

# Spirit of Uganda

## 2012 Education Resource Guide

*Contextual Information, Lesson Plans and Annotated Bibliography*



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Lesson plans by Jamie Phillips; Photos by Douglas Menezes (black & white) Donna Malouf and Dan Ozminkowski (color). Published by Empower African Children © 2012. All rights reserved.

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# Welcome

to our Education Resource Guide for **Spirit of Uganda**, a program within **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.

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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](http://www.EmpowerAfricanChildren.org)



## A Note From Artistic Director Peter Kasule

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Dance and music in Africa are the Breath of Life. The deeper we breathe, the longer we live, and the more diverse and culturally rich we become. The beauty of African dance and music lies in the authenticity of our embedded traditions that are carried from one generation to another. Like our elders and ancestors before us, our creative legacy will be added to this long history when we take our last breaths.

African music is nearly always coupled with some other art form, such as poetry, ritual or dance. All of these art forms are rooted in rhythm. Through interaction and creativity our culture is constantly moving, growing and changing. And together, they reveal the African life and soul.

More than 50 distinct ethnic groups contribute to Uganda's rich culture and while modern borders are fixed, these cultures spill out across traditional territories into neighboring countries. Many of the songs and dances presented here are rooted in individual societies. Some are attached to specific rituals, occasions or ceremonies; others capture everyday activities or express the joys, hopes and sorrows of life and love. All have been transformed, repurposed or newly created by young artists eager to celebrate their origins and add their own voices to this living history.

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 bring 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. **Welcome to Uganda!**

## The Program Repertory

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*Student Performances are 50 minutes without intermission; additional works are included in public performances visit [www.EmpowerAfricanChildren.org](http://www.EmpowerAfricanChildren.org) for our public performance calendar.*



**Amaggunju** Long ago a Bugandan king died without a male heir. A pregnant woman from the court was seated on the throne in anticipation that her unborn child might be the next king. An heir was indeed born, and as a king should never cry, 'Amaggunju' was sung and danced to entertain the infant. Originally, this dance was performed by people of the Obutiko clan, and only in the palace; it has since become a well loved Ugandan folk dance.

**Bakisimba** 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.

**Zamuranza** is a song of praise sung in Luganda and Swahili.

**Gaze** is a traditional dance of the Lugbara people from Uganda's West Nile region. This dance reflects an exchange of dance movements between the Lugbara and their neighbors in the Congo.

## The Program Repertory (continued)

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**Omuvangano** showcases the boy's drumming skills in a collection of well-known African rhythms, signifying Uganda's ability to welcome and celebrate all the goodness of Africa.

**Hurira Engoma** (*pictured below*) A bravura showcase for the girls as they balance clay pots on their heads, this dance features a mix of traditional and newly created movements. The music is by company member Jimmy Ayo, and the song's lyrics encourage us to "listen to the sweet sounds and pitches of the African drums, and how well they are played."



**Eyogera Biyaka** is a song composed for the Embaire, one of the world's largest xylophones, and it extols the exceptional creativity of the Embaire players from the village of Nakisenyi. It encourages everyone who visits Uganda never to miss out by not going to Nakisenyi. The dance movements express friendship and unity. They are derived from three dances - Thamenaibuga, Irongo, and Nalufuka - from the Busoga region in eastern Uganda.

**Larakaraka** (*pictured next page*) is an Acholi dance. 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, this 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.

## The Program Repertory (continued)

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**Aida** is an Acholi song performed by two of our youngest girls. It praises the beauty of a girl named Aida, who respects herself and lives an exemplary life as an example to the rest of the community.

**Doctor** The Lango people inhabit districts in northern central Uganda above Lake Kyoga. This song of praise says “My only doctor is the Creator, who created me, the Lord above! I leave my life in his hands.”

**Kinyarwanda** is named for the language spoken in Rwanda, a border country to Uganda in the southwest. In the past, Rwandan women and men were forbidden to occupy the same space. One day, the men needed to hunt for an elephant and take it as a present to the king. When their efforts proved futile, they visited the women to inquire. As it turned out, one woman knew the elephant’s whereabouts. Upon capturing the elephant, both sexes danced the Amaraba dance together in celebration.



