

2010 Education Resource Guide

Contextual Information, Lesson Plans and Annotated Bibliography

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The 2010 Spirit of Uganda Tour is sponsored by Noble Royalties, Inc.

Welcome

to our Education Resource Guide for **Spirit of Uganda**, a project of **Empower African Children**.

This guide is intended for mentors of elementary through high school students and contains information useful prior to and after attending Spirit of Uganda performances and activities. Within...

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At Empower African Children, we have adopted this quote from Nelson Mandela as the basis of our mission: "Education is the most powerful weapon which you can use to change the world." Each of Spirit of Uganda's young artists personifies the transformative power of art and learning.

We hope that you will enjoy sharing the stories and ideas presented here. For more information about **Spirit of Uganda** and **Empower African Children**, visit www.EmpowerAfricanChildren.org



A Note From Artistic Director Peter Kasule



The **arts** have survived in Uganda and throughout all of Africa though borders may have moved and country names changed. **Dance, music, and storytelling record our histories and instill values.** They help raise children, celebrate milestones, provide assurance, dispense justice, proclaim beliefs and sustain societies. For those of us who have lost our parents, our elders and neighbors, who witness the daily struggle to carry on, these rhythms and patterns are a comfort, they are our teachers and tools of

survival.

Music and dance in Uganda today are fluid and dynamic – **a shifting mix of traditional and new forms** that celebrate the country’s rich and multiple heritages and embody the connections among peoples and across borders. This oral and visual language knows no boundaries; it is everywhere and always.

The program presented here has its roots in **Uganda’s diverse cultures** and is also the result of research and collaboration with teachers, elders and artists from **Tanzania, Rwanda, the Republic of Congo and other of our Ugandan neighbors.** Depending on the originating culture, these expressions can encompass court, sacred and folk traditions. Improvisation is a hallmark of creativity and the best performers are great innovators whose moves and sounds are absorbed, transmuted and transmitted. In this way, traditions are **continually evolving**; as they draw from the past, each generation adds its own voices, rhythms and movements.

Repertory works may be named after a featured instrument, a song’s lyric, a particular rhythm or phrase or its place of origin. Some pieces are drawn from specific peoples – such as the Acholi who live in northern Uganda and southern Sudan or the Baganda whose centuries-old kingdom Buganda is rooted in the court and the king was a primary patron of culture. Other pieces are suites that may link rhythms and phrases from multiple regions, playing with differences and similarities to combine sounds and movements in new ways.

To empower children, to make a change in this world, nothing is better than letting their voices be heard. The performers who appear here are the young faces of Africa, the leaders of tomorrow, the composers of our stories, and the makers of our memories in this new century.

As Master of Ceremonies, it is my pleasure to introduce you, to welcome the **Spirit of Uganda** into your lives for even a short time, and to share the roots and newer offshoots of our lush, beautiful and diverse cultures.

The Program Repertory

Student Performances are 50 minutes without intermission; additional works are included in public performances visit www.EmpowerAfricanChildren.org for our public performance calendar.

IN MY OWN WORDS On its northern border with Sudan, Uganda is home to the Acholi, a people brutally affected by the violence of Africa's longest-running armed conflict in modern times. In his native language, Jimmy Ayo pays homage to his father, a victim of the war, and recounts his own journey to Kampala, Uganda's capital city.

BWOLA (pictured below) Bwola is considered the most important dance of the Acholi people in the Kitgum region of northern Uganda. Originally, it was performed only on orders of the chief. All the men carry drums and play intricate rhythms while dancing; the movement of their feet matches rhythmically with the beating of their drums. The dance's leader moves independently and sets the tempo. He is considered a very important person and traditionally was among the few people the community allowed to wear a leopard skin.



OWARO Arranged in the form of call and response, this dance originates with the Basamia-Bagwe people of eastern Uganda near the Kenyan border. The movements are derived from children's games – jumping rope, skipping -- or as ways to finish chores with a bit more fun and speed.

The Program Repertory (continued)

MWAGA The Bagisu, inhabit the western and southern areas around Mount Elgon, whose land northeast of Kampala is now integrated into one of Uganda's most visited national parks. With no history of migration, the Bagisu encouraged fierce internal competition to ensure the longevity and strength of its people and culture. This piece features Mukila (cow tails) and is based a coming of age ritual held in leap years for young males who have reached puberty. Here the Kidoibi rhythm is spoken with three medium sized drums.



Above: The girls of Spirit of Uganda in performance by the shores of Lake Victoria.

AKAWULULA Played on the Embaire, one of the world's largest xylophones, the original lyrics tell the story, the struggle, and the stigma of HIV/AIDS in the eastern part of Uganda. The Embaire is thought to have originated with the Abanore peoples of northeast Uganda near the Kenyan border, and later adopted by the Basoga in the southeast. With its full range of pitches and great resonance, the Embaire is often played by itself (without the accompaniment of drums) and is heard at all types of occasions. Here it is played by six people, divided into a rhythm section and a melody section.

KIKIBI simply means 'dance' in Lukonjo, native language of the Bakonzo in the Kasese district of southern Uganda that borders the Democratic Republic of Congo. Sinuous and slower paced, the movements are intended to imitate those of a snake.

MUJAGUZO Throughout Africa, drums are a form of communication with specific and often complex vocabularies as well as a potent and powerful means of expression. Bugandan drumming is the basis for this piece that showcases the skills of the boys in the troupe. During the lifetime of the Kabaka (king of Bugandans), many different rhythms would be played on his drums, known as Mujaguzo. When the Kabaka died, these drums were removed to a safe place under the guardianship of the Lugave clan until a new king was installed.

The Program Repertory (continued)

ABAKOBWA The lyrics and movements describe the beauty of Rwandese women, praising their gracefulness, fine complexions and voluptuous bodies. Here the girls take center stage, accompanied by the soothing vocals of the boys. Abakobwa is a translation of the Kinyrwanda word 'ladies.'

KUC WILOBO This is a song of the Acholi people in northern Uganda. The title simply means 'Peace in the World,' something we all cannot live without. The Adungu, a plucked hand-held harp, is featured.

LARAKARAKA (*pictured below*) In northern Uganda near the Sudanese border *Larakaraka* has become a rallying cry and therapeutic dance for those who have been abducted by rebels of the Lord's Resistance Army (LRA). Derived from a courtship dance of the Acholi people, this fierce piece is accompanied by rhythms pounded out on gourds struck with bike spokes to attract attention. Gourds or calabashes are multi-purpose vessels used to fetch water, sat upon as stools, and held overhead to limit the effects of the hot sun; mothers will lightly tap out rhythms on them to console crying babies on their backs, and help them fall asleep.



BAKISIMBA This is a traditional dance of the court of Buganda, the largest ethnic group of Uganda. Originally performed only by women, it celebrates the creation of banana wine for the king. The drummers' rhythms and the dancers' movements mirror the king's words of thanks, "speaking" for him and reflecting his increasingly celebratory mood.

