



AGA KHAN TRUST FOR CULTURE

MYPI INTERDISCIPLINARY UNIT OF INQUIRY: PARKS AND GARDENS AS SANCTUARIES

Arts: Music, theatre and visual arts English language acquisition (capable, phases 3-4) English language and literature

"Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines." RUMI

CONTENTS

Introduction	4
Unit Aims	5
Assessment Outline	6
Conceptual & Contextual Understanding	7
Inquiry Questions	8
Aga Khan Academies (AKA) Learner Profile Attributes	9
Approaches to Learning (ATL)	10
Week I: Placing the unit in context of the inquiry and skills to be developed	п
Lesson 1.1: Introducing the unit of inquiry	- ii
	13
I.I. Arts Key ConceptI.1.2 English language acquisition Key Concept	13
1.1.3 English Language and literature Key Concept	15
1.1.4 Arts Related concepts	15
1.1.5 English language acquisition Related concepts	17
I.I.6 English language and literature Related concepts	18
I.I.7 Global Context: Personal and cultural expression	19
I.I.8 AKA Learner Profile Attributes	20
I.I.9 Aga Khan (AK) Curricular Strand	21
I.I.IO Statement of Inquiry	22
I.I.II Key concept guiding questions	23
I.I.12 Related concepts guiding questions	24
I.I.13 AKA Learner profile attributes guiding questions	25
1.1.14 Statement of inquiry guiding questions	26
I.I.15 AK Strand Guiding Questions	27
I.I.16 Global Context guiding questions	28
I.I.17 Techniques for grouping students	29
Lesson 1.2: Listening actively to others'	
ideas and opinions	30
Subjects: English language acquisition and	
English language and literature	
Lesson 1.3: Examining images of sanctuary and paradise gardens	32
Subjects: Arts (music, theatre and visual arts)	52
	2.4
I.3.I Hafiz	34
Lesson I.4: Why parks and gardens are important	
to communities	35
Subjects: English Language acquisition and	
English language and literature	
Lesson 1.5: Ephemeral Art	37
Subjects: Arts (music, theatre and visual arts)	
Lesson I.6: Introduction to the	
Parks and Gardens Case Studies	39
Subjects: English language acquisition and	
English language and literature	
I.6.I Note-taking Strategies	41

Week 2: Earthly Paradise	42
Lesson 1.7 and 1.9: Recreating Environments	42
Theatre	42
Music	44
1.7.1 Music: Soundscapes	45
Visual Arts	46
Lesson I.8: Preparing to Share the Case Studies	48
Subjects: English language acquisition and	
English language and literature	
Lesson 1.9: Recreating environments	48
Subjects: Arts (music, theatre and visual arts)	
Lesson 1.10: Market Stall Case Study Presentations	49
Subject: English language acquisition and	
English language and literature	
1.10.1 Close to Home: Al-Khimyah Vocabulary Sheet	50
Lesson I.II: Planning a Visit to a Local Park	
or Garden	52
Subjects: Arts (music, theatre and visual arts)	
Lesson 1.12: A Green Lung for Cairo	53
Subjects: English language acquisition and	
English language and literature	
Week 3: Exploring the Local and	
School Environment	54
Lesson 1.13: Experiential learning –	
Field Trip to a Park or Garden	54
Subjects: Arts and English	
I.I3.I Creating art inspired by experiential learning: Theatre	55
1.13.2 Creating art inspired by experiential learning: Music	57
I.I3.3 Creating art inspired by experiential learning: Visual arts	59
Lesson 1.14 Creating Art Inspired by	
Experiential Learning	61
Subjects: Arts (music, theatre and visual arts)	
1.14.1 Theatre Assessment Rubric	62
I.14.2 Music Assessment Rubric	63
I.I4.3 Visual Arts Assessment Rubric	64
Lesson 15: What is a Vignette?	65
Subjects: English language acquisition and	
English language and literature	
1.15.1 Vignettes in Seedfolks	66
1.15.2 English language acquisition Task: Writing a Vignette	67
1.15.3 English language & literature Task: Writing a Vignette	69

Cover Image: Firdausi and the three poets of Ghazna. Folio from the Shahnameh (Book of Kings) of Shah Tahmasp. Creator: Attributed to Aqa Mirak. Place: Iran, Tabriz From the collection of the Aga Khan Museum.

Lesson 1.16: Creating Art Inspired by	
Experiential Learning	71
Subjects: Arts (music, theatre and visual arts)	
Lesson 1.17: Writing a Vignette	72
Subjects: English language acquisition and English language and literature	
1.17.1 English language acquisition: Assessment Rubric	73
1.17.2 English language and literature: Assessment Rubric	74
Lesson 1.18: Exhibiting and Peer Assessing Artistic Production	75
Subjects: Arts (music, theatre and visual arts)	
Week 4: The Capacity of Parks and Gardens to Enhance Quality of Life and Community	
Well-being	76
Lesson 1.19: Creating Visual Text from Words Subjects: English language acquisition and	76
English language and literature	
Lesson I.20: Getting in Touch with Nature	77
Subjects: Arts (music, theatre and visual arts)	
Lesson 1.21: Learning about the Campus Grounds Subjects: English language acquisition and English language and literature	79
Lesson I.22: Creative Collaborations	80
Subject: Arts (music, theatre and visual arts)	
Theatre	80
Music Visual Arts	82 83
VISUAL ALLS	00
Lesson 1.23: Mapping the Campus Grounds	84
Subjects: English language acquisition and English language and literature	
Lesson 1.24: Taking Inspiration from Nature	85
Subjects: Arts (music, theatre and visual arts)	
Theatre	85
I.24.1 Improvisation ScenariosI.24.2 Collaborative planning goal	87 88
1.24.3 Things to do when improvising	89
Music	90
Visual Arts	90
I.21.4 Arts Rubric	91
Week 5 Taking Action With Others in Mind	92
Lesson I.25: Creating a Guide to the Campus	92
Subjects: English language acquisition and English language and literature	
1.25.1 English language acquisition Task	93 05
I.25.2 English language and literature Task	95

Lesson I.26: Creating Ephemeral Art	97
Subject: Arts (music, theatre and visual arts) Theatre Music Visual Arts	97 99 99
Lesson 1.27: Completing the Guide to the Campus Grounds	100
Subjects: English language acquisition and English language and literature	
1.27.1 Assessment Rubric English language acquisition 1.27.2 Assessment Rubric English language and literature	101 102
Lesson I.28: Urban Gardening with Ron Finley	103
Subjects: Arts (music, theatre and visual arts)	
1.28.1 Inquiry questions: Ron Finley's TED Talk 1.28.2 Service Learning	106 107
Lesson I.29: Peer Assessment and Reflection	108
Subjects: English language acquisition and English language and literature	
Lesson 1.30: Service Learning Project Proposals	109
Subjects: Arts (music, theatre and visual arts)	
1.29.1 Interdisciplinary Task: Project proposal	110
1.29.2 Assessment Rubric: Interdisciplinary	112
1.29.3 Service learning project proposal grouping	113
Week 6 Environmental Ethics –	
Planning to Take Sustainable Action	114
Lessons 1.31-1.34: Collaborative Planning	
Service Learning Project Proposals	114
Subjects: Arts and English	
Lessons 1.35: Presenting Service Learning Project Proposals	115
Subjects: Arts and English	
1.35.1 Reflecting on the learning experiences	116
Lessons 1.36: Reflecting on Outcomes	117
Subjects: Arts and English	
1.36.1 Student exit tickets	119
References and Acknowledgements	120

INTRODUCTION

The purpose of this interdisciplinary unit is to draw on resources developed through the work of the <u>Aga Khan Trust for</u> <u>Culture (AKTC)</u> and the <u>Aga Khan Historic Cities Programme</u> (<u>AKHCP</u>). It encourages students to reflect on the invisible capacity of parks and gardens to unite people by contributing to building and development of communities and enhancing their psychological, social and physical health. The unit also encourages students to engage actively with environmental stewardship and environmental ethics through pluralistic explorations of how the creation of parks and gardens can improve the urban fabric, revitalise cultural heritage and provide a springboard for social development.

The unit is centred on developing **interdisciplinary learning outcomes** and subject specific learning objectives in the **arts**, **English language acquisition (ELA)** and/or **English language and literature (ELL)**.

In addition to focusing on interdisciplinary and subject-specific learning outcomes, the unit also supports planned, studentinitiated, collaborative and sustainable action within the school and wider community. It culminates (in lesson 35) with students synthesising knowledge and skills developed within the disciplines to exhibit and present proposals for achievable and sustainable service projects that they will have researched and planned with classmates.





NOTES:

Unit length: If you teach the whole unit it will take between six to seven weeks depending on lesson length, number of lessons per week and your context. Lessons may be adjusted to facilitate further discussion, time to complete tasks and engage in activities. Should you choose to use part of the unit you will need to adjust timings accordingly.

All participating teachers are strongly encouraged to read Seedfolks by Paul Fleischman before starting the unit.

Week 3: If the unit includes a visit to a local park/garden, that will need to be planned in advance following the school policy. Ensure that colleagues are aware that students will be absent from lessons for part or all of the day. Ensure that the field trip is added to the calendar.

Week 6 (Lesson 35): An exhibition space will be required for the service learning project proposal presentations. You may also decide to invite an external audience to the exhibition. If so, let the communications team know well in advance so they can send out invitations. Alternatively, you could choose to invite students from other year levels or programmes – they should also be invited in advance of the event itself to minimise disruption to learning. If you want to share images or information from the event with the wider school community, ask a member of the communications team to attend on the day. It may also be necessary to negotiate release time with colleagues to ensure that students have planning time on the day of the exhibition to set up their exhibit and prepare to present their ideas.

Arts teachers could use the work of any of the artists mentioned in the unit to facilitate a Criterion A: Investigating assessment. **ELA teachers** could use Ron Finley's TED Talk to facilitate a Criterion A: Listening assessment and Paul Fleischman's *Seedfolks* to facilitate a Criterion B: Reading assessment. **English Language and Literature teachers** could use these texts to facilitate a Criterion A: Analysing assessment.

MYP coordinator: At the end of the unit, collaborative time must be made available for internal standardisation of the interdisciplinary assessment task.

Teachers planning collaboratively at the Aga Khan Academy Maputo

UNIT AIMS

LANGUAGE ACQUISITION

- develop communication skills for language learning in authentic contexts and for a variety of audiences and purposes;
- enable the student to develop multiliteracy skills through the use of a range of learning tools, in the various modes of communication;
- enable the student to develop an appreciation of literary and non-literary texts and to develop creative techniques for comprehension and construction of meaning;
- enable the student to recognise and use language as a vehicle of thought, reflection, self-expression and learning in other subjects, and as a tool for enhancing literacy;
- foster curiosity, inquiry and a lifelong interest in, and enjoyment of, language learning.

INTERDISCIPLINARY AIMS

- develop, analyse and synthesise knowledge from different disciplines to generate deeper understanding;
- explore (and integrate) different and diverse perspectives through inquiry;
- reflect on the unique ways interdisciplinary learning allows us to communicate and act.

LANGUAGE AND LITERATURE

- use language as a vehicle for thought, creativity, reflection, learning, self-expression and social interaction;
- develop the skills involved in listening, speaking, reading, writing, viewing and presenting;
- develop creative and personal approaches to studying literary and non-literary texts;
- explore aspects of host and other cultures through literary and non-literary texts;
- apply linguistic and literary concepts and skills in a variety of authentic contexts.

ARTS

- enjoy lifelong engagement with the arts;
- explore the arts across time, cultures and contexts;
- understand the relationship between art and its contexts;
- develop the skills necessary to create and to perform art;
- express ideas creatively;
- reflect on their own development as young artists.



ASSESSMENT OUTLINE

	Language acquisition	(capable, phases 3-4)	
		C: Speaking Capable: Three to four minutes i. use a wide range of vocabulary; ii. use a wide range of grammatical structures generally accurately; iii. use clear pronunciation and intonation in comprehensible manner; iv. communicate all the required information clearly and effectively.	 D: Writing i. use a wide range of vocabulary; ii. use a wide range of grammatical structures generally accurately; iii. organise information effectively and coherently in an appropriate format using a wide range of simple and some complex cohesive devices; iv. communicate all the required information with a clear sense of audience and purpose to suit the context.
	Language ar	nd literature	
	B: Developing	 C: Producing text produce texts that demonstrate thought and imagination while exploring new perspectives and ideas arising from personal engagement with the creative process; ii. make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience; iii. select relevant details and examples to support ideas. tre and visual art C: Creating/Performing 	 D: Using language i. use appropriate and varied vocabulary, sentence structures and forms of expression; ii. write and speak in an appropriate register and style; iii. use correct grammar, syntax and punctuation; iv. spell (alphabetic languages), write (character languages) and pronounce with accuracy; v. use appropriate non-verbal communication techniques.
	 i. practicallly explore ideas to inform development of a final artwork or performance; ii. present a clear artistic intention for the final artwork or performance in line with the statement of inquiry. 	i. create or perform an artwork.	i. appraise their own artwork or performance; ii. reflect on their development as an artist.
Interdisciplinary			
A: Evaluating To address real-world and contextual issues and ideas, students will: i. analyse disciplinary knowledge; ii. evaluate the interdisciplinary persepectives.	 B: Synthesising To address real-world and contextual issues and ideas, students will: i. create a product the communicates a purposeful interdisciplinary understanding; ii. justify how their product communicates interdisciplinary understanding. 	 C: Reflecting To address real-world and contextual issues and ideas, students will: i. discuss the development of their own interdiscipliary learning; ii. discuss how new interdisciplinary understanding enables action. 	

CONCEPTUAL & CONTEXTUAL UNDERSTANDING

SUBJECT GROUP/ DISCIPLINE	KEY CONCEPT	RELATED CONCEPTS	GLOBAL CONTEXT
English language acquisition	Communication	Meaning Message Purpose	Personal and cultural expression How we express ourselves: an inquiry into the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the
English language and literature	Perspective	Audience imperative Style Self-expressions	ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic. What is the nature and purpose of artistic expression? Area of exploration
Arts: music, theatre, visual art	Communication	Audience Composition Narrative	The societal benefit of preserving and experiencing artistry, craft and beauty in communal parks and gardens.

AGA KHAN (AK) CURRICULAR STRAND:

Pluralism This unit enables students to explore ideas about how parks and gardens are created and used across times, places and cultures. It focuses on groups served by parks and gardens and the role of these spaces in building healthy communities and bringing people together. Students consider how the creation, restoration and use of parks and gardens can improve the urban fabric, revitalise cultural heritage and provide a springboard for social development.

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives together.



INQUIRY QUESTIONS

The following questions are embedded explicitly or implicitly in the lesson plans. Teachers and students can select the questions that they find most interesting or that have particular relevance to their local context.

Factual	What is a sanctuary?		
	What may a park/garden communicate about the social and cultural context in which it has been designed and created?		
	What may a park/garden communicate about the community it serves?		
	What are the features of a guide?		
	What are the features of a vignette?		
	What is land art?		
	What are the features of a joiner collage?		
	What is a setting?		
	What is ambient sound?		
Conceptual	How does the novella Seedfolks help you to think about what people experience in a community park/garden?		
	Why do people feel more comfortable in some places than others?		
	How might the revival of a neglected space, park or garden enhance an environment?		
	What makes an open space a 'park' or a 'garden'?		
	How may examining parks and gardens around the world help you to reflect on the objective of your campus environment?		
	What is a better place in terms of the life of a community?		
	What does the garden of your heart look and feel like?		
	Can features of a park be considered art?		
	Is a park/garden a space for making or showing performance?		
	Does art always have to have a permanent outcome? Does it matter if an artwork does not last?		
	What features of a park/garden appeal to you, and why?		
	How may joiner collages be used to unfreeze time?		
Debatable	To what extent can a park/garden cultivate good qualities in the community?		
	To what extent can ephemeral artwork impact us in the same way as more traditional artwork?		
	To what extent can we connect performance with place?		

AGA KHAN ACADEMIES (AKA) LEARNER PROFILE ATTRIBUTES

ATTRIBUTE	DESCRIPTOR	LEARNING EXPERIENCE
Stewards*	We understand the interconnectedness of communities, striving to create harmony in our environment, while considering the needs of all members. We are motivated to leave the world a better place.	• Service learning sustainable project proposal
Reflective	We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.	 Use visible thinking routines that reinforce student reflection
Caring	We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.	 Guide to the campus grounds for new students and families Shared performances Service learning sustainable project proposal
Knowledgeable	We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.	• Analysis of parks and gardens case studies
Balanced	We understand the importance of balancing different aspects of our lives – intellectual, physical, emotional and spiritual – to achieve well-being for ourselves and others. We recognise our interdependence with other people and with the world in which we live.	 Emotional and spiritual engagement with natural spaces such as the parks and gardens visited and the campus grounds Learning to collaborate effectively and understand our interdependence when working together effectively

* Unique attribute of the Aga Khan Academies Learner Profile

APPROACHES TO LEARNING (ATL)

ATL	ATL STRAND	UNIT PLAN FOCUS
Communication	Negotiate ideas and knowledge with peers and teachers	What is a sanctuary?
	Use appropriate forms of writing for different purposes and audiences	Creative vignette Guide for new students Service learning project proposal
	Use a variety of media to communicate with a range of audiences	Performance
	Read critically and for comprehension	Reading and analysing Seedfolks Reading and analysing case studies
	Take effective notes in class	Developing your own notetaking symbols and techniques
Social	Listen actively to other perspective and ideas	What is a sanctuary? Collaborative performance and art work
Self- management	Develop new skills, techniques and strategies for effective learning	Develop deep thinking routines using visible thinking routines explicitly throughout the unit
Thinking	Formulate factual, topical, conceptual and debatable questions	Interview questions
	Use brainstorming and mind mapping to generate new ideas and inquiries	Using spider diagrams
	Apply existing knowledge to generate new ideas, products or processes	Apply knowledge of case study contexts, personal experience, literary and artistic depictions of context to create a project proposal
	Create original works and ideas	Ephemeral art Performance Vignette Soundscape
	Use visible thinking strategies and techniques	Practice visible thinking routines
	Compare conceptual understanding across multiple subject groups and disciplines	Make explicit links between the subject groups and disciplines in the unit
	Combine knowledge, understanding and skills to create products or solutions	Service learning project proposal

WEEK 1: PLACING THE UNIT IN CONTEXT OF THE INQUIRY AND SKILLS TO BE DEVELOPED

LESSONS 1.1: INTRODUCING THE UNIT OF INQUIRY

Subject: Ideally, introduce the unit using a team-teaching approach with the arts and English teachers working together to stimulate students' thinking.

Resources

Printouts of the Handouts: I.I.I Arts Key Concept; I.I.2 English Language Acquisition Key Concept; 1.1.3 English Language and Literature Key Concept; 1.1.4 Arts Related Concepts; 1.1.5 English Language Acquisision Related Concepts; 1.1.6 English Language and Literature Related Concepts; 1.1.7 Global Context; 1.1.8 AKA Learner Profile Attributes; 1.1.9 AK Strand; and 1.1.10 Statement of Inquiry. Also 1.1.11 Key Concept Guiding Questions; 1.1.12 Related Concepts Guiding Questions; 1.1.13 AKA Learner Profile Attributes Guiding Questions; I.I.I4 Guiding Questions about the Statement of Inquiry; 1.1.15 AK Strands Guiding Questions; I.I.16 Global Context Guiding Questions; I.I.17 Teacher Resource Grouping Students. Also prepare: envelopes for the explanations of the key concepts; marker pens/coloured pencils; white board and projector; Post-it notes/scraps of paper; sticky tack or pins; visible thinking notice board/wall space on which students will post their end of lesson reflections, and any resources you need for grouping students (see 1.1.17).

There is a lot to set up for this lesson before students arrive, so be sure to allow enough time to do this.

- I. Print all student handouts on A4 paper or larger and place each in the centre of large blank pieces of paper, placed at different stations around the classroom. Some may be placed on tables/desks while others may, (space permitting) be placed on the floor. If you teach a large group of students, you may choose to create two stations for each of the following: the key concepts, related concepts and global context so all students are able to access the papers and share their ideas.
- 2. Print the key concept descriptions and explanations for each subject and place them in an envelope. Place the envelope containing the key concept description at the key concept station and mark it 'Do not open until you have responded to the questions about the key concept'.
- 3. Print the Key Concept Guiding Questions.
- 4. Print the Related Concepts Guiding Questions.

- 5. Print the AKA Learner Profile Attributes Guiding Questions.
- 6. Print the Global Context Guiding Questions.
- 7. AK Academies print the AK Strand Guiding Questions.*
- 8. Print or be ready to project the Statement of Inquiry
- 9. Ensure that there are marker pens or pencils at each station so students are able to share their ideas about the key concept, related concepts, AKA Learner Profile attributes, global context and AK Strands.
- 10. Student chairs should be arranged in a semi-circle facing the whiteboard.

Learning and teaching

- I. Explain to students that you are starting a new unit of inquiry and will begin by examining the key concepts, related concepts, AKA Learner Profile attributes, global context, statement of inquiry, and AK Strand that you will focus on during the unit. Go on to explain that students will be encouraged to enhance specific AKA Learner Profile attributes during this interdisciplinary arts and English unit.
- 2. Explain that the key concepts, related concepts, global context, AK Strand and AKA Learner Profile attributes may be found at different stations around the classroom and that students will be given five minutes at each station, where they should read the information and questions carefully before sharing their ideas in writing.

- 3. Split students into groups using one of the techniques suggested in 1.1.17 Teacher Resource about grouping students.
- 4. Ask students to move to their first station and explain that they will be given five minutes to respond to the questions in relation to the key concept, related concept, global context, AKA Learner Profile attributes and AK Strand. They may also respond to ideas shared by classmates. You may find it helpful to project an <u>online timer on screen</u>.
- 5. After five minutes, ask students to move with their group to their next station. This is repeated until students have shared their ideas about all key concepts, related concepts, global context and, as appropriate, AK Strands.
- 6. Move students into a semi-circle in front of the whiteboard, project the statement of inquiry onto the whiteboard and ask students to read and write their ideas, without discussing with other students. Read out each prompt question and ask students to come out to add their own ideas on the board and also read and respond to their classmates' contributions. You can use whiteboard markers to write directly onto the board, in which case take a photograph of the ideas before you erase what has been written. Or you can use Post-it notes and pens/ pencils so you can move students' comments at the end of the lesson and add them to a noticeboard or wall space.
- 8. Distribute Post-it notes or scraps of paper (students may need a few) and ask students to reflect, using words and/or images in response to the Teacher Questions in the box on the right. Explain that they may get up and revisit papers on which they have shared ideas or return to the whiteboard to read what they and their classmates have written.

TEACHER QUESTIONS:

- A. With reference to the key concept, related concepts, global context, AK Strand and statement of inquiry, what do you think the unit will focus on?
- B. Where do you feel safe and comfortable?
- C. Why do you feel safe and comfortable in particular places?
- D. What gets in the way of you feeling safe and comfortable?

Example: Perhaps share an example of the students' transition from PYP to MYP and the effect this has on their perspective – going from being oldest to being the youngest, moving from having a fixed group space in a classroom to navigating space between classrooms and from spending most of the day with one class teacher to moving between different teachers throughout the day.

- E. How do you feel when you are in a park, garden, the school grounds or other natural environment?
- F. When and why do you, or might you, visit a park or a garden or spend time in another natural environment?
- 9. As students leave the classroom, ask them to post their notes in sections of a visible thinking noticeboard or wall space that has been prepared for their responses. If students have written responses on the whiteboard, the teacher is also encouraged to photograph and print student whiteboard responses to the statement of inquiry so students may review and add to responses during the unit.
- After the lesson, the teacher(s) should spend some time reviewing and reflecting on the student responses to inform subject specific lessons.

POSTER 1.1.1: ARTS KEY CONCEPT

Communication

Communication is the exchange or transfer of signals, facts, ideas and symbols. It requires a sender, a message and an intended reciever.

Communication is often regarded in the arts as a message between the artist and an audience or between performers.

An artistic intention is the artist's communication of the intended impact of the artwork or performace on an audience.

Communication is also key to collaboration, to presenting and negotiating ideas, and to giving feedback.

A Prince and His Beloved. Folio from the manuscript of Kullivat (Collected Works) of Sa'di (d.1292) Place: Agra, India

POSTER 1.1.2: ENGLISH LANGUAGE ACQUISITION KEY CONCEPT

Communication

Through the exploration of language and the process of learning language, we exchange, express and transform information, facts, ideas, meaning and opinions. Communication is the basis of what makes us human and bridges communities across the globe.

Folio from a manuscript of the collected works (Divan) of Sultan Ibrahim Mirza, Calligrapher and Artist: Abdullah al-Muzahhib Compiled by: Gawhar ShadPlace: Iran, Qazvin. From the collection of the Aga Khan Museum

POSTER 1.1.3: ENGLISH LANGUAGE AND LITERATURE KEY CONCEPT

Perspective

THE O

Perspective is the position from which we observe situations, objects, facts, ideas and opinions. Perspective may be associated with individuals, groups, cultures or desciplines. Different perspectives often lead to multiple representations and interpretations.

