

1 10:00:16:10 10:00:19:08 [upbeat fiddle music]
2 10:00:19:10 10:00:27:08 § §
3 10:00:52:29 10:00:56:02 (female narrator)
COMMUNITY ARTS ORGANIZATIONS
ARE GOOD RESOURCES
4 10:00:56:04 10:00:59:00 TO HELP BROADEN THE CLASSROOM
LEARNING EXPERIENCE.
5 10:00:59:02 10:01:01:13 IN THIS PROGRAM,
A FOURTH GRADE TEACHER
6 10:01:01:15 10:01:04:01 WORKS WITH THE EDUCATOR
FROM A LOCAL ART MUSEUM.
7 10:01:04:03 10:01:06:23 TOGETHER THEY DEVELOP AND TEACH
AN ARTS-BASED UNIT
8 10:01:06:25 10:01:10:15 THAT INCORPORATES ELEMENTS
FROM MANY SUBJECT AREAS.
9 10:01:10:17 10:01:12:11 WE'LL SEE THE STUDENTS
IN THE CLASSROOM,
10 10:01:12:13 10:01:16:15 VISITING THE MUSEUM,
DRAWING WITH A LOCAL ARTIST,
11 10:01:16:17 10:01:19:26 AND EXHIBITING
THEIR OWN ARTWORK.
12 10:01:19:28 10:01:24:11 (Riedlinger)
WELL, THE LUSHER COMMUNITY
HAS LONG SUPPORTED THE ARTS.
13 10:01:24:13 10:01:28:12 AND ABOUT TEN YEARS AGO,
WE SORT OF KICKED IT UP A NOTCH
14 10:01:28:14 10:01:31:16 AND DECIDED
THAT IT WASN'T GOOD ENOUGH
15 10:01:31:18 10:01:34:07 JUST TO HAVE CERTAIN KIDS
IN CERTAIN CLASSES GET THE ARTS.
16 10:01:34:09 10:01:40:09 SO WE BEGAN MAKING A COMMITMENT
TO HAVE ALL OF OUR TEACHERS
17 10:01:40:11 10:01:41:22 WORK WITH THE ARTS
18 10:01:41:24 10:01:44:05 AND HAVING IT BECOME
PART OF THE CORE CURRICULUM.
19 10:01:44:07 10:01:48:10 I BASICALLY DON'T HAVE
ANY BACKGROUND IN THE ARTS
20 10:01:48:12 10:01:50:11 EXCEPT WHAT I'VE LEARNED
SINCE I'VE BEEN HERE
21 10:01:50:13 10:01:51:29 AT LUSHER SCHOOL.
22 10:01:52:01 10:01:53:25 THAT JUST REALLY HASN'T BEEN
A PROBLEM.
23 10:01:53:27 10:01:56:13 I FIND THAT ANYTHING I'M DOING
24 10:01:56:15 10:01:59:29 I CAN WORK THE ARTS
INTO MY CURRICULUM.
25 10:02:00:03 10:02:02:27 I MET WITH ANN ROWSON
SEVERAL TIMES,
26 10:02:02:29 10:02:05:19 THE MUSEUM EDUCATOR
AT THE OGDEN,
27 10:02:05:21 10:02:10:12 AND WE BASICALLY TALKED ABOUT
THE WILL HENRY STEVENS EXHIBIT
28 10:02:10:14 10:02:12:21 THAT WAS AT THE MUSEUM
29 10:02:12:23 10:02:16:04 AND TALKED ABOUT HOW WE COULD
WORK THAT INTO MY CURRICULUM
30 10:02:16:06 10:02:18:22 AND WHAT I HAD BEEN DOING
WITH MY STUDENTS.

31 10:02:18:24 10:02:20:21 HE WAS INTERESTED
IN SHOWING

32 10:02:20:23 10:02:21:26 LIFE IN NEW ORLEANS,
33 10:02:21:28 10:02:23:18 A PLACE WHERE HE
LIVED AND WORKED

34 10:02:23:20 10:02:28:13 FOR 30 YEARS TEACHING
AT NEWCOMB COLLEGE HERE IN TOWN.

35 10:02:28:15 10:02:31:29 AND HE WAS VERY INTERESTED
IN THE NATURAL WORLD.

36 10:02:32:01 10:02:34:03 SO THAT MIGHT BE
A GOOD CONNECTION, POSSIBLY,
37 10:02:34:05 10:02:35:12 FOR THE CLASSROOM.
38 10:02:35:14 10:02:38:26 EVERY TIME I'VE WORKED
WITH AN OUTSIDE PERSON,
39 10:02:38:28 10:02:42:26 THEY'VE COME TO ME
WITH SOME IDEAS

40 10:02:42:28 10:02:45:28 AND ASKED ME, "HOW CAN WE WORK
THIS INTO YOUR CURRICULUM?"

41 10:02:46:00 10:02:48:06 I JUST WANT TO BE SURE
THAT WE'RE CONNECTING
42 10:02:48:08 10:02:52:00 TO STANDARDS THAT YOU HAVE
IN YOUR CLASSROOM.

43 10:02:52:02 10:02:55:11 I THINK SOME OF THE ACTIVITIES
THAT WE'VE PLANNED
44 10:02:55:13 10:02:58:24 WITH THE WRITING
AND ALSO WITH THE POETRY

45 10:02:58:26 10:03:01:17 WILL CONNECT REALLY WELL
TO THE LANGUAGE ARTS STANDARDS.

46 10:03:01:19 10:03:04:23 THERE'S ALSO
A PROBLEM SOLVING STANDARD
47 10:03:04:25 10:03:06:15 THAT'S VERY IMPORTANT.
48 10:03:06:17 10:03:08:29 AND I THINK A LOT OF THE WORK
THAT WE DO

49 10:03:09:01 10:03:10:08 WITH THE COLOR MIXING
50 10:03:10:10 10:03:14:02 AND DISCUSSING HOW YOU CAN
FIND THOSE COLORS

51 10:03:14:04 10:03:16:28 THAT WOULD BE APPROPRIATE
FOR A NEW ORLEANS SCENE,
52 10:03:17:00 10:03:19:14 I THINK THAT'LL TIE IN
TO THE PROBLEM SOLVING.

53 10:03:19:16 10:03:22:14 YOU'D MENTIONED
THAT YOU DID--

54 10:03:22:16 10:03:24:09 HAD DONE A JAPANESE
WOODBLOCK PRINT UNIT.

55 10:03:24:11 10:03:25:21 YES.

56 10:03:25:23 10:03:28:13 I WOULD LIKE FOR THEM
TO BE ABLE TO CONNECT
57 10:03:28:15 10:03:30:17 THE WORK THAT WE DO
WITH THE MUSEUM

58 10:03:30:19 10:03:33:24 TO SOME OF THEIR PRIOR LEARNING
ABOUT JAPANESE ART

59 10:03:33:26 10:03:38:20 AND TO BEGIN TO CONNECT SOME OF
THE COMPOSITIONAL DEVICES
60 10:03:38:22 10:03:42:21 FROM THE JAPANESE ART
TO THE WILL HENRY STEVENS ART.

