



SPIRIT OF UGANDA

a project of Empower African Children

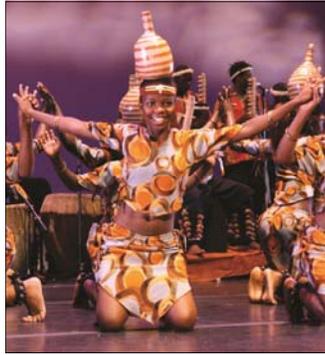
Applause Series Curriculum Guide
February 7 & 10, 2014

 **DES MOINES
PERFORMING ARTS**

SPIRIT OF UGANDA

Dear Teachers,

Thank you for joining us for the Applause Series presentation of Spirit of Uganda, a project of Empower African Children. Spirit of Uganda is a professional training and touring program that tours to major performing arts centers and universities in North America every other year. We are thrilled your students will experience this dynamic group share vibrant music and dance forms representing their East African cultures.



We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bravo Greater Des Moines, Bank of America, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, Target, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation and more than 200 individual donors.

This study guide was written by Karoline Myers; edited by Michelle McDonald.
Adapted in part from Spirit of Uganda 2014 Program Notes.

GUIDE CONTENTS

About Des Moines Performing Arts
Page 3

**Going to the Theater and
Theater Etiquette**
Page 4

**Civic Center Field Trip
Information for Teachers**
Page 5

About the Performance
Pages 6-8

**About Empower African Children
and Spirit of Uganda**
Page 9

**Glossary:
Rhythm and Instrumentation**
Page 10

**Glossary:
Costumes and Implements**
Page 11

Uganda Today
Pages 12-13

Meet the Artists
Pages 14-17

Pre-show Exploration Activities
Pages 18-20

**Post-Show Assessment
and Discussion**
Page 21

Resources and Sources
Page 22

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands may wish for the audience to clap along while dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time. As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Civic Center.

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- * Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at education@desmoinesperformingarts.org or 515.246.2355
Thank you!

ABOUT THE PERFORMANCE, pg. 1



To the melodic tones of standing drums, with dramatic choreography, layered rhythms, and gorgeous call-and-response vocals, a vibrant cast of young performers bring to life the sounds and movements of East Africa. Each of Spirit of Uganda's young artists personifies the transformative power of art and learning.

Number of Performers:
21

Ages:
13-21 years

**Artistic Director
& Master of Ceremonies:**
Peter Kasule

Guest Artist:
Rachel Magoola

Run Time:
60 minutes, including Q&A

DIRECTOR'S NOTE

To empower children, to make a change in this world, nothing is better than letting their voices be heard. **Our African cultures are educative, entertaining, history keeping, and forever reviewable** – forever renewable. They unite our voices and connect each of us to one another. I love what I do because art requires discipline, patience, love, control, and above all it never loses its attachment to its roots.

Like Uganda's rich and diverse cultures, **our program is rooted in shared expressions across borders, across generations,** and is the result of joyful and respectful collaborations among mentors and friends, elders and students – artists all. 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.**

The works featured in Spirit of Uganda's program may be named after an 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 home is the kingdom of Buganda. Other pieces are suites that link rhythms and phrases from multiple regions, playing with differences and similarities to combine sounds and movements in new ways. Still others are original works that provide a window into contemporary Uganda today.

Thank you for joining us on this journey, and **welcome to Uganda!**

—Peter Kasule

ABOUT THE PERFORMANCE, pg. 2



THE PROGRAM

TUSANGEIRI

Welcome song in Lusoga.

BWOLA

Bwola is considered the most important traditional dance of the Acholi people in the Kitgum region of northern Uganda. Originally, it was performed only on orders of the chief. 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.

BUGWANJUBA

This suite of dances from the land 'where the sun sets' reflects an exchange of dance movements between the Lugbara of Uganda and their neighbors to the west in the Democratic Republic of the Congo. Musically, the suite features the *adungu*, a nine-stringed plucked harp. We see and hear new sounds and rhythms that have emerged from this West Nile region fused with sounds of Kampala, Uganda's capital city.

EMAALI

This traditional song celebrates the birth of a girl in the family – an auspicious and welcome occasion. In Uganda, when a girl gets married, the groom's family makes a financial tribute to the bride's family. Guest artist Rachel Magoola takes the vocal lead.