## Glossary

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### 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
Ensasi	Shakers
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
Ebikubwe	Round skirt for men
Ebitambaala	Buganda head piece
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
Igitambara	Dance robe
Inkyindi	Men's necklace
Kanzu	A white long gown worn by Bugandan men on special occasions
Licumu	Spear
Mukila	Cow Tail featured in <i>Mwaga</i>
Ngabo	Shield
Umugala	Men's head dress

## Uganda Today

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The Republic of Uganda is a nation of great potential and great challenge. Located at the center of East Africa in one of the continent's most fertile and resource-rich areas and slightly smaller than the state of Oregon, Uganda struggles to feed its 34 million people and create the infrastructure needed to realize its potential. **With 50% of its people younger than age 15, its greatest need may be the development of a generation of leaders prepared to empower a nation.**

Uganda's national borders were artificially formed by colonial Britain, dividing the 50 plus different ethnic groups and kingdoms. The dissection complicated every aspect of

traditional society from distinct governing systems, to languages, beliefs and cultures. Independence in 1962 did not bring true unity. The resulting 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 25 years Uganda's economy has stabilized, its political system opened to elections, its education improved, and its infrastructure steadily rebuilt. Today, it is estimated that over four million Ugandan's are internet users and nine million use cell phones. Primary education has increased from just over two million students to over nine million in one decade. Most Ugandans are bi or multi-lingual; English is Uganda's official language and 67% of the adult population is literate.

Even in this progress, challenges persist. The Lord's Resistance Army (LRA), infamous for its violence and brutality in Uganda, now hides in the Democratic Republic of Congo. Even if the LRA is eliminated entirely, the legacy of destruction and abuse have created chronic suffering in a country without the resources to address the needs of those tens of thousands of abducted, abused children and the estimated two million survivors displaced by a generation of conflict.

HIV/AIDS continues to be a leading cause of death, devastating the population of 25-40 year olds. Public and private partnerships over the past decade have reduced the rate of infection from 30% to 5% but with population increases the number of HIV positive citizens remains



dangerously high. The disease has had severe impacts on family and community structures, which previously nourished a highly developed generational transfer of knowledge, resources and culture.

### **What does all of this mean for Ugandans coming of age now?**

In Uganda, 2.5 million children are orphans of HIV/AIDS or victims of civil strife and acute poverty.

Primary school is open to all children but secondary school and vocational training require tuition. This is beyond the reach of any of EAC students' families. In fact, only 12% of primary school graduates in Uganda finish secondary school. Fewer than 3% make it to a University.

Realizing the promise of Africa's youth has severe demands but is within reach. The Ugandan economy is growing, education is on the rise, and healthcare is improving. The country needs to continue to educate and develop its citizens, to help people who may have known suffering and tragedy, but who are now emotionally and intellectually prepared to provide the grounded leadership the nation needs most.

- Frank Roby, CEO, Empower African Children



## About Spirit of Uganda and Empower African Children

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From January to April of 2012, **Spirit of Uganda** is touring to 23 cities from coast to coast. Ranging in age from 11-22, the group's 22 young artists represent the power and promise of Uganda's youth.

Professional, critically recognized and publicly acclaimed, the company has performed at leading performing arts centers around the USA since 2007.

Through their performances, educational activities and community exchanges, these goodwill ambassadors share their stories, promote East African culture and raise awareness to help ensure that they and their peers are fully prepared to assume leadership roles in their communities.

The troupe is a program within **Empower African Children (EAC)**, a non-profit organization based in Dallas, TX and Kampala, Uganda. **Spirit of Uganda** exemplifies Empower African Children's three strategic initiatives: to provide a transformative whole-child education, to create global connections, and to prepare students for a lifetime of leadership.