61 10:03:42:23 10:03:44:27 SOMETIMES STUDENTS

62 10:03:44:29 DON'T ALWAYS SEE
 10:03:47:04 THE CONNECTION
 WHEN THEY'VE STUDIED
 63 10:03:47:06 10:03:49:00 SOMETHING FROM ANOTHER CULTURE
 64 10:03:49:02 10:03:51:19 TO HOW IT TRANSLATES BACK
 INTO THEIR OWN WORLD
 65 10:03:51:21 10:03:53:06 AND THEIR OWN EXPERIENCES.
 66 10:03:53:08 10:03:55:06 SO I THINK THAT'LL BE
 SOMETHING REALLY INTERESTING
 67 10:03:55:08 10:03:59:11 FOR THE KIDS AS WE EXPLORE
 THIS ARTIST'S WORK.
 68 10:03:59:13 10:04:01:19 AND I THINK
 FOCUSING ON OUR THEME
 69 10:04:01:21 10:04:03:07 OF A SENSE OF PLACE
 70 10:04:03:09 10:04:05:02 IS SOMETHING
 THAT FOURTH GRADERS
 71 10:04:05:04 10:04:09:00 WILL REALLY BE ABLE
 TO CONNECT TO THEIR LIVES.
 72 10:04:09:02 10:04:10:11 WHAT--WHO KNOWS?
 73 10:04:10:13 10:04:13:02 LIKE THIS.
 74 10:04:13:04 10:04:17:01 WHEN I SAY THE PHRASE
 "SENSE OF PLACE,"
 75 10:04:17:03 10:04:19:01 WHAT DO YOU THINK
 THAT MIGHT MEAN?
 76 10:04:19:03 10:04:23:18 THE CHARACTERISTICS
 OF A CERTAIN AREA?
 77 10:04:23:20 10:04:26:15 *(Love)*
OKAY, CHARACTERISTICS
OF A CERTAIN AREA.
 78 10:04:26:17 10:04:29:14 *ALL RIGHT,*
CERTAIN PLACE.
 79 10:04:29:16 10:04:31:06 KNOWING WHERE TO PLACE THINGS.
 80 10:04:31:08 10:04:32:27 *KNOWING WHERE*
TO PLACE THINGS.
 81 10:04:32:29 10:04:36:08 TO KNOW WHERE YOU ARE
 AT ALL TIMES MAYBE
 82 10:04:36:10 10:04:38:27 AND KNOW YOUR WAY AROUND.
 83 10:04:38:29 10:04:39:28 SOMETHING LIKE THAT.
 84 10:04:40:00 10:04:41:12 *OKAY, GREAT.*
 85 10:04:41:14 10:04:43:09 *SO WE'RE GOING TO THINK*
ABOUT THAT IN TERMS OF
 86 10:04:43:11 10:04:45:09 *AN ARTIST.*
 87 10:04:45:11 10:04:47:00 TO GET US
 STARTED, THOUGH,
 88 10:04:47:02 10:04:49:28 MISS LILLY'S GOING TO TALK TO US
 ABOUT A PARTICULAR PLACE.
 89 10:04:50:00 10:04:51:06 YES.
 90 10:04:51:08 10:04:54:18 WE WANT TO THINK ABOUT OUR PLACE
 WHERE WE LIVE.
 91 10:04:54:20 10:04:56:13 WHAT ARE SOME THINGS
 THAT MAKE NEW ORLEANS
 92 10:04:56:15 10:04:58:02 THE PLACE THAT IT IS?
 93 10:04:58:04 10:04:59:14 *ANDREW?*
 94 10:04:59:16 10:05:01:05 *(Andrew)*
LOTS OF WETLANDS.
 95 10:05:01:07 10:05:02:11 *(Lilly)*

OKAY, WE DO HAVE
 WETLANDS.
 96 10:05:02:13 10:05:03:29 (boy)
 OLD BIG HOUSES.
 97 10:05:04:01 10:05:08:12 YES, A LOT OF OLD HOUSES.
 98 10:05:08:14 10:05:11:01 AND THAT'S SOMETHING REALLY
 SPECIAL ABOUT NEW ORLEANS.
 99 10:05:11:03 10:05:14:11 (Love)
 WE'RE REALLY LEARNING
 A LOT ABOUT OUR OWN COMMUNITY.
 100 10:05:14:13 10:05:16:09 THE RIVER,
 THE LIFE ON THE RIVER,
 101 10:05:16:11 10:05:17:25 THE INDUSTRY OF THE RIVER.
 102 10:05:17:27 10:05:20:04 AND THAT'S A VERY IMPORTANT
 SOCIAL STUDIES GOAL
 103 10:05:20:06 10:05:21:23 FOR FOURTH GRADERS.
 104 10:05:21:25 10:05:23:22 I THINK THE IMPORTANT THING
 IS TO START WITH
 105 10:05:23:24 10:05:25:04 WHERE THE STUDENTS ARE.
 106 10:05:25:06 10:05:27:05 AND IN NANCY'S CLASS,
 AT FOURTH GRADE,
 107 10:05:27:07 10:05:29:18 THEY HAD STARTED FROM
 LOOKING AT ANOTHER CULTURE
 108 10:05:29:20 10:05:31:14 AND WORKS OF ART
 COMING FROM THAT CULTURE.
 109 10:05:31:16 10:05:33:03 WHAT WE'RE GOING TO DO NOW--
 110 10:05:33:05 10:05:36:26 REMEMBER WE FOUND SOME THINGS
 THAT WERE ALIKE
 111 10:05:36:28 10:05:39:05 IN JAPANESE ARTWORK.
 112 10:05:39:07 10:05:41:24 AND SOME OF THE THINGS
 I LISTED HERE.
 113 10:05:41:26 10:05:44:28 LOOK AT THE PRINT
 THAT IS IN FRONT OF YOU.
 114 10:05:45:00 10:05:49:10 CAN YOU SEE ANY OF THESE
 COMPOSITION ELEMENTS
 115 10:05:49:12 10:05:52:09 *IN THAT WORK, ROBERT?*
 116 10:05:52:11 10:05:54:09 IT'S ASYMMETRICAL.
 117 10:05:54:11 10:05:56:14 AND THERE'S ALSO DIAGONAL LINES.
 118 10:05:56:16 10:05:58:24 (Lilly)
 OKAY, LET'S TALK ABOUT WHY
 IT'S ASYMMETRICAL.
 119 10:05:58:26 10:06:01:00 UM, BECAUSE IF YOU
 LOOK AT IT LIKE THIS,
 120 10:06:01:02 10:06:03:03 THEY'VE GOT A WALKWAY
 OVER HERE.
 121 10:06:03:05 10:06:04:22 THERE'S NO WALKWAYS OVER HERE.
 122 10:06:04:24 10:06:07:06 THEY GOT STAIRS,
 A FENCE OVER HERE.
 123 10:06:07:08 10:06:09:13 OKAY, SO IT LOOKS LIKE
 EVERYTHING'S ON ONE SIDE.
 124 10:06:09:15 10:06:10:15 DOESN'T IT?
 125 10:06:10:17 10:06:12:02 PHILIP?
 126 10:06:12:04 10:06:13:23 THERE'S DIAGONAL LINES.
 127 10:06:13:25 10:06:17:22 OKAY, WITH YOUR FINGER, SHOW US
 SOME OF THE DIAGONAL LINES.
 128 10:06:17:24 10:06:20:06 DIAGONAL LINES

129 10:06:20:08 10:06:21:13 ARE ON A HOUSE RIGHT HERE,
 130 10:06:21:15 10:06:23:06 HERE, AND ON THE BOARDWALK.
 131 10:06:23:08 10:06:25:10 *VERY GOOD;*
 132 10:06:25:12 10:06:26:18 *ALL RIGHT.*
 133 10:06:26:20 10:06:27:18 *WE'RE GOING TO TELL YOU*
 134 10:06:27:29 10:06:29:25 *WHAT WE'RE GOING TO DO NEXT.*
 135 10:06:29:27 10:06:32:18 *(Love)*
 136 10:06:32:20 10:06:35:00 *WELL, FIRST OF ALL,*
 137 10:06:35:02 10:06:37:19 I WANT TO TELL YOU
 138 10:06:37:21 10:06:40:11 THAT THE WORK OF ART
 139 10:06:40:13 10:06:43:17 THAT YOU'RE LOOKING AT
 140 10:06:43:19 10:06:47:16 IS BY AN ARTIST
 141 10:06:47:18 10:06:50:01 NAMED WILL HENRY STEVENS.
 142 10:06:50:03 10:06:57:01 AND HE WAS SOMEONE
 143 10:06:57:03 10:07:02:03 WHO LIVED HERE IN NEW ORLEANS.
 144 10:07:02:05 10:07:04:26 *NOW, I WANT TO ASK YOU*
 145 10:07:04:28 10:07:06:08 *A QUESTION.*
 146 10:07:06:10 10:07:07:24 KNOWING THAT THIS ARTIST,
 147 10:07:07:26 10:07:10:19 WILL HENRY STEVENS,
 148 10:07:10:21 10:07:14:18 IS FROM HERE IN NEW ORLEANS
 149 10:07:14:20 10:07:17:11 AND CREATED THIS WORK,
 150 10:07:17:13 10:07:19:18 *WHY DO YOU THINK WE WOULD*
 151 10:07:19:20 10:07:21:04 *ALSO SEE ELEMENTS*
 152 10:07:21:06 10:07:22:24 *OF JAPANESE ART*
 153 10:07:22:26 10:07:25:16 *IN HIS WORK?*
 154 10:07:25:18 10:07:30:00 BECAUSE WESTERN ARTISTS ARE--
 155 10:07:30:02 10:07:32:01 WERE INSPIRED BY THE JAPANESE
 156 10:07:32:03 10:07:33:01 TO DO--TO USE THEIR ELEMENTS
 157 10:07:33:03 10:07:35:08 OF ART AND TECHNIQUES
 158 10:07:35:10 10:07:37:21 TO MAKE OTHER PAINTINGS.
 159 10:07:37:23 10:07:40:22 *(Love)*
 160 10:07:40:24 10:07:44:16 *YEAH, EXACTLY RIGHT.*
WHAT I'D LIKE
FOR YOU TO DO NOW--
 I'M GOING TO GIVE EACH TABLE
 A GROUP OF IMAGES.
FIRST THING IS TO SORT THEM--
THE IMAGES THAT YOU THINK
ARE JAPANESE IN ONE GROUP
AND THE IMAGES YOU THINK
ARE BY WILL HENRY STEVENS
IN ANOTHER.
 AFTER THAT,
 I'D LIKE FOR YOU TO WRITE
 SOME SIMILARITIES
 AND DIFFERENCES
 BETWEEN THE JAPANESE ARTWORK
 AND WILL HENRY STEVENS' WORK.
 JAPANESE, WESTERN.
 THE DIFFERENCES--
 AND SIMILARITIES--
WEIRD TREES.
(Lilly)
 WHEN THE STUDENTS
 DO AN ART ACTIVITY
 AND THEN THEY WRITE A REFLECTION

