

THE SECRET LIFE of BEES

a novel



Monday
February 27th, 2012

10:15am
Grades: 7 - 12

Curriculum Connections:
Language Arts, Fine Arts / Theater,
Social Studies / History and Civics
& Government

As part of Black History Month, the Scholtime Series brings this *New York Times* bestseller and the award-winning one-woman adaptation of it to Popejoy Hall. A young girl's search for the truth about her mother leads her to three beekeeping sisters and the discovery of the real meaning of family. Set during the Civil Rights Movement, this show also addresses: race/racism, voting rights, community and perseverance.

A 15-minute interactive session with American Place Theatre's Teaching Artist is included, as part of the show, both before and after the performance.

In this issue of Dreamcatchers

Synopsis 2
 Themes..... 2
 Fun Facts 3
 Vocabulary..... 3
 About the Author..... 3
 Pre-performance Activities 4
 Post-performance Activities..... 6
 Resources & Websites 8
 About the Company 8
 Worksheets 9
 Etiquette 12

Presented by The American Place Theatre / Literature to Life®
Based on the book by Sue Monk Kidd
Adapted by Wynn Handman
Performed by Denise Wilbanks

STANDARDS ADDRESSED BY ATTENDING THIS PERFORMANCE:

LANGUAGE ARTS

Strand I: READING & LISTENING FOR COMPREHENSION

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

Strand III: LITERATURE AND MEDIA

Content Standard III: Students will use literature and media to develop an understanding of people, societies and the self.

FINE ARTS/ THEATER AND MUSIC

Content Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

Content Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

SOCIAL STUDIES

STRAND: HISTORY

Standard 1: Students are able to identify important people and events in order to analyze significant patterns, relationships, themes, ideas, beliefs and turning points in New Mexico, United States and world history in order to understand the complexity of the human experience.

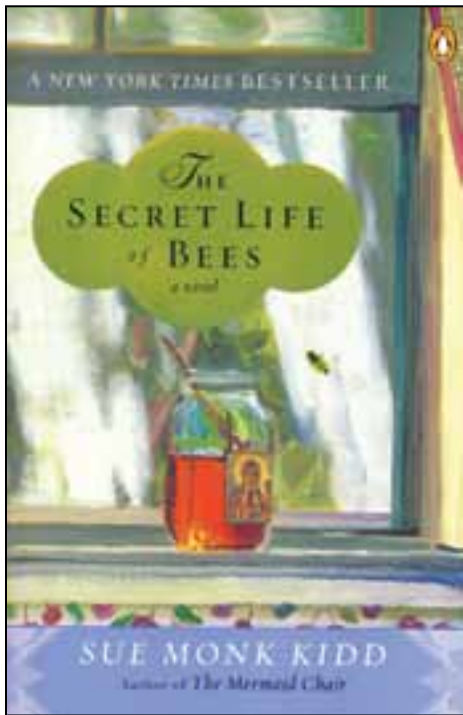
All Popejoy Scholtime Series productions are designed to accompany classroom instruction and provide a resource specific to this production. Research clearly indicates that preparation for field trips enhances both the meaning and enjoyment of the experience. New Mexico Content Standards are provided for both attending the performance and each activity presented. For specific standards at your grade level, please consult the standards online for attending the show and all activities in this guide.

For New Mexico State Standards: www.ped.state.nm.us/standards/index.html

Selected *Dreamcatchers* materials provided by American Place Theatre, <http://www.gradesaver.com/the-secret-life-of-bees/> and other resources noted throughout the study guide.

SYNOPSIS

(from <http://us.penguin.com/static/pdf/teachersguides/SecretLifeBeesTG.pdf> and <http://www.gradesaver.com/the-secret-life-of-bees/study-guide/major-themes/>)



The Secret Life of Bees, set in the American South in 1964 amid racial unrest, tells the coming-of-age story of Lily Owens, a white 14-year-old girl who is searching for the truth about her deceased mother. She lives on a peach farm with her cruel father, T. Ray, who tells Lily that she accidentally shot her mother, Deborah, when she was four. Lily accompanies the family's black housekeeper, Rosaleen, to town as she tries to register to vote. Taunted by white men, Rosaleen spills the contents of her snuff jar on their feet, is beaten, taken to jail and later to the hospital. T. Ray reacts by punishing Lily, prompting her to run away. She and Rosaleen head to South Carolina to investigate a picture belonging to her mother - a black Madonna with the words "Tiburon, SC" written on the back. In a store she sees jars of honey with the same picture, leading her to the black Boatwright sisters - August, June and May - who raise bees and harvest honey, live in a bright pink house and practice their own religion. Though the sisters provide a loving home for Lily, she's reluctant to ask about her mother. She befriends Zach, a black boy who works with the bees, and witnesses other examples of racism in the town. Lily discovers more about herself, her mother and society than she could have imagined before she began her journey. She learns about the power of females, not only as individuals but also as collective workers. The story demonstrates how community, love, faith and friendship help the human spirit survive anything.

