

1	11:00:13:12	11:00:16:10	[upbeat fiddle music]
2	11:00:16:12	11:00:24:10	§ §
3	11:00:54:20	11:00:58:12	(female narrator)
			P.S. 156 IS AN ARTS-BASED
			ELEMENTARY SCHOOL.
4	11:00:58:14	11:01:00:10	IT HAS A MUSIC TEACHER,
5	11:01:00:12	11:01:02:02	A VISUAL ARTS TEACHER,
6	11:01:02:04	11:01:05:04	AND TWO DANCE AND MOVEMENT
			TEACHERS.
7	11:01:05:06	11:01:07:11	THERE ARE ALSO
			FREQUENT RESIDENCIES
8	11:01:07:13	11:01:11:20	WITH ARTISTS
			FROM LOCAL ORGANIZATIONS.
9	11:01:11:22	11:01:14:11	(Rodriguez-Torres)
			BECAUSE OF THE WAY
			WE WORK THE PROGRAM,
10	11:01:14:13	11:01:16:02	THERE'S AN OPPORTUNITY
			FOR TEACHERS
11	11:01:16:04	11:01:18:28	TO GET DIRECT STAFF DEVELOPMENT
			FROM PROFESSIONALS.
12	11:01:19:00	11:01:21:26	I THINK IT HAS GIVEN
			THE TEACHERS AN OPPORTUNITY
13	11:01:21:28	11:01:24:24	TO LEARN IN
			A NON-THREATENING WAY.
14	11:01:24:26	11:01:27:19	AND IT ALSO HAS GIVEN
			THE ARTISTS AN OPPORTUNITY
15	11:01:27:21	11:01:30:03	TO LEARN SOME INSTRUCTIONAL
			SKILLS AS WELL.
16	11:01:30:05	11:01:31:19	I MEAN, YOU CAN BE AN ARTIST,
17	11:01:31:21	11:01:35:03	BUT THAT DOESN'T NECESSARILY
			TRANSLATE INTO BEING A TEACHER.
18	11:01:35:05	11:01:37:24	SO THAT THE LEARNING
			THAT IS TAKING PLACE
19	11:01:37:26	11:01:39:14	BETWEEN THE ARTIST
			AND THE TEACHERS
20	11:01:39:16	11:01:40:21	HAS BEEN RECIPROCAL.
21	11:01:40:23	11:01:43:13	AFTER THE CHA-CHA STEP
			COMES THIS STEP.
22	11:01:43:15	11:01:44:21	(students)
			YES!
23	11:01:44:23	11:01:46:26	AND THEN AFTER
			HERE AND HERE AND HERE--
24	11:01:46:28	11:01:50:28	(Rodriguez-Torres)
			WE WORK VERY CLOSELY WITH
			LOTUS MUSIC AND DANCE STUDIOS.
25	11:01:51:00	11:01:53:15	THEY'VE BEEN
			VERY COOPERATIVE WITH US.
26	11:01:53:17	11:01:56:00	THEY'VE SENT US ARTISTS
			THAT WE'VE LIKED,
27	11:01:56:02	11:01:57:14	ARTISTS THAT WE DIDN'T LIKE,
28	11:01:57:16	11:01:59:11	AND THROUGH THE YEARS,
			WHAT WE'VE DONE IS,
29	11:01:59:13	11:02:02:08	THE ONES THAT WORK WELL WITH US
30	11:02:02:10	11:02:05:05	HAVE STAYED
			AND COME BACK TO US EVERY YEAR.
31	11:02:05:07	11:02:07:06	(woman)

AND THIS IS
 MISS SICURANZA'S CLASS,
 32 11:02:07:08 11:02:10:03 WHO IS A CLASS WHO JUST WRITES
 THE MOST BEAUTIFUL POETRY.
 33 11:02:10:05 11:02:12:07 (Rodriguez-Torres)
 WITH THE WRITERS AS WELL.
 34 11:02:12:09 11:02:14:00 TEACHERS AND WRITERS
 COLLABORATIVE
 35 11:02:14:02 11:02:16:06 HAVE BEEN SENDING US
 THE SAME PEOPLE
 36 11:02:16:08 11:02:18:01 AS FAR BACK AS I CAN REMEMBER.
 37 11:02:18:03 11:02:20:12 PART OF THE MONEY
 FOR THE RESIDENCIES
 38 11:02:20:14 11:02:22:07 COMES FROM A GRANT
 THAT WE RECEIVE
 39 11:02:22:09 11:02:25:13 FROM THE CENTER
 FOR ARTS EDUCATION.
 40 11:02:25:15 11:02:26:28 [metal tapping]
 41 11:02:27:00 11:02:30:07 AND THEN THE OTHER MONEY
 COMES FROM PROJECT ARTS
 42 11:02:30:09 11:02:32:29 FROM THE NEW YORK CITY
 BOARD OF EDUCATION.
 43 11:02:33:01 11:02:35:11 [percussion music]
 44 11:02:35:13 11:02:37:05 WELL, I WAS ORIGINALLY
 A PHYS ED TEACHER,
 45 11:02:37:07 11:02:38:13 AND THEN THE PROGRAM HERE--
 46 11:02:38:15 11:02:40:18 THIS SCHOOL TURNED
 INTO AN ARTS SCHOOL.
 47 11:02:40:20 11:02:43:16 SO THEY CHANGED THE PROGRAM
 TO DANCE AND MOVEMENT,
 48 11:02:43:18 11:02:45:17 AND THE MOVEMENT PART
 TIED IN WITH PHYS ED.
 49 11:02:45:19 11:02:47:16 AND THEN THEY ADDED
 SOME DANCE IN THERE.
 50 11:02:47:18 11:02:48:29 AND OVER THE YEARS--
 51 11:02:49:01 11:02:51:14 I'D SAY OVER THE PAST
 FIVE TO SIX YEARS--
 52 11:02:51:16 11:02:56:03 THE PROGRAM HAS EVOLVED
 FROM VERY, VERY BASIC DANCE
 53 11:02:56:05 11:02:57:18 TO WHAT IT IS NOW,
 54 11:02:57:20 11:02:59:23 WHICH IS VERY, VERY
 MULTICULTURAL.
 55 11:02:59:25 11:03:01:11 I'VE BEEN
 TEACHING DANCE--
 56 11:03:01:13 11:03:03:28 THE AFRICAN PORTION
 OF THE DANCE STRAND--
 57 11:03:04:00 11:03:06:08 HERE AT P.S. 156,
 58 11:03:06:10 11:03:08:08 AND I HAVE A DEGREE IN DANCE,
 59 11:03:08:10 11:03:10:10 AND I'VE BEEN PERFORMING
 FOR ABOUT 30 YEARS.
 60 11:03:10:12 11:03:14:18 SO THAT--THAT IN ITSELF
 HAS HAD ME WORKING, INTERACTING
 61 11:03:14:20 11:03:17:10 WITH DIFFERENT LEVELS
 OF AUDIENCES.
 62 11:03:17:12 11:03:20:02 (Kojo Plummer)
 I HAVE THE PLEASURE

63 11:03:20:04 11:03:22:00 OF ACCOMPANYING MY WIFE.
 WHILE SHE TEACHES DANCE,
 I DRUM.
 64 11:03:22:02 11:03:24:27 I'M ALSO A PLUMBER BY TRADE,
 65 11:03:24:29 11:03:28:18 AND I ALSO GET TO PERFORM
 AT DIFFERENT TIMES.
 66 11:03:28:20 11:03:31:22 SPREAD
 YOUR WINGS.
 67 11:03:31:24 11:03:34:23 I DO RESIDENCIES
 AT DIFFERENT SCHOOLS.
 68 11:03:34:25 11:03:36:15 SO I WORK WITH YOUNG CHILDREN.
 69 11:03:36:17 11:03:39:09 I ALSO TEACH AN ADULT CLASS
 AT LOTUS MUSIC AND DANCE.
 70 11:03:39:11 11:03:42:17 I TEACH A YOGA CLASS
 AT NORTH GENERAL HOSPITAL,
 71 11:03:42:19 11:03:44:19 AND THEN I TEACH
 A SENIOR CITIZENS' CLASS
 72 11:03:44:21 11:03:46:01 AT RIVERBANK STATE PARK.
 73 11:03:46:03 11:03:49:11 SO I GET EVERYBODY FROM
 KINDERGARTEN THROUGH SENIOR.
 74 11:03:49:13 11:03:51:26 (Pivnik)
 WE PUT ON SHOWS EVERY YEAR.
 75 11:03:51:28 11:03:53:23 WE CALL THEM
 STRAND PERFORMANCES.
 76 11:03:53:25 11:03:57:02 RIGHT NOW, FIRST GRADE
 IS DOING THE AFRICAN STRAND,
 77 11:03:57:04 11:03:59:26 AND THEY'RE REHEARSING WITH ME
 WHAT'S GOING TO BE IN THE SHOW,
 78 11:03:59:28 11:04:03:26 AND THE TEACHERS
 AND THE TEACHER-WRITERS,
 79 11:04:03:28 11:04:05:15 WHO ALSO COME IN
 IN THE CLASSROOMS,
 80 11:04:05:17 11:04:06:27 WORK WITH THEM ON POETRY
 81 11:04:06:29 11:04:09:10 AND READING AND WRITING
 AND THOSE ASPECTS,
 82 11:04:09:12 11:04:11:10 AND THERE WILL BE
 POETRY READINGS IN THE SHOW.
 83 11:04:11:12 11:04:13:03 THEY'RE DOING A STORY
 84 11:04:13:05 11:04:16:07 WHICH INVOLVES
 A GIRLS' DANCE, A BOYS' DANCE,
 85 11:04:16:09 11:04:17:29 AND THEN THEY HAVE
 A DREAM SEQUENCE
 86 11:04:18:01 11:04:21:04 WHERE THEY ALL GET A CHANCE
 TO DANCE TOGETHER,
 87 11:04:21:06 11:04:24:11 AND THEY'LL BE DOING THAT PART
 TO THE RHYTHM CALLED *LAMBAAN*,
 88 11:04:24:13 11:04:26:02 WHICH IS A DANCE OF CELEBRATION.
 89 11:04:26:04 11:04:29:07 AND NOW LET'S WELCOME
 MISS SICURANZA'S CLASS, 1-212,
 90 11:04:29:09 11:04:34:09 WITH THEIR PLAY DANCE NUMBER
 CALLED *IBA'S DREAM*.
 91 11:04:34:11 11:04:35:09 YAY!
 92 11:04:35:11 11:04:38:21 [sticks tapping]
 93 11:04:38:23 11:04:42:01 "A LONG TIME AGO,
 IN THE COUNTRY OF NIGERIA,
 94 11:04:42:03 11:04:44:09 "THERE WAS A SMALL VILLAGE