ENSI ENO

The large, long xylophone, the *embaire*, takes center stage. In this parable, Rajab Basoga encourages us to avoid procrastinating and get down to the business of sustaining ourselves and families. He chides those who engage in idle gossip, intrigue and envy against those that work and make their lives better. He suggests people focus on what they can do to better their lot.

(Continued on page 9)

ABOUT THE PERFORMANCE, pg. 3



THE PROGRAM, CONT.

OBUTEBENKEVU (Balance)

Past and present meet in this bravura showcase for the girls as they perform while balancing traditional clay pots on their heads. The moves are from dances now popular in the streets, clubs and festivals of Uganda. 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."



Obutekbenkevu means 'balance'. In this piece, the girls will perform while balancing traditional clay pots on their heads.

JOWA

Company member Jimmy Ayo's call to all people to work for peace, harmony, and development in the face of apathy and complaint driven by poverty and war reunites the entire troupe.

BAKISIMBA

This piece 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.

KYEMULI KYETWAALI, KYETULI KYEMULIBA

This piece showcases the boys' drumming skills in a selection of African rhythms, signifying Uganda's ability to welcome and celebrate all the goodness of Africa.

RESPONSE

"These young Ugandans...are the best kind of cultural ambassadors."

-The New Yorker

"Spirit of Uganda...offers far more than upbeat entertainment. It also educates, inspires, and in its own small way, changes the world."

-Times Union

"These kids have not had easy lives but on stage they are the opposite of vulnerable. The adjectives that come to mind while watching them are strong, confident, talented and well trained."

-San Antonio Express-News

"Whatever these performers do, in whatever bright attire, they do with discipline, fervor and joy. The pounding feet and agile bodies, the drums and vibrant human voices all send a message — one of courage and hope."

-The Village Voice

EMPOWER AFRICAN CHILDREN and SPIRIT OF UGANDA



Spirit of Uganda is a program within Empower African Children, a non-profit organization that provides education to Ugandan youth and prepares them to serve as leaders. Learn more about Spirit of Uganda and the work of Empower African Children before seeing the group perform.

From January to March of 2014, **Spirit of Uganda** is touring to 18 cities from coast to coast. Ranging in age from 13-21, the group's 21 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, Texas and Kampala, Uganda. **Spirit of Uganda** exemplifies Empower African Children's three pillars of their mission: to provide a transformative education, to create global connections, and to prepare students for a lifetime of leadership.

Empower African Children provides scholarships to 50 young Ugandans. Each student attends a prominent boarding school in Kampala where they receive a high quality education. Each student is supported with individual counseling and programming that promotes healthy child development. Scholarship recipients also receive post-secondary education at a university or vocational school to help them meet their career goals and prepare them for a lifetime of influence.

A college-level U.S. Scholarship program makes it possible for a few of these exceptional students to deepen their education at leading colleges and universities in the United States. Over the last year, four students have graduated from leading universities in the United States.

SPOTLIGHT: THE SCHOLARSHIP PROGRAM

Students typically join the Scholarship Program at the beginning of secondary school (US grades 7-12) to begin their journey towards a lifetime of influence. The best and brightest students are recruited into the program from partner primary schools after thorough assessment of each student's need, academic ability, and leadership potential.

The Scholarship Program provides the students with everything they need to succeed at school including textbooks, uniforms, and school supplies. Taibah International School is a boarding school, so students live in the dorms and return to the Spirit of Uganda training center in Kampala during school breaks. The Kisugu Home and Training Center provides a home setting for students where they receive comfortable housing, nutritious meals, and quality health care to provide a stable, nurturing environment for them to grow and learn.

Visit EmpowerAfricanChildren.org for more information and opportunities to support the education of students in Uganda.

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



The Amadinda. Image: Spirit of Uganda.

Adungu: arched harp with nine strings that is plucked



The Adjungu. Image: Spirit of Uganda.

Bakisimba: the large main drum tuned to a high pitch

Calabash: gourd used as a percussive instrument in *Larakaraka*

Ebinyege: leg rattles worn by boys in the *Orunyeye-Ntogoro* dance

Embaire: large xylophone

Empagi: modified bike spokes used to strike a Calabash



Modified bike spokes, or Empagi, are used to create rhythm on a gourd, or Calabash. Image: Spirit of Uganda.

