

1	05:00:13:15	05:00:16:13	[upbeat fiddle music]
2	05:00:16:15	05:00:24:14	§ §
3	05:00:50:25	05:00:56:19	(McGary-Ervin)
			I'M WATCHING THE ARTS CHANGE
			MY ENTIRE SCHOOL CLIMATE
4	05:00:56:21	05:00:59:11	AND THE CONFIDENCE LEVEL
5	05:00:59:13	05:01:01:23	AND THE SELF-ESTEEM
			OF THESE CHILDREN.
6	05:01:01:25	05:01:04:01	AND MY SUPERINTENDENT AND I
			WERE DISCUSSING
7	05:01:04:03	05:01:05:17	WHAT AN INSTRUMENT--
8	05:01:05:19	05:01:08:12	HOW INSTRUMENTS CAN CHANGE
			THE LIVES OF CHILDREN,
9	05:01:08:14	05:01:10:06	AND WOULDN'T IT BE GREAT
10	05:01:10:08	05:01:14:10	IF EVERY CHILD IN THIS SCHOOL
			HAD A VIOLIN?
11	05:01:14:12	05:01:16:07	WELL, YOU KNOW,
			THAT'S SUCH A VISION,
12	05:01:16:09	05:01:20:05	BECAUSE WE KNOW
			THAT THAT'S A RARITY.
13	05:01:20:07	05:01:25:02	AND THE BOARD BOUGHT INTO IT
			AND BOUGHT THE VIOLINS
14	05:01:25:04	05:01:28:01	SO PRE-K THROUGH 5--
15	05:01:28:03	05:01:30:26	SPECIAL NEEDS,
			EVERY CHILD IN THIS BUILDING--
16	05:01:30:28	05:01:33:09	HAS HIS OR HER VIOLIN.
17	05:01:33:11	05:01:35:14	(Jackson)
			A3.
18	05:01:35:16	05:01:38:11	I'M THE STRING SPECIALIST HERE.
19	05:01:38:13	05:01:40:25	THAT MEANS, BASICALLY,
			I TEACH VIOLIN ALL DAY LONG,
20	05:01:40:27	05:01:42:19	TO ALL 485 STUDENTS.
21	05:01:42:21	05:01:45:19	[playing first Suzuki
			<i>Twinkle</i> variation]
22	05:01:45:21	05:01:53:27	§ §
23	05:01:53:29	05:01:55:27	THERE'S NO OTHER CLASS LIKE THIS
			IN THE STATE.
24	05:01:55:29	05:01:58:08	THERE--YOU CAN'T GO
			TO THE GEORGIA CORE CURRICULUM
25	05:01:58:10	05:01:59:27	AND PULL OUT
			"VIOLIN: GRADE 2."
26	05:01:59:29	05:02:01:17	IT DOESN'T EXIST.
27	05:02:01:19	05:02:04:04	I HAVE TO PULL FROM ORCHESTRA,
			WHICH STARTS IN FOURTH GRADE,
28	05:02:04:06	05:02:06:00	AS THE YOUNGEST
			THEY HAVE STANDARDS FOR,
29	05:02:06:02	05:02:08:15	AND THEN GENERAL MUSIC,
			WHICH STARTS IN KINDERGARTEN.
30	05:02:08:17	05:02:10:26	SO I HAVE TO KIND OF FIGURE OUT
			FROM THOSE TWO STANDARDS
31	05:02:10:28	05:02:12:08	WHAT I'M GOING TO TEACH
32	05:02:12:10	05:02:13:26	AND WHAT
			THEY SHOULD BE LEARNING.
33	05:02:13:28	05:02:15:07	OKAY, LET ME GET MY BOOK
			SO I CAN MAKE SURE,
34	05:02:15:09	05:02:17:08	'CAUSE I CAN'T REMEMBER

		WHAT COLOR YOU HAVE,
35	05:02:17:10	05:02:18:10 BUT I KNOW YOU REMEMBER.
36	05:02:18:12	05:02:19:17 KINDERGARTEN, BASICALLY,
37	05:02:19:19	05:02:22:03 WE GO THROUGH <i>MISSISSIPPI TWINKLE,</i>
38	05:02:22:05	05:02:24:29 HOW TO DO ALL THE UNPACKING--
39	05:02:25:01	05:02:27:13 <i>MISSISSIPPI TWINKLE</i> ON THE "A" AND THE "E" STRING,
40	05:02:27:15	05:02:29:21 AND IF WE GET TO THE PUTTING DOWN OF A FINGER,
41	05:02:29:23	05:02:31:00 THAT'S GREAT.
42	05:02:31:02	05:02:36:23 [playing first <i>Twinkle</i> variation]
43	05:02:42:21	05:02:43:19 [Jackson clapping]
44	05:02:43:21	05:02:45:08 <i>GOOD JOB.</i>
45	05:02:45:10	05:02:47:21 BY SECOND GRADE, WE WANT TO HAVE THE LINE MASTERED,
46	05:02:47:23	05:02:49:05 WORKING TOWARDS THE WHOLE SONG.
47	05:02:49:07	05:02:51:05 READY? GO.
48	05:02:51:07	05:02:54:06 [playing]
49	05:02:54:08	05:02:59:19 § §
50	05:02:59:21	05:03:01:14 FOURTH AND FIFTH GRADE HEAVILY ARE GOING TO HIT
51	05:03:01:16	05:03:03:16 MORE NOTE READING AND WORKING WITH THE CHARTS.
52	05:03:03:18	05:03:06:03 <i>LAST LINE,</i> <i>HERE IT COMES.</i>
53	05:03:06:05	05:03:12:12 [playing]
54	05:03:12:14	05:03:14:17 IT BEGINS WITH A BASIC KNOWLEDGE OF THE VIOLIN,
55	05:03:14:19	05:03:16:07 BASIC KNOWLEDGE OF THE PARTS.
56	05:03:16:09	05:03:17:17 KINDERGARTNERS COME IN,
57	05:03:17:19	05:03:19:14 AND SOMETIMES WE'LL GO THROUGH THE MOTIONS
58	05:03:19:16	05:03:20:20 OF WHAT THEY'VE GOT TO DO
59	05:03:20:22	05:03:22:26 BEFORE THEY EVEN TOUCH THE VIOLIN.
60	05:03:22:28	05:03:24:09 AND I THINK THE BIGGEST PART
61	05:03:24:11	05:03:26:10 OF WHAT THEY HAVE TO KNOW TO BEGIN WITH
62	05:03:26:12	05:03:28:01 IS THE RESPECT OF THE INSTRUMENT.
63	05:03:28:03	05:03:30:08 <i>GOOD.</i>
64	05:03:30:10	05:03:31:29 <i>WHEN YOU BRING IT BACK</i> <i>TO YOUR SPOT,</i>
65	05:03:32:01	05:03:32:29 <i>DO YOU OPEN IT?</i>
66	05:03:33:01	05:03:35:05 <i>NO.</i>
67	05:03:35:07	05:03:36:27 ALL RIGHT, NOW, THERE'S--
68	05:03:36:29	05:03:38:18 WE GOTTA CHECK A COUPLE THINGS FIRST.
69	05:03:38:20	05:03:40:10 WE HAVE TO MAKE SURE IT'S THE RIGHT WAY.
70	05:03:40:12	05:03:43:24 THE HANDLE HAS TO BE CLOSEST TO YOU,