		95	11:04:44:11	11:04:46:19	CALLED ARUSI. "IN THE VILLAGE LIVED TWO YOUNG BEAUTIFUL GIRLS
		96	11:04:46:21	11:04:48:21	NAMED KHAMA AND IBA."
		97	11:04:48:23	11:04:53:18	(Rodriguez-Torres) WHEN THE CHILDREN PRODUCE ARTWORK OR DO A DANCE,
		98	11:04:53:20	11:04:57:04	THEY MAY LEARN THE BASIC STEPS FROM THE ARTISTS.
		99	11:04:57:06	11:05:00:09	BUT THE PIECE THAT THEY PUT ON
		100	11:05:00:11	11:05:03:13	WILL BE A NEVER-BEFORE-SEEN PIECE.
		101	11:05:03:15	11:05:05:12	(Sicuranza) WE SAT IN A CIRCLE IN THE CLASSROOM,
		102	11:05:05:14	11:05:06:23	AND WE THREW OUT IDEAS OF WHAT
		103	11:05:06:25	11:05:08:15	WE THOUGHT THE STORY SHOULD BE.
		104	11:05:08:17	11:05:10:14	AND THE NAME OF THE VILLAGE, WHICH, WHEN THEY SAID IT,
		105	11:05:10:16	11:05:11:20	THEY'RE LIKE, "ARUSI,"
		106	11:05:11:22	11:05:13:09	BECAUSE <i>ARUSI</i> MEANS <i>MARRIAGE</i> ,
		107	11:05:13:11	11:05:15:12	AND THAT'S WHAT WE HAD DECIDED THAT IS WAS GOING TO BE--
		108	11:05:15:14	11:05:16:18	A MARRIAGE DANCE--
		109	11:05:16:20	11:05:17:28	AND THEY REMEMBERED IT FROM A BOOK
		110	11:05:18:00	11:05:19:16	THAT ARUSI HAD MEANT MARRIAGE.
		111	11:05:19:18	11:05:22:14	SO I WAS LIKE, "THAT WOULD BE A GREAT NAME FOR THE VILLAGE."
		112	11:05:22:16	11:05:24:01	"I GUESS YOU'RE RIGHT,
		113	11:05:24:03	11:05:25:29	"BUT MAYBE WE CAN STILL WATCH THE GIRL DANCE.
		114	11:05:26:01	11:05:27:13	THEY SHOULD BE COMING NOW."
		115	11:05:27:15	11:05:31:25	[percussion music]
		116	11:05:31:27	11:05:35:19	(Sicuranza) WE DECIDED, WHEN THE KIDS WERE AT DANCE WITH MR. PIVNIK,
		117	11:05:35:21	11:05:38:20	THAT WE WOULD WORK THE DANCE INTO THE STORY.
		118	11:05:38:22	11:05:40:13	MISS SICURANZA SAID, "WELL, YOU KNOW,
		119	11:05:40:15	11:05:42:29	"THIS PARTICULAR CLASS, THEY REALLY GOT ALONG REAL WELL.
		120	11:05:43:01	11:05:44:15	"LET'S HAVE THEM DO SOME DANCE
		121	11:05:44:17	11:05:46:09	"THAT MAYBE THE BOYS CAN DANCE WITH THE GIRLS.
		122	11:05:46:11	11:05:48:06	THEY CAN DANCE TOGETHER."
		123	11:05:48:08	11:05:50:13	SO IT'S A GIVE AND TAKE, YOU KNOW.
		124	11:05:50:15	11:05:52:10	IF A TEACHER HAS AN IDEA,
		125	11:05:52:12	11:05:54:01	THEN I CAN TRY AND BUILD ON THAT
		126	11:05:54:03	11:05:57:13	OR TRY TO SHAPE IT AND HELP IT TO FORM IN SOME WAY THAT WORKS.

127	11:05:57:15	11:05:59:01 (Sicuranza) THE LAST COUPLE WEEKS,
128	11:05:59:03	11:06:01:17 WE'VE SEEN A BIG DIFFERENCE IN THE KIDS.
129	11:06:01:19	11:06:04:01 I MEAN, THEY HAVE IT PERFECTED.
130	11:06:04:03	11:06:07:29 (Caren Plummer) RIGHT NOW, THEY'RE CONCENTRATING ON AFRICA.
131	11:06:08:01	11:06:10:22 AND I'M AN AFRICAN DANCE TEACHER AND PERFORMER
132	11:06:10:24	11:06:12:26 SO THAT I CAN TELL INFORMATION ABOUT THE CULTURE.
133	11:06:12:28	11:06:14:12 I CAN TELL SOME INFORMATION
134	11:06:14:14	11:06:16:14 ABOUT WHY WE'RE DOING THIS PARTICULAR DANCE.
135	11:06:16:16	11:06:17:21 I CAN GIVE THEM THE RHYTHM.
136	11:06:17:23	11:06:19:03 I MIGHT BE ABLE TO GIVE THEM A SONG.
137	11:06:19:05	11:06:21:02 SO WHAT I HAVE TO OFFER
138	11:06:21:04	11:06:24:05 FITS PERFECTLY INTO WHAT THEY'RE STUDYING RIGHT NOW.
139	11:06:24:07	11:06:26:22 (<i>girl</i>) "LOOK AT ALL THE BOYS WORKING HARD,
140	11:06:26:24	11:06:27:23 ESPECIALLY SIMBA."
141	11:06:27:25	11:06:31:12 "HE IS VERY STRONG."
142	11:06:31:14	11:06:33:09 "SOMEDAY, I WILL MARRY HIM,
143	11:06:33:11	11:06:36:02 AND WE WILL WORK AS A TEAM TO BRING FOOD TO OUR VILLAGE."
144	11:06:36:04	11:06:38:12 [percussion music]
145	11:06:38:14	11:06:40:26 (Caren Plummer) THEY MAY NOT DO AFRICAN DANCE AT HOME.
146	11:06:40:28	11:06:43:08 THEY MAY DO HIP-HOP, OR THEY MAY DO SOMETHING ELSE,
147	11:06:43:10	11:06:45:10 BUT IT'S LIKE, "WELL, LET'S MOVE IN THIS WAY.
148	11:06:45:12	11:06:49:07 "AND THIS A WAY THAT HAS A MEANING BEHIND IT,
149	11:06:49:09	11:06:51:16 "AND IT MAY BE SOMEBODY WHO DID THIS
150	11:06:51:18	11:06:53:15 "THAT WAS IN YOUR ANCESTRAL LINE.
151	11:06:53:17	11:06:55:14 "MAYBE, OR IF NOT, THAT'S EVEN BETTER,
152	11:06:55:16	11:06:58:07 "BECAUSE YOU GET A CHANCE TO DO SOMETHING THAT'S DIFFERENT,
153	11:06:58:09	11:07:00:04 "THAT'S NOT ABOUT YOUR CULTURE AT ALL,
154	11:07:00:06	11:07:01:24 "AND YOU GET A CHANCE TO LEARN ABOUT IT
155	11:07:01:26	11:07:03:17 "AND HAVE FUN WITH IT,
156	11:07:03:19	11:07:05:12 "AND THEN THE NEXT

