

WAR DANCE

COMPANION CURRICULUM



AMNESTY INTERNATIONAL USA
HUMAN RIGHTS EDUCATION PROGRAM

ACKNOWLEDGEMENTS

THE HUMAN RIGHTS EDUCATION PROGRAM AT AMNESTY INTERNATIONAL USA WOULD LIKE TO RECOGNIZE THE FOLLOWING CONTRIBUTORS OF THIS CURRICULUM GUIDE. WITHOUT THEIR DEDICATION, HARD WORK AND PERSONAL COMMITMENT TO THE ISSUES THAT EMANATE FROM THE FILM, THIS GUIDE WOULD NOT HAVE BEEN POSSIBLE.

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FROM THE PRODUCERS

Since 1985, the children of the Acholi tribe in northern Uganda have been victimized both by civil war and by a rebel force, the Lord's Resistance Army. Millions have been displaced into camps where life is harsh. But when one camp's primary school won the right to compete in Uganda's national music and dance festival, its children dared to dream again. Nominated for an Academy Award, *WAR DANCE* follows three of these children - Dominic, Rose and Nancy – as they faced their past and imagined their future.

WAR DANCE has been screened at festivals and in theaters both domestically and internationally, winning more than 20 awards, and has proven to have a powerful effect on audiences. None respond more strongly than adolescents and young adults, however, who instinctively seem to identify with both the tribulations faced by the film's three protagonists and their determination to overcome them and reclaim their childhoods.

As the producers of *WAR DANCE*, we have always believed in the film's potential classroom use and multi-disciplinary application in social studies, history, language arts and music classes at the middle school and high school levels, as well as university public health, history, music education, and social sciences courses. We also think that advisors to school-based community services organizations, music and arts programs will find that the film inspires students to pro-social and artistic action.

With many years experience both teaching personally as well as working with middle school teachers, however, we knew that the film had to be accompanied by an excellent curriculum. Amnesty International USA's Human Rights Education Program has provided Shine Global, Inc., the non-profit film production company that made *WAR DANCE*, with such a tool. Collaborating first with Karen Robinson, and later with Melissa Robinson and Elizabeth Kennedy, who wrote the curriculum, Shine feels confident that educators at all three school levels will be able to create meaningful classroom and after-school experiences for their students.

We hope that *WAR DANCE* will make a vital contribution to both the cognitive and affective learning of students internationally for many years to come, and we thank Amnesty for their invaluable contribution to our film.

Sincerely,
Albie Hecht and Susan MacLaury

FROM THE EDITORS

HOW TO USE THIS GUIDE

The curriculum guide for *War Dance* provides activities and lessons to engage learners in a discussion of issues which seem difficult and complex, such as the history of conflict, the role of child soldiers and the livelihood of internally displaced people within Uganda. Designed to be as comprehensive and informative as possible, this guide can be used in its entirety as an in-depth unit of study or individual lessons can stand alone as learning extensions after watching the film. An alternative to showing the whole film is using clips that correlate with individual activities or lessons. A list of all clips in this film can be found in the Additional Resource section at the end of this guide. For more tips on using film in educational settings, please go to our website: <http://www.amnestyusa.org/education>. Additional resources, such as international human rights declarations and conventions, fact sheets and links to actions and reports can also be found on the Amnesty International USA website listed above. To purchase *War Dance*, the DVD, please go to the following website: <http://www.shineglobal.org>.

Prior to showing the film, educators should prepare learners by having a short background discussion about the main themes addressed in the film. For example, educators could review the history of Uganda before the start of the war in 1985. For a good history review and general country profile, please visit http://news.bbc.co.uk/2/hi/africa/country_profiles/1069166.stm. Information specific to the Ugandan War can be found at <http://www.ugandacan.org/history.php> along with <http://www.resolveuganda.org/history>. After viewing the film, or clips from the film, use the movie discussion guide to facilitate critical analysis.

Lesson One provides the necessary information to contextualize what has been happening in recent Ugandan history. The lesson is designed to answer basic questions about the country's geopolitics, its tribal structure, economy, history of conflict, and current situation. Lesson Two addresses the theme of internally displaced people (IDPs), discussing who is an IDP, what their lives are like in camps, what human rights are being violated in these situations, and what legal mechanisms are in place to protect their rights. Lesson Three takes a look at the relationship between music, dance and human rights, as well as the role they play in advancing culture, identity, rights and rehabilitation. Lesson Four explores personal and collective responsibility. Use the additional resources provided at the end of this guide to assist learners with understanding concepts, terms and organizations that may be unfamiliar to them. Within the additional resources, you will find a clip guide that should help you organize and connect the many themes throughout *War Dance* within the context of the activities and curriculum guide as a whole.

Within this guide, you will find the tools you need to develop such hands-on activities and projects for your students through various means of taking positive action locally, nationally and internationally (i.e. activism, campaigning, fundraising etc). You will find website information within the activities as well as within the additional resources about many organizations that arrange and participate in community projects that your students, collectively or individually, may get involved with.

FROM THE EDITORS

continued

If you have any questions or would like additional support, please contact the Human Rights Education program of Amnesty International (education@aiusa.org) or visit our website. After using this curriculum, please take the time to fill out the feedback form found at the end of this guide or online at: <http://www.amnestyusa.org/education>.

COMPANION CURRICULUM STANDARDS

This curriculum aligns with the following standards outlined by McREL (Mid-continent Research for Education and Learning) <http://www.mcrel.org/compendium/browse.asp>

- Behavioral Studies: Standard 2, Level III (Grade 6-8) - Understands various meanings of social group, general implications of group membership, and different ways that groups function; and Standard 1, Level IV (Grades 9-12)- Understands that group and cultural influences contribute to human development, identity and behavior
- Historical Understanding: Standard 2, Level III (Grades 6-8) and Standard 2, Level IV (Grades 9-12)- Understands historical perspective
- Language Arts: Standard 7, Level III (Grades 6-8) and Standard 7, Level IV (Grades 9-12)- Uses reading skills and strategies to understand and interpret a variety of informational texts

COMPANION CURRICULUM OBJECTIVES

- To introduce discussion and analysis of the social issues depicted in the film *War Dance*
- To explore the history of political influence in Uganda and to recognize its role in creating channels for the increased chance for conflict and use of child soldiers
- To examine the relationship between music, dance and human rights as they pertain to Uganda
- To understand the plight of refugees and internally displaced peoples and to critically consider the challenges associated with resettlement
- To engage students in discussion of personal and collective responsibility, with specific emphasis on forgiveness, reconciliation, redemption, social responsibility and activism

TARGET AUDIENCE

This guide is designed primarily for middle school students, though most parts of it may be valuable for high school students as well as learners at the college level. Overall, the curriculum guide was created in order to provide the educator the most versatility to use and adapt the activities for their specific targeted age group. Ultimately, it is up to the educator's discretion on what activities are relevant and how they want to use the guide to best suit their needs. It can be used in social and international studies classes, history classes, arts and literature classes, or as a stand-alone learning opportunity. Individual lessons can act either as stand alone lessons or as a part of a whole semester long series. It is up to the educator to decide which parts are applicable to his/her audience. This guide may also be used in community settings, such as film festivals, house party screenings, or group meetings.

MOVIE DISCUSSION GUIDE

DISCUSSION QUESTIONS

1. What human rights issues are illustrated in the film? What international laws are in place to stop or prevent those abuses?
2. What is the role of music in this film? What does the film have to say about the power of music, as it seems to endure even when the community is in conflict?
3. What changes did you notice in the children's demeanor and outlook on life when they are practicing and performing as opposed to telling their personal stories?
4. Throughout the film, the directors contrast the individual interviews with footage of rehearsal shows. What is the purpose of these contrasts? Is it effective? Why or why not?
5. Why do you think it is important that Patongo Primary School is among one the first schools from the northern part of Uganda to make it to the finals of the National Music and Dance Competition?
6. In *A Farewell to Arms* Ernest Hemingway wrote, "*The world breaks everyone and afterward many are strong at the broken places.*" What does this quote mean within the context of *War Dance* and the children's personal stories?
7. Think about the scene in which Dominic is talking to a captured rebel officer, hoping to learn if his brother is still alive. As they talk, the soldier explains almost offhandedly that the brother is most likely dead (Clip 8).
 - How does this scene depict the current conflict?
 - What does the casualness of this conversation say about how violence has penetrated these children's daily lives?
 - What do you make of Dominic's reaction to this conversation?
8. "*We wanted to win the dance competition. We wanted to make our ancestors proud.*" What is the meaning and significance of ancestry and tradition in the lives of the Acholi children? In your life? How is tradition linked to a physical place, and why is this notion important?
9. How did all of the components of the competition help the children cope with their difficult and haunting personal pasts? How does music help you express yourself and your emotions?

LESSON 1: THE CONFLICT IN UGANDA

QUESTION	How has the social and political dynamic of Uganda, both historically and currently, created an opening for human rights injustices to take place?
TIME	Two 45-minute class periods or one 90-minute class period
OVERVIEW	<p>For more than 20 years Uganda has been torn apart by conflict. Due to a war waging between the Ugandan government and rebel groups, most prominently the Lord's Resistance Army (LRA), civilians have been subjected to the daily traumas and horrors of the ongoing conflict. Rape, torture, extra-judicial executions, and attacks on villages and families are some of the things that the civilians of Uganda have had to suffer through. However, one of the worst acts that have been committed by the conflicting armies is the kidnapping of children. Boys are often taken and forced into becoming soldiers or slaves, while the girls are also forced into slavery or simply given to different army leaders to be used as sex objects or "wives". Most of the kidnapping takes place at night and so children who live in rural areas will often leave their homes to spend their nights in densely populated cities, with the hopes of avoiding an armed group's raid for children. Uganda has a long and complicated history of military takeovers and war, but this lesson will focus on the effects of the war on the civilians and more specifically the children of Uganda.</p>
OBJECTIVES	<p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none">• Demonstrate an understanding of the geography and history of Uganda, especially how these relate to the current conflict.• Identify the major players of the conflict.• Use the Universal Declaration of Human Rights (UDHR) to determine which human rights are being violated in Uganda.
PREPARATION AND MATERIALS	<p>HANDOUT 1.1: Uganda: How much do you already know? HANDOUT 1.2: Modern Map of Africa HANDOUT 1.3: Clues to the Map: Beginner HANDOUT 1.4: Clues to the Map: Advanced HANDOUT 1.5: Universal Declaration of Human Rights (UDHR), Abbreviated HANDOUT 1.6: Conflict Overview – Uganda HANDOUT 1.7: Analyzing Uganda with the UDHR REFERENCE 1.1: Answer Key: Uganda: How much do you already know? REFERENCE 1.2: Conflict Leaders</p>

LESSON 1: THE CONFLICT IN UGANDA

ACTIVITY ONE

PROCEDURE:

1. Start the lesson by asking the students what they know about Uganda. Do they know anything about the conflict there? Have they talked about Uganda in another class, or maybe at home? What have they heard or read about Uganda from the news, magazines or the internet?
2. Distribute HANDOUT 1.1. This quiz is not meant to be graded; it is simply a tool that can be used to gauge how much your students know about Uganda.
3. After about 5 minutes go over REFERENCE 1.1, which is the quiz answer key. Students can either mark their own papers or trade with a partner.