71	05:03:43:26	05:03:46:03	AND THE LITTLE END POINTS TO THE QUILT.
72	05:03:46:05	05:03:47:19	TAMIRAH, TURN YOURS OVER, SWEETIE,
73	05:03:47:21	05:03:49:14	<i>SO THE LITTLE END POINTS TO THE QUILT.</i>
74	05:03:49:16	05:03:51:29	THERE YOU GO.
75	05:03:52:01	05:03:52:29	FIRST ROW?
76	05:03:53:01	05:03:53:29	LOOKS GOOD.
77	05:03:54:01	05:03:54:29	SECOND ROW?
78	05:03:55:01	05:03:56:06	<i>ALL RIGHT.</i>
79	05:03:56:08	05:03:57:23	<i>NOW, I'LL GIVE YOU FOUR THINGS TO DO.</i>
80	05:03:57:25	05:03:59:11	<i>YOU HAVE TO REMEMBER ALL FOUR.</i>
81	05:03:59:13	05:04:01:03	I DO THINGS VERY SYSTEMATICALLY.
82	05:04:01:05	05:04:03:15	IN KINDERGARTEN, THE REPETITION IS A THRILL TO THEM,
83	05:04:03:17	05:04:05:09	BECAUSE EVERY TIME THEY DO IT OVER AGAIN,
84	05:04:05:11	05:04:07:10	IT'S ANOTHER TIME THEY'VE DONE IT CORRECTLY.
85	05:04:07:12	05:04:09:29	NUMBER ONE,
86	05:04:10:01	05:04:12:24	YOU'RE GOING TO OPEN YOUR CASE ALL THE WAY.
87	05:04:12:26	05:04:14:15	NUMBER TWO,
88	05:04:14:17	05:04:16:20	YOU'RE GOING TO UNLATCH YOUR BOW
89	05:04:16:22	05:04:19:02	AND SLIDE IT OUT.
90	05:04:19:04	05:04:20:24	NUMBER THREE,
91	05:04:20:26	05:04:22:26	WHERE DO YOU PUT YOUR BOW?
92	05:04:22:28	05:04:25:09	<i>(student)</i> <i>IN THE MIDDLE OF YOU AND YOUR VIOLIN.</i>
93	05:04:25:11	05:04:26:28	<i>CASE AND YOUR KNEES, RIGHT?</i>
94	05:04:27:00	05:04:29:11	<i>OKAY, AND THEN NUMBER FOUR, WHERE DO YOUR HANDS GO?</i>
95	05:04:29:13	05:04:31:08	<i>(all)</i> BACK IN YOUR LAP.
96	05:04:31:10	05:04:32:13	<i>(Jackson)</i> <i>ALL RIGHT.</i>
97	05:04:32:15	05:04:33:18	<i>(student)</i> <i>FIVE?</i>
98	05:04:33:20	05:04:35:08	<i>NOPE, JUST FOUR.</i>
99	05:04:35:10	05:04:36:12	GO.
100	05:04:36:14	05:04:38:08	WHEN THEY ARE UNPACKING,
101	05:04:38:10	05:04:40:09	I WILL GIVE THEM A LIST OF THINGS TO DO,
102	05:04:40:11	05:04:43:28	AND THAT'S AN I.T.B.S. OR A IOWA STRATEGY THAT WE USE:
103	05:04:44:00	05:04:48:05	FOR THEM TO LISTEN TO A SET OF DIRECTIONS, THE WHOLE SET,
104	05:04:48:07	05:04:50:02	AND THEN BEGIN.
105	05:04:50:04	05:04:51:05	WAIT A MINUTE.

106	05:04:51:07	05:04:52:25	WE'LL GET IT BACK UP TO THE RIGHT WAY.
107	05:04:52:27	05:04:54:16	<i>THERE YOU GO.</i>
108	05:04:54:18	05:04:57:18	SO MUCH OF WHAT THESE KIDS DO, THEY JUST DO IT IMMEDIATELY.
109	05:04:57:20	05:04:59:19	MOM SAYS, "GET OVER HERE."
110	05:04:59:21	05:05:00:29	THEY'RE HERE.
111	05:05:01:01	05:05:02:00	<i>LET ME CHECK.</i>
112	05:05:02:02	05:05:03:12	<i>LOOKS LIKE EFRIAN'S READY.</i>
113	05:05:03:14	05:05:04:28	THEY'VE GOT TO LEARN TO LISTEN TO A SET OF DIRECTIONS
114	05:05:05:00	05:05:06:01	AND THEN FOLLOW DIRECTIONS.
115	05:05:06:03	05:05:07:19	SO WE'RE TRYING TO TRAIN THEM ALREADY,
116	05:05:07:21	05:05:09:10	FROM THIS VERY YOUNG AGE, TO LISTEN TO A SET
117	05:05:09:12	05:05:12:03	AND THEN GO BACK THROUGH THE SET IN THEIR MIND AND GO THROUGH IT.
118	05:05:12:05	05:05:13:20	SO I DO THAT--
119	05:05:13:22	05:05:16:09	JUST ONE WAY I CAN INCORPORATE ONE LITTLE STRATEGY IN THERE.
120	05:05:16:11	05:05:18:09	<i>WHAT DO WE HAVE TO DO NOW?</i>
121	05:05:18:11	05:05:21:14	<i>MILEENA, WHAT DO WE HAVE TO DO NEXT?</i>
122	05:05:21:16	05:05:23:05	<i>WE HAVE TO TIGHTEN THE HORSEHAIR.</i>
123	05:05:23:07	05:05:25:20	<i>MILEENA, HOW MANY TIMES DO WE TURN THE BOW?</i>
124	05:05:25:22	05:05:26:20	SIX.
125	05:05:26:22	05:05:27:21	GOOD.
126	05:05:27:23	05:05:28:25	<i>WHICH WAY DO WE TURN IT?</i>
127	05:05:28:27	05:05:30:01	TOWARDS MISS JACKSON.
128	05:05:30:03	05:05:31:17	<i>EXACTLY; TOWARDS MISS JACKSON.</i>
129	05:05:31:19	05:05:32:19	<i>ALL RIGHT, HERE WE GO.</i>
130	05:05:32:21	05:05:34:16	ONE--
131	05:05:34:18	05:05:35:16	OTHER WAY, MIRACLE.
132	05:05:35:18	05:05:37:01	TWO.
133	05:05:37:03	05:05:38:12	<i>THREE.</i>
134	05:05:38:14	05:05:40:04	<i>I WANT TO SEE ROSIN OUT AND READY TO GO.</i>
135	05:05:40:06	05:05:41:22	<i>(student) TEN TIMES.</i>
136	05:05:41:24	05:05:44:03	<i>(Jackson) TEN TIMES. WE'RE GOING TO COUNT TOGETHER.</i>
137	05:05:44:05	05:05:46:17	ONE.
138	05:05:46:19	05:05:48:26	TWO.
139	05:05:48:28	05:05:50:16	<i>PUT YOUR ROSIN BACK IN THE CASE,</i>
140	05:05:50:18	05:05:51:29	<i>PUT YOUR BOW BACK ON THE FLOOR</i>

141	05:05:52:01	05:05:53:20	<i>IN BETWEEN YOUR KNEES</i>
			<i>AND YOUR CASE,</i>
142	05:05:53:22	05:05:54:28	<i>AND WHERE DO</i>
			<i>YOUR HANDS GO?</i>
143	05:05:55:00	05:05:57:03	<i>IN YOUR LAP.</i>
144	05:05:57:05	05:05:58:26	<i>ALL RIGHT, I'M GOING</i>
			<i>TO CHECK AND SEE</i>
145	05:05:58:28	05:06:02:20	<i>WHICH ROW'S READY FIRST.</i>
146	05:06:02:22	05:06:04:13	ARE WE READY TO DO
			EVERYTHING?
147	05:06:04:15	05:06:06:08	YES, MA'AM.
148	05:06:06:10	05:06:07:16	OKAY, THANK YOU.
149	05:06:07:18	05:06:09:15	NOW, I'M GOING TO GIVE YOU
			TWO MORE THINGS TO DO,
150	05:06:09:17	05:06:10:20	AND THEN WE'LL GET READY.
151	05:06:10:22	05:06:12:17	DON'T MOVE
			UNTIL I SAY "GO."
152	05:06:12:19	05:06:15:19	NUMBER ONE, TAKE YOUR VIOLIN
			OUT OF THE CASE--
153	05:06:15:21	05:06:17:20	OH, I DIDN'T SAY "GO" YET.
154	05:06:17:22	05:06:20:27	NUMBER TWO,
			CLOSE YOUR CASE.
155	05:06:20:29	05:06:22:02	YOU DON'T HAVE TO LATCH IT.
156	05:06:22:04	05:06:23:12	OH, THERE ARE
			THREE THINGS.
157	05:06:23:14	05:06:25:29	AND NUMBER THREE,
			PUT YOUR HANDS IN YOUR LAP.
158	05:06:26:01	05:06:27:10	GO.
159	05:06:30:16	05:06:32:13	<i>LISTEN.</i>
160	05:06:32:15	05:06:33:16	<i>ARE YOU LISTENING?</i>
161	05:06:33:18	05:06:36:01	VERY CAREFULLY STAND UP
162	05:06:36:03	05:06:39:28	AND FIND REST POSITION
			WITH YOUR BOW AND YOUR VIOLIN.
163	05:06:40:00	05:06:41:14	I'M GOING TO COME AROUND
			AND CHECK
164	05:06:41:16	05:06:44:08	<i>AND GET EVERYBODY</i>
			<i>SET UP.</i>
165	05:06:44:10	05:06:46:21	<i>MISS SHELLY KNOWS</i>
			<i>HOW IT GOES.</i>
166	05:06:46:23	05:06:50:03	<i>WE'RE GOING TO MAKE THE STRINGS</i>
			<i>TOUCH YOUR ARM.</i>
167	05:06:50:05	05:06:52:05	<i>OH, NICE.</i>
168	05:06:52:07	05:06:56:03	AND THE SCROLL COMES OUT
			THE FRONT WAY.
169	05:06:56:05	05:06:57:22	<i>ALL RIGHT.</i>
170	05:06:57:24	05:06:59:27	<i>WHAT'S THAT PART CALLED</i>
			<i>THAT WE HOLD ON TO?</i>
171	05:06:59:29	05:07:01:09	<i>(student)</i>
			<i>THE BACK.</i>
172	05:07:01:11	05:07:02:25	<i>(Jackson)</i>
			<i>THE BACK</i>
			<i>OR THE SHOULDER?</i>
173	05:07:02:27	05:07:03:25	<i>(all)</i>
			THE SHOULDER.
174	05:07:03:27	05:07:04:26	THE SHOULDER.
175	05:07:04:28	05:07:05:27	OOH, ARE--