157 11:07:05:14 COUPLE OF MONTHS,
 11:07:07:14 "YOU'LL BE DOING
 158 11:07:07:16 A DIFFERENT KIND OF CULTURE,
 11:07:09:09 AND MAYBE THAT ONE
 159 11:07:09:11 WILL BE YOURS."
 11:07:12:04 DON'T FORGET THE FOOT PATTERN;
 160 11:07:12:06 DON'T FORGET.
 11:07:14:13 IT'S ALWAYS ONE, TWO, THREE;
 161 11:07:14:15 ONE, TWO, THREE.
 11:07:17:04 (Sicuranza)
 IN OUR SCHOOL,
 162 11:07:17:06 BECAUSE WE DON'T HAVE GYM CLASS,
 11:07:19:02 IT'S THEIR WAY
 OF EXPRESSING THEMSELVES--
 163 11:07:19:04 OUT OF THE CLASSROOM.
 164 11:07:20:22 AND I MEAN, IT'S NOT EASY,
 SITTING THE WHOLE DAY IN A ROOM
 165 11:07:23:25 AND BEING ABLE
 TO GO INTO DANCE CLASS,
 166 11:07:25:16 AND BEING ABLE TO MOVE AROUND,
 167 11:07:26:25 IT'S--IT'S EXCITING FOR THEM,
 168 11:07:28:23 BECAUSE THEY DON'T
 GET TO DO THAT OFTEN.
 169 11:07:31:00 11:07:32:18 (Caren Plummer)
 IT'S COORDINATION;
 170 11:07:32:20 11:07:35:09 IT'S LEARNING ABOUT
 SPATIAL RELATIONSHIPS,
 171 11:07:35:11 11:07:36:26 LEARNING RIGHT FROM LEFT,
 172 11:07:36:28 11:07:38:17 STRAIGHT LINES,
 173 11:07:38:19 11:07:40:10 HOW TO WALK IN AND NOT WALK
 ON TOP OF YOUR NEIGHBOR.
 174 11:07:40:12 11:07:43:03 (Pivnik)
 THERE'S A LEVEL OF
 SELF-CONFIDENCE THAT DEVELOPS,
 175 11:07:43:05 11:07:44:26 WHEREAS, BEFORE,
 YOU MIGHT HAVE GONE,
 176 11:07:44:28 11:07:46:14 "I CAN'T DO THIS."
 177 11:07:46:16 11:07:49:26 JUST DEEP, DOWN INSIDE NOW,
 IT'S, "WELL, I CAN DO THIS."
 178 11:07:49:28 11:07:53:06 (Caren Plummer)
 THERE'S A COMMAND OF YOUR BODY
 JUST IN LEARNING THE STEPS.
 179 11:07:53:08 11:07:55:00 MY TASK IS TO FIND
 180 11:07:55:02 11:07:57:10 MANY DIFFERENT WAYS
 OF SAYING THE SAME THING
 181 11:07:57:12 11:07:58:24 SO THAT IT GETS HEARD.
 182 11:07:58:26 11:08:00:25 DO WE HAVE TO--
 "PUSH DOWN THIS WAY,"
 183 11:08:00:27 11:08:02:28 AND THEN,
 "PUSH HARD DOWN THAT WAY,"
 184 11:08:03:00 11:08:05:13 OR, "THERE'S A SPRING
 ON THIS SIDE.
 185 11:08:05:15 11:08:07:06 "IT'S A HARD SPRING,
 AND THEN IT'S EASY.
 186 11:08:07:08 11:08:08:17 THEN IT'S HARD."
 187 11:08:08:19 11:08:10:07 YOU KNOW, WHAT I--YOU KNOW,

188 11:08:10:09 MY WHOLE THING
 11:08:11:25 IS TO TRY TO FIND WAYS
 TO GET THEM
 189 11:08:11:27 11:08:16:15 TO DUPLICATE THE MOVEMENT IN
 A WAY THAT'S INTERNAL TO THEM.
 190 11:08:16:17 11:08:18:29 ANYTHING IN PARTICULAR
 YOU WANT TO WORK ON?
 191 11:08:19:01 11:08:21:24 IN YOUR "V," LADIES,
 192 11:08:21:26 11:08:25:09 MAKE SURE YOU COME OUT
 AS SOON AS YOUR TIME IS READY.
 193 11:08:25:11 11:08:27:17 OKAY, AS SOON AS THE PERSON
 ON THE OTHER SIDE IS DONE,
 194 11:08:27:19 11:08:29:08 AND IT'S YOUR TURN,
 JUMP OUT THERE.
 195 11:08:29:10 11:08:30:18 DON'T--DON'T
 WASTE ANY TIME,
 196 11:08:30:20 11:08:32:14 BECAUSE YOU'LL BE
 SHORTENING YOUR SOLO.
 197 11:08:32:16 11:08:33:29 YOU WANT TO HAVE
 AS MUCH TIME
 198 11:08:34:01 11:08:36:00 TO GO OUT AND DO YOUR THING
 AS POSSIBLE, ALL RIGHT?
 199 11:08:36:02 11:08:38:20 (Pivnik)
 LISTEN, WE'RE ALWAYS
 GOING TO GO BACK AND FORTH.
 200 11:08:38:22 11:08:41:06 SO, YOU KNOW, YOU HAVE
 TO WATCH WHO'S GOING.
 201 11:08:41:08 11:08:43:10 (Caren Plummer)
 THE ARTIST WHO'S IN THE SCHOOL
 202 11:08:43:12 11:08:45:26 CAN CONTINUE TO REHEARSE
 WITH THAT MATERIAL
 203 11:08:45:28 11:08:47:01 SO THAT WHEN YOU GO BACK,
 204 11:08:47:03 11:08:48:19 YOU CAN PICK UP
 FROM WHERE YOU LEFT OFF
 205 11:08:48:21 11:08:50:20 AND GIVE MORE MATERIAL.
 206 11:08:50:22 11:08:53:26 BECAUSE IF YOU'RE ONLY VISITING
 ONCE A WEEK,
 207 11:08:53:28 11:08:56:00 A LOT OF THAT TIME
 COULD BE SPENT
 208 11:08:56:02 11:08:59:06 ON REVIEW AND REHASHING
 OF WHAT WE DID
 209 11:08:59:08 11:09:02:00 AND HAVING SOMEBODY IN THE
 SCHOOL TO DO THAT FOR YOU
 210 11:09:02:02 11:09:04:18 IS AN IDEAL SITUATION.
 211 11:09:04:20 11:09:06:01 (Pivnik)
 A COMMON DENOMINATOR
 212 11:09:06:03 11:09:08:01 IS THAT THEY ARE ALSO
 IN SOME WAY TEACHERS,
 213 11:09:08:03 11:09:09:26 AND I'VE ALWAYS
 BEEN INTERESTED IN MUSIC
 214 11:09:09:28 11:09:12:06 AND MOVEMENT
 AND PHYSICAL THINGS.
 215 11:09:12:08 11:09:13:19 SO WE HAVE--YOU KNOW,
 216 11:09:13:21 11:09:15:05 WE HAVE--WE HAVE
 THINGS IN COMMON
 217 11:09:15:07 11:09:16:10 EVEN BEFORE THEY GET HERE.

218	11:09:16:12	11:09:17:26	§ §
219	11:09:17:28	11:09:20:03	I REMEMBER THE FIRST TIME
			HE WALKED IN HERE,
220	11:09:20:05	11:09:21:16	THAT THE TWO OF THEM CAME IN,
221	11:09:21:18	11:09:23:11	AND I WAS INITIALLY
			JUST OBSERVING
222	11:09:23:13	11:09:25:11	TO SEE WHAT
			THE WHOLE THING WAS ABOUT.
223	11:09:25:13	11:09:27:13	THIS WAS ABOUT--
			I GUESS ABOUT FOUR YEARS AGO.
224	11:09:27:15	11:09:29:24	AND HE WAS WEARING--WELL,
			HE WAS WEARING ONE OF THESE.
225	11:09:29:26	11:09:31:12	HE HAD ONE OF THESE
			AROUND HIS NECK.
226	11:09:31:14	11:09:33:07	THESE ARE CALLED--
			IT'S CALLED A <i>DJEMBE</i> .
227	11:09:33:09	11:09:35:05	AND HE WAS WEARING IT
			WITH A SHOULDER STRAP.
228	11:09:35:07	11:09:37:26	AND CAREN SET THE KIDS UP.
229	11:09:37:28	11:09:42:13	AND HE STARTED PLAYING
			A VERY SLOW RHYTHM
230	11:09:42:15	11:09:44:14	SO THAT SHE COULD WARM THEM UP.
231	11:09:44:16	11:09:46:29	AND I'M WATCHING HIM PLAY,
			AND I'M LISTENING TO THE DRUM,
232	11:09:47:01	11:09:48:21	AND I WAS
			JUST ABSOLUTELY HOOKED.
233	11:09:48:23	11:09:52:13	I INFECTED HIM WITH MY
			LOVE AND PASSION FOR THE DRUM.
234	11:09:52:15	11:09:54:01	IT KIND OF IS CONTAGIOUS.
235	11:09:54:03	11:09:55:27	WHEN WE MET,
			HE WAS PLAYING A BONGO,
236	11:09:55:29	11:09:57:28	AND, I DON'T KNOW--
237	11:09:58:00	11:10:00:03	SLOWLY, HE GOT
			TO HEAR THE RHYTHMS,
238	11:10:00:05	11:10:03:06	AND HE PICKED UP
			AND STARTED TAKING CLASSES
239	11:10:03:08	11:10:04:19	AND BUYING DRUMS,
240	11:10:04:21	11:10:09:08	AND I'M SO
			AMAZED AT HIM, REALLY.
241	11:10:09:10	11:10:10:24	HE'S INFLUENCED ME QUITE A BIT.
242	11:10:10:26	11:10:13:22	I MEAN, HE'S--KOJO ESSENTIALLY
			KIND OF CHANGED MY LIFE.
243	11:10:13:24	11:10:15:02	I'M MORE AT PEACE WITH MYSELF,
244	11:10:15:04	11:10:16:13	AND I LOVE WHAT I'M DOING.
245	11:10:16:15	11:10:21:04	§ §
246	11:10:21:06	11:10:23:04	(Kojo Plummer)
			IT'S ALSO PLANTING SEEDS.
247	11:10:23:06	11:10:24:16	WE HAVE DRUMMERS HERE.
248	11:10:24:18	11:10:25:28	WHILE I'M PLAYING,
249	11:10:26:00	11:10:29:07	I SEE THEM WATCHING MY HANDS
			OR CATCHING THE RHYTHM,
250	11:10:29:09	11:10:31:20	AND I KNOW THAT
			THERE'S SOON TO BE DRUMMERS
251	11:10:31:22	11:10:33:01	WHO ARE COMING UP IN THIS WORLD.
252	11:10:33:03	11:10:35:18	LET'S WORK ON THE GIRLS' DANCE
			AND THE BOYS' DANCE