Multiple perspectives and their effects are identified, analysed, deconstructed and reconstructed in texts.

Entertainment in a Palace Garden, Creator: Faizullah Place:India, Faizabad, From the collection of the Aga Khan Museur

POSTER 1.1.4

ARTS RELATED CONCEPTS

Audience

An individual or group who receives and/or responds to arts.

Composition

The intentional organisation or contrast, balance, arrangement or awareness of the elements and principles of art for a particular purpose in the creation of art.

Narrative

A spoken, written or visual account of connected events; a story, which may be fictional or non-fictional.

ENGLISH LANGUAGE ACQUISITION RELATED CONCEPTS

Meaning

Meaning refers to what is communicated, by intention or by implication, using any range of human expression.

Message

Communication in writing, speech, verbal or non-verbal language. It can also be an underlying theme or idea.

Purpose

The purpose for communicating can be, for example, to entertain, to recount, to socialise, to inquire, to inform, to persuade, to explain, to instruct.

ENGLISH LANGUAGE AND LITERATURE

RELATED CONCEPTS

Audience imperatives

This refers to whomever (the reader, the listener, the viewer) a text or performance is aimed at, and the characteristics, impact or desired responses created. This impact could include, among other things, empathy and aesthetic appreciation.

Self-expression

The expression of a person's feelings, thoughts or ideas, especially in writing, art, music, dance, design and film.

Style

The characteristic way that a writer uses linguistic devices, literary devices and features for particular purposes and effects.



GLOBAL CONTEXT PERSONAL AND CULTURAL EXPRESSION

How we express ourselves: an inquiry into the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic. What is the nature and purpose of artistic expression?

AKA LEARNER PROFILE ATTRIBUTES

Stewards*

We understand the interconnectedness of communities, striving to create harmony in our environment, while considering the needs of all members. We are motivated to leave the world a better place.

Reflective

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

Caring

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

Knowledgeable

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

Balanced

We understand the importance of balancing different aspects of our lives – intellectual, physical, emotional and spiritual – to achieve wellbeing for ourselves and others. We recognise our interdependence with other people and with the world in which we live.

*Unique attribute of the Aga Khan Academies Learner Profile



POSTER 1.1.9: AGA KHAN (AK) CURRICULAR STRAND

Pluralism

This unit enables you to explore ideas about how and why parks and gardens are created across times, places and cultures. You will learn about the people who use parks and gardens, and how parks and gardens build healthy communities that bring people together.

You will think about how the creation, restoration and use of parks and gardens can improve urban environments, celebrate people's cultural heritage and encourage social development.

> Folio from a manuscript of the collected works (Divan) of Sultan Ibrahim Mirza, Calligrapher and Artist: Abdullah al-Muzahhib Compiled by: Gawhar Shad. Place: Iran, Qazvin. From the collection of the Aga Khan Museum

HANDOUT 1.1.10: STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives together.

> Firdausi and the three poets of Ghazna. Folio from the Shahnameh (Book of Kings) of Shah Tahmasp. Creator: Attributed to Aqa Mirak. Place: Iran, Tabriz From the collection of the Aga Khan Museum.

HANDOUT 1.1.11: KEY CONCEPT GUIDING QUESTIONS

Arts: Communication

When have you heard this word?

What does the word mean?

What could the word mean in the arts?

After opening the envelope and reading the explanation, are there any other ideas that you would like to add to the paper?

English language acquisition: Communication

When have you heard this word?

What does the word mean?

What could the word mean in English language acquisition?

After opening the envelope and reading the explanation, are there any other ideas that you would like to add to the paper?

English language and literature: Perspective

When have you heard this word?

What does the word mean?

What could the word mean in English language and literature?

After opening the envelope and reading the explanation, are there any other ideas that you would like to add to the paper?



Arts: Audience, composition and style

Have you heard of these concepts before?

If you have heard of the concepts before, where and when have you heard of them?

Can you think of examples of how each concept might be used in a unit of inquiry in the arts?

English language acquisition: Message, meaning and purpose

Have you heard of these concepts before?

If you have heard of the concepts before, where and when have you heard of them?

Can you think of examples of how each concept might be used in a unit of inquiry in English language acquisition?

English language and literature: Audience imperatives, self-expression and style

Have you heard of these concepts before?

If you have heard of the concepts before, where and when have you heard of them?

Can you think of examples of how each concept might be used in a unit of inquiry in English language and literature?

Print, cut up and distribute to students

HANDOUT 1.1.13: AKA LEARNER PROFILE ATTRIBUTES GUIDING QUESTIONS

In what ways do you think developing the AKA Learner Profile attributes may help you, as a learner?

In what ways do you think developing the AKA Learner Profile attributes may help you to work well with others?

In what ways do you think developing the AKA Learner Profile attributes may help you to understand that other people, with their differences, may also be right?

In what ways do you think developing the AKA Learner Profile attributes may help you, as a learner?

In what ways do you think developing the AKA Learner Profile attributes may help you to work well with others?

In what ways do you think developing the AKA Learner Profile attributes may help you to understand that other people, with their differences, may also be right?

In what ways do you think developing the AKA Learner Profile attributes may help you, as a learner?

In what ways do you think developing the AKA Learner Profile attributes may help you to work well with others?

In what ways do you think developing the AKA Learner Profile attributes may help you to understand that other people, with their differences, may also be right?

HANDOUT 1.1.14: STATEMENT OF INQUIRY GUIDING QUESTIONS

Print, cut up and distribute to students

Statement of Inquiry

Parks and gardens communicate a community's values and can connect people with different perspectives together. Why is this important to me? Why is this important to my community? Why is this important to the world? What does this tell you about the unit of inquiry? What do you wonder about the unit of inquiry?

Statement of Inquiry

Parks and gardens communicate a community's values and can connect people with different perspectives together. Why is this important to me? Why is this important to my community? Why is this important to the world? What does this tell you about the unit of inquiry? What do you wonder about the unit of inquiry?

Statement of Inquiry

Parks and gardens communicate a community's values and can connect people with different perspectives together. Why is this important to me? Why is this important to my community? Why is this important to the world? What does this tell you about the unit of inquiry? What do you wonder about the unit of inquiry?

HANDOUT 1.1.15: AK STRANDS GUIDING QUESTIONS

Print, cut up and distribute to students

Pluralism

How can parks and gardens create connections between different groups of people?

What does it mean to be pluralistic?

Are parks and gardens an effective way to bring communities together?

What role can we play in maintaining shared spaces in our communities?

Pluralism

How can parks and gardens foster understanding between different groups of people?

What does it mean to be pluralistic?

Are parks and gardens an effective way to bring communities together?

What role can we play in maintaining shared spaces in our communities?

Pluralism

How can parks and gardens foster understanding between different groups of people?

What does it mean to be pluralistic?

Are parks and gardens an effective way to bring communities together?

What role can we play in maintaining shared spaces in our communities?

HANDOUT 1.1.16: GLOBAL CONTEXT GUIDING QUESTIONS

Print, cut up and distribute to students

Personal and Cultural Expression

What are the ways in which people express their feelings, attitudes and identities when they visit parks and gardens?

In what ways can parks and gardens help people belong to communities?

If we have parks and gardens in the places where we live, what does this tell us about our communities?

Personal and Cultural Expression

What are the ways in which people express their feelings, attitudes and identities when they visit parks and gardens?

In what ways can parks and gardens help people belong to communities?

If we have parks and gardens in the places where we live, what does this tell us about our communities?

Personal and Cultural Expression

What are the ways in which people express their feelings, attitudes and identities when they visit parks and gardens?

In what ways can parks and gardens help people belong to communities?

If we have parks and gardens in the places where we live, what does this tell us about our communities?

TEACHER REASOURCE 1.1.17: TECHNIQUES FOR GROUPING STUDENTS

There are lots of ways of grouping students and there may be times when you would like students to work in friendship groups or teacher devised groups.

More randomised groups may be creating using, among others, the following techniques:

- I. Use a grouping app or website such as random lists.
- 2. Use small coloured cards that may be hidden in the palm of a hand until everyone has one, ask students to pick a coloured card out of a box and once everyone has been allocated a card, move around the room and, without speaking, find others who have the same colour card.
- 3. Cut images into pieces. Mix pieces in a box and ask students to take out a piece of the image before moving around the classroom to find others who have the other parts of the same image. Once an image is complete, a group is formed.

- 4. Ask students to stand in a circle in the order of the month in the year they were born, height, number of pets, number of brothers/sisters and then divide up.
- 5. Line students up in order of how much they believe they know about the MYP, then fold the line in half so those who feel they know the most are paired with those who feel they know the least.
- 6. Pick coloured pencils/markers from a pile, then explain that students need to find others with pencils that are different colours from their own.



LESSON 1.2: LISTENING ACTIVELY TO OTHERS' IDEAS AND OPINIONS Subjects: English language acquisition and English language and literature

Resources

Dictionaries and thesauruses, A4 paper, Post-it notes, large sheets of paper, coloured pens or pencils and the class set of <u>Seedfolks by Paul Fleischman</u>

Preparation

Give out dictionaries, thesauruses and copies of *Seedfolks* to each student. Put out pens, pencils and paper for each group.

Learning and teaching

- Ask students to begin by reading their responses from the previous lesson and make connections across the subjects. Discuss as a class how the subjects will come together in this unit.
- 2. Advise students that the focus of the unit is on parks and gardens. The unit will focus on the work of <u>AKTC's AKHCP</u>, exhibits from the <u>Aga Khan Museum</u> in Toronto, artistic works that focus on parks and gardens and the novella (short novel) Seedfolks by Paul Fleischman.
- 3. Learning outcomes will be both subject-specific and interdisciplinary with the final outcome being the presentation of a proposal for a sustainable service learning project centred on the ideas explored within the unit.
- 4. Explain to students that during this lesson they will focus on two approaches to learning skills:

Communication: negotiate ideas and knowledge with peers and teachers

Social skills: listen actively to other perspectives and ideas

- 5. Explain that listening is a conscious activity that requires attention. Rather than waiting to speak, students need to listen carefully to fully understand what other people are saying. Remind students that there is no point in asking a question if they do not intend to listen carefully to the answer. Listening actively means putting everything else out of your mind and acknowledging the other person, so the speaker can see that you are listening carefully and valuing what they have to say.
- 6. Add that understanding and valuing does not necessarily mean agreeing. Active listening is particularly valuable in situations of conflict or disagreement where, if the other party feels you are willing to listen to their viewpoint, an atmosphere of cooperation can be created which increases the possibility of resolving the conflict.

7. Discuss the effect of the following strategies:

- let the other person talk;
- be quiet and supportive;
- avoid interrupting;
- avoid judging what the person is saying before they have finished (make sure you focus on understanding precisely what the speaker means);
- avoid starting to think about your answer or response (wait until the speaker has finished – active listening is hard work and relies on concentration); and
- avoid finishing their sentences or filling in the blanks.
- 8. Discuss the effect of the following question types:
 - **Open, probing questions** to gather more detailed information and facts, such as 'Can you explain why you think this is important?'
 - **Reflective questions** to check understanding, such as 'Why do you think this is so important?'
 - **Deflective questions** help to transform a negative situation into a collaborative problem-solving occasion. When someone says 'I think these ideas are rubbish!' A question such as 'What can we do to solve the problem?' can deflect conflict.
- 9. As students work on the following task, ask them to reflect on how they will:
 - negotiate ideas and knowledge with others; and
 - use techniques to listen actively to other perspectives and ideas.
- 10. Begin by asking students to work in **pairs or as part of a** small group to use a dictionary to find out what one of the following words mean: aquarium, herbarium, planetarium oceanarium, sanatarium, solarium, terrarium.

Use etymological dictionaries, which explain the history of words, if you have them.

II. Ask students to share the words and definitions and discuss as a class what the connection between the words is. Students should work out that they are all connected to places which have a particular purpose. Write the word Sanctuarium on the board and ask students what it might mean, based on their understanding of the other terms that use this suffix.

- 12. Explain that the suffix 'arium' is from Latin, a language used by the Ancient Romans (from Rome, now in Italy). The way words are used sometimes changes over time. Explain that the word *Sanctuarium* (Latin) used to mean a container for keeping something in and has changed over time to become the name for a holy place. In the Christian religion, these holy places were churches and they became seen as places of safety.
- 13. Ask students if they can think of a word that we use today to mean a place of safety. If they struggle, support them to get to the word 'sanctuary'. They may find it helpful to use a dictionary.
- 14. Move students into new groups and ask them to generate as many ideas as possible about the connotations of the word 'sanctuary'. Students may use a dictionary as a starting point and may also choose to use a thesaurus to find possible synonyms. They might express their ideas using visual images, descriptive language or poetic imagery.

Students may, among other ideas, come up with the following connotations of the word 'sanctuary':

Paradise (explore students' interpretation), escape from daily life, sacred space, sanctuary of the mind, tranquility, refuge, meditation, prayer, safe haven, place of beauty.

- 15. Move between the groups, asking students questions to encourage them to explore notions of sanctuary in greater depth and asking students to unpack explanations.
- 16. While students are working, play <u>Sanctuary by Qais Esser</u>, which was commissioned for the Aga Khan Museum's 2020 exhibition <u>Sanctuary</u>.

Possible questions to ask when reviewing student responses, as you move around the classroom:

What does sanctuary in this form look like?

.....

What may sanctuary in this form feel like?

When and where may you find sanctuary?

Are all sanctuaries external (on the outside)?

Can a sanctuary be inside you?

Why do you say that?

. . .

Where are your sanctuaries?

What is your idea of paradise?

Where does your idea of paradise come from?

17. Explain to students that next lesson they will share their ideas of sanctuary with the class and compare and contrast their own ideas with those depicted in art.

Language acquisition and language and literature teachers should share students' ideas from this lesson with the arts teachers.

18. End the lesson by explaining to students that alongside non-fiction texts that will be used within the unit, they will also read a novella, written as a series of vignettes. Writing vignettes is a technique that students will learn about and use during the unit. Explain that Seedfolk is narrated using different voices and different points of view. Add that one of their assessed pieces of work during the unit will be to write a vignette of their own.

19. Distribute copies of Seedfolks.

HOME LEARNING:

Ask students to read the opening chapter of Seedfolks by Paul Fleischman. Confident readers may read the entire novella quickly, perhaps even in one evening; however, language acquisition teachers may need to support independent reading with some in-class sessions. You may also encourage students to listen to an <u>audio recording</u> as they read. Teachers and students may find it beneficial to watch an <u>author interview</u>.



LESSON 1.3: EXAMINING IMAGES OF SANCTUARY AND PARADISE GARDENS Subjects: Arts (music, theatre and visual arts)

Resources

Companion Slides 1.3-1.17, <u>Sanctuary</u> by Qais Esser, link to clip about <u>gardens in Islamic Art</u> (6m18s) and Poster 1.3.1.

Preparation

Print out one copy of Poster 1.3.1. Prepare technology to facilitate sharing of audio visual materials.

Learning and teaching

- Begin the lesson by asking students to share their ideas of sanctuary and explain that they will compare and contrast their own ideas with those explored by artists in music and visual arts.
- 2. Explain that you are going to play a piece of music to them that was playing in the background during their previous lesson. It is by a musician called Qais Esser and is entitled <u>Sanctuary</u>.
- 3. Ask students to write notes, ideas and/or words that come to mind or sketch images in their arts process journal as they react to what they hear, what it makes them think about and what it makes them wonder.
- 4. Ask students to discuss the question of what makes an open space a 'park' or a 'garden' and what elements are necessary for the label to be applied to each. Show images 1.3-1.10 from the Companion Slides to add to students' ideas.
- 5. Use Companion Slides 1.11-1.15 to discuss the idea that gardens come in various forms including vegetable plots, palace gardens, tomb gardens, irrigated fields and agricultural regions.

6. Discuss the following questions:

To what extent do the 'gardens' shown in the images serve the same function?

To what extent do the 'gardens' shown in the images have the same form?

Are all the parks and gardens sanctuaries?

- 7. Now show the two images of Islamic gardens on Companion Slides 1.16-1.17: (18th century painting of a Chahar Bagh and a photograph of a similar feature in the Aga Khan Garden in Edmonton, inaugurated in 2018) and ask students what they notice, what they think and what they wonder. Draw their attention to the shape and layout of these gardens and the similarities across time and place.
- 8. Explain that Dr Ulrike al-Khamis is the Director and CEO of the Aga Khan Museum, Toronto. Show the short video, in which she explains <u>gardens in Islamic Art</u> (6m18s). Encourage students to take notes and sketch images as they watch the talk. You may need to pause the video at times to explain words and to give students time to note down their ideas.

The <u>Wagner Garden Carpet</u>, on loan from the Burrell Collection, Glasgow referenced in the video clip, may be viewed online at the <u>Aga Khan Museum, Toronto</u>.

Keywords that may be helpful to define and write on the board for students before showing the video:

Sustenance: food and drink

Relaxation: free from stress

Contemplation: thinking about something thoughtfully and carefully

Solace: comfort

10. Once they have watched the clip, give students some time to complete their notes, sketches and questions. Ask them to also think about the purpose of gardens and whether gardens in their lives serve the same purpose as those Dr al-Khamis describes, adding their ideas to their notes.

Should you wish to adapt the unit for use with older students, the documentary Islamic Gardens - Catalysts for Change (13m39s) may facilitate critical and creative thinking.

II. End the lesson by sharing the quote by the Persian poet Hafiz (also spelt Hafez). Ask students how these words link to the ideas about gardens that they have discovered in today's lesson. Print the Poster 1.3.1 and add it to the classroom display about the unit.

"Plant the tree of friendship so that it will grow the fruit of peace. Uproot the tree of hate as it will bring you countless suffering." Hafiz

HOME LEARNING:

Ask students to write notes and/or words, and to use creative writing, images and/or photographs to explain how they interpret Hafiz's words.

Also, ask students to reflect on the positive contributions made by parks and gardens, (if there are any), to their local environment.

EXTENSION ACTIVITY:

Theatre teachers could use the Hafiz quote as a prompt for contrasting freeze frame performances. Music teachers may also use this quote as a prompt for a musical composition.



POSTER 1.3.1: HAFIZ

"Plant the tree of friendship, so it will grow the fruit of peace

Uproot the tree of hate, as it will bring you countless suffering."

LESSON 1.4: WHY PARKS AND GARDENS ARE IMPORTANT TO COMMUNITIES Subjects: English language acquisition and English language and literature

Resources

Video clip about work of the AKTC's AKHCP.

Preparation

Cue the video ready to be shown.

Learning and teaching

- I. Start by reflecting back on the outcomes of the previous lessons (the ideas about sancturies discussed in English lessons and the artistic depictions of gardens and paradise examined in the arts). Ask students to reflect on the ways in which providing and maintaining parks and gardens may be of service to a community and come up with at least three ideas to share with the class. Collect different ideas from students and note them on the board.
- 2. Explain to students that during the unit they will use case studies and videos of parks and gardens that have been created or restored by the cultural agency of the Aga Khan Development Network (AKDN), AKTC and UNESCO's World Heritage Cities Programme (WHCP). You may also explain that the AKTC focuses on the physical, social, cultural and economic revitalisation of communities in the developing world and WHCP focuses on assisting countries to protect and manage their urban heritage.

3. Watch the short <u>video</u> by Shiraz Allibhai, Deputy Director of the Aga Khan Trust for Culture about why the AKHCP works in partnership with communities to create and restore parks and gardens around the world (5m 50s). Ask students to answer the following questions:

What challenges do the cities of Kabul, Cairo and Delhi face that parks and gardens can help to overcome?

How is the world's population changing? Why might people be changing where they live?

What challenges does urbanisation bring?

.....

Why are connections to the past important?

How does the video show parks and gardens bringing people together and improving their quality of life?

4. As a class discuss why AKDN is choosing to create parks and gardens for the communities shown in the video. Some people might argue that there are other, more important, things to focus on. What do you think Shiraz Allibhai might say about this? What do you think about this?



7. Put students into groups of four. If you want random groupings, use the following strategy:

Begin by asking students to arrange themselves in a line in alphabetical order of the last letter of their name. At the halfway point in the line, ask the students to move in order so they are facing the students in the first half of the alphabet. You should end up with the student whose name comes first (when spelt backwards) facing the person whose name comes last (when spelt backwards). You may now chop the line into groups of four.

- 8. Explain to students that they have 10 minutes to work within their groups to plan and create a series of five freeze frame photographs using their bodies to show how parks and gardens:
 - have a positive effect on communities;
 - build people's confidence;
 - reinforce people's cultural and community identity;
 - restore hope; and
 - encourage people to reflect peacefully.
- 9. Explain that each group will also add one final freeze frame image of their own to show another benefit of parks and gardens. Classmates will share their ideas about what they think each group's final freeze frame image expresses.
- 10. When the group presents, they should:
 - be still and focused each time they present a freeze frame image;
 - use strong gestures, facial expressions and body language;
 - use a variety of levels (low, medium and high) and use space; and
 - transition smoothly from one image to the next.
- 11. The students should plan quickly and try to capture not only people's behaviour but also their emotions and attitudes.





12. Ask students to share their performances (you may choose to ask the audience to click their fingers to indicate when the performers should transition from one freeze frame to the next or you may do the transitioning clicks). Classmates are encouraged to give constructive feedback.

You may like to take some photographs that capture the power of parks and gardens to effect positive change and add them to the noticeboard/classroom wall and/or share with students for inclusion in their arts process journals.

13. Conclude the lesson by explaining that in coming lessons, students will be visiting a local park or garden and also looking at the school's grounds (if applicable). They will study how artists work in harmony with the environment and also examine works that have been created in natural environments around the world. As students examine the parks and gardens, they should think back to today's lesson and reflect on the effects that such spaces may have on the people who use them.

HOME LEARNING:

Remind students that they should continue to read *Seedfolks* at home, if they have not completed the novella already. Encourage students to pay particular attention to the imprint in the grass in Chapter 9, as reference will be made to it in arts.
LESSON 1.5: EPHEMERAL ART

Subjects: Arts (music, theatre and visual arts)

Resources

Video clips of the work of <u>Andy Goldsworthy</u> and <u>Richard Long</u>, <u>Sounds from the Great Animal Orchestra: Fire</u>.

Preparation

Ensure that the classroom is set up so there is space in which students can move in response to the stimuli. Cue the videos ready to be shown.

In contexts where the arts (music, theatre and visual arts) are taught concurrently within a grade level, this lesson, which connects ambient sound, snatched conversation and ephemeral art, may be discussed in all three subjects simultaneously.

Learning and teaching

I. Explain to students that during this lesson they will be introduced to land art and will use their senses to make connections between ambient sound/snatched conversation and ephemeral art.

Explain the meaning of the following words which will be used throughout the lesson:

Ephemeral: lasting for a very short time

Snatch: grab; connect to snatches of conversation

Ambient: related to the surroundings; ambient sound refers to the surrounding sound

2. Ask students to note down responses to the following questions in their arts process journals:

Does it matter if an artwork does not last?

Do we need to pay more or less attention to work that is ephemeral?

What impact might the immediacy of an artistic experience have on our understanding of the work?

How does our experience of the context of an artistic experience impact our understanding of the place where the art happens?

- 3. Introduce students to the work of artists Andy Goldworthy and Richard Long. Explain that landscapes have inspired artists for many years, however, there are now artists who work on the landscape using natural materials.
- 4. Show students the clip of <u>Andy Goldsworthy</u>'s work (2m 17s) and ask them to use their process journals to note down or sketch:

.....

What do you notice?

What do you think?

What do you wonder?

5. Show students the clip of <u>Richard Long</u> at work (17m56s, length of full film; show students about 5-10 minutes – (en dash) the start of work, mid-development, completion). Ask students to once again note down what they notice, think and wonder. (Note: 'Avon Mud' is mud from the River Avon in England). Explain that in addition to watching carefully, they will also need to listen actively as they watch the art being constructed.

What do you notice?

What do you think?

What do you wonder?

6. In addition, ask students to take note of the ambient sounds that have been included.

What do you hear, as the art is created?

.....

What effect does the soundscape have?

