

1	14:00:13:12	14:00:16:11	[upbeat fiddle music]
2	14:00:16:13	14:00:24:10	§ §
3	14:00:50:08	14:00:54:02	(Muse)
			THE EXCITEMENT OF THE CIRCUS
			MEETS THE BEAUTY OF BALLET
4	14:00:54:04	14:00:57:01	IN A MULTI-ARTS WORK
			CALLED <i>QUIDAM</i> .
5	14:00:57:03	14:01:00:13	CREATED BY THE INTERNATIONAL
			TROUPE <i>CIRQUE DU SOLEIL</i> ,
6	14:01:00:15	14:01:02:17	WHICH MEANS <i>CIRCUS OF THE SUN</i> ,
7	14:01:02:19	14:01:06:10	<i>QUIDAM</i> COMBINES ORIGINAL MUSIC
			AND SURREALIST IMAGES
8	14:01:06:12	14:01:08:27	WITH THE ENERGY
			OF STREET PERFORMANCE.
9	14:01:08:29	14:01:11:15	AT LUSHER SCHOOL IN NEW ORLEANS,
10	14:01:11:17	14:01:15:01	A KINDERGARTEN CLASS AND A
			FOURTH GRADE CLASS COLLABORATED
11	14:01:15:03	14:01:19:05	ON AN INQUIRY-BASED UNIT
			CENTERED ON <i>QUIDAM</i> .
12	14:01:19:07	14:01:20:25	IN THIS PROGRAM,
			WE'RE GOING TO LOOK
13	14:01:20:27	14:01:23:13	AT HOW THE STUDENTS CREATED
			AN ORIGINAL PERFORMANCE PIECE
14	14:01:23:15	14:01:27:20	AS THE CULMINATING ACTIVITY
			FOR THEIR UNIT.
15	14:01:27:22	14:01:28:20	HELLO.
16	14:01:28:22	14:01:30:03	I'M REYNELDA MUSE.
17	14:01:30:05	14:01:34:08	IN LATIN, <i>QUIDAM</i> MEANS
			<i>AN ANONYMOUS PASSERBY</i> .
18	14:01:34:10	14:01:36:06	IN THE <i>CIRQUE DU SOLEIL</i> WORK,
19	14:01:36:08	14:01:39:10	<i>QUIDAM</i> MEANS A <i>STRANGER</i>
			OR A <i>DREAMER</i> ,
20	14:01:39:12	14:01:42:16	THE FORCE IN US
			THAT CRIES OUT TO OTHERS.
21	14:01:42:18	14:01:44:26	THE MAIN CHARACTER IS ZOE,
22	14:01:44:28	14:01:48:17	A YOUNG GIRL WHOSE PARENTS
			REFUSE TO PAY ATTENTION TO HER.
23	14:01:48:19	14:01:51:07	WHEN A HEADLESS MAN, <i>QUIDAM</i> ,
24	14:01:51:09	14:01:53:29	COMES IN THE DOOR
			AND DROPS HIS BOWLER HAT,
25	14:01:54:01	14:01:56:12	ZOE'S WORLD TRANSFORMS.
26	14:01:56:14	14:01:59:11	A CLOWN NAMED FRITZ
			IS ZOE'S GUIDE
27	14:01:59:13	14:02:02:15	INTO THIS FANTASTIC NEW WORLD.
28	14:02:02:17	14:02:04:13	THE THEMES IN <i>QUIDAM</i> --
29	14:02:04:15	14:02:08:01	LONELINESS, ADVENTURE,
			AND HOMECOMING--
30	14:02:08:03	14:02:09:24	RESONATE WITH CHILDREN.
31	14:02:09:26	14:02:12:27	FOR THEIR PERFORMANCE PIECE,
			THESE STUDENTS CREATED A STORY
32	14:02:12:29	14:02:16:02	THAT PORTRAYED THE INNER JOURNEY
			OF THE ZOE CHARACTER,
33	14:02:16:04	14:02:20:06	FROM SADNESS TO SURPRISE
			TO CONTENTMENT.
34	14:02:20:08	14:02:23:02	THEIR STORY IS LAID OUT
			IN THREE SECTIONS:

35	14:02:23:04	14:02:27:20	"THE CALL," "THE CHALLENGE,"
			AND "THE RETURN."
36	14:02:27:22	14:02:29:10	THIS STRUCTURE IS DRAWN
37	14:02:29:12	14:02:32:04	FROM <i>THE HERO'S JOURNEY</i>
			BY JOSEPH CAMPBELL.
38	14:02:32:06	14:02:34:04	IN THEIR PIECE,
			THE STUDENTS INCLUDED
39	14:02:34:06	14:02:36:25	THREE OF THE CIRQUE DU SOLEIL
			CHARACTERS--
40	14:02:36:27	14:02:40:02	ZOE, QUIDAM, AND FRITZ--
41	14:02:40:04	14:02:43:05	AS WELL AS A GROUP
			OF FANTASTICAL CREATURES.
42	14:02:43:07	14:02:45:17	THEIR INTERPRETATION
			OF ZOE'S FEELINGS
43	14:02:45:19	14:02:48:07	IS CALLED <i>ZOE'S JOURNEY</i> .
44	14:02:48:09	14:02:49:22	WE'RE GOING TO LOOK
			AT FOUR PHASES
45	14:02:49:24	14:02:51:14	OF THE STUDENTS' WORK.
46	14:02:51:16	14:02:54:11	FIRST THEY'LL REVIEW
			THE FEELINGS OF THE CHARACTERS
47	14:02:54:13	14:02:56:24	DURING EACH PHASE
			OF <i>ZOE'S JOURNEY</i> .
48	14:02:56:26	14:02:58:08	THEN THEY'LL DISCUSS
49	14:02:58:10	14:03:01:00	HOW THE CHARACTERS COMMUNICATE
			THOSE FEELINGS.
50	14:03:01:02	14:03:03:21	THEY'LL SHOW
			THE COSTUME PIECES THEY MADE
51	14:03:03:23	14:03:05:16	TO IDENTIFY THE CHARACTERS.
52	14:03:05:18	14:03:09:10	FINALLY,
			THEY'LL PERFORM THEIR PIECE.
53	14:03:09:12	14:03:10:27	THE STUDENTS BEGAN
54	14:03:10:29	14:03:12:29	BY BRAINSTORMING
			ABOUT THE FEELINGS
55	14:03:13:01	14:03:15:29	THAT ZOE MIGHT HAVE HAD
			ALONG HER JOURNEY.
56	14:03:16:28	14:03:19:27	WE'VE LOOKED AT ZOE
57	14:03:19:29	14:03:21:22	AND SEVERAL
			OF THE OTHER CHARACTERS,
58	14:03:21:24	14:03:24:10	AND WE TALKED ABOUT
			WHAT HAPPENED TO HER
59	14:03:24:12	14:03:26:01	<i>IN HER JOURNEY,</i>
60	14:03:26:03	14:03:27:19	<i>SO LET'S TALK ABOUT,</i>
			<i>"WHAT IS A JOURNEY?"</i>
61	14:03:27:21	14:03:28:26	<i>BRITTINI?</i>
62	14:03:28:28	14:03:30:07	AN ADVENTURE?
63	14:03:30:09	14:03:33:08	AN ADVENTURE--
			WHAT ELSE IS A JOURNEY?
64	14:03:33:10	14:03:34:09	MAHA?
65	14:03:34:11	14:03:36:16	IT'S ALSO
			A TRIP.
66	14:03:36:18	14:03:39:18	<i>(DeJean)</i>
			<i>AN ADVENTURE, A TRIP--</i>
67	14:03:39:20	14:03:41:19	<i>DO YOU THINK ZOE WENT</i>
			<i>ON A TRIP TO SOMEWHERE?</i>
68	14:03:41:21	14:03:42:19	[together]
			YES.