176	05:07:05:29	05:07:06:29	POINT YOUR BOWS;
177	05:07:07:01	05:07:08:11	MAKE SURE THEY POINT TO THE FLOOR.
178	05:07:10:21	05:07:12:09	WHAT DO WE PLAY?
179	05:07:12:11	05:07:15:12	(all) MISS-I-SSI-PPI HOT DOG.
180	05:07:15:14	05:07:16:22	@B
181	05:07:15:14	05:07:16:22	(Jackson) WHO GOES FIRST?
182	05:07:16:24	05:07:18:03	(all) MISS JACKSON.
183	05:07:18:05	05:07:19:07	ALL RIGHT, HERE I GO.
184	05:07:19:09	05:07:20:23	I'M ON THE VERY FIRST STRING.
185	05:07:20:25	05:07:22:09	THAT'S CALLED THE WHAT STRING?
186	05:07:22:11	05:07:23:12	(all) "E."
187	05:07:23:14	05:07:24:19	OH, Y'ALL ARE SO SMART.
188	05:07:24:21	05:07:26:04	OKAY, HERE WE GO; I GO FIRST.
189	05:07:26:06	05:07:29:25	[playing first Suzuki Twinkle variation]
190	05:07:29:27	05:07:33:20	[all playing]
191	05:07:33:22	05:07:34:29	(Jackson) FREEZE.
192	05:07:35:01	05:07:37:04	[errant notes played]
193	05:07:37:06	05:07:39:13	[whispering] I'm not going to talk this time.
194	05:07:39:15	05:07:41:21	You have to use your eyes,
195	05:07:41:23	05:07:44:10	and you have to listen, okay?
196	05:07:56:29	05:08:01:28	[Jackson playing]
197	05:08:02:00	05:08:06:17	[students playing]
198	05:08:11:24	05:08:13:28	Good job.
199	05:08:14:00	05:08:15:23	Carefully have a seat.
200	05:08:15:25	05:08:16:29	[gasps]
201	05:08:17:01	05:08:19:27	I shouldn't hear any violins hit the case.
202	05:08:19:29	05:08:22:24	We're going to have a chance for everybody to do it
203	05:08:22:26	05:08:24:02	by themselves.
204	05:08:24:04	05:08:26:25	What kind of voice am I using?
205	05:08:26:27	05:08:28:26	Is is piano or forte?
206	05:08:28:28	05:08:30:08	[students whispering] Piano.
207	05:08:30:10	05:08:31:28	Piano. What does piano mean?
208	05:08:32:00	05:08:33:04	Quiet.
209	05:08:33:06	05:08:34:19	[yelling] WHAT AM I USING NOW?
210	05:08:34:21	05:08:36:18	FORTE!

211	05:08:36:20	05:08:38:00	OKAY, I'M GLAD WE REMEMBER.
212	05:08:38:02	05:08:39:01	ALL RIGHT.
213	05:08:39:03	05:08:40:10	YOU'RE GOING TO STAND UP,
214	05:08:40:12	05:08:42:01	AND YOU'RE GOING TO BE IN REST POSITION.
215	05:08:42:03	05:08:45:15	AND YOU'RE GOING TO DO EVERYTHING.
216	05:08:45:17	05:08:47:13	ALEC, DO ONE THING FOR ME.
217	05:08:47:15	05:08:51:10	START OVER IN REST POSITION.
218	05:08:51:12	05:08:53:04	UH-- OH, YOU DID IT.
219	05:08:53:06	05:08:54:16	AND HOLD ONTO THE SHOULDER.
220	05:08:54:18	05:08:56:08	THAT'S EXACTLY RIGHT.
221	05:08:56:10	05:08:58:05	OKAY, NOW TAKE IT OUT.
222	05:08:58:07	05:08:59:12	TURN IT THE OTHER WAY.
223	05:08:59:14	05:09:02:03	THERE YOU GO.
224	05:09:02:05	05:09:05:29	[playing]
225	05:09:08:21	05:09:10:13	[applause]
226	05:09:10:15	05:09:12:09	(Jackson) I HAVE TO HOOK THESE KIDS REALLY FAST.
227	05:09:12:11	05:09:14:03	IF THEY DON'T GET HOOKED IN, I LOSE THEM.
228	05:09:14:05	05:09:15:23	YOU READY, MILEENA?
229	05:09:15:25	05:09:18:11	THE SELF-RESPECT, I THINK, IS A BIG DEAL FOR THESE KIDS;
230	05:09:18:13	05:09:21:07	THAT THEY HAVE LEARNED THIS SKILL
231	05:09:21:09	05:09:22:20	AND THEY CAN EXCEL AT SOMETHING,
232	05:09:22:22	05:09:24:19	WHEREAS MAYBE IN THEIR REGULAR CLASSROOM
233	05:09:24:21	05:09:27:13	THEY'RE NOT EXCELLING AS QUICKLY.
234	05:09:27:15	05:09:28:13	GOOD, THERE YOU GO.
235	05:09:28:15	05:09:29:13	OKAY, ARE YOU READY?
236	05:09:29:15	05:09:30:17	OKAY.
237	05:09:35:04	05:09:36:13	[squeaks softly]
238	05:09:36:15	05:09:40:00	[playing]
239	05:09:40:02	05:09:41:17	[whispers] <i>Rest position.</i>
240	05:09:41:19	05:09:42:28	Oh, oh, oh.
241	05:09:43:00	05:09:44:10	[clapping and laughing]
242	05:09:44:12	05:09:45:10	GOOD JOB.
243	05:09:45:12	05:09:46:18	GIVE HER A HAND.
244	05:09:46:20	05:09:48:07	THE SELF-ESTEEM THAT THE CHILD GETS
245	05:09:48:09	05:09:49:18	FROM THE ACTUAL COORDINATION
246	05:09:49:20	05:09:51:09	OF EVERYTHING THAT GOES ALONG WITH IT,
247	05:09:51:11	05:09:52:22	IT'S AMAZING TO SEE.

248	05:09:52:24	05:09:55:05	YOU CAN KIND OF SEE THEIR EYES JUST--"OH, I GOT IT."
249	05:09:55:07	05:09:57:19	AND EVERY SINGLE DAY, THERE'S SOME CHILD THAT WILL SAY,
250	05:09:57:21	05:09:59:06	"MISS JACKSON, I GOT IT THIS TIME!
251	05:09:59:08	05:10:00:27	I DID IT. I DID IT!"
252	05:10:00:29	05:10:03:05	YOU KNOW, AND YOU JUST-- IT'S THRILLING TO SEE THAT.
253	05:10:03:07	05:10:05:14	<i>I SHOULD SEE VIOLINS ON THE FLOOR,</i>
254	05:10:05:16	05:10:07:14	<i>BOWS ON THE FLOOR IN BETWEEN YOUR KNEES</i>
255	05:10:07:16	05:10:08:14	AND YOUR CASE,
256	05:10:08:16	05:10:11:06	HANDS IN YOUR LAP.
257	05:10:11:08	05:10:12:12	<i>THREE THINGS TO DO.</i>
258	05:10:12:14	05:10:13:18	<i>OPEN YOUR CASE.</i>
259	05:10:13:20	05:10:15:06	<i>PUT YOUR VIOLIN IN YOUR CASE.</i>
260	05:10:15:08	05:10:16:24	<i>PUT YOUR HANDS IN YOUR LAP-- GO.</i>
261	05:10:27:03	05:10:31:02	<i>OH, OH, DID I SAY ANYTHING ABOUT BOWS?</i>
262	05:10:31:04	05:10:33:18	<i>OHH.</i>
263	05:10:33:20	05:10:35:18	<i>WHAT DO WE HAVE TO DO TO OUR BOW</i>
264	05:10:35:20	05:10:37:09	<i>BEFORE WE CAN PUT IT BACK IN THE CASE?</i>
265	05:10:37:11	05:10:39:07	MIRACLE, THANK YOU FOR RAISING YOUR HAND.
266	05:10:39:09	05:10:42:05	UM, UM, TURN IT TO US.
267	05:10:42:07	05:10:44:03	TURN IT TO YOU, AND THAT LOOSENS THE BOW.
268	05:10:44:05	05:10:46:04	<i>NOW, WHEN YOU PUT IT IN YOUR CASE,</i>
269	05:10:46:06	05:10:48:04	<i>THE HAIR HAS TO BE CLOSEST TO ME.</i>
270	05:10:48:06	05:10:49:13	<i>PUT THEM IN, LATCH THEM IN,</i>
271	05:10:49:15	05:10:50:20	<i>BUT DON'T CLOSE YOUR CASE.</i>
272	05:10:50:22	05:10:52:04	<i>I GOTTA CHECK.</i>
273	05:10:52:06	05:10:53:18	CHILDREN IN A GENERAL MUSIC SITUATION
274	05:10:53:20	05:10:55:17	ARE EXPOSED TO ALL DIFFERENT KINDS OF MUSIC,
275	05:10:55:19	05:10:57:21	DIFFERENT SONGS, DIFFERENT INSTRUMENTS.
276	05:10:57:23	05:11:00:09	THEY'RE EXPOSED TO JUST A MYRIAD OF DIFFERENT THINGS,
277	05:11:00:11	05:11:02:16	BUT WE WANTED THEM TO TAKE AWAY SOMETHING CONCRETE,
278	05:11:02:18	05:11:04:04	SOME PIECE OF KNOWLEDGE
279	05:11:04:06	05:11:06:00	THEY COULD WRITE DOWN OR TEACH OR TELL SOMEONE.