Glossary

Rhythm and Instrumentation

Percussion instruments are the primary carriers of rhythm and melody and also maintain specific beats for the dancers and singers. They can also be thought of as voices whose conversations may be held independently or in communion with vocals, other instruments and danced phrases.

Amadinda	Log xylophone, based on a pentatonic scale, to which all other instruments are tuned
Adungu	Arched harp with nine strings that is plucked
Bakisimba	The large main drum tuned to a high pitch
Calabash	Gourd used as a percussive instrument in <i>Larakaraka</i>
Ebinyege	Leg rattles worn by boys in the <i>Orunyege-Ntogoro</i> dance
Embaire	Large Xylophone
Empagi	Modified bike spokes used to strike a Calabash
Empuunya	Drum used for keeping a regular, metered pulse
Endege	Ankle bells
Endigidi	Tube fiddle with a single string that is bowed
Engalabi	Long, narrow drum
Engoma	Drums
Enkoni	A long stick used by the Banyankole to herd their cattle
Filimbi	Whistle
Nankasa	Small drum used for signals
Obuti	Sticks for playing the xylophone; drumsticks
Okalele	A flute from the Busoga region
Omukuri	A flute from the Ankole region

Costumes and Implements

The costumes worn by the performers are inspired by traditional and modern Ugandan textiles and patterns. Some also function as instruments – such as endege, listed above.

Akaliba	Long hair goat skin, usually tied around the waist, for dancing
Ebitambaala	Head pieces from Buganda in central Uganda and the Busoga region of eastern Uganda
Effumu	A spear
Ekikoyi	Multi-colored Ugandan cloth worn most often by women on special occasions or celebrations as a long skirt, or belted around the waist
Ekisenso	Raffia skirt
Ekyesubizibwa	Belt
Embazzi	An axe
Embira	Beads around the neck
Emigaala	Head dress from Rwanda
Engabo	A shield
Ensiimbi	Cowry Shells
Entogoro ring	A cloth ring tied around the waist for the <i>Orunyege-Ntogoro</i> dance
Kanzu	A white long gown worn by Bugandan men on special occasions
Mukila	Cow Tail featured in <i>Mwaga</i>

About Uganda



The **Republic of Uganda** is located at the center of **East Africa** in one of the continent's most fertile and resource-rich areas. In size slightly smaller than the state of Oregon, Uganda is home to more than **32 million people – 50% of whom are under the age of 15**.

Uganda's national borders were determined by colonial Britain which joined together more than **50 different ethnic groups and kingdoms**, each with venerable and distinct governing systems, languages, beliefs and cultures.

This artificially imposed unity made it difficult for Ugandans to establish effective political communities after independence was achieved in 1962.

A weakened financial system, nascent political structures and inflamed ethnic tensions precipitated nearly two decades of human rights abuses, civil war and a plundered economy under two notorious strongmen – Idi Amin (1971-79) and Milton Obote (1980-85). In 1986, Lt. General Yoweri Kaguta Museveni seized power and established a government that remains in place today.

During the last 20 years Uganda's economy has stabilized, its political system opened to elections, its education improved, and its infrastructure steadily rebuilt. Today, more than 1 million Ugandan's are internet users and 2 million use cell phones. English is Uganda's official language and 67% of the population is literate; most Ugandans are bi or multi-lingual (compared to 18% of Americans).

However, since 1987, the Lord's Resistance Army (LRA) has been engaged in brutal armed rebellion in the north of the country. Operating from bases in southern Sudan, LRA insurgents have inflicted terrifying violence on the population. In particular, the LRA has abducted tens of thousands of children and at clandestine bases, terrorized them into virtual slavery as guards, concubines, and soldiers. Thousands have died and an estimated 2 million Ugandans have been displaced by the conflict. Too, the peoples of neighboring Rwanda, The Republic of Congo and Kenya – many of whom share ethnic ties with Ugandans -- have themselves been the victims of acute violence, political upheavals, and economic distress, resulting in a regional refugee crisis and instability.

(map courtesy <https://www.cia.gov/library/publications/the-world-factbook/geos/ug.html>)

What does all of this mean for the generation of Ugandans coming of age now?

Continued growth and stability depends on raising the standard of living of all of its citizens (**the average Ugandan lives on US \$1/day**) through expanded access to education, healthcare and employment, reducing the national debt, upgrading the country's communications and manufacturing sectors, and continued political and legal reform. None of this can be accomplished, however, without addressing the greatest threat facing Uganda today – HIV/AIDS.

HIV/AIDS in Uganda

AIDS is a leading cause of death in Uganda, devastating the 25-40 year-old segment of the population. 60% of all people living with HIV/AIDS in the country are women. In Uganda today, 1 million children under the age of 15 have lost one or both parents to AIDS. The disease has had severe and long-term impacts on the family and community structures which previously nourished a highly developed generational transfer of knowledge, resources and culture.

Uganda was the first country in Africa to feel the full impact of virus which emerged in the fishing villages and along the trucking routes in the southwestern part of the country in the late 1970s. **Uganda was also one of the first nations on the African continent to implement policies and programs to combat the HIV/AIDS epidemic**, serving as a model for reversing this worldwide health crisis. Partnerships between government, non-governmental, and community-based organizations and the private sector have been vital to mitigating the impact of Uganda's crisis.

In the last decade, Uganda has reduced HIV infection rates from 30% of the population in 1993 to 5%. However, this decline is due in part to the death of HIV/AIDS victims as much as it reflects the aggressive and effective campaign to curtail new infections. Anti-retroviral drugs have been widely available only since 2004.

Uganda's crisis is far from over. Continued vigilance to ensure a declining rate of infection is crucial even as Uganda struggles to provide care and comfort for the sick and secure the basic rights to food, shelter, medicine and education for its children. **HIV/AIDS will continue to impact Uganda for generations to come.**



About Spirit of Uganda and Empower African Children

The 2010 Spirit of Uganda tour begins in California in January, makes 11 stops across the country and includes the company's Canadian debut at the Vancouver Cultural Olympiad before ending in Texas in March. **Ranging in age from 9-20, the group's 22 young performers represent the promise and potential of Uganda's youth, 2.5 million of whom are orphans of HIV/AIDS, civil war and acute poverty.**

Through their performances, educational programs and community exchanges on tour, these goodwill ambassadors share their stories, promote East African culture and raise awareness of the plight of vulnerable children in their homeland. They are thriving proof of the **transformative power of art**, and of what is possible when children are provided with resources to succeed.

The troupe is a project of **Empower African Children** (EAC), a non-profit organization based in Dallas, TX and Kampala, Uganda. EAC's mission centers on providing a globally competitive, whole-child education to help ensure that the next generation of East African citizens can fully participate and assume leadership roles in their communities. Although primary school is open to all Ugandan children, secondary school and vocational training must be paid for. At a cost of US \$300 to \$1,500 per year, this is beyond the reach of most Ugandans. Only 15% of primary school graduates attend secondary school and secondary schools are in short supply. Empower African Children's programs and resources include:

The Kisugu House in Kampala -- home base for 38 children that EAC fully supports. All children are supported with school fees, transport and supplies required for their studies at boarding primary or secondary schools through graduation. In addition to the basic necessities, these children are provided with on-going counseling and a network of support to promote healthy child development. Spirit of Uganda rehearses on the modest compound grounds.