253	11:10:35:20	11:10:36:18	ONE MORE TIME.
254	11:10:37:20	11:10:41:23	[percussion music]
255	11:10:41:25	11:10:44:28	(Sicuranza)
			YOU SEE CHILDREN THAT SOMETIMES
			ARE SHY IN THE CLASSROOM,
256	11:10:45:00	11:10:46:22	AND YOU KNOW, VERY QUIET,
257	11:10:46:24	11:10:48:25	AND THEY GET UP THERE,
			AND THEY DO A WHOLE DANCE.
258	11:10:48:27	11:10:51:23	BUT YOU KNOW, SOME CHILDREN
			JUST TAKE A LIKING TO IT,
259	11:10:51:25	11:10:52:23	AND OTHERS DON'T.
260	11:10:52:25	11:10:55:27	§ §
261	11:10:55:29	11:10:57:23	(Caren Plummer)
			SOME OF THEM TRANSFORM.
262	11:10:57:25	11:10:59:08	I MEAN, SOMEBODY
			WHO MAY HAVE BEEN
263	11:10:59:10	11:11:01:02	RATHER NONDESCRIPT
			IN THE CLASSROOM,
264	11:11:01:04	11:11:02:27	AND THEY'RE JUST
			GOING THROUGH THE STUFF,
265	11:11:02:29	11:11:04:16	YOU COME PERFORMANCE TIME,
266	11:11:04:18	11:11:06:17	AND THE FRIENDS ARE THERE,
			AND THE PARENTS ARE THERE,
267	11:11:06:19	11:11:09:15	AND YOU SEE THIS BLOSSOMING
			AND THE SMILE,
268	11:11:09:17	11:11:13:19	AND YOU SEE EVERYTHING
			COME TOGETHER.
269	11:11:13:21	11:11:18:16	[wild drumming]
270	11:11:18:18	11:11:21:12	(Rodriguez-Torres)
			LEONORE IS ONE OF
			OUR PROFESSIONAL WRITERS
271	11:11:21:14	11:11:22:26	FROM TEACHERS AND WRITERS.
272	11:11:22:28	11:11:26:07	SO SHE WORKS WITH THE CHILDREN
			AND WITH THE STAFF
273	11:11:26:09	11:11:27:29	TO GET THEM TO WRITE.
274	11:11:28:01	11:11:28:29	(woman)
			JAMBO.
275	11:11:29:01	11:11:30:11	(students)
			HUJAMBO.
276	11:11:30:13	11:11:31:14	THAT WAS BEAUTIFUL.
277	11:11:31:16	11:11:32:27	THAT WAS WONDERFUL.
278	11:11:32:29	11:11:34:24	I LOVE HOW YOU
			SAY HELLO IN SWAHILI.
279	11:11:34:26	11:11:36:21	<i>WE'RE GOING TO DO</i>
			<i>A GOOD-BYE POEM TODAY.</i>
280	11:11:36:23	11:11:38:28	<i>YOU LEARNED HOW TO SAY JAMBO,</i>
			<i>WHICH IS HELLO.</i>
281	11:11:39:00	11:11:41:12	AND TODAY, WE'RE GOING TO LEARN
			HOW TO SAY GOOD-BYE
282	11:11:41:14	11:11:43:18	IN ANOTHER
			AFRICAN LANGUAGE: <i>AJE</i> .
283	11:11:43:20	11:11:44:21	CAN YOU ALL
			SAY " <i>AJE</i> "?
284	11:11:44:23	11:11:46:03	(students)
			<i>AJE</i> .
285	11:11:46:05	11:11:48:06	THAT'S IN A LANGUAGE

286 11:11:48:08 CALLED "WOLOF."
 11:11:50:02 SO YOU GUYS ARE GOING
 TO BE WRITING POEMS
 287 11:11:50:04 11:11:55:15 TO A PERSON, TO A PLACE,
 TO A THING, TO A PET,
 288 11:11:55:17 11:11:59:15 SOMEONE WHO YOU MISS,
 OR SOMETHING THAT YOU MISS.
 289 11:11:59:17 11:12:01:17 THE TYPICAL RESIDENCY
 IS ABOUT 12 WEEKS.
 290 11:12:01:19 11:12:02:27 THIS IS WEEK 11.
 291 11:12:02:29 11:12:04:20 SO THEY'VE BEEN
 REALLY PRIMED AT THIS POINT.
 292 11:12:04:22 11:12:06:21 THEY ABSOLUTELY
 KNOW HOW TO USE SIMILES,
 293 11:12:06:23 11:12:08:20 REALLY USE BEAUTIFUL,
 RICH LANGUAGE.
 294 11:12:08:22 11:12:10:17 MISS SICURANZA
 WORKED WITH ME LAST YEAR
 295 11:12:10:19 11:12:12:02 AND LEARNED
 ALL OF THE TECHNIQUES
 296 11:12:12:04 11:12:13:02 OF TEACHING WRITING
 297 11:12:13:04 11:12:14:11 OF BRINGING A POEM IN,
 298 11:12:14:13 11:12:16:05 OF USING THAT POEM
 AS A MODEL POEM.
 299 11:12:16:07 11:12:18:04 AND TO HAVE IT JUMP OFF
 INTO A NEW KIND OF POEM.
 300 11:12:18:06 11:12:20:19 SHE WALKED AROUND WITH ME,
 HELPED THE KIDS WITH DETAILS.
 301 11:12:20:21 11:12:22:15 SHE WANTS TO KNOW
 WHAT WE'RE WORKING ON,
 302 11:12:22:17 11:12:25:13 AND SHE ALSO OFFERS
 A LOT OF INFORMATION TO ME.
 303 11:12:25:15 11:12:26:17 SHE'LL BRING ME BOOKS.
 304 11:12:26:19 11:12:28:01 I MEAN, ESPECIALLY THIS YEAR.
 305 11:12:28:03 11:12:30:00 SHE'S BROUGHT ME TONS OF BOOKS
 306 11:12:30:02 11:12:33:28 TO HELP ME AS FAR AS HISTORY,
 AFRICAN HISTORY.
 307 11:12:34:00 11:12:35:28 IF I TELL HER
 I'M DOING A CERTAIN TOPIC,
 308 11:12:36:00 11:12:37:21 SHE'LL RESEARCH IT
 ON THE INTERNET.
 309 11:12:37:23 11:12:41:11 (Gordon)
 WHAT I'M GOING TO DO IS READ
 TO YOU A FEW DIFFERENT POEMS
 310 11:12:41:13 11:12:44:05 TO GET THE FEELING OF
 HOW TO WRITE AN *AJE* POEM.
 311 11:12:44:07 11:12:46:10 AND I WANT YOU TO NOTICE
 ALL THE DETAILS
 312 11:12:46:12 11:12:47:28 IN THE POEMS
 THAT WE'RE READING.
 313 11:12:48:00 11:12:50:22 *BESIDES USING LOTS*
OF DETAILS IN YOUR POEMS,
 314 11:12:50:24 11:12:53:21 I WANT YOU TO USE YOUR SENSES.
 315 11:12:53:23 11:12:55:05 WHO KNOWS WHAT YOUR SENSES ARE?
 316 11:12:55:07 11:12:57:05 WHAT ARE YOUR SENSES?
 317 11:12:57:07 11:13:02:09 (girl)

YOUR SENSES IS WHAT YOU USE--
 LIKE YOUR FIVE SENSES.

318 11:13:02:11 11:13:03:17 (Gordon)
 YOUR WHAT?
 GOOD.

319 11:13:03:19 11:13:05:01 SO WHAT ARE
 YOUR FIVE SENSES?

320 11:13:05:03 11:13:06:00 (girl)
 TOUCH--

321 11:13:06:02 11:13:08:18 (Gordon)
 BEAUTIFUL.

322 11:13:08:20 11:13:09:19 GO AHEAD.

323 11:13:09:21 11:13:10:24 SMELL.

324 11:13:10:26 11:13:11:27 (Gordon)
 OKAY, AINSLEY.

325 11:13:11:29 11:13:12:28 SIGHT.

326 11:13:13:00 11:13:13:29 (Gordon)
 WONDERFUL.

327 11:13:14:01 11:13:15:12 (girl)
 HEAR.

328 11:13:15:14 11:13:18:09 (Gordon)
 WHAT YOU HEAR.

329 11:13:18:11 11:13:19:16 AND ARE WE MISSING ONE?

330 11:13:19:18 11:13:20:23 (girl)
 TASTE.

331 11:13:20:25 11:13:22:01 (Gordon)
 GOOD JOB.

332 11:13:22:03 11:13:24:09 SO WHEN YOU WRITE A POEM

333 11:13:24:11 11:13:27:26 *TELLING SOMEBODY OR SOMETHING
 OR SOMEPLACE GOOD-BYE,*

334 11:13:27:28 11:13:30:26 THINK ABOUT HOW THEY LOOKED,
 THE COLORS THEY WORE;

335 11:13:30:28 11:13:32:25 IF IT'S A PLACE,
 WHAT IT LOOKED LIKE OUTSIDE;

336 11:13:32:27 11:13:35:04 IF IT WAS A PET,
 HOW IT LOOKED.

337 11:13:35:06 11:13:36:17 AND THAT'S UNDER LOOK.

338 11:13:36:19 11:13:38:08 I WANT YOU TO DO
 WHAT YOU HEARD--

339 11:13:38:10 11:13:39:13 IF IT'S A HOUSE
 OR A PLACE,

340 11:13:39:15 11:13:40:21 THE SOUNDS
 YOU HEARD THERE.

341 11:13:40:23 11:13:41:24 IF IT'S
 SOMEONE'S VOICE,

342 11:13:41:26 11:13:44:03 *WHAT THEIR VOICE SOUNDED LIKE.*

343 11:13:44:05 11:13:45:18 WE'RE GOING TO
 GIVE SOME EXAMPLES

344 11:13:45:20 11:13:47:04 USING THE POEMS
 THAT WE'RE READING

345 11:13:47:06 11:13:48:25 OF HOW TO USE
 THOSE KINDS OF DETAILS

346 11:13:48:27 11:13:50:05 TO MAKE YOUR POEMS
 WONDERFUL.

347 11:13:50:07 11:13:52:07 (Sicuranza)
 THEY LOOK FORWARD TO HER COMING.

