

The background of the entire page is an abstract, high-contrast image of water splashing or bubbling. The colors range from deep navy blue to a lighter, almost white, misty blue. The texture is dynamic, with many small droplets and larger, swirling shapes that suggest movement and energy. The lighting creates highlights and shadows, giving the water a three-dimensional appearance.

WATER IS LIFE

*EDEN Engagement: Bremen
Root City Curriculum
Daniela Sellen, Megan Morrison
& Patricia Cruz*

JUNE 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". Root Cities are multiple day events (up to five days) that engage the youth with a specific environmental issue. The teaching artist selects a specific environmental issue they care about, which has a direct relevance for local concerns, and that has a direct link to something in the EDEN performance.

Goals: The workshops aim to accomplish two things:

1. To creatively engage community participants in the themes and visions of EDEN with such force that it changes their understandings, behaviors, and sense of agency regarding a significant local environmental issue in ways that can be documented. Workshop activities connect with the EDEN performance to amplify the impact.
2. To document the impact of the workshop series in such a way that its effect is reliably evident to those who were not present. It is the goal of EDEN Engagement to demonstrate to the concert touring industry that producers and artists can reach for more ambitious positive community impact through touring. They can generate a larger social benefit from performances than just the good experiences of the lucky few who could afford tickets. Traditional views of "outreach" have been outgrown; EDEN Engagement pioneers a new and greater value proposition for touring.

Teaching Artists: Megan Morrison, Daniela Sellen, and Pat Cruz

Dates: June 7th and 9th, 2023

Location: Altes Gymnasium Bremen

Students: 9-11 years old (31 participants)

Workshop Overview

- Time: Two Sessions. Approximately 3 hours per session 9 – 12:30 (20 min break)
- Students: Designed for 10-11 year olds, 32 students
- Environmental Focus: Water
- Art Forms: Theater, Poetry, Visual Art/Video Production
- Impact measurement:
 - Pre and Post questionnaire.
 - Pre and post activity: ask students if they believe that they can make an impact on environmental issues using art. Step forward if yes, step back if no.

Note: a significantly larger number of students stepped forward at the end of the workshop v. at the beginning. Pat documented this.

Guiding Questions:

- Can art inspire people to change?
- What is the importance of water for life on our planet?



DAY 1 AGENDA

Arrival – Name tags given to all participants

Welcome

Words of welcome. Minimize talking. Introduce the goals for the project:

1. Learn and experience drama and improv techniques
2. Learn about the Eden project and a local climate issue (water conservation)
3. Create art that can inspire change

- Joyce DiDonato video:
https://drive.google.com/file/d/1n6nY4OdS8R_sCZqvdlS5r3wojJiVbkm/view?usp=drivesdk

Opening Activity

Name Game

Wasser ist Leben – Water is Life Graffiti Wall

Supplies: Poster Paper

1. 3 Posters in the room with 'Water is Life' written in the center
2. Facilitators ask students to reflect on this phrase by writing down their ideas, thoughts and questions on the posters with words or pictures. (3 circulating groups: 10-11 per group.)

Global Understanding Improv/Exercise

Supplies:

- Note cards
- 16 no water cards
- 24 water cards
- UN statistics on water: UN 2023 report states that 26% of the global population lacks access to clean drinking water, nearly half no access to sanitation. Unless action is taken, 60% could face water supply issues by 2050.

1. Introduce zero position
 2. Complete the Image theatrical activity
 3. Introduce the term tableaux and explain that's what they have just done.
 4. Global Water Crisis Theatre Activity
 - a. Students stay in the circle and are informed they represent the global population.
 - b. Facilitators hand out 'water' cards to 75% of the group and 'no water' cards to 25% of the group (the majority of 'no water' cards are purposely given to girls.
 - c. Students are then directed to silently find everyone in their group. Students then asked to guess at the meaning of their cards.
 - d. Groups then move to separate sides of the room and take a moment to observe how many do and don't have access.
 - e. The following questions are written on the board:
 - i. How does your position affect your life?
 - ii. What limitations or advantages do you have?
 - f. Each group discusses the questions and writes down their thoughts and feelings on poster paper.
 5. Tableaux
 - a. Each group creates a tableau to express their experience using the following physical theatrical devices:
 - i. Stage picture – Can everyone be seen?
 - ii. Dynamic Levels – How can we use low medium and high levels to tell our story?
 - iii. Facial expression How does your character feel?
 - iv. Proximity – Where should your character be in relation to others?
 - v. Gesture – What action will your character portray through their pose?
 - b. Facilitators help guide this process by directing students and asking questions like:
 - i. What themes are most important for you to express?
 - ii. Who are the different characters you need to express your ideas?
 - iii. What feelings do you want to express?
 - iv. How can you use your bodies to express these ideas?
 6. Groups share their tableaux and reflect on what they notice.
 7. Facilitators then reveal UN Report information about the current water crisis. (Currently 25%)
 8. More 'no water' cards are then randomly assigned to another 25% of the group (from the water group) Students move to their new location based on their new cards.
 9. Reveal the 2nd part of the UN report about future projections (60% by 2050)
 10. What actions can we take? How do we create change?
 - a. The two main groups are then broken into two subgroups = 4 total groups.
 - b. Each group returns to their poster paper with themes and ideas. They add additional thoughts, feelings and questions they have to the brainstorm paper.
 - c. Groups then write down 3-4 ideas for how they can create change.
- Note: TAs weave in discussions on limitations and advantages (with each group separately)
1. Students then choose 3-4 themes, ideas, questions and/or solutions (in the form of words or phrases) that they think are most important.
 2. The Teaching Artists will 'conduct' class as we model the different devices (listed below) using the phrase "Water is Life"…
 - a. Group chant
 - b. Echo
 - c. Repetition
 - d. Call & Response
 - e. Song



1. Student then choose an order for their chosen phrases and create a vocal performance using at least 3 of the vocal devices
2. Reflection:
 - a. What did you notice?
 - b. How did the performances make you feel?
 - c. What did it feel like to move to a no water position (to those that switched)
 - d. How do the water/no water groups feel watching this transition?
 - e. What new thoughts, feelings or ideas come out of this experience?

