Ocean Filibuster

Play by: PearlDamour



UNIVERSITY of HOUSTON
KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance

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Behind The Study Guide



University of Houston Theatre Education Program:

The Theatre Education Program trains students in all aspects of theatre — performance, production, history, directing and teaching methodology. Our goal is to prepare future leaders who are theatre generalists, dedicated to inspiring their students. We give our students the tools to develop well-crafted teaching plans, manage theatre programs and direct quality productions.



University of Houston Playwriting/Dramaturgy Program:

The Playwriting/Dramaturgy Program gives students extensive practical experience in both disciplines, a combined approach that is unique in the nation. Students learn not only how to write for the stage but also for television and film while building skills in research, theatre history and literature, dramatic structure, acting and theatre production.

Ocean Filibuster History

Commisioned and developed by the American Repertory Theater with support from the Harvard University Center for the Environment, Ocean Filibuster"... explores the vastdepths crucial to our daily survival, plunging us into the most heated debate of our time." The goal of the creative minds behind Ocean Filibuster is to bring people into a deeper relationship with the ocean through an interactive experience. Before it was brought to the stage Ocean fiibuster started at a Harvard study and focuses on the importance of the environemnt, which plays an important role in healthy living and life on Earth. The Harvard University Center for the Environment encourages research and education about the environment and its many interactions with human society. Jennifer Kidwell takes the stage in this one woman show to re-emphasize the role of our Oceans for our ecosystems.

Meet The Playwrights



Katie Pearl and Lisa D'Amour
Ocean Filibuster Playwrights

What inspired you to write this show?

Katie and I have been interested in making theatre about the environment for quite some time. The American Repertory Theater in Cambridge teamed up with the Harvard Center for the Environment came to us and asked us to make a new performance about any aspect of the environment we wanted to explore. We chose the ocean in part because we wanted to learn about it, and in part because I'm from New Orleans, and we are dealing quite a few ocean issues right now!

What are some of the challenges with writing a show like this?

The ocean is huge - only about 10% of it has been explored by humans. And the issues humans are facing when it comes to climate change are also huge. It was challenging to know where to begin in educating the audience about ocean health, and also how to get specific on ways we can protect and work with the environment.

What do you hope audiences will take away from Ocean Filibuster?

Humans are part of an ecosystem that includes the ocean and the natural world. We ARE ocean. How can we stand up for the rights of the natural world? How can we take care of the environment and each other?

Meet The Actor!



Jennifer Kidwell - *Ocean Filibuster* Actor. They play the roles of Mr. Majority and the Ocean.

Where are you from? How did you start theatre?

- "I grew up in Baltimore, MD. I started theater with a 4th (or, was it 3rd?) grade production of *A Christmas Carol*.

What was the spark that drew you to theatre? (specifically directing/acting)

- "I grew up playing the violin, but when I was in a high school talent show, I saw someone else perform a monologue from *for colored girls who have considered suicide when the rainbow is enuf* and I was like, 'Oh, theater can be like *this?!* I want to do *that.*'"

What is a theme from *Ocean Filibuster* that you connect with/relate to?

- "That our (human) consciousness is not as precious as we think."

How does the prep work in the room differ from other roles you've had in the theatre? Any challenges you found when creating the character(s)?

- "This is the first time I'll perform talking to myself in public (I do it a lot on my own time). Pacing and breath feel really different in this show, as in what's the speed of thought, the speed of impulse and emotion?

Meet The Actor!

- How much does my knowledge of the lines influence it all? At the same time, having both these characters exist in the same body is one of the most brilliant aspects of this work. I love how *Ocean Filibuster* begs us to embrace ourselves as paradoxical beings."

What do you want people to take away from this show?

- "I want us to consider the impact we have on other beings and the earth and *to change our behavior and our worldview*. I want us to accept that we must change and to do it."

How did you prepare for this role?

- "I'm still preparing and don't know when I'll stop. But, a major moment of learning was getting my PADI scuba certification and diving and snorkeling and seeing life in water."

What inspired you to be apart of *Ocean Filibuster*?

"The themes, the team and the challenge."

What do you do when you're not performing?

- I'm not sure I'm ever entirely disengaged from 'making theater'. I spoke to someone about buying my parent's house the other day. He said to me, 'The key to real estate is using other people's money.' and I told him I'd be putting that in a theater piece, and I will."

Meet the Director !



Katie Pearl

Where are you from? How did you start theatre?

I grew up in Oklahoma (very far from the ocean!). I started my life as a ballet dancer in a pretty strict ballet school, and when I was told I wouldn't grow tall enough to be a ballerina I rebelled and made the switch to theater! I started as an actor and then kept having ideas about what I thought everyone else should be doing on stage as well-- so I started directing.

What was the spark that drew you to theatre (specifically directing/acting)

I love to live in my imagination and I love to play. As a young actor I discovered that the more I let myself play and be silly and have fun and really connect to the people around me, the better my acting got. When I started directing, the playing felt different but even more important. To have ideas, I have to be playful. Now, the spark that keeps me making theater is the chance to create something out of nothing with a community of people I like being around.

Describe the type of plays you lik e to direct.

All kinds! It's the process of directing that I love-- the discovery mission you go on with your cast to understand the story and decide how to tell it, the multiple tools you have to use to tell that story: bodies, space, lights, sound, words, movement, costumes, sometimes things like video projection. And then of course it's so wonderful to see what happens when you put what you make in front of an audience.

Meet the Director !

A theme from Ocean Filibuster that you connect with/relate to?

We are all part of one connected system. It is nonsense to talk about humans as separate from Ocean (or any part of the earth, really). We are interconnected, dependent on the natural world. In the same way, we are inter-connected with other people. I love the idea that there is no such thing as an "I"-- we are all defined and created by the systems and networks and communities we are part of. They make us who we are.

If you could talk to any student who wants to be a director, what advice would you tell them?

Here's a start: Read a lot of plays and go see a lot of performances of all kinds.
Pay attention to what you love about what you see. Pay attention to the stories that you draw you in. Pay attention to what you care about. Make work about that. Be brave about doing it-- don't wait to be asked, just DO IT. Do it in your living room, your back yard, your garage. And invite people to come see it.
As a director, you are the holder and maker of a community each time you work on a project. What kind of community do you want to make?

What drew you to Ocean Filibuster?

This play was a commission, which in this case means we were invited to make a performance that responds to the environment in some way. We chose to do a show about the ocean, in part because we felt like we didn't know enough about it and wanted to learn (making a show about something gives you a great excuse to learn about it!). Working on a piece about climate and climate justice feels like the right thing to pay attention to right now-- I am drawn every day to this topic, whether it's from reading headlines or talking to friends or experiencing climate change in my own life.

What do you want people to take away from this show?

I hope that people take away a deeper understanding of the relationship we are in with the ocean. Can they begin to feel the Ocean as something they are intimate with every day, even if they live far from it? Can they begin to care about it as a way of caring for themselves?

What do you do when you aren't making theatre?

I teach it! I am a theater professor at Wesleyan University in Connecticut. I live about 45 minutes from the ocean here, and when I need to shake up my brain I drive out to a beach and listen to the waves crash.

Meet The Dramaturg

An Interview with Ocean Filibuster's Dramaturg:
Madeline Moore

1. How would you define Dramaturgy?

"To someone with little knowledge about theatre and the way we operate, I would simply define dramaturgy as "theatre research." But it really goes a lot deeper than that. Dramaturgy is about finding answers and seeking out the context that makes these shows that we do relevant to now. Dramaturgy gives actors the context they need to help them create an authentic world to exist in throughout a production. Our job as dramaturgs is to learn as much as we possibly can in the hope that it has some kind of positive impact on the theatre that we create and on the world we live in."

2. How did you go about researching for Ocean Filibuster?

"In comparison to nearly every other show, this show required a much smaller amount of traditional research. The main thing that I spent time researching was environmental organizations in the Houston and Galveston bay area. I dug through websites that lead me to new information, new sources, and more organizations to look into. Every time I would find a new thing to look into, the loop would continue and I would find even more information."