- 7. Explain that soundscapes in the form of biophonies are sometimes used to capture different sounds from nature and to explore the acoustic relationships between living organisms and their environment.
- 8. Explain that students are going to listen to a second piece of music but this time, they are going to move away from their desks and use their bodies to respond to what they hear. Tell them that you will play the piece twice. When they listen for the first time they should close their eyes and pay attention to what they hear, what it makes them think about and what it helps them to imagine.
- 9. Ask students to find a space and close their eyes. Play the recording of Bernie Krause's <u>Sounds from the Great Animal</u> <u>Orchestra: Fire</u> (2m50s) (Bernie Krause has been recording the natural environment for 45 years and has captured thousands of hours of sounds; music students will examine his work in more detail before the field trip).
- 10. When the sounds are played for a second time, students may open their eyes. They may move parts of their bodies as they listen but they may not travel around the room. They may use their eyes, their mouths, their hands, their bodies and their feet but they may not speak.
- II. Encourage students to use movements to move their bodies depending on what they hear and what this makes them think about. For example, they may stretch up or spread their fingers when they hear sounds that make them think of growth, make themselves small, when they notice tiny sounds, or make themselves large for big sounds (you may need to demonstrate some ideas, if this is new to the students).
- 12. Bring students together and ask them what they noticed about their own and each other's movements. Were they all moving in the same way? If so, why do they think this

happened? If not, why not? Also, ask students whether or not they have just created a piece of ephemeral art using their bodies. Can they justify their answer?

- 13. Explain to students that in upcoming lessons they will examine some parks and gardens in detail and, after doing so, they will recreate the spaces or aspects of the spaces using land art technique/ambient sounds and movement.
- 14. Introduce the reflective home learning task.

HOME LEARNING:

Explain to students that in Chapter 9 of Seedfolks, one of the gardners, Curtis, finds the imprint of Royce's body in the grass cuttings. He comments, 'One of the gardeners saw that her pile of grass clippings was all spread out. Had a sort of human print in it. He'd been sleeping there nights and leaving early. One morning he slept late. I'm the one who found him.' (pages^{*} 56-7)

- Why may the imprint be described as ephemeral?
- To what extent is the imprint of Royce's body in the grass cutting a work of art?
- To what extent is the imprint of Royce's body in the grass cuttings a comment on issues within society?

NOTE TO TEACHERS:

Ensure that permission letters have gone out about the field trip in week 3.



LESSON 1.6: INTRODUCTION TO THE PARKS AND GARDENS CASE STUDIES Subjects: English language acquisition and English language and literature

Resources

Long pieces of string (half as many as there are students in the class), Handout 1.6.1 and case studies (see below).

The case studies and resources

Bagh-e Babur Garden, Kabul, Afghanistan

(This is a more complex context than some of the other case studies, and its exploration may be more suited to students who are more able to engage in higher-level critical and reflective thinking.)

English language and literature Case Study Babur, English language acquisition Case Study Babur

The case studies cover the same content but the language in English language acquisition case studies has been modified for use by students studying English language acquisition. The English language and literature case studies use more complex language. Make sure you use the appropriate case studies with your students.

Images Bagh-e Babur

Landscape plan

Drone footage

<u>Ajmal Maiwandi, CEO Aga Khan Cultural Services, Afghanistan</u> This film is quite long and some of the ideas explored are complex.

The National Park of Mali, Bamako, Mali

English language and literature Case Study Mali, English language acquisition Case Study Mali

Images and plan

<u>Video National Park of Mali Zoo</u> (7m20s) – In French with English subtitles



Bagh-e Babur, Kabul, Afghanistan, Aga Khan Cultural Services

Sunder Nursery, Delhi, India

English language and literature Case Study Sunder, English language acquisition Case Study Sunder

Images/plans and maps Video clip (1m09s)

Aga Khan Garden, Edmonton, Alberta, Canada

English language and literature Case Study Alberta, English language and acquisition Case Study Alberta

Images/plans and maps

Brett Gastinger and Nathan Foley on the Aga Khan Garden, Alberta landscape architects discuss the project (7m) (This is aimed at an adult audience and is quite complex in terms of both the language and the ideas explored.)

<u>Video tour</u>

Shalimar Gardens, Lahore, Pakistan

English language and literature Case Study Shalima<u>r</u>, English language acquisition Case Study Shalimar

<u>Images</u>

<u>Video</u> (Im09s)

Khorog Park, Khorog, Tajikistan

English language and literature Case Study Khorog, English language acquisition Case Study Khorog

Images/plans Publications Flyover Khorog City Park

Preparation

Print case studies. Load Google Earth to show the locations of the sites, or prepare a Google Earth project. Prepare lengths of string (one per two students). Print one Handout 1.6.1 per student.



Sunder Nursery, Delhi, India, Aga Khan Trust for Culture – India

Learning and teaching

- I. Share a Google Earth view of where each case study is in the world and explain to students that they are going to become an expert on one of the parks or gardens and then teach their classmates. In addition to sharing information about their case study, they will also learn about the other parks and gardens in different parts of the world.
- 2. Go on to explain that after sharing their knowledge and understanding and taking notes about the other case studies, students will be asked to identify the similarities and differences between the parks and gardens.
- 3. Split students into pairs using the 'grab the string' technique. Cut lengths of string and hold the bunch in the middle. Ask students to hold the end of a piece of string. When you let go of the strings, each student is paired with the person holding the other end of their piece of string.
- 4. Give each pair of students a resources pack that includes access to the case study, Google Earth and the additional drone footage/video resources about their park/garden. Keep students in pairs, or have one group of three if you have an odd number if students. Do not make larger groups. In a class of 24 students use each case study twice.
- 5. Before students begin to read, watch and learn from the information in the resource pack that has been shared with them, and introduce or review note-taking skills with them. This may include a focus on effective note-taking techniques. Also, remind students who are using technology of the benefit of organising their work in clearly labelled folders for each subject, sub-folders for each unit and, within those folders, sub-folders for each task (this may be further explored in the context of using a drive such as Google or Office 365 rather than a desktop).
- 6. Ask students to research the park/garden they have been given. Explain that their task is to become an expert about their map, images, explanations, video clips so they may teach and inform others.

- 7. While reading, looking at, viewing and listening to the information in the pack, the students should write notes as they will need the information to create a poster about the garden/park that will be shown and explained to their classmates (do not give out the poster paper in this lesson as the focus here is on understanding and taking notes; students will add key information and a maximum of three images to their poster and plan how they will communicate all relevant information next lesson).
- 8. Explain to students that they will continue to review the information in the next lesson and will be given a large sheet of paper to create their poster to share key information about their case study.

HOME LEARNING:

Remind students that they should continue to read Seedfolks. Those who have finished reading the novella should reflect on connections between what they have been learning about parks and gardens and the garden that grows in the novella. Some students may be interested in reading *The Secret Garden* by Francis Hodgson Burnett, *Tom's Midnight Garden* by Philippa Pearce or *The Giving Tree* by Shel Silverstein (written for a very young audience but with a universal message about selflessness). Students could also think about how the natural environment is both a place of sanctuary and hostility in *The Hunger Games* by Suzanne Collins and *Scavengers* by Darren Simpson.



Record the key words needed to get the idea of the point. Skip words that don't add meaning (for example and/but).

Use your own words to help you to understand and remember what you hear.

Organise your notes with headings, subheadings and numbered lists. Use headings to indicate topics. Indent to help distinguish major from minor points.

Underline, circle or use a highlighter to identify key information, examples, definitions or other important materials. Devise your own marking code to indicate each type.

Leave a space if you miss something. You can come back to it later.

Go back to your notes and use colour to highlight key words and ideas. Use different colours to classify information by topic.

Use symbols and abbreviations for frequently used words:

etcetera – etc.	paragraph – para
for example – e.g.	chapter – ch.
information – info	number – no.
important – n.b.	different – diff
page – p/pages pp	century – C (e.g. C16)

Develop your own abbreviations and stick to them. Discuss symbols that may be used to indicate "and", "therefore" and other words such as "because".

WEEK 2: EARTHLY PARADISE

LESSON 1.7 AND 1.9: RECREATING ENVIRONMENTS Subjects: Arts (music, theatre and visual arts)

MUSIC, THEATRE AND VISUAL ARTS LESSONS TAUGHT SEPARATELY

T THEATRE

Resources

Floor space, Post-it notes, pens, tablets or audio recorders (one per pair), <u>Art of Walking</u>. clip pieces of string of different lengths (one piece of string per pair) and camera.

Preparation

Set up floor space, post-it notes, pens and tablets/audio recorders.

Learning and teaching

- I. Seat students in a circle on the floor. Share Post-it notes and pens with them.
- 2. Ask students to think about the parks and gardens they learned about in the case studies. Students should think about the key aspects that stood out to them about their case study and their own experiences of visiting parks and gardens. Ask them to write their ideas onto Post-it notes. Students may think about sensory experiences in parks or gardens (sight, sound, touch, smell, perhaps even taste), or the ways in which the parks/gardens are used (movement) or about the emotions experienced by users. For example, one student may write 'running water', another may comment 'geometric shapes', a third may comment 'children playing'. They may use as many Post-it notes as necessary but may only write **one idea on each Post-it note**.
- 3. Spread out all the post-its on the floor in the middle of the space. Ask students to stand up and, in silence, move around the circle reading all the ideas on the Post-its. If they see any words or ideas that appear to be the same or connected to one another, they should move them so they are close together.

- 4. Ask students to sit together on the floor as an audience facing an empty space. Explain that they will now work as a group to recreate the environment of the parks and gardens using their bodies. They are trying to capture not only the activities that go on, but also the atmosphere and the relationships between activities. Invite one student to select a post-it note from those on the floor. They should shape their body into a representation of the word(s) on the Post-it before freezing in position (advise students to choose a position that they will be able to hold for a few minutes!).
- 5. The audience observes and takes a moment to think of the different things that may be found in the setting that has been created by the first performer. When someone is ready to add to the setting, they step forward, join the stage space and shape their body into a frozen action or something that may be found in the park or garden. They may use an idea from one of the Post-it notes or be inspired by something created by another student in the scene.
- 6. Build the scene until there are between 5-10 students on stage.
- 7. Once the image is built, you may find it helpful to take a photograph that is later shared with students.
- 8. Ask the audience:
 - What do you see in this setting?
 - What clues do the actors give to help you understand who they are, what they are doing and how they feel about what they are doing?
 - If you were to give this setting a title, what would it be?
- 9. Repeat the exercise two more times, ensuring that all students have participated in at least one scene.

When they visit the park/garden, students will combine movement with ambient sounds of nature and images of the setting itself.

- 10. Show students the <u>Art of Walking</u> clip (46s) created by Carin Jean White, Itsasso Inbarren and Germán de la Riva. Explain that when they visit the park/garden next week, among other tasks, they will work in pairs to create similar performance pieces that may be edited to a maximum length of one minute.
- 11. Put students into pairs using the 'grab the string' technique and let students know that when they visit the park, they will work with the same partner (see Lesson 1.6).
- 12. Remind students of the benefits of learning to work effectively with all classmates.
- 13. Give each pair a tablet and some time to record themselves moving within the classroom. Remind them to swap over so both students have the chance to film each other.
- 14. Ask students to focus on capturing a sense of the space, movement within that space, the sounds made by movement and ambient sounds. Students could also work outside the classroom and film themselves crunching over different surfaces, such as gravelly ground.
- 16. Students should return to the classroom and review their footage with their partner. They should discuss what works and what they will need to think about when filming in the park/garden the following week.

HOME LEARNING:

Ask students to go for a 10 minute walk around the campus, their home or their neighbourhood on their own or with a parent. As they walk they should:

- look carefully at nature, people, places and things;
- take notice of how they move, as they walk;
- listen carefully to the sounds they make as they move and as they breathe;
- listen carefully to ambient sounds and words;
- take notice of the texture of anything they touch; and

• take notice of smells in the air and anything they can taste.

When they return from their walk, students should spend 10 minutes noting down in their arts process journals the experiences that had the most impact on them. They should consider how they might try to capture such experiences in the *Art of Walking* performance piece they will create during the field trip.





Resources

Sound of a <u>red-eyed tree frog</u> and <u>insects;</u> <u>Bernie Krause TED</u> <u>Talk</u>, one tablet per pair, string and Handout 1.7.1.

Preparation

Print Handout 1.7.1 one per student.

Learning and teaching

I. Introduce students to the work of Bernie Krause, who has spent over 45 years recording wild soundscapes, such as the wind in the trees and birds singing. He suggests that we have a lot to learn from listening carefully to nature's symphonies, which may be divided into three categories (remind students students that the Greek word 'phon' means sound):

Geophony: non-biological sounds made by nature, such as the wind in the trees or waves washing against the seashore

Biophony: all sounds made by living organisms, such as the sound of a <u>red-eyed tree frog</u> or the sounds made by various <u>insects</u>

Anthrophony: human sounds; some of these are controlled, such as music, song and theatre, but much is uncontrolled 'noise'

- Explain that as Bernie Krause has returned to places over time and collected soundscapes, and he has been able to measure the impact of human interventions on the natural environment. Krause's <u>TED Talk</u> is quite complex for MYPI students but they may find it interesting to listen to some of the recordings as he speaks.
- 3. Ask students to use Handout 1.7.1 to make note of the different sounds they hear as they explore the campus grounds.
- 4. Let students know that they will work with a partner to note down the sounds that they hear and use the tablet to practice recording.

When they visit the park/garden, students will record its soundscape including aspects of its geophony, biophony and anthrophony. When they listen to the soundscape created, an audience should be able to gain a real sense of what the park/garden visited is like.

- 5. Put students into pairs using the 'grab the string' technique (see Lesson 1.6) and let students know that when they visit the park, they will work with the same partner.
- 6. Remind students of the benefits of learning to work effectively with all classmates.
- 7. Allocate each pair a tablet and advise them that they should begin by finding a space away from their classmates where they will be able to listen carefully to the soundscape, take notes of any sounds that they hear and decide which category they fall into, before practicing recording some geophonous, biophonous and anthrophonous sounds of their own. Students should visit different parts of the school to do this. Set a time by which they need to be back at the classroom.
- 8. When students return, allocate time for them to review their recordings. They should discuss what works and what they will need to think about when working in the park/garden the following week.

HOME LEARNING:

Ask students to go for a 10 minute walk around the campus, their home or their neighbourhood, on their own or with a parent. As they walk they should:

- listen carefully to nature, living things and sounds created by humans; and
- listen carefully to the sounds they make as they move and as they breathe.

Students may also record the sounds they hear using their phones.

When they return from their walk, students should spend 10 minutes noting down in their arts process journals the experiences that have had the most impact on them and consider how they might try to capture such experiences in their park/garden soundscape performance piece during the field trip.



Take note of all the sounds that you hear when you listen carefully:

Geophony: non-biological sounds, such as	Biophony: all sounds generated by organisms	Anthrophony: all sounds created by humans,
the wind in the trees	(living things), such as frogs singing	such as people talking



VISUAL ARTS

Resources

Hockney photographic collages and Companion Slide 1.19.

Preparation

Load the link to the Hockney collages and the quote on Companion Slide 1.19 ready for projection during the lesson.

Learning and teaching

- I. Seat students so they are facing the screen. Request that they have their process journals open and pencils/pens ready, so they may respond as you introduce them to an artist's work
- 2. Explain that they will be using the technique developed by this artist over the next few lessons.
- 3. Before explaining anything else, show students the seven images of David Hockney's photographic collages and ask them what words come to mind when they look at them. They may identify techniques used, the effects of the artist's choices and/or their own reactions to what they see.
- 4. Make a note of student responses and ensure that they use their process journals to jot down their own ideas and interesting responses by classmates.

- 5. Explain that the British artist, David Hockney, began to use photographs to build up images when he was unhappy about the 'lack of time' or unreal 'frozen moments' in traditional photographs. Ask students what they think Hockney meant when he said this.
- 6. Project Slide 19 of Hockney's words: 'A photo doesn't really have life in the way a drawing or painting does, ... as [the artist] puts hours and hours into creating it. A photograph is the other way round, it is a fraction of a second. As soon as you have looked at it for more than 4 seconds, you are looking at it far more than the camera did'.
- 7. Explain to students that Hockney concluded that a weakness of photographs is that the lack of life is visible in a way that it isn't in drawings and paintings. Hockney's solution was to build up a picture by taking a series of images of the scene he would like to depict and joining them together.
- 8. Show students the seven images for a second time and ask them to look carefully at the creative choices he has made when lining up the images. Discuss the extent to which he has succeeded in:
 - creating an illusion of space, movement and life;
 - showing different points of view/perspectives;
 - · capturing time in ways that a single photograph can't; and
 - telling a story.



- 9. Explain that when Hockney worked on a joiner photo collage, he took lots of photographs so he had lots of images from which to select. He worked both in polaroid (which meant he could look at prints instantly) and in 35mm film (that had to be processed and printed before he was able to use it). Add that the students have an advantage over Hockney in that they will be able to view their images digitally both as they work and as they decide which photographs to print to create their joiner collage.
- 10. Once he had printed all his photographs, Hockney needed to work out how they would be arranged on a board to enable him to achieve his artistic intention. His pieces varied in size but some were as large as two metres.
- II. Explain that when students go out on their visit to a nearby park or garden they will use cameras, tablets or phones to take images that will be used to create a joiner collage that captures a sense of the place they are visiting and that:
 - creates an illusion of space, movement and life in the park/garden;
 - shows different points of view/perspectives of the park/garden;
 - captures time in ways that a single photograph can't; and
 - tells a story of the park/garden.
- 12. Explain that when they return to school, students will be given time to review their joiner collage. Share the card size that students will use for the placement of their images and establish the image size they will use when printing the images, based on available resources.
- 13. Explain that when Hockney decided on a subject/story for a joiner collage, the first thing he did was look at the scene from different angles and distances. He would look carefully at what could be seen and think carefully about what the story might be.
- 14. Ask students to stand up and move to different places within the room. Once students are spread around the room, ask them to spend one minute silently observing what they can see. You may like to offer them some prompts, such as, what impression is created of the students you can see? Are they focused? Are they on task? What movement can you see?

15. Ask students to either move to a different place in the room or change the height and angle from which they are observing and once again look carefully at the space. Ask them to think about how their new position influences their point of view of the story or stories being told within the room. Ask students to think about what photographs they might take if they were to take images for a piece titled 'Joining Hockney in ...' (insert the location or name of your school).

HOME LEARNING:

Ask students to go for a 10 minute walk around the campus, their home or their neighbourhood on their own or with a parent. As they walk they should:

- look carefully at nature and living things, including people; and
- look carefully at the tiny stories that they observe being told.

When they return from their walk, students should spend 10 minutes noting down in their arts process journal the experiences that have had the most impact on them and consider how they might try to capture such experiences in their park/garden joiner collage that will be inspired by the field trip. Students may even choose to take some photographs and start to piece them together to create joiner collages in their process journals.

Resources

Poster paper, marker pens and pencils, laptops or tablets (at least one per pair), and access to a printer.

Preparation

Make sure that you, or the students, have the case study resources used in the previous English lesson.

Learning and teaching

I. Remind students that they will continue to work with the same partner. Their task for today is to finish reviewing the information in the case study and supporting images/ information, and plan which key ideas they will share with classmates in the next lesson. Their poster should include the name of the park and its geographical location in the world, as well as a maximum of three images and 10 key words (so they don't copy out everything they read). They can also make notes containing information that will support their presentations in the next lesson.

In the next lesson students will teach classmates about their case study using a marketplace format.

- 2. If students are not familiar with the marketplace presentation format explain to them how it works so that they can design their posters accordingly. A marketplace presentation is one where the room is arranged as a series of market stalls. Instead of trading in fruit and vegetables, students trade information. Student posters are placed on tables and while one member of the pair remains behind to trade information about the park/garden the pair has studied, their teammate goes out to visit other stalls where they learn about the other parks and gardens. The pair then swaps so each team member has time 'buying' and 'selling' information. Students will spend five minutes at each stall gathering information.
- 3. Students should continue to work on their posters. They should identify key information to add to the poster and discuss which information will be most important to share visually and in conversations with classmates who will visit their stall in the next lesson.

LESSON 1.9: RECREATING ENVIRONMENTS Subjects: Arts (music, theatre and visual arts)

CONTINUE FROM THE PREVIOUS ARTS LESSON (SUBJECTS TAUGHT SEPARATELY). SEE LESSON 1.7 FOR DETAILS.

LESSON 1.10: MARKET STALL CASE STUDY PRESENTATIONS

Subjects: English language acquisition and English language and literature

Resources

Student posters and Handout 1.10.1.

Preparation

Set up the tables into the marketplace format. It may be helpful to combine classes if you have small groups, so that students have enough pairs to trade information with. Print out one *Close to Home* vocabulary Handout 1.10.1.

Learning and teaching

- Explain to students that they have five minutes to put their poster on their market stall and get out their books and a pen. Remind pairs that they will need to decide who is going out to gather information and who is staying at the stall for the first 15 minutes to trade information. The student who is staying at the stall should have their notes ready so they can share information with visiting information seekers.
- 2. Remind students that they will be given five minutes to visit each stall and gather information about the park/garden presented (if you have more than one pair presenting each case study, students should not visit more than one stall that is trading in the same information).
- 3. Students begin to trade information. They are expected to find out as much as possible about each park/garden in five minutes by listening actively and asking probing questions. You may find it helpful to set a timer that is projected on a screen so students are able to check how much time they have left to share/get the information they need.
- 4. After five minutes students must move to a new stall and begin to gather information about a different park/garden.
- 5. After five minutes students move to a third stall and, once again, gather information about the park/garden on the stall.
- 6. After visiting three stalls, students return to their partners, where they debrief and share information for five minutes before swapping roles.
- 7. When partners swap roles it is important to share information:
 - The student who has been out gathering information should explain which parks they now have information about. Students will take notes before looking at the similarities and differences between the parks.
 - The student who has been sharing information should explain what information they were able to share, what questions they were asked, which questions were difficult to answer and any other relevant information.

- 8. In their new roles students once again trade information. The students who are gathering information need to visit the two stalls that have not been visited by their partner over the next ten minutes before returning to their own market stall.
- 9. For the first five minutes students move to a stall that was not visited by their partner and gather information about the park/garden.
- 10. After five minutes, students move to the stall trading in information about the final park/garden about which they need to learn.
- 11. Students return to their own stalls and repeat the exercise completed at the midway point:
 - The student who has been out gathering information should explain which parks they now have information about. Students will take notes before looking at the similarities and differences between the parks.
 - The student who has been sharing information should explain what information they were able to share, what questions they were asked, which questions were difficult to answer and any other relevant information.
- 12. Debriefing. Now that everyone has started to build up knowledge about all the parks and gardens, they will need to identify what has been understood so they can find the similarities and differences between the different case studies.
- 13. As a class discuss which parts of this presentation strategy worked, what didn't work and why (it is important to use this strategy again at a later date to ensure that students are able to apply their learning about what is required of each of them, if they are to gather as much relevant information as possible).

HOME LEARNING:

English language acquisition students may benefit from receiving and reviewing the <u>Close to Home: Al-</u> <u>Khimyah vocabulary sheet</u> in advance of Lesson 1.12, during which students will watch the video about the transformative effect of the Al-Azhar Park on the Darb al-Ahbar district in Cairo.



HANDOUT 1.10.1: *CLOSE TO HOME: AL-KHIMYAH* VOCABULARY SHEET

All the words explained in the chart are used by speakers in the documentary *Close to Home: Al-Khimyah.* It is about the Al-Azhar Park in Darb al-Ahmar, in the historic centre of Cairo, Egypt.

You may also add words to discuss with your teacher after watching the documentary.

Word	Word in context	Synonym(s)	Definition, sentence, picture and/or translation to aid memory
Per capita	People are living under one square metre per capita of greenery in rich areas.	• Per person	
Debris	People look out of their window and see a heap of debris .	• Rubbish • Trash	
Dweller	Some dwellers hoped their houses wouldn't fall down during the night.	• Inhabitant • Resident	
Barren	This area was a barren piece of land.	• Empty	
Utopia	The idea to build a park in al Darb al Ahmar may have seemed utopian to people.	• Paradise	
Inhabit	It has been continuously inhabited since the 12th century.	• Live in • Reside	
Deteriorate	It has suffered from high levels of poverty and deterioration for many years.	• Fall apart • Get worse	
Metropolis	The seminar was about the metropolis of Cairo.	 A large and important city 	
Saline	Many cubic metres of saline soil had to be removed.	• Salty	
Fertile	It had to be replaced by fertile earth.	• Good for growing plants	
Indigenous	We used indigenous plants and trees.	• Local	
Aromatic	We used aromatic plants.	Smells goodPerfumed	
Topography	The next step was to keep the topography .	 Physical landscape 	

Word	Word in context	Synonym(s)	Definition, sentence, picture and/or translation to aid memory
Irrigation	The irrigation system supplies the plants with water:	• Water supply	
Evict	The law required people to be evicted if their home was within 10 metres of an historic monument.	• Force out • Remove	
Excavate	We had to decide how much of the wall to excavate .	• Dig • Uncover	
Integrate	We had to decide how to integrate the wall into the landscape.	Blend togetherCombine	
Mason	There are a lot of masons who are very skilled.	• Stone worker	
Revitalise	The community was revitalised by the restoration of the cafe.	• Repair • Restore	
Renovate	I have an old house and I want to renovate it.	• Improve • Revitalize	
Heritage	Historic Cairo is living heritage .	• Culture • Tradition	
		*	

LESSON 1.11: PLANNING A VISIT TO A LOCAL PARK OR GARDEN

Subjects: Arts (music, theatre and visual arts)

Resources

Dictionaries, large strips of paper (nine per groups of three) and marker pens.