348 11:13:52:09 11:13:54:22 THEY CONSTANTLY WANT TO READ
 ALL THEIR WRITING TO HER.
 349 11:13:54:24 11:13:57:12 I MEAN, THE MINUTE SHE WALKS IN,
 THEY BOMBARD HER BY THE DOOR.
 350 11:13:57:14 11:13:59:04 "LET ME--LET ME
 SHOW YOU WHAT I WROTE."
 351 11:13:59:06 11:14:02:27 (Gordon)
 THIS IS BY A VERY FAMOUS
 AFRICAN AMERICAN POET
 352 11:14:02:29 11:14:04:12 NAMED LANGSTON HUGHES.
 353 11:14:04:14 11:14:06:25 IT'S VERY SHORT AND VERY SIMPLE
 AND VERY BEAUTIFUL.
 354 11:14:06:27 11:14:08:25 (all)
 "POEM.
 355 11:14:08:27 11:14:11:25 "I LOVED MY FRIEND.
 356 11:14:11:27 11:14:14:26 HE WENT AWAY FROM ME."
 357 11:14:14:28 11:14:18:13 (students)
 "THERE'S NOTHING MORE TO SAY.
 358 11:14:18:15 11:14:20:07 "THE POEM ENDS,
 359 11:14:20:09 11:14:22:29 "SOFT AS IT BEGAN.
 360 11:14:23:01 11:14:25:06 I LOVED MY FRIEND."
 361 11:14:25:08 11:14:26:14 (Gordon)
 WHO DOES HE MISS?
 362 11:14:26:16 11:14:27:27 (students)
 HIS FRIEND.
 363 11:14:27:29 11:14:29:08 YEAH, HIS FRIEND
 WENT AWAY FROM HIM,
 364 11:14:29:10 11:14:31:06 AND HE MISSES THAT FRIEND.
 365 11:14:31:08 11:14:33:27 SO ONE POEM YOU CAN WRITE
 IS ABOUT A FRIEND.
 366 11:14:33:29 11:14:36:28 A LOT OF THE KIDS HAVE HAD
 TONS OF DEATHS IN THEIR LIVES.
 367 11:14:37:00 11:14:39:11 AND THEY HAVE GOOD-BYES
 TO THEIR FAMILIES IN PRISON
 368 11:14:39:13 11:14:40:27 AND THEIR FAMILIES
 THAT HAVE LEFT
 369 11:14:40:29 11:14:43:06 AND THEIR FAMILIES
 THAT ARE KILLED BY GANGS.
 370 11:14:43:08 11:14:45:02 IT'S NOT ALL
 THEY WRITE ABOUT, OBVIOUSLY.
 371 11:14:45:04 11:14:46:24 OKAY, AND THIS IS A POEM
 THAT I WROTE.
 372 11:14:46:26 11:14:49:20 (all)
 "AJE, OLD ONE,
 373 11:14:49:22 11:14:53:23 "SOFT AGAINST
 MY FIVE-YEAR-OLD CHEEK,
 374 11:14:53:25 11:14:56:18 MY STEADY, BLUE,
 QUILTED FRIEND."
 375 11:14:56:20 11:14:58:02 (Gordon)
 WHO'S MY STEADY BLUE--
 376 11:14:58:04 11:14:59:18 THE BLANKET, EXACTLY.
 377 11:14:59:20 11:15:02:20 (all)
 "THEY SAY THEY'RE
 TAKING YOU AWAY
 378 11:15:02:22 11:15:06:00 "BECAUSE YOU'RE OLD
 AND FULL OF HOLES.

379	11:15:06:02	11:15:09:14	"AND YES, THIN AS A SPIDER'S WEB
380	11:15:09:16	11:15:12:06	"SHAKEN BY A COLD WIND.
381	11:15:12:08	11:15:15:10	"THEY SAY I DON'T NEED YOU ANYMORE.
382	11:15:15:12	11:15:16:20	"THEY DON'T KNOW.
383	11:15:16:22	11:15:17:29	"THUMB IN MY MOUTH,
384	11:15:18:01	11:15:21:15	"BABY FINGERS GRIPPING YOU TIGHT,
385	11:15:21:17	11:15:25:06	"STROKING YOU OVER AND OVER, NIGHT AFTER NIGHT.
386	11:15:25:08	11:15:27:17	"UNTIL I'D FINALLY DREAM.
387	11:15:27:19	11:15:28:17	"AJE.
388	11:15:28:19	11:15:29:18	"THANK YOU.
389	11:15:29:20	11:15:30:19	AJE."
390	11:15:30:21	11:15:32:04	WHAT DO YOU GUYS HUG TO YOU
391	11:15:32:06	11:15:33:24	WHEN YOU GET SCARED AT NIGHT?
392	11:15:33:26	11:15:35:24	CAN SOMEBODY TELL ME SOME OF THE THINGS YOU MIGHT HUG?
393	11:15:35:26	11:15:36:24	WHAT DO YOU HUG?
394	11:15:36:26	11:15:38:06	(girl) I HUG MY SHEET,
395	11:15:38:08	11:15:40:23	AND IT'S A RUGRATS SHEET.
396	11:15:40:25	11:15:42:09	YOU HUG YOUR RUGRATS SHEET,
397	11:15:42:11	11:15:44:05	AND HOW DOES IT FEEL WHEN YOU TOUCH IT?
398	11:15:44:07	11:15:48:07	IT FEELS SOFT AND CUDDLY.
399	11:15:48:09	11:15:50:23	SOFT, CUDDLY.
400	11:15:50:25	11:15:52:24	WHO'S GOT SOMETHING ELSE THEY CUDDLE? ERIN.
401	11:15:52:26	11:15:55:04	I CUDDLE MY POKEMON BLANKET.
402	11:15:55:06	11:15:56:14	YOU HAVE A POKEMON BLANKET.
403	11:15:56:16	11:15:57:28	WHAT DOES IT LOOK LIKE?
404	11:15:58:00	11:15:59:15	IF YOU USE YOUR SENSES, HOW DOES IT LOOK?
405	11:15:59:17	11:16:00:25	WHAT COLOR IS IT?
406	11:16:00:27	11:16:01:28	YELLOW.
407	11:16:02:00	11:16:03:16	YELLOW; DOES IT HAVE A SMELL?
408	11:16:03:18	11:16:05:03	BERRIES.
409	11:16:05:05	11:16:08:05	MM, A BLANKET THAT SMELLS LIKE BERRIES.
410	11:16:08:07	11:16:09:10	WHAT DO YOU HAVE?
411	11:16:09:12	11:16:10:19	(girl) I HUGGLE MY DOLL.
412	11:16:10:21	11:16:12:02	WHAT DOES YOUR DOLL LOOK LIKE?
413	11:16:12:04	11:16:13:16	(Sicurezza) SHE LETS ME KNOW
414	11:16:13:18	11:16:14:25	A WEEK IN ADVANCE

415 11:16:14:27 WHAT SHE'S DOING
 11:16:16:09 SO I CAN INTRODUCE IT
 TO THE KIDS.
 416 11:16:16:11 11:16:18:06 I USUALLY TAKE
 WHATEVER SHE DID WITH THEM,
 417 11:16:18:08 11:16:19:17 AND I WORK ON IT
 FOR A WEEK AFTER.
 418 11:16:19:19 11:16:21:18 SO THEN, WHEN SHE COMES BACK,
 419 11:16:21:20 11:16:23:01 IT'S LIKE THE COMPLETED PROCESS,
 420 11:16:23:03 11:16:25:10 'CAUSE IT'S--YOU CAN'T
 COMPLETE A POEM IN ONE DAY.
 421 11:16:25:12 11:16:30:20 "AJE, BEACH IN JAMAICA."
 422 11:16:30:22 11:16:32:22 OKAY, CAN YOU
 DESCRIBE THE WAVES?
 423 11:16:32:24 11:16:34:01 THEY WERE WARM.
 424 11:16:34:03 11:16:36:08 OKAY, "I MISS SWIMMING
 IN YOUR WARM"--
 425 11:16:36:10 11:16:38:01 AND WHAT COLOR
 WERE THEY?
 426 11:16:38:03 11:16:39:19 BLUE.
 427 11:16:39:21 11:16:41:25 "I MISS SWIMMING
 IN YOUR WARM, BLUE WAVES."
 428 11:16:41:27 11:16:43:15 WHAT ABOUT THE SOUNDS
 OF THE BEACH?
 429 11:16:43:17 11:16:45:08 WHAT DID YOU HEAR?
 430 11:16:45:10 11:16:47:22 (girl)
 IT SOUNDS LIKE A WHISPER.
 431 11:16:47:24 11:16:49:06 "OH, I MISS
 YOUR WHISPERING."
 432 11:16:49:08 11:16:51:03 (Sicuranza)
 LEONORE AND I, LAST YEAR,
 433 11:16:51:05 11:16:55:10 IT WAS--IT WAS A LITTLE
 KIND OF OFF BETWEEN US
 434 11:16:55:12 11:16:57:09 BECAUSE I WAS JUST
 GETTING TO KNOW HER STYLE.
 435 11:16:57:11 11:16:58:12 WE WERE KIND OF DIFFERENT.
 436 11:16:58:14 11:17:00:02 AND THIS YEAR, I ASKED FOR HER,
 437 11:17:00:04 11:17:01:19 'CAUSE I KNEW--
 I KNEW THE PRODUCT
 438 11:17:01:21 11:17:03:02 THAT I GOT
 AT THE END OF THE YEAR.
 439 11:17:03:04 11:17:05:00 COLD LIKE WHAT?
 440 11:17:05:02 11:17:07:11 AH, LIKE ICE.
 441 11:17:07:13 11:17:08:11 SO WRITE THAT.
 442 11:17:08:13 11:17:10:12 "COLD LIKE ICE"
 IS NICE.
 443 11:17:10:14 11:17:12:04 POETRY WAS NEVER MY THING,
 444 11:17:12:06 11:17:14:04 AND ALL OF THE SUDDEN,
 IT KIND OF CLICKED
 445 11:17:14:06 11:17:16:02 AFTER I LEARNED
 A LOT OF THINGS FROM LEONORE.
 446 11:17:16:04 11:17:18:14 AND THIS YEAR, I WAS ABLE
 TO IMPLEMENT THEM MYSELF.
 447 11:17:18:16 11:17:20:08 (Gordon)
 TRY TO JUST
 CLOSE YOUR EYES,