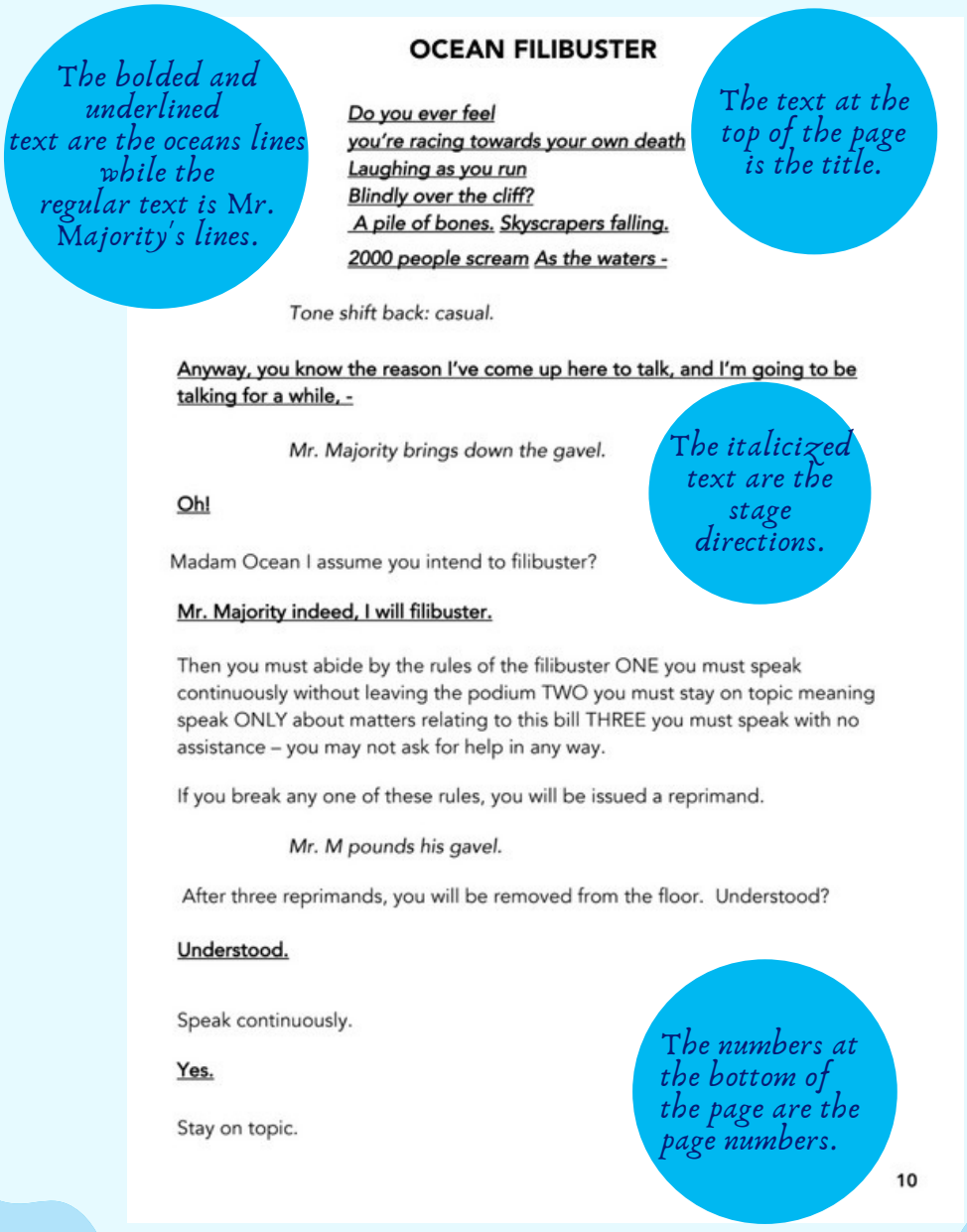
Meet The Dramaturg

3. What did the role of Dramaturg entail specifically for Ocean Filibuster?

"Being a dramaturg on Ocean Filibuster was a little more unconventional than what I have traditionally experienced as a dramaturg. Usually, a dramaturg will work with the director to design a list of topics to research that the director feels will serve their production of a particular show at a particular time, and then take those topics and enter somewhat of a dramaturgical rabbit hole of research. In this case, partially because Ocean Filibuster is a new play, I worked with the director and the playwright along the process in many different ways. Rather than doubling down on heavy research to aid in the development of different drafts of the script, Lisa and Katie used me as an extra set of eyes. They had me read over multiple drafts of the script, and I shared with them my personal thoughts and feelings about the script. For this show, being a dramaturg really meant being available to help out the director and playwright with whatever they needed at any particular time, whether that was doing research on environmental issues in Houston, or reading the script for the sake of fresh eyes. New plays are such a crazy ride to be a part of producing for the first time, so it was really all about responding to the needs of the team."

How To Read A Script

The work that a playwright writes is called a script. This script is what the actors, designers, director, and many other people use in order to make the play. It is important for everyone who works on the play, to know how to read a script so that they can get all the information that the playwright wanted them to know. Use the help below to see if you can rea d and understand the script like a pro!



OCEAN FILIBUSTER

Do you ever feel
you're racing towards your own death
Laughing as you run
Blindly over the cliff?
A pile of bones. Skyscrapers falling.
2000 people scream As the waters -

Tone shift back: casual.

Anyway, you know the reason I've come up here to talk, and I'm going to be talking for a while, -

Mr. Majority brings down the gavel.

Oh!

Madam Ocean I assume you intend to filibuster?

Mr. Majority indeed, I will filibuster.

Then you must abide by the rules of the filibuster ONE you must speak continuously without leaving the podium TWO you must stay on topic meaning speak ONLY about matters relating to this bill THREE you must speak with no assistance – you may not ask for help in any way.

If you break any one of these rules, you will be issued a reprimand.

Mr. M pounds his gavel.

After three reprimands, you will be removed from the floor. Understood?

Understood.

Speak continuously.

Yes.

Stay on topic.

10

Interactive Theatre

What is Interactive Theatre?
It is known as a presentational or theatrical form of work that breaks the “fourth wall,” that traditionally separates the performer from the audience, physically and verbally.

With interactive theatre, performances might occur in the midst of crowd members and frequently includes the crowd in more dynamic roles such as: holding props, giving performance suggestions, and much more!

The crowd might be approached to take an interest in changing the direction of the play and by taking influences the plot to go another way.

Interactive theatre is an engaging, exciting and superlative experience!

Sensory Friendly Performances

Sensory-Friendly performances are scheduled performances of a show that are set aside to be made accessible and safe for disabled and chronically ill audience members.

We produce sensory-friendly performances to ensure that all audience members have an accessible space to enjoy theatre.

What to expect at a sensory-friendly performance:

Subdued Lighting and Sound
Adaptive Seating
Normalized Vocalizing and Physical Stimming
May Include Touch Tours for the Blind and Low Vision Patrons Pre-Show
Voice Introduction Pre-Show for the Deaf and Hard of Hearing
Sign Language Interpreters
Content Warnings
Accessibility Ratings
Normalized Fidgets and Noise Cancelling Headphones Throughout the Audience

Sea Life Markings

A stingray marks an Arts integrated lesson plan.

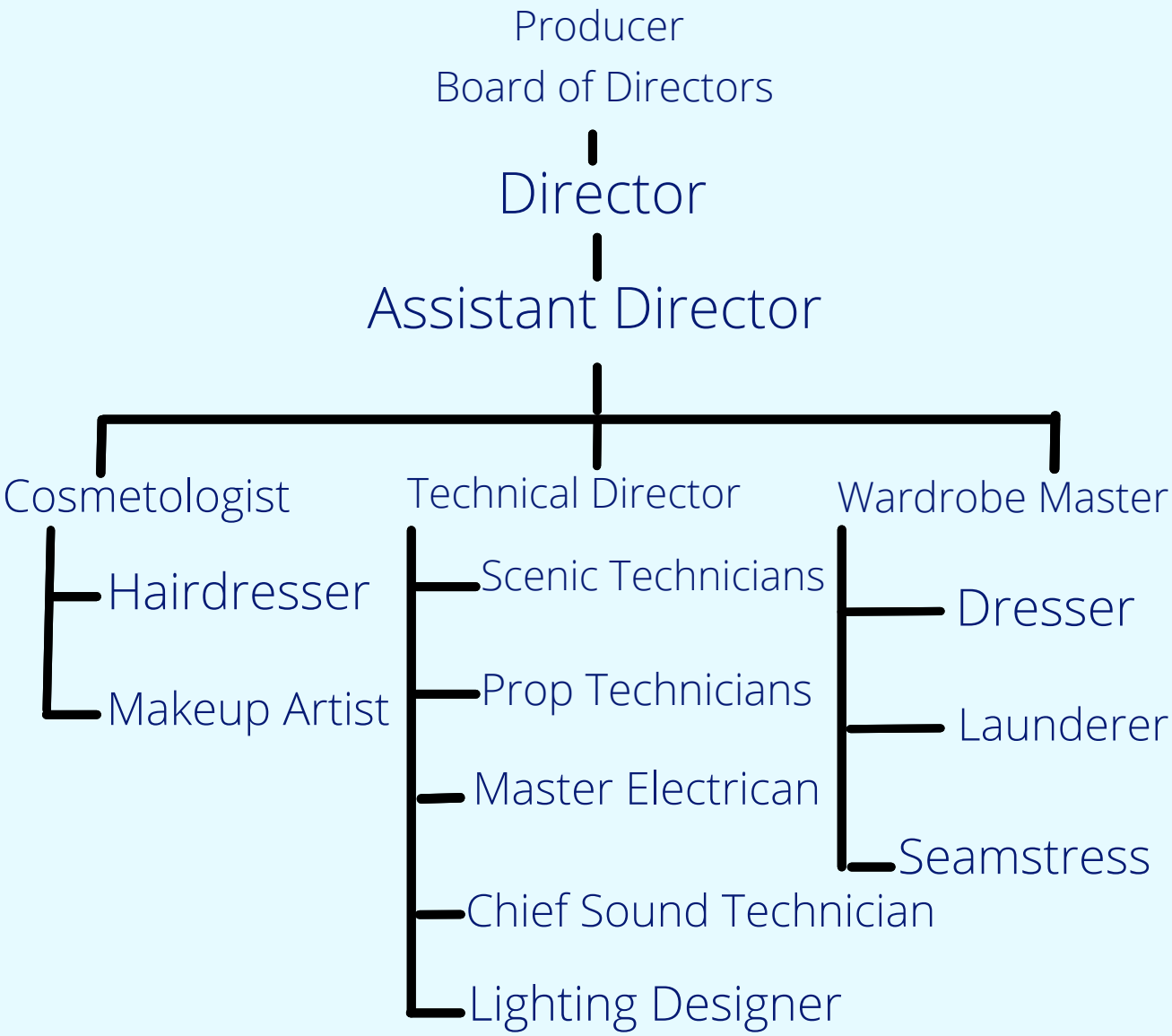
A starfish marks an English integrated lesson plan.