ACTIVITY TWO

PROCEDURE:

1. For a beginner's exercise, distribute HANDOUTS 1.2 and 1.3 to the students. Students will only be asked to locate the country on the map as the country name and its description are already matched up. For a more challenging activity, distribute HANDOUTS 1.2 and 1.4, where the students must first match the country name to its numbered description and then find it on the map.
2. Ask the students to fill in the shaded area of the map based on the clues given in HANDOUT 1.3. Countries include:

Rwanda	Central African Republic
Burundi	Chad
Uganda	Ethiopia
Tanzania	Somalia
Republic of Congo	Kenya
Democratic Republic of Congo	Sudan

4. Collect maps from students, mark corrections and return them during the next class.

OPTIONAL ADVANCED

PROCEDURE:

1. Follow the above procedure, but ask the students to identify both the country and its capital. Capitals are as follows: Rwanda-Kigali, Burundi-Bujumbura, Uganda-Kampala, Tanzania-Dodoma, Republic of Congo-Brazzaville, Democratic Republic of Congo-Kinshasa, Kenya-Nairobi, Sudan-Khartoum, Central African Republic-Bangui, Chad-N'Djamena, Ethiopia-Addis Ababa, Somalia-Mogadishu.

AND/OR

2. Have the students memorize the countries and capitals and quiz them later.
3. For even more advanced assessments, include all of Africa's nations.

ACTIVITY THREE

PROCEDURE:

1. Distribute HANDOUTS 1.5, 1.6, and 1.7. HANDOUT 1.5 is an abbreviated version of the Universal Declaration of Human Rights (UDHR). HANDOUT 1.6 is a brief of Uganda's history and the conflict's current state.
2. Ask the students to look over HANDOUT 1.5, the UDHR. Do any of these articles surprise them? Are there any that they can think of that might be missing? (For more information on the UDHR, please see the Teacher's References at the back of this guide.)

LESSON 1: THE CONFLICT IN UGANDA

continued

OPTIONAL EXTENSIONS

3. Allow some time for students to look over the history of the conflict.
 4. Instruct students to complete HANDOUT 1.7, pin-pointing moments where human rights violations have occurred in the conflict of Uganda.
- Have the students create a reflection piece on what they have learned about the conflict in Uganda. This can take the form of a poster, drawing, short essay, poem, song, etc. They may also tie in the articles of the UDHR and what they have learned are the human rights violations occurring in Uganda.
 - Have the student's research the U.S.'s role in the conflict in Uganda.
 - Form groups of students and have each group research about one of the major players in the Ugandan conflict (see REFERENCE 1.2 for a list of conflict leaders) and give a short presentation on their person. Their presentation should be spoken, and is encouraged to have at least one visual aid (a poster, handouts etc.). It should also include the effect their person has had on the conflict, what position they are in relation to the government, who their followers are and the tactics they are using to fight for their cause.
 - Screen the film *War Dance*.

HANDOUT 1.1: UGANDA: HOW MUCH DO YOU ALREADY KNOW?

1. Where is Uganda located?
 - a. Southern Africa
 - b. Northeastern Africa
 - c. West Africa
2. What, would you estimate, is Uganda's size?
 - a. Slightly smaller than Oregon
 - b. Half the size of Texas
 - c. Equal to the size of New Jersey
3. Which countries border Uganda?
 - a. Mali/Burkina/Cote d'Ivoire/Morocco
 - b. Zambia/Zimbabwe/ South Africa/Namibia
 - c. Sudan/Kenya/Tanzania/Rwanda/Democratic Republic of the Congo
4. What is the capital of Uganda?
 - a. Gulu
 - b. Masaka
 - c. Kampala
 - d. Entebbe
5. What is the approximate population of Uganda?
 - a. 31,367,972
 - b. 20,158,170
 - c. 23,000,000
 - d. 30,900,000
6. What is Uganda's official language?
 - a. English
 - b. Luganda
 - c. Swahili
7. Who is currently Uganda's president?
 - a. Milton Obote
 - b. Yoweri Museveni
 - c. Apollo Nsibambi
 - d. Ken Lukyamuzi
8. What year did Uganda gain its independence?
 - a. 1975
 - b. 1890
 - c. 1962
 - d. 2001
9. What is the name of the militia that is fighting the Ugandan government?
 - a. The Democratic Union Party
 - b. The Lord's Resistance Army
 - c. The Ugandan People's Independent Party
 - d. The Ugandan Freedom Army
10. Approximately how long has the war in Uganda been going on?
 - a. 13 years
 - b. 5 years
 - c. 20 years
 - d. 8 months
11. Approximately how many displaced persons are there in Uganda due to the war?
 - a. 1.27 million
 - b. 200,000
 - c. 180,000
 - d. 1.4 million

REFERENCE 1.1: UGANDA: HOW MUCH DO YOU ALREADY KNOW?

ANSWER KEY

1. Where is Uganda located?
B – Northeastern Africa
2. What, would you estimate, is Uganda's size?
A – Slightly smaller than Oregon
3. Which countries border Uganda?
C – Sudan/Kenya/Tanzania/Rwanda/Democratic Republic of the Congo
4. What is the capital of Uganda?
C - Kampala
5. What is the approximate population of Uganda?
A – 31,367,972
6. What is Uganda's official language?
A - English
7. Who is currently Uganda's president?
B – Yoweri Museveni
8. What year did Uganda gain its independence?
C - 1962
9. What is the name of the militia that is fighting the Ugandan government?
B – The Lord's Resistance Army
10. Approximately how long has the war in Uganda been going on?
C – Twenty years
11. Approximately how many displaced persons are there in Uganda due to the war?
A – 1.27 million

HANDOUT 1.2: MODERN MAP OF AFRICA



COUNTRY NAMES

Burundi
Central African Republic
Chad
Democratic Republic of the Congo
Ethiopia
Kenya
Republic of Congo
Rwanda
Somalia
Sudan
Tanzania
Uganda

COUNTRY CAPITALS

Addis Ababa
Bangui
Brazzaville
Bujumbura
Dodoma
Kampala
Khartoum
Kigali
Kinshasa
Mogadishu
Nairobi
N'Djamena

HANDOUT 1.3: CLUES TO MAP - BEGINNER

Sudan	I am the largest country in Africa, bordering Egypt and the Red Sea. I am in the news a lot because of conflict in Darfur, my western region.
Republic of Congo	I am in Western Africa, touching the Atlantic Ocean more than any other shaded country. My country is over 70% tropical rain forest.
Rwanda	I am the smallest country in Eastern Africa. I have the highest number of people per square mile in all of Africa.
Central African Republic	I am a landlocked country located almost exactly in the center of Africa. Almost 50% of my export earnings come from the diamond trade.
Somalia	I am the easternmost country on the Horn of Africa, called so because it looks like a rhinoceros's horn. My proximity to the Middle East has led me to become a predominantly Sunni Muslim country.
Tanzania	Within my borders is the highest point in Africa, Mt. Kilimanjaro. I also touch the Indian Ocean. Almost 80% of my people are subsistence farmers or fishermen; they get just enough food for their families.
Chad	I am uniquely positioned between North, East, West, and Central Africa. I am the neighbor of Sudan, and many of the refugees from this country enter mine.
Kenya	My famous highlands come off of Mt. Kilimanjaro, creating one of the most successful agricultural regions in all of Africa. My capital is the hub for trade and finance in East Africa.
Burundi	I may look like the smallest country, but I am actually just south of it. Much of my money comes from trading coffee and tea.
Ethiopia	I am now landlocked after my entire coastline on the Red Sea was lost when Eritrea got its independence in 1993. I am the oldest independent country in all of Africa, and one of the oldest in the world.
Uganda	I am located immediately north of Lake Victoria, the world's second largest lake. My Ruwenzori Mountains are home to the endangered mountain gorillas.
Democratic Republic of Congo	I am the third largest country in Africa, but the largest one that straddles the equator. My river, the Congo River, is the second longest in Africa after the Nile River, and is second in size only to the Amazon.

HANDOUT 1.4: CLUES TO MAP - ADVANCED

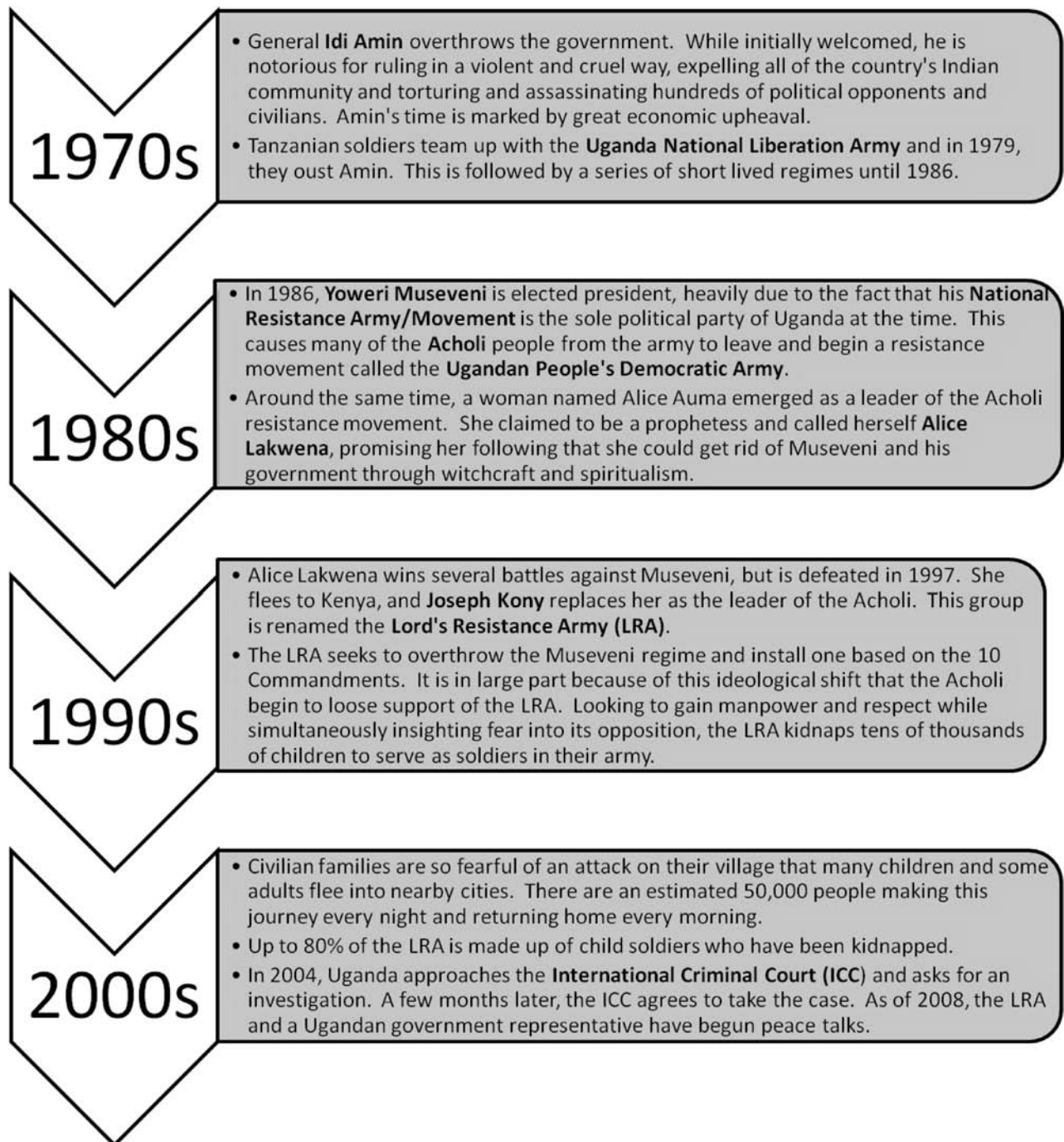
Country 1	I am the largest country in Africa, bordering Egypt and the Red Sea. I am in the news a lot because of conflict in Darfur, my western region.
Country 2	I am in Western Africa, touching the Atlantic Ocean more than any other shaded country. My country is over 70% tropical rain forest.
Country 3	I am the smallest country in Eastern Africa. I have the highest number of people per square mile in all of Africa.
Country 4	I am a landlocked country located almost exactly in the center of Africa. Almost 50% of my export earnings come from the diamond trade.
Country 5	I am the easternmost country on the Horn of Africa, called so because it looks like a rhinoceros's horn. My proximity to the Middle East has led me to become a predominantly Sunni Muslim country.
Country 6	Within my borders is the highest point in Africa, Mt. Kilimanjaro. I also touch the Indian Ocean. Almost 80% of my people are subsistence farmers or fishermen; they get just enough food for their families.
Country 7	I am uniquely positioned between North, East, West, and Central Africa. I am the neighbor of country 1, and many of the refugees from this country enter mine.
Country 8	My famous highlands are a consequence of being close to Mt. Kilimanjaro, creating one of the most successful agricultural regions in all of Africa. My capital is the hub for trade and finance in East Africa.
Country 9	I may look like the smallest country, but I am actually just south of it. Much of my money comes from trading coffee and tea.
Country 10	I am now landlocked after my entire coastline on the Red Sea was lost when Eritrea got its independence in 1993. I am the oldest independent country in all of Africa, and one of the oldest in the world.
Country 11	I am located immediately north of Lake Victoria, the world's second largest lake. My Ruwenzori Mountains are home to the endangered mountain gorillas.
Country 12	I am the largest country that straddles the equator. My river is the second longest in Africa after the Nile River, and is second in size only to the Amazon.