The summer of 1964 in South Carolina comes at just about the boiling point for race relations in American history. The summer of the Civil Rights Act, a summer during which Martin Luther King, Jr., was advocating thoroughly for equality, was also a summer when much of white America

remained disdainful toward blacks. Author Sue Monk Kidd incorporates race relations into her novel in order to paint an accurate picture of life during this time in the American South. She demonstrates the irrationality of racism by not only portraying black and white characters with dignity and humanity but also by demonstrating how Lily struggles with - and ultimately overcomes - her own racism. Kidd moves beyond stereotypes to portray whites and blacks with the multifaceted personalities that we find in real life.

THEMES

(from <http://www.gradesaver.com/the-secret-life-of-bees/study-guide/major-themes/>)



THE MAJOR THEME:

Bees as Models of Human Society / Secret Lives

August said, "Most people don't have any idea about all the complicated life going on inside a hive. Bees have a secret life we don't know anything about." (148). Throughout the story, we learn how most characters are not what they seem on the surface. People's lives are usually much more complex and complicated than they appear.

Beehives serve as a symbolic parallel to human community. August teaches Lily the important lessons of beekeeping, which reflect good practices for life in general. For instance, she teaches Lily to manage her anger - not to swat the bees, for angry actions are counterproductive with bees. They can also be viewed as a reflection on life: "worker bee" types live for their work and create quality work, but they often do not take the time to enjoy life. In unusual circumstances, people and bees act in unusual ways.

THE MINOR THEMES:

- Race Relations
- Mothers/Motherhood
- Dependence/Interdependence
- Coping Mechanisms
- Transference of Misery
- Ignorance versus Knowledge
- The Power of the Female Community
- The Importance of Storytelling

Throughout the story, bees serve as Lily's unspoken guides. For every important action Lily takes, bees and their products play a role, making them the central motif of *The Secret Life of Bees*.

2. THE SECRET LIFE of BEES

ABOUT THE AUTHOR

SUE MONK KIDD - IN HER OWN WORDS

(adapted from www.suemonkkidd.com)



I grew up in the 1950s and '60s in a tiny town tucked among the pine-lands and peanut fields of Southwest Georgia. A "beautiful nowhere," my urbane college roommate called it the first time she visited. For me, though, it was an "enduring somewhere," a long-suffering lap of Southern life. My great-grandparents settled there in 1828, building the rambling farm house where my parents live today. Our most plentiful resource, next to family roots, was stories.

My desire to become a writer was born while listening to my father ply us with tales about mules who went through cafeteria lines and a petulant boy named Chewing Gum Bum. It seemed to me that, possibly, the only thing more magical than listening to stories was creating them.

I filled Blue Horse notebooks with my writings. At thirteen, I fell in love with the Bronte Sisters and started a novel, predictably set on the English moors. At fifteen, completely enamored with Emerson and Thoreau, I wrote "My Philosophy of Life," (thinking I actually had one worth writing down). Around my sixteenth year, however, I stopped writing completely. I don't really know why. Perhaps I was finally sabotaged by the presumptuousness of it, by some lack of belief in myself. I only know when it came time to go to college, I did not choose writing. To compound the problem, this was before the women's movement had made much of a dent in the South, and I was under the impression that while there were a few unnatural exceptions to the rule (like the Bronte sisters), basically girls grew up to become one of four things: homemaker, secretary, teacher, nurse. Since I knew all about the glamour of hospitals by watching Dr. Kildare on television, I chose nurse.

I graduated with a B.S. degree from Texas Christian University (TCU) in Fort Worth in 1970 with a major in nursing. The only time I really doubted my career choice was when my English professor said to me, and I quote, "For the love of God, why are you a nursing major? You are a born writer."