A fish marks a History integrated lesson plan.

A dolphin marks a Math integrated lesson plan.

A turtle marks a Science integrated lesson plan.

Theatre Professions



Pre-Show Lesson Plans

An Ode To The Ocean

Objective:

The students will analyze the literary devices in *Ocean Filibuster* and evaluate how the devices convey a speaker's tone. They will then demonstrate this knowledge by developing their own literary poem that showcases the tone in a clear manner.

Content Area TEKS:

§110.36.8.E. analyze the use of literary devices to achieve specific purposes;

.§110.36.8.F. analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text;

Theatre TEKS:

§117.315.2.C. employ effective voice and diction to express thoughts and feelings;

§117.315.2.F. create, write, and refine original vignettes t hat reflect dramatic structure to convey meaning to the audience through live performance.

Recommended Grade Level:

9th grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, Analysis, Evaluation.

Multiple Intelligences:

Verbal/ Linguistic, Bodily/ Kinesthetic, Musical/ Rhythmic, Intrapersonal, Interpersonal, Naturalist, Visual/ Spatial.

Time Required:

55 Minutes

Materials:

- Copies of *Ocean Filibuster* Poems
- Copies of "How literary devices convey tone" sheet.

All of these are provided in the materials section

An Ode To The Ocean

Focus Activity: (5 minutes)

1. Show the students this video: Amir Safi - An Ode to Whataburger @WANPOETRY (TGS 2015): https://bit.ly/3L7xUyw
2. Ask the students this question afterward: What was a specific line of the poem that stuck out to you? Why?

Input/Information Share: (10 minutes)

1. Pass out "How literary devices convey tone" sheet (This sheet is provided in materials section. To save time, you could have the kids pick these up when walking into class.)
2. First, go over the definition of tone. You can provide some quick examples from media. (For example, a horror movie has a different tone than a romance movie.)
3. Then ask the students: how do these speakers convey tone to their audience? They use literary devices.
4. Discuss how each device helps develop an author's tone, then explain the provided examples (All of this is written out on the provided sheet.)

Modeling/Examples: (5 minutes)

1. When talking about each Literary Device, and how they showcase tone, discuss with the class the provided examples. Ask them these questions: What is the tone of this example? What is one way that the literary device is helping convey the tone?

Guided Practice/ Group Activity: (20 Minutes)

1. Split the kids up into groups of 4, and pass out the *Ocean Filibuster* Poems (There are four types of poems, make sure each kid has a different poem in each group.)

An Ode To The Ocean

2. Tell the students that they have 4 minutes to read the short poem, and annotate on the paper anything they notice about the poem. Encourage them to search for literary devices.
3. After the four minutes are up, have everyone in the group pass their paper to the person to their left. Everyone will have 4 minutes again to read and annotate. They can also write a comment in response to the student's previous writings. Do this until everyone has a turn writing on all the poems.
4. Group discussion: What types of literary devices did your group find? How did the speaker use these devices to convey their tone?

Independent Practice/ Assessment: (10 minutes)

1. The student will write a short poem about ocean conservation. The poem must have: a clear tone that is written at the top by their name.
- At least 4 literary devices that help convey the tone of their poem.
- At least two stanzas (4 lines per stanza, 8 lines.)
- Have the students turn these in at the end of class.

Closure: (5 Minutes)

1. Ask for volunteers to read the poems aloud. Encourage the students to convey the tone through their voice by using different pitches or stressing syllables. After a poem is read, ask these reflective questions: What do you think their tone is? Did you notice any literary devices?

Differentiated Instruction/Accommodations

1. Use 12 point Ariel Font on any forms.
2. Write the instructions on the white board, or have it typed up on a piece of paper.



An Ode To The Ocean

Ocean Filibuster Poems:
https://bit.ly/3Hnyshu



How literary devices convey tone sheet:
https://bit.ly/3GnjdUs



Tone words sheet:
https://bit.ly/3GnFTnu



Resource Page

Food Chain Puppet Show!

Objective:

The students will develop an understanding of keystone species and oceanic food chains and apply their newfound knowledge in order to create a puppet show and monologue.

Content Area TEKS:

§112.32(4)(A) identify key features and characteristics of atmospheric, geological, hydrological, and biological systems as they relate to aquatic environments.

Theatre TEKS:

§117.315(3)(A) develop and practice technical theatre skills.
§117.315(2)(F) create, write, and refine original monologues, improvisations, scenes, or vignettes that reflect dramatic structure to convey meaning to the audience through live performance or media forms.

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Understanding, Application, Creation

Multiple Intelligences:

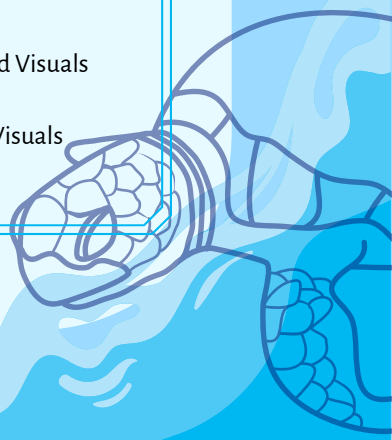
Verbal/Linguistic, Mathematical/Logical, Bodily/Kinesthetic, Interpersonal

Time Required:

50 Minutes

Materials:

- Paper
- Popsicle Sticks
- Glue
- Scissors
- Markers
- Crayons
- Colored Pencils
- Oceanic Food Chain Examples and Visuals (linked in lesson)
- Keystone Species Examples and Visuals (linked in lesson)



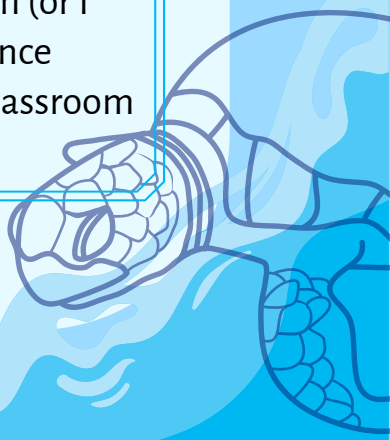
Food Chain Puppet Show!

Modeling/Examples: (5 minutes)

1. Students will be shown example popsicle stick sea creature puppets.
2. Students will be provided with examples of oceanic food chains. Oceanic Food Chain Examples and Visuals:
    a. https://tinyurl.com/5x7ca8bf
3. Students will be provided with examples of keystone species within oceanic food chains. These examples will detail keystone species habitat, diet, and other interesting facts including where they fall within the food chain. Keystone Species Examples and Visuals:
    a. https://tinyurl.com/3mtyecmp

Group Activity/Check for Understanding: (20 minutes)

1. Students will get into groups of 4-5 depending upon classroom size.
2. Within their groups, students will create popsicle stick puppets using paper, scissors, glue, popsicle sticks, and colors. Students must craft 4-5 sea organisms (as a group) that create an oceanic food chain, including at least one keystone species. Students are encouraged to utilize the examples and visuals provided regarding oceanic food chains and keystone species.
3. After completing their puppets, each group will take turns presenting their food chain puppet show. Each presentation should take no more than 2-3 minutes. The students will hold their popsicle stick puppets and act out their oceanic food chain.
4. Students may follow this line guideline: "I am a ___. I prey on (or I get energy from) ___. My predators include ___." This sentence structure should be written somewhere visibly within the classroom before students present.



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Food Chain Puppet Show!

Independent Practice/ Assessment: (10 minutes)

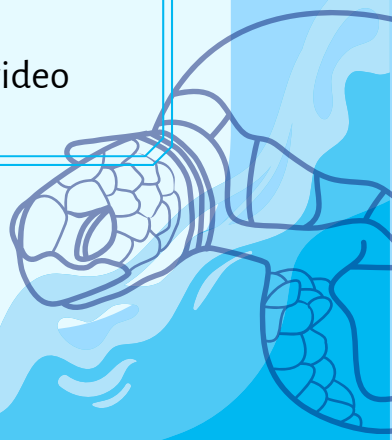
1.Students will write a short monologue as the sea creature they acted as during the puppet show.
2.This monologue should include their role within the food chain and their relationship to the keystone species (and if they are the keystone species, they should write about their relationship to the other organisms within the food chain). Their monologues can also include any interesting facts regarding their sea creature.
3.Students are encouraged to use the visuals and examples for reference and will also be allowed to utilize technology, whether it be their personal devices or school resources, to research their sea creature further.
4.Monologues should be no more than 4-5 sentences and less than 30 seconds in length.

Reflection (after the performance): (5 minutes)

1.Students who wish to share their monologues may do so.
2.Students will turn in their monologues on the way out of the door.

Differentiated Instruction/Accommodations

1.Transcript/captions will be provided for YouTube videos.
2.Visuals and examples will be provided of oceanic food chains and keystone species.
3.Students may choose whether or not they wish to present their monologues.
4.Fidgets should be made available during the discussion and video portions of the lesson.



Be Loud, Be Proud

Objective:

The students will be able to construct a good strong argument and use their voice for a subject of change.