69	14:03:42:21	14:03:44:04	A FANTASY WORLD.
70	14:03:44:06	14:03:46:28	OH, ALEXIS SAYS, "A FANTASY WORLD."
71	14:03:47:00	14:03:49:10	DID SHE JUST GO TO A FANTASY WORLD?
72	14:03:49:12	14:03:50:15	HUNTER, YOU WANT TO TRY?
73	14:03:50:17	14:03:52:08	SURE.
74	14:03:52:10	14:03:55:22	SHE TRAVELED TO SOMEPLACE WHERE SHE HAD NEVER GONE,
75	14:03:55:24	14:03:59:11	AND SHE MET SOME VERY STRANGE CREATURES,
76	14:03:59:13	14:04:02:19	WHICH ARE THE FANTASTICAL CREATURES.
77	14:04:02:21	14:04:03:27	GOOD, HUNTER.
78	14:04:03:29	14:04:06:00	THAT WAS A COMPLETE THOUGHT.
79	14:04:06:02	14:04:09:01	DO YOU THINK THAT THE JOURNEY WE WENT ON
80	14:04:09:03	14:04:12:05	IN THE PIECE THAT WE CREATED TELLS A STORY?
81	14:04:12:07	14:04:13:29	[together] YES.
82	14:04:14:01	14:04:15:28	(DeJean) WHAT MAKES IT A STORY?
83	14:04:16:00	14:04:18:22	BECAUSE IT HAVE A BEGINNING, A MIDDLE, AND A END.
84	14:04:18:24	14:04:20:15	WELL, GOOD FOR YOU, IT DOES,
85	14:04:20:17	14:04:22:18	AND THE BEGINNING IS ALSO CALLED WHAT?
86	14:04:22:20	14:04:24:07	[together] "THE CALL."
87	14:04:24:09	14:04:26:01	ALL RIGHT, AND IT TALKS ABOUT--
88	14:04:26:03	14:04:28:02	WE CAME UP WITH THESE IDEAS A WHILE BACK:
89	14:04:28:04	14:04:32:06	A WHOLE SETTING, A TOPIC, A STORY, IT HAS CHARACTERS,
90	14:04:32:08	14:04:36:28	SOMEONE SAID "A QUEST," A JOURNEY, AND AN ADVENTURE.
91	14:04:37:00	14:04:40:16	WHERE DID ZOE'S JOURNEY BEGIN?
92	14:04:40:18	14:04:41:28	SOPHIE?
93	14:04:42:00	14:04:46:01	IT WAS WITH, UM-- WITH HER MOM AND DAD.
94	14:04:46:03	14:04:48:00	ANYBODY ELSE WANT TO ADD TO THAT?
95	14:04:48:02	14:04:49:00	KERRY?
96	14:04:49:02	14:04:50:22	SHE WAS AT HER HOME.
97	14:04:50:24	14:04:53:03	SHE WAS AT HER HOME WITH HER MOM AND DAD.
98	14:04:53:05	14:04:54:24	THAT WAS THE FIRST SETTING.
99	14:04:54:26	14:04:56:29	SO WHAT ELSE WAS IN THAT OPENING?

100	14:04:57:01	14:04:58:20	SHE WAS VERY SAD.
101	14:04:58:22	14:05:01:25	SO NOW WE'RE TALKING ABOUT HOW ZOE FELT.
102	14:05:01:27	14:05:03:15	LOOK AT ALL THE WORDS UP HERE.
103	14:05:03:17	14:05:05:07	HOW ELSE DID ZOE FEEL?
104	14:05:05:09	14:05:08:10	SHE--HER MOM AND DAD WAS IGNORING HER.
105	14:05:08:12	14:05:09:24	SHE FELT IGNORING.
106	14:05:09:26	14:05:12:04	THEY WERE IGNORING HER.
107	14:05:12:06	14:05:13:16	ASHLEY?
108	14:05:13:18	14:05:15:03	(Ashley) SHE WAS AFRAID,
109	14:05:15:05	14:05:17:24	BECAUSE WHEN SHE SAW QUIDAM AND HE CAME IN--
110	14:05:17:26	14:05:19:15	NOW, WHO WAS QUIDAM?
111	14:05:19:17	14:05:22:02	A MAN WITH NO HEAD.
112	14:05:22:04	14:05:23:20	HOW DID SHE FEEL THEN?
113	14:05:23:22	14:05:24:27	(student) WEIRD.
114	14:05:24:29	14:05:25:25	(DeJean) SHE FELT WEIRD?
115	14:05:25:27	14:05:27:11	YEAH.
116	14:05:27:13	14:05:29:23	NOW, WHAT MADE YOU THINK SHE FELT WEIRD?
117	14:05:29:25	14:05:35:17	'CAUSE--'CAUSE IT WOULDN'T BE ORDINARY, LIKE--LIKE IF SOME--
118	14:05:35:19	14:05:39:00	IF THERE'S A GUY THAT CAME IN WITH NO HEAD.
119	14:05:39:02	14:05:41:13	WHEN THE MAN CAME IN THE DOOR,
120	14:05:41:15	14:05:45:20	WITHOUT THE HEAD, WAS THAT REAL?
121	14:05:45:22	14:05:48:00	[together] NO.
122	14:05:48:02	14:05:50:23	(DeJean) SO NOW WE'RE TALKING ABOUT TWO DIFFERENT WORLDS:
123	14:05:50:25	14:05:51:26	FANTASY AND WHAT?
124	14:05:51:28	14:05:53:09	[together] REALITY.
125	14:05:53:11	14:05:55:01	WELL, LET'S LOOK AT THE SECOND PART.
126	14:05:55:03	14:05:56:23	(Newberry) OKAY.
127	14:05:56:25	14:06:00:20	WE COME TO "THE CHALLENGE" OF ZOE'S JOURNEY,
128	14:06:00:22	14:06:02:04	DON'T WE?
129	14:06:02:06	14:06:06:28	HOW DO WE KNOW WHEN SHE WAS GOING THROUGH "THE CHALLENGE"?
130	14:06:07:00	14:06:08:04	'CAUSE SHE WAS FRIGHTENED.
131	14:06:08:06	14:06:10:09	SHE WAS FRIGHTENED, OKAY.

132 14:06:10:11 14:06:12:29 WHO WAS AT THE BEGINNING  
OF HER CHALLENGE?

133 14:06:13:01 14:06:14:19 UM, FRITZ.

134 14:06:14:21 14:06:20:08 *NOW, WHAT WERE FRITZ AND QUIDAM  
HOPING WOULD HAPPEN TO ZOE*

135 14:06:20:10 14:06:21:26 AS SHE CAME INTO  
THE FANTASY WORLD?

136 14:06:21:28 14:06:23:10 SHE HADN'T BEEN THERE  
BEFORE,

137 14:06:23:12 14:06:27:04 AND FRITZ AND QUIDAM WERE TRYING  
TO MAKE HER FEEL BETTER.

138 14:06:27:06 14:06:30:00 HOW MIGHT YOU HAVE FELT  
COMING THROUGH THAT DOORWAY

139 14:06:30:02 14:06:32:10 INTO ANOTHER WORLD

140 14:06:32:12 14:06:35:05 WITH ALL THOSE AMAZING,  
FANTASTICAL CREATURES?

141 14:06:35:07 14:06:36:09 SURPRISED.

142 14:06:36:11 14:06:37:11 *SURPRISED,  
WHY?*

143 14:06:37:13 14:06:40:19 BECAUSE  
THIS IS MY FIRST TIME--

144 14:06:40:21 14:06:43:03 THIS WOULD BE MY FIRST TIME  
BEING HERE.

145 14:06:43:05 14:06:46:18 *RIGHT, YOUR FIRST EXPERIENCE  
OF SOMETHING.*

146 14:06:46:20 14:06:49:06 HOW DO WE KNOW THAT THEY--  
THAT THEY'RE FANTASY CREATURES?

147 14:06:49:08 14:06:50:19 *(Therese)*  
*BECAUSE THEY HAVE--*

148 14:06:50:21 14:06:51:24 *THERESE.*

149 14:06:51:26 14:06:53:27 BECAUSE  
THEY DON'T LOOK LIKE REAL,

150 14:06:53:29 14:06:56:24 AND THEY HAVE PAINT  
ALL OVER THEM.

151 14:06:56:26 14:06:58:12 *THEN WHAT HAPPENED  
TO THE PARENTS?*

152 14:06:58:14 14:07:01:00 [staggered voices]  
THEY FLEW IN THE AIR.