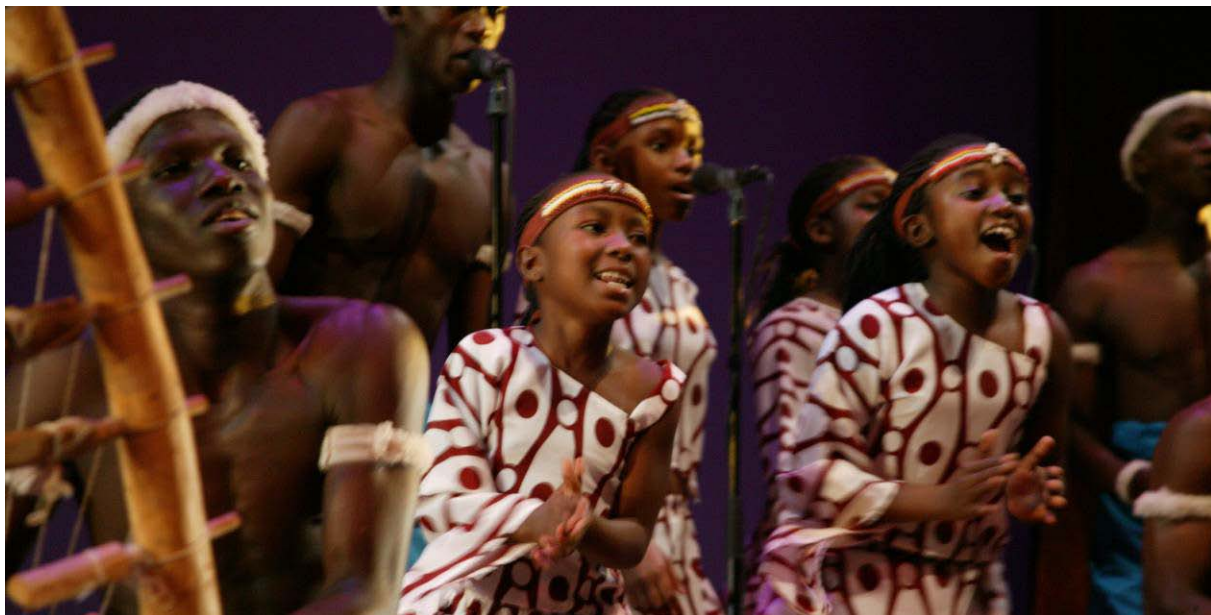
Empower African Children mentors and supports 55 young Ugandans with a goal of increasing this number by 15% each year. Each student attends one of the best boarding schools in Uganda. Each student is supported with individual counseling, community service opportunities and a network of services that promote healthy child development. Every student receives post-secondary counseling, vocational training, or advanced education to meet their career interests and goals.

A college-level US Scholarship Program makes it possible for some of these students to deepen their education at leading colleges and universities. Currently 5 students are working towards completing their bachelor's, engineering or master's degrees in the USA.

Through a combination of proprietary programming and global collaboration, EAC has launched the **Center for Entrepreneurial Leadership** where goals of economic leadership and empowerment are vested in micro-lending, job creation, and career development through training in capital formation and investment, financial and operational management, fair trade practices and leadership skills.

Putting theory into practice, in the fall of 2011, Empower African Children founded **Uwezo Brands**, a sustainable clothing and accessories line. Made in Africa by Africans, and using African materials, UWEZO shoes and boots are fair trade, and locally made specifically for the American market. They are produced in environmentally friendly factories that employ workers under humane conditions. Every pair of shoes purchased supports EAC's programs.

Visit [EmpowerAfricanChildren.org](http://EmpowerAfricanChildren.org) and [UwezoBrands.com](http://UwezoBrands.com) for more information.



## Who's Who

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**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. Having lost his parents to 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.

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 of 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.



**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



**Brian Aine** (age 21) joined EAC in 2006 as a founding member of Spirit of Uganda and graduated in 2011 from Taibah College School (high school). Building on his experiences in student government, as a sport team captain and on tour in the USA in 2007, 2008, 2010, and 2012, Brian will continue in EAC's Leadership Development Program until he begins university in September to study business and accounting. Brian is from Mbarara, in western Uganda, the third of four children whose mother died in 2006 and whose father is a policeman. Brian enjoys volleyball, football, reading and music. He hopes audiences will enjoy his confidence and remember his smile.