HANDOUT 1.5: THE UNIVERSAL DECLARATION OF HUMAN RIGHTS (UDHR), ABBREVIATED

1. All human beings are born free and equal in dignity and rights.
2. Everyone is entitled to the rights and freedoms in this document, irrespective of race, color, sex, language, religion, political or other opinion, national or social origin, property, disability, birth or status.
3. Everyone has the right to life, liberty and personal security.
4. No one shall be held in slavery.
5. No one shall be subjected to the torture or to cruel, inhuman or degrading treatment.
6. Everyone has the right to be recognized as a person before the law.
7. Everyone is equal before the law.
8. Everyone has the right to legal remedy by a competent tribunal.
9. No one shall be subjected to arbitrary arrest, detention or exile.
10. Everyone is entitled to a fair and public hearing.
11. Everyone has the right to be considered innocent until proven guilty.
12. Everyone has the right to privacy, protected by the law.
13. Everyone has the right to move freely within the borders of their country, the right to leave any country, including his/her own, and the right to return to his/her country.
14. Everyone has the right to seek asylum from persecution in another country.
15. Everyone has the right to a nationality, and freedom to change his/her nationality.
16. Everyone of age has the right to marry and have a family, which can only be entered with free and full consent of both people.
17. Everyone has the right to own property.
18. Everyone is entitled to freedom of thought, conscience and religion.
19. Everyone is entitled to freedom of opinion, expression, and access to information.
20. Everyone is entitled to freedom of peaceful assembly and associated, and no one may be forced to belong to an association.
21. Everyone has the right to participate in the government and free elections of his/her country.
22. Everyone has the right to social security.
23. Everyone has the right to work in just and favorable condition, to obtain equal pay for equal work, and to join trade unions.
24. Everyone has the right to rest and leisure.
25. Everyone has the right to a standard of living adequate for his/her health well-being.
26. Everyone has the right to education.
27. Everyone has the right to participate in the cultural life of the community.
28. Everyone has the right to a social order that ensure the realizations of the right and freedoms outlined in this Declaration.
29. Everyone shall be only subject to legal limitations that ensure the rights and freedoms outlined in this Declaration.
30. No individual or government may interfere with the above rights.



HANDOUT 1.6: CONFLICT OVERVIEW - UGANDA



HANDOUT 1.7: ANALYZING UGANDA WITH THE UDHR

WHAT ARE SOME OF THE CURRENT HUMAN RIGHTS VIOLATIONS IN UGANDA?

- **Child soldiers** are being kidnapped and recruited
- People are being **displaced from their homes** and forced to live in camps
- People do not have proper access to **food, shelter, or health care**
- **Mental health** repercussions from experiences as child soldiers including: post-traumatic stress, anxiety, loss of appetite, lack of motivation, adjustment disorders, personality disorders among many others. They continue to suffer from these issues due to the lack of resources for proper rehabilitation and reintegration economically, socially and emotionally back into Ugandan life.

CAN YOU THINK OF MORE?

Put a check mark next to the articles of the UDHR that you think is being violated.

UDHR ARTICLES	√
RIGHT TO EQUALITY	
FREEDOM FROM DISCRIMINATION	
RIGHT TO LIFE, LIBERTY, PERSONAL SECURITY	
FREEDOM FROM SLAVERY	
FREEDOM FROM TORTURE AND DEGRADING TREATMENT	
RIGHT TO RECOGNITION AS A PERSON BEFORE THE LAW	
RIGHT TO EQUALITY BEFORE THE LAW	
RIGHT TO REMEDY BY COMPETENT TRIBUNAL	
FREEDOM FROM ARBITRARY ARREST AND EXILE	
RIGHT TO A FAIR PUBLIC HEARING	
RIGHT TO BE CONSIDERED INNOCENT UNTIL PROVEN GUILTY	
FREEDOM FROM INTERFERENCE WITH PRIVACY, FAMILY, HOME AND CORRESPONDENCE	
RIGHT TO FREE MOVEMENT IN AND OUT OF THE COUNTRY	
RIGHT TO ASYLUM IN OTHER COUNTRIES FROM PERSECUTION	
RIGHT TO A NATIONALITY AND FREEDOM TO CHANGE NATIONALITY	
RIGHT TO MARRIAGE AND FAMILY	
RIGHT TO OWN PROPERTY	
FREEDOM OF BELIEF AND RELIGION	
FREEDOM OF OPINION AND INFORMATION	
RIGHT OF PEACEFUL ASSEMBLY AND ASSOCIATION	
RIGHT TO PARTICIPATE IN GOVERNMENT AND FREE ELECTIONS	
RIGHT TO SOCIAL SECURITY	
RIGHT TO DESIRABLE WORK AND JOIN TRADE UNIONS	
RIGHT TO REST AND LEISURE	
RIGHT TO ADEQUATE LIVING STANDARD	
RIGHT TO EDUCATION	
RIGHT TO PARTICIPATE IN THE CULTURAL LIFE OF THE COMMUNITY	
RIGHT TO A SOCIAL ORDER THAT ARTICULATES THIS DOCUMENT	
EVERYONE SUBJECT TO LEGAL LIMITATIONS THAT ENSURE RIGHTS AND FREEDOMS	
FREEDOM FROM STATE OR PERSONAL INTERFERENCE IN THE ABOVE RIGHTS	

Major Figures or Actors in the Conflicts

Joseph Kony, LRA leader - A former Catholic altar boy from northern Uganda, he has been demanding that Uganda be ruled according to the Biblical 10 Commandments. He sees himself as a spirit medium and has agreed to speak with President Museveni only through the holy spirits, not by telephone. He has created an aura of fear and mysticism around himself and his rebels follow strict rules and rituals. Mr. Kony appears to believe that his role is to cleanse the Acholi people. He uses biblical references to explain why it is necessary to kill his own people, since they have - in his view - failed to support his cause. In the past, he has led the LRA to collaborate with the Army for the Liberation of Rwanda (ALIR) and other rebel groups battling with forces from the Rally for Congolese Democracy (RCD). Through their destabilizing efforts in the north, civil strife there has led to the violation of the rights of many members of the Acholi tribe. According to the ICC arrest warrant, in mid-2002 he allegedly ordered LRA forces to begin a campaign of attacks against civilians in Uganda. During 2003, he allegedly ordered LRA forces to kill, loot, and abduct civilians, including those living in camps. The arrest warrants against him lists 33 counts of crimes against humanity and war crimes, including murder, sexual enslavement, rape and forced enlisting of children. Currently, at large, Kony lives within the Congo.

Dominic Ongwen, Brigade Commander of the Sinia Brigade of the LRA- He was born in the town of Lamogi, in the Gulu district in Uganda. As commander of the Sinia Brigade, one of four brigades of the LRA, he was part of the “Control-altar,” the main commander in charge of the LRA’s military strategies. As brigade commander, Dominic Ongwen is accused of participating in a violent campaign targeted against the civilian population which was ordered in mid 2002 by Joseph Kony. According to the ICC arrest warrant, in this capacity he allegedly ordered an attack against a camp for internally displaced people, resulting in killings, abductions, the destruction of houses and other crimes. The arrest warrant against him lists seven counts of crimes against humanity and war crimes, including murder, enslavement and inhumane acts. Currently, he is at large.

Yoweri Museveni, President of Uganda - Museveni was involved in the war that toppled Idi Amin’s government (1971–79) and the rebellion that consequently led to the demise of Milton Obote’s regime (1980–85). Since his election in 1986, with the notable exception of northern areas, Museveni has brought relative stability and economic growth to a country that has endured decades of government mismanagement, rebel activity and civil war. His presidency has been criticized, however, for his involvement with civil war in the Democratic Republic of Congo (DRC) and other Great Lakes regional conflicts. With his past rulings to abolish the Presidential term limits before the 2006 elections and the harassment of democratic opposition, his leadership has attracted concern from domestic and political critics as well as the international community.

REFERENCE 1.2: CONFLICT LEADERS

continued

Vincent Otti, vice-chairman and second-in-command of the LRA, **Raska Lukwiya**, high-ranking commander of the LRA and **Okot Odiambo**, major general and army commander of the LRA, are all believed to have been killed while involved in combat between 2006 and 2008 and their indictments are currently pending or in the process of being removed from the ICC requests.

++ For more information about their indictments from the ICC and their role as conflict leaders prior to their deaths as well as the source for the content of this reference, go to http://www.trial-ch.org/en/trial-watch/profile/db/facts/vincent_otti_395.html.