EAC's Secondary School. A ten-acre parcel of land near Kampala has been purchased to build a secondary school campus with magnet areas in the arts, technology, and health sciences. The school will educate up to 400 students, 80% of whom will be supported through full scholarships.

A college-level **US Scholarship Program** makes it possible for some of Africa's most talented students to deepen their education so that they may return to their home countries and contribute to the social welfare and growth of their communities.

Transcendent Spirit: The Orphans of Uganda, a large-format book by photo-journalist Douglas Menezes and with an introduction by Elizabeth Taylor, captures the personal stories of many of Spirit of Uganda's performers. Underwritten by Macy's and published by Beaufort Books, proceeds from the book's sale directly support Empower African Children's programs. Visit **www.EmpowerAfricanChildren.org**

Who's Who



Peter Kasule (*Artistic Director and Master of Ceremonies*) is a musician, composer, and choreographer. The founding Artistic Director of Spirit of Uganda, Kasule researches, creates, and arranges all repertory; he casts and rehearses the troupe, and produces the company's music recordings.

Peter Kasule was born in Kampala, Uganda in 1981. His mother died when he was nine, his father died four years later of AIDS. He lived at the Daughters of Charity Orphanage from 1989-96. In 1994, Kasule traveled to Germany for the International Children's Festival where his dance troupe was awarded "Best Performers." In 1996 he accepted an invitation from Alexis Hefley to attend Booker T. Washington High

School for the Performing and Visual Arts in Dallas where he established himself as an award-winning musician and graduated in 2001.

With the assistance of Empower African Children's US Scholarship Program, Peter earned a degree from the College of Santa Fe in 2007 in music technology, with a focus on composition and recording and an interest in blending African and Western music. After graduation, he worked at the World Bank in Washington, DC as an audio/visual engineer. Peter was an original member the Children of Uganda company and served as that group's director from 2004-2006. In addition to overseeing all of Empower African Children's artistic initiatives, Peter has established a recording studio. As a producer, performer and DJ his work is seen and heard throughout Kampala.

Dan Ozminkowski (*Lighting Designer*) Recent NYC design credits include *A Celebration of Maurice Sendak with Tony Kushner* (92Y); *I Left My Heart, To Walk in Darkness, Pucelandia*, and *Let's Talk About it!*. Out of town: *Evolution* (DiSiac Dance, Princeton); *42nd Street* (UHSPAC); Procter & Gamble Product Lab. Associate/Assistant credits include the 2008 *Spirit of Uganda* tour; *Impressionism* and *The Ritz* (B'way); *Let Me Down Easy* (Off-B'way); *Le Réve* (Wynn, Las Vegas); Neil Young's *Chrome Dream* U.S. Tour; *She Loves Me* (Williamstown); 3 productions at Utah Shakespeare; *ABC Daytime Salutes Broadway Cares/Equity Fights Aids* (2008/2009).

Dan toured with Spirit of Uganda in 2008 as Production Manager. On tour, he is responsible for creating the lighting on stage for each performance and for coordinating all backstage elements of the production. He took many of the performance photos seen throughout this guide.



Alexis Hefley is the Founder and President of Empower African Children and producer of Spirit of Uganda. Recognized internationally for her work with vulnerable children in Africa, Hefley first traveled to Uganda in 1993, where she lived and worked with AIDS orphans in Kampala for 18 months before returning to the U.S. to found Uganda Children's Charity Foundation. She led that organization for 10 years before launching Empower African Children in 2006.

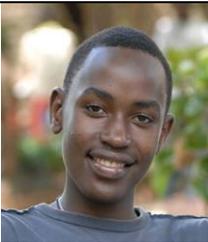
Hefley initiated and produced Children of Uganda, the award-winning and critically acclaimed performing arts company that introduced millions of Americans to East Africa's rich cultures and markedly raised awareness of the impact of AIDS and war.

Hefley's dedicated approach, passionate advocacy, innovative thinking and extensive experience are at the center of Empower African Children. Working in partnership with individuals, government agencies, public institutions and corporations in the U.S. and Uganda, she has developed and successfully implemented a wide range of programs to support thousands of Ugandan children and their families. In 2004, Ugandan President Yoweri Museveni presented Alexis with the Ugandan North American Association's Philly Bongole Lutaaya award for her leadership role in increasing AIDS awareness.

The Company



David Kasata (*Assistant to the Artistic Director*) began performing at the age of 6 in a group founded by his father, Kigeny Kasata. As a member of various performing arts groups, he has toured to the Netherlands, Belgium, Germany, Denmark, Austria and Japan. When he is not training Spirit of Uganda performers, David teaches dance in various schools around Kampala. He has assisted Peter Kasule since 2006.



Brian Aine (age 19) was born in Kashagama in Mbarara, in western Uganda and is the third of four children. His father died in 1998; his mother is a subsistence farmer. Brian completed his Ordinary Level last year at Taibah College School and will be joining Senior 5 upon his return home. He also serves as Children's Representative at EAC's Kisugu House in Kampala. Brian enjoys playing football, reading novels and listening to music. He hopes to become an accountant.



Phylis Asimire (age 13) comes from Mbarara in western Uganda, but lives near Kampala with her grandmother and seventeen other relatives. Phylis' parents are both alive but she has never seen them. Her grandmother works in a hardware store to support the family. Her older sister, Faith Kansiime is also a member of *Spirit of Uganda*. Phylis is in Primary 7 at Kings Way Primary School. She enjoys swimming, dancing and reading novels. On tour, she hopes to meet more and more best friends.



Solace Ataho (age 17) is from Nyakahita in the Bushenyi District in southwestern Uganda where his family still lives. He is the fifth of eight children. Solace is in Senior 4 at Irma Pfeiffer Bweya High School where he especially enjoys studying English. He is also an avid soccer player and a valued member of the school team. He admires doctors so much he would like to become one.



Jimmy Ayo (age 14) was born in Adyegi, a village in the Oyam District of northern Uganda. Jimmy lost his father in 1995 in the rebel war in northern Uganda. He is in Senior 3 at Taibah College School where his favorite subjects are music and history. He particularly likes to play the Adungu (plucked harp) and is a prolific writer. He also enjoys volleyball and soccer. He would like to become a judge.



Rajab Basoga (age 16) comes from Nakisenyi, Iganga district in eastern Uganda. He is the fifth of thirteen children. His father makes *chapati* (flat bread) for a living and his mother cooks in a restaurant. Rajab is in Primary 7 at Kings Way Primary School where he has been selected to be Class Monitor in 2007, a Dormitory Leader in 2008 and Health Prefect in 2009. Rajab loves dancing, singing and drumming and hopes to become a primary school teacher.