Writing did not pop up again until a few months before my thirtieth birthday. I was married, living in a brick house in a small town in South Carolina with two small children, a dog, a station wagon, a part-time nursing position and a restlessness I could barely contain. I would tell you the story of how I finally seized my long lost desire to become a writer, but it happened while I was dumping my daughter's diapers into the washing machine, which is not especially how I want people to remember my defining moment. Still, I left the washer that day with an unshakable determination to write. (For the rest of her story go to the website)



Above: Dr. Martin Luther King, Jr. at "The March on Washington" August 28, 1963 Washington, D.C., photo—Associated Press / World Wide Photos

FUN FACTS

To inspire her creativity, author Sue Monk Kidd put together a collage of photos that she thought would relate to the plot of the novel. Though she was not exactly sure how she would connect all of the photos, she included a pink house, three African American women and a wailing wall. She also spent extensive time in a honey house observing beekeepers.

The mood of this novel is frequently serious, because it treats a series of somber issues: verbal and physical abuse, racial discrimination and violence and death. However, Kidd punctuates these grave moments with humor and the desire of the characters to overcome. Because the characters are able to meet the many challenges they face and - for the most part - each has a positive outcome, the overall feeling of this novel is inspirational.

Photographs symbolize the power of relationships in *The Secret Life of Bees*.

Bees serve as Lily's unspoken guides throughout the story.

Honeybees belong to the order Hymenoptera, which includes other bees, wasps and ants. Most Hymenoptera have two pairs of clear wings; all have chewing mouthparts. Some, including the honeybee, can suck up liquids. These insects undergo complete metamorphosis, a change in form, during their development. The four life stages are egg, larva, pupa and adult. The three distinct kinds of honeybees in a colony are queen, worker and drone.

The queen is the longest bee in the hive, but it has the shortest wings. She is the mother of all the other bees. Her most important job is to lay eggs. Her productivity depends on the amount of food the workers bring in and the amount of brood space in the colony. She can lay more than 1,500 eggs a day.

The use of honey for healing has been a practice for over 5,000 years. Ancient Greeks used to dab the sticky substance onto wounds in order to heal them more quickly. We now know that it combats infections due to its bacteria-killing property. For the most common of ailments, honey can be used to speed up the healing process.

VOCABULARY

(from <http://wordcentral.com> &

<http://us.penguingroup.com/static/pdf/teachersguides/SecretLifeBeesTG.pdf>)

- Biddy** - a small chick dyed a color for Easter
- Cowlick** - a lock or bunch of hair that grows in a different direction from the rest of the hair and cannot be made to lie flat
- Deliverance** - rescue
- Epigram** - pithy saying or remark expressing an idea in a clever and amusing way
- Imbecile** - a fool or idiot
- Impersonate** - to pretend to be some other person
- Insomniac** - someone who has difficulty sleeping
- Motif** - a distinctive feature or dominant idea in an artistic or literary work
- Naive** - marked by honest simplicity, not worldly
- Oblivious** - not aware
- Orneriness** - stubborn and bad-tempered
- Pious** - having great religious loyalty
- Presumptuous** - going beyond what is appropriate
- Recoil** - to fall back under pressure
- Segregation** - separation of people by race, color or religion in a society
- Smirking** - to smile in an insincere manner
- Swarm** - when a queen and a group of bees leave the hive to find a new place to live
- Tidbit** - a small and particularly interesting item of gossip or information
- Unperturbed** - undisturbed

PRE-PERFORMANCE ACTIVITIES

COMPLETE THE IMAGE

GRADES: 7 - 12

(Adapted and excerpted from *Theatre for Community, Conflict, and Dialogue* by Michael Rohds)

OBJECTIVES:

- 🐝 Students will work collaboratively.
- 🐝 Students will explore the themes of *The Secret Life of Bees*.
- 🐝 Students will create abstract images to further understanding.

