



# Dreamcatchers

THE LOS ALAMOS NATIONAL BANK POPEJOY HALL SCHOOLTIME SERIES **TEACHING GUIDE**

The Los Alamos  
National Bank  
**POPEJOY**  
SCHOOLTIME SERIES  
Always new worlds to explore.

# Raisin' Cane:

A Harlem  
Renaissance  
Odyssey

**Starring  
Jasmine Guy**

with The Avery Sharpe Trio

FRIDAY, FEBRUARY 26TH, 2016  
GRADES: 6 - 12

Dreamcatchers Teaching Guides align with the Common Core State Standards and New Mexico State Learning Standards.



**The best of humanity’s** recorded history is a creative balance between horrors endured and victories achieved, and so it was during the Harlem Renaissance.”

- ABERJHANI, *JOURNEY THROUGH THE POWER OF THE RAINBOW: QUOTATIONS FROM A LIFE MADE OUT OF POETRY*

**Starring Jasmine Guy**

**Written and Conceived By Harry Clark**

**Music Composed and Arranged By Avery Sharpe**

## Introduction

*Raisin’ Cane* will take you on an incredible tour of the Harlem Renaissance in the 1920s. At that time, Harlem attracted a prosperous and stylish African-American middle class from which sprang an extraordinary artistic center. Born from the experiences of soldiers returning from WWI, it embraced all art forms, including music, dance, film, theatre, and cabaret. More than a literary movement and a social revolt against racism, the Harlem Renaissance brought the unique culture of African Americans to the forefront of American society and redefined their mode of expression. The movement transformed African American identity and history while simultaneously reconstructing American culture in general. The words and thoughts of Jean Toomer, Langston Hughes, Countee Cullen, Zora Neale Hurston, and W.E.B. Du Bois, among many others, became the voice of a new generation — anticipating a brighter future but still struggling with the pain of the past and present. These beliefs, songs, and images are woven into a panoramic and multi-faceted experience called *Raisin’ Cane* that brings to life this extraordinary outpouring of



artistic endeavor and the struggle for equality that incited it.

The show was conceived and written by Harry Clark and directed by Dan Guerrero. It was inspired by the classic 1923 novel *Cane* by Jean Toomer, as well as works by the musicians, composers, poets, and actors of the Harlem Renaissance. *Raisin’ Cane* features original music by Avery Sharpe and a breathtaking performance of the renowned film, television, and stage actress, singer, and dancer Jasmine Guy, who portrays all the characters in the show.

**Standards Addressed By Attending the Performance**

**NMCCSS**  
English Language Arts:  
**Speaking and Listening**  
(CCSS.ELA-Literacy.SL):  
- Comprehension and  
Collaboration

**New Mexico Content Standards:**

**Fine Arts/Music & Theatre:**  
Content Standards 3 & 5

**Social Studies:** Content Strand I - History

## Synopsis

This musical production is built on Jean Toomer's seminal work, *Cane*. The theatrical narrative offers an African-American actress an opportunity to embody the thoughts and emotions of the powerful and diverse set of philosophers, artists, religious leaders, and politicians who were the voices of the Harlem Renaissance. The music and words merge flawlessly with a superb original score evocative of the period by jazz master Avery Sharpe. Not only does the score support and interact with the spoken word, but sometimes, it shines solely on its own. A special feature of *Raisin' Cane* is the striking visuals, including photos and paintings of highlighted artists, Harlemites in everyday work situations, as well as joyful dance and musical jazz settings. The text is taken from the writings of W.E.B. Du Bois ("Returning from War"), Zora Neale Hurston, the novel *Cane* by Jean Toomer, poems by Weldon Johnson ("O Southland"), Claude McKay ("If We Must Die" and "The Tropics in New York"), Gwendolyn Bennett ("To Usward"), Langston Hughes ("I, Too, Sing America" and "The Negro Speaks of Rivers"), Countee Cullen ("Nothing Endures"), and Georgia Douglas Johnson ("I Want to Die While You Love Me").\*

\*Please note that this is an abbreviated version of the show, and we can't guarantee which pieces will be selected.