Athanasius Bazzekuketta (age 19) comes to Kampala from nearby Entebbe. The youngest of five children, Athanasius lost both parents to HIV/AIDS as a baby and was raised by his elder brother. He attends Irma Pfeiffer Bweya High School where he is in Senior 4 and serves as Head Monitor. His favorite subject is Religious Education. In his former school he was both a Liturgy Prefect and Head Boy. Athanasius loves sports, especially soccer and would like to become a lawyer.



Joseph Chan (age 19) was born in Kampala and lost his parents to HIV/AIDS in 1995 and 1999. He and his sister lived with extended family before moving into an orphanage where they worked odd jobs to help pay school fees. Joseph attends Irma Pfeiffer Bweya High School, where he is in Senior 4 and Entertainment Prefect for the Patriotism Club. In previous years he has served in various leadership capacities including Security Prefect and Class Captain. He would like to become a lawyer.



Faith Kansiime (age 16) Originally from Mbarara in western Uganda, Faith lives near Kampala with seventeen other relatives including her sister Phylis Asiimire. She never met her parents but loves and admires her grandmother who is resourceful, and teeming with good advice. Faith completed the Ordinary Level at Taibah College School and will return as a Senior 5. She enjoys learning, discovering new things, playing netball and soccer, dancing and listening to music. Faith is a peer counselor at EAC's Kisugu House and plans to become a psychologist.



Daniel Kasata (age 19) was born in Nakisenyi in eastern Uganda's Iganga District. He lost his father in 2000 and lives in a big homestead with many relatives. The youngest of five siblings, most of whom did not attend school, Daniel completed his Ordinary Level at Makerere College School. After the tour he will start his Senior 5 year and resume his leadership role with the school soccer team. Daniel loves "The Last King of Scotland" because he is featured in it as a dancer. He also loves history.



Jacob Kiwanuka (age 20) comes from Bubango in Rakai in southern Uganda. He is the second of three children, but has nine step sisters and brothers. His parents are subsistence farmers. Jacob completed his Ordinary Level last year at Irma Pfeiffer Bweya High School. He likes listening to music and playing hockey. He hopes to enroll in an electrical engineering institute upon his return.



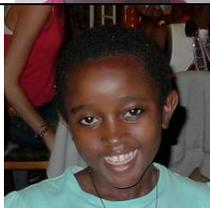
Sandra Joan Kusasira (age 16) is an only child who lives in Katuuso, a suburb of Kampala, with her mother who is a real estate agent. Her father left when she was very young. Joan is in Senior 5 at Taibah College School. She enjoys singing and is the lead soloist in this production. She also likes to play netball, read the Bible and meet new people. Joan hopes to finish her studies with the highest honors and become a great singer.



Sharon Kyomugisha (age 14) is the third of four children and lives in the village of Lungujja in Kampala. She lost her father to HIV/AIDS. Her HIV-positive mother cares for the family. Sharon attends Irma Pfeiffer Bweya High School in Senior 3. Identified as a leader at an early age, Sharon was elected Class Monitor for three years, served one year as Assistant Head Girl, and is a contender for Dormitory Mother upon her return to Uganda. She is also a peer counselor at EAC's Kisugu House. Sharon loves studying and wants to become a lawyer.



Moses Mudiope (age 20) lives in Budhuuba in eastern Uganda's Iganga District. He is the tenth of eleven children whose parents suffer from health problems that make it difficult for them to work. Moses is in the Senior 4 class at Irma Pfeiffer Bweya High School where he is a Dormitory Father and serves on the Disciplinary Committee. Moses loves history and athletics, especially soccer.



Yudaya Nabbanja (age 10) is the sixth of eight children and lives in the Sonde of Wakiso District near Kampala with her paternal aunt and four siblings. Her parents are separated. Yudaya is currently in Primary 6 at Kings Way Primary School and served a year as a Health Prefect in her former school. She hopes to become a doctor in the future.



Noeline Nabesezi, (age 18) comes from Sanje in Rakai in southern Uganda. She is the fourth of six children, most of whom are dancers. Noelle's father died in 1995; her mother is a subsistence farmer. She is joined on tour this year by her sister, Maria Namanda. Noelle completed her Ordinary Level last year at Taibah College School and will join Senior 5 upon her return. Noelle is a Dormitory Senator with a knack for restoring order. She is also a peer counselor at EAC's Kisugu House. Noelle loves telling stories, reading novels and listening to music. She has two dreams: to become a doctor because she loves helping people and to be a dancer-musician because she really enjoys it.



Percy Nakaggwa (age 13) lives with a widowed paternal grandfather who also takes care of her cousins in Kawunguli, the southern Ugandan Rakai District. Percy lost both of her parents to HIV/AIDS in 2000. Today she is in Primary 6 at Kings Way Primary School. At her former school she was appointed both Sanitation Prefect and Choir Leader. She is a very interested in academics, loves music and reading, and enjoys dancing. Math and English are her favorite subjects.



Donatina Nakimuli (age 9) comes from the Rakai District where her father is a primary school teacher in Sanja and her mother a subsistence farmer. She is the fifth of nine children. Dona is a Primary 3 student at Kings Way Primary School. She loves school; her favorite subject is English. Some of her hobbies include dancing and games, especially skipping rope. She would like to become a nurse so that she can cure people of their illnesses.



Miriam Namala (age 11) is from Mmanya in Rakai, in southern Uganda. She is the second of four children. Her mother is a subsistence farmer who stays home to take care of the family. Miriam has never seen her father. Miriam is in Primary 7 at Taibah Junior School where she was an Assistant Entertainment Prefect in 2008. She enjoys dancing, singing, playing games and traveling to different countries. On this tour, she hopes to make more friends and convince them to visit her country.



Maria Namanda (age 15) lives in Sanje of the Rakai District. She is the youngest of six children most of whom are dancers including her sister and fellow performer Noeline Nabasezi. Her father died in 1995 and her mother is a subsistence farmer. Maria is a top Senior 2 student at Irma Pfeiffer Bweya High School. English and history are favorite subjects. Also talented in sports, Maria enjoys being a part of the school's net ball team. She would like to become a journalist.



Lukia Nantale, (age 16) comes from Karamiti in Rakai District, southern Uganda. She is the second of five children. She does not remember when her father died but her mother is alive and works in a restaurant. Lukia is in Senior 3 at Taibah College School where she is also a Table Leader. In primary school she was selected Sports Prefect for lower classes and became Head Girl in 2006. She was also Class Captain in two different schools. Lukia enjoys playing netball, spending time with others and traveling to different places. Lukia hopes to become a lawyer or a businesswoman. This is her fifth tour in the US.



