

In the way the talked about the fires at the begging of the workshop, I could observe that even though they had certain consciousness about the fires, they didn't know how to prevent it or what can cause them; so it really was very important to talk about it because I could appreciate the difference in the way they wrote and talked about it at the end of the workshop."

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

"Of course this experience has expanded my own creativity and also it taught me how powerful it is to raise awareness and creativity in the youngest ones."



"I had two favourite moments with the group: the first one was when I read their letters or thoughts about planet and the second one was when we finally get to put all the pieces together in the song and I could see how excited they were and also to see them trying their best, gave me a lot of motivation. Laura Osorio



We tasked each teaching artist with evaluating their students based on the Continuum of Impact Guide. They rated their students on a scale from 1 (no knowledge of the subject) to 4 (extremely knowledgable about the subject). The following graph reflects the teaching artists' observations of their students.

Before the Workshop

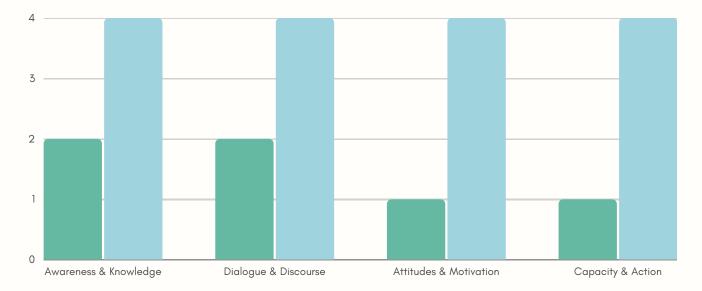
After the Workshop

1-No Knowledge

2-Some Knowledge

3-Knowledgable

4-Extremely Knowledgable



ABOUT THE TEACHING ARTIST



LAURA OSORIO

Colombian singer and singing teacher who has participated in both operatic and jazz productions in Latin America and Europe. With a jazz voice degree in Music and Masters degree in classical singing interpretation in la ESMUC in Barcelona, España; Laura currently lives in Lisbon and performs both genres, classical and jazz while devoting time to her other passion, which is teaching singing.

Her singing method approach seeks to achieve the flexibility, elasticity and the most authentic sound that everyone has, through the rigorous and disciplined training; in order to have an instrument free enough to achieve the biggest goal, which is expression with no boundaries! Between 2012 and 2105 she was part of the professional choir "Coral Nacional Simón Bolívar de Venezuela" with whom she participated under the direction of maestro Gustavo Dudamel in important tours of Europe including venues such as the "Mozarteum" inSalzburg, Austria, "South Bank Center" in London, England, and the "Teatro Alla Scala" inMilan, Italy.



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