## Vocabulary

**Advent:** arrival that has been anticipated

**Agency:** the state of being in action or exerting power

**Alliteration:** the occurrence of the same letter or sound at the beginning of adjacent or closely connected words

**Assonance:** in poetry, the repetition of the sound of a vowel or diphthong in non-rhyming stressed syllables near enough to each other for the echo to be perceptible

**Consciousness:** an alert, cognitive state in which you are aware of yourself



**Currency:** general acceptance or use

**Dignified:** formal or stately in bearing or appearance

**Elaborate:** marked by complexity and richness of detail

**Improvisation:** something that is improvised, especially a piece of music, drama, etc., created without preparation

**Jazz:** a type of music of African American origin characterized by improvisation, syncopation, and usually a regular or forceful rhythm, emerging at the beginning of the 20th century. Brass and woodwind instruments and piano are particularly associated with jazz, although guitar and occasionally violin are also used. Styles include Dixieland, swing, bebop, and free jazz

**Lyrical:** an artist's expression of emotion in an imaginative and beautiful way; the quality of being lyrical

**Onset:** the beginning or early stages

**Optimistic:** hopeful and confident about the future

**Ostentatious:** intended to attract notice and impress others

**Pinnacle:** the highest level or degree attainable

**Scrutiny:** the act of examining something closely, as for mistakes

**Swanky:** imposingly fashionable and elegant

**Turbulent:** characterized by unrest or disorder or insubordination

**Unprecedented:** novel; not done before

## Interesting Facts for Students

**The Harlem Renaissance was originally called the New Negro Movement.**

**With racism rampant and economic opportunities scarce,** creative expression was one of the few avenues available to African Americans in the early twentieth century.

**According to critic and teacher Alain Locke,** this movement transformed "social disillusionment to race pride."

**Between 1920 and 1930,** almost 750,000 African Americans left the South, and many of them migrated to urban areas in the North to take advantage of the prosperity — along with the more racially tolerant environment.

**The Harlem section of Manhattan,** which covers just 3 square miles, drew a population of nearly 175,000 African Americans, turning the neighborhood into the largest concentration of black people in the world.

**Black-owned magazines and newspapers flourished,** freeing African Americans from the constricting influences of mainstream white society.

**The white literary establishment soon became fascinated with the writers of the Harlem Renaissance** and began publishing them in larger numbers. As for the writers themselves, acceptance by the white world was less important, as Langston Hughes put it, than the "expression of our individual dark-skinned selves."



### About the Performers

Actor-dancer-director **Jasmine Guy** has enjoyed a diverse career in television, theater and film. She was the star of *A Different World* on TV, for which she won six consecutive NAACP Image Awards, and has made appearances in *The Vampire Diaries*, *Melrose Place*, *NYPD Blue*, and *Dead Like Me*. She starred in a range of Broadway and national productions including *Chicago*, *Grease*, and *The Wiz*. On film, she appeared in Spike Lee's *School Daze*, as well as in *Harlem Nights* and *Stompin' at the Savoy*. Her collaborations over the years with Spike Lee, Kenny Leon, Eddie Murphy, and the Atlanta Ballet show her to be a multi-faceted star. Ms. Guy is not only recognized as an accomplished actress, singer, and comedienne, but also as a director, writer, and public speaker. Her ongoing desire to blend balance and discipline with ambition and service continues to fuel her passion for the arts.



**Avery Sharpe** is considered one of the greatest jazz bassists of his generation, and his art is evocative of the lasting value of steadfast dedication and personal integrity. He has performed and toured with many of the world's top jazz musicians, including Wynton Marsalis, Dizzy Gillespie, Cab Calloway, Bobby McFerrin, and Pat Metheny. His exceptional



works have been performed in every musical configuration, from orchestras to the GRAMMY® Award winning jazz recordings of Michael Brecker and McCoy Tyner. Sharpe's extraordinary compositional skills are on display in *Raisin' Cane*, in which he is joined by the renowned percussionist Kevin Sharpe and violinist Diane Monroe.