Willington Nyonyintono, (age 19) comes from Nabingola in Mubende, a district in western Uganda. The third of five children, Willington lived with his older brother in a Kampala suburb until he died of malaria in 2008. He now lives with his mother whom he especially admires for continuing to care for all of her children despite the struggles. Willington completed his Ordinary Level last year at Irma Pfeifer Bweya High School. He will start Senior 5 upon his return. He enjoys music, playing football and running. He would like to be an accountant.



Brian Odong, (age 17) is from Gulu in northern Uganda, where Uganda's civil war rages on the border of Sudan. The youngest of four children, Brian lost his mother at birth; his father was killed by rebels in 2004. He is in Senior 3 at Taibah College School. Brian enjoys swimming, making friends, singing, basketball and soccer. In the future, he would like to become a sound engineer because he likes singing and wants the sound to come out well.

On tour, the children are supported by a team of mentors, teachers, and dedicated staff.



Winfred Najjuma (*Teacher and Spokesperson*) is head of the English department at Taibah Junior School in Bwebajja on Entebbe Road. She has traveled in Europe, the USA and Africa, and enjoys reading novels, watching movies, quiet time at the beach and interacting with friends. "To empower an African child means to armor them with confidence, self-esteem and love; to instill an ability to think for themselves and to think BIG, to encourage creativity in all ways, to teach self-sufficiency and generosity towards others. A child should grow up and want to make his/her community better than he/she found it."

Pat Kirby (*Company Manager*) travels with international performing artists on tour in the U.S. Previous companies have included Chorus Repertory Theatre from India, Russian Patriarchate Choir of Moscow, Druid Theatre Company from Ireland, and Batsheva Dance Company from Israel. She has also worked at New York City's Lincoln Center Festival for six of the past ten seasons in various positions. This is her fourth tour with *Spirit of Uganda*.

Libby Kingman (*Volunteer & Chaperone*) graduated in December from the University of TX at Austin. In addition to her studies, she served as an intern for Joe Straus, Speaker of the TX House of Representatives, and volunteered as a tutor and mentor at the Zavala Elementary School After School Program and for the Junior League Hispanic Mother Daughter Program. In June 2009 Libby volunteered at Dwelling Places (a home for street children) and at the Mustard Seed Orphanage in Kampala.



Spirit of Uganda

2010 TOUR STAFF & VOLUNTEERS

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Company Manager: Pat Kirby
Assistant to the Artistic Director: David Kasata
Teacher and Spokesperson: Winfred Najjuma
Volunteer and Chaperone: Libby Kingman
Assistant to the Lighting Designer: Morgan Edwards

TOUR MANAGEMENT

Lisa Booth Management, Inc.: Lisa Booth & Deirdre Valente

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Lesson Plan for *Spirit of Uganda*

Lesson Topic: **Storytelling through Drama** **Grades 2-6**

(Can be adapted to older students)

Courtesy of the University Musical Society, Ann Arbor, MI www.ums.org

National Standards Addressed:

National Language Arts/English

[NL-ENG.K-12.2](#) *Understanding the Human Experience*

[NL-ENG.K-12.4](#) *Communication Skills*

[NL-ENG.K-12.6](#) *Applying Knowledge*

[NL-ENG.K-12.9](#) *Multicultural Understanding*

Objectives:

- For students to gain an appreciation for Ugandan culture through participation in a dramatized Ugandan folk tale.

Materials:

Sufficient copies of the script (see following pages) for each class member.

Procedure:

1. Tell the students that storytelling is an important part of the Spirit of Uganda performance. Sometimes, their dances tell stories by the way the bodies move. Sometimes, Peter Kasule, the artistic director of Children of Uganda, comes out and tells a story during the show.
2. Explain that the *The Blacksmith's Dilemma* is a traditional Ugandan story from the Buganda tribe. It was told in the oral tradition for many generations. As the story was passed from person to person, it might have changed slightly, and the students, when they act it out, will be telling the story in their own way, too.
3. Distribute copies of the script and assign roles. You may have more students than you have roles. Consider the following alternative casting techniques:
 - Have more than one student read Narrator 1, 2, and 3.
 - Assign special activities for the crowd at the king's court to perform: bringing Walukaga in, fanning the king, etc.
 - Assign farming duties for the people working alongside the road.
 - Involve several children in the creation of Walukaga's workshop: a few can "blow" like the bellows, one or two can be the flames, and others could be the metal that Walukaga shapes into tools, spears, and bracelets.
4. After rehearsing your play, share it with another class or invite parents to come see it.

Summarizer:

Following the performance of Spirit of Uganda, the ask students if they saw a story in any of the dances performed by the children. If they did what was the story and how did the performers convey the story through their movement.

The Blacksmith's Dilemma

Dramatized from the Ugandan folktale "The Blacksmith's Dilemma," retold by Kathleen Arnott in African Myths and Legends, Oxford University Press, 1998.

This folk tale originates with the Baganda tribe of Uganda.

Cast of Characters:

3 Narrators, Walukaga, an excellent blacksmith, The King's Messenger, 4 Friends, Madman, The crowd at Walukaga's court, Farming friends along the road, Other students can act out the scenery or props, becoming the bellows or the fire.

Narrator 1 There once was a blacksmith named Walukaga, who could make wonderful things out of metal.

Narrator 2 Everyday, a small crowd of people would gather around him and watch him work making tools for the farmers, spears for the hunters, and bracelets for the women. Being a blacksmith was hard work. Walukaga used his bellow to push air into the fire to keep it going and kept a bucket of water nearby to cool the fire if it got too hot.

Narrator 3 Early one morning, as Walukaga was beginning his work, a messenger from the king arrived.

Messenger His Majesty says you are to go and see him immediately. He has a job for you to do.

Narrator 1 Walukaga hurried to the palace, wondering what the king wanted him to do.

Narrator 2 He passed many of his friends along the road, and to all of them, he shouted happily:

Walukaga I'm going to see the king! He has some work for me to do!

Friends Good luck!

Narrator 3 Walukaga reached the palace. He was taken to the king, who sat on a stool carved from a single piece of tree-trunk.

Narrator 1 Walukaga bowed to the ground, and when he rose, the king said:

King You are the best blacksmith in the district. I have a very special job for you.

Narrator 2 The king clapped his hands, and several servants appeared. Their arms were full of oddly-shaped pieces of iron, which they laid at the king's feet. King Take this metal and change it into a man. Not just a statue of a man, but a real man who can walk and talk and think.

Narrator 3 Walukaga couldn't believe his ears! He looked at the king to see if it was a joke, but it wasn't. So Walukaga went home to think about it.

Narrator 1 The king's servants helped him carry the iron back to his shop. Walukaga followed them, but his head was down.

Narrator 2 His friends saw him and asked him what was wrong.

Friend 1 Why do you look so sad?

Walukaga The king told me to make a real human out of this pile of iron. One who can walk and talk and think. I can't do it! And when the king finds out I can't, he'll put me to death!

Narrators 3 & 1 Poor Walukaga.