153 14:07:01:02 14:07:03:04 [indistinct staggered answering]

154 14:07:03:06 14:07:04:08 *WHO MADE THEM GO?*

155 14:07:04:10 14:07:05:15 [staggered voices]  
FRITZ.

156 14:07:05:17 14:07:06:27 *FRITZ.*

157 14:07:06:29 14:07:10:24 DO YOU THINK ZOE WAS FEELING  
ONLY ONE OR TWO FEELINGS?

158 14:07:10:26 14:07:12:11 *(student)*  
NO.

159 14:07:12:13 14:07:14:07 HOW MANY FEELINGS  
DO YOU THINK SHE WAS FEELING

160 14:07:14:09 14:07:16:02 AT THAT POINT?

161 14:07:16:04 14:07:18:02 THAT WE HAD  
ON THE BOARD.

162 14:07:18:04 14:07:20:13 *(DeJean)*  
*YEAH, SO WHAT DO YOU THINK  
WOULD HAPPEN*

163 14:07:20:15 14:07:22:22 IF YOU RAN INTO CREATURES

164 14:07:22:24 14:07:25:11 THAT, ONE BY ONE,  
 165 14:07:25:13 14:07:26:27 (Kerry)  
 166 14:07:26:29 14:07:29:23 BECAUSE THEY MIGHT, LIKE,  
 167 14:07:29:25 14:07:31:17 GIVE ME A LITTLE MORE  
 168 14:07:31:19 14:07:33:24 THOUGHT ON THAT.  
 169 14:07:33:26 14:07:36:03 WHAT MIGHT THEY DO?  
 170 14:07:36:05 14:07:38:23 THEY MIGHT TAKE YOU AWAY  
 171 14:07:38:25 14:07:40:21 AND KEEP YOU THERE FOREVER.  
 172 14:07:40:23 14:07:44:05 (Newberry)  
 173 14:07:44:07 14:07:45:19 DID HER FEELINGS CHANGE  
 174 14:07:45:21 14:07:47:07 FROM WHEN  
 175 14:07:47:09 14:07:49:27 HER PARENTS WERE LIFTED UP  
 176 14:07:49:29 14:07:53:04 AND SUDDENLY  
 177 14:07:53:06 14:07:54:21 ALL THESE CREATURES HAPPENED?  
 178 14:07:54:23 14:07:57:17 IN THE BEGINNING,  
 179 14:07:57:19 14:08:00:17 SHE MIGHT HAVE FELT  
 180 14:08:00:19 14:08:01:28 A LITTLE ABANDONED,  
 181 14:08:02:00 14:08:04:08 AND WHEN SHE GOT THROUGH  
 182 14:08:04:10 14:08:06:01 THE PORTAL,  
 183 14:08:06:03 14:08:07:27 SHE MIGHT HAVE FELT  
 184 14:08:07:29 14:08:09:19 A LITTLE SHOCKED OR HAPPY.  
 185 14:08:09:21 14:08:11:02 WHAT DO WE CALL THAT  
 186 14:08:11:04 14:08:14:09 WHEN SHE WENT THROUGH  
 187 14:08:14:11 14:08:15:15 THAT JOURNEY?  
 188 14:08:15:17 14:08:16:21 WHAT DO WE CALL THAT,  
 189 14:08:16:23 14:08:18:05 WHAT HAPPENED TO HER?  
 190 14:08:18:07 14:08:19:23 SHE TRANSFORMED.  
 191 14:08:19:25 14:08:21:22 (Guidry)  
 192 14:08:21:24 14:08:27:28 RIGHT, SHE TRANSFORMED,  
 193 14:08:28:00 14:08:29:07 AND HER FEELINGS  
 194 14:08:29:09 14:08:31:04 CHANGED?  
 195 14:08:31:06 14:08:32:28 [together]  
 196 14:08:33:00 14:08:36:08 YES.  
 197 14:08:36:10 14:08:38:12 THE ENDING  
 IS THE WHAT?  
 "THE RETURN."  
 "THE RETURN"--  
 ZOE IS RETURNING HOME.  
 SHE'S BEEN SURPRISED.  
 SHE'S BEEN EXCITED.  
 SHE'S BEEN ANXIOUS,  
 SHE'S BEEN DEPRESSED.  
 SHE'S BEEN CONFUSED.  
 HOW IS ZOE GOING TO FEEL  
 WHEN SHE COMES HOME?  
 EXCITED.  
 SHE'S EXCITED--  
 WHY IS SHE EXCITED?  
 BECAUSE SHE--  
 SHE RETURNED BACK TO HOME  
 FROM ALL THOSE CREATURES.  
 BRITTINI,  
 HOW WOULD YOU FEEL?

198	14:08:38:14	14:08:40:04	YOU'RE COMING HOME.
199	14:08:40:06	14:08:41:27	YOU COULD BE BACK HERE
			AT SCHOOL.
200	14:08:41:29	14:08:44:03	(Brittini) I'D PROBABLY FEEL WONDERFUL,
201	14:08:44:05	14:08:47:18	OR I MAY BE KINDA TIRED BECAUSE
			I'D BEEN ON THAT LONG JOURNEY.
202	14:08:47:20	14:08:49:11	(DuBois) SHE FELT WONDERFUL,
203	14:08:49:13	14:08:50:12	BUT SHE WAS ALSO...
204	14:08:50:14	14:08:51:19	[together] TIRED.
205	14:08:51:21	14:08:53:04	(DuBois) LOOK.
206	14:08:53:06	14:08:55:02	THAT'S OUR WORDS FROM LOOKING AT ZOE.
207	14:08:55:04	14:08:58:02	I THINK WE KNOW HOW ZOE PROBABLY FELT
208	14:08:58:04	14:08:59:18	WHEN SHE RETURNED.
209	14:08:59:20	14:09:03:11	SHE COULD HAVE HAD A LOT OF DIFFERENT EMOTIONS.
210	14:09:04:14	14:09:05:26	FOR THIS UNIT,
211	14:09:05:28	14:09:08:22	THE CLASSROOM TEACHERS AND THE SPECIALIST TEACHERS
212	14:09:08:24	14:09:10:22	PLANNED TOGETHER EVERY WEEK.
213	14:09:10:24	14:09:12:27	THE UNIT BEGAN WITH BACKGROUND LESSONS
214	14:09:12:29	14:09:14:26	IN THE INDIVIDUAL CLASSROOMS
215	14:09:14:28	14:09:18:12	IN MATH, SCIENCE, ENGLISH, AND THE ARTS.
216	14:09:18:14	14:09:20:25	THEN THE KINDERGARTEN AND FOURTH GRADE CLASSES
217	14:09:20:27	14:09:25:08	MET JOINTLY TWICE A WEEK WITH ALL FOUR TEACHERS PRESENT.
218	14:09:25:10	14:09:27:15	IN THE PIECE THAT THE STUDENTS CREATED,
219	14:09:27:17	14:09:29:28	EACH CHARACTER WAS PLAYED BY A GROUP,
220	14:09:30:00	14:09:33:26	WITH THE CHILDREN DECIDING WHICH GROUP THEY WANTED TO JOIN.
221	14:09:33:28	14:09:35:21	THE WORDS THAT THE CHARACTERS SAY
222	14:09:35:23	14:09:38:00	COME FROM THE SONGS IN <i>QUIDAM</i> .
223	14:09:38:02	14:09:39:10	WE'LL WATCH
224	14:09:39:12	14:09:41:17	AS THE STUDENTS REVIEW MOVEMENT AND VOICES
225	14:09:41:19	14:09:43:23	FOR EACH OF THE CHARACTERS.
226	14:09:45:06	14:09:48:09	(DeJean) WE'RE GONNA GO INTO NOW A MOVING SECTION,
227	14:09:48:11	14:09:51:23	AND MISS NEWBERRY'S GOING TO DO SOME WORK WITH YOU