Water is Life call & response

Water is life

Life is water

I am life

I am water

PUPPETRY WORKSHOP

- <https://youtu.be/vXT3gPef8zo>

Student Groups work in groups to create a puppet and perform together.

3 principles: Breath, Weight, Focus

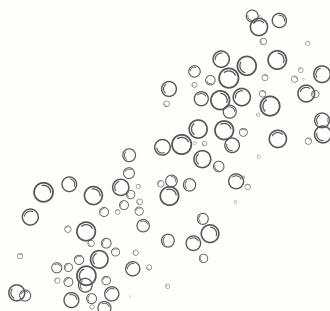
1. Watch first few seconds of video, 3 times – students observe how to create the puppet
2. Create Puppet (7 minutes) Decide who is the head, who is the left hand, the right hand
3. Practice breathing as a team (7 minutes)
4. Practice “weight” – walking, sitting, standing (7 minutes)
5. Practice “focus” – select a specific activity, create a choreography, maintain focus (7 minutes)
6. Give students 3 minutes to plan a choreography to express ideas from previous group work (3 minutes)
7. Students perform their choreography for the class (13 minutes)

Reflection: Compare and discuss the difference between performing with your bodies, and performing with puppets?

Closing Circle – Tableau

Students state one word to express how they feel about our work today and freeze in a pose – to create one group tableau.

FOR TONIGHT: Observe how water is used in your house. How do you use water?





DAY 2 AGENDA

Guiding Questions:

- Can art inspire people to change?
- What is the importance of water for life on our planet?

Arrival - Name tags given to all participants

Warm-Up

1. Return to Graffiti wall thinking about Guiding Question #2
 - a. Directions on board with guiding questions #2
 - b. Read what was written yesterday
 - c. Add new ideas
 - d. Circle, underline, heart, star at least one idea written by someone else
2. Pass the Clap
3. Viewpoints Circle

Slide Show for Day 3: Can Art Change the World?

1. Students view the "ÉCONOMIE d'EAU" video
2. Does the video have the characteristics to make it a viral video? As artists - how can we help? Slide- *"16% of children receiving climate education...can lead to a 19 gigaton reduction in carbon emissions by 2050"*
3. Show and discuss slides with artists creating works for change. Discuss how artists select ONE problem to focus on.
4. Introduce the the creative challenge for the day:
 - Create a community poem about Water/Drought/Water Conservation
 - Create a theatrical performance using the text from your community poem
 - Create a viral video with poem and performance piece



9:40 - 11:10 PART ONE: Community Poem

1. Watch video of Julia Engelmann's slam poetry

<https://www.youtube.com/watch?v=hhMgskwpExc>

1. Read Julia Engelmann's poem together

2. Reflect on poem and brief discussion on what makes a poem a poem

a. What is poetry?

b. What do you notice about this poetry? (talk about metaphor, rhyme and anaphora)

c. What is this poet's call to action?

3. Facilitators model creating a line of poetry (using graffiti wall from the day before and theme of global water crisis)

4. Rain, Ocean, River, Cloud, Ice activity to create groups of five

5. Each group will choose one of the following themes:

a. Water conservation

b. Water pollution

c. Access to Water

6. Students are given 10 minutes to research their theme and identify 3 key points they want to focus on.

7. Hand out line strips to each group.

8. Each group develops a Call to Action poem with at least 6 lines using the following resources:

a. Theme

b. Graffiti Walls (posted in room)

c. Ideas and actions from previous days' activity (give each group sheet or two to work with from the work they created)

i. Go through the resources one by one and choose words and phrases that stand out, write these down

ii. Create lines using words or phrases that stand out, play with language by cutting and moving lines around.

iii. Use at least 2 poetic devices (metaphor, rhyme, anaphora)

iv. Is there already a call to action in the text you've chosen? if not think about how to add one.

v. Give your piece a title



1. Create performances
 - a. This is a Cat with Emotions
 - b. Reflection including emotions
 - i. How do emotions change our physical expression?
 - ii. Add emotion to theatrical devices list
 - c. Create performance pieces using poetry as text. All performances must include:
 - i. At least 3 physical theatrical devices
 - ii. At least 3 vocal theatrical devices
 - iii. At least 1 creative visual element (this can be puppets or they can create something new)
2. Share performances and reflect

Create Viral Videos

1. View examples of viral videos about the environment. Can we transform our poetry performance into a video?
2. Video criteria:
 - a. Creative – uses at least 2 art forms: music, visual, drama, etc
 - b. Short
 - c. Clear message
 - d. Emotion
3. Video viewing and reflection

Closing Activity

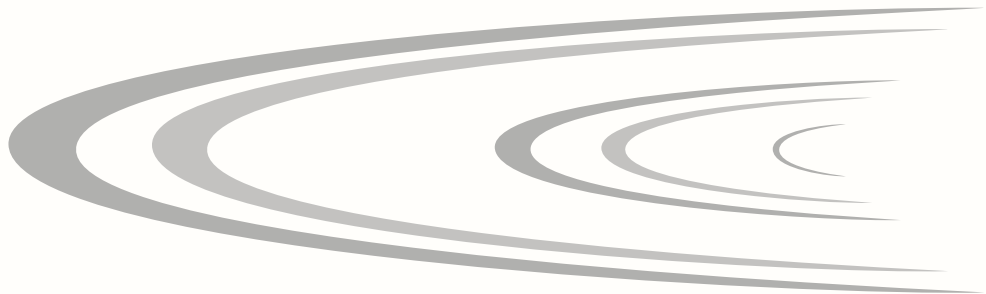
Word and Tableaux



Eines Tages, Baby,
Da werden wir alt sein,
Ohh, Baby werden wir alt sein,
Und an all die Geschichten denken, die wir hätten erzählen können.
Ich
Ich bin der Meister der Streiche, wenns um Selbstbetrug geht,
bin ein Kleinkind vom Feinsten, wenn ich vor Aufgaben steh'.
Bin ein entschleunigtes Teilchen,
kann auf kleinstem was reißen, lass' mich begeistern für Leichtsinn, wenn ein anderer ihn lebt.