Empuunya: drum used for keeping a regular, metered pulse



The Endege. Image: ConnectingCultures.us.

Endigidi: tube fiddle with a single string that is bowed

Engalabi: long, narrow drum



Engalabi. Image: MusicUganda.com.

Engoma: drums

Enkoni: long stick used by the Banyankole to herd their cattle

Ensasi: shakers



The Ensasi. Image: MusicUganda.com.

Filimbi: whistle

Kora: Long-necked harp lute that originated with the Malink people of western Africa

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



Traditional flutes played by Spirit of Uganda. Image: Spirit of Uganda.

See if you can spot these instruments during the performance!

GLOSSARY—COSTUMES AND IMPLEMENTS

The costumes worn by the performers are inspired by the traditional and modern Ugandan textiles and patterns. Some costume pieces also function as instruments (see page X).

GUYS

- 1. Kono** — A special style of headdress made of ostrich feathers
- 2. Embira**— beads worn around the neck of chest
- 3. Ebinyege**— leg rattles worn by boys performing the Orunyege dance



one

two

three

OTHER PIECES YOU WILL SEE

- Ebikubwe:** round skirt for me
- Effumu:** a spear
- 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 *Orunyege-Ntogoro* dance
- Igitambara:** dance robe
- Inkyindi:** men's necklace
- Kanzu:** a white long gown worn by Bugandan men on special occasions

Licumu: spear

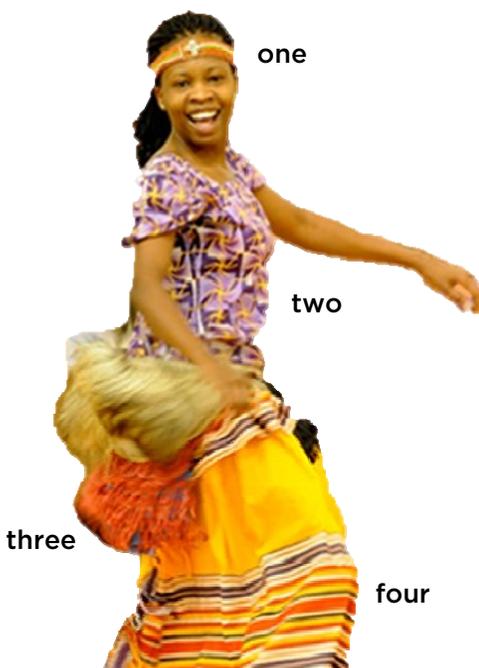
Mukilia: cow tail featured in *Mwaga*

Ngabo: shield

Umugala: men's head dress

GIRLS

- 1. Ebitambaala** — Buganda head pieces
- 2. Gomesi** — Traditional top
- 3. Akaliba** — long hair goat skin, usually tied around the waist, for dancing
- 4. Ekikoyi** — multi-colored Ugandan cloth worn most often by women on special occasions or celebrations as a long skirt, or belted around the waist



one

two

three

four

UGANDA TODAY, pg. 1



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, in size it is slightly smaller than the state of Oregon. With 50% of its people younger than age 15, Uganda's greatest need may be the development of a generation of leaders prepared to empower a nation.



Uganda is known as the 'Pearl of Africa' due to its fantastic natural scenery. Image courtesy of National Geographic.

FORMATION

Uganda's national borders were artificially formed by colonial Britain, dividing more than 50 different ethnic groups and kingdoms. The dissection complicated every aspect of traditional society from distinct governing systems to languages, beliefs and cultures.

AFTER INDEPENDENCE

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.

PROGRESS AND CHALLENGES

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, it is estimated that over four million Ugandans are internet users and 16 million use cell phones. Primary education has increased from just over two million students to over nine million in one decade. Most Ugandans are bilingual or multilingual; English is Uganda's official language and 67% of the adult population is literate.

(Cont. page 13)

UGANDA TODAY, pg. 2



PROGRESS AND CHALLENGES, CONT.

Even in this progress, challenges persist. The Lord's Resistance Army (LRA), infamous for its violence and brutality in Uganda, now hides across the borders of nearby nations. 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 THIS MEAN FOR UGANDA'S YOUTH?

In Uganda, 2.7 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 and remain beyond the reach of many families, including Empower African Children students' families. In fact, only 14% of primary school graduates in Uganda finish secondary school. Fewer than 4% make it to a University.