161 10:07:44:18 10:07:49:05 AND HAVE TO SUMMARIZE
 162 10:07:49:07 10:07:51:00 AND SYNTHESIZE THE INFORMATION
 163 10:07:51:02 10:07:54:15 THAT THEY'VE LEARNED,
 164 10:07:54:17 10:07:58:00 COMPARE AND CONTRAST,
 165 10:07:58:02 10:08:01:27 ALL OF THOSE SKILLS
 166 10:08:01:29 10:08:04:28 HELP THEM TREMENDOUSLY
 167 10:08:05:00 10:08:08:10 WHEN THEY DO THE WRITING PORTION
 168 10:08:08:12 10:08:10:26 OF A STANDARDIZED TEST.
 169 10:08:10:28 10:08:12:18 AND THEN JUST IN GENERAL,
 170 10:08:12:20 10:08:15:00 PROBLEM SOLVING, LOGIC,
 171 10:08:15:02 10:08:17:14 THOSE KINDS OF THINGS
 172 10:08:17:16 10:08:21:27 ARE ENHANCED.
 173 10:08:21:29 10:08:24:03 *LET'S THINK ABOUT WHAT WE'RE*
 174 10:08:24:05 10:08:25:09 *GOING TO DO TOMORROW.*
 175 10:08:25:11 10:08:28:07 WE'RE GOING TO GO
 176 10:08:28:09 10:08:30:22 TO THE OGDEN MUSEUM.
 177 10:08:30:24 10:08:33:27 WHEN WE GET TO THE MUSEUM,
 178 10:08:33:29 10:08:35:13 MISS ROWSON IS GOING TO SHOW US
 179 10:08:35:15 10:08:37:13 THE GALLERY
 180 10:08:37:15 10:08:41:05 WITH WILL HENRY STEVENS' WORK.
 181 10:08:41:07 10:08:42:13 AND WE'RE GOING TO DO
 182 10:08:42:15 10:08:44:24 SOME SKETCHING OUT ON THE RIVER
 183 10:08:44:26 10:08:47:00 JUST LIKE
 184 10:08:47:02 10:08:49:08 WILL HENRY STEVENS DID.
 185 10:08:49:10 10:08:52:04 GOOD MORNING, EVERYBODY.
 186 10:08:52:06 10:08:53:26 [together]
 187 10:08:53:28 10:08:57:01 GOOD MORNING.
 188 10:08:57:03 10:08:59:24 *(student)*
 189 10:08:59:26 10:09:01:18 *INSIDE OF THE OGDEN MUSEUM.*
 190 10:09:01:20 10:09:02:24 *(Love)*
 MUSEUMS ARE ALWAYS LOOKING FOR
 DOING COLLABORATIONS
 WITH EDUCATORS.
 IT'S A VERY IMPORTANT MISSION
 OF MOST MUSEUMS.
 AND WHETHER THEY'RE ART MUSEUMS
 OR NATURAL HISTORY, WHATEVER.
 GIRL--THAT LOOKS LIKE A LADY
 TAKING HER LITTLE GIRL
 TO A BEACH.
(Love)
 I REALLY LIKE TO SEE
 STUDENTS GET ENGAGED
 WITH STUDYING WORKS OF ART
 IN THE CLASSROOM
 PRIOR TO GOING TO THE MUSEUM
 AND THEN IN THE MUSEUM
 WHERE THEY SEE
 THE ACTUAL WORKS OF ART,
 AND JUST THEIR FACES
 ARE EXCITING TO SEE
 AS THEY RECOGNIZE WORKS OF ART
 THAT THEY'VE BEEN STUDYING.
 THERE'S NOTHING LIKE
 THE EXPERIENCE
 WITH ORIGINAL WORKS OF ART.

191 10:09:02:26 10:09:05:09 WHAT ABOUT THOSE COLORS
IN THE SKY?

192 10:09:05:11 10:09:06:17 OH, THEY'RE GREAT.

193 10:09:06:19 10:09:08:09 THOSE ARE PRETTY.

194 10:09:08:11 10:09:09:21 THERE MUST BE--
THEY MUST BE--

195 10:09:09:23 10:09:12:06 I THINK THAT'S CHALK
AND THAT'S PASTEL.

196 10:09:12:08 10:09:13:13 *(Lilly)*
OKAY.

197 10:09:13:15 10:09:15:04 *(student)*
I THINK THEY'RE BOTH PASTEL.

198 10:09:15:06 10:09:16:04 I THINK THAT'S CHALK.

199 10:09:16:06 10:09:17:04 IT LOOKS MORE RUBBED.

200 10:09:17:06 10:09:18:13 I'M GOING TO READ YOU

201 10:09:18:15 10:09:21:04 SOMETHING THAT
WILL HENRY STEVENS SAID,

202 10:09:21:06 10:09:22:22 A QUOTE, OKAY?

203 10:09:22:24 10:09:24:08 AND I WANT YOU TO REALLY
THINK ABOUT

204 10:09:24:10 10:09:26:16 WHAT HE MEANT
BY THIS, OKAY?

205 10:09:26:18 10:09:28:29 *YOU MIGHT WANT TO CLOSE
YOUR EYES FOR A MINUTE.*

206 10:09:29:01 10:09:32:19 *"A PAINTER WOULD GO FAR
TO FIND A RICHER FIELD,*

207 10:09:32:21 10:09:35:25 *"BUT TO PAINT IT,
ONE MUST LOVE IT.*

208 10:09:35:27 10:09:39:14 *"FOR MY PART, I MUST FEEL
ROOTED TO A PLACE,*

209 10:09:39:16 10:09:41:08 *"A SORT OF OWNERSHIP IN IT,*

210 10:09:41:10 10:09:44:13 *OR I CANNOT TAKE THE EXPRESSION
OF IT SERIOUSLY."*

211 10:09:44:15 10:09:46:29 *WHAT DO YOU SUPPOSE
HE MEANT BY THAT?*

212 10:09:47:01 10:09:48:12 WELL, I THINK
THAT IF HE, UM,

213 10:09:48:14 10:09:51:08 DOESN'T REALLY KNOW THE PLACE
THAT WELL,

214 10:09:51:10 10:09:53:24 THEN IT WOULD BE
HARD FOR HIM TO PAINT IT.

215 10:09:53:26 10:09:58:01 *(Love)*
*OKAY, SO HE FELT THAT HE HAD
TO REALLY KNOW A PLACE.*

216 10:09:58:03 10:10:00:02 AND YESTERDAY
WHEN WE WERE TOGETHER,

217 10:10:00:04 10:10:07:02 WE TALKED ABOUT A PARTICULAR
PLACE CLOSE BY HERE...

218 10:10:07:04 10:10:09:18 MISSISSIPPI RIVER
AND NEW ORLEANS, RIGHT?

219 10:10:09:20 10:10:11:29 NOW, WHERE DO YOU SEE
JUST IN THIS ROOM,

220 10:10:12:01 10:10:13:13 SOME OF THE IMAGES
OF NEW ORLEANS

221 10:10:13:15 10:10:14:29 AND THE MISSISSIPPI RIVER?