280	05:11:06:02	05:11:09:01	[playing proficiently]
281	05:11:09:03	05:11:15:21	§ §
282	05:11:15:23	05:11:17:06	OH, GOOD WEIGHT.
283	05:11:21:02	05:11:22:15	<i>REST POSITION.</i>
284	05:11:22:17	05:11:24:25	WE CAME UP WITH
			BASIC KNOWLEDGE OF MUSIC,
285	05:11:24:27	05:11:27:03	MEANING:
			WHAT IS THE MUSICAL ALPHABET?
286	05:11:27:05	05:11:29:10	WHAT LETTERS ARE INVOLVED?
287	05:11:29:12	05:11:31:02	KNOWLEDGE OF THE LINES
			AND THE SPACES,
288	05:11:31:04	05:11:34:16	AND SOME BASIC WORKING KNOWLEDGE
			OF HOW DYNAMICS WORK.
289	05:11:34:18	05:11:36:12	AND SO IF YOU JUST SEE
			A "P,"
290	05:11:36:14	05:11:40:16	THAT'S THE SAME THING
			AS PIANO AND SOFT, RIGHT?
291	05:11:40:18	05:11:42:07	WHO CAN REMEMBER
			WHAT THE "F"--
292	05:11:42:09	05:11:43:07	FORTE.
293	05:11:43:09	05:11:44:08	FORTE.
294	05:11:44:10	05:11:45:15	AND YOU WOULD SOMETIMES--
295	05:11:45:17	05:11:47:15	SOME PEOPLE THINK
			IT MEANS "FAST" SOMETIMES,
296	05:11:47:17	05:11:49:06	AND A LOT OF TIMES,
			WHEN YOU PLAY LOUD,
297	05:11:49:08	05:11:50:07	YOU PLAY FASTER,
298	05:11:50:09	05:11:52:01	BUT IT MEANS "LOUD."
299	05:11:52:03	05:11:54:06	AND SO IF YOU JUST SEE
			THE "F" UP THERE,
300	05:11:54:08	05:11:55:13	WHAT DOES IT MEAN?
301	05:11:55:15	05:11:56:16	(student)
			<i>LOUD.</i>
302	05:11:56:18	05:11:57:19	(Jackson)
			<i>LOUD.</i>
303	05:11:57:21	05:11:59:01	<i>ALL RIGHT,</i>
			<i>LET'S DO NUMBER ONE,</i>
304	05:11:59:03	05:12:01:09	<i>CHART NUMBER ONE,</i>
			<i>ALL RIGHT?</i>
305	05:12:01:11	05:12:02:17	<i>CHART NUMBER ONE,</i>
306	05:12:02:19	05:12:04:09	<i>WHAT'S THE DYNAMIC</i>
			<i>ON CHART NUMBER ONE?</i>
307	05:12:04:11	05:12:06:07	(all)
			"A" AND "E," PIANO.
308	05:12:06:09	05:12:07:26	OH, DYNAM--OH, PIANO.
309	05:12:07:28	05:12:09:24	(Jackson)
			SO IF THEY SAW
			A PIECE OF MUSIC,
310	05:12:09:26	05:12:11:21	THEY MIGHT BE ABLE TO FIGURE OUT
			THE NOTES.
311	05:12:11:23	05:12:14:04	IF THEY SAW THE LETTERS
			AT THE BOTTOM FOR THE DYNAMICS,
312	05:12:14:06	05:12:16:07	MIGHT BE ABLE
			TO FIGURE OUT THAT.
313	05:12:16:09	05:12:17:18	I WANT TO DO
			<i>FRENCH FOLK SONG.</i>

314	05:12:17:20	05:12:18:25	OKAY.
315	05:12:18:27	05:12:20:22	ONE, TWO, THREE.
316	05:12:20:24	05:12:23:00	[playing <i>French Folk Song</i>]
317	05:12:23:02	05:12:25:21	(<i>Jackson</i>)
			HOW'S FRENCH FOLK SONG
			GOING?
318	05:12:25:23	05:12:26:29	IF YOU HAVE
			ANY QUESTIONS,
319	05:12:27:01	05:12:28:12	YOU CAN ASK.
320	05:12:28:14	05:12:30:12	WELL, I GET THE FOURTH
			AND FIFTH GRADE TO COME IN
321	05:12:30:14	05:12:33:10	WITH SHORT STORIES THAT--
			IT'S GOING TO BE USED AS A TOOL
322	05:12:33:12	05:12:35:05	FOR ME TO TEACH
			FIRST AND SECOND GRADERS
323	05:12:35:07	05:12:36:18	HOW TO READ MUSIC.
324	05:12:36:20	05:12:38:17	AND THEY CAME UP
			WITH A WORD LIST
325	05:12:38:19	05:12:41:13	BASED ON THE SEVEN LETTERS
			OF THE MUSICAL ALPHABET.
326	05:12:41:15	05:12:44:01	IS THERE A "T"
			IN THE MUSICAL ALPHABET?
327	05:12:44:03	05:12:45:03	NO.
328	05:12:45:05	05:12:46:14	NO, SO THAT CAN'T BE
			A NOTE WORD,
329	05:12:46:16	05:12:48:02	BUT YOU COULD USE IT
			IN YOUR STORY.
330	05:12:48:04	05:12:51:01	THERE SHOULD BE ONE NOTE WORD
			IN EACH SENTENCE.
331	05:12:51:03	05:12:52:27	SO YOU MIGHT WANT
			TO CIRCLE THAT
332	05:12:52:29	05:12:54:17	TO KNOW THAT YOU'RE
			GOING TO USE THAT
333	05:12:54:19	05:12:57:00	AS YOUR NOTE WORD.
334	05:12:57:02	05:12:58:27	GOOD JOB.
335	05:12:58:29	05:13:00:13	BUT WHEN WE ACTUALLY DO
			THE BOOK,
336	05:13:00:15	05:13:02:04	WE'RE NOT GOING TO WRITE
			THE WORD OUT.
337	05:13:02:06	05:13:03:21	WE'RE NOT GOING TO WRITE
			B-E-D.
338	05:13:03:23	05:13:06:04	THEY'RE GOING TO HAVE A SHEET
			OF PAPER THAT HAS A STAFF ON IT.
339	05:13:06:06	05:13:08:04	THEY'RE GOING TO ACTUALLY
			DRAW THE NOTE "B,"
340	05:13:08:06	05:13:09:28	DRAW THE NOTE "E,"
			AND DRAW THE NOTE "D."
341	05:13:10:00	05:13:11:27	SO WHEN A YOUNGER STUDENT
			READS IT,
342	05:13:11:29	05:13:14:15	THEY HAVE TO BE ABLE TO TELL
			THE NAME OF THE NOTE
343	05:13:14:17	05:13:17:10	TO FIGURE OUT WHAT WORD
			IS IN THE SENTENCE.
344	05:13:17:12	05:13:19:14	SO IT'S KIND OF LIKE A PUZZLE
			WITHIN THE BOOK.
345	05:13:19:16	05:13:20:22	BUT THE CHILDREN--

IT'S--

346 05:13:20:24 05:13:22:21 WE HAVE
A TOTAL LITERACY-BASED SCHOOL,

347 05:13:22:23 05:13:24:12 AND THAT'S THE GOAL
FOR EVERYTHING.

348 05:13:24:14 05:13:26:02 AND SO THE MORE--

349 05:13:26:04 05:13:28:07 EVEN IF WE CAN INCORPORATE
JUST TEN MINUTES OF WRITING

350 05:13:28:09 05:13:30:15 AND THEY HAVE TO BRAINSTORM
AND COME UP WITH WORDS--

351 05:13:30:17 05:13:31:28 AND WE HAVE TO TALK ABOUT--

352 05:13:32:00 05:13:33:14 HOW "ADE" WAS A WORD,
LIKE "LEMONADE,"

353 05:13:33:16 05:13:35:13 WE COULD SPELL IT
WITH THE MUSICAL ALPHABET,

354 05:13:35:15 05:13:36:27 BUT A-I-D WAS NOT IN THERE.