Realizing the promise of Africa's youth has severe demands, but it 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.

Empower scholars Percy, Ivan, Joyce, and John at Taibah International School.
Image: empowerafricanchildren.org.

FAST FACTS: UGANDA

Population:	26,907,000
Capital:	Kampala
Geography:	Savanna plateau with mountains and lakes
Languages:	English, Ganda or Luganda, many local languages
Religion:	Roman Catholic, Protestant, indigenous beliefs, Muslim
Industry:	Sugar, brewing, cotton textiles, cement
Notable Wildlife:	Home to half the world's surviving mountain gorillas
GDP per Capita:	U.S. \$1,200

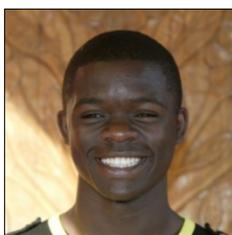
MEET THE ARTISTS, pg. 1



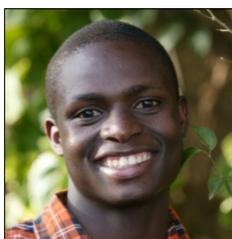
Kuluthum Aketch (age 16) Born in Kampala as the youngest of four children, Kuluthum has been cared for by a paternal aunt following the deaths of her parents. An outstanding student, she is in Senior 3 (10th grade) at Taibah International School. Her favorite subjects in school are math and textiles and she aspires to be a fashion designer in the future. Kuluthum joined EAC in 2012; this is her first tour with Spirit of Uganda.



Jimmy Ayo (age 18) joined EAC in 2009 and toured with Spirit of Uganda in 2010 and 2012. He just completed high school and will head to university next fall. He would like to become a lawyer, musician and producer. He particularly likes to play the *adungu* (plucked harp), and is a prolific composer. Originally from Adyegi, a village in northern Uganda, Jimmy lost his father in 1995 in the rebel war. He hopes the audience will remember him by his sweet voice and friendly demeanor.



Rajab Basoga (age 20) 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, 2010 and 2012. He is in Senior 4 (11th grade) at Taibah College School where he is a top student in his class. 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. Rajab hopes to become a choreographer.



Frank Isabirye (age 19) Before joining Empower African Children in 2011, Frank lived with his parents, who are subsistence farmers, a grandfather and six siblings in a small, two-room house. He is in Senior 4 (11th grade) at Taibah International School, where he is an eager learner and exhibits great leadership skills. This is his first tour with the Spirit of Uganda.



Anthony Kiranda (age 18) joined EAC in 2009. He plays the xylophone and the tube fiddle and toured with Spirit of Uganda in 2012. 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 Senior 3 (10th grade) at Taibah International School where his favorite subjects are math and science. He hopes to become an accountant. He is excited about being an ambassador for Uganda as a member of Spirit of Uganda for the second time.



Sharon Kyomugisha (age 18) is the second eldest of four children all of whom live in the village of Lungujja 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 and 2012. She graduated from high school in December 2013 and will begin university next fall. Sharon plans to become a journalist because she likes to find out about and share other people's stories and experiences.

MEET THE ARTISTS, pg. 2



George Lukwago (age 19) loves to communicate through music and hopes the people he meets on this tour will remember him as the most disciplined performer. Orphaned at an early age, George has five siblings and is originally from the Masaka District in central Uganda. George joined EAC in 2011 and will begin university next fall. He would like to become a statistician and an entrepreneur. George toured with Spirit of Uganda in 2012.



Tonny Lwerere (age 16) is one of four children whose parents earn a modest income through farming and working in a shop. Tonny joined Empower African Children in 2011 and attends Taibah International School. He is in Senior 5 (11th grade). Tonny is a great dancer and wonderful public speaker. This is his first tour with Spirit of Uganda.



Bernard Muwonge (age 16) joined Empower African Children in 2011 and is excited to be on his first tour with Spirit of Uganda. He is in the Senior 4 (11th grade) at Taibah International School where he was selected Class Leader last term and now heads up the Chess Club. His favorite subject is math. Bernard and his two siblings live in the Masaka District in central Uganda with their mother who is a tailor; their father died in a motor accident in 2007. He would like to become a chess player and a fashion designer.