LESSON 2: HUMAN RIGHTS OF REFUGEES AND INTERNALLY DISPLACED PERSONS

QUESTION	What are some of the human rights issues that arise within the setting of an IDP camp?
TIME	Two 45-minute class periods or one 90-minute class period
OVERVIEW	As documented in <i>War Dance</i> , the experience of an internally displaced person (IDP), specifically in Northern Uganda, is different and distinct to that of a refugee. These activities will help students better develop and deepen their understanding of IDPs, refugees and the rights of people to leave their homes if their human rights are violated. Students will be able to explore the variety of reasons why people are forced to flee. Students will also engage in specific activities that will challenge them to think about the kinds of legal implications and obligations that are involved with IDPs as opposed to refugees.
OBJECTIVES	STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none">• Understand to be able to define the difference between IDPs and refugees.• Understand the importance of places of asylum and the role a country can play in providing safe havens for abused global citizens.• Better grasp the multifaceted struggles of refugees and IDPs worldwide.• Use their specific recommendations for IDPs to encourage further action on the part of the international community.
PREPARATION AND MATERIALS	HANDOUT 2.1: How much do you know about refugees and IDPs? HANDOUT 2.2: IDP Anticipatory Guide HANDOUT 2.3: Role-Playing Character Descriptions HANDOUT 2.4: Cycle of Interdependency HANDOUT 2.5: Legal Obligations HANDOUT 2.6: Convention Relating to the Status of Refugees, Abbreviated HANDOUT 2.7: Poetry of Refugees and IDPs REFERENCE 2.1: Answer Key: How much do you know about refugees and IDPs
ACTIVITY ONE	PROCEDURE: <ol style="list-style-type: none">1. Begin the class by reading aloud UDHR Articles2. Distribute HANDOUT 2.1, which will provide a sense of how much they already know about the issues.3. After the quiz, go over the answers by giving examples of how they relate to the current situation in Darfur, or other examples like Afghani, Iraqi or Kenyan refugees (see quiz for discussion prompts).4. Afterwards, distribute HANDOUT 2.2, again allowing them a few minutes to fill in each response. Educators may choose to distribute HANDOUTS 2.1 and 2.2 at the same time. Reconvene and discuss the student responses.

ACTIVITY TWO

PROCEDURE:

1. Distribute HANDOUT 2.3. This exercise asks students to role-play.

ACTIVITY THREE

PROCEDURE:

1. This exercise asks students to create a list of recommendations for the international community so that internally displaced persons may be better protected. Educators may choose to divide the class into small groups, have the students work individually, or come up with a list as a class.
2. Distribute HANDOUT 2.5, allowing a few minutes for students to look it over. Their assignment is printed on this sheet. You may also distribute HANDOUT 2.6 as a guide, which is an abbreviated version of the Convention Relating to the Status of Refugees.
3. Reconvene at the end of the period or at the beginning of the next class and have students share their lists. The discussion questions found on the handout may be talked about at this time, or students can write out their answers individually to turn in.

**OPTIONAL
EXTENSION
ACTIVITY**

PROCEDURES:

- Ask students to write a short piece answering this question:
Under what conditions would you leave your home, the people you knew, and the places you were familiar with?

Suggest that they begin by reviewing the articles of the UDHR and putting in order which rights they feel are most vital to their personal lives. Students will examine and prioritize the rights they would need to survive and live safely in their country.

“I would like to also emphasize that reconstruction in situations of refugee return is more than just rebuilding houses, roads, and factories – it also means rebuilding communities, and restoring the complex web of social, economic and psychological relations destroyed by war and exile. Unless this is achieved, no amount of material reconstruction will be sufficient to eliminate the causes of conflict.”

- Mrs. Sadako Ogata, United Nations High Commissioner for Refugees

Building upon this quote, write a piece describing the specific things a refugee would need in order to make their return to their country successful and what would contribute to upholding their human rights.

- What might a returning refugee face in their homeland after months or years away (e.g. lack of shelter, no way to earn money, fear of repeated abuse)?
- What rights/services should they be ensured (e.g. ongoing protection, emotional and psychological therapy)?
- If you had an organization specializing in refugee integration what actions would you take to help individuals fully re-adapt?

Visit websites like Refugees International (www.refugeesinternational.org) to research more of the barriers refugees may face when they return home. Write up your ideas in the form of a mission statement for your organization and include what your organization intends to do to offer help to returning refugees.

HANDOUT 2.1: HOW MUCH DO YOU KNOW ABOUT REFUGEES AND IDPs?

1. Refugees are people who flee:
 - a) Natural disasters
 - b) Human rights violations
 - c) Famine
 - d) All of the above
2. How many refugees are in the world now?
 - a) About 2 million
 - b) About 5 million
 - c) About 14 million
 - d) About 20 million
3. Immigrants are refugees.
 - a) True
 - b) False
4. The largest number of refugees are currently living in:
 - a) Iran
 - b) Pakistan
 - c) United States
 - d) Germany
5. Refugees are immigrants.
 - a) True
 - b) False
6. Internally displaced persons are people who:
 - a) Have been forced to leave their homes and moved to another location within their countries
 - b) Have not left their homes, but are unhappy with their living situations
 - c) Have left their countries, but have returned
 - d) None of the above
7. Internally displaced persons are forced to leave because of:
 - a) Human rights violations
 - b) Natural and human disasters
 - c) Armed Conflict
 - d) All of the above
8. Of these countries, the number of IDPs are the highest in:
 - a) Indonesia
 - b) United States
 - c) Russia
 - d) Ethiopia
9. People who seek asylum in other countries are guaranteed safe places to live.
 - a) True
 - b) False
10. Which of the following could be an asylum seeker?
 - a) A person who entered a US airport with a false passport
 - b) A person who arrived in the US after waiting for several years in a refugee camp
 - c) A person who illegally crossed the border from Mexico into the United States
 - d) All of the Above

REFERENCE 2.1: HOW MUCH DO YOU KNOW ABOUT REFUGEES AND IDPs?

ANSWER KEY

1. Refugees are people who flee:

- a) Natural disasters
- b) Human rights violations**
- c) Famine
- d) All of the above

Refugees flee because they have a well founded fear of persecution in their home countries. They are refugees if they are targeted due to their political opinions, race, religion, ethnic origin or membership in a particular social group. Currently in Darfur, and in many other countries worldwide, these violations include, but are not limited to, mass atrocities, war crimes, religious and racial persecution, enslavement, physical and mental torture and rape.

2. How many refugees are in the world now?

- a) About 2 million
- b) About 5 million
- c) About 14 million**
- d) About 20 million

There are about 14 million refugees in the world and over 700,000 are from Sudan as a result of the on going mass atrocities and civil war. Many of the refugees in Sudan have sought asylum in neighboring countries like Chad and Uganda.

3. Immigrants are refugees.

- a) True
- b) False**

An immigrant can be defined as any person who has left their own country to live in another country. While a refugee has left his or her country due to a well founded fear of persecution, an immigrant may leave for a wider variety of reasons including economic, political and cultural reasons.

4. The largest number of refugees currently living in the United States came from:

- a) Iran
- b) Pakistan**
- c) United States
- d) Germany

According to the UNHCR Global Report from 2006, the top refugee-hosting country is Pakistan with 1,044,000 refugees, to be followed by Iran with 968,000 and the United States with 844,000.

REFERENCE 2.1: HOW MUCH DO YOU KNOW ABOUT REFUGEES AND IDPs?

ANSWER KEY
continued

5. Refugees are immigrants.

- a) True**
- b) False

Refugees are immigrants because they have left their country of origin to live in another country.

6. Internally displaced persons are people who:

- a) Have been forced their homes and moved to another location within their countries**
- b) Have not left their homes, but are unhappy with their living situations
- c) Have left their countries, but have returned
- d) None of the above

Internally Displaced Persons (IDPs) are often confused with refugees, but the terms are not interchangeable. While refugees seek safety in a foreign country, IDPs are forced out of their homes and must move to new locations within their country. There are many victims of internal displacement within Sudan who are trying to flee the mass atrocities in Darfur, but have not or could not leave the country.

7. Internally Displaced Persons are forced to leave because of:

- a) Human rights violations
- b) Natural and human disasters
- c) Armed Conflict
- d) All of the above**

Unlike refugees, IDPs leave for a larger variety of reasons, including human rights violations, but also due to natural and human made disasters. An example within the United States, are the people who lost their homes in New Orleans and had to relocate after Hurricane Katrina.

8. Of these countries, the number of IDPs are the highest in:

- a) Indonesia
- b) United States**
- c) Russia
- d) Ethiopia

The number of IDPs is particularly high in the United States now (about 100,000 persons) because of the families displaced during Hurricane Katrina. This example shows that even in a country that wields economic and global power there should be actions taken to reduce the number of IDPs and to ensure fewer numbers in the future.

REFERENCE 2.1: HOW MUCH DO YOU KNOW ABOUT REFUGEES AND IDPs?

ANSWER KEY
continued

9. People who seek asylum in other countries are guaranteed safe places to live.

- a) True
- b) False**

Even people who seek asylum in another country may not experience the safest treatment. For instance, in the United States, people seeking asylum may be detained for many months or years. This is true in other countries as well. Others end up in provisional holding facilities where they may be subject to unsafe living conditions, torture, and sexual abuse.

10. Which of the following could be an asylum seeker?

- a) A person who entered a US airport with a false passport
- b) A person who arrived in the US after waiting for several years in a refugee camp
- c) A person who illegally crossed the border from Mexico into the United States
- d) All of the Above**

All of the people above could be coming to the US to seek asylum. Many people flee under such terrible and urgent conditions that they will seek asylum in any way they can. A person may escape to the United States for a variety of reasons and through a variety of means. Many, who flee their countries to go elsewhere, but have violated a country's immigration policies in the process, are considered illegal immigrants.

++ Quiz questions and answers from AIUSA and Internal Displacement Monitoring Centre

HANDOUT 2.3: ROLE-PLAYING CHARACTER DESCRIPTIONS

A group of eight people will be needed for this activity. Assign each person in the group to a character description. Create a skit as a group in which the story line of each character can be portrayed. Be creative and make sure there seems to be a beginning, middle, and ending. Use the discussion questions at the end to help get your group thinking about the various issues you might want to address in your skit.

Name: _____ Gender: _____
Age: _____ Country: _____
Profession: Parent Seeking Employment

- **Objective:** Your family is poor, and they rely on you to make money to support them. The bush is plentiful and provides a steady source of food and sustenance as well as work as a farmer. The nearby towns outside of the IDP camp provide opportunities to find a more stable job but you have to live for weeks at a time away from your children due to lack of transportation to and from the IDP camp. You have some experience working in _____, and are willing to accept a wage as low as \$_____, or \$_____ (vary between job seekers) if you have to work abroad.
- **Restrictions/Limitations:** Due to where you live, the opportunities to find work are limited and scarce. The bush does not provide a good alternative.
- **Beware!*** The bush is a dangerous place because it is highly covered and dense, allowing easy access for the LRA to abduct you, seriously injure you or perhaps even kill you. The LRA may try and recruit you to work for them. They may pretend that working for them as a rebel or child abductor can provide a legitimate and more comfortable lifestyle than in the IDP camp. They may try to tempt you to join by offering food, shelter, security and glory for being a part of their rebel movement, however, these luring offers are only empty promises.