355 05:13:36:29 05:13:38:25 AND THE DIFFERENT MEANINGS
THAT CAME FROM BOTH.

356 05:13:38:27 05:13:41:03 SO HOPEFULLY THEY'LL GO
THROUGH THE WHOLE PROCESS,

357 05:13:41:05 05:13:42:20 BE ABLE TO WRITE THEIR BOOK.

358 05:13:42:22 05:13:44:12 THEY'RE THE ILLUSTRATOR;
THEY'RE THE AUTHOR;

359 05:13:44:14 05:13:45:12 THEY'RE EVERYTHING.

360 05:13:45:14 05:13:47:00 AND THEN WHEN WE GET THEM DONE,

361 05:13:47:02 05:13:49:17 THEY'LL BE ABLE TO PRESENT THEM
TO THE FIRST AND SECOND GRADES,

362 05:13:49:19 05:13:51:28 AND THE FIRST AND SECOND GRADES
WILL USE THAT AS A TOOL

363 05:13:52:00 05:13:54:12 TO LEARN HOW TO READ MUSIC
FROM A BOOK.

364 05:13:54:14 05:13:56:21 I WOULD SAY JUST DIVE IN

365 05:13:56:23 05:13:58:16 AND SEE WHAT YOU CAN DO,
OKAY?

366 05:13:58:18 05:14:00:06 ALL RIGHT?

367 05:14:00:08 05:14:01:07 I GOTTA THINK FIRST.

368 05:14:01:09 05:14:03:23 YOU GOTTA THINK FIRST?
OKAY.

369 05:14:03:25 05:14:06:23 [playing *Twinkle, Twinkle,
Little Star*]

370 05:14:06:25 05:14:13:25 § §

371 05:14:17:13 05:14:18:11 THE BEGINNING IS GOOD.

372 05:14:18:13 05:14:19:20 BEGINNING WAS GOOD LAST TIME.

373 05:14:19:22 05:14:21:00 WHAT'S BAD?

374 05:14:21:02 05:14:22:00 (student)
THE PLUCKING.

375 05:14:22:02 05:14:23:06 PIZZICATO.

376 05:14:23:08 05:14:24:25 ALL RIGHT,
WHERE DOES IT START?

377 05:14:24:27 05:14:28:05 READING MUSIC IS A LOT LIKE
READING LETTERS ON A PAGE,

378 05:14:28:07 05:14:32:13 AND SOMETIMES THE CHILDREN
ARE HAVING TROUBLE WITH, SAY,

379 05:14:32:15 05:14:34:17 A CLUSTER OF SOUNDS,
OR THE PHONICS IN THE WORD,

380 05:14:34:19 05:14:37:18 JUST LIKE THEY MAY HAVE TROUBLE

381 05:14:37:20 05:14:39:02 SO WE TAKE THAT AWAY,
 382 05:14:39:04 05:14:41:15 GIVE THEM THE SELF-CONFIDENCE
 TO PLAY THE INSTRUMENT,
 383 05:14:41:17 05:14:43:20 AND THEN WE'LL PUT THAT
 BACK WITH IT,
 384 05:14:43:22 05:14:45:05 AND WE'LL WORK THEM UP
 FROM THERE.
 385 05:14:45:07 05:14:47:19 *THUMB ON*
THE FINGERBOARD.
 386 05:14:47:21 05:14:49:05 ALL RIGHT.
 387 05:14:49:07 05:14:51:13 YOU'RE GOING TO PLUCK
 OVER THE FINGERBOARD.
 388 05:14:51:15 05:14:53:00 NOT THUMB ON THE BRIDGE;
 389 05:14:53:02 05:14:54:18 THUMB ON THE FINGERBOARD.
 390 05:14:54:20 05:14:57:25 FOR THESE KIDS, IT'S NOT
 A PERFORMANCE-BASED PROGRAM.
 391 05:14:57:27 05:15:01:01 I WANT THEM
 TO HAVE THE DEXTERITY
 392 05:15:01:03 05:15:02:25 OF HAVING SOMETHING MOVING,
 393 05:15:02:27 05:15:04:22 BEING ABLE TO FOCUS
 ON SOMETHING ELSE,
 394 05:15:04:24 05:15:06:15 BEING ABLE TO LISTEN
 TO SOMETHING
 395 05:15:06:17 05:15:08:14 WHILE THIS IS GOING ON
 AND YOU'RE WATCHING,
 396 05:15:08:16 05:15:10:25 AND REACT TO WHAT'S GOING ON
 AROUND YOU.
 397 05:15:10:27 05:15:12:29 A LOT OF TIMES,
 THAT THROWS KIDS.
 398 05:15:13:01 05:15:15:16 AND SO WHEN I'M ASSESSING
 A STUDENT,
 399 05:15:15:18 05:15:16:22 SEEING HOW THEY'RE DOING,
 400 05:15:16:24 05:15:18:27 EVERY SINGLE STUDENT
 IS GOING TO BE
 401 05:15:18:29 05:15:21:12 AT A COMPLETELY DIFFERENT LEVEL
 WITHIN CERTAIN LEVELS.
 402 05:15:21:14 05:15:24:06 3, 3, 0, 3.
 403 05:15:24:08 05:15:26:21 E3, 3, 0.
 404 05:15:26:23 05:15:28:20 3, 3.
 405 05:15:28:22 05:15:31:21 [plucking]
 406 05:15:34:10 05:15:35:27 46, STOP.
 407 05:15:35:29 05:15:37:08 *GET YOUR BOW READY.*
 408 05:15:37:10 05:15:39:22 I HAD NO IDEA WHAT 500 VIOLINS
 WAS GOING TO LOOK LIKE.
 409 05:15:39:24 05:15:41:04 I DIDN'T REALLY KNOW
 410 05:15:41:06 05:15:42:25 IF THEY WERE ALL GOING TO FIT
 IN THIS ROOM.
 411 05:15:42:27 05:15:44:07 [laughs]
 412 05:15:44:09 05:15:45:24 I STILL HAVEN'T FIGURED OUT
 A GOOD METHOD
 413 05:15:45:26 05:15:47:02 FOR KEEPING THEM ALL IN TUNE,
 414 05:15:47:04 05:15:50:01 BUT IT'S SO MUCH FUN.
 415 05:15:50:03 05:15:54:19 EVERY CHILD, EVERY WEEK,
 TOUCHES AN INSTRUMENT.
 416 05:15:54:21 05:15:57:13 AND I'M SEEING CHILDREN

		READ MUSIC.
417	05:15:57:15	05:16:00:28 I'M SEEING CHILDREN
		TUTOR EACH OTHER.
418	05:16:01:00	05:16:05:02 SO THE VIOLINS HAVE TRULY
		CHANGED THE LIVES OF CHILDREN.
419	05:16:06:27	05:16:09:14 (student)
		§ SWING LOW, §
420	05:16:09:16	05:16:12:07 § SWEET CHARIOT, §
421	05:16:12:09	05:16:14:16 § COMING FOR TO CARRY ME HOME. §
422	05:16:14:18	05:16:16:09 (Bookhardt)
		EVERYONE,
		HERE WE GO.
423	05:16:16:11	05:16:21:04 (all)
		§ SWING LOW,
		SWEET CHARIOT, §
424	05:16:21:06	05:16:25:10 § COMING FOR
		TO CARRY ME HOME. § §
425	05:16:25:12	05:16:27:16 (Pullens)
		I OVERSEE THE ARTS PROGRAM.
426	05:16:27:18	05:16:29:06 I WORK CLOSELY
		WITH THE ARTS TEAM
427	05:16:29:08	05:16:32:22 IN TERMS OF PROVIDING
		THE ARTS CURRICULUM.
428	05:16:32:24	05:16:35:13 THE CLASSROOM TEACHERS
		ARE REINFORCING
429	05:16:35:15	05:16:38:11 WHAT'S BEING DONE
		IN THE ARTS CLASSES,
430	05:16:38:13	05:16:40:03 AND THE ARTS CLASSES
		ARE REINFORCING
431	05:16:40:05	05:16:42:00 WHAT'S BEING DONE
		IN THE CLASSROOM.
432	05:16:42:02	05:16:43:16 [strumming]
433	05:16:43:18	05:16:45:11 (Bookhardt)
		WELL, LET'S LISTEN
		TO IT FIRST
434	05:16:45:13	05:16:46:11 AND GET INTO THE BEAT.
435	05:16:46:13	05:16:47:20 CAN YOU CLICK?
436	05:16:47:22	05:16:49:10 (Pullens)
		IN THE ARTS BLOCKS,
437	05:16:49:12	05:16:51:24 THEY WERE WORKING
		ON THE RENAISSANCE PERIOD
438	05:16:51:26	05:16:54:00 IN PREPARATION FOR AN UPCOMING
		SHAKESPEAREAN FESTIVAL
439	05:16:54:02	05:16:55:14 THAT'S GOING TO TAKE PLACE.
440	05:16:55:16	05:16:57:23 THE AUDITIONS ARE
		IN ABOUT TWO WEEKS,
441	05:16:57:25	05:17:01:00 AND SO THE CLASSES
		WERE PREPARING SONGS.
442	05:17:01:02	05:17:02:07 THEY WERE PREPARING DANCE.
443	05:17:02:09	05:17:04:24 THEY WERE PREPARING
		DRAMATIC PIECES
444	05:17:04:26	05:17:07:20 FOR THAT RENAISSANCE FAIR
		COMING UP
445	05:17:07:22	05:17:09:12 BY THE DISTRICT.
446	05:17:09:14	05:17:12:02 IS YOUR GROUP GOING TO SING
		IN THE SHAKESPEAREAN FESTIVAL?