Und ich denke zu viel nach.
Ich warte zu viel ab.
Ich nehme mir zu viel vor und ich mach' davon zu wenig,
Ich halt' mich zu oft zurück,
ich zweifel' alles an, ich wäre gerne klug – allein das ist ziemlich dämlich.
Ich würd' gern so vieles sagen,
aber bleibe meistens still, weil wenn ich das alles sagen würde wär das viel zu viel,
Ich würd' gern so vieles tun, meine Liste is so lang, aber ich werd' eh nie alles schaffen,
also fang' ich gar nicht an.
Stattdessen häng' ich planlos vorm Smartphone,
wart' bloß auf den nächsten Freitag
Gemach! das mach' ich später – die Baseline meines Alltags.
Ich bin so furchtbar faul wie ein Kieselstein am Meeresgrund,
ich bin so furchtbar faul und mein Patronus ist ein Schweinehund.
Und mein Leben ist ein Wartezimmer – niemand ruft mich auf.
Mein Dopamin das spar' ich immer, falls ich es mal brauche
und eines Tages, Baby,
da werde ich alt sein,
Ohh, Baby werde ich alt sein
und an all die Geschichten denken, die ich hätte erzählen können.

—Julia Engelmann



ENGLISH translation

One day, baby,
We'll be old
Ohh, baby we'll be old
And think of all the stories we could have told.
Me
I'm the master of pranks when it comes to self-deception,
Am a toddler of the finest when faced with tasks.
I am a decelerated particle,
I'm a small particle, I can get things done on a small scale, I get excited by frivolity when
someone else lives it.

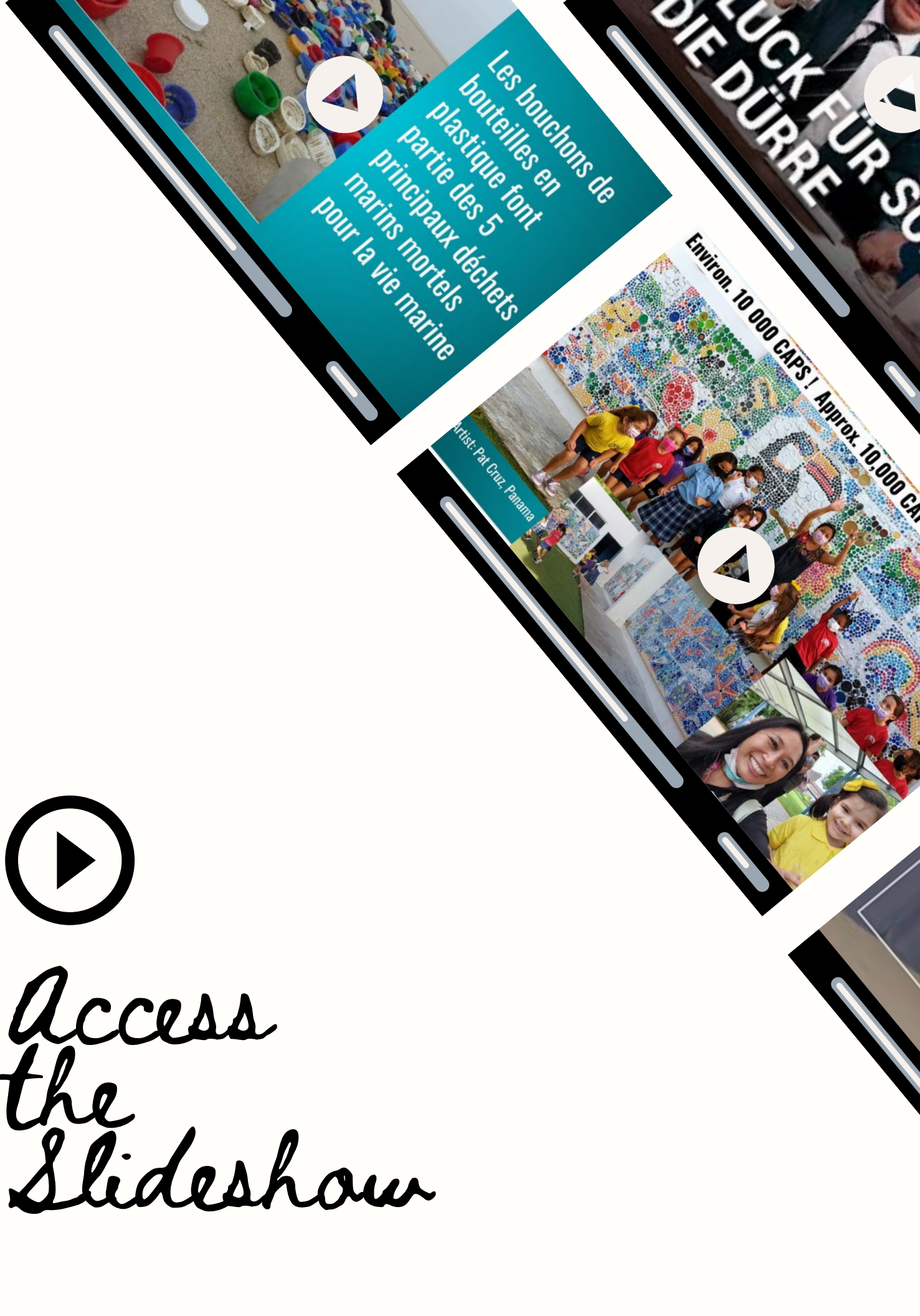
And I think too much.
I wait too much.
I take on too much and do too little of it,
I hold back too often,
I doubt everything, I'd like to be clever, but that's pretty stupid.
I would like to say so many things,
but I keep quiet most of the time, because if I said it all, it would be too much,
I'd like to do so many things, my list is so long, but I'll never get them all done anyway,
So I don't start at all