228	14:09:51:25	14:09:54:09	<i>IN THE DIFFERENT GROUPS AND CHARACTERS THAT YOU PLAYED.</i>
229	14:09:54:11	14:09:58:06	ALL RIGHT, FRITZ GROUP, CAN YOU RAISE YOUR HAND?
230	14:09:58:08	14:10:02:26	CAN YOU REMEMBER HOW THE FRITZ GROUP MOVED?
231	14:10:02:28	14:10:05:00	HOW DID THEY MOVE?
232	14:10:05:02	14:10:06:11	THEY MOVED PERCUSSIVE.
233	14:10:06:13	14:10:07:21	<i>CAN YOU SHOW US?</i>
234	14:10:07:23	14:10:08:23	<i>CAN YOU STAND UP AND DO IT?</i>
235	14:10:08:25	14:10:09:26	YOU WANNA DO IT?
236	14:10:09:28	14:10:11:09	I'LL GIVE YOU SOME MUSIC.
237	14:10:11:11	14:10:12:15	SHOW US HOW THEY MOVE PERCUSSIVELY.
238	14:10:12:17	14:10:13:20	[bodhran beating]
239	14:10:13:22	14:10:14:27	( <i>Newberry</i> ) <i>AHH.</i>
240	14:10:14:29	14:10:16:05	CAN YOU ADD A LEVEL CHANGE?
241	14:10:16:07	14:10:17:07	YES.
242	14:10:17:09	14:10:19:06	AND TURN IT AROUND,
243	14:10:19:08	14:10:21:02	AND UPSIDE DOWN AND FASTER?
244	14:10:21:04	14:10:22:02	[students giggling]
245	14:10:22:04	14:10:23:02	AND SLOWER.
246	14:10:23:04	14:10:25:02	[drumbeats slow down]
247	14:10:25:04	14:10:26:02	OOH, NICE.
248	14:10:26:04	14:10:27:14	ALL RIGHT.
249	14:10:27:16	14:10:28:11	LET'S GIVE ASHLEY A BIG HAND.
250	14:10:28:13	14:10:30:03	[applause]
251	14:10:30:05	14:10:34:11	CAN YOU REMEMBER HOW FRITZ FELT TOWARD ZOE
252	14:10:34:13	14:10:35:28	AT THE VERY BEGINNING?
253	14:10:36:00	14:10:38:05	HE FELT HAPPY.
254	14:10:38:07	14:10:39:16	<i>HE FELT HAPPY?</i>
255	14:10:39:18	14:10:43:08	THAT ZOE CAME INTO THE FANTASY WORLD.
256	14:10:43:10	14:10:46:15	<i>CAN YOU GIVE ME A LINE THAT FRITZ SAID TO ZOE</i>
257	14:10:46:17	14:10:48:26	<i>AT THE VERY BEGINNING IN "THE CALL" SCENE?</i>
258	14:10:48:28	14:10:50:01	[inhales thoughtfully]
259	14:10:50:03	14:10:51:18	YOU MAY HAVE TOUCHED THE STARS,
260	14:10:51:20	14:10:53:10	[Brittini joins in] BUT THEY WERE NOT MOVED.
261	14:10:53:12	14:10:54:27	<i>AND HOW DID HE SAY THAT TO ZOE?</i>
262	14:10:54:29	14:10:56:27	<i>LET'S SAY IT AFTER THREE--</i>



263 14:10:56:29 ONE, TWO, THREE.  
 14:11:00:20 [together]  
 YOU MAY HAVE TOUCHED THE STARS,  
 BUT THEY WERE NOT MOVED.  
 264 14:11:00:22 14:11:03:25 WHEN WE WENT INTO  
 THE FANTASY WORLD  
 265 14:11:03:27 14:11:05:10 INTO SCENE TWO,  
 266 14:11:05:12 14:11:07:20 HOW DID YOUR VOICE CHANGE  
 THEN?  
 267 14:11:07:22 14:11:09:09 [together imitating  
 slide whistle]  
 268 14:11:09:11 14:11:11:06 THE TRUTH.  
 269 14:11:11:08 14:11:14:05 THE LIE.  
 270 14:11:14:07 14:11:17:09 THE TEARS.  
 271 14:11:17:11 14:11:19:29 THE LAUGHTER.  
 272 14:11:20:01 14:11:21:13 NOW,  
 DID YOUR MOVEMENT CHANGE?  
 273 14:11:21:15 14:11:22:28 [together]  
 YES.  
 274 14:11:23:00 14:11:24:05 DID IT GO FROM PERCUSSIVE  
 TO WHAT?  
 275 14:11:24:07 14:11:25:23 [together]  
 SUSTAINED.  
 276 14:11:25:25 14:11:27:08 LET'S TRY IT.  
 277 14:11:27:10 14:11:29:03 (DeJean)  
 WHAT IS SUSTAINED MOVEMENT?  
 278 14:11:29:05 14:11:30:23 ALEXIS?  
 279 14:11:30:25 14:11:32:09 IT KEEPS ON GOING.  
 280 14:11:32:11 14:11:33:11 IT KEEPS ON  
 GOING?  
 281 14:11:33:13 14:11:34:23 THERE'S NO  
 BEGINNING--  
 282 14:11:34:25 14:11:36:17 THERE'S NO BEGINNING,  
 NO END.  
 283 14:11:36:19 14:11:38:18 THE MOVEMENT  
 KEEPS ON GOING.  
 284 14:11:38:20 14:11:41:19 [drum beating]  
 285 14:11:41:21 14:11:43:10 THE REST OF THE GROUP  
 JOIN 'EM.  
 286 14:11:43:12 14:11:45:04 WHAT KIND OF MOVEMENT  
 DID YOU DO?  
 287 14:11:45:06 14:11:47:10 YES, ASHLEY,  
 SHOW US THAT MOVEMENT.  
 288 14:11:47:12 14:11:50:09 WE HAVE TWO DIFFERENT KINDS  
 OF MOVEMENT GOING ON.  
 289 14:11:50:11 14:11:52:28 [drum beats faster]  
 290 14:11:53:00 14:11:54:16 (Newberry)  
 QUIDAM--  
 291 14:11:54:18 14:11:56:02 WHERE'S THE QUIDAM GROUP?  
 RAISE YOUR HANDS.  
 292 14:11:56:04 14:11:59:20 TELL ME HOW YOU FEEL  
 ABOUT ZOE.  
 293 14:11:59:22 14:12:01:14 WELL, THIS IS  
 SOMETHING DIFFERENT,  
 294 14:12:01:16 14:12:03:29 BUT QUIDAM  
 DOESN'T HAVE ANY FEELINGS.

295	14:12:04:01	14:12:05:17	RIGHT.
296	14:12:05:19	14:12:07:20	WHY DOES QUIDAM HAVE LITTLE FEELINGS--
297	14:12:07:22	14:12:09:01	NO FEELINGS?
298	14:12:09:03	14:12:11:00	BECAUSE HE'S NOT IN THE REAL WORLD.
299	14:12:11:02	14:12:12:22	HE'S IN THE FANTASY WORLD.
300	14:12:12:24	14:12:14:21	OKAY, SO CAN YOU TELL ME
301	14:12:14:23	14:12:17:20	HOW HE SAYS HIS WORDS AT THE BEGINNING?
302	14:12:17:22	14:12:19:21	(Alexis and Brittini) AND IF YOU REACH FOR US,
303	14:12:19:23	14:12:21:25	WE MAY NOT CHOOSE TO HOLD YOUR HAND.
304	14:12:21:27	14:12:23:28	AND IT'S LIKE, HE SHAKES HIS HEAD.
305	14:12:24:00	14:12:26:16	(Newberry) OKAY, AND WHAT MOVEMENT DID YOU DO IN THE BEGINNING?
306	14:12:26:18	14:12:28:01	WHAT WAS YOUR MOVEMENT QUALITY?
307	14:12:28:03	14:12:29:03	CAN YOU REMEMBER?
308	14:12:29:05	14:12:30:11	YEAH.
309	14:12:29:05	14:12:30:11	WHAT WAS IT?
310	14:12:30:13	14:12:33:19	JUMPING AND SWINGING.
311	14:12:33:21	14:12:36:18	(Newberry) JUMPING AND SWINGING MOVEMENTS,
312	14:12:36:20	14:12:38:18	AND CAN YOU DO YOUR LINE?
313	14:12:38:20	14:12:41:09	[together] IF YOU REACH FOR US,
314	14:12:41:11	14:12:44:13	WE MAY NOT CHOOSE TO HOLD YOUR HAND.
315	14:12:44:15	14:12:48:00	(Newberry) NOW, WHEN YOU WENT INTO THE TRANSFORMATION,
316	14:12:48:02	14:12:50:00	CAN YOU REMEMBER WHAT YOUR MOVEMENT DID?
317	14:12:50:02	14:12:51:11	[indistinct muttering]
318	14:12:51:13	14:12:54:13	OH, RIGHT, SO WHAT WAS THAT MOVEMENT?
319	14:12:54:15	14:12:55:28	[muttering]
320	14:12:56:00	14:12:57:19	[together] THERE'S NOTHING LEFT.
321	14:12:57:21	14:12:59:11	THERE'S NOTHING LEFT.
322	14:12:59:13	14:13:00:28	THERE'S NOTHING RIGHT.
323	14:13:01:00	14:13:02:08	THERE'S NOTHING RIGHT.
324	14:13:02:10	14:13:03:20	(DeJean) WHAT'S THE QUALITY?
325	14:13:03:22	14:13:05:15	WHAT IS IT?
326	14:13:05:17	14:13:07:17	IS IT-- PERCUSSIVE.