**Solace Ataho** (age 19) is from Nyakahita in southwestern Uganda where his seven siblings and extended family still live. Solace joined EAC in 2009 and first toured to the USA with Spirit of Uganda in 2010. He is excited to be performing in more dances this time in addition to playing the adungu (plucked harp.) He is in his final year (Grade 13) at Taibah College School. After graduation, he will continue in the Leadership Development Program and would like to continue studies in business.



**Jimmy Ayo** (age 16) joined EAC in 2009 and toured with Spirit of Uganda in 2010. He is in Grade 12 at Taibah College where his best subject is music. He particularly likes to play the adungu (plucked harp), and is a prolific composer. His song *Papawe* is featured on the tour CD and as part of the pot dance. He recently picked up bass guitar and has quickly become the school's best player. Jimmy is a class leader, a dining table leader, a discussion leader and a member of the Radio Listening Club. Originally from Adyegi, in northern Uganda, Jimmy lost his father in 1995 in the rebel war. He would like to become a lawyer, musician and producer. He hopes the audience will remember him by his sweet voice and friendly demeanor.



**Rajab Basoga** (age 18) comes from Nakisenyi in eastern Uganda and is the fifth of thirteen children. His father makes *chapati* (flat bread); his mother cooks in a restaurant. Rajab joined EAC in 2007 and toured to the USA with Spirit of Uganda in 2008 and 2010. He is in 9<sup>th</sup> grade at Taibah College School where he was the top student in his class last year. Rajab loves dancing, singing and drumming, talents that run in his family. He hopes audiences will remember him for his unique and powerful voice. It is often said that he never needs a microphone. He hopes to become a choreographer.



**Joseph Chan** (age 21) 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. Later he worked odd jobs to help pay school fees. Joseph joined EAC in 2009 and toured with Spirit of Uganda in 2010. In his final year (Grade 13) at Taibah College School, Joseph is one of the top students in his class. He has served as a senator, is a class leader and enjoys playing on the rugby team. Joseph is a wonderful classical baritone singer. He would like to become a sound engineer and a classical singer.



**Faith Kansiime** (age 17) Originally from Mbarara in western Uganda, Faith lives near Kampala with seventeen relatives. She met her father for the first time last year and never met her mother, but loves and admires her grandmother. Faith joined EAC in 2007 and toured with Spirit of Uganda in 2010. Faith completed high school at Taibah College School last year and will begin university studies in September. An extremely talented dancer in every style, Faith hopes audiences will appreciate her fluid movements. She hates to see anyone suffer and strives to have a warm heart for everyone she encounters. She would like to be both a choreographer and a psychologist.



**Daniel Kasata** (age 21) is Spirit of Uganda's leading instrumentalist playing fiddle, xylophone, drums and adungu (harp). He joined EAC in 2009 and first toured with the company in 2010. Daniel was born in Nakisenyi in eastern Uganda as the youngest of five siblings, most of whom did not attend school. He graduated from Taibah College School in 2011, his greatest achievement so far. While at Taibah, he served as senator, presidential advisor and geography department student leader. He aspires to become a businessman.



**Anthony Kiranda** (age 16) joined EAC in 2009 and is touring to the USA in 2012 for the first time. He plays the xylophone and the tube fiddle. Anthony's parents are subsistence farmers in the village of Nakisenyi in eastern Uganda, where his three siblings also live with other members of his extended family. Anthony is in 8<sup>th</sup> grade at Taibah College School where his favorite subjects are math and science. He hopes to become an accountant. He is excited about being a representative for Uganda as a member of Spirit of Uganda.



**Sharon Kyomugisha** (age 16) is the second eldest of four children all of whom live in the village of Lunguja in Kampala. She lost her father to HIV/AIDS; her HIV-positive mother cares for the family. Sharon joined EAC in 2009 and toured with Spirit of Uganda in 2010. She is in the 12<sup>th</sup> grade at Taibah College School where she has served as a dorm senator. Sharon is a bright student who loves to study. She hopes to become a journalist because she likes to find out about and share other people's stories and experiences.