Betty Nabaweesi (age 15) is the oldest of six children. She lost her father in 2009, and her mother struggles to maintain the family and their single room house. Betty is now in Senior 4 (11th grade) at Taibah International School where she takes initiative as a leader. This is her first tour with Spirit of Uganda.



Yudaya Nabbanja (age 14) is the sixth of eight children. Prior to joining EAC in 2009, she lived in Sonde near Kampala with her paternal aunt and four siblings. She is an excellent student and leader in her Senior 3 (10th grade) class at Taibah International School, and hopes to become a surgeon. Yudaya toured with Spirit of Uganda in 2010 and 2012.



Faith Ruth Nabukenya (age 13) 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. Faith joined EAC in 2011, and is in Senior 1 (8th grade) at Taibah International School. Faith is a beautiful dancer with captivating eyes and smile and first toured the USA with Spirit of Uganda in 2012. She hopes to become a business owner.

MEET THE ARTISTS, pg. 3



Joyce Nagujja (age 16) Joyce joined EAC in 2011 and toured with Spirit of Uganda in 2012. She and her six siblings have lived in Makindye, a suburb of Kampala with her aunt since her parents' deaths. Joyce is in Senior 4 (11th grade) at Taibah International School where she is a leader among her peers. She loves large groups of people and is looking forward to performing in front of big audiences. She would like to be a bank manager in the future.



Percy Nakaggwa (age 17) joined EAC in 2009, toured with Spirit of Uganda in 2010 and 2012 and is now in Senior 3 (10th grade) at Taibah International 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.



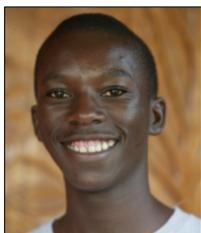
Donatina Nakimuli (age 13) comes from the Rakai District where her father is a primary school teacher in Sanje and her mother a subsistence farmer. She is the fifth of nine children. Dona joined Empower African Children in 2009 and toured with Spirit of Uganda in 2010 and 2012. Now in Primary 7 (7th grade) at Taibah Junior School, Dona loves school; her favorite subject is English. She would like to become a nurse so that she can cure people of their illnesses.



Sylvia Namaganda (age 19) The eldest of eight siblings, Sylvia joined Empower African Children in 2009 and is on tour with Spirit of Uganda for the first time. Her parents are subsistence farmers. She is in Senior 3 (10th grade) at Taibah International School. Sylvia is very compassionate and a good listener. Her favorite subject is math.



Miriam Namala (age 15) joined EAC in 2007 and is a founding member of Spirit of Uganda. She toured to the USA with the company in 2007, 2008, 2010 and 2012. The second of four children, Miriam is from Mmanyanya in Rakai, in southern Uganda. Her mother is a subsistence farmer. Miriam is in Senior 4 (11th grade) at Taibah International School. 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.

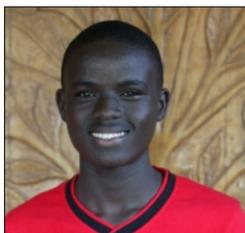


John Nyanzi (age 19) joined Empower African Children in 2011. One of eight children, his father works as a farmer, and his mother sells handmade crafts. Both of his parents suffer from health problems. John is a very smart young man who just completed his final year at Taibah International School. This is his first tour to the United States with Spirit of Uganda.

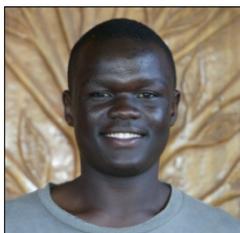
MEET THE ARTISTS, pg. 4



Brian Odong, (age 21) joined EAC in 2007, is a founding member of Spirit of Uganda and toured with the company in 2007, 2008, 2010 and 2012. He is from Gulu in northern Uganda, an area adversely affected by the LRA insurgency for more than two decades. The youngest of four children, Brian lost his mother at birth; his father was killed by rebels in 2004. He recently completed high school at Taibah International 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 peoples' lives. He enjoys helping others, making friends, singing, swimming, basketball and soccer.



Ivan Ogambo (age 16) is one of five children and lived in a one-room house with his mother and siblings before joining Empower African Children in 2011. Ivan's father died when he was six years old. His mother braids hair and babysits for her neighbors, but never has a consistent source of income. With the support of EAC, Ivan is in Senior 4 (11th grade) at Taibah International School. He is a very bright young man. This is his first tour with the Spirit of Uganda.