Preparation

Preassign students to groups of three using a <u>random group</u> <u>generator</u> or based on your knowledge of the class.

Learning and teaching

- Begin the lesson by reminding students that they will be going out on a field trip next week, as long as permission letters have been submitted. Remind them that, among other tasks, they will create performance pieces in theatre, soundscapes in music and joiner collages in visual arts.
- 2. In preparation for the visit, ask students to reflect on what they have learned so far about parks/gardens, including their evolving ideas about the purposes of parks and gardens as sanctuaries, paradise on earth, pluralistic community spaces, etc. They should draw on their knowledge of the six parks in the case studies they have examined in their English lessons and their own experiences of visiting parks and gardens.
- 3. Ask students what they hope to find and experience when they visit the park/garden.
- 4. Explain that during the visit they will have a chance to experience and enjoy the park/garden, create art, sketch a plan, shoot video footage, make recordings, take photos, interview people and write about how being in the park/garden makes them feel. After the visit, they will turn their writing into a vignette, a brief description that captures atmosphere or mood – this technique is used by Paul Fleischman in Seedfolks. Students' vignettes will be collated into an anthology and shared with the school community.
- 5. Let students know they will also need to talk to people who work in and use the park/garden visited and find out what they think its impact is on the local community.
- 6. Each student will need to create at least three questions that they will ask employees or users of the park/garden – they may also need to translate questions into a language that is spoken within the local community. Before they do this, they will need to think about what kinds of questions they are going to ask.
- 7. Give each group a dictionary, nine strips of paper and three marker pens. Write the following words onto the board:

Fact | Concept | Debate

- 8. Students should now:
 - A. look up the three words in a dictionary and find out what they mean; and
 - B. write a definition for each word on one of the three strips of paper, using their own words.

- 9. Ask students to group their responses to the first part of the task on three tables so classmates may see what they have written. They should place their definitions of facts on one table, concepts on another and debates on the third.
- 10. Group students around the first table. Discuss the definitions and clarify any confusion.
- 11. Move students to the second and third table and repeat the discussion.
- 12. Explain that now they have defined the three words, they need to respond to three questions on the strips of paper:

What is a factual question?

What is a conceptual question?

What is a debatable question?

- 13. Once they have done this, add the definitions of factual, conceptual and debatable questions to the appropriate tables.
- 14. Discuss student responses and clarify any confusion. Reach a common agreement about what the various questions look like (if you are new to the MYP and need support with this, ask your MYP coordinator).
- 15. Before moving on to the follow-up task, during which the students will write questions to ask people during the visit, ask them if they know the difference between open and closed questions. Once the difference between the question types have been established, perhaps with you asking some open and closed questions, ask students which types of questions may be more suitable for gathering information when they visit the park/garden next week.
- 18. Ask students to return to their groups and write three open questions (one factual, one conceptual and one debatable) that may be used to find out what the people who work at and use the park think about its effect on the local community.
- 19. If time permits, ask students to share their questions and give one another constructive feedback.
- 20. Ask students to hand in the strips of paper on which the questions are written and let them know that you will bring them along to the field trip next week.
- 21. Remind students that they will need notebooks, their arts process journals, a pen and a pencil, as well as other necessary items such as water bottles, snacks, hats, etc.

HOME LEARNING:

Remind students that in English language acquisition/ English language and literature classes they will begin to focus on Seedfolks next week.

LESSON 1.12: A GREEN LUNG FOR CAIRO

Subjects: English language acquisition and English language and literature

Resources

<u>Close to Home: Al-Khimyah</u> (30 minutes), Handout 1.10.1 ELA Close to Home: Al-Khimyah Vocabulary Sheet, notebooks, pens and Companion Slide 1.21.

Preparation

Locate the Darb al-Ahmar neighbourhood on Google Earth. Preload the video and the Companion Slide.

Learning and teaching

- I. Begin by explaining to students that they are going to watch a video about the effect of building a park in the Darb al-Ahmar neighbourhood in Cairo. Explain that the park was developed as a gift to the people of Cairo by His Highness the Aga Khan.
- 2. Add that during the lesson, students should think about how they may answer the following conceptual questions:

How might the revival of a neglected garden enhance an environment? (Encourage students to make direct connections to Seedfolks)

How may focusing on parks and gardens help you to reflect on your own local environment?

3. Before showing the video, show the students the Darb al-Ahmar neighbourhood on Google Earth. As they look at the image, ask them to answer the questions below.

.....

What do you notice?

What do you think?

What do you wonder?

- 4. Remind students that during the lesson when they were introduced to the work of AKHCP, they saw a glimpse of the Al-Azhar Park in Cairo.
- 5. Explain that as students watch the video they should jot down notes, using techniques that they have developed during the unit. Ensure that English language acquisition students use their Close to Home: Al-Khimyah Vocabulary Sheets 1.10.1, as necessary.

Students should identify:

- the objective of the park;
- the background to the context of the park;
- a timeline of the park's development;
- how the community became involved in the project;
- the challenges faced by the team and the community; and
- the outcomes of the project for the community.
- 6. Discuss the answers to the questions and ask a few students to share their initial reactions to the park. You might find it helpful to prompt students by asking how creating a park or a garden may enhance an environment?
- 7. Explain to students that the final task of the lesson must be completed in silence.
- 8. Project Farah's letter about her visit to al-Azhar Park (Companion Slide 21). Ask students to read the letter and remind them that the child who wrote it speaks Arabic as their home language. The students' task is to explain how Farah felt after her visit to the park.
- 9. Ask students to reflect on what reading the letter causes them to feel about the power of a park or garden to impact positively and change someone's life.
- You may find it helpful to share additional images/maps and drone footage with students on the school's virtual learning environment (VLE):

Photographs and maps of the site and its development

Drone footage Lakeside Cafe, Main Spine

Drone footage, picnic area

Drone footage, central axis towards Citadel

Drone footage, children's playground



Aerial view of Al-Azhar Park, Cairo, Aga Khan Trust for Culture

WEEK 3: EXPLORING THE LOCAL AND SCHOOL ENVIRONMENT

LESSON 1.13: EXPERIENTIAL LEARNING – FIELD TRIP TO A PARK OR GARDEN Subjects: Arts and English

Resources

Tablets or camera,arts process journals, paper, sketching boards or clipboards, English notebooks, pens and pencils, and Task Sheets for Theatre 1.13.1, Music 1.13.2, Visual arts 1.13.3. Remind students of the need to be responsible when using resources and equipment.

Learning and teaching

- I. When you first arrive at the park/garden, for example Tunduru Gardens, Maputo or Haller Park, Mombasa, remind students about the health and safety precautions and behaviour expectations. Explain that they will be given some time to experience the park/garden in pairs or small groups. Ensure that students know what the time is (and have a way of monitoring time) so they return to the designated meeting point at the correct time, (depending on your context, you may wish to make sure that at least one student in each group has a mobile phone, that they have your phone number, and you have a list of theirs).
- 2. Explain that during the time they are in the park/garden, they should try to see and experience as much of it as possible. Students have five tasks to complete, including one of the arts tasks, while they are in the park/garden. You will need to decide how time is allocated to enable students to gather all necessary information.
- 4. Time permitting, students may be encouraged to end the experience by coming together, as a whole group, to create a piece of ephemeral land art that captures a sense of the place. You may find it useful to use time-lapse video to film the students working and take photographs of the process and finished piece, for later addition to student process journals.
- 5. Make sure that all student footage and photos are saved and clearly labelled for use in the next lesson and remind students to bring their copy of *Seedfolks* to their next English lesson.

- A. Interview park/garden users and employees using different questioning techniques developed before the visit. (give them back their planned questions).
- B. Create a visual plan to guide people around the park/ garden based on their visit.
- C. i. Drama: Art of Walking performance piece. Film around 20-30 mins of footage (this will be edited into a one minute video on return to school).
 - ii. Music: Gather around 20-30 minuntes of sounds to create a soundscape of the park (to be edited into a coherent two minute soundscape on return to school).
 - iii. Visual art: Take photographs for the final joiner photography product that they will create on return to school.
- D. English: writing to capture what the park/garden is like and how it makes them feel (to be developed into a vignette on return to school).
- E. Take photos of their group at work for their arts process journals



TASK 1.13.1: CREATING ART INSPIRED BY EXPERIENTIAL LEARNING: THEATRE

Stoat, Marcus Coates Courtesy of the artist and Kate MacGarry, London

Theatre task: Plan and create a video performance piece: Art of Walking

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Communication

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What may a park/garden communicate about the community it serves? (audience)

Conceptual: Can features of a park/ garden be considered art? (narrative)

Debatable: Can we connect performance with place? (composition)

"Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines." Rumi

- I. Work in the pairs allocated by your teacher in the preparation lesson.
- 2. Think back to the features of the short clip *Art of Walking* that you watched in class.
- 3. During the visit to the park/garden, shoot 20-30 minutes of footage to combine movement with ambient sounds of nature and images of the setting itself.
- 4. You will edit your footage into a one minute performance piece when you return to school.
- 5. Imagine that the performance piece will be shared with people who may never have visited the park/garden.
- 6. You will share your performance piece with other students through an arts exhibition.
- Try out lots of different ideas and record all of them to get as much variety in your footage as possible. Don't be afraid to be experimental.
- 8. Try to capture:
- a sense of the space, and the activities that take place there;
- movement within the space, particularly walking and feet;
- the sounds made by movement in the space; and
- ambient sounds.

- 9. Before starting to film, look around the park/garden and make a plan with your partner of different techniques you will use in your video. Be clear about your intention with the different shots you are using.
- 10. Think about shooting from different angles.
- II. Think about the different shot types you are going to include (see below).

Establishing shot: a first shot to set the scene and explain where it is happening, such as the park gates

Extreme close up: frames a subject very closely, such as a leaf on a tree

Close up shot: frames the subject, such as a part of a branch with leaves on it

Medium shot: frames half the subject, such as the top part of a tree

Long shot: frames the whole subject, such as the whole tree

Up shot: looks up at the subject and makes it look big, such as the tree filmed from the ground

Down shot: looks down at a subject and makes it look small, such as a tree filmed from an apartment window

Zoom: move in close to or out from an image as you film

Pan: move from one side of a scene to another

- 12. You may want to shoot footage of other users of the park/garden. You MUST ask for permission before doing this. If they are happy to be flimed, note down the person's name in your process journal and get a signature from them.
- When you get back to school, review your footage and sketch out your ideas.
- 14. You may need a short tutorial to introduce you to or remind you how to use your school's preferred editing software.
- 15. Edit the footage that you took while visiting the park or garden to create a performance piece.
- I 6. Your final piece should be edited to a maximum length of one minute.
- 17. Review your outcome before sharing it with your classmates and ask yourself to what extent you have captured movement within the park/garden, the sounds made by movement and ambient sounds.
- 18. Screenshot stills from your clip for inclusion in your process journal.
- Reflect on your outcome. Consider what works well, what would you change if you were to do the task again.

ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
B. Developing	i. Practically explore ideas to inform the development of an <i>Art of Walking</i> video to capture the essence of the park or garden.
C. Creating	i. Create an Art of Walking video.

TASK 1.13.2: CREATING ART INSPIRED BY EXPERIENTIAL LEARNING: MUSIC

Bernie Krause recording ambient sound Image Source: thevinylfactory.

Music task: Plan and create a soundscape recording

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives..

KEY CONCEPT

Communucation

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What is ambient sound? (composition)

Conceptual: Can features of a park/ garden be considered art? (narrative)

Debatable: Can we connect performance with place? (audience)

"Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines." Rumi You have learned about the work of Bernie Krause, who has spent over 45 years recording wild soundscapes, such as the wind in the trees and birds singing. He suggests that we have a lot to learn from listening carefully to nature's symphonies. They may be divided into three categories:

Geophony: non-biological sounds made by nature, such as the wind in the trees or waves washing against the seashore

Biophony: all sounds made by living organisms, from the sound of a <u>red-eyed tree</u> frog to the sounds made by various <u>insects</u>

Anthrophony: human sounds – some are controlled, such as music, song and theatre, but much is uncontrolled 'noise'

- 2. Work in the pairs allocated during the lesson when you were introduced to soundscapes.
- 3. During the visit to the park/garden record at least 20-30 minutes in different clips of its soundscape, including aspects of its geophony, biophony and anthrophony.
- Imagine that the clip will be shared with people who may never have visited the park/garden.

5. You will share your soundscape with other students through an art exhibition.

- When your audience listens to the soundscape created, they should be able to gain a real sense of what the park/garden visited is like.
- They should also be able to hear geophonous, biophonous and anthrophonous sounds within your soundscape.
- Try out lots of different ideas and record all of them to get as much variety in your footage as possible. Don't be afraid to be experimental.
- 7. You may want to record other users of the park/garden. You MUST ask for permission before doing this. If they are happy to be recorded, note down the person's name in your process journal and get a signature from them.
- 8. When you return to school, review your recordings, discuss various ideas with your partner and make a note of each idea in your process journal.
- 9. Explain which ideas you intend to use and why.
- Write notes or use keywords in your journal to explain how your ideas will flow.

- You may need a short tutorial to introduce you to or remind you how to use your school's preferred editing software.
- Edit the recordings that you made while visiting the park or garden to create your soundscape.
- Your soundscape should be edited to a maximum length of two minutes.
- 14. Review your outcome, before sharing it with your classmates and ask yourself to what extent you have captured the soundscape of the park and the activities that happen there.
- 15. Reflect on your outcome. Consider what works well, what would you change if you were to do the task again.

ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
B. Developing	i. Practically explore ideas to inform the development of a soundscape to capture the essence of the park or garden.
C. Creating	i. Create a soundscape.

TASK 1.13.3: CREATING ART INSPIRED BY EXPERIENTIAL LEARNING: VISUAL ARTS

Imbondeiros Chatting by Rebecca Nichols & Steph de Howes

Visual arts task: Plan and create a joiner collage

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Communication

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What are the features of a joiner collage? (composition)

Conceptual: How may joiner collages be used to unfreeze time? (narrative)

Debatable: Can a park or garden express good or bad character traits? (narrative)

"Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines". Rumi

Plan and create a joiner collage in which you build up a picture using a series of images.

- You have learned about the work of David Hockney, who uses joiner collages to 'unfreeze time'.
- Work in the pairs allocated during the lesson when you were introduced to joiner collages.
- During the visit to the park/garden take photos that you can use to create your own joiner collage capturing the space in the park/garden and the activities that happen there. Try to:
- create an illusion of space, movement and life in the park/ garden;
- show different points of view/ perspectives of the park/garden;
- capture time in ways that a single photograph can't; and
- tell a story of the park.
- Imagine that the joiner collage will be shared with people who may never have visited the park/garden.
- 5. You will share your joiner collage with other students through an arts exhibition.
- 6. Before starting to take photgraphs look around the park/garden and make a plan with your partner of different aspects of the park that you want to caputure. Be clear about your intention with the different shots you are using.

- 7. You may want to take photographs of other users of the park/garden. You MUST ask for permission before doing this. If they are happy to be photographed, note down the person's name in your process journal and get a signature from them.
- 8. When you return to school, review the images you took during the visit to the park/ garden, discuss various ideas for your joiner collage with your partner and make a note of each idea in your process journal.
- 9. Decide which photographs you will use to help you create a joiner collage in which you fulfil the objectives in point three. You should use no more 20 photographs.
- Sketch out various ways of using the images in your process journal before making a decision about how you will proceed.
- Print out your photographs and work out how the pictures will be arranged on a board that will be given to you in class.
- 12. The pictures used within the whole collage may vary in size.
- 13. Once you have arranged the images, ask your classmates and the teacher to review your idea and offer constructive feedback before you stick the images down.

- 14. Give your joiner collage a title.
- Take a photograph of the completed image and add it to your process journal.
- 16. Review your outcome, before sharing it with your classmates and ask yourself to what extent you have captured the atmosphere and movement within the park, and the activities that happen there.
- 17. Reflect on your outcome. Explain why you have made certain creative choices. Consider what works well and what would you change if you were to do the task again.

ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
B. Developing	i. Practically explore ideas to inform the development of a joiner collage to capture the essence of a park or garden.
C. Creating	i. Create a joiner collage.

LESSON 1.14: CREATING ART INSPIRED BY EXPERIENTIAL LEARNING

Subjects: Arts (music, theatre and visual arts)

TO BE CONTINUED IN LESSON 16

Resources

Printed photos, park plans, student writing, uncut footage, tablets, audio recordings, Companion Slide 1.23 and Assessment Rubrics for Theatre, Music and Visual arts 1.14.1, 1.14.2, 1.14.3.

Preparation

Visual arts: print images, one board per student for joiner images: theatre and music: prepare footage and software, print one task sheet per student. Theatre, music and visual arts: if you have not already done so, print one Assessment Rubric per student (I.14.1, I.14.2, I.14.3) or share via the VLE. Project Companion Slide.1.23.

Learning and teaching

NOTE: Students have collected their video footage, audio files and photographs in pairs but you can decide whether you would like them to complete this work as a pair or individually. If students work individually, they will create separate pieces of work using the bank of material they gathered with their partner in the park/ garden.

- Ask students to comment on their experience of visiting the park and what they would like to express to students in different contexts about their experience. Explain that they are going to work on art pieces that will be shared in an exhibition.
- 2. Project Slide 1.23 with the Rumi quote on the screen.

'Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines.' **Rumi**

- 3. Ask students to comment on how the words make them feel. Are they able to make any connections to their own reactions after visiting the park/garden?
- 4. Ask students how they might describe the garden of their heart. What does it look like and feel like?
- 5. Explain to students that they have two lessons to work on the pieces that were started during the visit to the park. Explain that their work will be peer assessed and teacher assessed using Criterion B and Criterion C. Share the appropriate assessment rubric for theatre, music and visual arts with students, discuss and remind them of the task requirements (the assessment rubrics have been created for the Grade I/novice stage).

Theatre students will have the raw footage of the park/garden and themselves walking, moving within and experiencing the space.

Music students will have collected geophonous, biophonous and anthrophonous soundscapes while experiencing the space.

Visual arts students will have photographs of the park/ garden and the people using it and now need to decide how selected images will be pieced together into a joiner photo collage that tells a story.

6. Theatre and music students may need a short tutorial to introduce them to or remind them how to use your preferred editing software.

Music students may use music software to upload the sounds they collected at the park or garden. They can loop sound, multiply sound, amplify sound and distort sound to achieve their chosen effects. You may choose to ask your students to use Garageband, Bandlab, Soundtrap or other suitable software, with which they are familiar.

7. Allocate time for students to edit their raw footage into performance pieces (one minute film in theatre and two minutes audio in music) and create their joiner collages in visual arts.

Criterion B: Developing

i. Practically explore ideas to inform the development of an Art of Walking video to capture the essence of the park or garden.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for an Art of Walking video	demonstrates sufficient practical exploration of an idea or ideas for an Art of Walking video	demonstrates substantial practical exploration of an idea or ideas for an Art of Walking video	demonstrates substantial and varied practical exploration of an idea or ideas for an Art of Walking video

Criterion C: Creating

i. Create an Art of Walking video.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised <i>Art of Walking</i> video	demonstrates satisfactory skills and techniques through the creation of a finalised Art of Walking video	demonstrates mostly effective skills and techniques through the creation of a finalised Art of Walking video	demonstrates consistantly effective skills and techniques through the creation of a finalised Art of Walking video

Comments:

Criterion B: Developing

i. Practically explore ideas to inform the development of an *Art of Walking* video to capture the essence of the park or garden.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for an Art of Walking video	demonstrates sufficient practical exploration of an idea or ideas for an Art of Walking video	demonstrates substantial practical exploration of an idea or ideas for an Art of Walking video	demonstrates substantial and varied practical exploration of an idea or ideas for an Art of Walking video

Criterion C: Creating

i. Create an Art of Walking video.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised <i>Art of Walking</i> video	demonstrates satisfactory skills and techniques through the creation of a finalised Art of Walking video	demonstrates mostly effective skills and techniques through the creation of a finalised Art of Walking video	demonstrates consistantly effective skills and techniques through the creation of a finalised Art of Walking video

Comments:

Criterion B: Developing

i. Practically explore ideas to inform the development of an Art of Walking video to capture the essence of the park or garden.

0	1-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for a soundscape	demonstrates sufficient practical exploration of an idea or ideas for a soundscape	demonstrates substantial practical exploration of an idea or ideas for a soundscape	demonstrates substantial and varied practical exploration of an idea or ideas for a soundscape

Criterion C: Creating

i. Create a soundscape.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised soundscape	demonstrates satisfactory skills and techniques through the creation of a finalised soundscape	demonstrates mostly effective skills and techniques through the creation of a finalised soundscape	demonstrates consistently effective skills and techniques through the creation of a finalised soundscape

Comment:

Criterion B: Developing

i. Practically explore ideas to inform the development of an Art of Walking video to capture the essence of the park or garden.

0	1-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for a soundscape	demonstrates sufficient practical exploration of an idea or ideas for a soundscape	demonstrates substantial practical exploration of an idea or ideas for a soundscape	demonstrates substantial and varied practical exploration of an idea or ideas for a soundscape

Criterion C: Creating

i. Create a soundscape.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised soundscape	demonstrates satisfactory skills and techniques through the creation of a finalised soundscape	demonstrates mostly effective skills and techniques through the creation of a finalised soundscape	demonstrates consistently effective skills and techniques through the creation of a finalised soundscape

Comments:

Criterion B: Developing i. Practically explore ideas to inform the development of a joiner collage to capture the essence of the park or garden.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for a joiner collage	demonstrates sufficient practical exploration of an idea or ideas for a joiner collage	demonstrates substantial practical exploration of an idea or ideas for a joiner collage	demonstrates substantial and varied practical exploration of an idea or ideas for a joiner collage

Criterion C: Creating

i. Create a joiner collage.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised joiner collage	demonstrates satisfactory skills and techniques through the creation of a finalised joiner collage	demonstrates mostly effective skills and techniques through the creation of a finalised joiner collage	demonstrates consistently effective skills and techniques through the creation of a finalised joiner collage
Comments:		ê	*	*

Comments:

Criterion B: Developing

i. Practically explore ideas to inform the development of a joiner collage to capture the essence of the park or garden.

0	I-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited practical exploration of an idea or ideas for a joiner collage	demonstrates sufficient practical exploration of an idea or ideas for a joiner collage	demonstrates substantial practical exploration of an idea or ideas for a joiner collage	demonstrates substantial and varied practical exploration of an idea or ideas for a joiner collage

Criterion C: Creating

i. Create a joiner collage.

0	1-2	3-4	5-6	7-8
does not reach the standard described in any of the descriptors	demonstrates limited skills and techniques through the creation of a finalised joiner collage	demonstrates satisfactory skills and techniques through the creation of a finalised joiner collage	demonstrates mostly effective skills and techniques through the creation of a finalised joiner collage	demonstrates consistently effective skills and techniques through the creation of a finalised joiner collage

Comments:

LESSON 1.15: WHAT IS A VIGNETTE?

Subjects: English language acquisition and English language and literature

Resources

Writing produced in the park/garden, copies of Seedfolks and Handouts 1.15.1, 1.15.2 and 1.15.3.

Preparation

Print one copy per student (or share via VLE) Handouts 1.15.1, 1.15.2 (for language aquisition students) and 1.15.3 (for language and literature students). Write up or project the Rumi quote from the Companion Slide 1.23.

Learning and teaching

- I. Hand out or project the information sheets showing the vignette perspectives in Seedfolks and discuss students' reactions to the vignettes. Which ones 'speak to them'? Which ones do they react to most strongly, and why? Collect ideas about why students connect with particular vignettes on the board.
- 2. Ask students to react to the entire novella. Discuss what the combined vignettes communicate to them. Add their ideas to those collected in Task 1.

Students may consider, among other things:

- the power of individuals to nurture a healthy community;
- the possibility of positive change;
- the restorative power of nature; and
- the possibility of peaceful coexistence despite our differences.
- 3. Explain that students are each going to write a vignette that will form part of an anthology (a collection of individual works) about their visit to the park/garden.
- 4. Explain that their writing will be shared with the wider community via the library, where it will be collated in a folder/ bound book. Students may also choose to include images from the park/garden taken during their visit. You may find some interesting ways to share the vignettes more widely with the community via social media or an online gallery space.
- 5. Revisit the Rumi quote discussed during the arts lesson and show Companion Slide 1.23. Discuss what effect the words have on the reader. Remind students that these words were written 700 years ago in Persia.

'Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines.' Rumi

- 6. Share Handout 1.15.2 (English language acquisition version) or 1.15.3 (English language and literature version) as appropriate and go through the ideas before asking students to reflect on their experience of and feelings about visiting the park/garden. Share images, videos, sketches and memories before choosing ideas on which to focus.
- 7. Ask students to reflect on their own experiences in the park/garden. Using single words or short phrases they should start to create a personal diagram of ideas that they may choose to include in their vignette.