MATERIALS: Open area for students to move around in

PROCEDURES:

1. Ask students to form a circle. Ask for two volunteers to come to the center of the circle. Tell the two volunteers to shake hands, then yell out “Freeze!” The two students must remain frozen exactly as they are.
2. Ask the rest of the class to look at the two and talk about what they see. If they say they see two people shaking hands encourage them to look deeper and to use their imaginations. What is going on between the two people? Do they know each other? How do they feel about each other? What is the reason they are here together right now? Emphasize that there are no wrong answers. Students should feel free to interpret the image in any way they please.
3. Tell one of the volunteers to remain frozen and instruct the other volunteer to relax. Ask for a new volunteer to come into the scene and place themselves into a position relating to the already frozen person. They can be touching or not, but they should create a completely new image. Once the new person has found their position he or she should freeze.
4. Again have the class talk about what they see in the new scene.
5. Relax the person who was in the original scene and ask a new person to come in and create a new image. Repeat this several times so that the group is comfortable with the activity.
6. Divide the class into groups of 3 or 4. Explain that they will be repeating the activity they’ve just done. Two people will start with a handshake and freeze. Another member of the group will tap the shoulder of the person they want to replace and will enter the scene, creating a new image.
7. Allow students to do this for a couple of minutes. The room should be silent and students should be focused.
8. Once you feel the students are focused, you can begin calling out themes that they should try to create images for. Allow them time with each theme to create several images before moving on to the next. The themes are consistent with themes from the book and play, *The Secret Life of Bees*.

Suggestions for words are:

- | | | |
|----------|-----------|-------------|
| 🍯 Secret | 🍯 Family | 🍯 Violence |
| 🍯 Bees | 🍯 Love | 🍯 Death |
| 🍯 Mother | 🍯 Freedom | 🍯 Adventure |
| 🍯 Father | 🍯 Faith | 🍯 Discovery |

9. After you have gone through the list of themes, allowing students time to explore each one, ask the groups to create a still image based on one of the themes listed. Each group will share their image with the rest of the class.
10. Ask students to share any insights on the themes gained through this activity.

STANDARDS ADDRESSED BY ATTENDING THIS PERFORMANCE:

FINE ARTS/ THEATER & DANCE

Content Standard 2: Use dance, music, theater/drama and visual arts to express ideas.

Content Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines, as well as other content areas.

Content Standard 4: Demonstrate an understanding of the dynamics of the creative process.

LANGUAGE ARTS

Strand I: READING & LISTENING FOR COMPREHENSION

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

EXTENSIONS / MODIFICATIONS:

🐝 **Image Alive** - Go through the list of themes again, creating images. After each image is completed, shout “Image Alive!”. Students will immediately start improvising a scene based on the positions they are in. Students should try to incorporate the themes into their scenes.

ASSESSMENT: quality of participation

CIVIL RIGHTS TABLEAUS

GRADES: 7 - 12

OBJECTIVES:

- Students will study significant events from the Civil Rights Movement of the 1950s and 1960s.
- Students will identify locations, people and circumstances from those events.
- Students will create tableaus that represent those significant events.

MATERIALS: “Civil Rights Timeline” (page 9)

Informational sources on the Civil Rights Movement: textbooks, history books, magazine articles, websites, etc.

PROCEDURES:

- Tell students they will be attending a play set during the Civil Rights Movement in America. Ask students to share what they already know about the Civil Rights Movement.
- Divide the class to form 9 groups. Distribute the “Civil Rights Timeline” and assign one event to each group. Have a person from each group read their event out loud to the class.
- Write a timeline on the board that lists each event once its description is read to the class.
- Allow students the time to research the event that they have been given. This can be done in class with classroom resources such as history books, magazines and the Internet or given as a homework assignment. Ask students to work hard to visualize the events as they are researching them.
- In class, give students time to create a tableau representing the event they have researched. Explain that a tableau is a silent frozen picture made by people holding poses to create a visual image of a significant moment. The tableaus that the students create must have a defined setting, characters and action. Encourage them to think about what the characters are thinking and feeling in this picture and to allow that to come through in how they pose themselves. They should each come up with one line that their character would either speak or think in the context of the scene. Students should not be distracted by crafting props or set pieces, but should focus on creating a picture of their event using their bodies and faces to tell the audience what is going on.
- Have each group present their tableaus to the class in the order that events are listed on the timeline. Each group member should speak their one line while remaining frozen in their pose. Begin one at a time. When each person has spoken, begin again with the first voice, adding one more as each finishes building on the others before it until each person in the tableau is speaking at the same time (like a song-round). Signal them to all stop at once.
- When each group has presented, discuss the effectiveness of each picture in evoking the feeling of the event it represented. In essence, they have created a snapshot of a moment in time.

EXTENSIONS / MODIFICATIONS:

- Turn the tableaus into short scenes that highlight the important information for each event. Perform these scenes for another class.