Name: _____ Gender: _____
Age: _____ Country: _____
Profession: Parent of a child in an IDP camp

- **Objective:** You are a single parent living in an IDP camp with your remaining daughter. A few months ago, your spouse and two young sons were taken one night from your house and your village was burned. You have not heard from or of your spouse and two sons since their abduction. You have assumed that your spouse is dead and your children have been added to the LRA's movement. Recently, one of your daughter's Primary school teachers has started providing her with some ideas of minimal health care as well as encouraging her daughter to speak with some of the captured rebel officers about her missing parent and brothers. She goes one day to talk with the captured rebels.

HANDOUT 2.3: ROLE-PLAYING CHARACTER DESCRIPTIONS

continued

- **Restrictions/Limitations:** You cannot go looking for your spouse and sons because it is not safe with the rebel forces controlling everything outside of the IDP camps. Your options for proper health care are extremely limited because of the location of the IDP camp as well as lack of access to sufficient supplies.
- **Beware!** In the night time, the LRA rebel forces still oftentimes break into the IDP camps, sweep through and raid the houses, taking children along the way. You need to make sure your daughter is protected by your side as she can be very vulnerable to women-based violence such as rape and other forms of abuse. After talking to the rebels, there is a fear that they might escape and remember your daughter's face and come to the IDP camp to find her and kill her.

Name: _____ Gender: _____
Age: _____ Country: _____
Profession: Member of the Ugandan Military

- **Objective:** Your assignment is to discover and destroy networks that recruit and abduct child soldiers. You want to stop LRA rebels, murderers, exploiters, etc.
- **Restrictions/Limitations:** You are representing Uganda and its government with that uniform. You must present yourself as well as act appropriately within the laws.
- **Beware!** You pose a substantial threat to the LRA's rebel groups and others affiliated with violent organized crime groups.

Name: _____ Gender: _____
Age: _____ Country: _____
Profession: Member of the Ugandan Military

- **Objective:** You are interested in making as much money as possible, and you do so by coercing rebel groups to bribe you to release captured rebels. The rebels are a major source of income. You work closely with them, keeping the remaining networks safe from governmental interference.
- **Restrictions/Limitations:** You must work secretly and clandestinely by nature without your fellow military partners noticing.
- **Beware!** Conceal your dishonesty. You may lose your job if the Ugandan government's role in perpetuating violations against the CRC as well as encouraging the abduction of child soldiers comes under scrutiny.

HANDOUT 2.3: ROLE-PLAYING CHARACTER DESCRIPTIONS

continued

Name:

Gender:

Age:

Country:

Profession: NGO worker that works to gather statistics and other information

- **Objective:** Your goal is to discover more about the activities of the LRA and scope of the conflict, especially child abduction as well as IDP raids. You need to collect data on the severity of the conflict specifically in Northern Uganda. You believe that you have discovered a source of the rebel forces close by to the IDP camp. Your organization will use and publish the statistical evidence in order to gather international pressure to help stop the fighting and move towards talks and negotiations.
- **Restrictions/Limitations:** You do not speak the Acholi language. It is difficult for you to gather and document the entire scope of those affected and involved because Sudan provides training, recruitment and funding for the LRA rebel forces as well.
- **Beware!** The LRA rebel forces are very dangerous and if they feel threatened, your safety is endangered.

Name:

Gender:

Age:

Country:

Profession: Teacher in an IDP camp

- **Objective:** Your goal is to inspire and educate the children within the IDP camp and take care for the overall well being of all of your students. The majority of your students are orphans and have a very low level of literacy as well as overall educational and personal development. Many visibly suffer from mental health issues but cannot get the care they need. Food and health services are scarce in the IDP camp and thus, many of your students are malnourished, carry life threatening diseases or viruses and are in desperate need for care. Your family lives in Central Uganda and every three months you must travel home. You notice one day that one of your students, who lives with her Aunt, has bruises all over her body as well as a bloodied eye.
- **Restrictions/Limitations:** You cannot travel anywhere outside of the IDP camp to get the food and health supplies they need. You have little to no communication with the international community to create awareness. You suspect that your student has been beaten by her abusive aunt and want to bring her to the doctor that visits the village every couple of months but cannot as she is not orphaned and that is the responsibility of her aunt.
- **Beware!** You must be careful and drive fast on the roads in order to make sure that you will not encounter rebel forces from the LRA and you yourself face abduction or serious harm.

HANDOUT 2.3: ROLE-PLAYING CHARACTER DESCRIPTIONS

continued

Name:

Gender:

Age:

Country:

Profession: LRA member

- **Objective:** Your goal is to earn and gain the most power you can. For the LRA, the larger your “family” or rebel army, the more powerful you may become. You are working to expand your rebel “family” through “recruitment” of new members, especially children, as they may be more accessible, obedient and ultimately, influenced.
- **Restrictions/Limitations:** Your own conscience. You move up in the ranks as you gain more power and in turn, you must obey every order from LRA officials, regardless of whether or not it is “good/right” or “bad/wrong.” You may not question authority. You may have to resort to forceful means of coercion such as abduction or other forms of kidnapping. You need to make a firm decision on whether or not the benefits outweigh the sacrifices (personal, physical, mental, emotional etc.), pros outweigh the cons.
- **Beware!** You are in charge of the next set of IDP camp abduction missions. Make sure your rebel group is not caught by the Ugandan military. Be sure to watch for your own protection from your own (potentially disloyal) rebel members, as many rebels are similarly looking for ways in which they can rise in the rankings. Your life may be threatened if you question authority or fellow rebel members.

Name:

Gender:

Age:

Country:

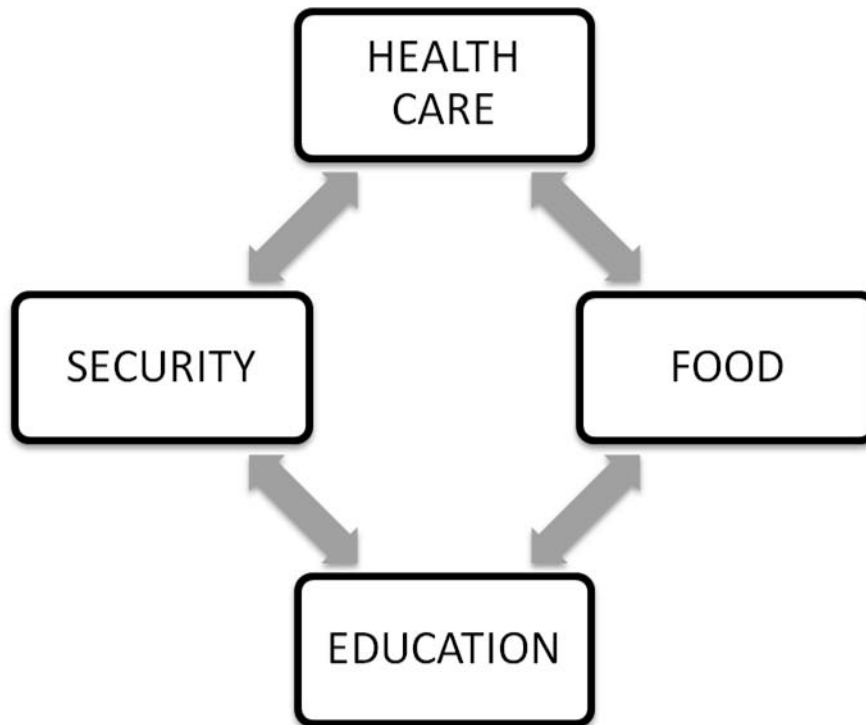
Profession: Formerly abducted child by the LRA

- **Objective:** Your goal is to help educate other children and adults within your IDP camp, Ugandans, NGOs, and global citizens through advocacy of sharing your personal story of abduction. You also are looking for hope or closure pertaining to your abducted brother who did not have the chance to escape when you did and had to remain with the rebel group.
- **Restrictions/Limitations:** You are limited by your precarious current situation within an IDP camp such as lack of infrastructure to start communication (brainstorm other serious difficulties within your group of classmates). You are severely limited in searching for your brother, as a trip into the bush may open the door for a second abduction, which could be a fatal return.
- **Beware!** You have heard that there are rebel groups nearby. The last time you heard of such a similar situation, you and your brother were kidnapped. Protection and safety is vital.

**DISCUSSION
QUESTIONS**

1. How were the economic and social circumstances of the children exploited? What other factors might put individuals at risk for being abducted or recruited?
2. What long-term effects might the use of child soldiers have on Uganda's economy, society, and government? How might it impact communities where these individuals are taken?
3. Do you think the recruitment of child soldiers happens within the US? Why/Why not? If you think it does, where and how might this recruitment occur? Who do you think are its victims?
4. While the UDHR declares that humans should have basic rights, the document alone cannot guarantee that individuals and governments respect those rights. Whose responsibility do you think it is to protect and uphold human rights worldwide? In your community?
5. Extension: Brainstorm effective strategies to stop the abduction and recruitment of children in becoming child soldiers. Consider the following:
 - a. What international laws and groups fight against child soldiers?
 - b. What can be done to raise the standard of living or health care in the IDP camps of Northern Uganda?
 - c. What strategies would help the Ugandan government put an end to the conflicts taking place in Northern Uganda?
 - d. What can you do to stop child soldiers? What kind of advocacy can you take part in your community?

HANDOUT 2.4: CYCLE OF INTERDEPENDENCY



**NOTE: You may choose to list specific problems under each heading above as you discuss the questions below. The space has been provided for you.

DISCUSSION QUESTIONS

- If you had to risk being kidnapped or killed on your way to school, would you go? Why or why not?
- Consider that the doctors in your camp are primarily from the United Nations, and usually from another country. Being that you are in a conflict zone, these doctors come and go fairly often. How do you suggest you create a more permanent and sustainable system of health care? Why do you think this system hasn't been put into place already?
- You are living in an IDP camp, where you are surrounded by armed guards. How do you get access to doctors outside of the camp? What are the risks you must take to go?
- If guerilla soldiers promised that they could provide food, shelter, and physical safety for the rest of your life if you join their ranks (as opposed to the uncertainty of the IDP camp), would you join? Why or why not? What else would you be gaining? What would you be giving up?
- You are a doctor within the camp, but you need more medicines and supplies. Where do you get them?
- Who is responsible for making sure medical supplies/educational supplies/food supplies/defense weapons get to the camp?
- What kinds of risks were involved for the teachers working within the IDP camps? Why would they take such a risk? Would you?
- What could be the biggest risks both to the individual and community at large when access to quality health care is denied? Education?

HANDOUT 2.5: LEGAL OBLIGATIONS

People forced to flee or leave their homes – particularly in situations of armed conflict – are generally subject to heightened vulnerability in a number of areas. Displaced persons suffer significantly higher rates of mortality than the general population. They also remain at high risk of physical attack, sexual assault and abduction, and frequently are deprived of adequate shelter, food and health services. More often than refugees, the internally displaced tend to remain close to or become trapped in zones of conflict, caught in the cross-fire and at risk of being used as pawns, targets or human shields by the groups associated with the conflict.