HOME LEARNING:

Ask students to complete the diagram showing a variety of ideas and be prepared to share it with a classmate in the next lesson before they start to write their vignette.





Kim – Young Vietnamese girl, plants **lima beans** in a vacant lot as a way to connect to her deceased father.

Ana – Elderly woman, sees Kim in the lot and thinks she is up to no good, digs up Kim's beans and realises her mistake.

Wendell – Retired school janitor whose son and wife have been killed in accidents. He saves Kim's beans from dehydration.

Gonzalo – A Guatemalan immigrant who takes his Great Uncle Tío to the garden. His uncle finds his 'language' while digging in the garden.

Leona – A woman who is distressed by the trash in the garden and gets the city council to clear up. She plants **goldenrod** in honour of her grandmother.

Sam – A philosophical man who reflects on the racial and ethnic divisions in the garden. He convinces a teenager not to plant marijuana in the garden. Sam plants **pumpkins**.

Virgil – A Haitian Grade 5 boy. His father plants **lettuces** to sell to restaurants and tells lies to defend the large size of his garden plot.

Sae Young – A Korean woman who owned a dry cleaning shop. She was robbed and beaten and became a recluse. She is lured out of her home by the garden and rejoins the community. She grows **hot peppers**.

Curtis – A young man who wants to win back his ex-girlfriend, Latisha, by growing **tomatoes**. He hires Royce to watch over the tomatoes.

Nora – An English woman who is the caretaker for Mr Miles who lives on Gibb Street. She takes Mr Miles to the garden. She plants **hollyhocks**, **poppies** and **snapdragons**.

Maricella – A Mexican teenager who is pregnant and unhappy. Her education programme has a plot in the garden. She has a moment of hope in the garden inspired by Leona. She plants **radish** and **swiss chard**.

Amir – An immigrant man from India who plants **eggplant**, **onions**, **carrots** and **cauliflower**. He talks to others in the garden and challenges their stereotypes.

Florence – A woman who talks about her great-grandparents who were enslaved people in the South and then settled in Colorado. Her father calls them 'Seedfolks' because they laid the seeds for the family to grow.

HANDOUT 1.15.2: ENGLISH LANGUAGE ACQUISITION

Task: Writing a vignette

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Communication

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What are the features of a vignette? (Related concept: purpose)

Conceptual: How does the novella Seedfolks help you to think about what people experience in a community park/ garden? (Related concept: message)

Debatable: To what extent can a park/ garden cultivate good qualities in the community? (Related concept: message)

WHAT IS A VIGNETTE?

A vignette is a short piece of writing that captures a small slice of life.

In Seedfolks, each section is a vignette that shows how each character reacts to the garden and helps the reader to understand the character's life and feelings. A vignette is a moment. It creates a clear picture for the reader. It does not necessarily connect with any other idea or chapter.

Malva, Rebecca Nichols

A blog or diary entry is an example of a vignette.

A vignette stands on its own like an individual chocolate in a box of chocolates. Each chocolate sits in its own tiny compartment and has its own flavour.

It is an **honest and very personal** reflection about the writer's ideas.

In Seedfolks, Paul Fleischman connects the vignettes as each of the narrators is connected to the developing garden in the 'empty' lot. Your vignettes will be connected by the idea of the park/garden that you visited. You are going to write a vignette of your own based on your experience of the park/garden that you visited. Your vignette will be connected to the work of your classmates, as each of you will write about the same place. You will, however, each write from your own personal perspective.

- To begin, review the notes and ideas that you wrote while you were at the park/garden and reflect on what you felt during your visit.
- 2. In silence, reflect on what whispers in your ear, "write about me"?
- 3. Write the topic that you would like to focus on in the centre of a blank page and circle it. For example, there may be a tree or plant that you noticed, or a place in the park or garden that you liked. Maybe, you watched a person reading or noticed some people who looked like they were in love. Perhaps, there was a lovely smell from a plant or you felt a strong emotion while you were in the park/garden because of what was around you.
- 4. Surround the central word with as many conncted words that come to your mind when you think about that object, experience, person/people, thing(s), idea(s) or feeling(s) that you would like to include in your vignette.
- 5. Make your own word association diagram. The more words there are on the paper, the easier you will find it to write your vignette.

For example, if you write about a **tree**, it could also mean **shade**, **life**, **strength**, **history** and **protection**.

Your could then connect **shade** to **sun, heat umbrella**, and **rain**.

- 6. Look at your diagram carefully for a few minutes. Lean back, close your eyes and imagine you are back in the park/garden. Try to remember all the emotions that you felt.
- 7. Take a deep breath and start writing – DO NOT STOP until you have written at least 50 words. Don't worry about grammar, word choice or accuracy. Just write until you feel you have completely run out of ideas.
- 8. When you have finished, put the draft of your vignette to one side for a short time.
- 9. Re-read the statement of inquiry, questions and ideas that have been shared on the classroom wall/ noticeboard. Have your thoughts or ideas changed at all since the unit began? Add any new ideas that you have had since learning about the various parks/gardens when visiting the

marketplace, watching the film about al-Azhar Park and visiting a park/garden near your school to the noticeboard.

- 10. Now go back to your vignette. Read what you have written and edit it. Change the words or phrases that you don't like. Use a thesaurus to help you to expand your vocabulary. Ask yourself if your vignette describes a moment in time to the reader. Also look at the accuracy of your language – this is the time to correct any mistakes. Ask your teacher to help you with this, if you need advice.
- II. Submit your vignette for feedback from your teacher.
- Edit and correct your vignette based on your teacher's feedback. Add a photograph from the park/garden if you would like to.
- When you are happy with your work, print your finished vignette.
- 14. Put all the vignettes from your Grade level together into a book to be displayed in your school.

ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
D. Using language	i. use a wide range of vocabulary in your vignette; ii. use a wide range of grammatical structures generally accurately;
	iii. organise information effectively and coherently in the format of a vignette using a wide range of simple and complex cohesive devices; and
	iv. communicate your impression of the park/garden with a clear sense of audience and purpose to capture a moment in the park/garden.

TASK 1.15.3: ENGLISH LANGUAGE AND LITERATURE

Task: Writing a vignette

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Perspective

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What are the features of a vignette? (Related concept: style)

Conceptual: How does the novella Seedfolks help you to think about what people experience in a community park/garden? (Related concept: self-expression)

Debatable: To what extent can a park/ garden cultivate good qualities in the community? (Related concept: audience imperatives)

WHAT IS A VIGNETTE?

A vignette is a short piece of writing that captures a small slice of life. In Seedfolks, each short section is a vignette that not only reflects how each character reacts to the garden that develops on the vacant lot, but also helps the reader to understand what the character's life is like. A vignette is a moment that paints a clear, fresh and vivid picture and does not necessarily connect with any other idea, chapter, or narrative.

Malva, Rebecca Nichols

A blog or diary entry is an example of a vignette.

A vignette stands on its own like an individual piece of chocolate in a box of chocolates, each looking pretty and irresistible in its own tiny compartment

It is an **honest and very personal** reflection about the writer's ideas.

In Seedfolks, Paul Fleischman connects the vignettes, as each of the narrators is connected to the developing garden in the 'empty' lot. Your vignettes will be connected by the idea of the park/garden that you visited. You are going to write a vignette of your own based on your experience of the park/garden that you visited. Your vignette will be connected to the work of your classmates, as each of you will write about the same place. You will, however, each write from your own personal perspective.

- To begin, review the notes and ideas that you wrote while you were at the park/garden and reflect on what tugs at your emotions.
- 2. In silence, reflect on what whispers in your ear, "write about me"?
- 3. Write the topic that you would like to focus on in the centre of a blank page and circle it. For example, there may be a specific tree or plant that captured your attention or a place in the park/ garden that attracted you. Maybe, you watched a person reading or noticed some people who you concluded must have been in love. Perhaps, you breathed in the scent of a particular plant or experienced a particular feeling while you were in the park or, something else.
- 4. Surround the central word with as many related words that come to your mind when you think about that object, experience, person/people, thing(s), idea(s) or feeling(s) that you would like to capture in your vignette.

For example, if you were to write about a **tree**, it could also mean **shade**, **protection**, **strength**, **history**, **life**, **love**, **relaxation** and **wisdom**. You could then connect **shade** to **umbrella**, **rain**, **sun** and **heat**.

- 5. Construct your own word association diagram. The more words there are on the paper, the easier you will find it to write your vignette.
- 6. Look at your diagram carefully for a few minutes. Lean back, close your eyes and imagine you are back in the park/garden. Try to remember all the emotions that you felt.
- 7. Take a deep breath and start writing - DO NOT STOP until you have written at least 100 words. Don't worry about grammar, word choice or accuracy. Just write until you have completely run out of ideas.
- 8. When you have finished, put the draft of your vignette to one side for a short time.
- 9. Re-read the statement of inquiry, questions and ideas that have been shared

on the classroom wall/noticeboard. Have your thoughts or ideas changed at all since the unit began? Add any ideas that you have had since learning about the various parks/gardens when visiting the marketplace, the film about al-Azhar Park and visiting a park/garden near your school to the noticeboard.

- 10. Now go back to your vignette. Read what you have written and edit it. Change the words or phrases that you don't like. Use a thesaurus to help you to expand your vocabulary. Ask yourself if your vignette describes a moment in time to the reader. Also look at the accuracy of your language – this is the time to correct any mistakes.
- I I. Submit your vignette for feedback from the teacher.
- Edit and correct your vignette based on the teacher's feedback. Add a photograph from the park/garden if you would like to.
- 13. When you are happy with your work, print your finished vignette.
- 14. Put all the vignettes from your Grade level together into an anthology to be displayed in your school.

ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
C. Producing text	i. produce a vignette that demonstrates thought and imagination while exploring new perspectives and ideas arising from personal engagement with the creative process;
	ii. make stylistic choices in terms of linguistic and literary devices, demonstrating awareness of the impact of vignettes on an audience; and
	iii. select relevant details and examples from your experience of the park/garden to support ideas.
D. Using language	i. use appropriate and varied vocabulary, sentence structures and forms of expression in your vignette;
	ii. write in an appropriate register and style for a vignette;
	iii. use correct grammar, syntax and punctuation; and
	iv. spell with accuracy.

LESSON 1.16: CREATING ART INSPIRED BY EXPERIENTIAL LEARNING

Subjects: Arts (music, theatre and visual arts)

CONTINUED FROM LESSON 14

Allocate lesson time for students to finish editing their raw footage into performance and visual arts pieces.

Remind them they will share their work with other arts students in the following arts lesson and peer assess their classmates' work using Criterion B and Criterion C. Ensure that a suitable space is booked for the following arts lesson to enable students to exhibit and share their work with their peers.



LESSON 1.17: WRITING A VIGNETTE Subjects: English language acquisition and English language and literature



Resources

Student notebooks, Task Sheets 1.15.2 or 1.15.3, as appropriate, Assessment Rubrics 1.17.1 or 1.17.2, appropriate and Post-it notes.

Preparation

Set up equipment to play ambient sounds <u>Sounds of the Kruger</u> <u>National Park</u> or <u>Sounds of the rainforest</u>. Distribute post-it notes for each student. Print out Task Sheets and Assessment Rubrics one per student or share on VLE.

Learning and teaching

- Begin the lesson by asking students to close their eyes and put their heads on their desks and to listen carefully. Play five minutes of the <u>Sounds of the Kruger National Park</u> or <u>Sounds of the rainforest</u>.
- 2. Ask a selection of students to share what they heard as they listened and what they thought about. What stood out to them? Could they imagine a moment in the place they were listening to? Could they hear it, see it, smell it and even taste or touch it? What did they wonder about the place?
- 3. Remind students that in their vignette they need to focus on using the senses to help their readers experience the moment encapsulated by their writing. Their goal is to enable readers to imagine the place, think about the ideas depicted and wonder what it might be like to visit the place themselves.
- 4. You may ask students if they would like to listen to the soundtrack as they work.
- 5. Ask students to get out the word association diagram completed at home, discuss their ideas with a partner and respond to constructive feedback. If some students' ideas are a bit limited you could ask some who have more diversity of ideas to share their diagrams with the class, to inspire others. If necessary allow some time for this stage before moving onto the next step.

- 6. Once all students are ready, set them off on the first 'rocket writing' draft of their vignette. This is just about getting ideas onto the page and students should not worry about accuracy at this stage. Give students 20 minutes to complete the draft (English language acquisition students should write at least 50 words; English language and literature students should write at least 100 words).
- 8. Encourage students to work in silence.
- 9. Move around the classroom supporting and guiding students, as necessary. Where possible, read over students' shoulders and offer positive feedback about effective use of language, clever ideas, etc. Let students know when they have five minutes left to write.
- II. Ask students to get up to look at the noticeboard where questions and ideas about the unit are displayed. Ask students to read what they and their classmates wrote earlier in the unit and use Post-it notes to add a new comment or question based on their learning since that time.
- 12. Ask students to return to the vignette they have written, reread and edit words/ideas that they would like to change.
- 13. Let students know that the vignette will be submitted to you for feedback and that they will have the opportunity to redraft the vignette for final submission and assessment against Criterion D in English language acquisition and Criteria C and D in English language and literature.
- 14. Let students know that during the next English lesson, they will be working on the floor, so they may prefer to wear skorts/ trousers to make it easier and more comfortable to do so. They should also bring their copies of Seedfolks to this lesson.

Ask students to submit their work for feedback at the end of the lesson. Feedback should be given by you before Lesson 21. The final draft of the vignette will be completed for home learning.

HOME LEARNING:

Explain to students that in the next lesson they will be working together as a group to create a plan of the garden that grows out of the vacant lot in *Seedfolks*. They will only have one lesson to create their plan so they will need to review the vignettes before the next lesson. They need to know which gardeners grow which plants in each part of the garden. They may wish to assign different vignettes to each student to review. They will need to skim read and pick out specific details from the text, which they should be able to quote when they create the plan.
ASSESSMENT RUBRIC 1.17.1: ENGLISH LANGUAGE ACQUISITION (CAPABLE)

Task: Writing a vignette

Criterion D: Writing

- i. use a wide range of vocabulary in the vignette;
- ii. use a wide range of grammatical structures generally accurately;
- iii. organise information effectively and coherently in the format of a vignette using a wide range of simple and complex cohesive devices; and
- iv. communicate an impression of the park/garden with a clear sense of audience and purpose to describe a moment in the park/garden.

0	1-2	3-4	5-6	7-8
The student:		×		×
does not reach the standard described by any of the descriptions	 i. uses a limited range of vocabulary in the vignette ii. uses a limited range of grammatical structures with many errors which often hinder communication iii. organises some information in a recognisable format using some basic cohesive devices iv. communicates limited relevant information with some sense of audience and purpose to describe a moment in the park/ garden 	 i. uses a basic range of vocabulary ii. uses a basic range of grammatical structures with some errors which sometimes hinder communication iii. organises information in a recognisable format using a range of basic cohesive devices iv. communicates some relevant information with some sense of audience and purpose to describe a moment in the park/garden 	 i. uses a range of vocabulary ii. uses a range of grammatical structures with a few errors which do not hinder communication iii. organises information in an appropriate format using simple and some complex cohesive devices iv. communicates most relevant information with a sense of audience and purpose to describe a moment in a park/garden 	 i. uses a wide range of vocabulary ii. uses a wide range of grammatical structures generally accurately iii. organises information effectively and coherently in an appropriate format using a wide range of simple and complex cohesive devices iv. communicates almost all the required information with a clear sense of audience and purpose to describe a moment in a park/garden

Comments:

ASSESSMENT RUBRIC 1.17.2: ENGLISH LANGUAGE AND LITERATURE

Task: Writing a vignette

C. Producing text

i. produce a vignette that demonstrate thought and imagination while exploring new perspectives and ideas arising from personal engagement with the creative process;

ii. make stylistic choices in terms of linguistic and literary devices, demonstrating awareness of the impact of vignettes on an audience; iii. select relevant details and examples from the experience of the park/garden to support ideas.

0	I-2	3-4	5-6	7-8
The student:	~		^	
does not reach the standard described by any of the descriptions	 i. produces a vignette that demonstrates limited personal engagement with the creative process; demonstrates a limited degree of thought or imagination and minimal exploration of new perspectives and ideas ii. makes minimal stylistic choices in terms of linguistic and literary devices, demonstrating limited awareness of impact on vignettes an audience iii. selects few relevant details and examples from the experience of the park/garden to support ideas 	 i. produces a vignette that demonstrates adequate personal engagement with the creative process; demonstrates some thought or imagination and some exploration of new perspectives and ideas ii. makes some stylistic choices in terms of linguistic and literary devices, demonstrating some awareness of impact on vignettes an audience iii. selects some relevant details and examples from the experience of the park/garden to support ideas 	 i. produces a vignette that demonstrates considerable personal engagement with the creative process; demonstrates considerable thought or imagination and substantial exploration of new perspectives and ideas ii. makes thoughtful stylistic choices in terms of linguistic and literary devices, demonstrating good awareness of impact on vignettes an audience iii. selects sufficient relevant details and examples from the experience of the park/ garden to support ideas 	 i. produces a vignette that demonstrates a high degree of personal engagement with the creative process; demonstrates a high degree of thought or imagination and perceptive exploration of new perspectives and ideas ii. makes perceptive stylistic choices in terms of linguistic and literary devices, demonstrating clear awareness of impact on vignettes an audience iii. selects extensive relevant details and examples from the experience of the park/ garden to support ideas

D. Using language

i. use appropriate and varied vocabulary, sentence structures and forms of expression in the vignette;

ii. write in an appropriate register and style for a vignette;

iii. use correct grammar, syntax and punctuation; and

iv. spell with accuracy.

	,	9	*	2
0	I-2	3-4	5-6	7-8
does not reach	 i. uses a limited range of	 i. uses an adequate range	i. uses a varied range of	 i. effectively uses a range of
the standard	appropriate vocabulary	of appropriate vocabulary	appropriate vocabulary	appropriate vocabulary and
described by any of	and forms of expression	and forms of expression	and forms of expression	forms of expression in the
the descriptions.	in the vignette	in the vignette	competently in the vignette	vignette
	ii. writes in an inappropriate	ii. sometimes writes in	ii. writes competently in	ii. writes in a consistently
	register and style for a	the register and style of	the register and style of	appropriate register and
	vignette	a vignette	a vignette	style in the vignette
	iii. uses grammar, syntax	 iii. uses grammar, syntax and	iii. uses grammar, syntax	iii. uses grammar, syntax
	and punctuation with	punctuation with some	and punctuation with a	and punctuation with a
	limited accuracy;	degree of accuracy;	considerable degree of	high degree of accuracy;
	errors often hinder	errors sometimes	accuracy; errors do not	errors are minor and
	communication	hinder communication	hinder communication	communication is effective
	iv. spells with limited accuracy; errors often hinder communication	iv. spells with some degree of accuracy; errors sometimes hinder communication	iv. spells with a considerable degree of accuracy; errors do not hinder communication	iv. spells with a high degree of accuracy; errors are minor and communication is effective

LESSON 1.18: EXHIBITING AND PEER ASSESSING ARTISTIC PRODUCTION

Subjects: Arts (music, theatre and visual arts)

Resources

Assessment Rubrics Theatre 1.14.1, Music 1.14.2 and Visual arts 1.14.3 (see Lesson 14).

Preparation

Print enough copies of the Assessment Rubrics for students to be able to give peer feedback about a range of art pieces. Ensure that students are able to exhibit their work in a suitable shared space. If possible, give students time to set up their work in advance of the lesson, during a break or lunchtime.

Learning and teaching

- I. Exhibit the artistic productions: performance pieces, soundscapes and joiner photo collages.
- 2. Before students begin, tell them how many pieces they each need to peer assess during the lesson, based on the available time. Each peer assessment will take around five to seven minutes. Students will peer assess each others' work and share feedback using the Assessment Rubrics.
- 3. Before students begin, divide the class into two halves. One half (group I) will stay by their work to explain it to those who visit, and the other half (group 2) will go out and peer assess others. After half the time has elapsed, swap the two

groups over so that all students have had some time to peer assess others' work and some time to explain their own creative choices.

- 4. In schools where all three arts are taught and artistic productions in all three areas are being exhibited, students should be encouraged to visit work produced by students working in different subject areas, and identify relevant connections between the audio, video and visual productions. You are encouraged to take photos of students sharing their artistic productions for inclusion in arts process journals.
- 6. At the end of the lesson, collect student feedback to inform your own assessment and feedback of student work, and to gain insight about how well students understand the achievement levels.
- 7. Inform students that next arts lesson they will need to bring a blindfold. Send out an electronic reminder to students and parents/guardians, where possible.

If students are peer assessing for the first time, set out clear expectations about how this should be done. Encourage students to give constructive feedback to one another, using the assessment criteria, rather than making comments such as 'lt's good' or 'l like it'.



WEEK 4: THE CAPACITY OF PARKS AND GARDENS TO ENHANCE QUALITY OF LIFE AND COMMUNITY WELL-BEING

LESSON 1.19: CREATING VISUAL TEXT FROM WORDS

Subjects: English language acquisition and English language and literature

Resources

Copies of Seedfolks, very large sheet of paper/large sheets of paper taped together (ideally about two metres square), wall space, pens/pencils, timer, and Post-it notes.

Preparation

Clear the desks to one side so students can all work on the floor. Lay out large sheet of paper and coloured pens/pencils.

Learning and teaching

- I. Explain that students have one lesson to collaborate with classmates to create a plan of the garden in Seedfolks. It should be similar to those they have seen in the case studies of the parks and gardens.
- 2. They must collaborate to complete the task by the end of the lesson, as there will be no extension. A key focus of the task is effective time management.
- 3. Advise students that they only have one large sheet of paper so any mistakes will need to be corrected on the work itself. Where possible, students should quote from the text to support their ideas and add the page number for the quote.
- 4. Give students a few minutes to listen to one another and share their ideas for the plan. Do not allow them to start until it is clear who will do what, but also don't let them procrastinate.
- 5. Students then work to draw and label their plan of the Seedfolks garden.

Use a <u>timer</u> to count students down. Let them know when they have 10 minutes and five minutes remaining.

- 6. At the end of the lesson, post the plan on the classroom wall/noticeboard.
- 7. As they prepare to leave the lesson, ask each student to complete a Post-it note on which they comment about how effective they think the planning process has been, how effectively they have worked together, as a team or how effective they think the outcome is. What is accurate or inaccurate about their plan?
- 8. Let students know that next lesson, you will review their outcome and comments together before collaborating to create a plan of the school grounds.

Remind students that they will need to take a blindfold to their next arts lesson.



LESSON 1.20: GETTING IN TOUCH WITH NATURE Subjects: Arts (music, theatre and visual arts)

Music: Touching and listening to nature in silence

Theatre: Touching nature in silence

Visual arts: Touching and feeling nature in silence

Resources

Blindfolds (for any student who forgets to bring their own), stopwatches, arts process journals, pencils, tablets/cameras and wax crayons (visual arts only).

Preparation

Organise stopwatches and ensure that wax crayons are ready.

Learning and teaching

- I. Take students outside to an area of the campus grounds where some mature trees may be found.
- 2. Ask students to put their arts process journal and pencil to one side, as they will need them later in the lesson.
- 3. Invite students to stand in a circle and explain that they are going to work in pairs to get in touch with nature.

- 4. Put students into pairs and give each pair a blindfold and a stopwatch.
- 5. Ask one student to blindfold the other one in the pair.

EXPLAIN TO STUDENTS

- One student in each pair will be blindfolded and the other person will be their guide and take them to a tree.
- When the blindfolded student is guided to a tree, they will examine it carefully using their senses of hearing, touch and smell. They should feel its scratches, holes, texture, leaves and branches.
- Their sighted partner may guide the blindfolded student's hands if they feel that their partner has missed anything significant.
- Once the blindfolded person feels that they have a good sense of the tree, they will be encouraged to lean into the tree for two minutes and feel its presence, as a living thing.
- When they have finished students swap roles and repeat the exercise with a different tree.



- 6. Instruct students not wearing blindfolds to lead their partner away from others and carefully spin them round three times so they lose their bearings and then carefully lead their partner to a tree. Ask the sighted person to set the stopwatch for two minutes.
- 7. When the blindfolded student arrives at the tree, they will have two minutes to examine it carefully using all their senses of hearing, touch and smell. They should feel its scratches, holes, texture, leaves, branches. They may even like to wrap their arms around it and feel its presence as a living thing.
- 8. Remind the sighted student that they may guide the blindfolded student's hands if they feel that their partner has missed anything significant.
- 9. Once the two minutes have elapsed, the sighted person should lead the blindfolded student back to where they started and remove their blindfold.
- 10. Ask the student to try to return to the tree that they explored while blindfolded without prompting by their partner. If they are unable to locate the tree unprompted, their partner should lead them to the tree but most students should be able to work out which tree was theirs.
- 11. Swap roles and repeat the exercise for the second student in the pair.
- 12. Gather students in a circle and discuss how many were easily able to return to their tree. Why were they able to do this?
- 13. Ask students to collect their arts process journals and pencils (visual arts students will also need a wax crayon) and return to their tree. Weather permitting, they may like to sit and lean against the tree as they do a quick sketch and make notes about the tree based on their experience while blindfolded. Visual arts students may find it helpful to use the wax crayon to take rubbings of an interesting areas of the tree bark.