Content Area TEKS:

§113.41United States History Studies, Adopted 2018(2) To support the teaching of the essential knowledge and skills, the use of a variety of rich primary and secondary source material such as biographies, autobiographies.
§117.302 Art, Level I (One Credit), Adopted 2013(1) Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork. The student is expected to:
(A) consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork;

Recommended Grade Level:

grade level: 9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, Analysis

Multiple Intelligences:

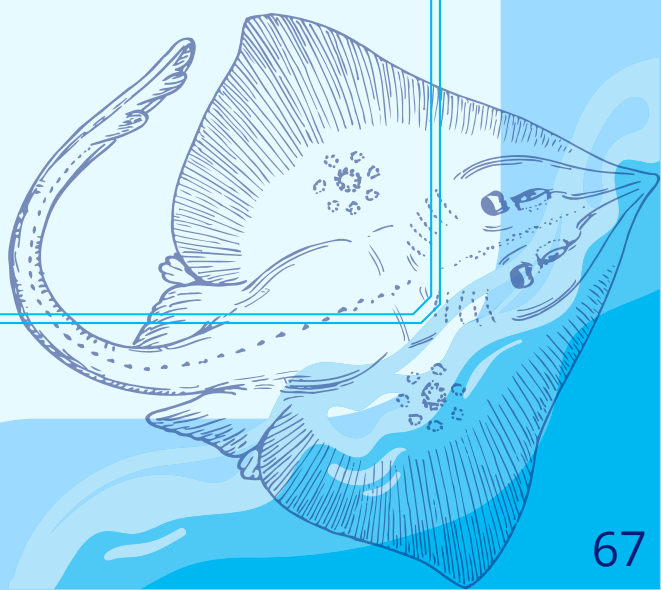
·Verbal/ Linguistic, Bodily/ Kinesthetic, Musical/ Rhythmic, intrapersonal, Interpersonal, Visual/ Spatial

Time Required:

50 Minutes

Materials:

- Google slides https://tinyurl.com/4fpa89pd



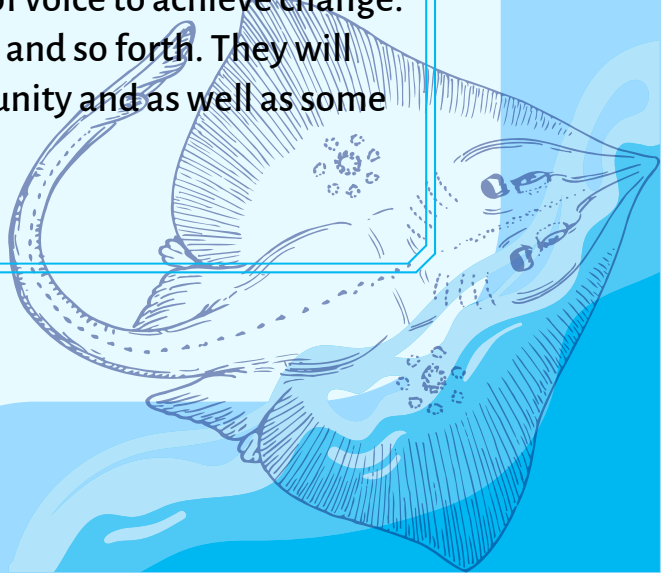
Be Loud, Be Proud

Focus Activity: (10 minutes)

Musical Debaters: As its name may suggest, this game is a play on the musical chairs game. To set up your classroom, simply place your chairs in two circles- one outer circle and one inner circle. Face these chairs towards each other so opponents can argue face-to-face. Those students within the inner circle will argue FOR the topic (regardless of personal opinion) and those in the outer circle will argue AGAINST the topic. Then, simply pose a debatable topic that students will be passionate about and allow them to argue. Topics can range from musical vs musical or even song against the song. All these can be of your choosing. Set a time limit for each side to pose arguments. After the time is up, ask students to stand and switch places with their partners. Those within the inner circle are now in the outer circle and vice versa! Play some music that your teenagers will enjoy and ask them to move within their current circle: note that both circles will move. (I encourage them to dance, but some may not choose this!) When the music stops, students sit in their new chair and face a new partner. Pose the same topic, and ask students to argue again- this time arguing from a new perspective- the opposite side.

Input/Information Share: (10 minutes)

Please go over these sides https://tinyurl.com/4fpa89pd that has influential speakers who have used the power of voice to achieve change. For example Rosa Parks, Martin Luther King Jr., and so forth. They will have explanations of their deeds for the community and as well as some videos of their speeches.



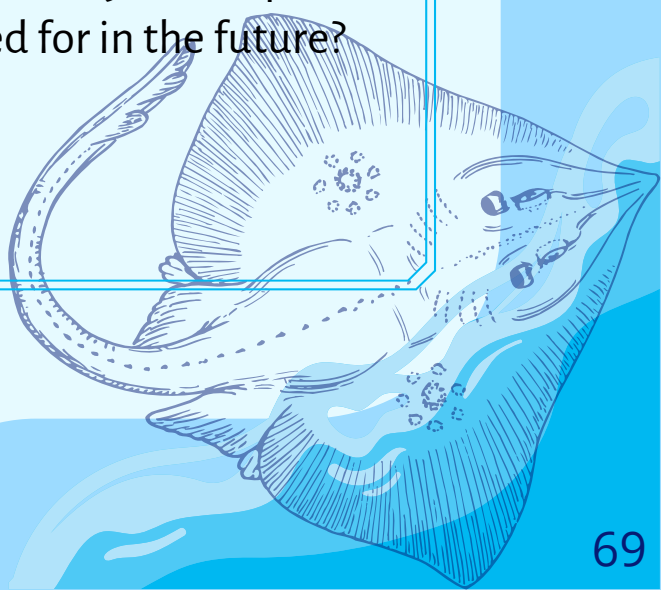
Be Loud, Be Proud

Group Activity/Check for Understanding:(30minutes)

Time for an Ocean Size throw down!!You will be constructing your own *Ocean Filibuster* in your very own classroom, split your student up, so there are two equal teams; if there are not enough students to do so, it is okay for one team to have one extra. You will assign one team to be the Government and one group to be the ocean. Give each group five minutes to construct an argument against pollution (the ocean) and keep companies afloat (the government). After the five minutes are up, they will present their arguments to the other team for five minutes. After the argument, have them go back to their teams for another five minutes and construct a counterargument to the other team. They will meet for the last five minutes of the activity to have their closing arguments.

Reflection (after the performance): (10 minutes)

To wrap up the lesson, get your students in a circle and have a little circle time. Go around the circle, making each student answer these questions: What did I learn today? What part of the play surprised you? What am I excited for in the future?



High Waters In Low Places

Objective:

The students will analyze the effects of environmental racism and develop a 4-minute scene that reflects on the problems and solutions of environmental racism.

Content Area TEKS:

§113.43.c.8.B analyze the consequences of extreme weather and other natural disasters such as El Niño, floods, tsunamis, and volcanoes on people and their environment;

Theatre TEKS:

§117.317.c.2.E write dialogue that reveals character motivation, advances plot, provides exposition, and reveals theme;

Recommended Grade Level:

11th

Bloom's Taxonomy Levels:

Create, Apply, Analyze, Synthesis

Multiple Intelligences:

Verbal/ Linguistic , Bodily/ Kinesthetic , Interpersonal, Intrapersonal, Visual/ Spatial, Mathematical/Logical

Time Required:

50 minutes

Materials:

- Popsicle Sticks
- Toothpicks
- Construction Paper
- Tissue Paper
- Scotch Tape
- 4 Large Bowls/Tubs
- Water
- Computer/Video Playing Device



High Waters In Low Places

Focus Activity: (7 minutes)

At the beginning of class, the students will be divided into four groups. Each group will be given tape and one of the following items: tissue paper, construction paper, toothpicks, or popsicle sticks, each group receiving a different item.

Once the teams have their materials, they will have 3 minutes to construct a small boat using those items. The goal is for the students to create a boat that will be able to support 3 quarters while being placed in a bowl of water.

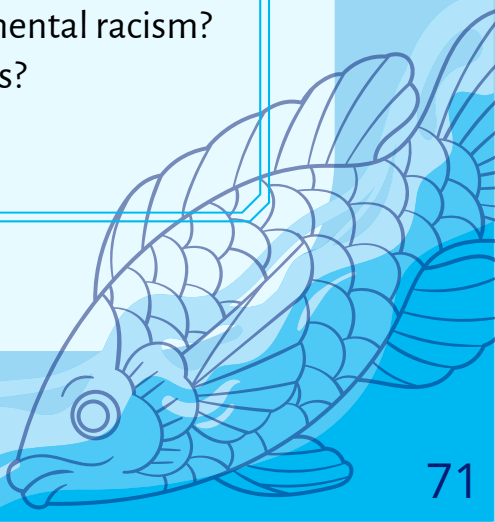
Once the students have constructed the boats, put them in the bowls of water and place the 3 quarters on the boats. After the next activity, the class will observe the state in which each boat is in after a short period of time.

Input/Information Share: (17 minutes)

Here is where the instructor will begin the introduction of environmental racism and discrimination. Begin by showing the following TEDx Talk by Cristal Cisneros about the Youth Perspective on Environmental Justice and Racism. Have the students take notes while they watch the video, and be sure to note that they should write down any ideas or topics in the video that they would like to discuss after. Following the video will be a class discussion on the topic of environmental racism and discrimination. Some things to look for maybe:

1. In your own words, what is the definition of environmental racism?
2. How does environmental racism impact communities?
3. What are some examples of environmental racism?

Video Link: https://bit.ly/3KHxBuf



High Waters in Low Places

Modeling/ Examples: (5 minutes)

The class will return to the bowls of water that have their boats in them. Ask the students to describe what they see. Did their boat remain intact? How did the materials they used play a part in the structural integrity of their boat? Once the students have shared their observations, summarize the activity by explaining that the boats made with stronger materials were able to remain afloat, while the boats made with weaker materials succumbed to the environment around them. Here is a small script to guide your discussion:

"What can we notice about the relationship of the boats made with stronger materials? (Pause for student response.) Overall, the boats made with the stronger materials were able to withstand the natural challenges presented around them, like the water and the weight of the coins. In this same way, it is very important to make the comparison of the boats to the communities we live in; the communities that are affluent and receive more funding are often capable of enduring the changing conditions of the climate and the natural world around us."