**NMCCSS:**

English Language Arts: Reading Standards for Literature

(CCSS.ELA-Literacy.RL):

- Key Ideas and Details
- Integration of Knowledge and Ideas

Writing (CCSS.ELA-Literacy.W):

- Text Types and Purposes
- Production and Distribution of Writing

Speaking and Listening (CCSS.ELA-Literacy.SL):

- Comprehension and Collaboration

**New Mexico Content Standards:**

Fine Arts/ Music: Content Standards 1, 2, 5 & 6

Social Studies: Content Strand I - History

# Rhythm & Improv: Jazz & Poetry Lesson 1

Adapted from **The Kennedy Center ArtsEdge**

The musicality of words is an important element of poetry, and many poets carefully consider the sound of the words on the page. Students will learn about improvisation and how it can be applied to poetry and jazz. Students will listen to and analyze jazz music, specifically in regards to sound, rhythm, and improvisation. Students will identify jazz characteristics in a poem by Langston Hughes and will incorporate these elements in their own original poetry.

## Objectives

Students will:

- Discuss and identify several literary terms, including rhyme, rhythm, alliteration, form, free verse, stream of consciousness, lyricism, and imagery.
- Apply an understanding of jazz characteristics such as improvisation, lyricism, rhythm, and assonance to their own creative work.
- Analyze meaning and craft of a poem by Langston Hughes.
- Identify common characteristics of jazz music.
- Discuss the commonalities between jazz music and poetry.

## Materials

- Paper and pencil
- “Dream Boogie” by **Langston Hughes**
- Jazz music (any favorite will do, but artists featured in *Raisin’ Cane* are recommended)

## Procedure

1. Tell students that they will be learning about techniques used in the composition of both jazz and poetry during the Harlem Renaissance and will use those techniques to compose their own jazz inspired poetry. The class will also listen to and analyze music to help them develop their listening skills.

2. Warm up students to the concept of “improvisation.” Generally, improvisation refers to creating and/or performing an artistic piece without preparation. Jazz musicians improvise by creating fresh melodies that coincide with the chord structure of a tune. They may already have an idea of how the song will go, but the specific melodies are created on the fly (and often on stage!). Writers may improvise by writing whatever comes to mind in a “stream of consciousness” manner or, in other words, a transcription of a writer’s thought process, comprised of all the strange connections the mind makes without forethought. Rap artists call their improvisations freestyle.

### Play the Game: “Exquisite Corpse”

3. Tell the class they will be drawing a body, but each person will only draw a portion of the body.

4. Ask students to fold the paper into thirds: the upper third will be used for the head to the shoulders, the middle third will be for the torso, and the lower third will depict the hips to the feet. Encourage students to be creative. For example, there are no rules stating that the body should stick to a human form.

5. You may wish to **show examples** to inspire students, such as one created by Surrealists Yves Tanguy, Man Ray, Max Morise, and Joan Miró circa 1926.

6. Next, ask each student to draw a head on the upper third of the paper then fold the paper, leaving small marks on the top of the middle third that would enable the next student to continue from those marks, connecting the head to the torso. Students do not open the folds to view the previous work.

7. When the student is finished drawing the head, they should pass the folded paper to the student next to them. This student should now draw the torso. When finished (also leaving small marks on the top of the final third), they should pass the folded paper to the next student to complete the figure.

8. When complete, the paper can be opened to see how chance functioned in the creation of art and how individuals in the class “improvised” and together were able to create interesting and imaginative art.

### Poetry “Jam Session”

9. Next, lead a collaborative writing activity that will further illuminate the concept of improvisation. Tell students that they will be playing a type of “stream of consciousness” game. Immediately after they read a line that contains a vivid image, they should write down the first line that comes to mind in response. This line should contain a vivid

**Continued on page 6**

# Rhythm & Improv: Jazz & Poetry

## Lesson 1 Continued

image that was triggered by the image contained in the previous line. Encourage students to be as wild or surreal as they want in writing their line.

10. Start the ball rolling by revealing a line you've already written on the board, such as "swaying like the branches of a weeping willow" or "kangaroo in a party hat" or any other image that would conjure up a specific visual.