ASSESSMENT:

- Student tableaus feature important aspects of their assigned events.
- The scenes have specific locations, characters and occurrences.
- The scenes reflect the research done.



Madonna and Child of Soweto

<http://campus.udayton.edu/mary/meditations/blackmdn.html>

STANDARDS ADDRESSED BY ATTENDING THIS PERFORMANCE:

SOCIAL STUDIES

STRAND: HISTORY

Standard 1: Students are able to identify important people and events in order to analyze significant patterns, relationships, themes, ideas, beliefs and turning points in New Mexico, United States and world history in order to understand the complexity of the human experience.

FINE ARTS/ THEATER & DANCE

Content Standard 2: Use dance, music, theater/drama and visual arts to express ideas.

Content Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines, as well as other content areas.

Content Standard 4: Demonstrate an understanding of the dynamics of the creative process.

LANGUAGE ARTS

Strand I: READING & LISTENING FOR COMPREHENSION

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

POST-PERFORMANCE ACTIVITIES

FIGURATIVE POETRY

GRADES: 7 - 12

(adapted from http://www.curriki.org/xwiki/bin/view/Coll_jemlloyd/TheSecretLifeofBees-FigurativeLanguage)

OBJECTIVES:

- ✿ Understand the differences between literal and figurative language.
- ✿ Identify similes, metaphor and personification in poetry and the novel.
- ✿ Explain the purpose behind including the figurative language.

MATERIALS: Figurative Language Worksheet (page 11)
 Copies of “Still I Rise” by Maya Angelou
<http://www.poemhunter.com/poem/still-i-rise/>

PROCEDURES:

The Secret Life of Bees is rich with figurative language. This lesson introduces students to figurative language and specifically to simile, metaphor and personification.

- Talk about the differences between literal and figurative language.
 - ✿ Literal language means exactly what is said. The meaning of the words is clear - everything is on the surface. We use literal language most of the time.
 - ✿ In figurative language, the meaning of the words is not immediately clear - you have to go below the surface to understand. The words create images and feelings that add deeper meaning. Poets and novelists use figurative language.
- Introduce and define simile, metaphor and personification as examples of figurative language.
 - ✿ A metaphor is language that directly compares seemingly unrelated subjects.
 - Example: *Time is a thief.*
 - ✿ A simile is a figure of speech comparing two unlike things, often introduced with the word “like” or “as”.
 - Example: *Life is like a journey.*
 - ✿ Personification is when an inanimate object is represented as having characteristics of a living person or animal.
 - Example: *Opportunity knocked on the door.*
- Review the poem “Still I Rise” by Maya Angelou.
- Read the first two stanzas together and, as a class, break down their meaning. Look at:
 - ✿ What poetic device is the author employing?
 - ✿ What is the literal meaning of the stanza?
 - ✿ What images do the words evoke?
 - ✿ What feelings are created by the words?
 - ✿ What is the purpose and meaning of these words? What is the author trying to say?
- Use the “Figurative Language Worksheet” to identify further examples of figurative language in the poem. If you like, you can use other poems to help clarify the use of figurative language for effect in poetry.
- Have students draft their own poems utilizing the poetic devices simile, metaphor and personification around any of the themes addressed in *The Secret Life of Bees*.
- Allow students to share their poems with the class. Discuss how each student has used figurative language to express an idea. If helpful, have students use the chart on the “Figurative Language Worksheet” to analyze each other’s work.

STANDARDS ADDRESSED BY ATTENDING THIS PERFORMANCE:

LANGUAGE ARTS

Strand I: READING & LISTENING FOR COMPREHENSION

Content Standard I: Students will apply strategies and skill to comprehend information that is read, heard and viewed.

Strand II: WRITING & SPEAKING FOR EXPRESSION

Content Standard II: Students will communicate effectively through speaking and writing.

Strand III: LITERATURE AND MEDIA

Content Standard I: Students will use literature and media to develop an understanding of people, societies and the self.

EXTENSIONS / MODIFICATIONS:

- ✿ Have students read *The Secret Life of Bees*. As they read, ask them to mark passages where figurative language is used. As a class, go over these passages and discuss what purpose the author had in using figurative language in those particular passages.