Instead I hang haphazardly in front of my smartphone,
Waiting for next Friday
I'll do that later - the baseline of my everyday life.
I'm as terribly lazy as a pebble at the bottom of the sea,
I'm so terribly lazy and my patronus is a bastard.
And my life is a waiting room - no one calls me up.
My dopamine I always save it, in case I need it one day
And one day, baby
I'll be old
Ohh, baby I'll be old
And think of all the stories I could have told.

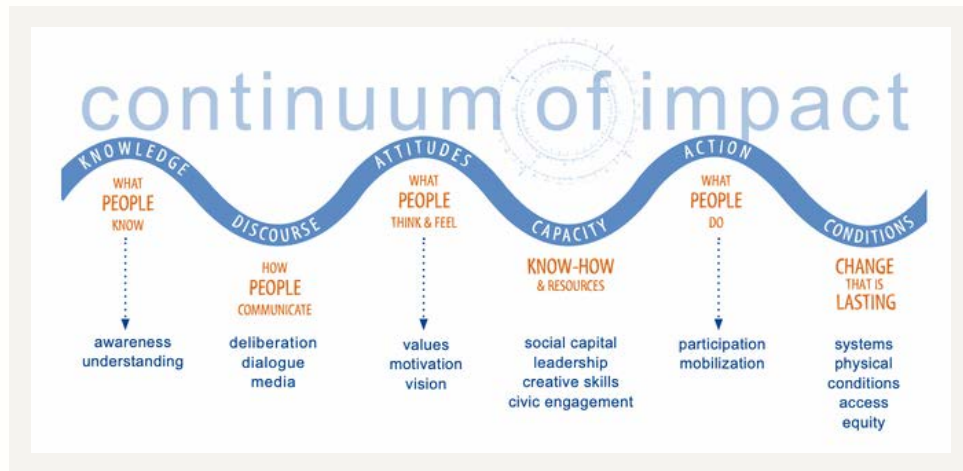




Access
the
Slideshow



IMPACT & EVALUATION

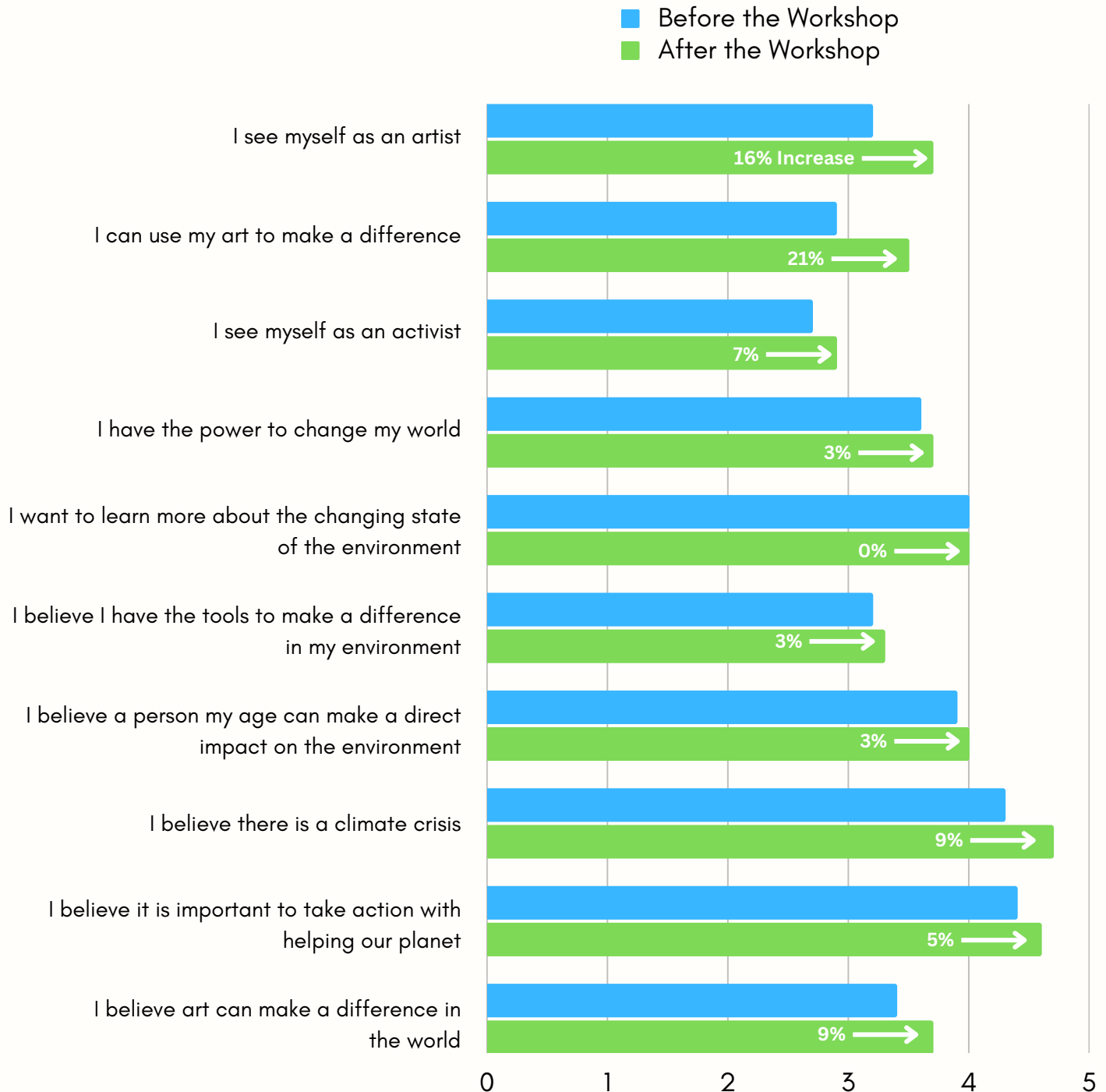


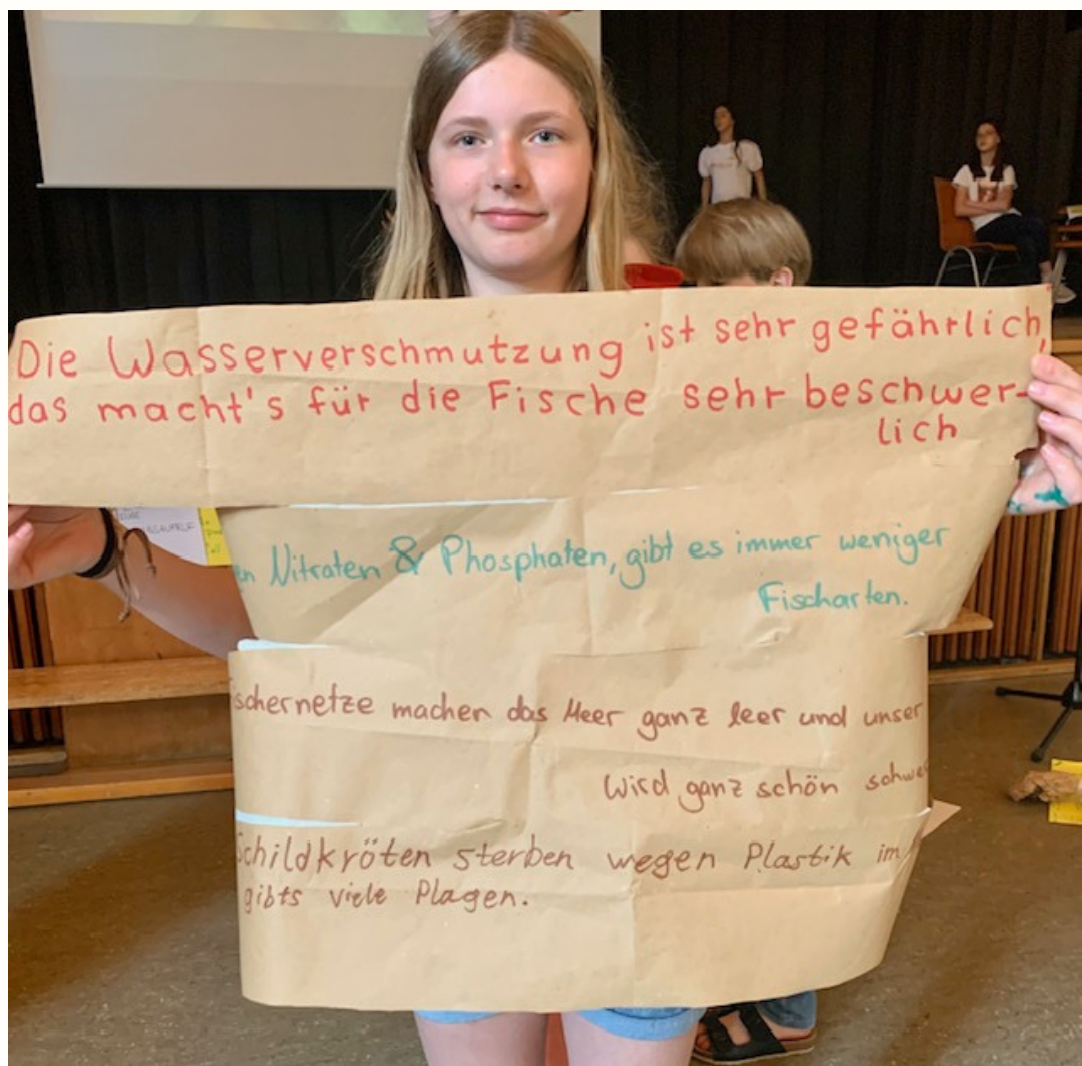
The goal of this effort is to learn about the impact that the activities have on participants. It is not gathered to impress funders, but to advance our own effectiveness in generating objective information about the power of our work. We are especially curious to learn if there is any evidence that 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.





Die Wasserverschmutzung ist sehr gefährlich,
das macht's für die Fische sehr beschwer-
lich

Nitrat & Phosphat, gibt es immer weniger
Fischarten.

Schernetze machen das Meer ganz leer und unser
Wird ganz schön schwer
Schildkröten sterben wegen Plastik im
gibts viele Plagen.