222 10:10:15:01 10:10:17:14 CAN WE ALL JUST POINT

223 10:10:17:16 TO ONE OF THE WALLS?
 10:10:19:19 WHICH WALL
 DO WE MOSTLY SEE THAT?
 224 10:10:19:21 10:10:21:06 *OVER HERE, RIGHT?*
 225 10:10:21:08 10:10:23:02 *GREAT.*
 226 10:10:23:04 10:10:25:17 NOW, CAN EVERYBODY TURN TO THE
 WALL RIGHT BEHIND MISS LILLY?
 227 10:10:25:19 10:10:27:23 JUST LOOK AT THAT WALL
 FOR A MOMENT?
 228 10:10:27:25 10:10:31:11 UM, WHAT'S THE LANDFORM THERE
 THAT WE DON'T REALLY SEE
 229 10:10:31:13 10:10:33:18 *MUCH AROUND*
IN LOUISIANA?
 230 10:10:33:20 10:10:36:05 *(Philip)*
WELL, IT'S GOT LOTS
OF MOUNTAINS AND HILLS.
 231 10:10:36:07 10:10:37:29 *(Love)*
LOTS OF MOUNTAINS
AND HILLS.
 232 10:10:38:01 10:10:39:09 *WHERE MIGHT THAT BE?*
 233 10:10:39:11 10:10:41:22 *NOT IN LOUISIANA,*
RIGHT?
 234 10:10:41:24 10:10:43:08 UH, PROBABLY WEST VIRGINIA?
 235 10:10:43:10 10:10:45:14 WEST VIRGINIA?
 DEFINITELY, OKAY.
 236 10:10:45:16 10:10:48:28 *THIS PARTICULAR GROUP*
IS FROM NORTH CAROLINA.
 237 10:10:49:00 10:10:52:11 NOW, THINKING ABOUT HIS INTEREST
 IN NEW ORLEANS
 238 10:10:52:13 10:10:55:23 AND THE RIVER
 AND ALSO THE MOUNTAINS,
 239 10:10:55:25 10:10:58:24 *LOOK FOR A MINUTE*
AT THE COLORS.
 240 10:10:58:26 10:11:00:20 *DID HIS COLORS CHANGE*
 241 10:11:00:22 10:11:03:19 BETWEEN NEW ORLEANS
 AND NORTH CAROLINA?
 242 10:11:03:21 10:11:05:01 *(all)*
 YES.
 243 10:11:05:03 10:11:06:27 THEY START
 TO GET A LITTLE LIGHTER.
 244 10:11:06:29 10:11:08:15 LET'S TALK
 ABOUT THAT.
 245 10:11:08:17 10:11:10:18 LET'S LOOK, YOU KNOW,
 AT THE WALL OVER HERE
 246 10:11:10:20 10:11:11:26 AND THE WALL
 ALONG THAT SIDE
 247 10:11:11:28 10:11:13:20 AND COMPARE IT
 TO THE COLORS OVER HERE.
 248 10:11:13:22 10:11:15:04 WHAT ARE SOME
 OF THE DIFFERENCES
 249 10:11:15:06 10:11:16:10 IN THE COLORS?
 250 10:11:16:12 10:11:18:24 UP HERE
 IN SOME OF THESE PICTURES,
 251 10:11:18:26 10:11:22:02 HE USES A LOT OF LIGHTER COLORS
 TO GET SOME--
 252 10:11:22:04 10:11:25:13 TO CAPTURE SOME OF THE TREES

AND THE MOUNTAINS.
 253 10:11:25:15 10:11:32:05 WHAT IS THE DIFFERENCE BETWEEN
 BOLD COLORS AND MUTED COLORS?
 254 10:11:32:07 10:11:34:19 HAVE YOU HEARD
 THOSE TERMS BEFORE?
 255 10:11:34:21 10:11:35:21 WHAT'S THE DIFFERENCE?
 256 10:11:35:23 10:11:40:06 I THINK BOLD
 IS A BIT DARKER.
 257 10:11:40:08 10:11:45:27 LIKE IF WHEN YOU'RE--
 LIKE, YOU HAVE A WORKSHEET
 258 10:11:45:29 10:11:49:17 AND THERE'S
 A REALLY IMPORTANT WORD,
 259 10:11:49:19 10:11:52:11 THEY WOULD PUT IT
 IN BOLD LETTERS.
 260 10:11:52:13 10:11:57:20 SO IT'S KIND OF A RESEMBLANCE
 OF BOLD BEING DARK
 261 10:11:57:22 10:11:58:28 AND MUTE BEING LIGHT.
 262 10:11:59:00 10:12:00:16 *(Love)*
 GOOD CONNECTION.
 263 10:12:00:18 10:12:03:07 *IF I WAS USING*
THESE OIL PASTELS HERE--
 264 10:12:03:09 10:12:07:21 I'M USING
 MY SKETCHBOOK HERE.
 265 10:12:07:23 10:12:09:22 IF I DON'T WANT
 THAT BRIGHT OF AN ORANGE,
 266 10:12:09:24 10:12:11:21 BUT SAY I WANT
 ONE OF THE ORANGES
 267 10:12:11:23 10:12:15:21 HE USED FOR THE FIELDS IN THAT
 MOUNTAIN SCENE OVER THERE,
 268 10:12:15:23 10:12:17:18 WHAT WOULD I DO
 IF I WAS USING
 269 10:12:17:20 10:12:19:13 THIS KIND OF MATERIAL?
 270 10:12:19:15 10:12:21:25 *(student)*
TRY TO SEE WHAT HAPPENS
WHEN YOU MIX THAT PEACH
 271 10:12:21:27 10:12:24:00 IN THERE.
 272 10:12:24:02 10:12:26:14 SHOULD I MIX IT--
 OKAY.
 273 10:12:26:16 10:12:27:23 WHAT DOES THAT DO?
 274 10:12:27:25 10:12:29:03 *(student #1)*
MAKES IT BRIGHTER.
 275 10:12:29:05 10:12:30:28 *(student #2)*
A LITTLE BRIGHTER.
 276 10:12:31:00 10:12:32:20 *(student #3)*
MAKES IT LOOK
A LITTLE DULLER.
 277 10:12:32:22 10:12:34:00 IT'S A LITTLE
 DULLER?
 278 10:12:34:02 10:12:36:28 OKAY, THAT HELPED
 A LITTLE.
 279 10:12:37:00 10:12:38:10 ALL RIGHT.
 280 10:12:38:12 10:12:40:09 SO YOU CAN LAYER COLORS.
 281 10:12:40:11 10:12:41:20 YOU MIGHT EVEN BE BOLD
 AND LAYER
 282 10:12:41:22 10:12:46:24 *COLORS ONTO IT*
THAT ARE ITS OPPOSITES.

283 10:12:46:26 10:12:48:13 *LIKE THE OPPOSITE
OF ORANGE*

284 10:12:48:15 10:12:50:18 IS BLUE, RIGHT.

285 10:12:50:20 10:12:52:10 SO IF I LAYER
THAT ON THERE,

286 10:12:52:12 10:12:53:13 WHAT HAPPENS?

287 10:12:53:15 10:12:55:17 (student)
IT GETS DARKER.

288 10:12:55:19 10:12:57:07 IT'S KIND OF TURNING
GRAY, ISN'T IT?

289 10:12:57:09 10:12:58:20 (student)
YOU SHOULD RUB IT NOW.

290 10:12:58:22 10:12:59:23 YOU THINK I SHOULD RUB IT?

291 10:12:59:25 10:13:01:05 WHAT WOULD HAPPEN THEN?

292 10:13:01:07 10:13:02:17 *IT WOULD SMEAR,
AND IT WOULD MIX.*

293 10:13:02:19 10:13:05:00 YEAH, YEAH, YEAH.
YOU'RE RIGHT.

294 10:13:05:02 10:13:06:10 OKAY, SO THEN
WHAT HAPPENS?

295 10:13:06:12 10:13:09:06 MAKES A NEW COLOR.

296 10:13:09:08 10:13:10:27 IT'S AN ORANGISH BROWN.

297 10:13:10:29 10:13:12:19 WHAT I'D LIKE FOR YOU
TO DO IS,

298 10:13:12:21 10:13:16:08 *WITH A PARTNER,
CHOOSE ONE WORK OF ART*

299 10:13:16:10 10:13:19:21 *IN THIS GALLERY THAT YOU
CAN SIT IN FRONT OF*

300 10:13:19:23 10:13:22:00 AND TRY, BY LOOKING
AT THE COLORS,

301 10:13:22:02 10:13:25:06 TO SEE HOW YOU MIGHT MIX
THESE REALLY BOLD COLORS

302 10:13:25:08 10:13:31:10 IN THE CRAY-PAS BOX
TO GET THEM MORE SOFT AND MUTED.

303 10:13:31:12 10:13:34:22 [chattering]

304 10:13:34:24 10:13:36:01 A LITTLE BIT LIGHT,
ISN'T IT?

305 10:13:38:26 10:13:41:15 (student)
*I'M TRYING TO MAKE
THE YELLOW COLOR ON THAT TREE.*

306 10:13:41:17 10:13:43:26 (Love)
I THINK ONE THING THAT REALLY
HELPS CHILDREN

307 10:13:43:28 10:13:45:19 IN LEARNING ABOUT ART IS
SEEING ARTISTS

308 10:13:45:21 10:13:48:13 AND THE WORKING MATERIALS
THAT ADULTS USE

309 10:13:48:15 10:13:51:14 AND HAVING EXPERIENCE
LEARNING FROM THEM.