ASSESSMENT: use completed “Figurative Language Worksheet” and poem to measure understanding of simile, metaphor and personification

THE SECRET LIFE OF ANIMALS

GRADES: 7 - 12

(adapted from www-av.pps.k12.or.us/doc/n00009_tg.pdf)

OBJECTIVES:

- ✿ Students will learn what an epigram is.
- ✿ Students will identify an animal whose behavior and/or lifestyle mirrors elements of their own lives.
- ✿ Students will compose a biographical piece highlighting similarities to characteristics of a specific animal.

MATERIALS: Internet access
 Books, magazines, etc., with information about various animals

PROCEDURES:

Before each chapter in the novel, *The Secret Life of Bees* by Sue Monk Kidd, there appears an epigram which makes reference to the behavior and habitat of bees. These epigrams describe the interesting, enigmatic, unusual and poignant behavior of bees; they are facts, truisms, tid-bits of information which lead to the strong themes of that chapter. Not only are bees included in the plot and action of the novel, but their habitats, behavior and environment are paralleled by the main character and her own actions and situations. Those same behaviors are also used thematically as well.

1. Review some of the epigrams throughout the book. Then review what happens in those chapters. (Chapter summaries can be found at <http://studyguidesecretlifeofbees.wikispaces.com/chapter+summaries>) How do the epigrams relate to what happens in each chapter? Discuss.
2. Brainstorming: Ask students to brainstorm the animals that they like, can relate to or feel a strong connection to.
3. Students will eventually choose an animal. The next step is finding truisms, facts and information about their animal.
4. The students will then pick three to four pieces of interesting information about their animal which, in style, reflects the same importance that Sue Monk Kidd is trying to achieve in her chapter epigrams.
5. Ask students to think about how the animal information they have selected relates to their lives. Ask them to think about specific incidents, events or behaviors. Ask them to pick one event or incident from their life to turn into a story. Make sure the story has a corresponding animal tidbit or fact and that it relates to the story in a significant way.
6. Using their best story telling abilities, have students write up their stories. They must have a clear narrative; a beginning, middle and end; at least one character must relate to the animal fact in some way. Encourage students to be creative and descriptive with their writing, really painting a picture for the reader.
7. When stories are completed, allow time for class members to read their stories out loud to the class. Make sure to include an epigram with the animal tidbit or fact.

EXTENSIONS / MODIFICATIONS:

✿ Have students write poems about the defining characteristics of their animal. The poems should not be literal, but should evoke a feeling that corresponds with the behaviors and traits of their animal.

ASSESSMENT: students produce a biographical piece that clearly shows a connection to their animal tidbit or fact

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Strand II: WRITING & SPEAKING FOR EXPRESSION

Content Standard II: Students will communicate effectively through speaking and writing.

Strand III: LITERATURE AND MEDIA

Content Standard I: Students will use literature and media to develop an understanding of people, societies and the self.

RESOURCES & WEBSITES

BOOKS /ARTICLES

Kidd, Sue Monk.

God's Joyful Surprise: Finding Yourself Loved (1987)

All Things Are Possible (1988)

Love's Hidden Blessings: God Can Touch Your Life When You Least Expect It (1990)

When the Heart Waits: Spiritual Direction for Life's Sacred Questions (1990)

The Dance of the Dissident Daughter: A Woman's Journey from Christian Tradition to the Sacred Feminine (2002)

A Luminous Presence: One Woman's Awakening to the Inner Life (2005)

FICTION

The Secret Life of Bees (2002)

The Mermaid Chair (2005)

"My Daughter Married a Negro": Interracial Relationships in the United States as Portrayed in Popular Media, 1950-1975 - A scholarly article (in PDF form) about how interracial relationships were depicted in the mainstream media during the 1960s, when the novel was set.

ABOUT THE COMPANY



The American Place Theatre is committed to producing high quality new work by diverse American writers and to pursuing pluralism and diversity in all its endeavors. It strives to respond to the needs of our time with work that is relevant and cuts deeply into the fabric of American society. Literature to Life® is a performance-based literacy program that presents professionally staged verbatim adaptations of significant American literary works. The program gives students a new form of access to literature by bringing to life the world of the book with performances that create an atmosphere of discovery and spark the imagination.