REFLECTIONS FROM THE TEACHING ARTISTS

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

"The students already came with a very conscious and knowing mindset. During the workshop they started to engage also emotionally with the issue and realized their personal positions in the big framework of environmental issues. They also developed a more nuanced knowledge, less eurocentric."—Daniela Sellen

"The students were very engaged in the workshop from start to finish and explicitly got a lot out of it. We did some intensive theatrical work around the topic of global water scarcity. This activity added to a lot of deep reflection on the global water crisis as students had the experience from the perspective of the haves and the have nots. This sparked great debates among the students and ultimately informed their call to action works of art."—Megan Morrison

"At the beginning we asked students if the arts had to power to create positive change. Approx. Less than 50% said yes or maybe, most said no or not sure. At the end of the project we asked the same question. All but 2 out of the 33 students stood on the "definitely yes" side."—Patricia Cruz

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

"Collective creation process, animation of class, Theatrical pedagogical tools"—Daniela Sellen

"Yes, it was great to work with EDEN for a 2nd year to continue to expand my own awareness around environmental issues to be able to incorporate this specific, hugely important topic into my practice."—Megan Morrison

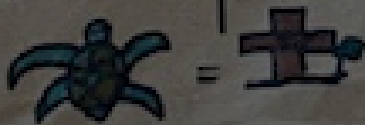
"I loved researching the different regions and learning the different perspectives and challenges associated with each geographic location. I was thrilled to be working with German students in a school setting."—Patricia Cruz



Keine Plastiktüten
"One student was very shy even refusing to participate in the first hours of the work. He stepped out and preferred to sit at the side of the class and to observe his class mates rather than to get active. Through attributing him the role of my partner in the introduction of a play he gained confidence, spoke to the class and ended up being one of the most implicated and engaged students throughout the entire workshop leaving with a joyful 'good bye, a pity that's already over' the workshop."