Hassan Onegu-Rwoth (age 16) is from Kampala. He and his four siblings lost their father in 2007; his mother sells produce in the city. Hassan joined Empower African Children in 2012. Bright and motivated, he is in Senior 3 (10th grade) at Taibah International School. Hassan loves sports and hopes to become a journalist.



Peter Kasule (Artistic Director) 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 1996 he accepted an invitation from Alexis Hefley (Founder and President of Empower African Children) to attend Booker T. Washington High School for the Performing and Visual Arts in Dallas where he established himself as an award-winning musician. Supported by 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.



Rachel Magoola (Guest Artist) A musical icon, Rachel Magoola's voice embraces the many roots and influences that make up contemporary Uganda. Her original compositions reflect the richness of her country's cultural heritage embedded in a modern sound. Magoola honed her vocal and songwriting skills as a singer with Afrigo, Kampala's best known band. In turn the band was enriched by her knowledge of Ugandan musical traditions. The mix of traditional and global forms along with lyrics in various local dialects imbued her sound with a distinctive East African authenticity. Her talents produced many of Afrigo's top hits of the 1990's and early 2000's including "Obangaina," which put Ugandan pop on the world music map.

PRE-SHOW EXPLORATION, pg. 1

1) WHO DANCES?

Suggested for: Grades K-12

Goals: To understand that dance is a shared art form around the world

Explanation: Students will view a short video featuring people from around the world dancing paired with guided discussion.

Materials:

- ◇ Internet connection with YouTube access
- ◇ Projector or other way to show the video
- ◇ Chalk board or chart paper

Activity:

1. Explain to students that they will be going to the theater to see Spirit of Uganda, a group of young performers who share traditional dances from their culture. Today, you would like to explore the question of “Who dances?”
2. Write “Who Dances” on the chalkboard or flipchart paper. Ask for students to volunteer ideas about who dances. (Ideas may include ballerinas, cheerleaders, brides and grooms, etc.)
3. After you have gathered responses, tell students that they are going to watch a short video that may give them some additional thoughts on who dances.
4. Play the “Where the Hell is Matt 2012” video by clicking on the image below.

Follow-up Questions:

1. Did anything surprise you about that video?
2. Are there additions we need to make to our ‘Who dances’ list? (Eventually, the goal is to have a student suggest that everybody dances in some form.)
3. Now that we’ve explored who dances, why do you think people dance? (To celebrate, to entertain, to worship, to express themselves, etc.)

Show students the video “Where the Hell is Matt? 2012” in which Matt Harding engages people from all around the world to dance with him.



2) RHYTHM EXPLORATION

Suggested for: Grades K-12

Goal: To understand the concept of rhythm and to hear the rhythm that exists around us.

Explanation: Rhythm and sounds are a part of life in every culture. Students will create their own rhythms with their bodies and other instruments they find in the classroom.

Activity:

1. Create a simple clapping rhythm for the class to echo. As they master each rhythm, make a new complex rhythm for students to repeat. You can expand from just clapping to stomping your feet, snapping your fingers, or gently slapping the knee or chest.
2. See if you can make a class song using these different rhythms. Divide the class into groups and have each group come up with their own rhythm. Have them perform them in varying orders or all together.
3. Next, have your students look around the classroom for ordinary objects that can be used to create new sounds. For example, scrunching or shaking a trash bag, opening and closing of a pencil box or backpack, tapping a pen on the desktop, etc.
4. Have students create a short rhythm that they would like to make with their chosen “instrument” and write out a notation that they can read corresponding to their rhythm.*
5. Arrange these notations in different orders to create a class musical piece.

**You may want to collaborate with your school's music specialist for this part of the activity.*

Follow-up Questions:

1. What is rhythm?
2. Where can you find rhythm? Do you have your own rhythm?
3. Can you see rhythms? What do they look like?
4. How can you recreate the sounds you hear in everyday life (rain falling, walking over a bridge, brushing your teeth) with percussion instruments? How do these sounds differ?

Activity from Ordway Center for the Performing Arts' San Jose Taiko study guide materials.

PRE-SHOW EXPLORATION, pg. 2

3) MAKE YOUR OWN DRUM

Suggested for: Grades K-5

Goals:

- ◇ To gain an understanding of how a drum works;
- ◇ To learn about musical and geometric patterns;
- ◇ To exercise creativity in making a drum;
- ◇ To explore rhythms and rhythms in music.