11. Students should immediately write their line. When finished, they should pass the paper to a neighbor. That student should write a line inspired by the previous student's image, and then fold the paper so that the previous line cannot be seen. Tell students to pass the paper again and continue with the preceding steps until at least eight lines have been written.

12. Have students share some of the collaborative poems they've just created. Discuss how the poems leap from image to image in imaginative yet correlative ways. Ask students if they can guess what one student may have been thinking in order to come up with their line. What are the possible relationships between images written by two different people?

13. Discuss how such leaps in imagery is a kind of "riffing." In jazz, musicians may riff off of each other's melody when improvising solos.

14. Explain to students that, similarly, some poets write in an improvised fashion (or in a "stream of consciousness" way), illuminating the way a poet responds to different objects, events, people, or ideas and how he/she finds connections between them.

### Characteristics of Jazz

15. Provide an overview of jazz characteristics. Point out that the class has already discussed one common characteristic of jazz music—improvisation. Some other important aspects are: syncopated meter, lyricism (in art, a quality expressive of feeling or emotion), and a sense of movement. Also, jazz instrumentation is often comprised of the following: drums playing rhythm; piano, brass instruments, and/or woodwinds playing melody; string bass or bass guitar playing low notes providing harmony (though also sometimes playing the melody).

16. Play a selection of your favorite jazz music for the class. Explain that syncopation is a type of rhythm characterized by the shifting of accents (or stress) from what are normally strong beats to weak beats. In jazz, beats 2 and 4 are most often accented (1 - **2** - 3 - **4**). Tap out the rhythm of the jazz music being played for students, tapping harder when the beat is accented. To show contrast, play a selection of classical music.

17. Play your favorite jazz selection again. Tell students to listen to the sounds they hear and "free write" whatever comes to mind based on the sounds for five minutes. Tell them it's okay to make up their own words if appropriate and that their writing doesn't have to make "logical" sense—just write! Ask if it's possible to mimic the rhythm and sounds of jazz in poetry.

18. Pass out "Dream Boogie" by Langston Hughes. Discuss the characteristics of

jazz evident in the poem. (You may wish to distribute copies of this poem ahead of time so students can read the poem closely and prepare their observations.) Discuss the lyricism of the poem, particularly pointing out that underneath the "happy beat," there is an underlying sadness.

### Write Your Own Poem

19. Challenge students to write their own poems in which they incorporate stylistic elements discussed in Hughes' work. The poems should be written in free verse and should reflect a sense of movement from the beginning to the end of the piece. Each should employ at least three of the following:

- Improvisational leaps in image
- Careful attention to the sound of words (including assonance, alliteration, and rhyme)
- Lyricism
- A line or beginning of a line that acts as a refrain

20. Students could refer to the free writing exercise conducted earlier in the class and use excerpts from that piece if they choose. Students can complete the poem for homework.

21. Spend the next class period workshoping and discussing students' work. Have students read their completed poems aloud in a poetry reading.

## Extensions/Modifications

- Study the works of other poets of the Harlem Renaissance. How do their poems incorporate the characteristics of jazz identified in this lesson?
- Write a poem inspired by a specific piece of music. Evoke the feeling and sound of the music through the thoughtful crafting of words.

## Assessment

- Active participation in the creation of a collaborative poem
- Identified examples of jazz characteristics in the poem by Hughes
- Demonstrated understanding through insightful and frequent participation in class discussions
- Wrote a free verse poem that incorporated three aspects of jazz music

**NMCCSS:**

English Language Arts:

Speaking and Listening (CCSS. ELA-Literacy.SL):

-Comprehension and Collaboration

**New Mexico Content Standards:**

Fine Arts/Visual Arts: Content Standards 1, 2, 4, 5 & 6

# Identity Boxes

## Lesson 2 Adapted from The Kennedy Center ArtsEdge

Many of the artists of the Harlem Renaissance explored the idea of personal identity through their art. Students will use concepts of symbolic representation to present themselves by creating an “identity box” that communicates their personal identity.

### Objectives

Students will:

- Define and compile materials that explore personal and cultural identity.
- Create “identity boxes” with artistic representation of their internal and external identity.