WEBSITES

The homepage of the American Place Theatre
<http://www.americanplacetheatre.org/>

1964 Civil Rights Act - This site provides the context surrounding the Civil Rights Act, the circumstances under which the law was passed and the actual results of the law.
<http://www.spartacus.schoolnet.co.uk/USAcivil64.htm>

Civil Rights Timeline - An outline of the history of the Civil Rights Movement
<http://www.infoplease.com/spot/civilrightstimeline1.html>

What Was Jim Crow? - An explanation of the infamous anti-black Jim Crow laws that existed in the United States
<http://www.ferris.edu/news/jimcrow/what.htm>

Black Madonnas - Description of the history of Black Madonna images in art and explanations of these figures
<http://campus.udayton.edu/mary/meditations/blackmdn.html>

Anatomy of a Hive - Interesting information about the different roles that bees play inside of a beehive and clarification of myths about bees and honey creation
<http://www.pbs.org/wgbh/nova/bees/>

Beekeeping Terms - Definitions of terms that relate to the process of beekeeping and honey creation
http://www.hivetool.com/guide/beekeeping_terms.htm

Bee Biology and Society - Bee roles, stages of life and their complex interactions inside the hive; lots of fun facts.
<http://www.uky.edu/Ag/Entomology/ythfacts/4h/beekeep/beebio&s.htm>

Biographies of some famous black Americans
<http://www.biography.com/blackhistory/index.jsp>

The history of Black History Month
<http://www.history.com/topics/black-history-month>

A listing of activities in Albuquerque celebrating Black History Month
<http://albuquerque.about.com/od/lifestyles/a/Black-History-Month-In-Albuquerque.htm>

CIVIL RIGHTS MOVEMENT TIMELINE

Adapted from Western Michigan University's Department of Political Science website: www.wmu.edu

1954 Brown v. Board of Education of Topeka, Kansas: In the 1950s, school segregation was widely accepted throughout the nation. In fact, it was required by law in most southern states. In 1952, the Supreme Court heard a number of school-segregation cases, including Brown v. Board of Education of Topeka, Kansas. It decided unanimously in 1954 that segregation was unconstitutional, overthrowing the 1896 Plessy v. Ferguson ruling that had set the "separate but equal" precedent.

1955 Montgomery Bus Boycott: Rosa Parks, a 43-year-old black seamstress, was arrested in Montgomery, Alabama, for refusing to give up her bus seat to a white man. The following night, fifty leaders of the Negro community met at Dexter Ave. Baptist Church to discuss the issue. Among them was the young minister, Dr. Martin Luther King, Jr. The leaders organized the Montgomery Bus Boycott, which would deprive the bus company of 65% of its income and cost Dr. King a \$500 fine or 386 days in jail. He paid the fine, and eight months later, the Supreme Court decided, based on the school segregation cases, that bus segregation violated the Constitution.



Above: Rosa Parks

1957 Desegregation in Little Rock: Little Rock Central High School was to begin the 1957 school year desegregated. On September 2, the night before the first day of school, Governor Faubus announced that he had ordered the Arkansas National Guard to monitor the school the next day. When a group of nine black students arrived at Central High on September 3, they were kept from entering by the National Guardsmen. On September 20, a judge granted an injunction against Governor Faubus and three days later the group of nine students returned to Central High School. Although the students were not physically injured, a mob of 1,000 townspeople prevented them from remaining at school. Finally, President Eisenhower ordered 1,000 paratroopers and 10,000 National Guardsmen to Little Rock, and on September 25, Central High School was desegregated.

1960 Sit-in Campaign: After having been refused service at the lunch counter of a Woolworth's store in Greensboro, North Carolina, Joseph McNeill, a Negro college student, returned the next day with three classmates to sit at the counter until they were served. They were not served. The four students returned to the lunch counter each day. When an article in the New York Times drew attention to the students' protest, they were joined by more students, both black and white, and students across the nation were inspired to launch similar protests.

1961 Freedom Rides: In 1961, bus loads of people waged a cross-country campaign to try to end the segregation of bus terminals. The protesters, non-violent in their actions, were brutally treated at many stops along the way.

(Continued on page 10. . . .)