- 14. Ask students to think creatively and imagine:
 - that if the tree had a voice, what it would sound like;
 - how the tree might communicate and what it might say;
 - how old the tree is and what it might have seen in its lifetime;
 - what it may think; and
 - what it may wonder.
- 15. Explain to students that in the next arts lesson they will be using the performance space in the school (music/theatre) or will be working outside (visual arts) and should therefore wear appropriate clothing (trousers/skorts) that will allow them free movement.

HOME LEARNING:

Theatre: Continue to explore alternative ideas about the tree, identify what type of tree it is (they could use Google Lens for this), make notes, collect ideas and images and research whether or not there are other perspectives of how trees might communicate.

Music: Continue to explore alternative ideas about the tree, identify what type of tree it is, what the tree may sound like, what it may say and how this might be recreated using instruments and technology.

Visual arts: Continue to explore alternative ideas about the tree, identify what type of tree it is, make notes, collect ideas and images and think about how land art, to which students were introduced in Lesson 6, may be used to either communicate with the tree or convey what the tree may be communicating. Students may be inspired by looking at images online of Andy Goldworthy's ephemeral tree and leaf art.



Resources

Very large piece of paper, the same as that used in Lesson 1.19, students' plan of the Seedfolks garden, Post-it notes responses from the last English lesson, feedback on student vignettes, tablets/cameras, sketch paper and pencils.

Preparation

Hang up the plan from Lesson I.19. Arrange student seating in a semi-circle around the plan. Clear floor space for very large sheet of paper.

Learning and teaching

- I. Explain that the focus of today's lesson will be to explore the school grounds and gather information that they will use next lesson to create a large plan of what they find. If they are to be successful, they may need to adapt some of their behaviours and overcome any challenges experienced in the previous lesson when they made the plan of the Seedfolks garden.
- 2. Begin by reflecting on the group's achievements in the previous lesson. Share some of the comments written on the Post-it notes and ask students to reflect about what worked effectively and what practices need to evolve now that the group is completing a similar task. Focus both on the process of creating a plan and the quality of the plan itself.
- 3. Ask students to spend a few minutes reflecting on the ways in which the garden in *Seedfolks* improves people's quality of life and sense of community. Ask students to think of themselves as a garden that is growing together and comment on the extent to which working together effectively will improve their quality of life and sense of community.
- 4. Ask students to decide who will go to each part of the grounds and what they will be looking for, so they are able to cover the whole area (in some schools with large grounds, you may need to select a predetermined smaller section of the grounds on which to focus). Make a note on the board of who is covering which part of the grounds.
- 5. Encourage students to think back to the case studies and remember the various plans, as well as the purposes of each park/garden. Also ask them to reflect on the extent of community involvement in each park/garden and to think about who is involved in planning and maintaining the school landscape/grounds in their context.
- 7. Discuss what to look for when exploring the grounds. As well as looking at the locations students could find out the names of plants and trees on the grounds, where the plants and trees originated, how the watering system works, which areas are

quiet spaces, etc. Ask students to think about who they may meet working in the grounds and how these people may be able to support them with their task.

- 8. Remind students that as they explore the grounds, there may be areas where they should be cautious. In contexts where, for example, they may encounter snakes, check beforehand with gardeners/Head of Operations which areas should be avoided. Set a time for students to return.
- 9. Send students out to gather their information make sure they have at least 20 minutes depending on the area to be covered. Circulate the different locations to monitor student activity and give guidance to those who may have questions.
- 10. When students return, ask them to add information from their notes to the large sheet of planning paper laid out on the floor.
- Let students know that they will begin the following lesson by reviewing what they have found in preparation for making their plan.

HOME LEARNING:

Return student vignettes with feedback and set a final submission date. Students should work on their final piece at home. Students may want to illustrate their vignettes using coloured pencils or photographs to capture the atmosphere of the park/garden. Visual arts students could add an image of their joiner photo collage. Music and theatre students could embed a link to their performance pieces.



LESSON 1.22: CREATIVE COLLABORATIONS Subjects: Arts (music, theatre and visual arts)



Resources

Arts process journals, Companion Slide 1.25, soothing instrumental (no words) music to play as students work and <u>BBC clip about trees</u> (Im47s).

Preparation

Clear floor space for the 'untangle the knot' activity. Set up the BBC clip ready to play at the end of the lesson.

Learning and teaching

- I. Begin by asking students to get out their process journals and put them to one side before coming to stand in a circle together.
- 2. Complete the 'untangle the knot, activity:
 - Ask students to stand shoulder to shoulder;
 - Everyone should lift their right hand in the air in front of them;
 - Ask everyone to grab the hand of someone else in the circle (not the person next to them);
 - Next ask everyone to lift their left hand in the air in front of them;
 - Everyone should grab the left hand of someone else in the circle (not the person next to them or the person whose right hand they have already grabbed);
 - Now, the group has to untangle the knot without letting go of anyone's hands;
 - Ask the group to repeat the exercise but this time in silence. They will need to work out their own ways to communicate; and
 - Discuss as a class which knot was easier to untangle and why?
- 3. Project Slide 25: image of tree roots on the screen and explain that there are different types of tree root systems, such as the tap root system that has one central root that extends down from the main trunk, heart root systems that have multiple primary roots that spread sideways from the trunk and have secondary roots attached, and flat root systems.



Students collaborating at the Aga Khan Academy Maputo

4. As students look at the image of the tree roots on the screen, ask them:

What do they notice?

What do they think?

What do they wonder?

Might it be possible for trees to communicate with one another?

5. Ask students to collect their process journals and make notes based on their responses to the final question. Why might or might not this idea be plausible to them? What might inform their thinking on this? They could think about films they may have seen, books they may have read, information from their prior learning at school or elsewhere, or their own experiences of growing plants. What is their reaction to the suggestion that trees communicate with one another?



- 6. Ask students to find a space, lie on their backs and close their eyes. Be ready to take some photos during the activities for students' process journals.
- 7. Ask students to bring their knees up to their chests and wrap their arms around them. They should try to make themselves as small as possible.
- 8. While they are curled up in a ball, ask them to listen to the piece of music that you are about to play and respond to your instructions in silence, as they do so.
- 9. As you begin to play a piece of soothing instrumental music, instruct students to begin to unwrap their left arm from around their knees and stretch it out as far as they can either to their side or above their head. As they stretch out their arm, they should try to stretch out the palm of their hand, unfurl their fingers and thumb and spread them as far as possible. As they do so, they should imagine that they are spreading out beneath the rich earth that is full of nutrients and minerals that are feeding their body. As they feel themselves being warmed by the earth, they should unwrap and spread their right arm, again unfurling their fingers and thumb and spread, they should lower one leg and point their toe, as far as possible before lowering the other. Once their arms and legs have been lowered, they should stretch their necks.
- 10. Keeping their eyes closed and without making any sound, the students should try to communicate with one another. Give them a few moments to think of ways to do this, before suggesting that they may like to try reaching out to carefully and gently touch one another's hands or feet. Students may need to shuffle a little to get close enough to one another so they are all loosely joined.

- II. Explain that you are going to start to pass a life pulse between them by tapping one student on the shoulder, who should gently pass it on. Keeping their eyes closed and without talking, the group should try to communicate the pulse to the person or people with whom they are in contact.
- 12. If the pulse dies, explain that you are going to restart it.
- 13. After a couple of minutes, stop the exercise and ask students to sit up in their spaces.
- 14. Ask them how they felt, what they thought about and what they wondered as they participated in the task.
- 15. Ask students to make notes or sketch ideas in their arts process journal and ask them to think carefully about how the perspective of roots connecting below the ground is different from the perspective of the trunk, branches and leaves of trees stretching above the ground that they explored in the previous lesson.
- 16. Show the BBC clip about <u>how trees secretly communicate</u>, support or sabotage one another through their roots (Im47s). How does this clip support or challenge students' perceptions from the earlier activity?



Arts process journals, Companion Slide 1.25 and audio clip of <u>The</u> <u>Sound of the Mountain Singing</u> (Track 26; Im) by Evgeni Ulugbasher and <u>Whistling a Landscape</u> (Track 44; 2m16s) by Grigori Mongush.

Preparation

Set up the music clips ready to be played.

Learning and teaching

- Ask students to get out their process journals and a pen or pencil but put them to one side. Let them know that later in the lesson, they will begin to draw on the notes they made and the ideas they explored for home learning.
- 2. Ask students to put their heads down on the table/desk and listen as you play them a short piece of music. Ask them to listen carefully and respond. Explain that after they have listened to the piece once, you will share the title before playing it a second time.
- 3. Play The Sound of a Mountain Singing by Evgeni Ulugbasher (Track 26; Im).
- 4. Ask students to jot down their initial responses to the piece after listening. Ask students what did they notice, think and wonder, as they listened?
- 5. Share the title and name of the singer with students and play the piece a second time. Ask students to think about the extent to which knowing the title of the piece affects their understanding of what they were listening to. Did they hear or notice anything different?
- 6. Share the second piece *Whistling a Landscape* by Grigori Mongush (Track 44; 2m16s) with students. Tell them the title before they listen. Ask students to jot down their initial responses to the piece after listening. Ask students what they noticed, thought and wondered, as they listened?
- 7. Explain that both pieces are from a culture of semi-nomadic people from the Republic of Tuva who inhabit a region of mountains and grasslands where there is very little human activity. They have sought to represent the sounds of nature, which have timbres or tonal colours that are rich in harmonics. Read the quote below to the students:

'It is a place where the buzzing, bleating, burbling, cheeping, whistling sounds of insects, animals, nature and natural phenomena can be heard. The music is closely connected to the ancient tradition of animism 'the belief that natural objects ... have souls or are inhabited by spirits.' (Levin and Edgerton, 1999, p.80)

- 8. Ask students to once again close their eyes and listen as you play *Whistling a Landscape* by Grigori Mongush (2m16s) to them. Again, ask students to jot down notes after listening to the piece.
- 9. Project Slide 25: image of tree roots on the screen and explain that there are different types of tree root systems, such as the tap root system that has one central root that extends down from the main trunk, heart root systems that have multiple primary roots that spread sideways from the trunk and have secondary roots attached and flat root systems.

10. Ask students:

What do they notice?

What do they think?

What do they wonder?

Might it be possible for trees to communicate with one another?

- 11. Ask students to collect their process journals and make notes based on their responses to the final question. Why might or might not this idea be plausible to them? What might inform their thinking on this? They could think about films they may have seen, books they may have read, information from their prior learning at school or elsewhere, or their own experiences of growing plants. What is their reaction to the suggestion that trees communicate with one another?
- 12. Ask students to share their ideas in pairs about the tree they identified in the previous lesson. What type of tree is it? What ideas did they come up with about what the tree might sound like? How it might communicate and how this might be recreated using instruments and technology?
- 13. Ask students the extent to which listening to *The Sound of a Mountain Singing* and *Whistling a Landscape* and learning about how Tuvans communicate with nature has given them any fresh ideas. Explain that Tuvans believe that nature's spirituality is found through the sounds it makes or can be made to produce by humans. Perhaps they may think about creating music to communicate with the tree or on behalf of the tree or even use sounds generated by the tree. Encourage students to develop ideas in each area, and any additional areas of their own using a spider diagram in their process journals.
- 14. Ask students to revisit the tree prior to their next music lesson and explain that they will use their creative thinking to devise and develop a very short piece over the next two lessons to communicate with or on behalf of nature.

You may decide that students will collaborate in pairs, small groups or as a whole class to create a piece that communicates with, between or on behalf of an individual tree or trees within the natural campus environment.



VISUAL ARTS

Resources

Arts process journals, Companion Slide 1.25, examples of Andy Goldworthy's <u>Leaf Art</u>.

Preparation

Identify an area of the school grounds that can be used to create a piece of land art. You may need to speak to the gardeners to ensure that students have access to enough natural materials for their work.

Learning and teaching

- I. Ask students to get out their process journals and begin by sharing some of their home learning ideas. They may do this in pairs, small groups or as a whole class.
- 2. Show students some of the images of Andy Goldworthy's Leaf Art, created in contexts where the leaves on trees change colour during autumn/fall. Discuss the techniques used by the artist, and their effect. What else could artists use to create land art in countries where leaves don't change colour in this way?
- 3. Project Companion Slide 1.25: image of tree roots on the screen and explain that there are different types of tree root systems, such as the tap root system that has one central root that extends down from the main trunk, heart root systems that have multiple primary roots that spread sideways from the trunk, and have secondary roots attached and flat root systems.
- 4. Ask students:

What do they notice?

What do they think?

What do they wonder?

Might it be possible for trees to communicate with one another?

.....

5. Ask students to collect their process journals and make notes based on their responses to the final question. Why might or might not this idea be plausible to them? What might inform their thinking on this? They could think about films they may have seen, books they may have read, information from their prior learning at school or elsewhere, or their own experiences of growing plants. What is their reaction to the suggestion that trees communicate with one another?

- 6. Take students out to revisit the trees that they encountered when blindfolded. Ask students to observe carefully and jot down ideas about what the trees may be communicating and how they may be doing so.
- 7. Explore the chosen location for the artwork(s) and take note of the shapes, colours and textures that are naturally visible. Remind students that as they explore the grounds, there may be areas where they should be cautious, e.g. in contexts where, for example they may encounter snakes, check beforehand with gardeners/Head of Operations which areas should be avoided.
- 8. Ask students to look around for ideas of possible natural materials that may be used to create a piece of land art. Their work(s) should capture an impression of the trees' purpose and method of communication, or what they might be saying to us, if we were able to understand them. If your grounds are very well maintained, you may want to ask the gardeners to leave this area during the time you are working on the land art project so that there are materials for students to use.

Students may think about using: the landscape itself; fallen leaves, twigs or flowers; soil or sand, particularly if this has different colours; rocks, pebbles, or stones; water and any other natural materials.

Emphasise to students that these should be 'found' and that they should not damage the natural environment in any way when collecting their materials.

- 9. Remind students that their work must be ephemeral (lasting only for a short time). Next lesson they will plan and create their work(s). Each group/pair should bag up any essential materials (that will not decompose) gathered during the lesson to store for the next lesson when they will create their land art.
- 10. Return to the classroom and explain that in the following lesson, students will work on a range of ideas for their artistic intention before creating their piece in the following lesson.

You may decide that students will work independently, in pairs, groups or as a whole class, depending on the size of the area you have to work in, and the materials available. Students could share ideas and plan in groups and then work individually to create their land art.



LESSON 1.23: MAPPING THE CAMPUS GROUNDS

Subjects: English language acquisition and English language and literature

Resources

Students' plan of Seedfolks garden, Post-it notes, students notes from Lesson 1.21, sketch paper and pencils.

Preparation

Huge sheet of paper/taped together sheets of paper laid out on the floor in similar way to last lesson. Ensure all students have the information from Lesson 1.21.

Learning and teaching

 Gather students around the plan that was done during the previous lesson. Review what they learned from making the Seedfolks plan and what they will do differently this time. Prompt students by asking if they have found out the names of plants and trees on the grounds, where the plants and trees originated, how the watering system works, which areas are quiet spaces, etc.

- 2. Give students responsibility for dividing up roles. Some students may be responsible for drawing parts of the plan, others for checking or gathering more information about locations, others for ensuring consistency across the different parts. The roles allocated may differ depending on your group and what they learned from doing the Seedfolks plan.
- 3. Ask students to input information visually and in writing onto the plan. Remind students that the information they contribute to the plan will enable them to create guides to the school grounds that will help new students and their families to learn more about the campus. They should try to complete the plan in one lesson. The depth of information included is more important than the quality of the presentation. Give students regular time checks throughout the lesson to encourage them to maintain their pace of work.
- 4. Review what has been achieved at the end of the lesson and allocate additional time to the task in the next lesson, if necessary.



LESSON 1.24: TAKING INSPIRATION FROM NATURE

Subjects: Arts (theatre, music and visual arts)



Resources

Tablets; Handouts 1.24.1, 1.24.2 and 1.24.3, Companion Slide 1.27 and Assessment Rubric 1.24.4 (if you want to assess Criterion D).

Preparation

Print, cut up and fold two copies of Handout 1.24.1 and place in a hat/bag. Print, copy and cut up the Handout 1.24.2. Prepare to project Companion Slide 1.27 or print Handout 1.24.3 one per student.

Learning and teaching

2. Ask students to move into a space. Explain that they are going to use their bodies to become trees. As you explain, you may like to become a tree yourself so they have an idea of what to do.

For example, students in Africa might become a baobab (in Mozambique, *imbondeiro*) tree. Plant yourself firmly and thickly on the ground, stretch your arms up high and use your hands to indicate its small branches and limited leaf cover.

Students in India might become a banyan tree. Plant yourself firmly and widely on the ground and stretch your arms wide to show the extensive coverage and the weight of the large leathery leaves.

- 3. Explain that when you shout 'shake', students should break character, and briefly shake their arms, hands and legs, wiggle their bodies and their heads.
- 4. Practice a 'shake' with students before they begin.
- 5. Ask students to think about their body language, facial expressions, posture and use of space, as they begin to embody the tree.

You use Criterion D to evaluate the students' reflections in their process journals. Use Rubric 1.24.4 on page 91.

6. Ask students to:

• Become an old tree with gnarled branches that has been around for hundreds of years and has watched the world change (with each prompt, encourage creativity, as necessary).

'Shake!'

- Become a fabulous tree that is admired for its beautiful leaves and abundance of juicy fruit.
 'Shake!'
- Become a sapling (young tree, usually with a slender trunk) that is still a little unsure if it will ever grow to the size of surrounding trees and that is always quite concerned for its safety when the wind begins to blow. 'Shake!'
- Become a mighty tree that, with all the other trees around, provides oxygen, stores carbon, cleans the air, cools the city and provides food and shade for humankind.

'Shake!'

- Become themselves.
- Sit down on the floor.



7. Ask students to think to themselves about what they have just done using the following prompts:

Did you follow your instincts, as you were asked to become different trees?

Was it difficult to follow your instincts? If so, why? If not, why not?

What does following your instincts have to do with improvisation?

What is improvisation? (You may find it helpful to jot ideas on a whiteboard)

Do you think it comes more naturally to some students than to others? Why or why not?

What can you do as a class to ensure that everyone feels respected and trusted when improvising?

- 8. Explain that improvisation takes a lot of skill to do well and that there are some things that they should do and other things that they should avoid.
- Project Slide 27 or give out the Handout of things to do and things to avoid (1.24.3). Discuss why some attitudes may be more helpful when improvising than others.

- 10. Explain that you are going to give students some ideas for improvised scenes. Ask a student to pull one idea out of the hat/bag and read out the prompt. As soon as someone feels able to start the scene they should stand up and begin to improvise. When a classmate feels ready to join, they should do so. Any number of students can join an improvisation. Some ideas may come out of the hat twice, others may appear once.
- 11. Allow the improvised scene to run for two to three minutes before asking students to sit down. Stop the scene when you think it has run its course and pull out another prompt.
- 12. After each scene ask students to briefly reflect on:

What worked well?

What didn't work?

How do you think the actors felt while performing?

- 13. Ask students to think about how they could take some of the most effective ideas from their improvisations and turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values as part of a pluralistic community.
- 14. Share Handout 1.24.2. Let students know that they will have the next lesson to collaborate and use their instincts to create a performance piece that they will be able to watch, discuss and later reflect on for home learning.



Cut up, fold and place in a hat or bag

HANDOUT 1.24.1: IMPROVISATION SCENARIOS

A park/garden in a busy city where people in a community come for some peace	The last tree standing in an empty expanse of land, where all others have been cut down for their wood
A forest, alive with	A community starts
trees and plants, birds,	to plant a garden in
insects and wildlife	an empty space
Conflict has caused	Young children use
change to the park/	their imagination as
garden and how	they play in natural
it is used by people	surroundings
The trees start to communicate with people	People start to listen to and understand nature

Cut up and share with students

HANDOUT 1.24.2: COLLABORATIVE PLANNING GOAL

How might you be able to take some of the most effective ideas from your improvisations and collaborate to turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values as part of a pluralistic community?

How might you be able to take some of the most effective ideas from your improvisations and collaborate to turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values as part of a pluralistic community?

How might you be able to take some of the most effective ideas from your improvisations and collaborate to turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values as part of a pluralistic community?

How might you be able to take some of the most effective ideas from your improvisations and collaborate to turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values as part of a pluralistic community?

Cut up and share with students

HANDOUT 1.24.3: THINGS TO DO WHEN IMPROVISING



Things to do	Things to avoid
Commit and be open	Worrying about mistakes and being closed
Listen to other performers	Telling rather than showing
Support other performers	Shutting down other performers
Move the action forward	Forcing silliness



Things to do	Things to avoid
Commit and be open	Worrying about mistakes and being closed
Listen to other performers	Telling rather than showing
Support other performers	Shutting down other performers
Move the action forward	Forcing silliness

Things to do	Things to avoid
Commit and be open	Worrying about mistakes and being closed
Listen to other performers	Telling rather than showing
Support other performers	Shutting down other performers
Move the action forward	Forcing silliness



1.24 MUSIC

Resources

Tablets, <u>The Sound of a Mountain Singing</u>, <u>Whistling a Landscape</u> and Assessment Rubric 1.24.4 (if required, see boxed text on page 85 for details).

Preparation

Prepare any instruments and/or technology to be used within the lesson. Preload audio clips. Print Assessment Rubric, if required.

Learning and teaching

I. Begin the lesson by asking students to get out their process journals before reminding them of *The Sound of a Mountain Singing* and *Whistling a Landscape*. Discuss ideas they may have had about creating music to communicate with the trees, on behalf of the trees, or even using sounds generated by the trees.

The options that you provide will be dependent on students' prior learning and the available resources. You may choose to use instruments with which students are already familiar – share a range of percussion instruments with students. Use voices or use the natural environment, such as rubbing hands along the bark of a tree or tapping stones together to create sounds.

 Explain to students that they should continue to improvise and create short pieces. They will choose their most effective piece to perform before the end of next lesson and share with classmates. They may wish to connect to their soundscapes from earlier in the unit.

This could be a good opportunity to incorporate technology. Students could gather sounds from the environment to include. They may use Garage Band, Soundtrap, BandLab or any other software with which they are familiar, to upload the sounds and add beats to their work. Recordings should be deleted after the performance of the work.

- Students should work independently in groups as you circulate to monitor and support as needed. Be sure to give students regular time checks so they can pace their work appropriately.
- 4. You may wish to do a whole class check-in at the end of the lesson to allow students time to write up what they have been doing in their arts process journals. Discuss the idea of ephemeral art, and the fact that their pieces will not be preserved or transcribed. Discuss the questions in point 6 of the visual arts lesson.



Resources

Boxes/plastic tubs for materials gathered by students and Assessment Rubric 1.24.4 (if required, see boxed text on page 85 for details).

Before the lesson, decide how you would prefer students to collaborate during the artistic production phase. You may choose to use a combination of paired or group work or choose to work on a whole class piece.

Learning and teaching

I. Ask students to get out their process journals and create a spider diagram of ideas that will lead to proposals for a clear and imaginative piece of land art that captures the trees' communication methods and/or what they are saying. Their spider diagrams may include images and words. They may use different materials such as, the landscape itself, leaves, twigs, flowers, soil, sand, rocks, pebbles, stones, water and any other materials of the earth. They can also use shapes, patterns and textures.

Students will be familiar with spider diagrams, as they are used during the vignette planning process in their English class.

- 2. Explain that students' final pieces, created during the following lesson, will not be photographed and shared, so they will need to be ready to decribe their work in their process journal.
- 3. Remind students that the outcome must:
 - be achievable in one lesson;
 - use only natural materials that have been gathered without impact on the natural environment; and
 - be explained in the process journal.
- 4. Ask students to share their creative ideas and make decisions about what will be produced in the next lesson, and where students should make note in their process journals of which ideas have been chosen, which ones they rejected, and why.
- 5. Ask students to gather materials for use in the following lesson. Depending on the context of the school, you may need to remind students to beware of snakes and other similarly dangerous creatures that may be found on campus.
- 6. End the lesson by asking students to reflect on two questions:

Does art always have to have a permanent outcome? Does it matter if art does not last?