310 10:13:51:16 10:13:54:00 IN THIS PARTICULAR EXPERIENCE,
WE BROUGHT IN AN ARTIST

311 10:13:54:02 10:13:56:16 WHO STUDIED
WITH WILL HENRY STEVENS

312 10:13:56:18 10:13:59:07 60 YEARS AGO AND COULD TALK
ABOUT THE WORKING PROCESSES

313 10:13:59:09 10:14:00:23 AT THAT TIME.

314 10:14:00:25 10:14:05:28 I WAS FORTUNATE TO HAVE
 AN INVITATION FROM MR. STEVENS
 315 10:14:06:00 10:14:11:03 TO GO WITH HIM TO TENNESSEE
 TO THE SMOKY MOUNTAINS
 316 10:14:11:05 10:14:13:06 AT A SUMMER ART CLASS.
 317 10:14:13:08 10:14:16:13 AND THAT'S WHERE THIS
 BEAUTIFUL PICTURE
 318 10:14:16:15 10:14:19:03 WAS DONE BY MR. STEVENS.
 319 10:14:19:05 10:14:20:28 AND GUESS WHAT.
 320 10:14:21:00 10:14:25:02 I WAS SITTING RIGHT BESIDE HIM
 ON ONE OF THESE ROCKS
 321 10:14:25:04 10:14:26:27 IN THE MIDDLE OF A STREAM.
 322 10:14:26:29 10:14:33:07 AND THESE PICTURES WERE TAKEN
 WHERE THIS PICTURE WAS DONE.
 323 10:14:33:09 10:14:35:09 THEY DON'T SHOW UP
 VERY MUCH.
 324 10:14:35:11 10:14:40:00 BUT I WANT YOU TO SEE
 WHAT WE SAW
 325 10:14:40:02 10:14:44:28 AND THEN TO SEE WHAT
 A BEAUTIFUL PICTURE HE MADE.
 326 10:14:45:00 10:14:47:23 (Love)
 I WANT THE KIDS TO FEEL THAT
 THEY ARE CONNECTED TO HISTORY
 327 10:14:47:25 10:14:49:05 AND ARE PART OF IT.
 328 10:14:49:07 10:14:52:00 THIS IT WAS IMPORTANT TO HAVE
 LOUISE KEPPER
 329 10:14:52:02 10:14:53:15 TO HAVE A CONNECTION TO THE PAST
 330 10:14:53:17 10:14:55:14 IN ADDITION
 TO THE ARTWORKS THEMSELVES.
 331 10:14:55:16 10:14:58:07 (Kepper)
 HE WAS THE MASTER ARTIST,
 332 10:14:58:09 10:15:02:17 AND HE COULD PICK OUT
 WHAT WAS MOST IMPORTANT.
 333 10:15:02:19 10:15:07:03 AND THIS WAS ONE THING
 THAT MR. STEVENS TAUGHT ME.
 334 10:15:07:05 10:15:12:00 A WHOLE MORE THAN DRAWING,
 HE TAUGHT ME TO SEE
 335 10:15:12:02 10:15:17:28 AND TO FEEL, AND HE TAUGHT ME
 WHEN I LOOKED AT SOMETHING,
 336 10:15:18:00 10:15:21:23 TO PICK OUT--I MEAN,
 LOOK AT IT IN DETAIL
 337 10:15:21:25 10:15:25:20 AND PICK OUT WHAT WAS
 THE MOST IMPORTANT THING.
 338 10:15:25:22 10:15:28:12 (Love)
 WHICH IS THE HORIZONTAL VIEW
 IN YOUR--
 339 10:15:28:14 10:15:29:27 RIGHT HERE.
 340 10:15:29:29 10:15:32:06 THE LONG EDGES ARE
 ON THE TOP AND THE BOTTOM,
 341 10:15:32:08 10:15:34:10 AND THEN WHICH WAY WOULD BE
 THE VERTICAL WAY?
 342 10:15:34:12 10:15:37:01 TURN IT THIS WAY.
 343 10:15:37:03 10:15:39:14 LET'S TAKE OUR VIEWFINDER
 344 10:15:39:16 10:15:42:22 AND TURN IT
 TO THE HORIZONTAL WAY
 345 10:15:42:24 10:15:45:13 AND PICK A POINT,

346 10:15:45:15 10:15:47:11 HOLDING IT OUT IN FRONT OF YOU,
 347 10:15:47:13 10:15:49:10 SHOWING THE BRIDGE.
 10:15:49:10 BUT I WANT YOU TO PICK
 348 10:15:49:12 10:15:50:24 A POINT ON THE BRIDGE
 349 10:15:50:26 10:15:50:24 THAT YOU CAN CUT OFF.
 10:15:56:23 FOR INSTANCE, CUTTING OFF PART
 350 10:15:56:25 10:15:59:09 OF THE PLACES WHERE IT GOES UP
 351 10:15:59:11 10:16:02:20 AT THE VERY TOP OF THE BRIDGE.
 10:16:02:20 PLACE THAT IN AN INTERESTING WAY
 352 10:16:02:22 10:16:07:17 IN YOUR VIEWFINDER
 10:16:07:17 SO THAT YOU HAVE
 353 10:16:07:19 10:16:09:18 AN ASYMMETRICAL COMPOSITION.
 10:16:09:18 DO WE HAVE SOME
 354 10:16:09:20 10:16:11:17 WITH AN ASYMMETRICAL--
 (all)
 355 10:16:11:19 10:16:14:01 YES, YEAH.
 (Love)
 10:16:14:01 OKAY, NOW, WE'RE GOING TO USE
 THESE A LITTLE BIT MORE
 356 10:16:14:03 10:16:16:28 LATER ON WHEN WE START
 OUR DRAWING LESSON
 357 10:16:17:00 10:16:18:28 HERE AT THE LEVEE,
 HERE AT ONE OF THE PLACES
 358 10:16:19:00 10:16:21:12 WHERE WILL HENRY STEVENS
 HAD THE OPPORTUNITY TO WORK
 359 10:16:21:14 10:16:23:22 AS WELL.
 360 10:16:23:24 10:16:28:04 NOW, DO YOU ALL SEE THE SPOT
 WHERE THE SKY MEETS THE WATER?
 361 10:16:28:06 10:16:30:01 Y'ALL SEE THAT LINE
 GOING ACROSS?
 362 10:16:30:03 10:16:32:00 DOES ANYBODY KNOW
 WHAT THAT LINE IS CALLED?
 363 10:16:32:02 10:16:33:05 (student)
 THE HORIZON?
 364 10:16:33:07 10:16:34:19 THAT'S RIGHT;
 THE HORIZON LINE.
 365 10:16:34:21 10:16:39:14 IF I HAVE MORE WATER IN MY--
 THAN SKY IN MY DRAWING,
 366 10:16:39:16 10:16:42:08 THEN IS MY HORIZON LINE
 GOING TO BE HIGHER OR LOWER?
 367 10:16:42:10 10:16:44:07 I WANT YOU ALL TO LOOK
 THROUGH THERE AND SEE--
 368 10:16:44:09 10:16:45:12 (student)
 HIGHER.
 369 10:16:45:14 10:16:46:29 (Irwin)
 VERY GOOD; OKAY, YOU GOT IT.
 370 10:16:47:01 10:16:48:22 WHAT DO Y'ALL SEE OUT THERE?
 371 10:16:48:24 10:16:50:11 OKAY, NOW,
 WE KNOW THEY'RE TREES.
 372 10:16:50:13 10:16:51:22 WE KNOW THEY'RE TREES.
 373 10:16:51:24 10:16:53:26 BUT I'M ASKING WHAT KIND
 OF SHAPES DO YOU SEE--
 374 10:16:53:28 10:16:55:03 YEAH, CIRCLES, OKAY.
 375 10:16:55:05 10:16:56:21 DO WE SEE ANY OTHER
 KINDS OF FORMS
 376 10:16:56:23 10:16:58:24 THAT YOU'RE FAMILIAR WITH?

377 10:16:58:26 10:17:00:07 OKAY, RECTANGLES,
VERY GOOD.

378 10:17:00:09 10:17:01:18 ANYTHING ELSE?

379 10:17:01:20 10:17:03:04 *(student)*
KIND OF ROUNDISH--

380 10:17:03:06 10:17:04:15 OKAY, RIGHT.

381 10:17:04:17 10:17:06:00 RIGHT, ALL THOSE
ARE VERY GOOD.