Schildkröten verfangen sich darin
— Daniela Sellen

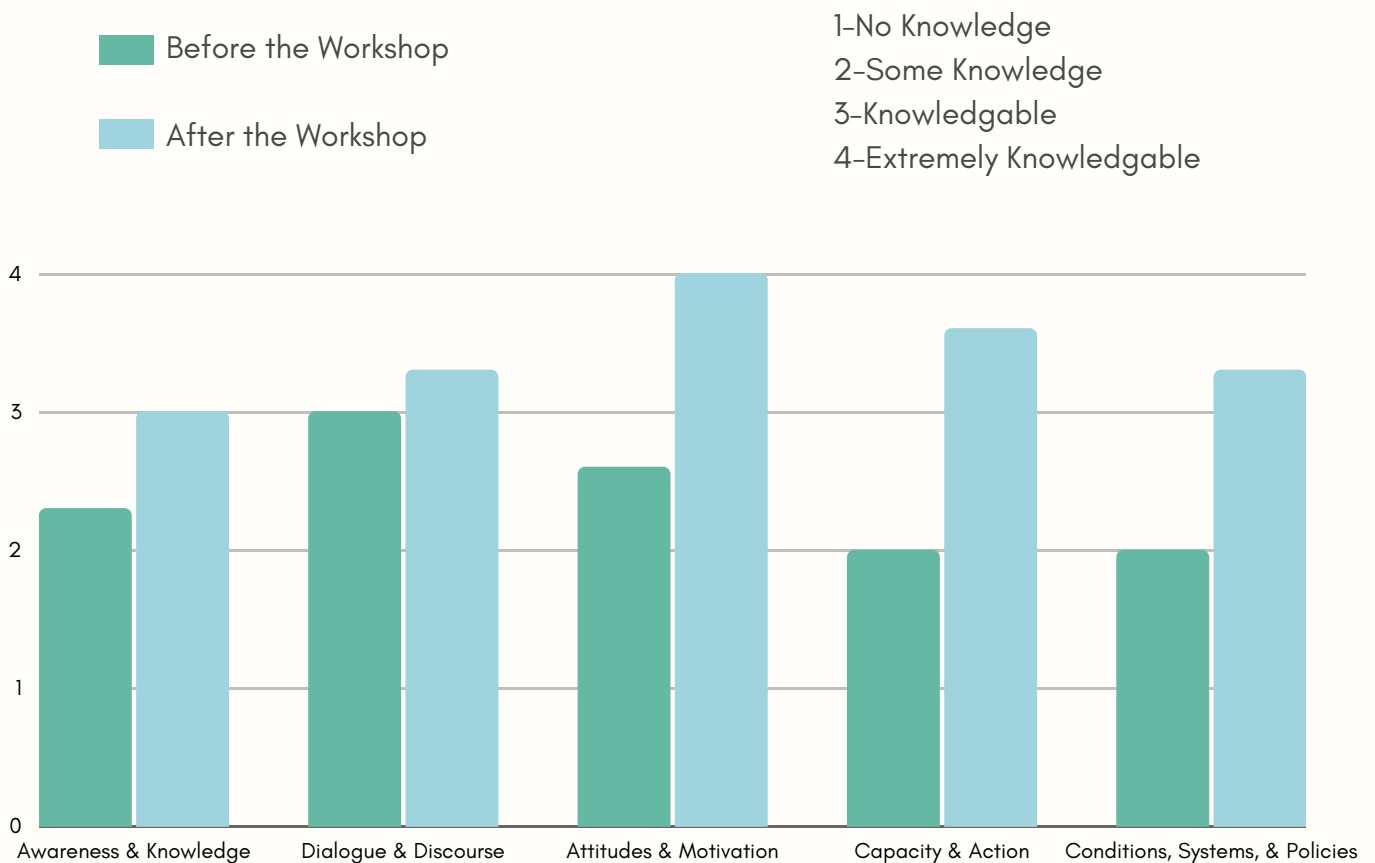
und sterben grausam dahin

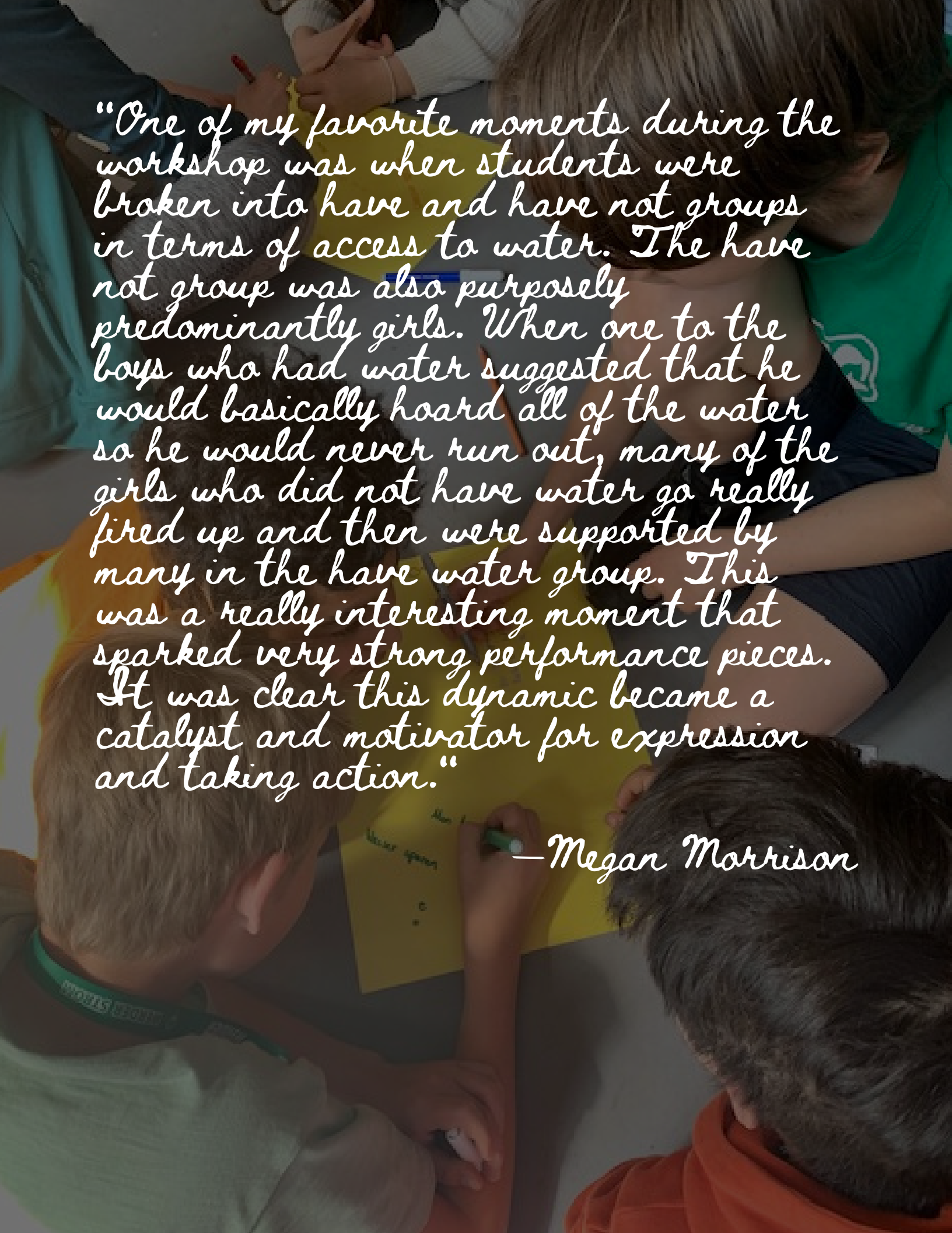


Wir haben nicht viel Zeit und machen
uns BEREIT! ~~X~~ Los! Jetzt



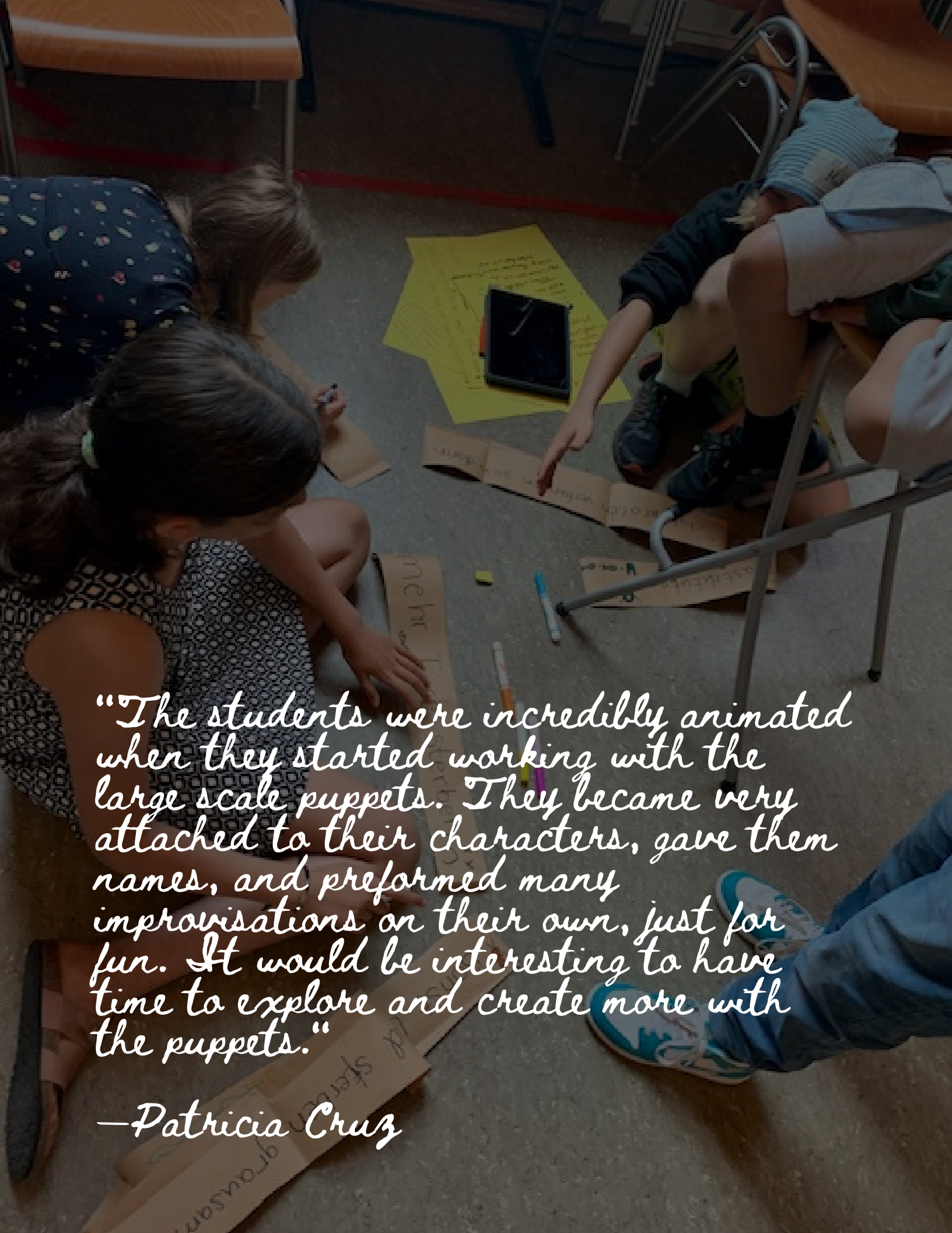
We tasked each teaching artist with evaluating their students based on the Continuum of Impact Guide. They rated their students on a scale from 1 (no knowledge of the subject) to 4 (extremely knowledgeable about the subject). The following graph reflects the teaching artists' observations of their students.





"One of my favorite moments during the workshop was when students were broken into have and have not groups in terms of access to water. The have not group was also purposely predominantly girls. When one to the boys who had water suggested that he would basically hoard all of the water so he would never run out, many of the girls who did not have water got really fired up and then were supported by many in the have water group. This was a really interesting moment that sparked very strong performance pieces. It was clear this dynamic became a catalyst and motivator for expression and taking action."

—Megan Morrison

A photograph of students in a classroom working on large-scale puppets made of cardboard. One student is sitting on the floor, another is kneeling, and a third is sitting on a chair. They are surrounded by cardboard pieces, markers, and a yellow paper with a drawing. The text is overlaid on the image.

"The students were incredibly animated when they started working with the large scale puppets. They became very attached to their characters, gave them names, and preformed many improvisations on their own, just for fun. It would be interesting to have time to explore and create more with the puppets."

—Patricia Cruz

ABOUT THE TEACHING ARTISTS