### Materials

- Items that are significant to you (the teacher)
- Items from the classroom that can be associated with specific identity traits (example: a bookmark, a paintbrush, etc.)
- Other items: seashells, rocks, movie tickets, receipts, etc.
- **Identity Survey Handout**
- Paper bags (1 per student)
- Shoe boxes (1 per student)
- Art supplies: scrap paper, fabric, beads, sequins, paint, craft items, etc.

### Procedure

1. Gather students together and hold up objects and pictures you have brought from your own personal collection. These can be objects such as a graduation tassel, baby items, lock of hair, mementos—any object that represents something about you or has special significance.

2. Discuss the items and their importance to you.

3. Ask students to guess why you might have saved these objects. Begin a discussion using these questions:

- Do they say something about you?
- Do they show interests or personal feelings?
- What did you think when you first saw these objects?
- How do these objects tell something about you?
- What would you want people to know about you?
- Can we know everything about someone just by looking at him or her?
- What importance do objects and pictures have in communicating meaning?

Ask the students to verbally share

with the class some of the objects they have kept and why they have kept them.

4. Begin a general discussion about symbolism with students. Ask students to come to the board and draw commonly recognized symbols like the plus sign, peace symbol, heart, swastika, etc. Ask students about the significance of these symbols. Are they used for different purposes, and do those uses change their meaning over time or in different cultures?

5. Explain that people use symbols to create a “message” in graphic and fine art, often incorporating widely recognized imagery. Discuss the difference between logos and symbols. Students should recognize the difference between culturally and personally understood symbols (like hearts) and the brand-symbols of a commodity (i.e. the golden arches or the Nike “swoosh”).

6. Next, discuss personal symbols. Explain that artists often use symbols and imagery that have personal meaning for them but that may not be familiar or known to someone viewing the work. What is our identity, and how can it be artistically represented? How do we create our identity and

understand its meaning?

7. Present various objects from the classroom and discuss the different meanings these objects could have. Ask students to brainstorm the physical characteristics of each object. For example, an object like a paintbrush can mean that the person is an artist. A bookmark can mean the person likes to read, etc. Write the object name on the board and as students give meanings for that object, discuss it and write the meanings next to the object name.

**8. Note: Prior to this part of the lesson, put student desks/tables in small groups and place a variety of everyday objects at each table.**

9. Have small groups of students sit at each table grouping, and have each group look at objects and images placed on the tables. Tell each group to pick three, and list as many meanings as they can think of for the object.

10. Next, distribute the “Identity Survey” Handout and have students fill it out. Give a small paper bag to each student, on

**Continued on page 8**

# Identity Boxes

## Lesson 2 Continued

which they will write their name. Students should put their completed survey in the bag and take it home. Students should put **at least three objects** that represent themselves into their paper bag and bring it to the next class. Explain to students that they may use a photograph but that it must be a photo of them doing something significant or a photo of someone (family, friend) who is important to them. Tell students that the photograph does not have to be literal, but rather can be symbolic of their identity.

11. Tell students that they will be making shoebox-sized identity boxes using the objects they bring from home.

12. Give each student a box and a sheet of white paper large enough to cover one side of their box. Students will draw a representational self-portrait, which will be attached to the outside of their identity box.

13. Next, students will decorate the outside of their box using scrap paper, fabric, beads, sequins, paint, craft items, etc. Remind students to cover the entire box, except the bottom, with a variety of materials, colors, and patterns — the box needs to attract the attention of the viewer. Have students line the inside of their box, but remind them to keep it simple, so as not to detract from the objects which will go inside. Have students place their items inside their boxes and set them around the room.

14. Students will open each other's boxes and look at them. Encourage them to discuss the meanings of the contents of each other's boxes. They should also discuss any associated meaning attached to the decorations on the outside of their boxes. Discuss the concepts of internal and external identity and the differences between literal identity and symbolic identity. Ask students the following questions:

- a. How can others really know what is going on inside of us?
- b. How does your external self (appearance, behavior, etc.) communicate your internal self?
- c. Did you learn something new about a classmate today? Describe what you learned.
- d. How do photographs and artwork communicate meaning about a person?
- e. How is this process different from reading or hearing a story about a person?
- f. Can the meaning you wish to represent, or another intends to project, be misconstrued?