327 14:13:07:19 14:13:09:12 SHOW ME VIBRATORY MOVEMENT,  
 THIS GROUP.  
 328 14:13:09:14 14:13:10:22 GO.  
 SHOW ME VIBRATORY.  
 329 14:13:10:24 14:13:13:02 [rapid staccato drumbeat]  
 330 14:13:13:04 14:13:15:25 NOW SHOW ME PERCUSSIVE--  
 WHAT THIS GROUP WAS DOING.  
 331 14:13:15:27 14:13:18:04 [steady drumbeat]  
 332 14:13:18:06 14:13:20:21 EXCEPT THEY HAD  
 A RHYTHM.  
 333 14:13:20:23 14:13:22:16 THERE'S NOTHING LEFT.  
 334 14:13:22:18 14:13:24:00 THERE'S NOTHING LEFT.  
 335 14:13:24:02 14:13:25:21 (Newberry)  
 OKAY, THANK YOU, QUIDAM.  
 336 14:13:25:23 14:13:28:10 § FANTASTICAL CREATURES. §  
 337 14:13:28:12 14:13:30:25 [quick steady drumbeat]  
 338 14:13:32:26 14:13:35:25 CAN YOU THINK OF A LINE THAT  
 CAME FROM THE BEGINNING SCENE,  
 339 14:13:35:27 14:13:36:29 "THE CALL"?  
 340 14:13:37:01 14:13:38:14 [muttering]  
 341 14:13:38:16 14:13:41:28 [together]  
 WE MIGHT SMILE,  
 OR WE MIGHT TURN AWAY.  
 342 14:13:42:00 14:13:44:21 WHAT WAS YOUR RELATIONSHIP  
 WITH ZOE?  
 343 14:13:44:23 14:13:47:09 [staggered voices]  
 WE WANTED TO ENTERTAIN HER.  
 344 14:13:47:11 14:13:49:17 YOU WANTED TO ENTERTAIN HER,  
 AND HOW DID YOU DO THAT?  
 345 14:13:49:19 14:13:51:26 [staggered voices]  
 MAKING DIFFERENT SHAPES AND--  
 346 14:13:51:28 14:13:53:00 OH, SHOW ME  
 THOSE SHAPES.  
 347 14:13:53:02 14:13:54:21 SHOW ME THOSE SHAPES.  
 348 14:13:54:23 14:13:56:23 (DeJean)  
 ONE, AND ANOTHER ONE.  
 349 14:13:56:25 14:13:57:29 OKAY.  
 350 14:13:58:01 14:13:59:07 AND ANOTHER ONE.  
 351 14:13:59:09 14:14:01:01 NOW, WHEN YOU WENT  
 INTO SCENE TWO,  
 352 14:14:01:03 14:14:02:20 INTO "THE CHALLENGE,"  
 353 14:14:02:22 14:14:04:29 HOW DID YOUR SHAPES CHANGE,  
 YOUR MOVEMENT CHANGE?  
 354 14:14:05:01 14:14:06:24 HOW DID YOUR VOICE CHANGE?  
 355 14:14:06:26 14:14:08:13 [together  
 monotonously sustained]  
 356 14:14:08:15 14:14:14:28 THERE'S NOTHING WRONG.  
 357 14:14:15:00 14:14:16:23 ZOE GROUP,  
 STAND UP.  
 358 14:14:16:25 14:14:20:07 SHOW US HOW YOU WERE  
 AT THE BEGINNING, IN "THE CALL."  
 359 14:14:20:09 14:14:22:02 WHAT WAS YOUR FIRST LINE?  
 360 14:14:22:04 14:14:25:01 [together]  
 HERE WE ARE ALONE.  
 361 14:14:25:03 14:14:28:29 YOUR WORLD IS YOURS,  
 NOT OURS, QUIDAM.

362	14:14:29:01	14:14:29:29	SHOW ME THAT FACE.
363	14:14:30:01	14:14:30:29	HOW DID YOU LOOK?
364	14:14:31:01	14:14:32:12	[gasps]
365	14:14:32:14	14:14:34:17	NOW, WHEN YOU WENT INTO THE FANTASY WORLD,
366	14:14:34:19	14:14:36:29	WHAT WAS YOUR LINE IN THE FANTASY WORLD?
367	14:14:37:01	14:14:38:19	[together chirpily] WE ARE ONE.
368	14:14:38:21	14:14:40:05	WE ARE TWO.
369	14:14:40:07	14:14:43:05	WE ARE ALL YET NONE OF YOU.
370	14:14:45:01	14:14:47:28	SEVERAL KEY IDEAS ARE PART OF THIS UNIT.
371	14:14:48:00	14:14:51:04	THE CONTRAST BETWEEN REALITY AND FANTASY,
372	14:14:51:06	14:14:53:25	WHICH IS CENTRAL TO <i>QUIDAM</i> , IS IN THE CURRICULUM
373	14:14:53:27	14:14:56:11	FOR KINDERGARTEN AND FOURTH GRADE,
374	14:14:56:13	14:14:57:20	SO EACH CLASS
375	14:14:57:22	14:15:00:02	LOOKED AT RELATED LITERATURE ON THIS TOPIC.
376	14:15:00:04	14:15:02:16	ANOTHER CONCEPT IS THAT STORIES HAVE
377	14:15:02:18	14:15:05:18	A BEGINNING, A MIDDLE, AND AN END,
378	14:15:05:20	14:15:07:00	SO THE STUDENTS HAD TO MAKE SURE
379	14:15:07:02	14:15:09:17	THAT THEIR PERFORMANCE PIECE DID TOO.
380	14:15:09:19	14:15:13:08	ACTION WORDS AND TOPIC SENTENCES WERE RELATED TO MOVEMENT.
381	14:15:13:10	14:15:17:01	PATTERNS AND TEXTURES TIED IN WITH MATH AND SCIENCE
382	14:15:17:03	14:15:20:22	AS WELL AS DANCE, MUSIC, AND VISUAL ART.
383	14:15:20:24	14:15:22:21	PART OF THE PROCESS FOR THE CHILDREN
384	14:15:22:23	14:15:26:15	WAS CREATING COSTUME PIECES FOR THEIR CHARACTERS TO WEAR.
385	14:15:27:24	14:15:29:21	WE'RE GOING TO ASK YOU A FEW QUESTIONS ABOUT,
386	14:15:29:23	14:15:32:16	"WHY THOSE PARTICULAR COSTUMES AND WHAT COLORS?"
387	14:15:32:18	14:15:36:02	(Guidry) I LOVE THE PROP THAT YOU CHOSE, FANTASTICAL CREATURES.
388	14:15:36:04	14:15:38:02	THEY LOOK REALLY FANTASTIC.
389	14:15:38:04	14:15:41:08	WHY DID YOU CHOOSE TAILS FOR YOUR PROP?
390	14:15:41:10	14:15:42:14	BECAUSE WE'RE CREATURES,
391	14:15:42:16	14:15:44:15	AND USUALLY, CREATURES HAVE TAILS.
392	14:15:44:17	14:15:45:17	YES, THOMAS?