Guided Practice/ Check for Understanding: (15 minutes)

This activity will allow for the students to use the situations they have seen in both the TEDx Talk and the boat activity to create their own solutions for the problems presented. For this activity, the students will be given the task to create a plot structure for a short scene that will depict the story of a group of characters who are dealing with the issue of environmental racism. They must include a conflict, a protagonist(s), an antagonist(s), and both rising and falling actions.



High Waters In Low Places

Guided Practice/ Check for Understanding (con't)

Provide for them paper and pencils to create scripts and generate their thoughts and ideas. Remind them they have to include a problem dealing with environmental racism and they must show how it can be solved.

Independent Practice/ Assessment: (3 minutes)

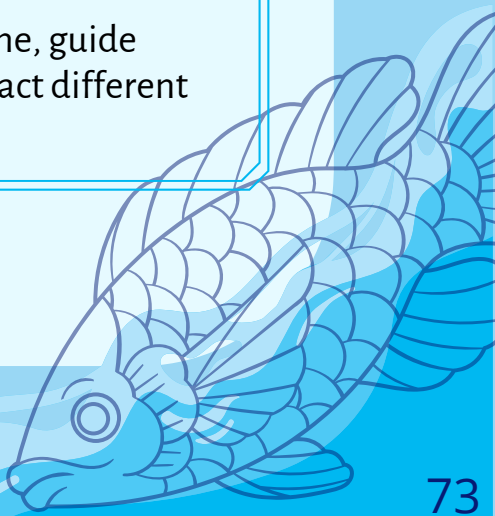
Once the students have completed their time to write down their plot structures, allow for volunteers to share their ideas. Whether a student only wants to share their main conflict, or if they want to explain their entire plot, it is important to support the students as sharing original work may be a challenge for some and easier for others.

Closure: (3 minutes)

The students will discuss the different plots that were presented by their fellow classmates, and they will share their observations on the content of the work. They will discuss the solutions to the problems faced in the plots and how they can apply them to their lives outside of the classroom.

Differentiated Instruction/Accommodations

- Students who are having difficulty creating their own plot structure can choose to work in a group with another person in the class, or the instructor can guide the student through verbally creating a plot together.
- If the students run into issues with creating a short scene, guide them using examples of natural disasters that can impact different communities, such as floods, freezes, or fires.



A Monologue In Congress

Objective:

The students will be able to compare the similarities of a Bill and monologue and analyze the effects by creating an original monologue.

Content Area TEKS:

§113.44.C.7A United States Government; The student is expected to analyze the structure and functions of the legislative branch of government, including the bicameral structure of Congress, the role of committees, and the procedure for enacting laws

Theatre TEKS:

§117.315.C.1D The student is expected to develop and practice effective voice and diction to express thoughts and feelings;

§117.315.C.2F The student is expected to create, write, and refine original monologues, improvisations, scenes, or vignettes that reflect dramatic structure to convey meaning to the audience through live performance or media forms.

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, Analysis, Evaluation, and Create

Multiple Intelligences:

Verbal, Kinesthetic, Musical, Intrapersonal, Interpersonal, Naturalist, and Visual

Time Required:

50 minutes

Materials:

- Pen/pencil/markers
- Dry-erase Board/ ChalkBoard/ Large paper
- TV/Smartboard
- PowerPoint (Resource #1)
- Worksheet (Resource #2)
- Performance Review Sheet (Resource #3)
- Bill Monologue Reflection Sheet (Resource #4)
- https://www.youtube.com/watch_popup?v=OgVKvqTItto (Resource #5)
- https://www.youtube.com/watch_popup?v=mzYxg4kja7s (Resource #6)

Monologue Text Example (Resource #7)

A Monologue In Congress

Focus Activity: (6 minutes)

1.Hook-

a.What is a bill? What is a monologue? Are there any similarities? Were there examples of either, in Ocean Filibuster?

2.The teacher will have the question posted in the room on a dry-erase board, chalkboard, or large paper, but will also read out loud at the start of class.

3.The students will then write down their thoughts and the teacher will call on some to read their responses.

Input/Information Share: (11 minutes)

1.The teacher will hand out resource #2 at the start of this section after the focus activity

a.Resource #2= Ocean Filibuster Worksheet. The teacher will read out loud the first two points on the sheet and let the students know they will need to answer both questions during the video and PowerPoint presentation.

2.The students will watch a quick video on what a bill is and how it gets passed into law.

a.The students will fill in the first point on the worksheet along with the video.

3.The teacher will ask the students about what kind of Bills were needed or brought up in the discussion between the ocean and the people.

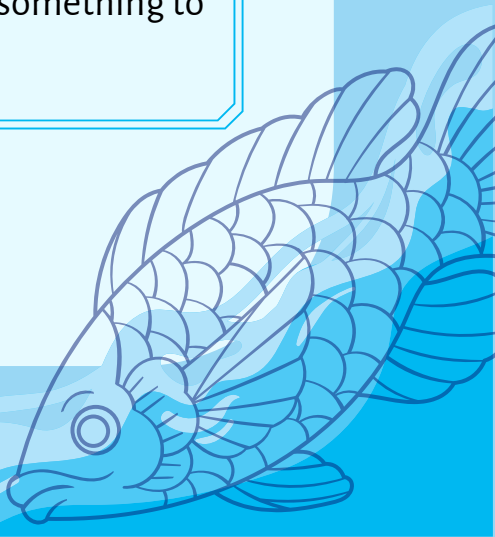


A Monologue In Congress

1.The teacher will ask the students about what kind of Bills were needed or brought up in the discussion between the ocean and the people.
2.Afterward, the teacher will present and read out loud the provided PowerPoint= Resource #1 to the class to teach the basic elements to build a monologue.
a. The students should fill out the second point of their worksheet.
3.Similar to step number 3 the teacher will ask for examples of monologues in the play, Ocean Filibuster.
(Resource #1, #2, #5)

Modeling/Examples: (8 minutes)

1.The teacher will then present the provided video of a monologue and give the students a copy of the words (also provided).
2.After the video, the teacher will go over the text and provided the key.
a.The teacher may choose to provide the handout as is or remove the key for the students to figure out as a class.
3.Now the teacher will touch on what are the three big similarities between a bill and a monologue that are listed on the worksheet.
a.Objective- What are you trying to accomplish
b.Persuasion- Are you convincing your audience
c.Closing Line- Did you leave your audience with something to think about



A Monologue In Congress

i.These will be part of the grading requirements for the monologue the students will write later.

1.The class will brainstorm as a whole using the information they learned to understand and explain the connection between the two. (Resource #2, #1, #6, #7)

Group Activity/Check for Understanding: (12 minutes)

1.Separate the class into small groups of three or four (or in half depending on your student size and time restraint).

a.They may either pick their own groups or have groups chosen for them.

2.Each group will be assigned a number given by the teacher.

a.Each presenter will say what group number they are before presenting that way the students listening can write it down on their peer review sheet.

3.They will have 10 mins to choose what they want their bill to be about.

4. They will then create a 45 second to one-minute monologue using the techniques discussed at the beginning of class.

a.The Students can use the rest of the worksheet to brainstorm their monologue ideas.



A Monologue In Congress

Independent Practice/ Assessment: (8 minutes)

1. The group will then choose one representative to perform their bill to the whole class.
    a. If they can not choose, the teacher will choose a member for them.
2. All other students will watch as members of the court and judge whether to vote yes, to pass the bill, or no, to kill the bill.
    a. The voting will take place at the end of each performance.
3. The students will receive the peer review sheets for the number of groups in the class.
    a. They will fill out the peer review during each performance.
4. Students can not vote on their own bill and do not need to fill out a peer review sheet for their group.

(Resource #3)

Closure: (5 minutes)

1. At this time the teacher will collect the peer review sheets.
2. The teacher will then hand out the Reflection sheets.
3. Each student will hand in their reflections to the teacher on their way out of the class as the "ticket out".

If Finished Early (May also be done in lieu of the reflection sheet)

1. The teacher may start a discussion about the effects monologues and Bills have and how they make their audiences feel.
    a. Bringing in examples from the group assignments, presentations, and Ocean Filibuster.

A Monologue In Congress

Homework (optional)

For further reflection, the students may write a paper where they will:

1. Evaluate all performances and compare the connection between a Bill and Monologue to their knowledge.
2. Evaluate their own Bill Monologue in a similar way.
3. Compare the class's work to what they saw in Ocean Filibuster.
4. What they felt after watching Ocean Filibuster and why they think they felt the way they did.

Paper requirements (Recommended- The teacher may create their own preferred paper requirements)

1. Minimum of 1-page in length.
2. Double Spaced
3. Times New Roman
4. 12 pt. Font
5. 1" margin
6. 3 Examples from Ocean Filibuster
7. 2 Examples from in-class performances

Differentiated Instruction/Accommodations

- Handouts
- Videos
- PowerPoint
- Verbal Reading

A Monologue In Congress

- PowerPoint (Resource #1)
  - https://tinyurl.com/2p8ccpfb
- Worksheet (Resource #2)
  - https://tinyurl.com/mua8uaaz
- Performance Review Sheet (Resource #3)
  - https://tinyurl.com/25uxvedj
- Bill Monologue Reflection Sheet (Resource #4)
  - https://tinyurl.com/2p9xyr4f
- Bill Video (Resource #5)
  - https://tinyurl.com/4wrs46yu
- Monologue Video (Resource #6)
  - https://tinyurl.com/2p92867f
- Monologue Text Example (Resource #7)
  - https://tinyurl.com/atpt62e8

Resource Page

Nature Fights Man

Objective:

The student will be able to analyze the theme of *Man v Nature* in theatre and literature and apply that knowledge in a presentation.