382 10:17:06:02 10:17:07:20 WHAT WE NEED TO DO IS,
WE NEED TO DRAW

383 10:17:07:22 10:17:10:14 A BUNCH OF LITTLE CIRCLES
AND OVALS,

384 10:17:10:16 10:17:13:19 LITTLE ITTY-BITTY ONES
ALONG THAT HORIZON LINE

385 10:17:13:21 10:17:17:15 SO THAT WE CAN MAKE IT
LOOK LIKE WE SEE ON TREES, OKAY?

386 10:17:17:17 10:17:20:04 AND YOU DRAW IT OVER--
ON THE TOP OF THE HORIZON LINE.

387 10:17:20:06 10:17:22:21 OKAY, BECAUSE WHAT'S BELOW
THE HORIZON LINE?

388 10:17:22:23 10:17:23:24 *(all)*
WATER.

389 10:17:23:26 10:17:25:13 *WATER, JUST WATER.*

390 10:17:25:15 10:17:28:03 *(Love)*
WELL, ONE THING THAT EVERYONE
HAS IN EVERY COMMUNITY

391 10:17:28:05 10:17:30:05 IS ARTISTS, SO FINDING
WHO THOSE ARTISTS ARE--

392 10:17:30:07 10:17:32:20 WHETHER THEY'RE IN THEATRE,
MUSIC, VISUAL ART, OR DANCE,

393 10:17:32:22 10:17:35:19 THEY ARE OFTEN VERY WILLING
TO WORK AND COLLABORATE

394 10:17:35:21 10:17:37:12 AND SHARE THEIR WORK
WITH STUDENTS.

395 10:17:37:14 10:17:39:05 *(Irvin)*
SO WHAT I WANT YOU
ALL TO DO IS,

396 10:17:39:07 10:17:41:22 *I WANT YOU ALL TO JUST TAKE*
A LITTLE RECTANGLE, OKAY,

397 10:17:41:24 10:17:43:20 *AND ADD IT IN THERE*
UNDER THE HORIZON LINE

398 10:17:43:22 10:17:45:19 *BECAUSE IT'S WHAT?*
IT'S IN THE WATER, OKAY?

399 10:17:45:21 10:17:47:22 *TAKE A LITTLE RECTANGLE*
AND PUT IT IN THERE

400 10:17:47:24 10:17:50:11 *AS IF IT WERE*
A LITTLE BOAT, OKAY?

401 10:17:50:13 10:17:52:07 [horn blows]

402 10:17:52:09 10:17:53:11 *LOOKING*
PRETTY GOOD.

403 10:17:53:13 10:17:54:24 *LET'S CROP IT*
OUT, THOUGH, OKAY?

404 10:17:54:26 10:17:56:20 *LET'S MAKE IT A LITTLE MORE*
INTERESTING

405 10:17:56:22 10:17:58:09 BY CROPPING IT OUT.

406 10:17:58:11 10:17:59:27 VERY GOOD.

407 10:18:02:07 10:18:05:13 (Love)
LET'S NOW REFLECT
ON THE EXPERIENCE OF DRAWING.

408 10:18:05:15 10:18:10:02 I LEARNED THAT
THE FARTHER BACK YOU LOOK,

409 10:18:10:04 10:18:12:16 THE SMALLER
YOU HAVE TO DRAW IT.

410 10:18:12:18 10:18:15:08 OKAY, AND WHAT WAS THAT THING
THAT WARREN WAS TEACHING YOU?

411 10:18:15:10 10:18:17:05 THE HORIZON LINE.

412 10:18:17:07 10:18:19:06 (Love)
SO THE FARTHER YOU GET
DOWN YOUR HORIZON LINE,

413 10:18:19:08 10:18:21:20 THE SMALLER THE OBJECTS BECOME.

414 10:18:21:22 10:18:26:26 (Lilly)
WE USE REFLECTION A LOT HERE
TO ASSESS STUDENTS' LEARNING

415 10:18:26:28 10:18:28:29 IN ALL AREAS OF THE CURRICULUM.

416 10:18:29:01 10:18:31:11 IT WORKS REALLY WELL
IN THE ARTS,

417 10:18:31:13 10:18:34:22 BUT IT WORKS JUST AS WELL
IN MATH OR SCIENCE.

418 10:18:34:24 10:18:39:19 SO THAT IS A FORM OF ASSESSMENT
THAT I REALLY LIKE TO USE.

419 10:18:39:21 10:18:42:26 BECAUSE I FIND OUT
WHAT THE STUDENTS LEARNED,

420 10:18:42:28 10:18:45:29 AND I ALSO FIND OUT
WHEN I THOUGHT

421 10:18:46:01 10:18:47:23 THEY LEARNED SOMETHING
BUT THEY DIDN'T.

422 10:18:47:25 10:18:50:07 CAN WE JUST MAYBE SHARE
SOME OF OUR THOUGHTS

423 10:18:50:09 10:18:52:23 ABOUT WHAT YOU REMEMBERED
LEARNING IN THE GALLERY?

424 10:18:52:25 10:18:55:07 (student)
I LEARNED
THAT WILL HENRY STEVENS

425 10:18:55:09 10:18:58:18 USED MANY MIXED MEDIAS.

426 10:18:58:20 10:19:01:04 I LEARNED THAT
WILL HENRY STEVENS

427 10:19:01:06 10:19:02:21 MADE HIS OWN PASTELS.

428 10:19:02:23 10:19:08:13 I LEARNED THAT HE...
DO A LOT--DID A LOT OF PAINTINGS

429 10:19:08:15 10:19:10:29 OF NATURE BECAUSE HE REALLY
LOVED NATURE

430 10:19:11:01 10:19:13:01 BY ONE OF THE STUDENTS
HE TAUGHT TO.

431 10:19:13:03 10:19:14:28 SHE TOLD US THAT.

432 10:19:15:00 10:19:17:03 (Lilly)
THANK YOU FOR SHARING
THOSE REFLECTIONS.

433 10:19:17:05 10:19:19:08 NOW WE'RE GOING TO SHIFT GEARS
A LITTLE BIT HERE,

434 10:19:19:10 10:19:21:03 AND WE'RE GOING TO FIND OUT
SOMETHING ELSE

435 10:19:21:05 10:19:23:14 ABOUT WILL HENRY STEVENS.

436 10:19:23:16 10:19:25:16 WE KNOW HE LOVED NATURE.
 437 10:19:25:18 10:19:27:14 AND HE WAS INSPIRED
 BY NATURE.
 438 10:19:27:16 10:19:30:00 BUT HE ALSO LOVED POETRY.
 439 10:19:30:02 10:19:33:28 AND WE'RE GOING TO TRY
 A LITTLE POETRY WRITING TODAY.
 440 10:19:34:00 10:19:35:26 NOW, YESTERDAY ON THE RIVER,
 441 10:19:35:28 10:19:39:04 YOU WROTE DOWN A LOT OF THINGS
 YOU SAW, DIDN'T YOU?
 442 10:19:39:06 10:19:41:27 THINGS THAT WE WOULD
 ONLY SEE IN NEW ORLEANS.
 443 10:19:41:29 10:19:45:05 SO I WANT YOU TO FIND A PLACE
 TO WRITE IN YOUR JOURNAL.
 444 10:19:45:07 10:19:49:11 I'M GOING TO GIVE YOU
 WHAT IS CALLED A STEM.
 445 10:19:49:13 10:19:53:18 AND A STEM IS A WAY TO GET US
 STARTED WRITING A POEM.
 446 10:19:53:20 10:19:56:21 AND I WANT YOU TO WRITE A POEM.
 447 10:19:56:23 10:20:00:04 EVERY LINE IS GOING
 TO START WITH "I AM FROM..."
 448 10:20:00:06 10:20:06:02 AND USE SOME OF YOUR IDEAS
 AND USE SOME POETIC WORDS,
 449 10:20:06:04 10:20:08:29 SOME PRETTY WORDS,
 IN YOUR POEM.
 450 10:20:09:01 10:20:11:00 GET YOUR THOUGHTS DOWN.
 451 10:20:11:02 10:20:13:07 JUST WRITE DOWN
 WHAT'S IN YOUR HEAD RIGHT NOW.
 452 10:20:13:09 10:20:15:07 AND THEN WE'LL WORK
 ON REVISING IT.
 453 10:20:15:09 10:20:18:10 SO JUST LET YOUR THOUGHTS FLOW.
 454 10:20:18:12 10:20:20:09 I ALWAYS TRY TO THINK OF WAYS
 455 10:20:20:11 10:20:23:08 I CAN INTEGRATE
 MY STATE CURRICULUM
 456 10:20:23:10 10:20:25:16 INTO MY ART UNITS.
 457 10:20:25:18 10:20:30:04 SO WE WROTE SOME POETRY,
 AND WE WROTE REFLECTIONS.
 458 10:20:30:06 10:20:32:19 AND THOSE KINDS OF ACTIVITIES
 FIT RIGHT IN
 459 10:20:32:21 10:20:34:22 WITH THE LANGUAGE ARTS
 CURRICULUM.
 460 10:20:34:24 10:20:38:03 I AM FROM A BEAUTIFUL MAGNOLIA
 TREE BLOOMING IN THE SKY.
 461 10:20:38:05 10:20:40:03 (Lilly)
 YES, YOU KNOW
 THOSE TALL TREES
 462 10:20:40:05 10:20:42:03 THAT HAVE THE BIG
 WHITE FLOWERS,
 463 10:20:42:05 10:20:43:28 THEY REALLY DO
 BLOOM IN THE SKY.
 464 10:20:44:00 10:20:47:21 I AM FROM A PLACE
 THAT HAS A LOT OF SNOW.
 465 10:20:47:23 10:20:50:08 (Lilly)
 OKAY, SO WROTE ABOUT
 ANOTHER PLACE, DIDN'T YOU?
 466 10:20:50:10 10:20:51:17 THAT'S SPECIAL TO YOU.
 467 10:20:51:19 10:20:53:03 WHAT IS THAT PLACE?