Daniela Sellen is a cultural worker and project manager in Berlin. As a curatorial assistant, she has implemented large, international projects such as the Berlin Biennale for Contemporary Art or the Berlin Autumn Salon at the Maxim Gorki Theater. For Daniela, culture makes sense when it is in direct exchange with people. She has worked on this in the mediation area of Ballhaus Naunynstrasse, a Berlin theater that has coined the term postmigrant theater for Germany and beyond. In addition to her project work, Daniela works academically on the issues of urban development and cultural policy with a particular focus on Marseille, France. As a cultural worker, her goal is to seek co-created responses to social issues. Art and culture are facilitators in this process. Daniela speaks English, French and German fluently.



**DANIELA
SELLEN**



**MEGAN
MORRISON**

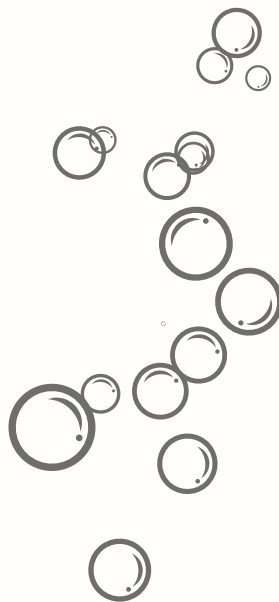
Megan Morrison is an actor, dancer and arts educator. She is a Los Angeles native who earned her BA in Theatre and Movement from UC Santa Cruz and carries a Master's degree in Educational Theatre from New York University. Megan is passionate about the use of artistic techniques as a vehicle for cultivating 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.



PATRICIA CRUZ

<https://www.linkedin.com/in/pat-cruz/>
<https://www.instagram.com/techartist/>
<https://www.facebook.com/TeachArtsIntegration>
<https://twitter.com/ChachungHussein>
<https://www.youtube.com/@TEACH-ARTS>

Pat Cruz is founder of the Transcontinental Educator Artist Collective for Humanity (TEACH). Pat has been a lifelong activist for environmental issues and served two terms as chair of the Maryland Green Party. As a teacher, Pat helped to pilot a “Reading through the Arts” program that significantly raised student achievement at two high poverty schools. In 2005 Pat joined Arts for Learning Maryland (A4L). As Chief Innovation Officer, Pat designed and directed Teaching Artist PD programs and school district partnerships for over 13 years. She has been recognized as an “Outstanding Arts Educator” and “Visionary Leader” by the Maryland Association of Art Educators and recently received an award for Distinguished Service to the Field from the Teaching Artist Guild (TAG). As director of TEACH her goal is to connect educators and teaching artists to create grassroots climate action.



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