448 11:17:20:10 11:17:22:00 *AND REMEMBER
BEING ON THE SHARK RIDE.*
 449 11:17:22:02 11:17:24:00 *WHAT DO YOU HEAR
ALL AROUND YOU?*
 450 11:17:24:02 11:17:26:02 *THINGS BLOWING UP
ON THE BOAT.*
 451 11:17:26:04 11:17:27:16 *OKAY.*
 452 11:17:27:18 11:17:28:28 *(boy)
SHE CALLED ME A MONKEY.*
 453 11:17:29:00 11:17:30:06 *(Sicuranza)
DID YOU HEAR WHAT I SAID?*
 454 11:17:30:08 11:17:32:07 *"I HEARD THINGS
BLOWING UP ON A BOAT."*
 455 11:17:32:09 11:17:34:01 *AND WHAT I DO
WITH THE KIDS SOMETIMES IS,*
 456 11:17:34:03 11:17:36:16 *IF THEY HAVE A LOT TO SAY,
I JUST LET THEM DICTATE,*
 457 11:17:36:18 11:17:38:03 *AND I WRITE
WHAT THEY'RE TELLING ME*
 458 11:17:38:05 11:17:39:26 *SO WE DON'T LOSE
ALL THE GREAT MATERIAL.*
 459 11:17:39:28 11:17:41:13 *WE DON'T ASK THE KIDS*
 460 11:17:41:15 11:17:42:21 *TO WORRY ABOUT
SPELLING, PUNCTUATION.*
 461 11:17:42:23 11:17:43:28 *THEIR FIRST DRAFT,*
 462 11:17:44:00 11:17:46:04 *THEY JUST WRITE,
AND IF YOU HAVE THEM*
 463 11:17:46:06 11:17:47:28 *WORRY ABOUT
PUNCTUATION AND SPELLING,*
 464 11:17:48:00 11:17:50:22 *THEN THEY MAKE ALL KINDS
OF--HOLDING THEMSELVES BACK.*
 465 11:17:50:24 11:17:52:04 *THEY CONSTRICT THEIR WRITING.*
 466 11:17:52:06 11:17:53:23 *THEY DO NOT WRITE
THE STUFF THEY FEEL.*
 467 11:17:53:25 11:17:55:16 *"WE COULD GO FISHING,*
 468 11:17:55:18 11:17:59:15 *"AND WE CAN
GO SWIMMING THERE TOO.*
 469 11:17:59:17 11:18:01:26 *"IT WAS FUN THERE TOO,*
 470 11:18:01:28 11:18:04:28 *"AND ME AND MY MOTHER
AND FATHER WENT*
 471 11:18:05:00 11:18:06:20 *CLIMBING
ON THE MOUNTAIN."*
 472 11:18:06:22 11:18:08:05 *THAT'S BEAUTIFUL.*
 473 11:18:08:07 11:18:10:04 *THEY GET A POETRY ANTHOLOGY.*
 474 11:18:10:06 11:18:12:16 *EACH KID HAS AT LEAST
ONE OR TWO POEMS REPRESENTED.*
 475 11:18:12:18 11:18:15:16 *I ALWAYS USE A TITLE
FROM ONE OF THEIR POEMS.*
 476 11:18:15:18 11:18:17:07 *SO THIS TITLE*
 477 11:18:17:09 11:18:19:13 *IS STARS, HOW DO YOU FEEL
ABOUT BEING SMALL?*
 478 11:18:19:15 11:18:21:14 *AND THE COVER
IS BY AINSLEY WATSON,*
 479 11:18:21:16 11:18:23:01 *WHO IS ONE OF OUR BEST ARTISTS,*
 480 11:18:23:03 11:18:25:20 *AND HE DID THIS
BEAUTIFUL, BEAUTIFUL TITLE.*

481	11:18:25:22	11:18:27:27	THERE'S ILLUSTRATIONS
482	11:18:27:29	11:18:29:12	BY THE KIDS OF THEIR POEMS,
			AND I GIVE IT OUT
			ON THE LAST DAY,
483	11:18:29:14	11:18:31:00	AND THEY ARE SO PROUD
			AND SO EXCITED
484	11:18:31:02	11:18:32:08	TO SEE THEIR POEMS IN PRINT.
485	11:18:32:10	11:18:34:08	FIRST GRADERS,
			FIFTH GRADERS, SIXTH GRADERS,
486	11:18:34:10	11:18:35:14	IT DOESN'T MATTER.
487	11:18:35:16	11:18:37:05	THEY'RE VERY EXCITED,
			AND THEY MAKE--
488	11:18:37:07	11:18:39:12	IT MAKES THEM FEEL
			LIKE THEY REALLY MATTER.
489	11:18:39:14	11:18:40:12	"AJE.
490	11:18:40:14	11:18:42:25	"I MISS MY DOG, DANNY.
491	11:18:42:27	11:18:45:19	"HE SMELLED LIKE RED ROSES.
492	11:18:45:21	11:18:49:26	"HE IS SOFT
			LIKE MY BARBIE BLANKET.
493	11:18:49:28	11:18:54:18	"HE IS WHITE
			LIKE THE CLOUDS IN THE SKY.
494	11:18:54:20	11:18:57:04	HE TASTES LIKE PEPSI."
495	11:18:57:06	11:18:58:24	(Gordon)
			HE TASTES LIKE PEPSI?
496	11:18:58:26	11:19:00:03	THAT'S VERY FUNNY.
497	11:19:00:05	11:19:01:24	OKAY, THANK YOU,
			BRYANA.
498	11:19:01:26	11:19:03:02	LAASHANN, GO AHEAD.
499	11:19:03:04	11:19:04:27	I HAVE A BIAS
			AGAINST ANY PREMISE
500	11:19:04:29	11:19:06:26	THAT A KID IS LESS CREATIVE
			THAN ANOTHER KID.
501	11:19:06:28	11:19:09:08	FREQUENTLY, THE KIDS
			THE TEACHERS EXPECT THE LEAST OF
502	11:19:09:10	11:19:10:10	WRITE THE BEST POEMS.
503	11:19:10:12	11:19:11:23	THEY ALWAYS SURPRISE YOU.
504	11:19:11:25	11:19:13:07	PEOPLE DON'T EXPECT THEM
			TO BE THIS DEEP.
505	11:19:13:09	11:19:15:08	THEY DON'T EXPECT THEM
			TO BE THIS THOUGHTFUL.
506	11:19:15:10	11:19:17:27	(girl)
			"I MISS MY FATHER,
			'CAUSE HE WENT AWAY.
507	11:19:17:29	11:19:21:27	"HIS HAIR IS BLACK
			LIKE THE BEAR.
508	11:19:21:29	11:19:26:28	"HIS HEAD IS LIKE--
			LIGHT LIKE A FEATHER.
509	11:19:27:00	11:19:29:22	"MY FATHER SMELL
			LIKE PERFUME.
510	11:19:29:24	11:19:31:26	HIS EYES"--
511	11:19:31:28	11:19:33:11	"ARE"--
512	11:19:33:13	11:19:35:05	"HIS EYES
			ARE"--
513	11:19:35:07	11:19:38:04	"ARE BLACK
			LIKE"--
514	11:19:38:06	11:19:39:08	"I"--

515 11:19:39:10 11:19:42:24 "I FEEL LIKE
 PLAYING WITH HIM."
 516 11:19:42:26 11:19:44:01 BEAUTIFUL,
 ELIZABETH.
 517 11:19:44:03 11:19:45:22 THANK YOU
 VERY MUCH.
 518 11:19:45:24 11:19:48:06 (Sicuranza)
 YOU DEFINITELY LEARN
 A LOT ABOUT THEIR LIVES
 519 11:19:48:08 11:19:49:25 AND WHAT'S IMPORTANT TO THEM
 520 11:19:49:27 11:19:52:18 AND WHAT THEY HOLD CLOSE
 TO THEIR HEART.
 521 11:19:52:20 11:19:54:22 YOU SEE THAT
 THEY'RE EXCITED ABOUT SOMETHING,
 522 11:19:54:24 11:19:56:14 THAT THEY'RE WRITING
 IN THEIR POETRY,
 523 11:19:56:16 11:19:58:02 AND MAYBE YOU
 WANT TO BUILD ON THAT.
 524 11:19:58:04 11:20:00:19 OR SOMETHING THAT MIGHT BE
 UPSETTING THEM IN THEIR LIVES
 525 11:20:00:21 11:20:04:26 THAT YOU WANT TO TALK
 TO THEM ABOUT OR BRING UP.
 526 11:20:04:28 11:20:07:25 (Gordon)
 THE TONE OF THE TEACHER
 ACTUALLY CREATES THE ATMOSPHERE
 527 11:20:07:27 11:20:09:11 THAT THE MOST
 WIDE VARIETY OF KIDS,
 528 11:20:09:13 11:20:10:23 IN TERMS OF THEIR SKILLS, WRITE,
 529 11:20:10:25 11:20:12:04 AND IF A TEACHER IS SORT OF
 530 11:20:12:06 11:20:13:25 TENSE AND ANGRY
 AND SCREAMING ALL THE TIME,
 531 11:20:13:27 11:20:15:05 NOBODY'S CREATIVE.
 532 11:20:15:07 11:20:17:07 THE TEACHERS THAT ARE REALLY
 OPEN TO ALL OF THIS,
 533 11:20:17:09 11:20:19:14 THE KIDS GET THE FEELING,
 THEY GET THE EXCITEMENT,
 534 11:20:19:16 11:20:21:04 AND THEIR STUFF
 JUST COMES OUT OF THEM.
 535 11:20:21:06 11:20:23:04 "YOU HEAR THINGS
 THAT SCARE ME."
 536 11:20:23:06 11:20:25:16 (Gordon)
 SO IN AN IDEAL RELATIONSHIP
 WITH A TEACHER,
 537 11:20:25:18 11:20:27:29 THE POETRY TEACHER COMES IN
 AND MODELS FOR THAT TEACHER
 538 11:20:28:01 11:20:29:10 HOW TO DO IT
 WHEN WE'RE NOT HERE,
 539 11:20:29:12 11:20:31:06 AND MISS SICURANZA
 HAS REALLY ABSOLUTELY
 540 11:20:31:08 11:20:32:21 LEARNED TO DO THAT.
 541 11:20:32:23 11:20:35:21 ON YOUR DESKS,
 I PUT A POEM, OKAY?
 542 11:20:35:23 11:20:38:06 AND IT'S CALLED
DREAM VARIATION,
 543 11:20:38:08 11:20:41:02 AND IT'S WRITTEN
 BY AN AFRICAN AMERICAN