468 10:20:53:05 10:20:55:10 PARK CITY, UTAH.
469 10:20:55:12 10:20:56:29 (*Lilly*)
UH, ROBERT.

470 10:20:57:01 10:21:02:24 I AM FROM THE BRIGHT YELLOW SUN
THAT GIVES OFF LIFE EVERYWHERE.

471 10:21:02:26 10:21:07:17 I AM FROM THE WINDY,
WHIRLING CITY.

472 10:21:07:19 10:21:09:11 (*Lilly*)
GREGORY?

473 10:21:09:13 10:21:12:14 I AM FROM A PELICAN STATE
WHERE PELICANS FLY IN THE SKY.

474 10:21:12:16 10:21:13:29 JOHN?
475 10:21:14:01 10:21:16:03 I AM FROM OLD BUILDINGS
THAT CREAK WITH EVERY STEP.

476 10:21:16:05 10:21:18:25 I'M FROM A PLACE
WHERE TOURISTS ARE EVERYWHERE.

477 10:21:18:27 10:21:20:17 OKAY, AND CAMILLE.
478 10:21:20:19 10:21:23:29 I AM FROM SMILES, MOUNTAINS,
STREAMS OF BLUE.

479 10:21:24:01 10:21:27:09 (*Lilly*)
THOSE ARE VERY NICE STARTS
TO YOUR POEMS.

480 10:21:27:11 10:21:29:11 NOW WE'RE GOING TO GO BACK
481 10:21:29:13 10:21:32:09 TO WHAT WE DID
ON THE RIVER YESTERDAY,

482 10:21:32:11 10:21:35:04 AND WE'RE GOING TO CONTINUE--
LET'S SEE WHAT YOU REMEMBER

483 10:21:35:06 10:21:37:03 FROM YOUR SKETCHING ACTIVITY
YESTERDAY.

484 10:21:37:05 10:21:39:22 (*Love*)
DO YOU THINK YOU PRETTY MUCH
REMEMBER THE SCENE?

485 10:21:39:24 10:21:41:15 [talking simultaneously]
486 10:21:41:17 10:21:44:22 WHAT ARE YOU GOING TO USE
TO REMEMBER THE SCENE BY?

487 10:21:44:24 10:21:46:10 CAMILLE?
488 10:21:46:12 10:21:49:02 UH, BY WRITING DOWN
THE COLORS AND DRAWING IT

489 10:21:49:04 10:21:51:24 AND THEN WRITING A LITTLE
ABOUT WHAT YOU SAW AND STUFF.

490 10:21:51:26 10:21:55:14 WHAT WERE SOME OF THE COLORS
YOU REMEMBERED FROM YESTERDAY

491 10:21:55:16 10:21:56:26 THAT YOU WROTE DOWN?
492 10:21:56:28 10:21:58:18 BROWNISH AND GRAYISH COLORS.
493 10:21:58:20 10:22:00:19 (*Love*)
LOTS OF BROWNISH
AND GRAYISH COLORS.

494 10:22:00:21 10:22:01:22 ANY OTHERS?
495 10:22:01:24 10:22:02:29 (*boy*)
WHITE

496 10:22:03:01 10:22:06:08 AND BLUE
KIND OF MIXED TOGETHER.

497 10:22:06:10 10:22:08:02 OKAY, WELL, THE NEXT THING
WE HAVE TO DO

498 10:22:08:04 10:22:10:05 IS FIGURE OUT HOW DO WE NOW
CREATE THE COLORS

499 10:22:10:07 10:22:11:24 WE SAW ON THE RIVER.
500 10:22:11:26 10:22:14:05 IS THIS THE COLOR OF BLUE
WE SAW YESTERDAY?
501 10:22:14:07 10:22:15:06 (student)
NO.
502 10:22:15:08 10:22:16:11 IT'S A PRETTY
BRIGHT BLUE
503 10:22:16:13 10:22:17:29 FOR THE KIND OF SKY
WE SAW YESTERDAY.
504 10:22:18:01 10:22:21:00 *MAYBE IF I ADD
A LITTLE WHITE--*
505 10:22:21:02 10:22:24:20 WHAT DOES THAT DO
IF I LAYER IT?
506 10:22:24:22 10:22:26:12 OH, YES, THAT'S--
THAT'S PERFECT.
507 10:22:26:14 10:22:30:05 I WAS VERY SURPRISED AT HOW
THEY WERE ABLE TO HANDLE
508 10:22:30:07 10:22:33:06 THE MEDIUM SO WELL.
509 10:22:33:08 10:22:36:19 BECAUSE MOST OF THEM HAD NOT
EVER USED OIL PASTELS.
510 10:22:36:21 10:22:39:26 BUT THEY SOLVED THEIR PROBLEM
BY FINDING WAYS
511 10:22:39:28 10:22:43:08 TO WORK THEIR MISTAKES
INTO THEIR PIECE OF ART.
512 10:22:43:10 10:22:46:12 HOW DO YOU
THINK IT LOOKS?
513 10:22:46:14 10:22:48:06 PRETTY GOOD.
514 10:22:48:08 10:22:49:26 *(Love)*
WHAT WE'RE GOING TO DO NEXT
515 10:22:49:28 10:22:53:04 IS TO CONTINUE
TAKING OUR DRAWINGS
516 10:22:53:06 10:22:56:02 AND GETTING THEM
TO A FINISHED PIECE OF ART.
517 10:22:56:04 10:22:58:05 WE'RE GOING TO WORK
ON A LARGER SCALE
518 10:22:58:07 10:23:00:24 WITH PIECES OF PAPER
WHERE YOU CAN CHOOSE
519 10:23:00:26 10:23:04:00 YOUR COLOR OF BACKGROUND
AND YOUR COMPOSITION.
520 10:23:04:02 10:23:07:16 *SO WE'LL BE WORKING
ON OUR FINAL DRAWINGS*
521 10:23:07:18 10:23:10:12 IN OUR NEXT SESSIONS,
AND THEN FROM THERE,
522 10:23:10:14 10:23:14:25 WE WILL GET TO HAVE
AN EXHIBITION OF YOUR WORK.
523 10:23:14:27 10:23:18:16 *(Lilly)*
*WE'LL ALSO HAVE OUR POETRY
HUNG WITH OUR ARTWORK.*
524 10:23:18:18 10:23:21:22 YOUR PARENTS WILL BE COMING,
AND I THOUGHT IT MIGHT BE NICE
525 10:23:21:24 10:23:24:20 TO MAKE IT
LIKE A REAL GALLERY OPENING
526 10:23:24:22 10:23:26:16 AND HAVE REFRESHMENTS
527 10:23:26:18 10:23:29:05 SO THAT WE COULD MAKE IT
A REALLY SPECIAL EVENT.
528 10:23:30:21 10:23:33:04 THE STUDENTS