Like all human beings, internally displaced persons enjoy human rights that are articulated by international human rights instruments and customary law. In situations of armed conflict, moreover, they enjoy the same rights as other civilians to the various protections provided by international humanitarian law. **However, there is currently no international agreement specifically focusing on IDPs.**

Using the film, *War Dance*, as well as what you have learned about internally displaced persons, create a list of recommendations for the international community. These recommendation should take into account the goods, services, and protections that IDPs would need on an everyday basis. You may also reference the 1951 Convention Relating to the Status of Refugees for ideas.

****Remember, IDPs are not the same as refugees, so this treaty does not necessarily protect IDPs.****

The following points may be helpful.

- Who is responsible for the care and well-being of the IDPs (i.e. food, shelter, health care, education)?
- Who is responsible for the security of the IDPs?
- What if the IDP's government is responsible for persecuting them? Who should help them now?
- Who has jurisdiction? (That is, who should be responsible for punishing those who violate your agreement?)

**DISCUSSION
QUESTIONS**

1. In recent years, President Museveni has offered to pardon members of the Lord's Resistance Army if they would stop their killings and enter into peace talks with the Ugandan government. However, in 2005, Uganda had already presented a case to the International Criminal Court, which is currently investigating these same members of the Lord's Resistance Army. Who should legally have preference now – the local national government or the international court? Why?
2. How do you balance national sovereignty with the idea of universal human rights and government obligation to uphold these rights? What problems did you encounter when trying to make your recommendations?
3. Did you include the role of the individual? How? Even if you did not explicitly talk about individuals, how do you think they factor in to the protection of IDPs?
4. What are our obligations and responsibilities as citizens of the global community with regard to these issues?
5. Another way to become involved is through direct action. Devise an Activism Strategy for yourself and your peers regarding the issue of IDPs and facilitating equal protection of their rights within the IDP communities or perhaps, within your own communities.

HANDOUT 2.6: CONVENTION RELATING TO THE STATUS OF REFUGEES, ABBREVIATED

Article 1	The term “refugee” applies to any person who has a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable, or owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside of the country of his former residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it.
Article 2	Every refugee has duties to the country in which he finds himself, which require in particular that he conform to its laws and regulations.
Article 3	States may not discriminate against refugees based on their race, religion, or country of origin.
Articles 4	States accepting refugees must give the same freedom of religion and religious education as it would for its own citizens.
Article 9	Nothing in this Convention shall prevent a state, in time of war or other grave and exceptional circumstances, from taking measures which it considers to be essential to national security.
Article 12	The personal status of a refugee (more particularly rights attached to marriage) shall be governed by the law of the country of his origin or, if he has no homeland, by the law of the country where he lives.
Article 13	States should treat refugees as they would immigrants to their country with regards to movable property.
Article 14	States taking in refugees should afford the same protection of industrial property as the country of origin. This may include inventions, designs or models, trade marks, trade names, and rights of literary, artistic and scientific works.
Article 15	States should allow refugees to form and/or belong to trade unions and other associations as if they were immigrants to that state.
Article 16	A refugee will have free access to the courts of law within their new State.
Article 17	Every refugee has the right to engage in wage-earning employment and is exempt from the restrictive measures that deny aliens the right to work in the labor market.
Article 18	Every refugee has the right to self-employment by engaging on his own account in agriculture, industry, handicrafts and commerce and to establish commercial and industrial companies.

HANDOUT 2.6 cont.: CONVENTION RELATING TO THE STATUS OF REFUGEES, ABBREVIATED

- | | |
|-------------------|--|
| Article 20 | A refugee has the right to the same treatment with regards to a rationing system when there is a general distribution of products in short supply. |
| Article 21 | States should provide favorable treatment, not less favorable than to aliens in the same circumstances, with respect to housing and lawfully staying in their territory. |
| Article 22 | Refugees shall receive equal treatment as is accorded to nationals with respect to elementary education. They shall receive equal treatment as aliens with respect to education other than elementary education and, in particular, as regards access to studies, the recognition of foreign school certificates, diplomas and degrees, the remission of fees and charges and the award of scholarships. |

A Dream of my Memories*

Ylber Rexhepi

I dream of my granddad and grandmum
Being alone in Kosovo still,
I dream of my house wondering how it
Would look now that it's burned,
I wonder would the roads be the same
Or not,
I wonder about my dog, his name was
Lasi,
I would like to know if he is alive.

We can all be told to go,
We can be hated by someone
For being someone.
I come from a beautiful place
Where the valley floods each year
And each year the hurricane tells us
That we must keep moving on.

I come from an ancient place
All my family were born there
And I would like to go there
But I really want to live.

We Refugees**

Benjamin Zephaniah

I come from a musical place
Where they shoot me for my song
And my brother has been tortured
By my brother in my land.

I come from a sunny, sandy place
Where tourists go to darken skin
And dealers like to sell guns there
I just can't tell you what's the price.

I come from a beautiful place
Where they hate my shade of skin
They don't like the way I pray
And they ban free poetry.

I am told I have no country now
I am told I am a lie
I am told that modern history books
May forget my name.

I come from a beautiful place
Where girls cannot go to school
There you are told what to believe
And even young boys must grow beards.

We can all be refugees
Sometimes it only takes a day,
Sometimes it only takes a handshake
Or a paper that is signed.
We all came from refugees
Nobody simply just appeared,
Nobody's here without a struggle,
And why should we live in fear
Of the weather or the troubles?
We all came here from somewhere

I come from a great old forest
I think it is now a field
And the people I once knew
Are not there now.

We can all be refugees
Nobody is safe,
All it takes is a mad leader
Or no rain to bring forth food,
We can all be refugees

++ Sources: *http://www.childrenssociety.org.uk/resources/documents/Project/4289_full.pdf ** <http://www.benjaminzephaniah.com/content/251.php>

LESSON 3: DANCE AND MUSIC IN UGANDA

QUESTION	How can personal expression, whether through dancing, singing and/or instrumental performance, be a vehicle for change and empowerment in a person's life? How can music serve as an outlet for overcoming previously experienced abuse and trauma? How can this musical experience also serve to inform others about human rights abuses? How does this musical engagement help to educate and enforce such notions of one's own history, tradition and culture?
TIME	Two 45-minute class periods or one 90-minute class period
OVERVIEW	For humans, dance and music have always been used as a form of expression, a release, to tell stories, and to escape. <i>War Dance</i> is the story of young children in the refugee camp of Patongo in Northern Uganda. For these children, the National Dance Competition in Kampala presents a distraction from the horrors of their daily lives. As performers, they are able to physically release all that they are holding inside, a chance unify under a universally enjoyable activity, and a goal that is tangible. In this lesson we will examine the history of dance in Africa, and especially as it pertains to the Acholi's ancient Bwola. Students will examine the qualities of dance that heal and the ways in which they might incorporate similar activities in their own community. "In my heart, I am more than a child of war. I am talented. I am a musician. I am Acholi. I am the future of our tribe" (Clip 17).
OBJECTIVES	STUDENTS WILL BE ABLE TO: <ul style="list-style-type: none">• Better conceptualize the role that music and dance has played in African culture.• Become familiar with one of several groups who is using dance to promote change in a divided Uganda.• Design their own community project.
PREPARATION AND MATERIALS	HANDOUT 3.1: Dance in Africa HANDOUT 3.2: Break Dance Project in Uganda HANDOUT 3.3: Calabash Song
ACTIVITY ONE	PROCEDURE: <ol style="list-style-type: none">1. Ask students to reflect on their individual families. Allow them 10 minutes to brainstorm and record on a separate sheet of paper any family memories, the qualities that they think characterize their family, their family's strengths, and also their hardships.2. Distribute HANDOUT 3.1. Using this for inspiration and guidance, students should take the remainder of class time to create and practice a dance unique to their own tribe (their family). Students must think of a name for the dance and three original movements.3. Students may create "costumes" for their dance using construction paper, scissors, and glue.

LESSON 3: DANCE AND MUSIC IN UGANDA

continued

4. At the beginning of the following class period, ask students to come in front of the class and teach one of their movements. Students should be able to explain the purpose of their dance and what they aim to convey with their respective steps. The following questions may be helpful to probe the students:
 - How does their movement represent their families?
 - Is the dance meant to be empowering? Does it tell of a particular struggle? If so, what?
 - How do you think this dance looks to someone outside of your family? Do you think other people can connect to your movements? How so?
 - What do your costumes say about your family? Again, can people outside of your family recognize these symbols?
 - How do you think your dance represents your personality within the larger context of your family?
 - How is this dance a human right?

ACTIVITY TWO

PROCEDURE:

1. Distribute HANDOUT 3.2 and give students a few moments to look it over.
2. Ask students to gather into small groups and consider their own lives. Is there any area that could be improved by a physical activity like Break Dance Project Uganda? What sort of activity would best meet their own needs and interests?
3. Students should quickly assign a group leader to go to the board and record ideas.
4. They should decide upon a specific problem and choose an activity. For example, students may choose to focus on specific mental health issues. Students should address some or all of the following issues (and may even come up with more on their own):
 - Who would run the activity?
 - What arrangements would be made financially to benefit as many people as possible?
 - How often would the program run?
 - Who would benefit from this program?
 - How might you monitor results?

ACTIVITY THREE

OVERVIEW:

Throughout Africa, young children and adolescents play many games that develop rhythmic and singing abilities. These games involve a wide variety of bodily movements and songs. The game described here is popular in Ghana, though similar games are played in Mali and other West African nations. Presenting this game to students in the United States provides an opportunity for cultivating cross-cultural awareness and knowledge of African language. Teaching students to sing in an African language may enhance their phonemic awareness of the English language, and it will enlarge their view of linguistic possibilities. Of course, the activity also provides for the development of rhythm and singing abilities.

LESSON 3: DANCE AND MUSIC IN UGANDA

continued

PROCEDURE:

1. Encourage students to brainstorm possible answers to the following questions that include activities outside of formal music education.
 - How do young children and adolescents in the United States develop their musical abilities?
 - What are your earliest musical memories? How were music, singing and dance integrated into your childhoods?
2. Introduce the game, explaining that children in many cultures use games to develop their musical abilities. The game is typically played outside and involves passing stones around in a circle, but since this version will most likely be played inside, students may use newspaper balls instead of stones. Each student can make a tight newspaper ball about the size of an orange.
3. Clear an area on the floor and have the group sit in a close circle. Students should sit cross-legged with their knees meeting their neighbor's knees. It is important that no student's legs are in front of them. Students should place their stones on the floor directly in front of themselves. Students should be sure that they can reach their stone and that they can reach over (with their right hand only) and place their stone directly in front of their neighbor to the right.
4. Rehearse the "Calabash" song so that the students can comfortably sing it. Passing out Handout 3.3 with the printed song lyrics is an effective way to introduce students to the song, but educators may choose to teach the song orally. The following points may be helpful when introducing this activity:
 - Explain that the song involves call and response singing. Sing through the song in its entirety, demonstrating the call and response structure.
 - Teach the text as rhythmically spoken words, proceeding only one line (or part of a line) at a time. Encourage students to respond with a full voice and in unison.
 - When students can speak through the text confidently, teach the song one line at a time, in a broken call and response format.
5. While continuing to rehearse the song in proper call and response form, have students keep time by tapping their stones on the ground directly in front of themselves on the quarter-note pulse. Once students are used to this, explain that the stones are to be tapped in place during the call portions of the song, and that they are to be passed, in time, to the right (using the right hand) during the response portion of the song.