447 05:17:12:04 05:17:14:04 YEAH, THAT'S WHAT
WE'RE PREPARING FOR.

448 05:17:14:06 05:17:16:21 OKAY, SO *THEY'RE GOING TO BE
AT THE AUDITION ON THE 22nd?*

449 05:17:16:23 05:17:19:00 YES, SO THIS IS THE DEAL NOW.

450 05:17:19:02 05:17:20:20 THIS IS THE DEAL.

451 05:17:20:22 05:17:22:24 WE'VE BEEN STUDYING ALL ABOUT
THE RENAISSANCE PERIOD.

452 05:17:22:26 05:17:24:06 CAN SOMEONE TELL ME
WHEN IT WAS?

453 05:17:24:08 05:17:25:29 WHAT YEAR WAS IT?
YES.

454 05:17:26:01 05:17:27:03 *(student)*
*IN THE 1300s
TO 1600s.*

455 05:17:27:05 05:17:28:03 OKAY, THANK YOU.

456 05:17:28:05 05:17:29:03 *DANIEL?*

457 05:17:29:05 05:17:31:24 AND WHEN THEY--

458 05:17:31:26 05:17:33:14 WHEN THE ARTIST MADE A PIECE,

459 05:17:33:16 05:17:36:08 IF IT WASN'T
FOR THE KING OR THE QUEEN,

460 05:17:36:10 05:17:38:05 THEY WOULD GET THROWN IN JAIL.

461 05:17:38:07 05:17:39:11 *(Bookhardt)*
WELL, OKAY.

462 05:17:39:13 05:17:42:04 THE RENAISSANCE PEOPLE,
THEY CAN, UM,

463 05:17:42:06 05:17:43:19 LIVE WITH THE, UM,
POOR OR RICH.

464 05:17:43:21 05:17:45:07 *(Bookhardt)*
OKAY, THAT'S TRUE.

465 05:17:45:09 05:17:47:23 *THERE WAS A GREAT SEPARATION,
WASN'T THERE,*

466 05:17:47:25 05:17:49:21 *SO THE MUSIC WE'RE SINGING
IS REFLECTING.*

467 05:17:49:23 05:17:51:02 *WE'RE THERE VIDEOS
BACK THEN?*

468 05:17:51:04 05:17:52:13 *(all)*
NO.

469 05:17:52:15 05:17:54:00 *WAS RAP MUSIC AROUND
BACK THEN?*

470 05:17:52:15 05:17:54:00 NO.

471 05:17:54:02 05:17:56:15 THE RENAISSANCE PEOPLE
HAD TO WORK AND TOIL

472 05:17:56:17 05:17:58:06 FOR LONG HOURS
WITHOUT GETTING PAID.

473 05:17:58:08 05:17:59:17 THAT WAS
PRETTY SAD.

474 05:17:59:19 05:18:00:29 THEY DID WORK AND TOIL
FOR A LONG TIME.

475 05:18:01:01 05:18:02:05 BOY, YOU GUYS--

476 05:18:02:07 05:18:03:17 *(Bookhardt)*
AREN'T THEY TIGHT?

477 05:18:03:19 05:18:05:01 SHARING
SOME IMPRESSIVE STUFF.

478 05:18:05:03 05:18:06:19 THEY'RE TIGHT.

479 05:18:05:03 05:18:06:19 YEAH.

480	05:18:06:21	05:18:09:18	THEY DO "ARE YOU GOING TO SCARBOROUGH FAIR?"
481	05:18:09:20	05:18:11:15	CAN YOU SAY THAT FOR ME, DAHLINGS?
482	05:18:11:17	05:18:14:05	(all) ARE YOU GOING TO SCARBOROUGH FAIR?
483	05:18:14:07	05:18:16:13	CAN YOU SING A LITTLE BIT OF THAT FOR ME, DAHLINGS?
484	05:18:16:15	05:18:21:17	§ ARE YOU GOING TO SCARBOROUGH FAIR? §
485	05:18:21:19	05:18:26:21	§ PARSLEY, SAGE, ROSEMARY, AND THYME. §
486	05:18:26:23	05:18:32:02	§ BENEATH THE WILD OCEAN AND YONDER SEA STRAND, §
487	05:18:32:04	05:18:35:20	§ SHE SHALL BE §
488	05:18:35:22	05:18:37:22	§ A TRUE LOVE OF MINE. §
489	05:18:37:24	05:18:40:13	(Bookhardt) JUST THE THREE SUPREMES STAND AND SING IT.
490	05:18:40:15	05:18:42:24	§ SHE SHALL BE-- §
491	05:18:42:26	05:18:44:10	GOOD.
492	05:18:44:12	05:18:47:27	§ A TRUE LOVE OF MINE. § §
493	05:18:47:29	05:18:49:12	GET ON DOWN, SUPREMES.
494	05:18:49:14	05:18:50:29	I LIKE THAT. I LIKE THAT.
495	05:18:51:01	05:18:52:04	ALL RIGHT.
496	05:18:52:06	05:18:53:24	I WANT EVERYONE EXCITED ABOUT LEARNING.
497	05:18:53:26	05:18:55:19	I WANT EVERYONE EXCITED ABOUT WRITING.
498	05:18:55:21	05:18:57:25	WE'RE GOING TO TALK ON PAPER TODAY,
499	05:18:57:27	05:19:00:28	AND I'M GOING TO GIVE THEM, ALL OF THE STUDENTS,
500	05:19:01:00	05:19:04:13	ABOUT TEN MINUTES TO WRITE DOWN AS QUICKLY AS POSSIBLE
501	05:19:04:15	05:19:07:14	THE FACTS THAT THEY KNOW ABOUT THE RENAISSANCE PERIOD.
502	05:19:14:11	05:19:16:12	THIS IS MY FAVORITE TIME.
503	05:19:16:14	05:19:18:16	I LIKE TO SEE CHILDREN ENGAGED IN WRITING
504	05:19:18:18	05:19:20:05	AND NOT TO FEAR THE PENCIL.
505	05:19:20:07	05:19:22:27	AND NOT TO HESITATE TO PUT THEIR OWN THOUGHTS.
506	05:19:22:29	05:19:25:28	AND THEIR OWN THOUGHTS ARE KIND OF VALIDATED,
507	05:19:26:00	05:19:28:19	BECAUSE EACH PERSON CAN PULL A FACT,
508	05:19:28:21	05:19:32:10	AND SO FAR, ALL OF THEIR FACTS HAVE BEEN TRUE AND TARGETED,
509	05:19:32:12	05:19:34:16	AND IT'S BEEN OVER THINGS THAT WE'VE COVERED.
510	05:19:34:18	05:19:37:13	THIS IS STANDARD FIVE

IN MUSIC.

511 05:19:37:15 05:19:40:04 WE'RE TALKING ABOUT TRADITION
AND CUSTOM OF PEOPLE

512 05:19:40:06 05:19:41:20 THROUGH MUSIC AND SONGS.

513 05:19:41:22 05:19:43:21 THEY'RE LEARNING
A DIFFERENT STYLE OF MUSIC.

514 05:19:43:23 05:19:46:19 THEY'RE LEARNING ABOUT PEOPLE
WHO WROTE THE MUSIC.

515 05:19:46:21 05:19:49:21 THEY'RE LEARNING ABOUT THE TIME
PERIOD SURROUNDING MUSIC.

516 05:19:49:23 05:19:52:25 AND THEY'RE ALSO LEARNING
THE MUSICAL PATTERN,

517 05:19:52:27 05:19:56:10 THE TEMPO AND THE BEAT,
OF SONGS FROM THE PAST.

518 05:19:56:12 05:19:59:01 SO THE RENAISSANCE HAS
SO MUCH MUSIC

519 05:19:59:03 05:20:00:20 AND SUCH A GREAT EXPLOSION,

520 05:20:00:22 05:20:04:26 IT TELLS OUR YOUNG PEOPLE
A LOT ABOUT HOW ART HAS SURVIVED

521 05:20:04:28 05:20:07:07 THROUGH THE HARDEST
OF CIRCUMSTANCES.