Narrator 1 All day and all night

Narrator 2 And all day and all night

Narrator 3 And ALL DAY and ALL NIGHT Walukaga tried to figure out a solution. His friends offered some ideas.

Friend 2 How about making a hollow man? Then you could put a real man inside of it and fool the king!

Friend 3 How about running away?

Friend 4 Why don't you poison the king so he's too sick to be mad at you?

Narrator 1 Walukaga didn't like these choices. He decided to go for a walk.

Narrator 2 He walked past some bushes and heard some strange singing.

Walukaga Who's that in the bushes?

Madman Why, hello! It's me!

Narrator 3 Walukaga knew that the person in the bushes was a madman, but a harmless madman.

Narrator 1 So Walukaga sat on a rock, and together, Walukaga and the madman ate some berries and some honey the madman had made.

Narrator 2 Walukaga suddenly realized that this was the first time he had eaten in days, and he was starting to feel better.

Narrator 3 He decided to tell the madman about his problem.

Walukaga How am I ever going to make a live man out of a pile of metal?

Madman I've got the answer!

Narrator 1 Walukaga was surprised. How could the crazy man have an answer, when no one else did? But he decided to hear the madman's idea.

Madman Go to the king. Tell him that you can only make the man real if you have hair. Tell him to have all of his subjects shave their heads. And when you have a thousand buckets of hair, you'll have enough. Then say that you need a hundred buckets of water made only from the royal household's tears, because only their tears will stop the fire from getting too hot.

Narrator 1 Walukaga laughed and laughed, then thanked the madman and hurried to the palace.

Narrator 2 Walukaga bowed before the king and explained what he needed in order to make a real man. The king agreed and ordered everyone to shave their heads and weep into their bowls.

Narrator 3 Everyone at the palace shaved their heads. They tried really hard to cry, too, because they didn't want to get in trouble with the king either. But they could barely fill one bucket with tears or a second with hair.

King I can see that we'll never have everything Walukaga needs. Send for him at once!

Narrator 1 For the third time, Walukaga stood in front of the king and bowed. But this time, he looked up, and the king was smiling!

King Walukaga, you asked us to do something impossible! We can't possibly grow that much hair or collect that many tears! I guess you'll never be able to make a live metal man.

Walukaga Thank you, Your Majesty. You, too, asked me to do something impossible. I could never have made a live man out of metal!

Narrator 2 Everyone in the court laughed when they realized how Walukaga had solved his problem.

Narrator 3 From that day on, Walukaga never forgot the advice that his friend, the madman, had given him, because that advice had saved his life. He made sure that the madman never went hungry again.

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Lesson Plan for *Spirit of Uganda*

Lesson Plan adapted from Hopkins Center Outreach & Arts Education

Source: <http://www.philtulga.com/Panpipes.html#5-note>

Lesson Topic: Building a 5-Note Set of Panpipes Grades 2-4

National Standards Addressed:

National Arts/Music

NA-M.K-4.9 Performing on instruments, alone and with others, a varied repertoire of music

Benchmarks Addressed:

- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments

NA-M.K-4.9 Understanding music in relation to history and culture

Benchmarks Addressed:

- Students describe in simple terms how elements of music are used in music examples from various cultures of the world

Objectives:

- Students will understand that traditional Ugandan music uses a variety of instruments, including panpipes called Enkwanzi.
- Students will be introduced to the different instruments that will be used during the performance by *Spirit of Uganda*.
- Students will use make their own panpipe and learn to play a few simple tunes.

Materials:

- 2 feet of ½ inch/schedule-40PVC sprinkler pipe
- 5 pennies
- Duct tape
- Websites - www.musicuganda.com/musical%20instruments.htm
Pictures and descriptions of traditional Ugandan instruments
- Teachers Resource Guide – Musical Instrument descriptions page

Procedure:

- Teacher will introduce the different instruments that will be used during the performance by *Spirit of Uganda* (reference the study guide for a list and description of musical instruments).
- Teacher can show students the pictures on the website www.musicuganda.com/musical%20instruments.htm and discuss the different instruments.

- continued next page -

- Teacher can oversee the making of a panpipe (called an *Enkwanzi* by some Ugandans). Place a penny over one end of each pipe and cover each penny with a 2 inch x 2 inch square piece of duct tape.

Wrap about 18 inches of duct tape around the set as shown in the image.

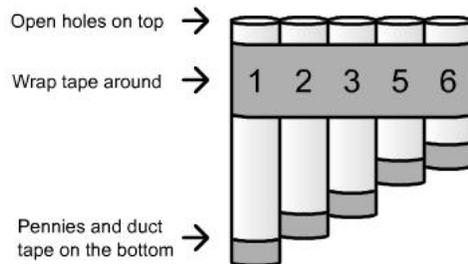
To play, blow across the top of each pipe, like blowing on a soda bottle.

As you will hear, the longer the pipe the lower the pitch-the shorter the pipe, the higher the pitch.

Summarizer:

Students to discuss the following questions with a partner and then share with class:

1. What materials do you think they would use in Uganda to make this musical instrument?
2. What musical instrument does it remind you of that we use in the United States?
3. Students can share a tune they learned on their panpipe with the class.



Inches	Centimeters		
C	6 1/16	15.4	1
D	5 3/8	13.6	2
E	4 3/4	12.0	3
G	3 15/16	9.8	5
A	3 7/16	8.7	6

Simple Tunes You Can Play!

Rain, rain, go away, come again some other day.

5 3 5 5 3 5 5 3 6 5 5 3

Mary had a little lamb, little lamb, little lamb.

3 2 1 2 3 3 3 2 2 2 3 5 5

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Lesson Plan for *Spirit of Uganda*

Lesson Topic: The Stories of Dance Grades 3-6

National Standards Addressed:

National Language Arts/English

[NL-ENG.K-12.1](#) Reading for Perspective

[NL-ENG.K-12.11](#) Participating in Society

National Arts/Music

NA.5-8.9 Understanding Music in Relation to History and Culture

National Arts/Dance

[NA-D.5-8.3](#) Understanding Dance as a way to Create and Communicate Meaning

[NA-D.5-8.5](#) Demonstrating and Understanding Dance in Various Cultures and Historical Periods

Objectives:

- Students will learn about dances from the Ugandan Culture.
- Students will use movement to portray a story or significant event.
- Students will summarize readings.
- Students will prepare and make a five minute presentation to class.
- Students will use creative writing to write a paragraph.
- Students will reflect on the importance of dance to the Ugandan culture and other cultures around the world.

Materials:

- *Spirit of Uganda* 2008 Study Guide – The Program Section (copies for each student or groups of students)

Procedure:

- The teacher will introduce to students the section of the program on the dances that *Spirit of Uganda* will perform during their performance. The teacher should explain to students that each dance the troupe will perform has special meaning to a certain group of people. The movements, instruments and rhythms that the performers use are intended to convey a story or meaning to the audience.
- The class should be divided up into groups so that there are three to four people in a group. Each group will choose one of the dances from the 2008 *Spirit of Uganda* program to read about and to create their own movements to. Each group should choose a different dance.