- 2011
- 1962
- **1962 Mississippi Riot:** President Kennedy ordered Federal Marshals to escort James Meredith, the first black student to enroll at the University of Mississippi, to campus. A riot broke out and before the National Guard could arrive to reinforce the marshals, two students were killed.
- 1963
- **1963 Birmingham:** Birmingham, Alabama, was one of the most severely segregated cities in the 1960s. Black men and women held sit-ins at lunch counters where they were refused service and “kneel-ins” on church steps where they were denied entrance. Hundreds of demonstrators were fined and imprisoned. In 1963, Dr. King, the Reverend Abernathy and the Reverend Shuttlesworth lead a protest march in Birmingham. The protestors were met with policemen and dogs. The three ministers were arrested and taken to Southside Jail.
- 1965
- **1963 March on Washington:** Despite worries that few people would attend and that violence could erupt, A. Philip Randolph and Bayard Rustin organized the historic event that would come to symbolize the civil rights movement. A reporter from the Times wrote, “no one could ever remember an invading army quite as gentle as the two hundred thousand civil rights marchers who occupied Washington.”
 - **1965 Selma:** Outraged over the killing of a demonstrator by a state trooper in Marion, Alabama, the black community of Marion decided to hold a march. Dr. King agreed to lead the marchers on Sunday, March 7, from Selma to Montgomery, the state capital, where they would appeal directly to Governor George Wallace to stop police brutality and call attention to their struggle for voting rights. When Governor Wallace refused to allow the march, Dr. King went to Washington to speak with President Johnson, delaying the demonstration until March 8. However, the people of Selma could not wait and they began the march on Sunday. When the marchers reached the city line, they found a posse of state troopers waiting for them. As the demonstrators crossed the bridge leading out of Selma, they were ordered to disperse, but the troopers did not wait for their warning to be heeded. They immediately attacked the crowd of people who had bowed their heads in prayer. Using tear gas and batons, the troopers chased the demonstrators to a black housing project, where they continued to beat the demonstrators as well as residents of the project who had not been at the march. “Bloody Sunday” received national attention, and numerous marches were organized in response. Martin Luther King led a march to the Selma bridge that Tuesday, during which one protester was killed. Finally, with President Johnson’s permission, Dr. King led a successful march from Selma to Montgomery on March 25. President Johnson gave a rousing speech to Congress concerning civil rights as a result of Bloody Sunday and passed the Voting Rights Act within that same year.



Right: Dr. Martin Luther King, Jr.
photo—Associated Press /
World Wide Photos

FIGURATIVE LANGUAGE WORKSHEET

Figuarative Language Example	Type	Literal Meaning	Images Created by the Words	Feelings Created by the Words	Purpose & Meaning- What is the author saying?
<p>“ ‘Cause I walk like I’ve got oil wells pumping in my living room...”</p>	<p>Simile</p>	<p>She has oil wells in her living room.</p>	<p>Oil wells produce images of power and wealth. She is walking with confidence.</p>	<p>Pride, Confidence, Strength, Wealth</p>	<p>The narrator is creating the feeling that she is strong and wealthy with the image of the rich, powerful oil wells. She is doing this to contrast the others who want to put her down.</p>

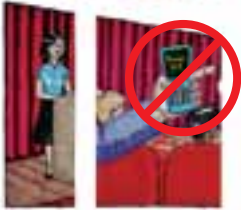
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ETIQUETTE

The World is Your Classroom



- Music, theater, dance and opera performances are collaborative arts. This means they require the cooperation of many people: the directors, the performers and the audience. Live performances will transport you to other times and places, but to do so, they require you, the audience, to listen, observe, discover and imagine.
- A poster of Theater Etiquette is included in your materials. Please post it and discuss it with your students before coming to the performance.
- Some shows are interactive and request responses from the audiences, some are not. Discuss with your class how they can know the differences and what is appropriate in a theater versus at a sports arena or outdoor concert.
- During a musical, it is appropriate to clap at the end of a song. During a ballet or dance performance, it is appropriate to clap at the end of the number.
- Curtain calls occur when the show itself has ended and the cast comes forward to take their bows. The best way to show the performers how much you appreciated their hard work is to stay at your seats and clap until the actors have left the stage or the curtain comes down and the house lights have come on.
- Please enjoy your food and drink in the lobby before entering the theatre.
- Photography, cell phones, texting or recordings of any kind are prohibited during the performances.
- Please be polite and considerate to both the Teaching Artist and other audience members by attending both the pre-show and post-show educational components of this performance. Plan your time accordingly.

SAFETY

- Restrooms are open to the public. Please escort students.
- Backpacks, strollers, car seats and lunches must remain in the lobby due to our fire code. If possible, we recommend not bringing them into the building. We cannot monitor ownership, and UNM will not be held responsible for these items.



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“Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.”

— Dr. Martin Luther King, Jr.

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