393 14:15:45:19 14:15:47:17 BUT WE DON'T HAVE TAILS,  
 394 14:15:47:19 14:15:50:10 SO THAT'S WHY  
 WE HAVE PAPER TAILS.  
 395 14:15:50:12 14:15:52:09 WHY'D YOU CHOOSE THOSE COLORS  
 TO COLOR THEM?  
 396 14:15:52:11 14:15:53:14 YES?  
 397 14:15:53:16 14:15:55:02 BECAUSE WE'RE TRYING  
 TO ENTERTAIN ZOE,  
 398 14:15:55:04 14:15:58:20 AND, UM, WE'RE FEELING--  
 I GUESS WE'RE FEELING HAPPY,  
 399 14:15:58:22 14:16:00:08 SO WE HAVE  
 BRIGHT COLORS.  
 400 14:16:00:10 14:16:01:28 *(DeJean)*  
*CAN I JUMP IN RIGHT HERE?*  
 401 14:16:02:00 14:16:05:00 WHAT COLOR ON THOSE TAILS  
 WOULD TELL ME THAT IT'S HAPPY?  
 402 14:16:05:02 14:16:08:09 LIKE, MAYBE THE ORANGES AND REDS  
 AND YELLOW  
 403 14:16:08:11 14:16:10:09 MAKE 'EM SEEM LIKE  
 A HAPPY COLOR.  
 404 14:16:10:11 14:16:13:07 *(DeJean)*  
*DO YOU START THE DANCE OFF*  
*WITH THIS, THE STORY?*  
 405 14:16:13:09 14:16:14:10 [together]  
 NO.  
 406 14:16:14:12 14:16:15:10 NO, YOU DON'T.  
 407 14:16:15:12 14:16:16:20 WHY NOT?  
 408 14:16:16:22 14:16:18:05 *(student)*  
*BECAUSE IN REALITY,*  
 409 14:16:18:07 14:16:20:27 CREATURES DON'T WALK AROUND  
 WITH BIG BRIGHT TAILS.  
 410 14:16:20:29 14:16:23:26 *SO WHEN DID YOU*  
*PUT THESE ON?*  
 411 14:16:23:28 14:16:25:06 *GABBY?*  
 412 14:16:25:08 14:16:26:09 *(Gabby)*  
*IN THE FANTASY WORLD.*  
 413 14:16:26:11 14:16:27:13 WHY?  
 414 14:16:27:15 14:16:31:26 BECAUSE THAT'S WHEN  
 WE ENTERTAIN ZOE.  
 415 14:16:31:28 14:16:34:13 *(DeJean)*  
*I HAVE ONE LAST QUESTION.*  
 416 14:16:34:15 14:16:36:12 HOW DID YOU COME UP WITH  
 WHERE THEY SHOULD GO?  
 417 14:16:36:14 14:16:37:23 JESSICA?  
 418 14:16:37:25 14:16:42:26 WELL, MOST ANIMALS HAVE TAILS,  
 LIKE, ON--BEHIND THEM,  
 419 14:16:42:28 14:16:45:07 AND SO, THAT'S, LIKE,  
 WHERE WE PUT THEM--  
 420 14:16:45:09 14:16:47:28 SO DESIGN-WISE, YOU DECIDED  
 TO PUT THEM BEHIND YOU  
 421 14:16:48:00 14:16:49:16 *AND HOOKED*  
*AT YOUR WAIST.*  
 422 14:16:49:18 14:16:51:04 WELL,  
 LET'S MOVE OVER,  
 423 14:16:51:06 14:16:53:15 AND LET'S LOOK AT  
 THE FRITZ GROUP.

424 14:16:53:17 14:16:56:06 WELL, I HAVE A QUESTION  
 FOR MY GROUP.  
 425 14:16:56:08 14:16:59:06 *WHAT KIND OF CHARACTER*  
*WAS FRITZ?*  
 426 14:16:59:08 14:17:00:20 HUNTER?  
 427 14:17:00:22 14:17:04:25 FRITZ IS KIND OF, UM,  
 A FANTASY CREATURE,  
 428 14:17:04:27 14:17:08:18 WHEN ZOE HAD GONE  
 INTO THE FANTASY WORLD.  
 429 14:17:08:20 14:17:12:02 ARE YOU WEARING A TIE  
 BECAUSE IT'S A FANTASY WORLD?  
 430 14:17:12:04 14:17:13:23 [together]  
 NO.  
 431 14:17:13:25 14:17:17:14 WELL, UM,  
 I DON'T REALLY KNOW,  
 432 14:17:17:16 14:17:22:14 BUT WE MIGHT BE WEARING TIES  
 BECAUSE FRITZ WORE A TIE  
 433 14:17:22:16 14:17:23:24 AT THE SAME TIME  
 434 14:17:23:26 14:17:26:04 WHEN HE WAS TRYING  
 TO CHEER UP ZOE.  
 435 14:17:26:06 14:17:28:04 *SO WHAT'S THE TIE?*  
 436 14:17:28:06 14:17:30:03 A SYMBOL FOR FRITZ.  
 437 14:17:30:05 14:17:31:21 *IT'S A SYMBOL*  
*FOR FRITZ.*  
 438 14:17:31:23 14:17:34:13 WELL, YOU THREE PEOPLE HAVE--  
 Y'ALL DON'T HAVE TIES.  
 439 14:17:34:15 14:17:35:13 WHY NOT?  
 440 14:17:35:15 14:17:36:14 BECAUSE--  
 441 14:17:36:16 14:17:38:02 WE'RE  
 MUSICIANS.  
 442 14:17:38:04 14:17:40:13 *SO WHAT ARE YOU GOING TO DO*  
*IN THIS PERFORMANCE?*  
 443 14:17:40:15 14:17:44:01 WE PLAY THE CYMBALS  
 FOR THE FRITZ GROUP.  
 444 14:17:44:03 14:17:47:02 WHY DO YOU PLAY  
 A CYMBAL?  
 445 14:17:47:04 14:17:51:16 'CAUSE WE THOUGHT THAT  
 IT'D BE GOOD MUSIC FOR FRITZ,  
 446 14:17:51:18 14:17:56:03 BECAUSE IF HE WAS HAPPY,  
 USUALLY--  
 447 14:17:56:05 14:17:57:09 EVEN THOUGH  
 USUALLY  
 448 14:17:57:11 14:17:59:12 CYMBALS DON'T REPRESENT  
 HAPPINESS,  
 449 14:17:59:14 14:18:01:23 WE JUST THOUGHT  
 IT WOULD BE A GOOD IDEA.  
 450 14:18:01:25 14:18:03:07 TO CHANGE THE THEME  
 A LITTLE BIT.  
 451 14:18:03:09 14:18:04:15 WELL,  
 I THINK YOU'RE RIGHT.  
 452 14:18:04:17 14:18:06:28 I THINK WE CHOSE  
 A GREAT INSTRUMENT.  
 453 14:18:07:00 14:18:10:24 LET'S MOVE TO THE ZOE GROUP,  
 AND LET'S LOOK AT YOUR PROP.  
 454 14:18:10:26 14:18:12:13 *(Ruf)*  
*FIRST OF ALL,*