Content Area TEKS:

English: §110.37.c.6.A - analyze how themes are developed through characterization and plot, including comparing similar themes in a variety of literary texts representing different cultures

Theatre TEKS:

§117.317.c.1.D - analyze and evaluate dramatic structure and genre

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Application, Analysis

Multiple Intelligences:

Verbal / Linguistic, Interpersonal, Visual / Spatial

Time Required:

50 Minutes

Materials:

- The Day After Tomorrow video: https://bit.ly/3HndIXb
- Cast Away video: https://bit.ly/3HndDCR
- Conflict handout: https://bit.ly/3HndNdr
- Conflict in theatre article: https://bit.ly/3HoAXjG

Nature Fights Man

Focus Activity: (5 minutes)

Ask the students about their favorite dramatic movies or tv shows. Ask specifically if they are a fan of any movies or shows that deal with characters facing impossible odds like being stranded on an island or dealing with global disasters and such. These questions help students focus on the topic because it gets them thinking of the elements these shows/movies have.

Input/Information Share: (10 minutes)

1. Explain to the students the basic meaning and importance of conflict in theatre. You can use this article if needed. https://bit.ly/3HoAXjG
2. Then move on to explain how there are 4 core types of conflict in literature/theatre which are: *Man vs Man*, *Man vs Self*, *Man vs The Supernatural*, and *Man vs Nature* (feel free to write these out on the board).
3. The teacher will give the students a handout with these terms and their definitions. https://bit.ly/3HndNdr
4. You will then tell the students how the lesson for today will be focusing on *Man vs Nature*, as that is a major theme in *Ocean Filibuster*. Characters often face elements of nature that are beyond their control, and in a story it is often up to the protagonist to either solve or overcome these obstacles in order to survive or restore order to their world. The most basic conflict of a Character vs. Nature scenario in literature is one of survival. A character may be trapped on a deserted island, or fighting back a world ending storm. In order to survive, the protagonist must be clever, brave, and strong to overcome these challenges and get back to safety.

Modeling/Examples: (10 minutes)

Watch these two clips from *The Day After Tomorrow* and *Cast Away*. They both show good examples of *Man vs Nature* in movies:
The Day After Tomorrow: https://bit.ly/3HndIXb
Cast Away: https://bit.ly/3HndDCR



Nature Fights Man

Group Activity/Check for Understanding: (30 minutes)

1.Divide the class into groups of three or four (if the numbers are uneven, feel free to change the size of the groups a little).

2.Instruct each group to choose a tv show, movie, book, or play that has the main conflict of *Man vs Nature*. Have each group bring their selection to the teacher for approval.

3.They will then write out the major plot points and conflicts of whatever media they chose, and how it all connects to the theme of *Man vs Nature*.

Their goal is to prove that the main conflict is *Man vs Nature*.

Independent Practice/ Assessment: (15 minutes)

Once everyone has come back together, the groups will volunteer to present their tv show, movie, book, or play to the class and will explain everything that they surmised in the previous activity. This is to show that they have indeed learned what *Man vs Nature* is and adapted it into their own work without the help of a teacher. Have at least 2 groups go, but let as many groups go as time allows.

Reflection (after the performance): (5 minutes)

Ask the students what they learned about the conflict known as *Man vs Nature*. How did their short presentations accurately reflect the elements of *Man vs Nature?* Discuss the themes and ideas that they saw in everyone's presentations then discuss the theme in relation to *Ocean Filibuster*.

Differentiated Instruction/Accommodations

1.If a student would rather work alone, they can.

2.If a student is not comfortable with speaking in front of the class, they can turn in their paper to the teacher.



Nature Fights Man

The Day After Tomorrow video:
https://bit.ly/3HndIXb

Cast Away video:
https://bit.ly/3HndDCR

Conflict handout:
https://bit.ly/3HndNdr

Conflict in theatre article:
https://bit.ly/3HoAXjG

Into The Unknown

Objective:

The students will create improv scenes to understand the importance of discoveries (in theatre as well as in science) in a growing understanding of the unknown.

Content Area TEKS:

§112.32.b.3 : Scientific inquiry is the planned and deliberate investigation of the natural world. Scientific methods of investigation can be experimental, descriptive, or comparative. The method chosen should be appropriate to the question being asked.

Theatre TEKS:

§117.315.C.1.j : identify the principles of improvisation

Recommended Grade Level:

9th

Bloom's Taxonomy Levels:

- Knowledge
- Understanding
- Application
- Synthesis

Multiple Intelligences:

- Verbal/ Linguistic
- Bodily/ Kinesthetic
- Interpersonal
- Visual/Spatial

Time Required:

50 Minutes

Materials:

- Pictures of newly discovered Ocean Species found at links in Resources Page
- Two pieces of paper; one labeled “Environmentalist” and one labeled “Economist”
- Something to write with and on for the Closing Discussion

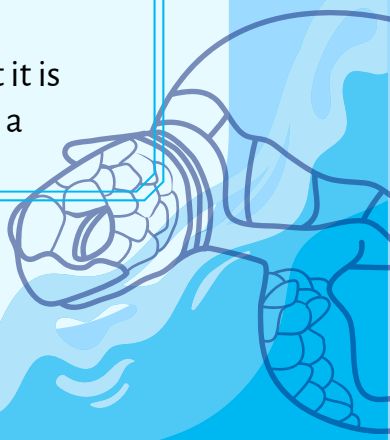
Into The Unknown

Focus Activity: (5 minutes)

1. (Before class, print out at least two of each picture of newly discovered species depending on your class size. Then label one sheet as "Economist" and one as "Environmentalist." Place these face down on random desks before students enter.)
2. When class starts, show videos linked here: https://bit.ly/34zmWB8 https://bit.ly/3GtDuIf
3. After videos ask students how many species they think are discovered in the ocean every year.
4. Tell them that roughly 2,000 new species are discovered every year and that, at this rate, just to discover the estimated 5,000 species of fish alone left to discover would take 30 years. (info can be found at https://tinyurl.com/5bfbxnkb.)

Input/Information Share: (10 minutes)

1. Explain how the ocean is 1.35 billion cubic kilometers (1 cubic kilometer is equal to 1 trillion liters) of unknown. It will take scientists and experts decades and maybe centuries to finally discover everything there is to know about the ocean.
2. Recall *Ocean Filibuster* and how the Ocean speaks to how little Mr. Majority knows about them.
3. Tell the students how researchers and scientists are spending $231.5 Million to study this mysterious ocean and dive into the unknown.
4. The teacher should then explain and/or remind the students what improv is (an unscripted form of theatre where the scene develops through constant choices and changes in ideas.)
5. Make the connection of improv being much like the ocean in that it is unknown theatre. It takes constant discovery of the scene to create a story.



Into The Unknown

Modeling/Examples: (7 minutes)

1.Ask the students to turn over the piece of paper on their desk.
2.Each student should look at the picture of their animal and read aloud what it is.
3.Students should also be given a handout of the rules of "Into the Unknown" and have them read the instructions.
4.Choose only two students and both government officials to do a small practice round.

Group Activity/Check for Understanding: (30 minutes)

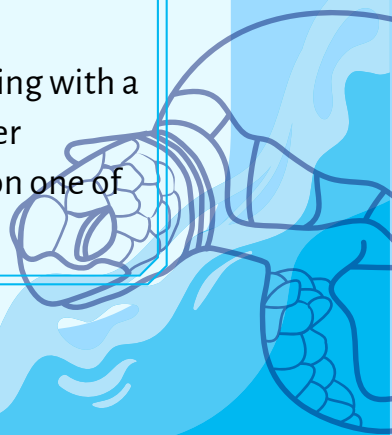
1.The students will split into groups of at least 6: two students being the "government officials" and the rest being the species on their desk.
2.The students then must follow the rules provided to create an improvised scene.

Closure: (5 Minutes)

1.Ask students to take out something to write with and something to write on
2.Ask students how they felt being forced to make constant adaptations and discoveries through their improvised scenes. If the students playing the species and Environmentalist had a lot of success, have them discuss why. If they didn't, discuss why not.
3.Have students write down their reflection on the piece of paper and turn it in before leaving class.

Differentiated Instruction:

If a student does not feel comfortable getting up to perform or working with a large group, they may choose to watch the scenes performed by other students and may write their own short story (just 1-5 pages) based on one of the improvised scenes they see.



Into The Unknown

As the temperature of the ocean has risen, several newly discovered oceanic species must migrate north towards the Arctic Ocean where they can safely inhabit a new home. The job of the species is to survive the ocean's constant changing due to harmful human interaction.

Rules:

1.The newly discovered species must survive in the ocean for 10 rounds

2.Each round, both the Economist and the Environmentalist will pass a "bill" that affects the new species who must react in quick enough time to survive. (An example of a bill could be: "All medical waste is now designated to be dumped in the ocean leading to the spread of Covid in the ocean." Species must then respond to the virus by masking up, social distancing, or anything else they could come up with.)