Explanation: In this activity, students will create a drum out of common materials and use it to explore rhythm creation.

Materials:

- ◇ Art supplies, such as crayons, colored pencils, markers
- ◇ Construction Paper
- ◇ Cylindrical cardboard food container, such as coffee or oatmeal containers (Tip: find containers of various sizes so drums can make different sounds.)
- ◇ Balloons, large enough to stretch over the top of the chosen containers (2 per drum)
- ◇ Heavy duty rubber bands
- ◇ Tape or glue
- ◇ Scissors

Activity:

Part 1: Make Your Drum

1. Ask students to create a pattern using colors and shapes either by drawing or cutting out pieces of paper. They can make diamonds, squares, or draw pictures.
2. Ask students to cut the top and bottom of the food container out, creating an open cylinder.
3. Wrap the piece of patterned paper around the cardboard cylinder. Adhere the paper with either tape or glue.
4. Ask students to choose a balloon. Have students cut off the small end.
5. Stretch the balloon across one of the openings in the cylinder.
6. Secure with a rubber band.
7. Repeat steps 4-6 on the other side of the drum.

Part 2: Play Your Drum

1. Ask the students to experiment with the different ways to make noise with their drum. What different tools can you use on the drum? What kind of sounds can you make? What rhythmic patterns and phrases can be created with the drum?
2. After the students have experimented, ask them to split into two groups.
3. Explain to the students that they are going to be playing call and response rhythms with their drums. Ask group A to start a beat.*
4. Ask group B to respond to group A's beat with the same beat; then ask group B to start a beat and group A to respond to it.

**You may want to collaborate with your school's music specialist for this part of the activity.*

Follow-up Questions:

1. How can different rhythms convey different themes, moods, or ideas?
2. How can rhythm influence dance?
3. How do you think the drum produces sound?
4. How did the sound change depending on the size of the container you used to make your drum?
5. What other factors or elements affect what your drum sounds like?



Example of a drum made from an oatmeal container and balloons.
Image courtesy of musicinventions.org.

Activity from Ordway Center for the Performing Arts *World of Rhythm Study Guide*, adapted from *Geography Activities for Kids* by Joe Rhatigan. (2002)

PRE-SHOW EXPLORATION, pg. 3

4) CULTURES THROUGH MUSIC

Suggested for: Grades 6-12

Goals: To understand music's unique role in a culture.

Explanation: In this pre-show activity, students will research and present their findings on another culture's music traditions.

Activity:

1. Ask students to research (in groups or alone) the history, construction, and purpose of the drum or other percussion instruments from around the world. For example: the *tabor* of the middle east, the steel drums or pans of the Caribbean, gourd rattles, iron bells, pressure drums, *bata* drums or the *atumpan*.

2. Use the following questions as a guide:

- ◇ In what cultures does the drum exist?
- ◇ How does the drum differ between cultures?
- ◇ Is it used for the same or different purposes?
- ◇ With what materials is it made?
- ◇ How does the instrument work?
- ◇ How does the size of the instrument make a difference in its sound?
- ◇ Is the drum tied to any cultural history or religions?
- ◇ What does your research tell you about the culture from which your instrument originated?
- ◇ Is it featured in any stories or myths?

Have students include a drawing or photo of the drum with their research findings.

3. Ask students to present their research to the class. If possible, allow students to share audio clips of the instrument being played, either solo or as part of an ensemble. Conduct a discussion about the significance of music in culture.

Follow-up Questions:

1. How do different forms of music enhance understanding of a culture or historical tradition?
2. What can we learn about a culture through its music? How does it change our perception of that culture?
3. Has the importance or symbolism of the drum increased or decreased for the culture you are studying over time? How might you explain these changes?

5) ISSUES AFFECTING UGANDAN YOUTH

Suggested for: Grades 6-12

Goals: To develop empathy and understanding of issues facing Ugandan youth, like those who are members of Spirit of Uganda.

Explanation: In this pre-show activity, students will work in groups to research and present on issues facing youth in Uganda today.

Materials:

- ◇ Copies of Curriculum Guide sections:
 - Empower African Children and Spirit of Uganda
 - Uganda Today (pages 12 & 13)
 - Meet the Artists (14-17)
- ◇ Additional research materials, such as reference books or internet access

Activity:

1. Divide students into pairs or small groups. Provide each group with one of the sections listed above from the Curriculum Guide (or give each group one page from the noted sections.)