**George Lukwago** (age 17) loves to communicate through music and hopes the people he meets on this tour will remember him as the most disciplined performer. George joined EAC in 2011 and is encouraged because for the first time in a long time, he was able to stay in school the whole year without being sent home for school fees. For that, he continues to dance. 2012 marks his first tour with Spirit of Uganda. Currently in the 12<sup>th</sup> grade at Taibah College School George would like to become a statistician and an entrepreneur. Orphaned at an early age, George has five siblings and is originally from the Masaka District in central Uganda.



**Moses Mudiope** (age 22) joined EAC in 2009 and toured to the USA with Spirit of Uganda in 2010. Moses has emerged as a strong leader among his peers and has been singled out for his admirable character. He is in his final year at Taibah College School where he is also an avid rugby player. He would like to become a lawyer and an artist. Moses lives in Budhuuba in eastern Uganda, the tenth of eleven children in his family.



**Yudaya Nabbanja** (age 12) 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. She is in the 8<sup>th</sup> grade at Taibah College School and hopes to become a surgeon in the future. Yudaya joined EAC in 2009 and toured with Spirit of Uganda in 2010. She is happy that her dance talent has improved and to be part of the company a second time. She hopes to win over audiences with her beautiful smile.



**Noeline Nabesezi**, (age 20) joined EAC as a founding member of Spirit of Uganda in 2007 and toured with the company in 2007, 2008, and 2010. She graduated from Taibah College School last year and was recognized as one of the best students in textiles. As a dorm supervisor and head of the school theater production, Noeline honed her ability to organize and manage others. She would like to become a fashion designer and businesswoman and will enter the university to study fashion design and dance. Noeline comes from Sanje in Rakai in southern Uganda. She is the fourth of six children, most of whom are dancers. Noeline's father died in 1995; her mother is a subsistence farmer. She is joined on tour this year by her sister, Maria Namanda. She hopes audiences will discover and remember the beauty of the Ugandan culture.



**Faith Ruth Nabukenya** (age 11) comes from Nakasongola District in central western Uganda. She is the eldest of five children. Her mother cleans offices. Her father moved back to the village in search of work, and is rarely home. New to EAC as of 2011, Faith is now in the 6<sup>th</sup> grade at Taibah Junior School. Although she is the youngest and smallest in the troupe, Faith is a beautiful dancer with captivating eyes and smile. She hopes to become a business owner.



**Joyce Nagujja** (age 14) lives in Makindye, a suburb of Kampala with her aunt and six siblings. She lost her father to a car accident and her mother to an unknown illness. Joyce joined EAC in 2011 and is now in 9<sup>th</sup> grade at Taibah College School. Last year, she was a class leader and managed to be the student of the week several times and hopes to continue on the same track. She loves large groups of people, so she is looking forward to her first tour with Spirit of Uganda and to performing in front of big audiences. She would like to be a bank manager in the future.



**Mary Nakabuubi** (age 14) joined EAC in 2011 and is excited to participate in her first tour with Spirit of Uganda. She comes from Kabojja in central Uganda's Mpigi District. She lost her father before she was born; her mother does not have steady income. Mary is in 10<sup>th</sup> grade at Taibah College School. She loves to sing and dance because it is a talent that will help her become successful in the future and support her mother. She hopes audiences will connect with the joy she exhibits on stage while dancing. She would like to become an accountant.



**Percy Nakaggwa** (age 15) joined EAC in 2009, toured with Spirit of Uganda in 2010 and is now in 8<sup>th</sup> grade at Taibah College School. She is very interested in academics; math and English are her favorite subjects. She also loves music and reading, and enjoys dancing. Her athletic abilities enabled her to be elected as the sports prefect for her class. Percy lives with a widowed paternal grandfather and many cousins in Kawunguli, the southern Ugandan Rakai District. Percy lost both her parents to HIV/AIDS in 2000. She hopes to become a doctor.