0	I-2	3-4	5-6	7-8
does not reach a standard described by any of the descriptors	identifies some elements of their own artwork or performance	outlines some elements of their own artwork or performance	describes their own artwork or performance	analyses their own artwork or performance
	levelopment as an artist.	2 2	·	
0	1-2	3-4	5-6	7-8
does not reach a standard described by any of the descriptors	makes a brief observation about their development as an artist	identifies some aspects of their development as an artist	outlines their development as an artist	describes their development as an artist
			· · · · · · · · · · · · · · · · · · ·	

Criterion D: Evalu i. Appraise their own	nating artwork or performance	2.		
0	I-2	3-4	5-6	7-8
does not reach a standard described by any of the descriptors	identifies some elements of their own artwork or performance	outlines some elements of their own artwork or performance	describes their own artwork or performance	analyses their own artwork or performance
Criterion D: Evalu	iating	•	•	•

ii. Reflect on their development as an artist.

0	I-2	3-4	5-6	7-8
does not reach a standard described by any of the descriptors	makes a brief observation about their development as an artist	outlines some elements of their own artwork or performance	describes their own artwork or performance	describes their development as an artist

Comments:

WEEK 5: TAKING ACTION WITH OTHERS IN MIND

LESSON 1.25: CREATING A GUIDE TO THE CAMPUS Subjects: English language acquisition and English language and literature

Resources

A3 or A4 paper, Companion Slides 1.29-1.30, student plan of the school grounds, pens/pencils, Handout 1.25.1 (language acquisition) or 1.25.2 (language and literature) and Assessment Rubric 1.27.1 (language acquisition) and 1.27.2 (language and literature) (see Lesson 27). As students are working in pairs, it will be helpful to allocate each pair two sheets of A3 or A4 paper for planning and two for the final product, so one person may work on each side of the leaflet that will be glued together on completion.

Preparation

Pre-allocate pairs of students to work together to ensure that students will be academically stretched and supported, as needed. Print one Handout 1.25.1/1.25.2 and Assessment Rubric 1.27.1/1.27.2 per student.

You may find it useful to collect some leaflets and guides to tourist attractions (if they are available in the local context) to share with students at the planning stage.

You may also find it helpful to prepare some examples of how to fold the paper and number the sections, so students understand fully what each leaflet type looks like. You may also demonstrate how the two sections, forming the two sides of the leaflet, will need to be glued together if the leaflet is to open and function as intended.

Learning and teaching

- I. If necessary, allocate time to complete the plan of the campus grounds.
- 2. Explain to students that they will have two lessons to create a leaflet, including a plan of the school grounds. The audience for the leaflet is students and parents who are new to the school (you could invite the communications team at the school to review the leaflets, and even choose some for use with new families. If so, explain this to students).
- 2. Explain that the focus is on communicating effectively by organising ideas clearly show how the assessment criterion will apply to this task.

Students studying English language acquisition will be assessed using criterion D: Writing

Students studying English language and literature will be assessed using criterion B: Organising

- 3. Show Slides 29-30 to give students ideas about how the leaftet could be organised. Advise students that they should begin by planning their leaflet on a draft sheet of paper. Add that they should spend no longer than 15 minutes on the plan. They should think through what information new families will need, what information will go into each section of their leaflet, what images they will use, how they will label their images and what will be included in their plan (including a key to the plan). Students should think through how the information on their leaflet will be organised based on the usual routes people follow around the school from the entrance. What particular highlights of the campus flora and fauna should be pointed out and which areas should be identified for people to visit? They should also be clear about who will be responsible for what. (If you are concerned about making sure that students have contributed equally, students could agree to use different colours of ink for their individual contributions so at the end you can see who has done what. Be aware of the dangers both of students who might 'slack off' and those who are overly controlling and do not let others contribute).
- 4. Students will have the remainder of this lesson, home learning time and the following lesson to complete the leaflet.
- 5. Advise students that you will move between groups and give feedback as they work, as the task will not be redrafted.
- 6. Remind students once again that it is the organisation of information and relevant plans/images that are important in this task. Make sure that students do not spend all their time colouring in beautiful pictures and ignoring the assessment criterion!

HOME LEARNING:

Student should continue to work on their leaflets. Make it clear how much time will be allocated during the next lesson for their completion so that students can plan effectively.



Task: Create a guide to the campus grounds

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Communication

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What are the features of a guide? (purpose)

Conceptual: How may examining parks and gardens around the world help you to reflect on the objective of your campus environment? (message)

Debatable: To what extent can a park/ garden cultivate good qualities in the community? (message) "Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines." Rumi



Planning, organising and creating a foldable leaflet guide to the school campus grounds (or a section of the campus).

The purpose of the guide is to help new students and their families learn about the natural environment of the campus.

You will be given **two lessons** and one 20 minute home learning block to work effectively within a pair to **plan**, **organise** and **create** a guide to the campus grounds.

You will be peer and teacher assessed on your ability to **organise your ideas clearly, effectively** and **logically/ coherently** before self-assessing your own work.

Your work will be assessed using **Criterion D: writing**

- iii. organise information effectively and coherently in the appropriate format of a guide using a wide range of simple and complex cohesive devices
- iv. communicate all the required information with a clear sense of audience (new students and families) and purpose (to help them learn about the campus grounds)
- I. You may review the plan created by the class during the process.
- 2. Your guide must be A4 size and hand written/sketched.

- 3. Your guide must include a clear plan of the grounds. You may draw inspiration from the plan of the Aga Khan Garden in Alberta, created by landscape architectural firm, Nelson Byrd Woltz.
- 4. You should also include an introduction/ welcome, a summary of the setting, details of any highlights, locations/ plants/trees/flowers (flora) that should not be missed and any animals/birds/ insects (fauna) that a visitor should look out for. You may also like to include details of places for quiet contemplation and a brief comment about how being able to use the campus makes you feel.
- Cross fold

- 5. You may choose to format your leaflet using either the crossfold or fold out technique.
- 6. You will also need to think about what image, information and comment should appear on the front cover to encourage people to want to read it.
- See below, examples of how to fold a gate-fold, z-fold leaflet (source: Jaz Print) and how to fold and number a cross fold leaflet (source: Saxoprint). Use a light pencil that may be erased to number pages.



ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
D. Writing	iii. organise information effectively and coherently in the appropriate format of a guide using a wide range of simple and complex cohesive devices; and
	iv. communicate all the required information with a clear sense of audience (new students and families) and purpose (to help them learn about the campus grounds).



Task: Create a guide to the campus grounds

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives.

KEY CONCEPT

Perspective

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

GUIDING QUESTIONS

Factual: What are the features of a guide? (style)

Conceptual: How may examining parks and gardens around the world help you to reflect on the objective of your campus environment? (self-expression)

Debatable: To what extent can a park/ garden cultivate good qualities in the community? (audience imperatives) "Behold the garden of the heart, green and moist and fresh, full of rosebuds and cypresses and jasmines." Rumi



Planning, organising and creating a foldable leaflet guide to the school campus grounds (or a section of the campus).

Your audience is new students and their families.

The purpose of the guide is to help new students and their families to learn about the natural environment of the campus.

You will be given **two lessons** and one 20 minute home learning block to work effectively within a pair to **plan**, **organise** and **create** a guide to the campus grounds.

You will be peer and teacher assessed on your ability to **organise your ideas clearly, effectively** and **logically/ coherently** before self-assessing your own work.

Your work will be assessed using criterion B: organising

- i. employ organisational structures that serve the context of a guide and intention to help new students and families learn about the campus grounds
- ii. organise opinions and ideas in a logical manner
- 1. You may review the plan created by the class during the process.
- 2. Your guide must be A4 size and hand written/sketched.

- 3. Your guide must include a clear plan of the grounds. You may draw inspiration from the plan of the Aga Khan Garden in Alberta, created by landscape architectural firm, Nelson Byrd Woltz.
- 4. You should also include an introduction/ welcome, a summary of the setting, details of any highlights, locations/ plants/trees/flowers (flora) that should not be missed and any animals/birds/ insects (fauna) that a visitor should look out for. You may also like to include details of places for quiet contemplation and a brief comment about how being able to use the campus makes you feel.
- 5. You may choose to format your leaflet using either the crossfold or fold out technique.
- 6. You will also need to think about what image, information and comment should appear on the front cover to encourage people to want to read it.
- See below, examples of how to fold a gate-fold, z-fold leaflet (source: Jaz Print) and how to fold and number a cross fold leaflet (source: Saxoprint). Use a light pencil that may be erased to number pages.

Cross fold



ASSESSMENT – Your work will be assessed using:

Criterion	Task specific clarification
B: Organising	 i. employ organisational structures that serve the context of a guide and intention to help new students and families learn about the campus grounds; and ii. organise opinions and ideas in a logical manner.

LESSON 1.26: CREATING EPHEMERAL ART Subjects: Arts (music, theatre and visual arts)



1.26 THEATRE

Resources

Tablet or camera to record the wor, Handout 1.24.1/1.24.2 (see Lesson 1.24) and Assessment Rubric 1.24.4 (if you are planning

to assess Criterion D).

Learning and teaching

- I. Begin by asking students to walk at an active pace (not slow and not running) around the space. Ask them to walk as if they have somewhere to go. They should try to fill empty spaces and turn to move in different directions.
- Explain that you will shout out one of three words 'Big!', 'Twisted!' or 'Tiny!' before asking them to start walking again (ensure that students understand what each word means).
- 3. When you shout out the word 'Big', everyone in the room is going to join up with other people and, as quickly as they can, make a big shape (give them no more than five seconds to make their shape).
- 4. When you shout 'Walk!', everyone should break from their shape and begin to walk again.
- 5. Repeat the action again and encourage students to make larger shapes when you shout the word 'Big!'. Encourage students to join together to make shapes.
- 6. When you have done 'Big!' three times, explain that your next word will be 'Tiny!'. When people hear the word tiny, they have to meet up with someone and immediately make a tiny shape with their bodies.
- 7. Shout 'Walk!'. When the space is being well used, shout 'Tiny!'.





- 8. Repeat and encourage students to become as tiny as possible without thinking too much and instead, acting instinctively.
- 9. When you instruct students to return to an active walk, introduce them to the third command 'Twisted!'. Explain that when you call out twisted, they must come together and immediately create a twisted shape with their bodies. They may need to hook their feet around one another or use their arms or fingers to twist themselves together with others.
- 10. Return students to a walk and repeat.
- II. Let students know that you will shout out any of the three words and they will need to respond as quickly as possible. Return the student to their active walk before shouting out any of the three commands 'Big!', 'Tiny!' or 'Twisted!'.
- 12. Repeat two or three times.
- 13. Finally tell students that they need to all work together to create a shape when you shout a command and that you may mix shapes together. Return the students to their active walk before shouting "Big, twisted!', followed by 'Tiny, big!' followed by 'Twisted, tiny!'.
- 14. Call students into a circle and ask them how it felt not to overthink.
- 15. They need to do the same with their task during today's lesson: act on instinct rather than overthinking.

- 16. Remind students that they will draw on the most effective ideas from their improvisations inspired by the prompts/ scenarios from the previous lesson and creatively collaborate to turn them into a coherent performance that explores the idea that parks and gardens are places of natural beauty where everyone should be able to express their ideas, feelings, beliefs and values, as part of a pluralistic community.
- 17. Allocate five minutes for students to collaborate and pull the ideas together into a performance piece (around 30 seconds long) that could send a message to an audience about the power of the natural world to bring about positive change. They can start in small groups to build from the work they did with the improvisation prompts last lesson.
- 18. Discourage overthinking ideas and instead, encourage students to work on doing and creating. Remind students that they shouldn't worry about making mistakes and instead, focus on being creative and committing to what the group is doing, just as they did when they made shapes with their bodies at the start of the lesson. The group members must work together and all members should contribute equally. There may be no stars and no one excluded from the performance piece. You may find it helpful to project an online timer on screen so students know how long they have left.
- 19. Once students have worked in their small groups, bring all the pieces together as a class. Let the students know that the piece may grow organically and may end without a resolution or a finished performance piece. Remind them that the goal is to encourage the audience to reflect on the power of the natural world to bring about positive change. **Be ready to film the performance**.
- 20. Have the groups arranged around the room, sitting on the ground in a large circle where they can see one another and discuss how the groups will move the piece from one to another. For example, they may want to reach out to one another like branches or roots. Pick a group to stand up and start filming the performance. The group should perform their piece and then freeze. Allow other groups to pop up spontaneously and continue the performance using the agreed method of transfer. If two groups start at once, one should wait and allow the other to carry on. Allow this to happen as organically as possible. Try to keep the whole piece at a maximum of three minutes.

21. Project the outcome on screen and watch as a group. Review the outcome by asking students:

What do they notice?

What do they think?

What do they wonder?

22. Ceremonially delete the recording of the piece in front of the students so the performance remains ephemeral. Discuss the following questions:

Does art always have to have a permanent outcome?

Does it matter if art does not last?

HOME LEARNING:

Students should use their arts process journals to reflect on the learning experiences in the unit that enabled them to collaborate and create a performance piece in which it was clear that the world inspired their art. They may add sketches, notes, comments, images, references to personal experiences during the unit and anything else that is relevant that comes to mind. They should think about their experiences during the process and the skills they are developing.



Resources

Instruments as necessary, recording equipment, cameras/tablets and Assessment Rubric 1.24.4 (if you are planning to assess Criterion D).

Learning and teaching

- Remind students that during the previous lesson they used improvisation skills to create pieces of music to communicate with the trees, on behalf of the trees, or even using sounds generated by the trees.
- 2. Ask students to continue to improvise/extemporise a short piece or short pieces, no longer than two minutes in length (remind them of the length of the Tuvan pieces that they listened to; (Im and 2m16s) that will be performed before the end of the lesson. They can use recorded sounds to contribute to the piece, but the piece as a whole should not be recorded.
- 3. When students are ready, each group will perform their pieces.
- 4. As a class, listen to one another's pieces and discuss the extent to which they have drawn on the philosophy of the Tuvan singers. How does it feel for their music to remain ephemeral?

HOME LEARNING:

Students should use their arts process journals to reflect on the learning experiences that enabled them to collaborate and create an extemporised performance piece. They may add sketches, notes, comments, images, references to personal experiences during the unit and anything else relevant that comes to mind. They should think about their experiences during the process and the skills they are developing.



Resources

Boxes/containers of natural materials, camera and/or tablets for photographing the process and finished pieces and Assessment Rubric I.24.4 (if you are planning to assess Criterion D).

Learning and teaching

- I. Begin the lesson by reminding students that they have one lesson to create their land art and that their completed piece will be photographed for inclusion in their process journal, as the work itself is intended to be ephemeral and will not last.
- 2. Take students outside to work on their piece(s). It may be helpful for you or students themselves to take photographs of the process but not of their final piece(s) as it is intended to be ephemeral.
- 3. If students are working on more than one piece, ensure that time for creative production includes visiting the different pieces before the end of the lesson. Students should have time to comment on one another's work.

HOME LEARNING:

Students should use their arts process journals to reflect on the learning experiences that enabled them to collaborate and create a piece/pieces of land art in which it was clear that the trees inspired them and influenced the direction of their work. They may add sketches, notes, comments, images, references to personal experiences during the unit and anything relevant that comes to mind. They should think about their experiences during the process and the skills they are developing.



LESSON 1.27: COMPLETING THE GUIDE TO THE CAMPUS GROUNDS Subjects: English language acquisition and English language and literature

Resources

Assessment Rubric 1.27.1 (language acquisition) or 1.27.2 (language and literature), as appropriate, Task Sheet 1.25.1 (language acquisition) and 1.25.2 (language and literature), as appropriate, A4 paper, pens, and pencils. Students may enjoy listening to some relaxing instrumental music as they work – you could use something which is connected to nature.

Preparation

If you have not already done so, print one Assesment Rubric 1.27.1/ 1.27.2 per student to be handed out at the start of the lesson.

- Remind students that they have a working lesson to focus on completing their leaflet guides that will be shared with classmates before being peer and teacher assessed next lesson.
 All leaflets will be collected in at the end of the lesson.
- 2. Remind students studying English language aquisition that they will be assessed using Criterion D: writing, strands iii and iv only.

LANGUAGE ACQUISITION CRITERION D:

- iii. organise information effectively and coherently in an appropriate format using a wide range of simple and complex cohesive devices; and
- iv. communicate all the required information with a clear sense of audience and purpose to suit the context.

3. Remind students studying English language and literature that they will be assessed using Criterion B: organisation: strands i and ii only.

LANGUAGE AND LITERATURE CRITERION B:

- i. employ organisational structures that serve the context and intention; and
- ii. organise opinions and ideas in a logical manner.
- 4. Let students know that you will collect work at the end of the lesson. It is important for them to work efficiently to meet deadlines and learn how much they are capable of achieving in a set amount of time. Explain that any images included should be either hand drawn or the students' own photos of the campus.
- 5. Allocate student work time to enable them to collaborate in pairs to create a guide to the campus grounds in leaflet form. As students work, circulate between the pairs to support, answer questions, give praise, ask questions and offer suggestions or advice.
- 6. Give the students a 10 minute time warning and a five minute time warning.
- 7. Collect leaflets at the end of the lesson so students do not continue to work on them independently.



ASSESSMENT RUBRIC 1.27.1: ENGLISH LANGUAGE ACQUISITION (CAPABLE)

Task: Creating a leaflet guide to the campus grounds

Criterion D: Writing

iii. organise information effectively and coherently in the appropriate format of a guide using a wide range of simple and complex cohesive devices; and

iv. communicate all the required information with a clear sense of audience (new students and families) and purpose (to help them learn about the campus grounds).

0	I-2	3-4	5-6	7-8
The student:				
does not reach the standard described by any of the descriptions	 iii. organises some information in a recognisable format for a guide, using some basic cohesive devices iv. communicates limited relevant information with some sense of audience (new students and families) and purpose (to help them learn about the campus grounds) 	 iii. organises information in a recognisable format for a guide, using a range of basic cohesive devices iv. communicates some relevant information with some sense of audience (new students and families) and purpose (to help them learn about the campus grounds) 	 iii. organises information in an appropriate format for a guide, using simple and some complex cohesive devices iv. communicates most relevant information with a sense of audience (new students and families) and purpose (to help them learn about the campus grounds) 	 iii. organises information effectively and coherently in an appropriate format for a guide, using a wide range of simple and complex cohesive devices iv. communicates almost all the required information with a clear sense of audience (new students and families) and purpose (to help them learn about the campus grounds)

ASSESSMENT RUBRIC 1.27.2: ENGLISH LANGUAGE AND LITERATURE

Task: Creating a leaflet guide to the campus grounds

Criterion B: Organising

i. employ organisational structures that serve the context of a guide and the intention to help new students and families learn about the campus grounds; and

ii. organise opinions and ideas in a logical manner.

0	I-2	3-4	5-6	7-8			
The student:							
does not reach the standard described by any of the descriptions	 i. makes minimal use of organisational structures, though these may not always serve the context of a guide or the intention to help new students and families learn about the campus grounds ii. organises opinions and ideas with a minimum degree of logic 	 i. makes adequate use of organisation structures that serve the context of a guide and the intention to help new students and families learn about the campus grounds ii. organises opinions and ideas with some degree of logic 	 i. makes competent use of organisation structures that serve the context of a guide and the intention to help new students and families learn about the campus grounds ii. organises opinions and ideas in a logical manner, with ideas building on each other 	 i. makes sophisticated use of organisation structures that serve the context of a guide and intention to help new students and families learn about the campus grounds effectively ii. effectively organises opinions and ideas in a logical manner, with ideas building on each other in a sophisticated way 			



LESSON 1.28: URBAN GARDENING WITH RON FINLEY Subjects: Arts (music, theatre and visual arts)

Resources

<u>Ron Finley TED Talk</u>, Handout 1.28.1, large sheets of paper, marker pens and A5 paper.

Preparation

Place a large sheet of paper and some marker pens on each table or on the floor space if students are working in a drama studio. Print Handout 1.28.1 one per pair of students. Place a printout of the inquiry questions on each table/in each workspace. Give out one A5 paper per pair of students.

Learning and teaching

- I. Ask students to think back to some of the messages about growing a healthy community developed in the novella Seedfolks.
- 2. Ask students:

What is the neighbourhood like at the start of the novella? What challenges do the people there face? What impression is created of the community? How does the atmosphere change as people start to garden in the vacant lot?

What impression is created of the community by the end of the novella?

How has the community changed and what role does the garden play in this?

- 3. Give out the handouts (1.28.1). Explain to students that the man in the image is Ron Finley, a fashion designer and, among other things, an urban gardener. Ask what might it means to be an 'urban gardener'? How might this connect to the novel Seedfolks?
- 4. Explain that Ron Finley lives in South Central, an economically marginalised neighbourhood in Los Angeles, USA. In this area many people live in poverty and there is a lot of gang violence that includes drive-by shootings. Explain to students who may be unfamiliar with what this means, is when someone is when someone in a car fires a weapon at someone outside before driving or being driven away.
- 5. Go on to explain that there is little access to shops that sell fresh, healthy food and many people eat a lot of fast food meals from fast food restaurants. Add that many people drive to the fast food restaurants and use drive-thru lanes to collect orders. Ron Finley set out to try to solve some of these problems.
- 6. As they watch the Ron Finley <u>TED Talk: A Guerrilla Gardener</u> <u>in South Central LA</u> (10.31), students should be encouraged to think back to the comments they made in response to the questions about Seedfolks.
- 7. Preview the questions on the handout, so students know what information and ideas to look out for. Let students know that you will pause the talk as necessary so that they can make notes. (A transcript of the talk is available in 34 languages and subtitles are available in English and 28 other languages. Please note there is a mild expletive at 8.37 that is repeated again at 9.47. If you think this may be a problem, please preview the video before watching it with students and stop before this point when showing it in class.)

THINKING ROUTINE QUESTIONS

See: What do you notice?

Think: What do you think is going on?

Wonder: What does it make you wonder?

PROMPTS:

- How does Ron Finley describe the South Central neighbourhood at the start of his talk? What challenges do the people who live there face?
- How is it possible for food to be both the problem and the solution?
- How does the community change as people start to garden in the vacant lots?
- What impression is created of the effect of becoming an 'ecolutionary renegade' (you may find it helpful to explain that Finley has combined two real words 'ecology' and 'revolutionary' to create a new word) or a 'gangsta gardener' by the end of the talk?
- What does Ron Finley mean when he refers to the need for the gardens to be sustainable?
- 8. In groups, ask students to share their personal reactions to the TED Talk. Ask them to share their responses to the questions with one another before sharing one or two key responses with the whole class.
- 9. Explain to students that in the final week of this unit about parks and gardens as sanctuaries, they will be working as part of a team of four to create a proposal for a sustainable service learning/service as action project.
- 10. Let students know that their proposal will include relevant images, key words, ambient music and may include

performance. The students may use flash cards but they must interact with their audience to explain their ideas. They must also plan what techniques they will use to ensure they actively listen to those who watch the presentation of their proposal. They should also consider how they will respond thoughtfully to questions they are asked. Students may find it helpful to prompt audiences using notice, think, wonder questions within their presentation.

- 13. Students will have five English/arts lessons (this may be adjusted within your context) to plan a proposal that will be presented to an invited audience.
- 14. Share the handout about service learning.
- 15. Explain that while education is a right, the type of education students receive at the Aga Khan Academies and/or IB school is a privilege that is available to only a tiny minority of students around the world. Students, therefore, have a responsibility to use their talents and education with others within their community.
- 16. Project the <u>service learning</u> rationale on screen and ask students to read it and discuss the ideas.

Service is a **fundamental** part of the **human condition**.

We do not serve others because we have more and they have less; service is something that we all engage in as part of our **common humanity**.

Service is a **mutual** exchange of experiences where both parties are enriching their lives through their interaction.

Its success depends on an open-minded approach, where all participants are ready to challenge their own expectations and learn from their experiences.

7. Ask students to identify any words or phrases that they do not understand. Underline words and phrases before explaining what they mean.



Fundamental: of central importance, absolutely necessary. E.g. 'It is a fundamental right for children to receive an education'.

Human condition: the state of being a person. The Merriam Webster dictionary uses the example 'The need to be loved is part of the human condition'.

Common humanity: common experiences that come from being a person. Things that connect people together.

Mutual: experienced, done or understood by both.

Enriching: bringing increased joy and/or appreciation.

- 18. Ask students to work in pairs to rewrite the rationale in words or phrases that they understand. Collect in student responses so they may be read and explored with classmates next lesson.
- 19. How might these ideas align with the work done by Ron Finley and/or the community in *Seedfolks*.

Explain that the following arts lesson will begin with students reviewing each other's interpretations of the rationale. They will then work in teams to create a proposal for an achievable and sustainable project centred on parks or gardens that, if implemented, will benefit their community. Let students know how many arts and English lessons they will have to work on their proposal.

HOME LEARNING:

Ask students to be observant and reflective as they move around the campus and local area in the coming days. Guide students to ask themselves, in relation to possible project ideas:

- What do I notice? What do I think? What do I wonder?
- Do I observe any possibilities?