2. With their partner or group, have students read their assigned selection. As they read, they should circle or note specific issues that affect youth in Uganda today or specific members of Spirit of Uganda. Examples include:

- ◇ Education
- ◇ Subsistence Farming
- ◇ Orphans
- ◇ Lord's Resistance Army
- ◇ HIV/AIDS

3. Ask groups to share out to the class the issues they identified. Compile the list on the board.

4. Next, invite students to select a topic that they want to learn more about and to research that topic.

5. When students have completed their research, invite them to present or share their findings with the class.

Follow-up Questions:

1. What surprised you in your research?
2. Did your findings suggest that progress is being made to improve the lives of Uganda's young people? If so, how is this being accomplished?

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

Rhythm

1. How can different rhythms convey different themes, moods, or ideas?
2. How can rhythm influence dance or movement?

Movement

1. Who dances?
2. Why do we dance?

The Performance

1. What instruments did you see in the performance?
2. Which was your favorite instrument from the performance? Why? Were there any instruments or sounds that surprised you? Why?
3. What adjectives would you use to describe the energy of the performers?
4. If you could ask the performers about their lives, what would you ask?
5. Were there any specific moments in the performance that stood out to you? Why?

Performance Components

1. How did the lighting add to the show?
2. How did the costumes help to express the ideas or moods of each piece?

Prior Knowledge & Connections

1. Did any of the movement or music remind you of anything else you have experienced?
2. What do you think Spirit of Uganda hopes its audiences take away from their performance?

POST-SHOW ASSESSMENTS

1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *Spirit of Uganda* to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it.

2) YOUR ARTISTIC IMPRESSION

Create your own artistic impression of the performance. Using shapes, lines, colors, patterns and other artistic elements from your imagination, draw or paint a picture that expresses how the music made you feel. Use art to interpret your impression of the performance and qualities of the dances.

3) WRITE TO THE ARTISTS

Once you have seen the performance and you and your students have had a chance to discuss what you saw and heard, write to the Spirit of Uganda performers. You may write your letter to the entire group or you may select a specific performer (see pages 14-17).

Letters may be sent to:

Education Department
Des Moines Performing Arts
221 Walnut Street
Des Moines, IA 50309

4) DESIGN A CD COVER

Ask students to imagine that Spirit of Uganda has asked them to design a CD cover for their next recording. Have students think about important ideas and images that come to mind when they think about the concert and use those ideas to guide their design. Students should also create a title for the album. After students have created their cover using art materials, have them present their design to a "member" of Spirit of Uganda (played by the teacher). Ask students about the elements they included in their design, why they made those design decisions, the title they chose, and what the design communicates about Spirit of Uganda's message.

RESOURCES AND SOURCES



CLASSROOM RESOURCES

Print Resources:

Transcendent Spirit: The Orphans of Uganda by Douglas Menezes.

An intimate book of photographs which follows the inspiring journey of twenty orphans who overcome tremendous hardships to form a dance troupe and become cultural ambassadors for their country.

Uganda (Enchantment of the World Second) by Ettagale Blauer and Jason Laure.

Describes the geography, history, culture, industry, and people of the country nicknamed “The Pearl of Africa.”

Web Resources:

“Around the World: Uganda.” TIME for Kids. TIME Magazine. <http://www.timeforkids.com/destination/uganda>

This interactive website for students provides an overview on Uganda’s history, photos of different sights, as well as a ‘day in the life’ of a typical Ugandan child.

Empower African Children. <http://www.empowerafricanchildren.org>

Learn more about Empower African Children’s work, including videos and testimonials.

“Uganda.” Our Africa. <http://www.our-africa.org/uganda>

This website allows students to explore topics ranging from food and daily life, geography and wildlife, education and jobs and more in the country of Uganda.

STUDY GUIDE SOURCES

Empower African Children. <http://www.empowerafricanchildren.org>

“Flint Hills 2012 International Children’s Festival Study Guide.” Ordway Center for the Performing Arts.

“Spirit of Uganda 2014 Program Notes.” Empower African Children.

“Uganda Facts.” National Geographic. <http://travel.nationalgeographic.com/travel/countries/uganda-facts/>