**Donatina Nakimuli** (age 11) comes from the Rakai District where her father is a primary school teacher in Sanje and her mother a subsistence farmer. She is the fifth of nine children. Dona joined EAC in 2009 and toured with Spirit of Uganda in 2010. Now in the 5<sup>th</sup> grade at Taibah Junior School, Dona 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 13) joined EAC in 2007 and is a founding member of Spirit of Uganda. She toured to the USA with the company in 2007, 2008 and 2010. The second of four children, Miriam is from Mmánya in Rakai, in southern Uganda. Her mother is a subsistence farmer who cares for the rest of the family. Miriam has never seen her father. Miriam is in 9<sup>th</sup> grade at Taibah College School, where she continues to pass her exams with high marks. She is very confident and almost always happy. She enjoys games and traveling abroad as well as dancing and singing especially when it makes audiences happy too. She hopes to become an architect.



**Maria Namanda** (age 17) lives in Sanje in 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 joined EAC in 2009 and toured with Spirit of Uganda in 2010. Maria is now in 10<sup>th</sup> grade at Taibah College School, where she is a library assistant. She would like to become a journalist. When she dances, she feels a lot of happiness in and around her and feels like asking the whole world to join in. She is grateful for her capacity to love which she enjoys sharing, especially with children and the elderly.



**Brian Odong**, (age 19) joined EAC in 2007, is a founding member of Spirit of Uganda and toured with the company in 2007, 2008, and 2010. He is from Gulu in northern Uganda, an area adversely affected by the LRA insurgency. The youngest of four children, Brian lost his mother at birth; his father was killed by rebels in 2004. He is in the 12<sup>th</sup> grade at Taibah College School and hopes to become a sound engineer. He loves to perform because it's the best way he can express his feelings and touch people positively. He enjoys helping others, making friends, singing, swimming, basketball and soccer.



**Mukusin Wasswa** (age 18) is new to EAC as of 2011 and looking forward to his first Spirit of Uganda tour. He enjoys 10<sup>th</sup> grade at Taibah College School where he is a class leader known both for his generosity and empathy. He hopes to become a doctor. One of eight children, Mukusin hails from Makindya, a suburb of Kampala. His father died in 1993; his stepfather shines shoes and his mother is looking for work. He hopes that audiences on tour will find him a successful performer.

## Staff



**David Kasata** (*Assistant to the Artistic Director*) began performing at the age of 6 in a group founded by his father, Kigenyi Kasata. As a member of various performing arts groups, he has toured to the Netherlands, Belgium, Germany, Denmark, Austria, France 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. He is a dancer, instrumentalist and gentle soul.





**Peter Mugga** (*Audio Supervisor & Assistant Production Manager*) An accomplished composer and musician, Peter has been supported by Empower African Children since joining as a founding member of Spirit of Uganda in 2007. He toured with the company through 2008, contributing original compositions and musical arrangements in addition to performing. Upon graduation from high school in Kampala in 2008, Peter was invited to continue his studies under EAC's US Scholarship Program; he studies Music Technology and Composition at Santa Fe University of Art and Design in New Mexico on a full tuition scholarship. He is the co-producer and engineer of the 2012 tour CD *Tusiima*.



**Dan Ozminkowski** (*Lighting Designer*) Dan has been working with *Spirit of Uganda* since 2008. Regional: Arena Stage, Wexner Center, Philadelphia Theatre Company, San Diego Repertory Theatre, Berkeley Repertory Theatre. NYC: *A Celebration of Maurice Sendak with Tony Kushner* (92Y); Amanda Selwyn Dance Theatre (Dance Theater Workshop & Kumble Theater); *To Walk in Darkness & B\*tch* (o/o Broadway). Summer: Merry-Go-Round Playhouse (3 musicals). Associate/Assistant: *Impressionism* (Broadway), *The Ritz* (Broadway), *Le Reve* (Wynn, Las Vegas), *Jennifer Muller / The Works* (Brazil), *Foxfire & Private Lives & Secret Garden* (Utah Shakespeare Festival). Nominated for Barrymore Award 2011. Member USA 829. Alumnus: Conservatory of Theatre Arts & Film, Purchase College.