544	11:20:41:04	11:20:42:22	NAMED LANGSTON HUGHES.
545	11:20:42:24	11:20:45:17	"TO FLING MY ARMS WIDE
546	11:20:45:19	11:20:48:14	"IN SOME PLACE IN THE SUN,
547	11:20:48:16	11:20:51:04	"TO WHIRL AND TO DANCE
548	11:20:51:06	11:20:54:06	"TILL THE WHITE DAY IS DONE,
549	11:20:54:08	11:20:56:16	"THEN REST AT COOL EVENING
550	11:20:56:18	11:20:58:26	"BENEATH A TALL TREE,
551	11:20:58:28	11:21:02:03	"WHILE NIGHT COMES ON GENTLY,
552	11:21:02:05	11:21:04:11	"DARK LIKE ME.
553	11:21:04:13	11:21:08:13	THAT IS MY DREAM."
554	11:21:08:15	11:21:10:15	WHO CAN TELL ME WHAT THEY THINK
555	11:21:10:17	11:21:12:11	THE PERSON IN THIS POEM'S DREAM IS?
556	11:21:12:13	11:21:13:18	WHAT IS THEIR DREAM TO DO?
557	11:21:13:20	11:21:18:02	TO WHIRL AND DANCE AND GO SOMEWHERE.
558	11:21:18:04	11:21:21:02	OKAY, SO YOU THINK THEIR DREAM IS TO WHIRL AND TO DANCE.
559	11:21:21:04	11:21:22:11	GOOD, ANYBODY ELSE? IRVIN.
560	11:21:22:13	11:21:26:20	"TO FLING MY ARMS WIDE"?
561	11:21:26:22	11:21:28:18	OKAY, TO FLING THEIR ARMS WIDE.
562	11:21:28:20	11:21:30:06	EVERYBODY, FLING THEIR ARMS WIDE.
563	11:21:30:08	11:21:31:12	WHAT DOES THAT LOOK LIKE?
564	11:21:31:14	11:21:32:18	OKAY.
565	11:21:32:20	11:21:33:28	COULD THAT BE A MOVEMENT IN DANCE?
566	11:21:34:00	11:21:34:28	(students) YES.
567	11:21:35:00	11:21:36:03	YES, GOOD.
568	11:21:36:05	11:21:38:00	NOW, WHAT WE'RE GOING TO DO IS,
569	11:21:38:02	11:21:40:16	WE'RE GOING TO COMPARE DANCE IN OUR COMMUNITY
570	11:21:40:18	11:21:43:01	TO COMMUNITIES IN AFRICA, WHICH WE'VE BEEN STUDYING.
571	11:21:43:03	11:21:45:22	OKAY, BUT TO GIVE YOU SOME BACKGROUND
572	11:21:45:24	11:21:48:05	ON DANCE IN AFRICA, I'VE TYPED UP A SHEET.
573	11:21:48:07	11:21:50:05	CAN YOU TURN TO THAT?
574	11:21:50:07	11:21:51:24	STEFAN.
575	11:21:51:26	11:21:55:23	(Stephan) "AFRICA AND DANCE FACT SHEET."
576	11:21:55:25	11:21:59:12	(Sicuranza) GOOD, NOW, DANCE IS AN EXAMPLE

OF A TRADITION.

577 11:21:59:14 11:22:01:13 WHO CAN TELL ME
WHAT A TRADITION IS?

578 11:22:01:15 11:22:03:08 WHEN YOU PASS IT DOWN
TO YOUR--

579 11:22:03:10 11:22:06:27 THE OTHER PEOPLE
IN YOUR COMMUNITY

580 11:22:06:29 11:22:08:28 SO THEY COULD
LEARN IT.

581 11:22:09:00 11:22:11:09 PASSING IT DOWN
FROM GENERATION TO GENERATION.

582 11:22:11:11 11:22:14:15 SO DANCE IS AN EXAMPLE
OF A TRADITION.

583 11:22:14:17 11:22:16:02 WHEN WE FIRST STARTED,

584 11:22:16:04 11:22:19:05 THE TEACHERS WERE LIKE,
"ARTS EDUCATION?

585 11:22:19:07 11:22:21:00 "I MEAN, WE NEED
TO TEACH THESE KIDS

586 11:22:21:02 11:22:23:13 "HOW TO READ AND WRITE
AND DO ARITHMETIC.

587 11:22:23:15 11:22:25:04 WHY ARE WE WASTING TIME
IN THE ARTS?"

588 11:22:25:06 11:22:29:08 (both)
"WE CAN DANCE AT HOME.

589 11:22:29:10 11:22:31:06 WE CAN DANCE."

590 11:22:31:08 11:22:33:19 (Rodriguez-Torres)
AFTER THE TEACHERS
RECEIVED TRAINING

591 11:22:33:21 11:22:37:08 AND HAD AN OPPORTUNITY
TO DO THE WORK,

592 11:22:37:10 11:22:39:09 THEY FOUND THE VALUE OF IT

593 11:22:39:11 11:22:42:01 AND THE DIFFERENCE
IN TERMS OF BEING ABLE

594 11:22:42:03 11:22:44:23 TO MOTIVATE CHILDREN TO LEARN.

595 11:22:44:25 11:22:47:29 "MY MOVEMENT IS LIKE
A BIRD FLAPPING HIS WINGS.

596 11:22:48:01 11:22:50:13 (Sicuranza)
LAST YEAR, I HAD
A LITTLE GIRL IN MY CLASS,

597 11:22:50:15 11:22:53:04 AND SHE WAS BEHIND,
MOST OF THE YEAR,

598 11:22:53:06 11:22:54:26 AND SHE WASN'T
AN EXCELLENT READER,

599 11:22:54:28 11:22:56:20 AND SHE HAD JUST STARTED WRITING

600 11:22:56:22 11:22:59:11 PRETTY MUCH
WHEN THIS STRAND STARTED.

601 11:22:59:13 11:23:03:28 BUT SHE WROTE THE MOST AMAZING
POEM ABOUT BEING IN AFRICA,

602 11:23:04:00 11:23:06:29 AND I HAD HER READ IT IN THE--
IN THE PERFORMANCE,

603 11:23:07:01 11:23:10:15 AND SHE'S A CHILD I WOULD HAVE
NEVER CHOSEN TO READ SOMETHING,

604 11:23:10:17 11:23:12:16 BECAUSE, I MEAN,
HER READING WASN'T UP

605 11:23:12:18 11:23:14:07 TO SOME OF THE OTHER CHILDREN.