3.If the species take too long to adapt in the scene to the new bills, then they "go extinct" and the Economist wins.

4.If the species can adapt in the scene for every new bill, then the species reach the Arctic Ocean and win!

Characters:

The Newly Discovered Species - Every game at least four newly discovered species will have to improv a scene as newly discovered ocean species. As positive and negative bills are thrown at them, they must improvise and adapt to each one quick enough to survive.

The Environmentalist - The environmentalist wants to protect the Ocean and the new species. Every round they will pass a "bill" that helps the species thrive (ocean temps lower back to normal, all oil is cleaned from the ocean, etc.)

The Economist - The economist wants to help their country thrive at the expense of the ocean and the new species. Every round they will pass a "bill" that harms the Ocean in some way to force them to adapt in the scene (oil spill, rising ocean temps, etc.)

Into The Unknown

Newly Discovered Species

The Feisty Elvis Worm
- https://bit.ly/35PUmw5

The Patrick Sea Star
- https://bit.ly/35DGEMz

Hot Air Balloon Jelly
- https://bit.ly/3uHfRK3

Cat-eyed Cardinalfish
- https://cnn.it/3opq5dI

Brenner's Bobtail Squid
- https://bit.ly/3L71y78

Pollution Propaganda

Objective:

The students will analyze different examples of propaganda, and how propaganda can be used to benefit or harm the environment.

Content Area TEKS:

§112.37.c: (9)
(E) evaluate the effect of human activities, including habitat restoration projects, species preservation efforts, nature conservancy groups, hunting, fishing, ecotourism, all terrain vehicles, and small personal watercraft, on the environment

Theatre TEKS:

§117.326.c: (5)
(C) defend the design and technical elements of theatre as an art form and evaluate self as a creative being;
(D) offer and receive constructive criticism of designs or construction projects by peers and self;

Recommended Grade Level:

11th Grade

Bloom's Taxonomy Levels:

Knowledge, Application, Understanding

Multiple Intelligences:

Verbal/Linguistic, Bodily/Kinesthetic, Interpersonal, Visual/Spatial

Time Required:

50 minutes

Materials:

- Paper
- Several sheets of butcher paper
- Markers/crayons/colored pencils
- Projector/screen (or computer to watch videos)

Pollution Propaganda

Focus Activity: (5 minutes)

Each student should have paper and a writing utensil. The students will then write down anything they know about propaganda, where they have seen propaganda being used in the world, and if they believe that propaganda is a good or bad tool.

Input/Information Share: (6 minutes)

https://tinyurl.com/yckmb9sv

The students will watch this video introducing the seven major propaganda techniques.

Modeling/Examples: (7 minutes)

https://tinyurl.com/ycv2jtyx

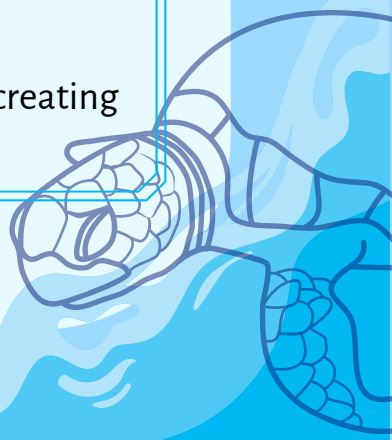
The students will watch this ocean conservation video to pick out specific topics they want to include in their poster.

Group Activity/Check for Understanding: (20 minutes)

Split the students into groups of three or four.

Instructor: **"Each group will create a poster centered around ocean conservation, ocean pollution, and marine protection. The poster must utilize at least one (or more than one) propaganda technique to advocate/stand against ocean conservation."**

Pass out to each group one sheet of butcher paper, several markers/crayons/colored pencils, and have them get started on creating their posters.



Pollution Propaganda

Independent Practice/ Assessment: (12 minutes)

After each group has finished their poster, they will present their topic of focus and poster to the class and discuss what propaganda technique(s) that were used, and clearly discuss what opinion/topic of ocean conservation they chose to center their group poster around.

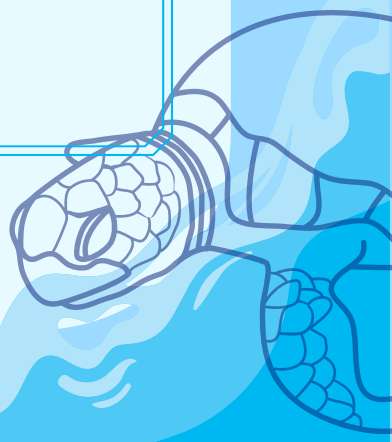
Reflection: (End of Class)

Once every group has finished presenting, ask the students:

Instructor: **"Where do you think propaganda exists in our culture/society here in America? Do you think that propaganda directly affects ocean conservation efforts in America today? What do you think we can do to help marine protection/conservation?"**

Differentiated Instruction/Accommodations

Closed captions should be on for any hard of hearing students.



Pollution Propaganda

'What is Propaganda? An Introduction to Propaganda Techniques - https://tinyurl.com/yckmb9sv

'An ingenious proposal for scaling up marine protection | The Nature Conservancy' - https://tinyurl.com/ycv2jtyx

Resource Page

Music Of The Ocean

Objective:
Students will be able to analyze different songs and music to determine their tone and utilize this information and apply this to other plays.

Content Area TEKS:
§110.36.C.8.F
Analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text

Theatre TEKS:
§117.315.C.1.A
Understand the value and purpose of using listening, observation, concentration, cooperation, and emotional and sensory recall

Recommended Grade Level:
9th-12th grade

Bloom's Taxonomy Levels:
Application, Analysis, Synthesis, Evaluation

Multiple Intelligences:
Bodily/ Kinesthetic, Musical/ Rhythmic, Intrapersonal, Interpersonal, Naturalist, Visual/ Spatial, Verbal/ Linguistic

Time Required:
45 minutes

Materials:
- Large poster or piece of paper
- Normal size piece of paper
- Markers and/or writing utensils
- A device capable of playing music

Music Of The Ocean

Focus Activity: (13 minutes)

1. The instructor will play 3 different songs with different tones. One will be happy (Walking on Sunshine by Katrina and the Waves,) one will be sad (Stay by Rihanna,) and one will be angry (We Are Never Ever Getting Back Together by Taylor Swift.)
2. The instructor will lead this discussion so the students can develop a connection of the tone and the story.
3. The instructor will play these songs for the students and ask them to identify the tone of each song.
4. The instructor will review what tone is and how a tone shift effects a story.
5. Students will be asked how tone is able to affect a story.
6. As a class, the different tone shifts in *Ocean Filibuster* should be made into a list.
7. Another discussion should occur to determine which of those tone shifts were musically driven.
8. A finalized list of the musical tone shifts should be developed by the teacher either on a poster or white board.

Input/Information Share:

1. Tone: the mood implied by the author's word choice or the notes in the music.
2. Tone Shift: a moment when the connotation changes that makes the story exciting.

Modeling/Examples: (2 minutes)

1. Inspiring music is playing when Mr. Majority is trying to convince everyone to side with him on his plan to “remake” the ocean “into something healthy and very alive.” This shifts into Mr. Majority’s disclaimer which is a more serious and scientific tone.



Music Of The Ocean

Group Activity/Check for Understanding: (15 minutes)

1. Students will be separated into groups based on how many tone shifts in *Ocean Filibuster* correlate with music.
2. They will be asked to determine the two opposing tones that are a part of their given tone shift.
3. They will then develop a presentation on a poster that will include their given tone shift, the two tones that make up the tone shift, what is happening in the play at that given time, as well as analysis on how the song can conduct this tone shift.

Independent Practice/ Assessment: (5 minutes)

1. Students will pick any school appropriate song they choose and write about the tone of their chosen song.
2. They will analyze the tone and describe an instance in any play or novel that would appropriately be an aeffective tone shift and why they chose that specific song and piece of literature.

Reflection (after the performance): (10 minutes)

1. The instructor will review how tones effect a story and how music can play a big part especially in plays.
2. Lastly, the class should discuss the largest tone shift of *Ocean Filibuster* and why it was so dramatic .

Differentiated Instruction/Accommodations

1. Students with a hearing disability can determine tone from a lyrical standpoint and can use songs with lyrics rather than base them off rhythm.



Music Of The Ocean

Walking On Sunshine
https://tinyurl.com/mrufs6hf

Stay
https://tinyurl.com/m6vnph58

We Are Never Ever Getting Back Together
https://tinyurl.com/2p87ksvs

Take A Stand Against Climate Change

Objective:

The students will be able to understand climate change and be able to apply different solutions in their own daily lives by researching and pantomiming the solutions.

Content Area TEKS:

§112.37.C.9.D describe the effect of pollution on global warming, glacial and ice cap melting, greenhouse effect, ozone layer, and aquatic viability

Theatre TEKS:

§117.315.C.1.C develop and practice stage movement techniques such as mime, pantomime, stage combat, Laban, Lecoq, or Viewpoints consistently to express thoughts, feelings, and actions non-verbally

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge

Understanding

Application

Multiple Intelligences:

Verbal

Kinesthetic

Intrapersonal

Interpersonal

Intrapersonal

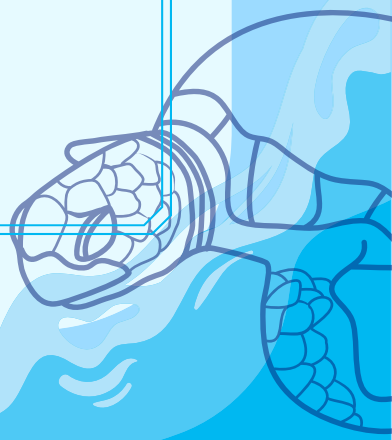
Visual/Spatial

Time Required:

50 mins.