**Rukia Nalwoga** (*Teacher and Spokesperson*), a 2005 graduate of Makerere University, is a geography and religious studies teacher at Taibah College School. When she joined Taibah, they lacked a good geography teacher, so she taught herself the subject. She is now an experienced teacher, manager, peer tutor, mentor patron for education tours and head of the Cleanliness Department. While leading education tours, she has traveled with students to Kenya, Tanzania, South Africa and many parts of Uganda. All of her American geography lessons have been taught in theory, so she is looking forward to visiting the actual locations. Rukia strongly believes in children taking ownership of their learning and making responsible choices within a structured environment. She enjoys meeting people, traveling and history.



**Libby Kingman** (*Company Manager*) is the Administrative and Development Assistant for Empower African Children in Dallas. She graduated from the University of Texas in Austin in December of 2009 and first joined EAC as a volunteer on the 2010 Spirit of Uganda tour. Libby has interned for the Texas Speaker of the House of Representatives and volunteered as a tutor for both an after school program and the Junior League. Libby has traveled to Uganda every summer since 2009. She has been a part of many projects with Empower African Children's visitors program.



**Helen Beecherl** (*Volunteer & Chaperone*) graduated in 2011 from the University of Georgia with a degree in fine arts. Her studies took her to Cortona, Italy for a term in 2010. She has volunteered as a tutor for a Hispanic community after school program in 2009, interned as a primary school teacher in a village in Ghana, West Africa in the summer of 2008 and contributed to other community service organizations.

# Spirit of Uganda

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Empower African Children

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Libby Kingman, Company Manager

David Kasata, Assistant to the Artistic Director

Peter Mugga, Audio Supervisor and Assistant Production Manager

Rukia Nalwoga, Teacher and Spokesperson

Helen Beecherl, Volunteer and Chaperone

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## **Tour Management**

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## **Partners**

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**Photos:** Donna Malouf, Douglas Menezes and Dan Ozminkowski

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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](http://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](http://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](http://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.

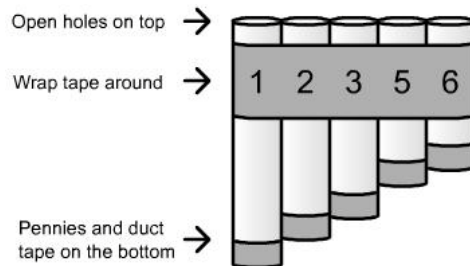
To play, blow across the top of each pipe, like blowing on a soda bottle.

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.



<u>Inches</u>	<u>Centimeters</u>		
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](http://www.monitor.co.ug); [www.newvision.co.ug](http://www.newvision.co.ug); [www.myuganda.co.ug](http://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](http://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

#### Africa and Uganda

[www.africa.upenn.edu/Country\\_Specific/Uganda.html](http://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](http://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](http://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](http://www.artmatters.info)

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

#### East African Music and Rhythm

[www.musicuganda.com/musical%20instruments.htm](http://www.musicuganda.com/musical%20instruments.htm)

Pictures and descriptions of traditional Ugandan instruments

[www.rhythmweb.com/africa/](http://www.rhythmweb.com/africa/)

Provides information and links to African percussion

#### Uganda: Government Sites

[www.statehouse.go.ug](http://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.visituganda.com](http://www.visituganda.com)

Uganda's Tourism Board's guide for visitors to the nation and its culture .

[www.mglsd.go.ug/ovc](http://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](http://www.aidsuganda.org)

Ugandan government's official AIDS website

#### African News

[www.allafrica.com](http://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](http://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](http://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.

### Health Issues

<http://www.afro.who.int/en/uganda/who-country-office-uganda.html>

<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.

<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](http://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, Sixth Edition* (Globe Pequot Press, 2010)  
Detailed, current, and engaging 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)

Kagari, Twesigye Jackson. *The Price of Stones: Building a School for my Village* (Penguin, 2010)  
The personal and inspiring story behind the founding of the Nagaka AIDS Orphan School who himself defied the odds, earned degrees at home and abroad and returned to Uganda, making an enormous impact on hundreds of lives. (Grades 7-12).

Menuez, Douglas. *Transcendent Spirit: The Orphans of Uganda* (Beaufort Books, 2008)  
Stunning, powerful photographs illuminate the stories of some of Spirit of Uganda's performers and chronicle the vision of Empower African Children's Founder, Alexis Hefley. (Grades 7-12)

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)

## 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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