**** Note:** The pulse of in-place time keeping is twice as fast as the pulse of passing – stones are passed on the half-note pulse.
6. It is advised to begin at a slow tempo, and slowly increase the tempo over the course of the session. The call sections provide an opportunity for stones to be redistributed should there (inevitably) develop a traffic jam.

LESSON 3: DANCE AND MUSIC IN UGANDA

continued

7. Stop the action and discuss students' difficulties in keeping time with the group. Ask students what words correspond directly with the passing action. Point out the social lessons that can be derived from the activity: the group only succeeds if everyone plays their part in coordination. Students who make errors can be eliminated from the group; this is common practice among Ghanaian children, however, it may be inappropriate to do so. Be sure that everyone has had a chance to adequately master the movements and song before anyone is eliminated. Take steps to maintain strong singing throughout the game.
8. Reconvene as a class and use the following discussion questions to debrief the students.
 - How do you think this activity is similar to the Patongo group? How is it different?
 - How is music an individual activity? How is it a group activity? How do your answers connect to human rights – how are they an individual and collective responsibility? How can action be taken individually and collectively?
 - What do you think music says about the people who perform it? The people who listen to it?
 - This particular song is a tradition in Ghana – can you think of any other traditions that you are more familiar with?
 - Is music a human right? Why or why not?
 - “What I see on the faces of these children is that this is a part of their culture.” What is the significance of this? What is culture? Is culture important? Why or why not?

ADDITIONAL REFERENCE INFORMATION FOR THIS LESSON (i.e. HANDOUT 3.2)

Breakdancing, a street dance style, evolved as a part of the hip hop movement among African American and Puerto Rican youths in Manhattan and South Bronx of New York City during the early 1970s. It lent itself to being an important means for the youth to express themselves in a positive way without violence. Instead of joining gangs, many joined break dance crews, giving way to acceptance and opportunities for involvement based on its own breakdancing culture free of issues of race, gender and age boundaries. There is a huge similarity in the role break dancing played in New York City with the role it is playing in northern Uganda. Similarly, the importance of hip hop among African youth in general is also significant, and is increasingly being used to give African youth a voice (See The Bavubuka Foundation in Additional Resources). ***At the teacher's discretion, more of a focus may be made on its origin in order to emphasize the link of the United States, the students' own communities or individual identities and relationships towards such means of expression. ***

HANDOUT 3.1: DANCE IN AFRICA

*“Singing makes you forget,” one of them says,
and another insists, “in our daily lives there must be music.
Life becomes so good.”*

At a funeral, one of the basic underlying themes of African philosophy, carried out through dance, is that life always continues, if not in the living world, then in the spiritual world. In the funeral dances of the hunter, the chief and the priest, we see that there is no music and dance used solely for a funeral. What pleased man most during his life, and which is most representative of this personality and accomplishments, is the music and dance that is appropriate for his funeral. Many African dances adapt similarly to more than one occasion. Ceremony, celebration and veneration are all woven together in dance as they are in life. The funeral dances express the importance of the community in traditional African life, in which people are bound by a shared respect for their heritage and a pride in the accomplishments of their fellow members. Another anchoring element of African society is the belief that one has his father’s spirit and his mother’s blood. Thus, African dances do not hold a purely entertainment value since their roots are embedded so deeply into the African past. It would only make sense that no matter the experiences, beliefs and attitudes of the people, they will be found within the movements of their dance.

ACHOLI DANCE

- Acholi dance is communal.
- They have 8 or 9 different types, including Bwola (the traditional dance performed by the kids at the International Music Festival at Kampala).
- The Bwola is used for celebration and was once performed only for the chief. It is the only royal dance of the tribe and it is performed with great respect and dignity. “Bwola is a dance of beauty.”
- Every man has a drum. Performers are adorned with armlets, jingles, headgears, and beads.
- Today it is performed by children in their schools and at festivals as a way of preserving Acholi culture.



++ Source: <http://www.mith.umd.edu/outreach/digitaldirections/students/salma/africandance.html>
Photography by Abbie Trayler-Smith

HANDOUT 3.2: BREAK DANCE PROJECT IN UGANDA

Break Dance Project Uganda is a Ugandan based project which uses break dance (and other elements of hip hop) for positive social change. It was started up in February 2006 by Abramz Tekya. The project has since been giving free classes in Kampala at Sharing Youth Centre in Nsambya every Monday and Wednesday from 5pm-8.30pm. Classes are free of charge for everyone and are open to everyone regardless of age, sex, tribe, race, or nationality.

The aims of this project are to empower and inspire the youth and children through break dance plus other elements of hip hop by:

- Bridging the gap between northern Uganda & the other regions of Uganda
- Bridging the gap between the advantaged & disadvantaged
- Bridging the gap between illiterate and literate individuals
- Building self-esteem
- Promoting interaction between local & international dancers
- Creating employment for people who dream of careers in dance, but can't afford to pay for dance classes.

Break dancing is used as a tool to of empowerment. It is a way of reaching out to the kids in impoverished areas who do not have the money for schools and who are unemployed. In addition, teaching each other is another way to make youth interact across age, gender, religion, and tribe. For Abramz, the founder and director of Break Dance Project Uganda, break dancing has become a way to resolve conflicts. The project now has over 300 students countrywide. Among the students, there are disadvantaged children, others are from the Nsambya Babies Home, located in Kampala in central Uganda, and some teenagers from an orphanage called Uganda Children's Centre, which is based in Makindye, an area within Kampala. They have reached Mbale, located in Eastern Uganda, where they hold classes quarterly, collaborating with FDNC (Foundation for Development of Needy Communities). In addition, there is always a myriad of primary, secondary and university students, international school students plus employees from different sectors who all come to practice together throughout the country. The project has reached Northern Uganda where the organization offers monthly classes under the "Hip hop therapy" project. It works hand in hand with H.E.A.L.S, an NGO based in northern Uganda. They use break dancing as a means of coping with children's issues due to former abuses by LRA rebels such as abduction, being orphaned as well as other inadequacies surrounding care for children with AIDS. The aims of this organization and overall movement are to extend the classes to different regions of Uganda over time. They believe they will make it with the continued support of other organizations and individuals, who are willing to support the project in different ways.

HANDOUT 3.2: BREAK DANCE PROJECT IN UGANDA

continued

“In this project we’re all equal, everyone is a student and everyone is a teacher. If you learn something for free you teach somebody else for free,” Abramz asserts. “All Ugandans have grown up with conflicts, we have inherited them, but we, the Break Dance Project Uganda, are trying to break that chain, to bring people together from everywhere. Some people cannot even afford a meal. That’s the reason we do this for free. We even got some kids once who had never gone to school; all they knew was fighting. We taught them how to dance and created some respect among them and the other break dancers.”

DISCUSSION QUESTIONS

1. What is the primary purpose of Break Dance Project Uganda? How does it fulfill its aims?
2. What makes Break Dance Project Uganda different from other dance classes?
3. Is the change that Break Dance Project Uganda has created sustainable? Why or why not?
4. What issues facing present day Uganda does Break Dance Project Uganda address?
5. Reflect on a common activity that you have done where you have had the opportunity to meet new people who are different from you or your usual group of friends. How did you meet them and what did you get out of the experience? Would you do it again? Why or why not? If you haven’t done such an activity, what could you do to change that so you can meet new people in the future? Why is this important?
6. What does unity mean to you? What aspects of dancing allow healing and unity? Does the activity from question 5 allow healing and/or unity?

LESSON 4: PERSONAL AND COLLECTIVE RESPONSIBILITY

QUESTION

How can an individual or community take personal or collective responsibility in a society that feels powerless towards the lives of orphans, child soldiers, and other children in conflict? What steps can we take to turn our awareness about human rights abuses into sustainable and meaningful social action?

***Note: For additional materials on how to teach human rights issues in your classroom, instructors might consider reviewing The UDHR Introductory Lesson in The Universal Declaration of Human Rights Poster Series and Teacher's Guide. For more information on obtaining a copy of this guide, see http://www.amnestyusa.org/education/teaching_guides/. ***

TIME

Two 45-minute class periods or one 90-minute class period

OVERVIEW

In the documentary *War Dance*, the children's choices and actions are limited by imminent rebel threat of the LRA as well as the severe lack of resources and opportunities within the IDP camp. Thus, some of the most compelling questions that arise are: how can this group find a voice? How can various groups which the law neither protects nor acknowledges form a sense of community? How can these individual children make choices and take actions that will impact the larger forces that continue to neglect their needs as well as prohibit them from achieving a better quality of life? Do these individuals have the power to create sustainable and meaningful change? This lesson will explore the power of individuals both in the documentary and in our own communities. The first exercise will outline the steps that each individual can take in creating a socially conscious global community. The second exercise will take an inside look at how we can generate cycles of positive action to eliminate human rights injustice within our communities, countries, and even the world.

OBJECTIVES

STUDENTS WILL BE ABLE TO:

- Demonstrate an understanding of the steps that one can take to turn awareness of a human rights abuse into
- Analyze the compelling factors which can influence personal action in any given situation
- Demonstrate an understanding of the concepts of 'power of the individual', 'responsibility' and 'positive action'
- Brainstorm ways in which an individual could take responsibility, either personally or collectively, to create effective and sustainable change in situations of human rights abuses

PREPARATION AND MATERIALS

HANDOUT 4.1: About the Children

ACTIVITY ONE

PROCEDURE:

1. Present the following scenarios to the students:
“A friend of mine stole some makeup from the local store. I didn’t stop her.”
“I saw an upperclassman teasing a younger student. I didn’t want to get involved.”
“A homeless person asked me for money. I didn’t know whether I should stop or keep walking.”
2. Ask students to think of a time when they personally witnessed an injustice, or a time when they were treated unfairly. (You may want to encourage students to share, but it is not necessary for this exercise.)
3. Briefly explore the students’ feelings and reactions with the following questions as a guide:
 - Did you consider intervening to stop the injustice while it was happening? What stopped you?
 - If you were the victim, what would you have wanted from a bystander?
 - If you could go back in time, what would you change about your reaction to the situation?