606 11:23:14:09 11:23:16:14 I SAID, "WELL"--I SAID--

607 11:23:16:16 AND I FOUGHT FOR HER,
 11:23:17:28 AND I SAID,
 "WELL, YOU KNOW WHAT?
 608 11:23:18:00 11:23:19:02 "IF SHE GOES UP THERE,
 609 11:23:19:04 11:23:21:00 "AND SHE TRIES,
 AND SHE DOES THE BEST,
 610 11:23:21:02 11:23:22:15 THAT'S ENOUGH FOR ME."
 611 11:23:22:17 11:23:23:23 I SAID, "BECAUSE,
 I WANT SOMEONE ELSE
 612 11:23:23:25 11:23:24:29 "TO HAVE THAT EXPERIENCE
 613 11:23:25:01 11:23:26:27 "OF GETTING UP THERE
 AND SHARING IT,
 614 11:23:26:29 11:23:28:26 NOT ONLY THE CHILDREN
 THAT ARE ALWAYS AT THE TOP."
 615 11:23:28:28 11:23:30:12 SHE WAS SO PROUD OF HERSELF,
 616 11:23:30:14 11:23:34:02 AND HER PARENTS WERE SO PROUD,
 'CAUSE THEY DIDN'T EXPECT IT.
 617 11:23:34:04 11:23:36:15 I'LL ALWAYS REMEMBER
 THAT LITTLE GIRL.
 618 11:23:36:17 11:23:38:12 (woman)
 WE HAVE TO CREATE
 THE INVITATION.
 619 11:23:38:14 11:23:40:14 (Rodriguez-Torres)
 IN ADDITION TO PLANNING
 620 11:23:40:16 11:23:42:29 FOR THE REGULAR
 INSTRUCTIONAL PROGRAM,
 621 11:23:43:01 11:23:45:06 THE TEACHERS HAVE TO PLAN
 FOR THE ARTS,
 622 11:23:45:08 11:23:46:24 AND THAT ENTAILS HAVING
 623 11:23:46:26 11:23:49:08 A VARIETY OF DIFFERENT
 ART COMMITTEES.
 624 11:23:49:10 11:23:51:08 THESE COMMITTEES
 MEET AFTER SCHOOL,
 625 11:23:51:10 11:23:52:13 AND THEY INVOLVE TEACHERS.
 626 11:23:52:15 11:23:53:22 THEY INVOLVE THE ARTISTS.
 627 11:23:53:24 11:23:55:06 THEY INVOLVE THE WRITERS.
 628 11:23:55:08 11:23:57:23 THE TEAM MEETINGS COVER
 A NUMBER OF DIFFERENT THINGS.
 629 11:23:57:25 11:24:01:17 IN THE VERY BEGINNING,
 IT'S SOMETIMES,
 630 11:24:01:19 11:24:03:05 "HELP, I NEED SOME IDEAS."
 631 11:24:03:07 11:24:05:12 YOU KNOW, "WHAT CAN
 WE GET THE STORY ABOUT?"
 632 11:24:05:14 11:24:06:19 OR, "DOES THIS STORY WORK?"
 633 11:24:06:21 11:24:07:18 OR WHATEVER,
 634 11:24:07:20 11:24:09:02 AND AT THIS POINT,
 635 11:24:09:04 11:24:10:27 NOW THAT WE'VE MADE
 SO MUCH PROGRESS,
 636 11:24:10:29 11:24:12:19 IT'S ABOUT, "WHAT DID WE DECIDE
 637 11:24:12:21 11:24:14:08 "WE WERE GOING TO DO
 WITH COSTUMING?
 638 11:24:14:10 11:24:15:17 OR SCENERY?"
 639 11:24:15:19 11:24:16:23 I THINK WE'RE
 GOING TO BE FINE.
 640 11:24:16:25 11:24:18:05 I THINK EVERYBODY'S
 AT A PLACE NOW

641 11:24:18:07 11:24:19:19 WHERE THINGS
 ARE JELLING,
 642 11:24:19:21 11:24:21:10 AND THE NEXT COUPLE
 OF REHEARSALS,
 643 11:24:21:12 11:24:22:26 WE'LL JUST POLISH.
 644 11:24:22:28 11:24:24:28 YOU KNOW, WE'LL--
 WE'LL JUST POLISH THINGS UP.
 645 11:24:25:00 11:24:27:09 BUT I'D LIKE TO INCLUDE
 THE POETRY READINGS
 646 11:24:27:11 11:24:30:02 AT THE END OF
 EACH CLASS' REHEARSAL
 647 11:24:30:04 11:24:32:29 SO WE HAVE THE CHILDREN COME IN
 AND ACTUALLY DO THEIR POETRY
 648 11:24:33:01 11:24:35:07 SO I CAN JUST SEE
 THE ENTIRE THING ALL AT ONCE.
 649 11:24:35:09 11:24:38:11 (*Malave*)
 WELL, YOU KNOW THAT WE HAVE
 THE EVALUATION PROCESS.
 650 11:24:38:13 11:24:40:18 IT'S THE END OF THE STRAND.
 651 11:24:40:20 11:24:42:24 AND ON THE DAY
 OF THE PERFORMANCE,
 652 11:24:42:26 11:24:47:00 WE MEET TO EVALUATE
 THE 12 WEEKS.
 653 11:24:47:02 11:24:48:29 ALSO, WE WOULD LIKE
 TO KNOW THE STATUS
 654 11:24:49:01 11:24:51:08 OF YOUR
 REFLECTIVE JOURNALS
 655 11:24:51:10 11:24:52:19 AND YOUR PORTFOLIOS.
 656 11:24:52:21 11:24:54:05 (*Rich*)
 THIS IS OUR SECOND YEAR.
 657 11:24:54:07 11:24:57:13 WE FEEL LIKE WE ARE A LITTLE BIT
 BETTER AT IT THAN LAST YEAR.
 658 11:24:57:15 11:24:59:06 WHAT DO YOU THINK
 YOUR KIDS HAVE GAINED
 659 11:24:59:08 11:25:02:02 FROM THIS AFRICAN STRAND
 THIS YEAR?
 660 11:25:02:04 11:25:05:07 (*Thomas*)
 I THINK THEY APPRECIATE
 THE CULTURE A LITTLE BIT MORE.
 661 11:25:05:09 11:25:08:10 WHEN WE STARTED, WE TAPPED
 ON THEIR PRIOR KNOWLEDGE,
 662 11:25:08:12 11:25:12:08 AND SOME OF THE CONCEPTS
 THEY HAVE--THEY HAD OF AFRICA
 663 11:25:12:10 11:25:15:26 SEEMED TO BE A LITTLE--
 I DON'T KNOW THE WORD--
 664 11:25:15:28 11:25:17:06 LIKE, NEGATIVE
 IN A SENSE--
 665 11:25:17:08 11:25:19:22 LIKE, LIMITED,
 I SHOULD SAY.
 666 11:25:19:24 11:25:21:17 THEY THOUGHT EVERYONE
 LIVED IN HUTS.
 667 11:25:21:19 11:25:23:28 THEY DIDN'T SEE
 THE MODERN AFRICA.
 668 11:25:24:00 11:25:28:12 SO OUR OBJECTIVE RIGHT NOW IS
 TO BRING TO FOCUS MODERN AFRICA
 669 11:25:28:14 11:25:30:25 AND COMPARE IT

670 11:25:30:27 TO TRADITIONAL AFRICA.
 11:25:33:10 SO WE'VE BEEN FOCUSING
 ON THAT ASPECT.
 671 11:25:33:12 11:25:35:09 (*Malave*)
 HOW DO YOU THINK
 THAT THE DANCING
 672 11:25:35:11 11:25:36:15 HAS AFFECTED
 THE WRITING?
 673 11:25:36:17 11:25:37:26 HOW DO YOU THINK THIS
 674 11:25:37:28 11:25:39:20 HAS INSPIRED THE CHILDREN
 TO WRITE BETTER?
 675 11:25:39:22 11:25:42:01 THEY BECAME MUCH MORE CREATIVE
 WHEN THEY THOUGHT IT--
 676 11:25:42:03 11:25:44:12 YOU KNOW, WHEN THEY CAME BACK
 FROM THEIR DANCE PERIOD
 677 11:25:44:14 11:25:45:20 AND SAT DOWN TO WRITE A POEM
 678 11:25:45:22 11:25:47:12 ABOUT THE DANCE
 THEY HAD JUST DONE.
 679 11:25:47:14 11:25:49:19 A LOT OF MY KIDS,
 WE WROTE A POEM
 680 11:25:49:21 11:25:51:10 ABOUT HOW
 YOUR AFRICAN DANCE SOUNDS.
 681 11:25:51:12 11:25:53:00 AND SOME OF THEM
 WERE WRITING WORDS.
 682 11:25:53:02 11:25:54:16 IT SOUNDS LIKE A SONG
 THAT THEY LIKE
 683 11:25:54:18 11:25:55:28 OR SOMETHING LIKE THAT.
 684 11:25:56:00 11:25:57:14 BUT THEN OTHERS OF MY KIDS
 WERE ACTUALLY
 685 11:25:57:16 11:25:59:23 WRITING DOWN THE BEATS
 THAT THEY HEAR IN THEIR POEMS.
 686 11:25:59:25 11:26:02:27 (*Rodriguez-Torres*)
 DO YOU SEE ANY DIFFERENCE
 IN THE CHILDREN'S
 687 11:26:02:29 11:26:04:11 LEVEL OF EXCITEMENT
 688 11:26:04:13 11:26:08:12 OVER LEARNING A DANCE
 THAT'S PREPARED FOR THEM
 689 11:26:08:14 11:26:11:20 AND THEIR HAVING THEIR INPUT
 IN THE ACTUAL CHOREOGRAPHY?
 690 11:26:11:22 11:26:15:00 HAPPY AND EXCITED WHEN
 THEY'RE DOING THOSE MOVEMENTS,
 691 11:26:15:02 11:26:18:07 BECAUSE THEY JUST
 MADE UP THE MOVEMENT THEMSELF.
 692 11:26:18:09 11:26:19:15 THEY CREATED EVERYTHING--
 693 11:26:19:17 11:26:21:01 I MEAN, WITH CAREN'S HELP--
 694 11:26:21:03 11:26:25:10 AND THEY WROTE THE STORY
 AND LEARNED THE PROCESS OF IT.
 695 11:26:25:12 11:26:27:23 § §
 696 11:26:27:25 11:26:30:21 (*Caren Plummer*)
 DANCING IS SOMETHING
 THAT I'VE DONE ALL MY LIFE,
 697 11:26:30:23 11:26:34:29 AND IF I CAN SHARE THAT
 WITH SOME CHILD
 698 11:26:35:01 11:26:37:05 WHO MAY NOT HAVE
 HAD THAT OPPORTUNITY YET,
 699 11:26:37:07 11:26:40:00 IF I CAN GIVE THEM

700	11:26:40:02	SOME OTHER WAY OF MOVING 11:26:41:26 OR ANOTHER WAY OF EXPRESSING THEMSELVES,
701	11:26:41:28	11:26:44:02 OR ANOTHER WAY OF FEELING GOOD ABOUT THEMSELVES,
702	11:26:44:04	11:26:46:11 THEN THAT'S GREAT TO ME.
703	11:26:46:13	11:26:47:16 JUST KEEP IT THE SAME.
704	11:26:47:18	11:26:48:16 IT'S PERFECT.
705	11:26:48:18	11:26:51:16 [upbeat fiddle music]
706	11:26:51:18	11:26:59:17 § §