455 14:18:12:15 *WHAT ARE THEY?*  
 14:18:13:14 [together]  
 SCARVES.  
 456 14:18:13:16 14:18:14:17 *THEY'RE SCARVES.*  
 457 14:18:14:19 14:18:16:15 DO WE WEAR THEM  
 JUST ONE WAY?  
 458 14:18:16:17 14:18:18:06 [together]  
 NO.  
 459 14:18:18:08 14:18:20:12 NO, WHAT ARE SOME DIFFERENT WAYS  
 WE CAN WEAR THE SCARVES?  
 460 14:18:20:14 14:18:21:12 [muttering]  
 461 14:18:21:14 14:18:22:23 ASHLEY?  
 462 14:18:22:25 14:18:26:13 WELL, WE WEAR OUR SCARVES  
 SOMETIMES WHEN IT'S COLD,  
 463 14:18:26:15 14:18:29:03 AND, UH, WE NEED SCARVES  
 TO WRAP AROUND OUR NECKS  
 464 14:18:29:05 14:18:30:26 SO OUR NECKS--  
 SO WE WON'T CATCH A COLD.  
 465 14:18:30:28 14:18:32:14 OKAY, WHAT ARE  
 SOME DIFFERENT WAYS  
 466 14:18:32:16 14:18:34:27 *WE WEAR THE SCARVES*  
*DURING OUR PRODUCTION?*  
 467 14:18:34:29 14:18:37:28 YOU COULD TAKE YOUR SCARF  
 AND PUT IT OVER YOUR SHOULDERS.  
 468 14:18:38:00 14:18:40:06 *(Ruf)*  
*I SEE ALEXIS PUT HERS ON*  
*THAT WAY.*  
 469 14:18:40:08 14:18:41:14 *HOW ELSE*  
*COULD YOU WEAR IT?*  
 470 14:18:41:16 14:18:43:16 YOU COULD PUT IT  
 AROUND YOUR WAIST.  
 471 14:18:43:18 14:18:45:15 *(Ruf)*  
*YOU COULD PUT IT*  
*AROUND YOUR WAIST.*  
 472 14:18:45:17 14:18:47:10 *YOU COULD WEAR IT*  
*LOTS OF DIFFERENT WAYS,*  
 473 14:18:47:12 14:18:50:07 AND WHY WOULD ZOE  
 WANNA HAVE A PROP  
 474 14:18:50:09 14:18:53:12 THAT SHE COULD WEAR  
 A LOT OF DIFFERENT WAYS?  
 475 14:18:53:14 14:18:57:04 WELL, BECAUSE SHE GOES TO  
 A LOT OF DIFFERENT PLACES AND--  
 476 14:18:57:06 14:18:59:10 SHE GOES THROUGH  
 A LOT OF DIFFERENT PLACES,  
 477 14:18:59:12 14:19:01:10 AND WHAT ELSE  
 DOES SHE GO THROUGH A LOT OF  
 478 14:19:01:12 14:19:02:14 DURING THIS  
 WHOLE TRIP?  
 479 14:19:02:16 14:19:04:12 A LOT OF DIFFERENT, UM,  
 FEELINGS.  
 480 14:19:04:14 14:19:06:29 SHE GOES THROUGH  
 A LOT OF DIFFERENT FEELINGS.  
 481 14:19:07:01 14:19:08:02 I HAVE ONE  
 LAST QUESTION.  
 482 14:19:08:04 14:19:09:09 I'M GONNA JUMP IN.  
 483 14:19:09:11 14:19:12:09 HOW DID YOU GET THE COLOR

484 14:19:12:11 ON THESE SCARVES?  
 14:19:14:10 WELL, YOU--  
 HOW DID YOU DO IT, THERESE?  
 485 14:19:14:12 14:19:15:10 WE PAINTED THEM.  
 486 14:19:15:12 14:19:16:14 YOU PAINTED THEM.  
 487 14:19:16:16 14:19:18:29 DID YOU PUT--  
 WELL, HOW DID YOU DO THAT?  
 488 14:19:19:01 14:19:20:18 WHAT WE USED--  
 THE CLOTH WE USED IS--  
 489 14:19:20:20 14:19:22:29 IT WAS HUNG UP OUTSIDE  
 ON THE FENCE,  
 490 14:19:23:01 14:19:25:15 AND, UM,  
 WITH CLOTHESPINS,  
 491 14:19:25:17 14:19:28:27 AND THEN WE JUST CAME OUTSIDE  
 AND STARTED TO PAINT 'EM.  
 492 14:19:28:29 14:19:30:13 *WELL, THEY SURELY*  
*ARE BEAUTIFUL.*  
 493 14:19:30:15 14:19:31:13 *DID YOU HAVE FUN?*  
 494 14:19:31:15 14:19:32:17 [together]  
 YES.  
 495 14:19:32:19 14:19:34:05 *LET'S LOOK AT*  
*THE LAST GROUP.*  
 496 14:19:34:07 14:19:36:03 THIS IS THE QUIDAM GROUP.  
 497 14:19:36:05 14:19:38:10 WHY DID WE WANT A HAT  
 PLAYING QUIDAM?  
 498 14:19:38:12 14:19:39:14 HE'S, OH,  
 SO MYSTERIOUS.  
 499 14:19:39:16 14:19:40:29 [gasps]  
 500 14:19:41:01 14:19:43:07 *(Newberry)*  
*HOW DID WE MAKE*  
*THESE HATS?*  
 501 14:19:43:09 14:19:44:20 WE MADE 'EM OUT OF BAGS.  
 502 14:19:44:22 14:19:46:01 *OUT OF WHAT KIND*  
*OF BAGS?*  
 503 14:19:46:03 14:19:47:10 BROWN BAGS.  
 504 14:19:47:12 14:19:49:10 *NOW TELL ME*  
*ABOUT THE COLORS.*  
 505 14:19:49:12 14:19:53:03 THEY'RE DARK COLORS,  
 BECAUSE QUIDAM IS NOT SO JOYFUL.  
 506 14:19:53:05 14:19:56:17 WHY ISN'T HE  
 JOYFUL?  
 507 14:19:56:19 14:19:57:17 DO YOU KNOW WHY?  
 508 14:19:57:19 14:19:59:09 BECAUSE  
 HE'S MYSTERIOUS.  
 509 14:19:59:11 14:20:01:20 *(Newberry)*  
*NOW, WHEN YOU PUT*  
*THESE HATS ON,*  
 510 14:20:01:22 14:20:04:06 *DOES IT CHANGE*  
*THE WAY YOU SAY THINGS?*  
 511 14:20:04:08 14:20:05:13 [together]  
 YES.  
 512 14:20:05:15 14:20:07:09 DOES IT CHANGE  
 THE WAY YOU MOVE?  
 513 14:20:07:11 14:20:08:15 [together]  
 YES.  
 514 14:20:08:17 14:20:10:00 SO DOES IT CHANGE YOU?



515	14:20:10:02	14:20:12:00	[together] YES.
516	14:20:12:02	14:20:13:07	ALL RIGHT, A PAPER BAG HAT.
517	14:20:13:09	14:20:14:17	I THINK WE'RE READY.
518	14:20:14:19	14:20:16:20	<i>ARE WE READY?</i>
519	14:20:14:19	14:20:16:20	I THINK WE'RE READY.
520	14:20:16:22	14:20:18:01	TAKE YOUR PLACES, EVERYBODY.
521	14:20:18:03	14:20:23:02	FIVE, FOUR, THREE--
522	14:20:23:04	14:20:24:05	[echoey metallic rattle]
523	14:20:24:07	14:20:26:06	TWO--
524	14:20:26:08	14:20:27:06	[soft giggly chatter]
525	14:20:27:08	14:20:29:06	<i>ONE.</i>
526	14:20:31:01	14:20:33:04	BEFORE WE WATCH THE PERFORMANCE,
527	14:20:33:06	14:20:35:27	LET'S THINK ABOUT THE GOALS OF THIS UNIT.
528	14:20:35:29	14:20:37:24	THE STUDY OF QUIDAM GAVE THE TEACHERS
529	14:20:37:26	14:20:40:25	WAYS TO ADDRESS SPECIFIC SKILLS AND STANDARDS
530	14:20:40:27	14:20:43:10	IN A WIDE VARIETY OF SUBJECT AREAS,
531	14:20:43:12	14:20:45:03	INCLUDING THE ARTS.
532	14:20:45:05	14:20:47:20	ANALYZING AND CREATING WORKS OF ART
533	14:20:47:22	14:20:49:12	GIVES CHILDREN THE OPPORTUNITY
534	14:20:49:14	14:20:52:18	TO EXERCISE THEIR CRITICAL THINKING SKILLS.
535	14:20:52:20	14:20:54:16	THE MENTORING THAT TOOK PLACE
536	14:20:54:18	14:20:57:03	BETWEEN THE FOURTH GRADERS AND KINDERGARTENERS
537	14:20:57:05	14:20:59:18	WAS BENEFICIAL TO BOTH AGE GROUPS.
538	14:20:59:20	14:21:02:22	THE TEAMWORK INVOLVED IN CREATING AND PERFORMING
539	14:21:02:24	14:21:05:20	IS ALSO A VALUABLE EXPERIENCE.
540	14:21:05:22	14:21:08:08	STUDENTS HAD THE CHANCE TO IMMERSE THEMSELVES
541	14:21:08:10	14:21:10:26	IN THE PROCESS OF CREATING A WORK OF ART,
542	14:21:10:28	14:21:14:15	WHICH HAS ITS OWN REWARDS, AND MOST IMPORTANT,
543	14:21:14:17	14:21:17:01	THE CHILDREN HAD A DEEP UNDERSTANDING
544	14:21:17:03	14:21:18:19	OF THE WORK THEY CREATED
545	14:21:18:21	14:21:22:13	BECAUSE IT CAME FROM THEIR OWN RESEARCH AND IMAGINATION.
546	14:21:22:15	14:21:25:29	NOW WE'RE GOING TO WATCH A REHEARSAL OF <i>ZOE'S JOURNEY</i> .
547	14:21:26:01	14:21:27:21	IN "THE CALL" SECTION,
548	14:21:27:23	14:21:30:09	THE PERFORMERS RECITE