- continued next page -

- The groups should be given 15-20 minutes to create a five minute presentation for the rest of the class. They will begin by presenting their movements and rhythm to the class and will then summarize for the class the meaning of the dance – vocals do not need to be included.
- Groups make five minute presentations to the class.
- Students should reconvene in their groups to make up a new dance from their own culture. The students should first summarize the meaning of the dance and then write about how the dance is to be performed. The format should be similar to the writing in the 2008 *Spirit of Uganda* Program, including a title and the instruments that should accompany it. Students should be encouraged to be creative in their topics.
- If time permits, students can perform their new dance for the class.

Summarizer:

Class discussion led by the teacher

1. What have you learned today about some reasons why dancing is important in a culture?
2. What did you learn about Ugandan culture from the dances?
3. What are you most excited about seeing in the *Spirit of Uganda* performance?

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Lesson Plan for *Spirit of Uganda*

Lesson Plan adapted from <http://www.pbs.org/wnet/africa/tools/culture/activities.html>

Lesson Topic: Everyday Life in Africa Grades 7-12

National Standards Addressed:

National Language Arts/English

[NL-ENG.K-12.1](#) *Reading for Perspective*

[NL-ENG.K-12.2](#) *Understanding the Human Experience*

[NL-ENG.K-12.9](#) *Multicultural Understanding*

Objectives:

- Students will learn about daily life in various African countries.
- Students will create an interview that they will present in class.

Materials:

- Internet access and computers

Procedure:

- Working in pairs, have students select an article/story from the following Web sites:
<http://pbskids.org/africa/myworld/>
(contains photo essays by young people from Ghana, South Africa, Kenya, and Uganda)
<http://www.experienceafrica.co.uk/J1.htm>
(contains information about primary and secondary schools in Uganda)
- Using the article they selected, students will create an interview.
- One student will take the role of the interviewer, and generate a list of questions that touch on the important information in the article.
- The other student will be the person who wrote, or who the article was written about. This student will answer the questions that the interviewer has written.

Summarizer:

After being given time to practice their interview, students will present their interviews to the class.

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Lesson Plan for *Spirit of Uganda*

Lesson Topic: AFRICA IN THE NEWS Grades 9-12

National Standards Addressed:

National Language Arts/English

[NL-ENG.K-12.1](#) Reading for Perspective

[NL-ENG.K-12.2](#) Understanding the Human Experience

[NL-ENG.K-12.9](#) Multicultural Understanding

National Social Sciences/Civics

[NSS-C.9-12.4](#) Other Nations and World Affairs

National Technology

[NT.K-12.1](#) Basic Operations and Concepts

Objectives:

- Students will research three different online Ugandan news sources and reflect on HIV/AIDS, Ugandan Culture, Government, Current Events, Tourism or Environmental Issues.
- Students will divide up into groups and share with their classmates their findings based on research of the news websites.

Materials:

- Internet access and computers
- Websites - www.monitor.co.ug; www.newvision.co.ug; www.myuganda.co.ug

Procedure:

- (For a class size of about 25 students) Divide the class evenly into 5 or 6 groups. Each group should focus on one of the following topics HIV/AIDS, Ugandan Culture, Government, Current Events, Tourism or Environmental Issues
- Students should spend 30 minutes reading online news stories from the above Ugandan news websites.
- Students should be given 30 minutes to address the bulleted items below following the reading:
- Briefly summarize three different articles you read relating to your topic – one article from each site.

- continued next page -

- What differences do you see within the way information is portrayed within the three online news websites?
- What did you find surprising in the news about the topic your group focused on?
- What did you already know?
- What differences/similarities did you find in news stories from the U.S. to Ugandan news stories?

Summarizer:

Students should be given thirty minutes to join together with other students from each of the other five or six groups. Each student will be given 5 minutes to teach the other students in his/her group about the topic they researched.

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Lesson Plan for *Spirit of Uganda*

Lesson Topic: The Sound of the Drum Grades 9-12

Courtesy of the University Musical Society, Ann Arbor, MI www.ums.edu

National Standards Addressed:

National Science

[NS.9-12.2](#) Physical Science

Objectives:

- Students will be able to explain what causes sounds as well as describe sound, sound waves, vibrations, and determine the speed of sound.
- Students will have knowledge of what causes a sound to be heard.

Materials:

Tuning Forks

Graduated cylinders

Water

Rulers with centimeter markings

Procedure:

Day One

1. Introduce the notions of sound, wavelengths, and frequencies. (See next page which can be made into a transparency.)

Day Two

1. Put some water into a 100 mL or 500 mL graduated cylinder.
2. Tap a tuning fork on a soft object and place the fork near the opening of the graduated cylinder.
3. If the sound resonates (gets loud), proceed to step 5.
4. If the sound does not resonate, either add or remove water then to back to step 2.
5. Measure the distance in centimeters from the top of the water level to the top of the graduated cylinder. Record this distance.
6. Convert the distance in step 5 to meters.
7. Multiply the distance recorded in step 6 by 4. This will give you the wave length of the sound wave.
8. Now look at the tuning fork you used. There should be a number printed on the tuning fork. This number is the frequency of the sound wave.

- continued next page -

9. Using $\text{speed} = \text{frequency} \times \text{wavelength}$, calculate the speed of the sound wave. Your answer will be in units of meters/second.

10. Repeat the experiment using different frequency tuning forks. You should get the same speed for different tuning forks.

11. Have students search the internet to see if they can find the speed of sound. Some links will have equations for the speed of sound at various temperatures. Most students usually find the speed of sound in this experiment to be around 345 m/s.

Summarizer:

The teacher should tell students that during the performance of Spirit of Uganda they should pay particular attention to the drums, their size; how they are made (materials used, shape, size), how they performers play the drum to create a particular sound, the different types of drums that are used and when the drums are played (the role the drum plays in the performance).

If given the opportunity – talk to one of the drummers following the performance and ask them how the drum is created and the correct way to hit the drum to achieve a particular sound.

See definitions next page.

The Sound of the Drum

Sound is a wave.

The speed of any wave can be found with the following equation:

$$\text{speed} = \text{frequency} \times \text{wavelength}$$

The **wavelength** of a sound wave can be found by allowing the sound wave to pass near a tube. When the length of the tube is one-quarter the wavelength, the sound wave will resonate. This means that the sound wave will get stronger (louder). By finding the length of a tube that causes a sound wave to resonate, the wavelength of the sound wave can be calculated. If the frequency of the tuning fork is known, the equation above can be used to find the speed of the sound wave.

Sound travels through a medium by means of particle interaction. As one particle is disturbed, it exerts force on the next particle thus disturbing that particle from rest and transporting that energy through the medium.

The speed of a sound wave refers to how fast the disturbance is passed from particle to particle.

Speed refers to the distance that the disturbance travels per unit of time (meters per second).