529 10:23:33:06 10:23:36:10 CURATED THEIR EXHIBIT,
 AND THE NAME THEY CAME UP WITH
 WAS A *PLACE FOR ME*.
 530 10:23:36:12 10:23:39:25 THAT ONE JUST SEEMED
 TO FIT SO WELL
 531 10:23:39:27 10:23:43:23 WITH THE ARTWORK
 THAT THEY HAD DONE.
 532 10:23:43:25 10:23:45:07 I LIKE THE MOUNTAINS,
 THOUGH,
 533 10:23:45:09 10:23:47:20 'CAUSE THEY'RE ALL
 DIFFERENT SHAPES AND SIZES.
 534 10:23:47:22 10:23:50:09 THIS IS, UM,
 SOME DIFFERENT THINGS
 535 10:23:50:11 10:23:53:24 THAT, UM, WILL HENRY STEVENS
 USED IN HIS ART
 536 10:23:53:26 10:23:57:28 DIFFERENT KINDS--
 CHALK, PASTELS, AND CHARCOAL.
 537 10:23:58:00 10:24:00:26 I MADE A LOW HORIZON LINE.
 538 10:24:00:28 10:24:02:00 WHICH MEANS WHAT?
 539 10:24:02:02 10:24:03:20 IF YOU DO A LOW
 HORIZON LINE, YOU HAVE--
 540 10:24:03:22 10:24:06:10 YOU HAVE, UM, MORE SKY
 THAN LAND.
 541 10:24:06:12 10:24:07:16 OH, OKAY.
 542 10:24:07:18 10:24:09:09 IF YOU HAVE A HIGH HORIZON LINE,
 YOU HAVE--
 543 10:24:09:11 10:24:10:09 MORE LAND THAN SKY.
 544 10:24:10:11 10:24:11:09 OKAY.
 545 10:24:11:11 10:24:13:26 AS YOU CAN SEE,
 I SMUDGED IT
 546 10:24:13:28 10:24:15:07 TO GET IT OUT.
 547 10:24:15:09 10:24:18:01 THAT'S ONE OF THE TECHNIQUES
 I USED FOR THE SUN.
 548 10:24:18:03 10:24:20:18 *AND THIS I HAD TO USE*
IT LIGHTER OVER HERE
 549 10:24:20:20 10:24:22:11 BECAUSE THE SUNLIGHT
 WAS OVER HERE,
 550 10:24:22:13 10:24:25:08 AND THIS IS MAKING, LIKE,
 A SUNSET THROUGH THE CLOUDS.
 551 10:24:25:10 10:24:26:17 I SEE THAT.
 552 10:24:26:19 10:24:28:28 AND THAT IS A CARRIER SHIP
 OR A BARGE?
 553 10:24:29:00 10:24:30:15 IT'S A BARGE.
 554 10:24:30:17 10:24:32:13 (Lilly)
 THE GALLERY TOUR
 WAS VERY SUCCESSFUL.
 555 10:24:32:15 10:24:34:14 THEY WERE VERY PROUD,
 556 10:24:34:16 10:24:38:26 AND THEN I THINK THEY SAW THAT
 THEIR PARENTS WERE IMPRESSED
 557 10:24:38:28 10:24:40:25 WITH THE AMOUNT OF KNOWLEDGE
 THAT THEY HAD,
 558 10:24:40:27 10:24:43:23 SO THAT REALLY BUILT
 THEIR SELF-CONFIDENCE.
 559 10:24:43:25 10:24:47:14 AND I THINK THEY ENJOYED
 THAT ASPECT.
 560 10:24:47:16 10:24:51:00 I HAVE ONE QUESTION

561 10:24:51:02 FOR YOU ALL.
 10:24:54:19 DID THE WORK
 OF WILL HENRY STEVENS
 562 10:24:54:21 10:24:57:27 INFLUENCE YOUR WORK
 IN ANY WAY?
 563 10:24:57:29 10:25:00:02 WOULD ANYONE LIKE
 TO TALK ABOUT THAT?
 564 10:25:00:04 10:25:03:01 UM, HE USED SOME
 JAPANESE TECHNIQUE
 565 10:25:03:03 10:25:06:18 FOR MISSING DETAILS,
 AND I SORT OF DID THAT,
 566 10:25:06:20 10:25:09:16 AND HE DID A MOUNTAIN SCENE,
 567 10:25:09:18 10:25:12:15 AND EVEN THOUGH I HAD
 BEEN TO THE MOUNTAINS BEFORE,
 568 10:25:12:17 10:25:15:16 UM, HE HELPED ME
 THINK OF THAT
 569 10:25:15:18 10:25:18:10 WHEN I SAW THE, UH,
 EXHIBIT.
 570 10:25:18:12 10:25:19:23 (Lilly)
 THANK YOU.
 571 10:25:19:25 10:25:22:14 ANYONE ELSE INFLUENCED
 IN SOME WAY? JOHN?
 572 10:25:22:16 10:25:26:28 WELL, HE INFLUENCED ME
 BECAUSE HE USED DIAGONAL LINES,
 573 10:25:27:00 10:25:30:18 AND HE DID A LOT OF NATURE,
 AND HE USED A LOT OF--
 574 10:25:30:20 10:25:34:03 JUST SOME OF THE COLORS
 THAT HE USED INFLUENCED ME.
 575 10:25:34:05 10:25:37:11 HOW DID YOUR POEMS
 TIE IN WITH YOUR PICTURES?
 576 10:25:37:13 10:25:40:20 MY POEM TIED IN WITH MY PICTURE
 WITH MY FIRST LINE.
 577 10:25:40:22 10:25:44:14 BECAUSE I SAID, UM,
 ABOUT THE MAGNOLIA TREE,
 578 10:25:44:16 10:25:46:11 AND MY PICTURE
 WAS A MAGNOLIA TREE.
 579 10:25:46:13 10:25:48:28 (Riedlinger)
 WHAT WE HAVE FOUND
 IS THAT THROUGH THE ARTS,
 580 10:25:49:00 10:25:52:03 CHILDREN CAN EXPRESS THEMSELVES
 IN A WIDE VARIETY OF WAYS.
 581 10:25:52:05 10:25:55:01 WHEN YOU WATCH A FINAL PRODUCT
 582 10:25:55:03 10:25:58:24 OF SOMETHING THAT ONE OF THE
 CLASSES HAVE BEEN WORKING ON,
 583 10:25:58:26 10:26:02:29 YOU CAN'T TELL WHICH OF THOSE
 KIDS HAVE LEARNING DIFFICULTIES.
 584 10:26:03:01 10:26:05:29 YOU CAN'T TELL WHICH OF THOSE
 KIDS HAVE DISCIPLINE PROBLEMS.
 585 10:26:06:01 10:26:08:04 YOU CAN'T TELL
 WHICH OF THOSE KIDS
 586 10:26:08:06 10:26:10:29 HAVE SOMETHING PREVENTING THEM
 FROM SUCCEEDING
 587 10:26:11:01 10:26:12:16 IN A STRONG ACADEMIC PROGRAM.
 588 10:26:12:18 10:26:15:20 BUT I FIND THAT WHEN THEY
 BEGIN EXPERIENCING
 589 10:26:15:22 10:26:18:19 THE KIND OF SUCCESS

		THAT THEY CAN THROUGH THE ARTS,
590	10:26:18:21	10:26:21:03 THEY'RE WILLING TO TAKE RISKS.
591	10:26:21:05	10:26:23:10 YOU'LL FIND THEM
		STRENGTHENED OVER AND OVER AGAIN
592	10:26:23:12	10:26:25:01 AS THEY HAVE THOSE EXPERIENCES.
593	10:26:25:03	10:26:29:19 (Lilly)
		THE STUDENTS ARE ALWAYS
		SO EXCITED ABOUT THE UNITS,
594	10:26:29:21	10:26:31:24 AND THAT'S CONTAGIOUS.
595	10:26:31:26	10:26:35:03 SO IT'S BEEN NOTHING BUT
		A POSITIVE EXPERIENCE FOR ME.
596	10:26:35:05	10:26:39:19 (Robert)
		<i>I AM FROM THE BRIGHT YELLOW SUN</i>
		<i>THAT GIVES OFF LIFE EVERYWHERE.</i>
597	10:26:39:21	10:26:42:03 (student #1)
		<i>I AM FROM CRUISE SHIPS</i>
		<i>AND PADDLEWHEELS</i>
598	10:26:42:05	10:26:43:14 <i>GLIDING THROUGH WATER.</i>
599	10:26:43:16	10:26:44:18 (student #2)
		<i>I AM FROM A PLACE</i>
600	10:26:44:20	10:26:46:09 <i>WHERE POPPIES GROW.</i>
601	10:26:46:11	10:26:48:25 <i>I AM FROM A PLACE</i>
		<i>WHERE THE BEACH TIDES ARE LOW.</i>
602	10:26:48:27	10:26:50:28 (student #3)
		<i>I AM FROM THE CREOLE QUEEN,</i>
603	10:26:51:00	10:26:53:14 <i>RIDING ON THE MISSISSIPPI RIVER</i>
		<i>EVERY SUMMER.</i>
604	10:26:53:16	10:26:58:00 (John)
		<i>I AM FROM GREEN MUCKY WETLAND</i>
		<i>WITH ALLIGATORS AND CROCODILES.</i>
605	10:26:58:02	10:27:00:07 I AM FROM NEW ORLEANS.
606	10:27:05:17	10:27:08:14 [upbeat fiddle music]
607	10:27:08:16	10:27:18:15 § §