522 05:20:07:09 05:20:10:04 I'D LIKE YOU TO TAKE YOUR PAPERS
BACK TO THE YELLOW CHAIR

523 05:20:10:06 05:20:11:23 AND SIT DOWN.

524 05:20:11:25 05:20:15:21 AND WE'LL HAVE SOME OF THEM--
WE'LL HAVE YOU SHARE THEM,

525 05:20:15:23 05:20:17:24 YOUR IDEAS.

526 05:20:17:26 05:20:19:26 THANKS, GUYS.

527 05:20:26:23 05:20:28:07 *AND YOU KNOW
WHAT I WAS NOTICING*

528 05:20:28:09 05:20:34:16 *WHILE SOME OF YOU
WERE WRITING IS THAT*

529 05:20:34:18 05:20:40:10 SOME OF YOU
CAME UP WITH AN IDEA

530 05:20:40:12 05:20:41:24 OR A THOUGHT,

531 05:20:41:26 05:20:43:18 ONE THOUGHT
ABOUT THE RENAISSANCE,

532 05:20:43:20 05:20:46:00 HOW IT--
HOW YOU REMEMBER IT,

533 05:20:46:02 05:20:48:24 HOW YOU REMEMBER
WHAT WE'VE BEEN TALKING ABOUT.

534 05:20:48:26 05:20:50:16 AND A GOOD QUESTION
WAS ASKED:

535 05:20:50:18 05:20:53:22 WHY IS THE RENAISSANCE PERIOD
IMPORTANT TO US?

536 05:20:53:24 05:20:55:14 THINK ABOUT THAT.

537 05:20:55:16 05:20:56:19 DON'T ANSWER IT YET,

538 05:20:56:21 05:20:59:06 BUT AS PEOPLE
ARE READING AND SHARING,

539 05:20:59:08 05:21:01:23 WHY SHOULD WE BE STUDYING
ABOUT THE RENAISSANCE PERIOD?

540 05:21:01:25 05:21:03:12 WHY?

541 05:21:03:14 05:21:05:08 *(student)*
"IN THE RENAISSANCE PERIOD,

542 05:21:05:10 05:21:08:03 *"RICH PEOPLE COULD NOT TALK
TO THE POOR.*

543	05:21:08:05	05:21:10:29	"THE RICH PEOPLE HAD BEAUTIFUL CLOTHES AND LIVED WELL.
544	05:21:11:01	05:21:13:25	"ONLY ONE WAY THE RICH PEOPLE COULD TALK TO THE POOR:
545	05:21:13:27	05:21:21:07	"IF THEY SUNG A LOVE SONG TO THEM IF...TO THEM.
546	05:21:21:09	05:21:25:01	IF THEY DID NOT LIKE THEM, THEY WOULD"--
547	05:21:25:03	05:21:26:10	[groans]
548	05:21:26:12	05:21:27:27	"THEY ONLY WAY THEY COULD TALK TO THEM:
549	05:21:27:29	05:21:29:23	IF THEY SUNG A LOVE SONG TO THEM."
550	05:21:29:25	05:21:31:22	(Bookhardt) THE RICH AND POOR?
551	05:21:31:24	05:21:32:23	YEAH.
552	05:21:31:24	05:21:32:23	OKAY.
553	05:21:32:25	05:21:34:11	"AND IF YOU WERE RICH--
554	05:21:34:13	05:21:35:29	"IF YOU WERE POOR-- IF YOU WERE RICH,
555	05:21:36:01	05:21:37:15	"YOU HAD TO WORK FOR THE KING.
556	05:21:37:17	05:21:39:13	IF YOU WERE POOR, YOU HAD TO LIVE ON THE STREETS."
557	05:21:39:15	05:21:41:17	(Bookhardt) THE RENAISSANCE WAS IMPORTANT
558	05:21:41:19	05:21:43:23	BECAUSE THEY SANG MESSAGES
559	05:21:43:25	05:21:45:11	AND EXPRESSED THEMSELVES.
560	05:21:45:13	05:21:49:21	EVEN IF IT WAS AGAINST A LOT OF THE KING'S DELIGHT,
561	05:21:49:23	05:21:51:25	THEY WERE LEARNING IT DOESN'T MATTER.
562	05:21:51:27	05:21:54:10	"I'M GOING TO TELL YOU HOW I FEEL THROUGH A SONG.
563	05:21:54:12	05:21:56:11	I'M GOING TO TELL YOU WHO I LOVE THROUGH A SONG."
564	05:21:56:13	05:21:59:01	THAT'S HOW THEY OVERCAME MANY OF THEIR STRUGGLES
565	05:21:59:03	05:22:00:14	DURING THE RENAISSANCE,
566	05:22:00:16	05:22:02:02	AND THAT'S WHAT WE LOOK BACK ON AND SAY,
567	05:22:02:04	05:22:04:15	"HOW DO I OVERCOME MY STRUGGLE AND MY FEAR?
568	05:22:04:17	05:22:07:14	I EXPRESS MYSELF THROUGH MY ART FORM."
569	05:22:07:16	05:22:09:17	THIS TIME, WHAT I WANT YOU TO DO IS STAND ON THREE.
570	05:22:09:19	05:22:10:29	ONE, TWO, THREE, STAND.
571	05:22:11:01	05:22:12:10	GO OVER IN THAT DIRECTION,
572	05:22:12:12	05:22:14:04	AND WE'LL TRY THE <i>THREE RAVENS</i> SONG.
573	05:22:14:06	05:22:16:20	NOW, NOT ALL OF YOU ARE FAMILIAR WITH THE WORDS,
574	05:22:16:22	05:22:18:24	SO WE'RE GOING TO DO SOME REPEATING, OKAY?

575	05:22:18:26	05:22:20:19	THIS IS IMPORTANT.
576	05:22:20:21	05:22:23:08	WE'RE LEARNING THIS SONG MAINLY TODAY,
577	05:22:23:10	05:22:27:27	AND WE'RE WORKING ON, PROBABLY, THE FIRST PART OF THE SONG.
578	05:22:27:29	05:22:30:06	IT'S VERY DIFFERENT: DIFFERENT BEAT.
579	05:22:30:08	05:22:33:02	IT HAS SOME THINGS THAT-- SOME HIGH NOTES
580	05:22:33:04	05:22:36:16	AND SOME THIRDS AND MAJORS THAT DROP.
581	05:22:36:18	05:22:40:01	IT'S A VERY INTERESTING TUNE, SO LISTEN WHILE THEY SING.
582	05:22:40:03	05:22:41:27	LET'S SEE IF THEY CATCH ON TO THIS TUNE.
583	05:22:41:29	05:22:43:22	<i>THIS TIME,</i> <i>DROP YOUR JAWS.</i>
584	05:22:43:24	05:22:46:11	<i>THERE WERE THREE RAVENS</i> <i>SAT ON A TREE.</i>
585	05:22:46:13	05:22:48:14	THERE WERE THREE RAVENS SAT ON A TREE.
586	05:22:48:16	05:22:49:28	<i>THIS TIME,</i> <i>I WANT IT QUIET.</i>
587	05:22:50:00	05:22:52:18	<i>THERE WERE THREE RAVENS</i> <i>SAT ON A TREE.</i>
588	05:22:52:20	05:22:55:00	§ THERE WERE THREE RAVENS SAT ON A TREE. §
589	05:22:55:02	05:22:56:07	<i>DON'T WANT YOU</i> <i>TO SING IT.</i>
590	05:22:56:09	05:22:57:17	<i>I WANT YOU TO TALK IT.</i>
591	05:22:57:19	05:22:59:08	<i>IT'S VERY HARD TO TALK IT</i> <i>WHILE I PLAY IT.</i>
592	05:22:59:10	05:23:00:17	<i>PLEASE TALK IT.</i> <i>GO AHEAD.</i>
593	05:23:00:19	05:23:01:17	§ THERE WERE THREE-- §
594	05:23:01:19	05:23:02:19	<i>NO, TALK IT.</i>
595	05:23:02:21	05:23:03:26	<i>TRY TALKING;</i> <i>TRY TALKING.</i>
596	05:23:03:28	05:23:04:26	<i>I KNOW IT'S HARD.</i>
597	05:23:04:28	05:23:05:26	<i>LET'S TRY AGAIN.</i>
598	05:23:05:28	05:23:07:24	THERE WERE THREE RAVENS...
599	05:23:07:26	05:23:10:28	(Bookhardt) THERE ARE A LOT OF HIGH DEMANDS FOR PERFORMANCE AND STANDARDS.
600	05:23:11:00	05:23:12:10	I RESPECT THOSE STANDARDS,
601	05:23:12:12	05:23:14:25	AND I ALSO WANT THE CHILDREN
602	05:23:14:27	05:23:19:14	TO REALLY SEE ME MODEL THE STRICT STANDARDS IN MUSIC,
603	05:23:19:16	05:23:20:25	THE STRICT STANDARDS IN LIFE.
604	05:23:20:27	05:23:22:07	NOW DOWN A-DOWN.
605	05:23:22:09	05:23:24:03	HEY, DOWN-- I DON'T WANT TO HEAR <i>DAAOWN</i> .
606	05:23:24:05	05:23:26:11	I WANT TO HEAR "DOWN A-DOWN, HEY, DOWN A-DOWN."
607	05:23:26:13	05:23:28:03	GO AHEAD.