Frequency refers to the number of vibrations that an individual particle makes per unit of time.

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Annotated Bibliography

Websites

East African Music and Rhythm

www.musicuganda.com/musical%20instruments.htm

Pictures and descriptions of traditional Ugandan instruments

www.rhythmweb.com/africa/

Provides information and links to African percussion

Uganda: Government Sites

www.statehouse.go.ug

This site provides information about the structure of the government of Uganda, and offices and addresses of the officers in the various ministries.

www.myuganda.co.ug

An all-encompassing internet resource for Ugandan news, business, tourism, etc.

www.mglsd.go.ug/ovc

Government of Uganda's Ministry of Gender, Labour & Social Development web pages on statistics, policies and programs regarding orphans and other vulnerable children

www.aidsuganda.org

Ugandan government's official AIDS website

Africa and Uganda

www.africa.upenn.edu/Country_Specific/Uganda.html

Hosted by the University of Pennsylvania, this website provides links to information on Ugandan government, languages and culture, religion, women's issues, news, geography, history and the education system in Uganda.

www.pbs.org/wnet/africa

This site contains a wealth of information on the entire continent of Africa. It is an interactive website for students of all ages and contains lesson plans for teachers.

<http://pbskids.org/africa/myworld>

Contains photo essays by young people from Ghana, South Africa, Kenya, and Uganda.

www.cia.gov/library/publications/the-world-factbook/geos/ug.html

The World Fact Book offers country profiles (largely statistical) and is published and regularly updated by the Central Intelligence Agency of the United States government. The link above is for the Uganda page.

www.artmatters.info

Art Matters, a Nairobi, Kenya-based arts, culture, communications, entertainment, leisure and lifestyle site with a strong focus on East Africa

African News

www.allafrica.com

The largest electronic distributor of African news worldwide, All Africa aggregates and indexes content from over 125 African news organizations and more than 200 additional sources.

www.monitor.co.ug

An online version of the Ugandan newspaper “The Monitor, this **independent** newspaper based in Kampala, features Ugandan news, business, sports and local opinions.

www.newvision.co.ug

An online version of the Ugandan newspaper “Newvision,” this **government sponsored** newspaper, based in Kampala, features Ugandan news, business, sports and local opinions.

HIV/AIDS

www.who.int/countries/uga/en

<http://www.who.int/hiv/en/index.html>

World Health Organization (WHO) is the directing and coordinating authority for health within the United Nations system. It is responsible for providing leadership on global health matters, shaping the health research agenda, setting norms and standards, articulating evidence-based policy options, providing technical support to countries and monitoring and assessing health trends. The links above are for WHO’s most recent statistics on Uganda, on HIV worldwide and on access to HIV therapy.

<http://www.avert.org/aidsuganda.htm>

AVERT is an international AIDS charity, based in the United Kingdom. Their web site is an excellent, well organized source of up to date and corroborated information on this global pandemic. The link above is to AVERT’s Uganda page.

www.unaids.org

UNAIDS, the Joint United Nations Program on HIV/AIDS, brings together the efforts and resources of ten UN system organizations to the global AIDS response.

Recommended Reading

(organized by grade from the youngest readers to the oldest and then alphabetically by author)

Farris, Pamela J.; Valeri Gorbachev (Illustrator). *Young Mouse and Elephant: An East African Folktale* (Houghton Mifflin Company, 1996)

A humorous East African folktale recommended for young readers. (Grades K-3)

McBrier, Page; Lori Lohstoeter (Illustrator). *Beatrice’s Goat* (Aladdin, 2004)

An uplifting picture book based on the true experiences of a little girl who received a goat from the Heifer Project International, a nonprofit group working to end global hunger by providing livestock and training to people in need. (Grades K-3)

Lilly, Melinda; Reasoner, Charles. *Wanyana and Matchmaker Frog, A Bagandan Tale* (The Rourke Press, 1998)

Storybook set in Uganda. (Grades K-4)

Blauer, Etagale; Jason Laure. *Uganda (Enchantment of the World. Second Series)* (Children’s Press, 1997)

An in-depth description of the geography, history, culture and industry of Uganda. (Grades 4-7)

Greaves Nick; Clement, Rod (Illustrator). *When Lion Could Fly and Other Tales from Africa* (Barrons, 1993) Folk tales combined with factual information about various animal species. (Grades 4-8)

Braun, Eric. *Uganda in Pictures* (Visual Geography Series) (Lerner Publications, 2005)

An easy-to-read, illustrated introduction to Uganda’s geography, history, people, government and economy. (Grades 5-9)

Briggs, Philip. *Uganda* (Globe Pequot Press, 2007)
A fifth edition travel resource guide (Grades 6-12)

Ellis, Deborah. *Our Stories, Our Songs: African Children Talk About AIDS* (Fitzhenry & Whiteside, 2005)

First person accounts by some of the 11.5 million orphaned children of Sub-Saharan Africa. Highly recommended by School Library Journal and Booklist. (Grades 6-12)

Maier, Karl. *Into the House of the Ancestors: Inside the New Africa* (Wiley, 1998)

A highly recommended book that deals with the spirit of a changing sub-Saharan Africa, written by the former Africa correspondent for London's The Independent newspaper. (Grades 9-12)

Otiso, Kefa M. *Culture and Customs of Uganda* (Greenwood Press, 2006)

In depth perspectives on Ugandan people and their culture, including their religions and worldviews; literature and film; art and architecture; cuisine and traditional dress; marriage and family; and social customs and lifestyles. (Grades 9-12)

Western, David. *In the Dust of Kilimanjaro* (Island Press, 1997)

An autobiography of a conservationist in his struggle to protect Kenya's wildlife; provides a look at local and global efforts to preserve habitats and protect species. (Grades 9-12)

Recommended Films for Teens and Adults

Note: The films below are examples of excellent filmmaking; however the subject matter is often disturbing and graphic. Each chronicles historic and current events of inhumanity, violence, torture and, sometimes death. Parental/guardian involvement is strongly advised as part of a strategy that provides for thoughtful advance preparation and follow-up.

***Invisible Children* (2006) 55 minutes**

Documentary. Three college students from San Diego travel to Northern Uganda and chronicle the impact of the rebel war on children. Unrated.

***Last King of Scotland* (2006) 121 minutes**

Prize-winning feature film based on the events of the brutal Ugandan dictator Idi Amin's regime as seen by his personal physician during the 1970s. Actor Forest Whitaker won both an Oscar and Golden Globe award for best actor for his portrayal of Amin. Rated R: some strong violence and gruesome images, sexual content and language.

***Hotel Rwanda* (2005)**

Prize-winning feature film. Don Cheadle stars in the true-life story of Paul Rusesabagina, a hotel manager who housed over a thousand Tutsis refugees during their struggle against the Hutu militia in Rwanda during the genocide of the mid-1990s. Written and directed by Terry George. Rated PG-13 on appeal for violence, disturbing images and brief strong language.

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