Materials:

- Pencils/Pens
- Paper
- Pledges (optional)



Take A Stand Against Climate Change

Focus Activity: (7 minutes)

The class will have a group discussion on their thoughts on climate change. They can talk about what they currently know about it, what their thoughts are, and how it affects them or people in general.

Input/Information Share: (7 minutes)

Students will watch the video https://tinyurl.com/3v7uybba and discuss thoughts after. They should be taking notes during the video to start getting ideas of things they can do to minimize the effects of climate change as an individual.

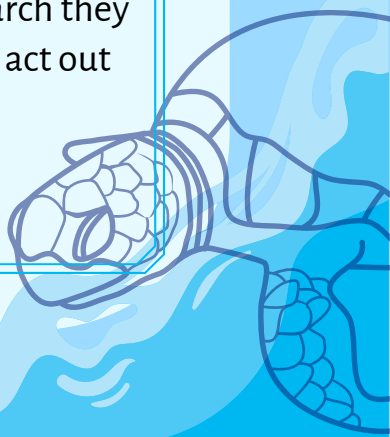
Modeling/Examples: (6 minutes)

The teacher will introduce the concept of pantomiming and show examples. Tell the students that a pantomime is an act of demonstrating an action with objects that aren't really there. The teacher could use the source listed below and follow the example of drinking a cup of tea to show the students what miming should look like. The teacher should be sure to mention that the details are very important in pantomiming, from blowing on the tea when it's still too hot to stirring it and adding in sugar.

https://tinyurl.com/2p87mjvw
https://tinyurl.com/554ymeec

Group Activity/Check for Understanding: (10 minutes)

The teacher will divide students up into groups of 3-4 and have them research at least 5 ways that they as an individual can make changes in their daily lives. Students should make a physical list of the research they found. They will also brainstorm and practice ways that they can act out said actions. This will lead to the game of charades.



Take A Stand Against Climate Change

Independent Practice/ Assessment: (15 minutes)

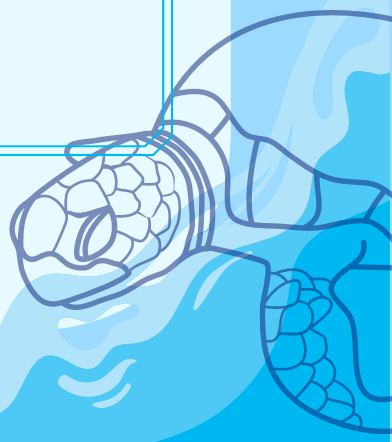
Students will present their findings through a game of charades. Each group will go to the front of the class and pantomime out one of the actions they found in their research. The groups will take turns and whichever group ends up with the most points wins.

Reflection (after the performance): (5 minutes)

Students will get a piece of paper out, or use the pledge template provided, and pledge to make a change against climate change by deciding to take on one of the actions students listed out earlier. They will choose one of the items from the list, write it down, sign their name, and date it. Teachers could hang these papers up around the room to remind the students of their pledge long after the lesson passes.

Differentiated Instruction/Accommodations

The teacher can turn on close captioning to make videos more accessible.



Take A Stand Against Climate Change

I PLEDGE THAT I WILL...



NAME_____ **DATE** _____

Resource Page

Ocean Filibuster Terms

- **Activism-** the policy or action of using vigorous campaigning to bring about political or social change.
- **Anthropocentrism-** regarding humankind as the central or most important element of existence, especially as opposed to God or animals.
- **Capitalism-** an economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state.
- **Classism-** prejudice against or in favor of people belonging to a particular social class.
- **Climate Change-** long-term shifts in temperatures and weather patterns in global or regional areas.
- **Conservation (Ocean/Marine)-** the protection and restoration of species, populations, and habitats but also mitigating human activities such as overfishing, habitat destruction, pollution, whaling, and other issues that impact marine life and habitats.

Ocean Filibuster Terms

- **Ecosystem**- a biological community of interacting organisms and their physical environment.
- **Environmental discrimination-** racial discrimination in environmental policy-making and. enforcement of regulations and laws, the deliberate targeting of communities of. color for toxic waste facilities, the official sanctioning of the presence of life.
- **Environmentalism-** Environmentalism or environmental rights is a broad philosophy, ideology, and social movement regarding concerns for environmental protection and improvement of the health of the environment.
- **Filibuster-** an action such as a prolonged speech that obstructs progress in a legislative assembly while not technically contravening the required procedures.

Ocean Filibuster Terms

- **Oceanography-** a science that deals with the oceans and includes the delimitation of their extent and depth, the physics and chemistry of their waters, marine biology, and the exploitation of their resources.
- **Personification**- the attribution of a personal nature or human characteristics to something nonhuman, or the representation of an abstract quality in human form.
- **Pollution-** The presence of harmful substances in the air, land, and water, which can have an adverse effect on living beings and on the environment is pollution.
- **Propaganda-** information, especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view.

Oceanography

What is Oceanography?

- Oceanography is the study of the physical, chemical, and biological features of the ocean, including the ocean's ancient history, its current condition, and its future.
- One of the most critical branches of oceanography today is known as biological oceanography. It is the study of the ocean's plants and animals and their interactions with the marine environment.

Why is Oceanography Important?

- The ocean faces many threats such as climate change, pollution, eroding coastlines, and species extinction. Oceanographers use information gathered through the study of marine environments to make helpful choices about policies that affect the ocean's wellbeing.
- The study of oceanography has affected the way humans use the sea for transport, food, energy, water, and much more.

Projections

Why are Projections Used in Theater?

- Projections are a cost effective way to create a world visually for a play. Projections not only add artistic value to a show, but also enhance the illusion of a different reality existing on stage.
- Projections help establish location without the use of heavy set pieces or expensive backdrops.
- Projections allow for easier transitions between scenes and locations.

How are Projections Used in Theatre?

- Projections are typically used in theatre to display backdrops, or backgrounds at a fraction of the price that a painted cloth backdrop would cost. Projections also do not require being hung, flown in, or flown out. It is a lot easier to switch between projections during a scene transition than switch between hanging objects or large set pieces.

Below is an example of projections being used in theatre:

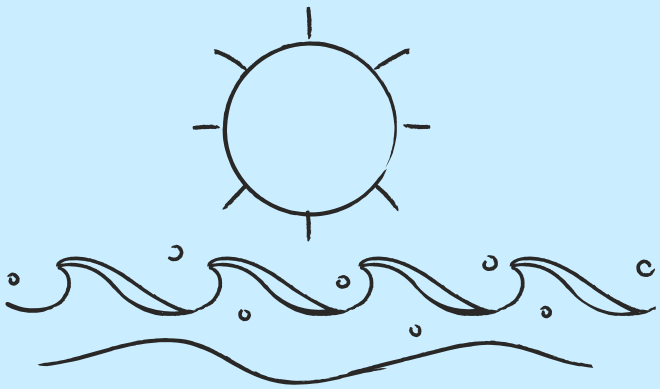


Adopt A Beach

Adopt a beach is a great way to get involved in helping reduce human impact. Start your own group or get involved with an existing one. Every volunteer can make a difference.

Voulnteer

Contribute

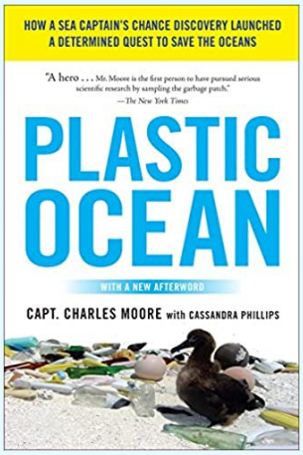


"Join together with volunteers from across the Texas Coast to help keep our beaches clean. Don’t miss your opportunity to give back to our environment and keep our beaches trash free! Individuals, groups, community organizations and school groups alike are encouraged to attend our cleanups."

Reading & Watching Recommendations







- **A Plastic Ocean** - Filmmakers and scientists team up to show the realities of how much plastic pollution has affected the oceans and in turn, humanity. Currently on **Netflix (**recommended for ages 10 and up.)
- **Plastic Ocean: How A Sea Captain's Chance Discovery Launched A Determined Quest To Save The Oceans**
  - https://tinyurl.com/2a63ud8y
- **How To Keep Plastics Out Of Our Oceans**
  - https://tinyurl.com/yhsrnmcu

At-Home Science Project

Ocean Slime



Attributions: Natural Beach Living

It's ocean slime time! Slime can be really fun and easy to make but did you know that regular slime is very bad for the environment? Here we offer an alternative called eco-friendly slime. It's made with very easily accessible ingredients that can be found at home or in a grocery store near you. The materials and instructions for this activity are below!

Materials:

- Corn Flour
- Water
- Food Coloring
- Measuring Cups
- Bowl
- Seashells

Reference:
https://tinyurl.com/yc536jv4

Instructions:

This method only requires three ingredients – corn flour, water, and food coloring. #1 Measure half a cup of corn flour and #2, in a separate bowl mix water with the food coloring. #3 Then add 10 to 12 drops of the colored water and give it a good mix with a spoon. #4 When it gets crumbly add more drops of water (slowly, one by one) and continue mixing until your slime is the consistency you want it! You can add more water if you have made it too thick or add more corn flour if you have got a bit enthusiastic with the water – it really is a great, simple way to make eco-friendly slime.