## Extensions/Modifications

- Study the works of artists Lucas Samaras and Joseph Cornell. How do their identity boxes express their visions of their personal identities? Study the works of other artists known for their self-portraits (i.e. Frida Kahlo, Albrecht Durer, and Vincent Van Gogh). What do their portraits tell us about who they were?
- Learn the techniques of drawing a self-portrait. You may use the techniques at [Instructables](#) to inform your drawing.

## Assessment

- Student demonstrates an understanding of the difference between literal and symbolic representation in everyday life and artwork.
- Student chose objects that represented his/her life.
- Student created representational self-portrait and identity box.

# Bonus Explorations

## Lessons & Activities

**Write, or perform,** an imaginary conversation between two Harlem Renaissance writers, making sure to capture each writer's specific voice.

**Paint, draw, or sculpt** something reminiscent of the Harlem Renaissance.

**Design and/or draw** what men and women wore, for work and for leisure, during the Harlem Renaissance.

**Write, or perform,** an imaginary conversation between Duke Ellington and Louis Armstrong during the Harlem Renaissance.

### ADDITIONAL RECOMMENDED LESSONS

[Set a Poem to Music](#)

[Learning From Lyrics](#)

[Hear With Your Eyes: Jazz and Art](#)

[Drop Me Off in Harlem](#)

[Jazz in Time](#)

[Capturing History](#)

[Analyzing Photographs: From Theory to Practice](#)

## Outreach Activities

**The African American Performing Arts Center & Exhibit Hall** promotes scholastic, dramatic, visual arts, and technological programs which advance the research, preservation, and nurturing of the intellectual and cultural histories of African Americans in New Mexico and the Southwest. The center promotes education through tutoring, classes, after school art programs and workshops for youth.

The **New Mexico Jazz Workshop** is a professional organization committed to providing unlimited access to a higher quality of life through education and performance. NMJW utilizes social and educational programs and performance to connect the community with the essence of jazz.

The **New Mexico Jazz Festival** is a collaborative project of the Outpost Performance Space in Albuquerque, the Lensic Performing Arts Center in Santa Fe, and the Santa Fe Jazz Foundation. The annual two-week festival takes place each year during

the last two weeks of July. It features world-renowned artists and jazz masters, as well as an assortment of talented local musicians.

**NM Dr. Martin Luther King, Jr. State Commission** promotes cultural awareness and human rights through Dr. King's life philosophy and six principles of nonviolent social action to all peoples of New Mexico. Learn more about the Civil Rights Movement in the center's six main educational programs, including Leadership Tour, Annual March, and Annual Youth Leadership Conference.

**Banned Books Week** is an annual event celebrating the freedom to read. For a few days in the fall every year, it highlights the value of free and open access to information. It brings together the entire book community—librarians, booksellers, publishers, journalists, teachers, and readers of all types—in shared support of the freedom to seek and express ideas, even those some consider unorthodox or unpopular.

## Resources

### BOOKS

Novels of the Harlem Renaissance

**Jessie Redmon Fauset:**

*There is Confusion*, 1924 • *Plum Bun*, 1928  
*The Chinaberry Tree*, 1931 • *American Style*, 1933

**Rudolph Fisher:**

*The Walls of Jericho*, 1928 • *The Conjure Man Dies: A Mystery Tale of Dark Harlem*, 1932.

**Langston Hughes:**

*Not Without Laughter*, 1930

**Zora Neale Hurston:**

*Jonah's Gourd Wine*, 1934 • *Their Eyes Were Watching God*, 1937

**Nella Larsen:**

*Quicksand*, 1928 • *Passing*, 1929

**Jean Toomer:**

*Cane*, 1923

**Carl Van Vechten:**

*Nigger Heaven*, 1926

**Eric Walrond:**

*Tropic Death*, 1926

**Walter White:**

*The Fire in the Flint*, 1924 • *Flight*, 1926

**Claude McKay:**

*Home to Harlem*, 1927 • *Banjo*, 1929  
*Gingertown*, 1931 • *Banana Bottom*, 1933

**George Schuyler:**

*Black No More*, 1930 • *Slaves Today*, 1931

## Questions to Engage & Connect

After seeing the show, ask your students to answer these questions:

Before seeing this show, I didn't know that...