If they think back to everything they have learned from *Seedfolks*, the case studies, al-Azhar Park, their own visit to the park/garden, their experiences of the campus grounds and Ron Finley's gangsta gardening, what ideas begin to grow?

Ask students to reflect on:

- What could have a positive environmental impact?
- What could increase health and well-being?
- What could increase understanding about the environment?

Ask students to talk to people, observe the world around them, take notes, sketch and/or record ideas, and be willing to share them in the next arts lesson.



HANDOUT 1.28.1: RON FINLEY'S TED TALK *A GUERRILLA GARDENER IN SOUTH CENTRAL LA*

Use these inquiry questions to help you focus your thinking as you watch and listen to Ron Finley's TED Talk

As you watch the TED Talk use thinking routine questions and prompt questions to help you think deeply.

THINKING ROUTINE QUESTIONS

Notice: What do you notice about Ron Finley's project?

Think: What do you think is going on?

Wonder: What does it make you wonder?

PROMPT QUESTIONS

• How does Ron Finley describe the atmosphere in the South Central neighbourhood at the start of his talk?

• How did the community change as people started to garden in the vacant lots?

• What impression is created of the effect of becoming an 'ecolutionary^{*} renegade' or a 'gangsta gardener' by the end of the talk?

• What does Ron Finley mean when he refers to the need for the gardens to be sustainable?

• What challenges do the people there face?

* Ron Finley has combined two real words 'ecology' and 'revolutionary' to create a new word 'ecolutionary' (Image source: Ever widening circle – everwideningcircles.com/2015/07/03/guerrilla-gardener-takes-on-south-central-la).



Service is a fundamental part of the human condition. We do not serve others because we have more and they have less; service is something that we all engage in as part of our common humanity.

Service is a mutual exchange of experiences where both parties are enriching their lives through their interaction.

Its success depends on an open-minded approach, where all participants are ready to challenge their own expectations and learn from their experiences.

LESSON 1.29: PEER ASSESSMENT AND REFLECTION

Subjects: English language acquisition and English language and literature

Resources

Student leaflets, envelopes (one per pair), Post-it notes, pens and pencils, and Assessment Rubric (1.27.1 or 1.27.2 as appropriate).

Preparation

Lay leaflets out, one on each table. With each leaflet, put a stack of Post-it notes, an envelope large enough to contain the leaflet, pens/ pencils, and one copy of the Assessment Rubric(s).

Learning and teaching

- Remind students that today the lesson will begin with students reading and assessing the leaflets created by their classmates. Remind students that they are assessing the work using specific strands of Criterion D: Writing in English language acquisition and Criterion B: Organising in English language and literature. They should not, therefore, pass comments about how nice the work looks or make comments, such as 'great job', that are not informed by the descriptor.
- 2. Review the assessment criterion with students and discuss what kind of feedback it may be appropriate to give. Guide students to make one comment, closely connected to the criteria descriptors and one comment about what needs to be done in a similar future task, if the student is to achieve a higher grade. Discuss the difference between constructive feedback and negative comments.

- 3. After writing comments students will need to assign a mark between 0-8 using the rubric, before putting their Post-it note feedback into the envelope.
- 4. Let students know that during the feedback and assessment process, no one should look inside the envelopes. There will be time for them to read the feedback once they have commented on everyone else's work.

Where you have a large group or groups of students, you may ask students to read and comment on a predetermined number of leaflets. Should this approach be adopted, ensure that each leaflet will be read and commented on by a range of students.

- 5. Allocate a minimum of 20 minutes for students to read feedback on the leaflets created by their peers.
- 6. Allocate a minimum of 10 minutes for students to read the feedback they have received from classmates and self-assess their work.
- 7. Ask students to add their own feedback and grade to the envelope (each member of the pair may write their own and label their Post-it note with their name).
- 8. Ask students to put the leaflet inside the envelope with the Post-it notes, write their name on the outside and hand it to you for assessment.


LESSON 1.30: SERVICE LEARNING PROJECT PROPOSALS

Subjects: Arts (music, theatre and visual arts)

Resources

Very large sheet of paper, A3 paper, marker pens, Poster 1.28.2, Task Sheet 1.29.1, Assessment Rubric 1.29.2 and Handout 1.29.3 (if using random groups).

Preparation

Lay out students' interpretations of the service learning poster, from lesson 1.28. Prepare a large floor space and have the large sheet of paper and marker pens laid out. If you are assigning random groups, have a hat or bag to draw the names. Also make sure that you know the date of the exhibition.

Learning and teaching

- I. Ask students to begin by moving around the space and reading each other's interpretations of the service learning rationale.
- 2. Ask students to sit or lie in a circle on the floor around the huge sheet of paper and orally share their ideas about what service is. Are there any key words that stand out to them?
- 3. Ask students to reflect on all the things they have seen, watched, read and experienced during the unit. What have they learned about healthy communities? They should think for a moment before writing down one word in large letters on a huge sheet of paper.
- 4. When all students have added a word they should stand up and move to a different place around the paper.
- 5. Ask students to think about how they feel about parks and gardens and their campus grounds now they have seen what has been achieved through real-world projects in places including Cairo, Bamako, Kabul, Delhi, Khorog, Edmonton and in South Central LA. They may also think about what was achieved in the fictional project in *Seedfolks*. Students may add one word to the huge sheet of paper.
- 6. When all students have added a word they should stand up and move to a third position around the paper.
- 7. Ask students what their observations for home learning made them wonder about possible achievable and sustainable service learning projects. They may write down as many things as possible that they began to wonder about (they will use notes, sketches, etc later in the lesson).
- 8. Ask students to think about:

What could communicate what your community values?

What could increase health and well-being through connection and friendships?

What could develop pride and a sense of belonging to your community?

- 9. Once students have added their contributions, ask them to stand up and walk slowly around the outside of the huge piece of paper. If they see an interesting word or idea, they should circle it. If they see an idea that they agree with, they should add a tick. If someone has written something they do not understand, they should add a question mark.
- Ask students to discuss and clarify any words that have question marks next to them. Encourgae students to add to their classmates' ideas.
- 11. If you are going to form groups at random, work through the following steps. Alternatively you can just allocate students to groups yourself based on your knowledge of the class, in which case announce the groups and move to number 14. Cut up the cities sheet, fold up the slips and add them to the hat or bag.
- 12. Explain to students that they will be working in groups of four to plan a service learning project proposal inspired by something they have learned about during the unit.

Before starting to draw the groups from the hat or bag, or telling the students the groups they are working in, remind them that as caring students it would be inappropriate for them to shriek with delight if they are assigned to work with certain classmates or moan if they are assigned to work with others. They should remember that each student in the class has unique skills and creative ideas to bring to a group. By listening actively to others' ideas and opinions, respecting other perspectives and being encouraging and supportive, they, like the parks and gardens in the unit, will be nurturing, supportive and enable everyone to grow and blossom!

- 13. Each student should pull out the name of a city. Once every student has drawn out a name, they should find the other students with the same city as them and sit down in a group together (at a table or on the floor). Make a list of who is in which group, so you may allocate learning spaces for each group during the week six lessons.
- 14. Share the task sheets, A3 pieces of paper and marker pen with each group and explain that they have the remainder of the lesson to discuss, note down and/or draw any ideas they have. They may revisit the ideas written on the large shared sheet of paper and use any within their own proposal.
- 15. Explain to students that in the following four English and arts lessons they will continue to plan their project proposal in the same group. They will then present their ideas to a wider audience at an exhibition. Give students details of when this will be held.

Let students know that they will receive information about which classrooms/space their group will work in before their next English or arts lesson. Space allocation will be dependent on school context.

INTERDISCIPLINARY TASK: 1.29.1 SERVICE LEARNING PROJECT PROPOSAL

Task: Planting the seeds

STATEMENT OF INQUIRY

Parks and gardens communicate a community's values and can connect people with different perspectives together.

KEY CONCEPTS

Communication Perspective

GLOBAL CONTEXT

Personal and cultural expression

AK STRAND

Pluralism

INTRODUCTION

Throughout this unit, you have developed knowledge and understanding and thought deeply about the power of parks and gardens to communicate values, connect people with different perspectives together and bring about positive change in communities.

You have read the novella Seedfolks, been inspired by the work of a range of artists who celebrate the natural environment, studied parks and gardens from across the globe, visited a park or garden, explored your campus grounds, learned about the work of Ron Finley, and been asked to observe your local environment closely.

TASK OVERVIEW

This Summative Assessment brings together all of your ideas and skills from the arts and English to think about how parks and gardens can make a difference to your community.

Working as a team, you will develop a proposal for a sustainable service learning project in which you will develop a space in your local area as a park or garden which will communicate the values of everyone in your community and allow people of different perspectives to connect with one another.

You will use the arts and English skills you have developed in this unit to communicate your ideas in a creative way.

Task

Now, you are now being asked to work as part of a team to synthesise (bring together) all your knowledge, ideas and thoughts to create a proposal for a sustainable service learning project. **You must use the ideas and skills you developed through both your arts and English lessons.**

Your proposal will include relevant ideas, images, key words, music and may even include performance and art works to explain your ideas for the project and demonstrate the skills you have developed.

You may use cue cards when you present your ideas, but you must focus on communicating effectively with your audience.

As you plan, think about what techniques you will use to listen actively to the questions people ask when you present your proposal.

How will you respond thoughtfully to questions?

You may find it helpful to prompt your audience by encouraging your audience to ask questions about what they notice, what they think and what they wonder as they learn more about your proposal.

Your teacher will explain the timeline for this work. You will have arts and English lessons (and the rest of today's lesson) to plan and prepare the proposal presentation, and will have a short time on the day of the presentation to set up.

Begin by thinking about everything you have learned during the unit.

- I. What does the word sanctuary mean to you and what are the purposes of parks and gardens?
- 2. What effect does the garden developed in *Seedfolks* have on the community? How have you seen this effect replicated in real life?
- What did you learn about parks and gardens through the work of artists including Richard Long, Andy

Goldworthy and others studied in the arts? How can these spaces help people to communicate?

- 4. What did you learn about the positive influence of parks and gardens after reading and learning about projects in Afghanistan, Canada, Egypt, India, Mali, Pakistan, Tajikistan and the USA? How can these spaces change the people who use them?
- 5. How did you feel and what did you experience when you visited a park or garden with your classmates? How did these spaces inspire or connect multiple perspectives?
- 6. How did you feel and what did you experience as you explored the campus grounds? What does the campus communicate about your community's values?
- 7. What did you notice, think and wonder as you thought about your local environment? How could a new park or garden, or the redevelopment of an existing space, help to bring people of different perspectives together and communicate the benefits of living in a pluralistic society?

All MYP students are expected to take a proactive role in service learning activities. Over time you will develop many skills that help you to take community-centred action, identifing problems and challenges and how to take sustainable action to solve them.

Did you come up with any ideas that:

- could communicate what your community values?
- could increase health and well-being through connections and friendships?
- could develop pride and a sense of belonging to your community?

Use these ideas to create a proposal for a community-centred project that should enable you to:

- show respect for people who are different from yourself by building meaningful pluralistic relationships;
- behave and act in ways that show cultural sensitivity to the ideas and values of the people with whom you work; and
- work collaboratively with others, from both inside and outside the school community to achieve a goal or solve a problem.

You should also think about your own personal growth and:

- have a sense of agency believe that you are capable of making a difference, and able to start taking action;
- think critically and identify a creative solution to a problem; and
- explain how you would hold yourself accountable for achieving the project goals.

You should think about how you are going to combine skills, knowledge and understanding developed in the arts and English in your service learning proposal presentation.

You will be assessed individually using the interdisciplinary criteria. Even though you are working as part of a group, everyone must contribute to the presentation both orally and artistically.

Your proposal will need to:

- I. Outline your proposed project.
- 2. Justify your idea for your project and why you think it will be successful using information from the unit. You must refer to at least one case study and at least one artist.
- Use your own experiences and art works/performances to how parks and gardens can communicate values and connect people with different perspectives together.

Criterion A: Evaluating

- In order to address real-world and contextual issues and ideas, students will be able to:
- analyse disciplinary knowledge about parks and gardens; and
- evaluate how interdisciplinary perspectives in the sources, works and texts explored in the unit have developed their understanding of the role of parks and gardens.

0	I-2	3-4	5-6	7-8
The student does not achieve a standard described by any of the descriptors given	 attempts to analyse by identifying disciplinary knowledge attempts to evaluate by stating the strengths or limitations of interdisciplinary perspectives 	 partially analyses by outlining the disciplinary knowledge partially evaluates by outlining the strengths or limitations of interdisciplinary perspectives 	 analyses by describing disciplinary knowledge evaluates by describing the strengths and limitations of interdisciplinary perspectives 	 fully analyses by explaining disciplinary knowledge fully evaluates by explaining the strengths and limitations of interdisciplinary perspectives

Criterion B: Synthesising

In order to address real-world and contextual issues and ideas, students will be able to:

- create a service learning project proposal that communicates a purposeful interdisciplinary understanding; and
- justify how their project proposal communicates interdisciplinary understanding.

0	I-2	3-4	5-6	7-8
The student does not achieve a standard described by any of the descriptors given	 creates a project proposal that selects disciplinary knowledge in an attempt to communicate some interdisciplinary understanding states how their project proposal communicates interdisciplinary knowledge 	 creates a project proposal that applies disciplinary knowledge to partially communicate interdisciplinary understanding outlines how their project proposal communicates interdisciplinary knowledge 	 creates a project proposal that develops disciplinary knowledge to communicate interdisciplinary understanding describes how their project proposal communicates interdisciplinary knowledge 	 creates a project proposal that synthesises disciplinary knowledge to communicate effectively purposeful interdisciplinary understanding justifies how their project proposal communicates interdisciplinary knowledge

Criterion C: Reflecting

In order to address real-world and contextual issues and ideas, students will be able to:

- discuss the development of their own interdisciplinary learning; and
- discuss how new interdisciplinary understanding enables them to develop their project proposal.

0	I-2	3-4	5-6	7-8
The student does not	 states the development	 outlines the	 describes the	 discusses the
achieve a standard	of his or her own	development of	development of	development of
described by any of the	interdisciplinary	his or her own	his or her own	his or her own
descriptors given	learning	interdisciplinary learning	interdisciplinary learning	interdisciplinary learning
	 states how new	 outlines how new	 describes how new	 discusses how new
	interdisciplinary	interdisciplinary	interdisciplinary	interdisciplinary
	understanding enables	understanding enables	understanding enables	understanding enables
	future action	action	action	action

Print out the sheet, cut up and fold each little slip of paper in a hat or bag

HANDOUT 1.29.3; SERVICE LEARNING PROJECT PROPOSAL GROUPING

Bamako	Bamako	Bamako	Bamako
Cairo	Cairo	Cairo	Cairo
Cleveland	Cleveland	Cleveland	Cleveland
Delhi	Delhi	Delhi	Delhi
Edmonton	Edmonton	Edmonton	Edmonton
Kabul	Kabul	Kabul	Kabul
Khorog	Khorog	Khorog	Khorog
Los Angeles	Los Angeles	Los Angeles	Los Angeles

WEEK 6: ENVIRONMENTAL ETHICS – PLANNING TO TAKE SUSTAINABLE ACTION

LESSONS 1.31-1.34: COLLABORATIVE PLANNING SERVICE LEARNING PROJECT PROPOSALS

Subjects: Arts and English

Resources

A3 paper, marker pens, paper, tablets or cameras, arts process journals, copies of *Seedfolks*, as required by students, and print out Task Sheet 1.29.1 and Assessment Rubrics 1.29.2 and 1.29.3 for students, as required.

Restructure the week's lessons so English language acquisition/English language and literature students and arts (music, theatre and visual arts) students are able to collaborate effectively in their service learning teams during timetabled lessons.

NOTE TO TEACHERS:

You will need to share group lists and class locations with students so that they know which English teacher and which arts teacher is expecting them during the planning lessons.

Make sure that dedicated time is left in Lesson 1.34 for students to practice their presentations before they present to the audience in Lesson 1.35.

If students want to use technology as part of their presentation, make sure this is organised in advance.

Lesson 1.35 of the unit will culminate in presentations of proposals for service learning projects (in a predetermined space), that may be recorded and shared (with permission) with AKTC, whose work focuses on the physical, social, cultural and economic revitalisation of communities in the developing world.

AKTC has contributed and provided access to many of the resources within the unit and will be inspired to learn of the outcomes achieved by the students.



LESSON 1.35: PRESENTING SERVICE LEARNING PROJECT PROPOSALS Subjects: Arts and English

Resources

Assessment Rubric 1.29.2, tablets, communications/IT team member, laptops, student posters/images, thumb tacks, staplers and spare staples, and Handout 1.35.1.

Preparation

Book space for students to work. Display boards set up. Audience contacted and invited Portable whiteboard and marker pen set up for visitor feedback on the exhibition.

At the start of the unit, teachers and students should agree on who they would like to invite to make up the audience for the final presentations. You could invite students from other year groups or programmes, parents, members of the community (particularly those who might work on relevant projects), other teachers or members of the school leadership team. Your school communications team may be able give to support with the creation and distribution of invitiations and/or posters. Be sure to give your audience at least two weeks' notice of the event. You will also need to contact staff to set up the room in advance, with noticeboards for students' displays and perhaps with seating around the exhibition for the audience to take a break between visits to different proposals. Some schools may want to provide refreshments for guests.



Central Axis, Babur Garden, Kabul. © Aga Khan Cultural Services Afghanistan

Learning and teaching

I. Give students time to arrange the space in which they will present to their audience. Students should set up a 'stand' with display boards and a table where they will present their work. Make sure that they have paper and pens for feedback on their group's proposal. The audience will move between the presentations as they wish, although you may need to ring a bell or similar to make sure that they do not spend too much time in one place.

Students who have completed the IB Primary Years Programme (PYP) will probably be familiar with this type of presentation from their PYP exhibition, but others may need more explanation in advance to help them prepare.

- 2. Do not let the audience enter until students have completed their set up. You may wish to prepare a welcome for the audience explaining the context for the work. This could be done by a teacher, or even better, a student.
- 3. Students present their proposals to audiences of visitors and seek feedback about their ideas. Remind students, beforehand, that it is important for them to ask for feedback (questions, ideas, suggestions, advice) as they will reflect on their proposal and the unit in the final lesson.
- 4. Take photographs of visitor feedback about the entire exhibition on the noticeboard so it may be shared across classes/groups.
- 5. At the end, make sure that students thank their audience, and that all materials are cleared away. Remind students that they must bring their audience feedback to their next lesson and give out the handout for the Home Learning task. This has boxes but students will need to expand beyond this to reach the highest bands in the interdisciplinary assessment criteria. Students could also record their reflections. Teachers should also use the project proposal itself to assess Criterion B: Synthesising.

HOME LEARNING:

Give out the Handout Reflecting on the Learning experiences in the unit (1.35.1) and ask students to complete it and bring it to the next lesson. This will form the basis for their group's reflection activity.

English language acquisition teachers could use the students' presentations as an opportunity to assess Criterion C: Speaking.

English language and literature teachers could use the students' presentations as an opportunity to assess Criterion D: Using language.

HANDOUT 1.35.1: REFLECTING ON THE LEARNING EXPERIENCES IN THE UNIT

Name:	
I. What do you think about your group's overall idea for the service learning project proposal? What are the strengths and weaknesses of your idea? Discuss using examples.	4. Evaluating: What limitations are there in the understanding you have gained about parks and gardens from the arts and English? Which other subjects could have helped to fill these gaps?
2. Evaluating : In what ways have the case studies, media texts, <i>Geedfolks</i> and the experience of visiting a park or garden helped you to develop your understanding of the role of parks and gardens in communities?	5. Synthesising: How does your project proposal synthesise (bring together) your knowledge and understanding from the arts and English? Justify your answer with at least one example from each subject.
Reflecting: Discuss how your learning in each subject has added to your understanding of the other. Use at least one example from each subject in your response.	6. Reflecting : How did learning in an interdisciplinary way help you to create a more effective project proposal? How could it help you put your project proposal into action?
	I

LESSON 1.36: REFLECTING ON OUTCOMES

Subjects: Arts and English

Resources

Whiteboard, whiteboard pens, Handout 1.1.10 (statement of inquiry), marker pens, tablets, audience feedback on the service learning proposals, Handout 1.36.1. and large sheet of paper.

Preparation

Seating area arranged to facilitate communication, for example in a circle. Prepare a large sheet of paper and marker pens. Enlarge and print the statement of inquiry and place it in the centre of the large sheet of paper. Lay out tablets to one side so they will be accessible to students. Print and cut out an exit ticket for each student.

Learning and teaching

- In the final lesson of the unit, explain to students that you will be revisiting the statement of inquiry, reflecting on their learning experiences over the course of the unit, and on the culminating service learning project proposal presentation. Their reflection in this unit will support the assessment of the interdisciplinary criteria.
- Ask students to get out the feedback received about their service learning project proposal and their personal reflections on the unit that they completed for Home Learning and put them to one side. They will need to refer to these later in the lesson.
- 3. Gather students in a semi-circle around a whiteboard. Give them a prompt: How can parks and gardens help people with different perspectives communicate more effectively and experience positive change in their lives? Give students a minute to think quietly by themselves about their answer. They should not discuss at this point.
- 4. Once the minute is up, ask students to stand up and write their ideas on the board using one word, a short phrase or a quick picture. Students should do this in silence. Have four to five pens so different students can write at the same time. Students should think about the different places and projects they have studied, the learning experiences that they have had, the knowledge they have gained and the skills they have used.
- 5. Share the statement of inquiry with students and ask them to read carefully and consider the ways in which their learning experiences have enabled them to inquire into this idea.

Parks and gardens communicate a community's values and can connect people with different perspectives together.

- 6. Explain that they may highlight key words on the statement of inquiry, circle words, add notes, comments and images to show how the statement of inquiry relates to their learning. They can revisit the notes added to the whiteboard to help connect what they have learned to the statements of inquiry and their personal experiences during the unit.
- 7. Give students a few minutes to read/look at what others have added and allow them to add any ideas that they feel they may have missed.
- 8. Ask students to get into their service learning project proposal groups and collect the feedback they received, their individual refelections and a tablet.
- 9. Explain that after reviewing the feedback and sharing their ideas in their reflections, they should record a group response to the learning experience of preparing for and presenting their service learning project proposal and within the unit as a whole.
- 10. They could take a series of freeze frame photographs, create a short performance, record a short discussion or any other creative technique they would like to use for this. Let students know they have until five minutes before the end of the lesson to complete their response and that it will be reviewed by the teachers, who will get together to standardise grades for the interdisciplinary unit assessment.
- II. Ask students to begin by reviewing the feedback received and asking themselves a series of questions that enable them to reflect on learning:

What do you think about your group's overall idea for the service learning project proposal? What are the strengths and weaknesses of your idea? Discuss using examples.

In what ways have the case studies, media texts, Seedfolks and the experience of visiting a park or garden helped you to develop your understanding of the role of parks and gardens in communities?

Discuss how your learning in each subject has added to your understanding of the other. Use at least one example from each subject in your response.

What limitations are there in the understanding you have gained about parks and gardens from the arts and English? Which other subjects could have helped to fill these gaps?

How does your project proposal synthesise (bring together) your knowledge and understanding from the arts and English? Justify your answer with at least one example from each subject.

How did learning in an interdisciplinary way help you to create a more effective project proposal? How could it help you put your project proposal into action?

12. Give students regular time checks and keep an eye on each group to make sure that they are on track to complete the task by the end of the time allocated. You may find it helpful to project an <u>online timer</u> or give students warnings of time remaining every five minutes. At the end of the time, each group should submit their work electronically, using your school's usual procedure. Students should also hand in their individual reflection sheets to you.

13. Collect in the tablets and thank students for their contributions during the unit. You may like to share your highlights from the unit at this point. Ask students to complete an end of unit exit ticket on which they respond to the question below. Each student should hand in their exit ticket before they leave the class.

Is it important to preserve and experience artistry, craft and beauty in communal parks and gardens, and if so, why?

(This exit ticket is on Handout 1.36.1, but if you want to you could design your own concluding exit ticket for your students.)

14. Let students know that you and your colleagues will review the exit ticket comments when you meet to standardise the interdisciplinary service learning project proposal assignment.

Although this is the final lesson of the unit, students may be encouraged to take one or more of the service learning proposals beyond the hypothetical and put them into practice. It would be good to review the unit and its outcomes with the Service as Action coordinator in the school to see if it is possible for one or more projects to be realised. You may need more extensive discussion with students about how these can be made sustainable over time.



Print and cut up before distributing to students

HANDOUT 1.36.1: STUDENT EXIT TICKETS

EXIT TICKET

Is it important to preserve and experience artistry, craft and beauty in communal parks and gardens, and if so, why?

EXIT TICKET

Is it important to preserve and experience artistry, craft and beauty in communal parks and gardens, and if so, why?

Key words you may choose to use: community, beauty, communication, perspective, pluralism, expression

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