		THE MAIN CHORUS:
549	14:21:30:11	14:21:32:08 "WE ARE EVERYMAN.
550	14:21:32:10	14:21:33:18 WE ARE ANYMAN."
551	14:21:33:20	14:21:35:18 WITH THEIR BODIES,
552	14:21:35:20	14:21:38:18 THEY CREATE A PORTAL
		FROM REALITY TO FANTASY
553	14:21:38:20	14:21:41:19 AND CALL OUT TO ZOE,
		"REACH FOR US.
554	14:21:41:21	14:21:44:21 YOUR DREAMS ARE YOURS."
555	14:21:44:23	14:21:46:18 "THE CHALLENGE" SECTION
		TAKES PLACE
556	14:21:46:20	14:21:48:15 IN THE FANTASY WORLD.
557	14:21:48:17	14:21:51:16 ALL THE CHARACTERS HAVE PUT ON
		THEIR COLORFUL COSTUMES.
558	14:21:51:18	14:21:54:16 THEIR MOTIONS AND VOICES
		BECOME DISTORTED,
559	14:21:54:18	14:21:57:19 REFLECTING THE SHOCK
		THAT ZOE IS FEELING.
560	14:21:57:21	14:21:59:23 IN "THE RETURN" SECTION,
561	14:21:59:25	14:22:02:27 VOICES AND MOVEMENTS
		RETURN TO NORMAL,
562	14:22:02:29	14:22:06:11 REFLECTING ZOE'S HAPPINESS
		AT COMING HOME.
563	14:22:06:13	14:22:09:20 NOW HERE IS <i>ZOE'S JOURNEY</i> .
564	14:22:12:01	14:22:14:28 [clanging percussion beating]
565	14:22:15:00	14:22:22:28 § §
566	14:22:33:03	14:22:34:27 [beating stops]
567	14:22:34:29	14:22:38:06 [together]
		QUIDAM, QUIDAM, QUIDAM, QUIDAM.
568	14:22:38:08	14:22:40:17 AN ORDINARY MAN, QUIDAM.
569	14:22:40:19	14:22:42:09 WE ARE EVERYMAN.
570	14:22:42:11	14:22:43:29 WE ARE ANYMAN.
571	14:22:44:01	14:22:46:01 [clangy percussion beating]
572	14:22:46:03	14:22:54:02 § §
573	14:22:54:04	14:22:57:01 [twinkly rhythm chiming]
574	14:22:57:03	14:23:01:12 § §
575	14:23:01:14	14:23:04:12 [rattly rhythm shaking]
576	14:23:04:14	14:23:09:13 § §
577	14:23:09:15	14:23:12:28 WE MIGHT SMILE,
		OR WE MIGHT TURN AWAY.
578	14:23:13:00	14:23:15:28 [bell rhythm chiming]
579	14:23:16:00	14:23:20:00 § §
580	14:23:20:02	14:23:24:05 HERE WE ARE ALONE.
581	14:23:24:07	14:23:27:23 YOUR WORLD IS YOURS,
		NOT OURS, QUIDAM.
582	14:23:27:25	14:23:30:24 [clanging percussion beating]
583	14:23:30:26	14:23:38:23 § §
584	14:23:40:04	14:23:42:09 AND IF YOU REACH FOR US,
585	14:23:42:11	14:23:46:20 WE MAY NOT CHOOSE
		TO HOLD YOUR HAND.
586	14:23:46:22	14:23:49:20 [percussion chiming and beating]
587	14:23:49:22	14:23:57:20 § §
588	14:24:04:04	14:24:08:06 YOU MAY HAVE TOUCHED THE STARS,
		BUT THEY WERE NOT MOVED.
589	14:24:09:10	14:24:12:07 [rattly percussion shaking]
590	14:24:12:09	14:24:19:11 § §

591	14:24:19:13	14:24:22:10	[drum beats pounding]
592	14:24:22:12	14:24:30:29	§ §
593	14:24:31:01	14:24:34:12	WE MIGHT SMILE, OR WE MIGHT TURN AWAY.
594	14:24:34:14	14:24:35:23	REACH FOR US!
595	14:24:35:25	14:24:38:03	YOUR DREAMS ARE YOURS!
596	14:24:38:05	14:24:41:02	[clanging percussion beating]
597	14:24:41:04	14:24:46:06	§ §
598	14:24:46:08	14:24:47:06	[beating stops]
599	14:24:48:10	14:24:51:08	[percussion resumes]
600	14:24:51:10	14:24:59:08	§ §
601	14:25:14:02	14:25:17:11	[monotonously choppy] QUIDAM, QUIDAM, QUIDAM, QUIDAM.
602	14:25:17:13	14:25:20:15	AN ORDINARY MAN, QUIDAM.
603	14:25:20:17	14:25:22:10	WE ARE EVERYMAN.
604	14:25:22:12	14:25:24:03	WE ARE ANYMAN.
605	14:25:24:05	14:25:27:04	[clanging percussion beating]
606	14:25:27:06	14:25:28:04	[muttering]
607	14:25:28:06	14:25:29:04	THERE'S NOTHING LEFT.
608	14:25:29:06	14:25:30:25	THERE'S NOTHING LEFT.
609	14:25:30:27	14:25:32:17	THERE'S NOTHING RIGHT.
610	14:25:32:19	14:25:34:10	THERE'S NOTHING RIGHT.
611	14:25:34:12	14:25:41:00	[monotonously sustained] THERE'S NOTHING WRONG.
612	14:25:41:02	14:25:42:21	[chirpily] WE ARE ONE.
613	14:25:42:23	14:25:44:01	WE ARE TWO.
614	14:25:44:03	14:25:47:00	WE ARE ALL YET NONE OF YOU.
615	14:25:47:02	14:25:49:21	[imitating slide whistle] THE TRUTH.
616	14:25:49:23	14:25:52:21	THE LIE.
617	14:25:52:23	14:25:55:13	THE TEARS.
618	14:25:55:15	14:25:59:06	THE LAUGHTER.
619	14:25:59:08	14:26:02:06	[clangy percussion beating]
620	14:26:02:08	14:26:10:06	§ §
621	14:26:24:06	14:26:28:00	[together normally] QUIDAM, QUIDAM, QUIDAM, QUIDAM.
622	14:26:28:02	14:26:30:11	AN ORDINARY MAN, QUIDAM.
623	14:26:30:13	14:26:32:02	WE ARE EVERYMAN.
624	14:26:32:04	14:26:33:22	WE ARE ANYMAN.
625	14:26:33:24	14:26:36:22	[clanging percussion beating]
626	14:26:36:24	14:26:44:22	§ §
627	14:26:52:28	14:26:55:25	[applause]
628	14:26:55:27	14:26:58:25	[upbeat fiddle music]
629	14:26:58:27	14:27:06:28	§ §