This show made me think about...

While watching the show, the strongest feeling I had was...

I found it really interesting that...

The videos illustrating the Harlem Renaissance were \_\_\_\_\_, because...

I'd describe the music of the period as...

The clothes they wore were...

I think this period in American history is/is not important to study because...

Something I want to share with my family about the experience is...

### Wallace Thurman:

*The Blacker the Berry; a Novel of Negro Life*, 1929 • *Infants of the Spring*, 1932  
*Interne*, with Abraham L. Furman, 1932

### WEBSITES

**Baylin Artists Study Guide** (Concept by Sanda Schuldmann) The company study guide has excellent summaries of the major players, a chart of the chronology of the period, and an assessment of the time.

**HISTORY.com** Articles, videos, speeches, music and art from the Harlem Renaissance.

**The Harlem Renaissance** Good overview of the components and key figures of the Harlem Renaissance.

**Levity.com** Many articles, links and resources on the Harlem Renaissance.

**The Circle Brotherhood Association** A timeline of the Harlem Renaissance with several links to people, music, influences, etc.

**The Unofficial Billie Holiday Website Poets.org** About Langston Hughes.

**Zora Neale Hurston**

**Louis Armstrong: A Cultural Legacy**

**The Official Site of Josephine Baker** "Musical Selections from Raisin' Cane" now available on CD from **JKNM Records!**

# The Los Alamos National Bank POPEJOY SCHOOLTIME SERIES

The Schooltime Series  
is a proud member of



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Dreamcatchers are teaching guides produced by the Education Department of Popejoy Hall, New Mexico's premier nonprofit venue for the performing arts and entertainment located in Albuquerque, New Mexico.

**Popejoy Hall's Mission: To provide access to the performing arts for all New Mexicans.**

The Los Alamos National Bank Popejoy  
Schooltime Series is a program  
of The University of New Mexico.



**Popejoy Hall,** New Mexico's premier nonprofit venue for the performing arts and entertainment.

## About the Schooltime Series

The Schooltime Series presents national and international touring companies and performers that you will not see anywhere else in or around Albuquerque.

These companies are selected with youth and family audiences in mind, from titles and materials that reflect the cultural diversity of our global community. These professional performing artists create educational experiences designed to encourage **literacy, creativity, communication** and **imagination**.

Join our community and sign up for our monthly newsletter at: [facebook.com/schooltimeseries](https://facebook.com/schooltimeseries). Click on "Join My List," or send an e-mail with your name and e-mail address to [schooltime@popejoypresents.com](mailto:schooltime@popejoypresents.com) requesting to be added to the newsletter list.

You can contact us at [schooltime@popejoypresents.com](mailto:schooltime@popejoypresents.com) or visit us at [www.schooltimeseries.com](http://www.schooltimeseries.com).

## Etiquette

The performing arts—theater, music and dance—are all collaborative endeavors. They require the cooperation of many skilled people: playwrights, directors, performers, designers, technicians, lyricists, choreographers, musicians, and the audience. Live performances can transport you to other times and places but to do so, they require you, the audience, to listen, observe, discover, and imagine.

The inside of a theatre is called a "house." There are rules inside the house to make the experience smooth and enjoyable for everyone. A summary poster of **Theatre Etiquette** is available on our website. Please post it and discuss it with your students and chaperones before attending this show.

## House Policies

Please visit our website for detailed information about **House Policies**. This includes our guidelines on safety, special needs, food and drink, backpacks, cell phones, photography, recordings, and more.

## Credits

Selected Dreamcatchers Teaching Guide materials provided by **Baylin Artists Management**, **Raisin' Cane Supplemental Materials**, **Vocabulary.com**, The New Oxford American Dictionary, **InfoPlease**, **Raisin' Cane: The Tour**, and other resources noted within this guide.