608	05:23:28:05	05:23:30:00 (all) § DOWN A-DOWN, HEY, DOWN A-DOWN. §
609	05:23:30:02	05:23:31:07 TALK IT.
610	05:23:31:09	05:23:32:29 DOWN A-DOWN, HEY, DOWN A-DOWN.
611	05:23:33:01	05:23:34:19 CLAP IT.
612	05:23:34:21	05:23:36:14 [clapping] DOWN A-DOWN, HEY, DOWN A-DOWN.
613	05:23:36:16	05:23:37:22 SAY IT.
614	05:23:37:24	05:23:39:19 DOWN A-DOWN, HEY, DOWN A-DOWN.
615	05:23:39:21	05:23:40:28 SING IT.
616	05:23:41:00	05:23:43:02 § DOWN A-DOWN, HEY, DOWN A-DOWN. §
617	05:23:43:04	05:23:44:16 OKAY, TRY IT.
618	05:23:44:18	05:23:47:10 § THERE WERE THREE RAVENS SAT ON A TREE. §
619	05:23:47:12	05:23:49:24 § DOWN A-DOWN, HEY, DOWN A-DOWN. §
620	05:23:49:26	05:23:51:15 TRY IT.
621	05:23:51:17	05:23:54:19 § THERE WERE THREE RAVENS SAT ON A TREE. §
622	05:23:54:21	05:23:57:27 § DOWN A-DOWN, HEY, DOWN A-DOWN. §
623	05:23:57:29	05:24:00:11 § THEY WERE AS BLACK AS BLACK MIGHT BE. §
624	05:24:00:13	05:24:01:11 § WITH A DOWN. §
625	05:24:01:13	05:24:02:25 RIGHT, GOOD.
626	05:24:02:27	05:24:05:27 § THEN ONE OF THEM SAID TO HIS MATE... §
627	05:24:05:29	05:24:07:22 I WANT TO HEAR
628	05:24:07:24	05:24:10:13 [enunciating] "THEN ONE OF THEM SAID TO HIS MATE."
629	05:24:10:15	05:24:12:08 TRY IT, MISS BATISTE, BY YOURSELF.
630	05:24:12:10	05:24:14:10 THEN ONE OF THEM SAID TO HIS MATE.
631	05:24:14:12	05:24:16:06 LET ME HEAR YOU.
632	05:24:16:08	05:24:18:13 [softly] § THEN ONE OF THEM SAID TO HIS MATE. §
633	05:24:18:15	05:24:21:07 OKAY, THIS TIME, I'M GOING TO ASK FIVE OF YOU TO TRY IT.
634	05:24:21:09	05:24:25:07 THE REST OF YOU, CLOSE YOUR MOUTHS VERY TIGHTLY AND LISTEN.
635	05:24:25:09	05:24:29:01 ARIANNA, SHACREE, DANTE, ARIEL, MISS BATISTE.
636	05:24:29:03	05:24:30:17 GO.
637	05:24:30:19	05:24:33:25 § THEN ONE OF THEM SAID TO HIS MATE. §
638	05:24:33:27	05:24:35:06 OKAY.
639	05:24:35:08	05:24:37:07 § THEN ONE OF THEM SAID TO HIS MATE. §

640	05:24:37:09	05:24:38:22	EVERYONE, LET'S GO.
641	05:24:38:24	05:24:41:15	§ THEN ONE OF THEM SAID TO HIS MATE. §
642	05:24:41:17	05:24:42:28	GOOD, THEN YOU GO INTO
643	05:24:43:00	05:24:45:14	§ WHERE SHALL WE OUR BREAKFAST TAKE? §
644	05:24:45:16	05:24:48:02	§ WHERE SHALL WE OUR BREAKFAST TAKE? §
645	05:24:48:04	05:24:49:18	WITH A DOWN.
646	05:24:49:20	05:24:52:04	(all) § WITH A DOWN, DERRY, DERRY, §
647	05:24:52:06	05:24:54:16	§ DERRY, DOWN, DOWN. §
648	05:24:54:18	05:24:55:20	ALL RIGHT.
649	05:24:55:22	05:24:56:29	THAT WAS OKAY,
650	05:24:57:01	05:24:59:11	BUT WE HAVE A LOT TO WORK ON ON THAT SONG.
651	05:24:59:13	05:25:00:25	WE'RE NOT GOING TO JUST SING IT
652	05:25:00:27	05:25:03:02	THE WAY WE'RE ACCUSTOMED TO SINGING.
653	05:25:03:04	05:25:04:08	IT'S NOT RAP MUSIC.
654	05:25:04:10	05:25:05:19	IT'S NOT REAL LOUD MUSIC.
655	05:25:05:21	05:25:07:05	BUT WE'RE GOING TO PULSATE.
656	05:25:07:07	05:25:09:18	§ WITH A DOWN, DERRY, DERRY, §
657	05:25:09:20	05:25:11:09	§ DERRY, DOWN, DOWN. §
658	05:25:11:11	05:25:12:17	LET'S GO.
659	05:25:12:19	05:25:13:27	(all) § WITH A DOWN-- §
660	05:25:13:29	05:25:16:02	NOPE, EYES ON ME, RIGHT NOW.
661	05:25:16:04	05:25:17:02	CHORAL FORMATION.
662	05:25:17:04	05:25:18:03	LET'S TRY IT AGAIN.
663	05:25:18:05	05:25:19:20	EYES ON ME,
664	05:25:19:22	05:25:22:14	AND THEN I'M GOING TO HAVE YOU SIT AND REST.
665	05:25:22:16	05:25:24:27	EYES ARE ON ME.
666	05:25:24:29	05:25:26:03	I'M WAITING.
667	05:25:28:15	05:25:31:06	ALL EYES.
668	05:25:31:08	05:25:33:20	SHOULDERS STRAIGHT.
669	05:25:33:22	05:25:35:19	CHORAL FORMATION, PLEASE.
670	05:25:35:21	05:25:38:00	WE'RE GOING TO GIVE IT OUR BEST SOUND POSSIBLE.
671	05:25:38:02	05:25:39:04	ARE YOU READY?
672	05:25:39:06	05:25:41:17	§ WITH A DOWN, DERRY, DERRY, §
673	05:25:41:19	05:25:44:08	§ DERRY, DOWN, DOWN. §
674	05:25:44:10	05:25:46:16	§ WITH A DOWN, §
675	05:25:46:18	05:25:47:24	TRY IT AGAIN.
676	05:25:47:26	05:25:50:25	§ WITH A DOWN, §
677	05:25:50:27	05:25:53:27	§ DERRY, DERRY-- §
678	05:25:53:29	05:25:55:05	THAT'S WHY YOU LOOK.
679	05:25:55:07	05:25:56:18	WITH A DOWN-- ALL EYES.
680	05:25:56:20	05:25:58:02	WE START AGAIN

		WHEN SOMEONE'S NOT LOOKING.
681	05:25:58:04	05:25:59:05 WITH A DOWN.
682	05:25:59:07	05:26:04:19 § WITH A DOWN, DERRY, DERRY. §
683	05:26:04:21	05:26:05:23 ONE MORE TIME.
684	05:26:05:25	05:26:06:25 DANTE, THIS ONE'S FOR YOU.
685	05:26:06:27	05:26:07:26 LET'S GO. [snaps]
686	05:26:07:28	05:26:10:21 § WITH A DOWN, §
687	05:26:10:23	05:26:15:00 § DERRY, DERRY, §
688	05:26:15:02	05:26:22:08 § DERRY, DOWN, DOWN. § §
689	05:26:22:10	05:26:24:18 (Bookhardt) WHAT I WANT FOR MY CHILDREN IS THE BEST.
690	05:26:24:20	05:26:27:06 MY GOALS ARE TO MAKE SURE EACH CHILD
691	05:26:27:08	05:26:30:12 MAXIMIZES HIS SKILL OR POTENTIAL IN LIFE
692	05:26:30:14	05:26:33:01 AND REALLY APPLIES THEM TO HELP OTHER PEOPLE.
693	05:26:33:03	05:26:37:16 (students) § PARSLEY, SAGE, ROSEMARY, AND THYME. §
694	05:26:37:18	05:26:42:12 § WITHOUT ANY STITCHES OR NEEDLEWORK. §
695	05:26:42:14	05:26:47:08 § SHE SHALL BE §
696	05:26:47:10	05:26:52:05 § A TRUE LOVE OF MINE. § §