ACTIVITY TWO

PROCEDURE:

1. Explain briefly that not all human rights need to be talked about in the negative sense. That is, conversations about human rights are not limited to their violations, but may include positive moments where human rights are upheld. For example, when Dominic went to speak with the captured LRA rebel. Talk about why the village was not angry with him for his action to talk to the rebel. Talk about what Dominic might have felt or thought going into this situation and why or how did his actions exercise uphold his personal and collective responsibilities in a positive and meaningful way. How did he assert his rights and the rights of his community?
2. Ask students to spend some time over the course of a week to observe their surroundings. Ask them to look for human rights issues that they see every day in their communities – both positive and negative. Each student should record these moments on index cards, in a notebook, or on a sheet of paper.
3. After a week has passed, collect all of their index cards, papers, etc. and redistribute them to other students. Allow students some time to review their new scenarios. Ask them to share some of the issues that they have found on the other student’s index cards. Have they witnessed these issues as well? If so, did he/she write about this issue on his/her list? Why? Why not?
4. Divide students into small groups. Ask each group to compare their human rights issues and choose one that they find to be the most important/compelling. Spending about 15-20 minutes, ask each group to develop an Activism Strategy for their particular issue.
 - What can you do to raise awareness about this issue?
 - Whose responsibility is it to be aware of these issues?
 - Whose responsibility is it to change these issues?

LESSON 4: PERSONAL AND COLLECTIVE RESPONSIBILITY

continued

5. Students may then make brief presentations about their campaigns.
6. Debrief the class with the following questions:
 - When you chose your group issue, what factors caused you to pick one issue over another? Was it a difficult decision to make?
 - Is it okay to choose one issue over another? Is this better than choosing no issue at all? Ask your students to think about the criteria that organizations such as the United Nations and nongovernmental organizations might develop in order to choose which issues to address first.
 - What are some methods that you came up with to spark change in your school? In your community?
 - What are some ways that you could include other members of your community in action on an issue?

OPTIONAL EXTENSION ACTIVITY

PROCEDURE:

If you would like to continue this topic throughout the semester or school year you could:

- Ask the groups to implement their Activism Strategies within their own communities over the course of a few months. Have them document everything that they have done in a journal, particularly addressing the difficulties they encounter as well as the changes they have facilitated.
- At the end of the semester, allow groups to do a presentation on their Activism Strategy Project that counts for part of their course grades.
- Hold a student-led informal discussion after presentations. Invite them to come up with their own questions or anecdotes about their own experiences during their “transformative learning processes.”

HANDOUT 4.1: ABOUT THE CHILDREN



"It's difficult for people to believe our story, but if we don't tell you, you won't know." We watch events unfold mainly from the perspectives of three of the children of Patongo Grammar School. Below are the profiles and quoted accounts of the children of *War Dance*. Use the clips provided in the appendix to complement the profiles.

ROSE, SINGER

"When we came back from hiding, we asked where our mother was. Our parents' heads were stuffed in a cooking pot and other parts displayed on the ground. We started to cry."

"Before my father died, he told me singing was a great talent. Whenever I sing I think of him."

"Despite the fact that we come from war, we will perform so well, and even win. People think we are just murderers, we are not."

"Even though we are from the war zone, we can do good things."

At the time of the documentary, Rose was 13 years old.

Rose is a choirgirl trying to piece her life back together after witnessing the grisly aftermath of her parents' execution by rebel forces. An orphan, she lives with her demanding aunt and is forced to do most of the work of caring for the family's children, her three younger siblings.

UPDATES AND NEWS:

Rose is becoming more outgoing each and every day. She has let many new friends into her life and her stepfamily has become more accepting of her and her love for music. She was allowed to travel to Kampala again to compete in the 2006 music and dance competition. This time her stepfamily wished her farewell and good luck. Socially, she has made huge strides, which is a great success for Rose. She currently attends school in Patongo and thought music remains her favorite class, she now hopes to become a nurse. Rose unfortunately did not pass the secondary school entrance exams and remains in level six of primary school, the U.S. equivalent of sixth grade. Her family is considering transferring her to a vocational school.



NANCY, DANCER

"Dancing makes me forget whatever is happening in the camp. I feel very angry when I'm moving around the camp. You can see people with no job or clothes, no food...thirsty...some are dying...everything is not there."

"Songs make me forget about what is happening in the camp...all the disease, no food, people dying...Dancing is like closing my eyes and being with friends. It feels like I'm in my own home."

HANDOUT 4.1: ABOUT THE CHILDREN

continued

At the time of the documentary, Nancy was 14 years old.

After the rebels murdered her father was murdered with machetes and abducted her mother when she was just nine, she kept herself and her two baby siblings alive in the bus for days until they fled to the camp. Although her mother eventually escaped the rebels alive, she must now care for her younger siblings while her mother works far away from Patongo.

UPDATES AND NEWS:

Nancy is in her third year of secondary school in southern Uganda and excels in her studies. She is still pursuing her dream to become a doctor and to build a medical clinic in the camp. The decline in rebel activity and ongoing peace negotiations have led to some Patongo families rebuilding their homesteads outside the camp. Nancy and her family have started to rebuild their home in their old village, Kitang, near her father's resting place. However, Nancy's mother still must travel to look for work and leaves Nancy alone to take care of her three siblings.



DOMINIC, XYLOPHONE

"Here children never stop hiding from the rebels since they are the target."

"When I'm playing the xylophone, people like me so much, teachers...students...It's a gift from God and I hope it will take me to many places."

"Many people in Kampala will come and see me playing. They should think that I'm the best."

"I want to be a musician because playing the xylophone is a gift from God. Without music, there would be no life."

"The soldiers told me if I didn't kill the farmers, they would kill me. They told me to use a hand hoe to kill them."

At the time of the documentary, Dominic was 14 years old.

At the age of nine, he was abducted from the camp with his older brother and forced to serve as a child soldier, before he ran away and made it back to the camp. He is haunted by the memory of the three people the rebels forced him to kill. Dominic plays the xylophone, and daily he practices, hoping to achieve his goal of being the best xylophone player in all of Uganda. Playing the xylophone, he says, makes him forget about the horrible things he has seen and "makes life seem better for awhile".

UPDATES AND NEWS:

Dominic continues to play music everyday and still dreams of becoming a professional musician. He is an integral part of his church choir and helps teach the music class at his school. He is also shining academically. Last semester, he ranked ninth out of 160 students and passed his exams to enter into secondary

HANDOUT 4.1: ABOUT THE CHILDREN

continued

school in Kitgum, a village outside of Patongo. Like Nancy's family, Dominic's is beginning to rebuild their home in their former village. Dominic returns to his grade school in Patongo as often as he can to teach the younger students the xylophone.

DISCUSSION QUESTIONS

1. If you could meet one of the people from the film, who would you meet and why?
2. What would you want to say to him or her? What do you think you would talk about?
3. When things are not going best in your life, what is something that you like to do to take your mind off of it?
4. Why do you think those three children's stories were chosen?
5. Whose story, perspective or role affected you the most and why?
6. If you were to add anything to the film, whether it is another scene or perspective, what would you add or change? Why? (i.e. an interview with a rebel, showing the other parts to the competition etc.)
7. From what you learned and heard from the teachers in the film, did you get the feeling that any of them wanted more for their students?
8. Did the teachers recognize that both they and the children deserved an opportunity for change? How could this recognition bring about societal change?
9. What kind of personal and collective responsibilities did each child take on in the IDP camp or Primary school?

++ Source (Updates from): <http://www.wardancethemovie.com>

Photography by Abbie Trayler-Smith

HUMAN RIGHT RESOURCES

General

Amnesty International:
<http://www.amnestyusa.org>
Human Rights Education Associates:
<http://www.hrea.org>
Human Rights Watch:
<http://www.hrw.org>
National Economic and Social Rights Initiative (NESRI):
<http://www.nesri.org>
Beyond Juba:
<http://www.beyondjuba.org>

Books/Manuals

Human Rights and Service Learning Manual:
<http://www.amnestyusa.org/education/index.html>

Beah, Ishmael. **A Long Way Gone**. Sarah Crichton Books-Farrar, Straus and Giroux, 2007.

Bradbury, Adrian/Walters, Eric. **When Elephants Fight: The lives of Children in Conflict in Afghanistan, Bosnia, Sri Lanka, Sudan and Uganda**. Orca Book Publishers, 2008.

McKay, Sharon. **War Brothers**. Penguin Group Canada, 2008.

Wilson, Janet. **One Peace: True Stories of Young Activists**. Orca Book Publishers, 2008.

LESSON 1

Amnesty International:
<http://www.amnestyusa.org/lordofwar/finalchildren.html>
<http://www.amnestyusa.org/document.php?id=ENGAFR590052007&lang=e>
<http://www.amnestyusa.org/uganda>
Trial Watch:
http://www.trial-ch.org/en/trial-watch/profile/db/context/joseph_kony_358.html
Uganda Conflict Action Network (Uganda CAN):
<http://www.ugandacan.org>

Books/Manuals

Briggs, Jimmie. "Deliver Us From Evil: Faith and the Children's War in Northern Uganda." **Innocents Lost- When Child Soldiers Go to War**. N.p.: Basic Books, 2005. 105-144.

LESSON 2

American Friends Service Committee:
<http://www.afsc.org/immigrants-rights/default.htm>
Amnesty International:
<http://web.amnesty.org/pages/refugees-index-eng>
Human Rights Education Associates: Guide on Refugees:

HUMAN RIGHT RESOURCES CONTINUED

	<p>http://www.hrea.org/learn/guides Human Rights First: http://www.humanrightsfirst.org/asylum/asylum.htm International Organization for Migration: http://www.iom.int Refugees International: http://www.refugeesinternational.org United National High Commissioner for Refugees: http://www.unhcr.ch U.S. Committee for Refugees: http://www.refugees.org</p>
Internally Displaced Persons	<p>Internal Displacement Monitoring Centre: http://www.internal-displacement.org The UN Refugee Agency http://www.unhcr.org/protect/3c0762ea4.html UN Office for the Coordination of Humanitarian Affairs: http://ochaonline.un.org/HumanitarianIssues/InternallyDisplacedPersons/tabid/1202/Default.aspx</p>
Organizations related to Health Care & Food	<p>U.S. Aid Organization: http://www.usaid.org Physicians for Human Rights: http://www.physiciansforhumanrights.org Partners in Health: http://www.pih.org Children's Hunger Relief Fund: http://www.chrf.org/orphan-charis-center.html</p>
Northern Ugandan Programs and Initiative	<p>Shine Global: http://www.shineglobal.org The African Medical and Research Foundation (AMREF): http://www.amref.org Global Nomads Group: http://www.gng.org Invisible Children: http://www.invisiblechildren.com Resolve Uganda: http://www.resolveuganda.org International Criminal Court Victims Trust Fund: http://www.icc-cpi.int/vtf.html Thanksgiving Coffee Company: Delicious Peace: http://www.thanksgivingcoffee.com http://www.deliciouspeace.com/growpeace World Vision: http://www.worldvision.org</p>

HUMAN RIGHT RESOURCES CONTINUED

Unight: For Children of Uganda:

<http://www.unight.org>

Child Voice International:

<http://www.childvoiceintl.org>

Doctors Without Borders:

<http://www.doctorswithoutborders.org>

Gulu Walk:

<http://www.guluwalk.com>

International Rescue Committee:

<http://www.theirc.org>

One Global Tribe:

<http://www.globaltribenet.org>

Survey for War Affected Youth:

<http://www.sway-uganda.org>

Uganda Conflict Action Network:

<http://www.ugandacan.org>

Project Have Hope:

<http://www.projecthavehope.org>

Hope North:

<http://www.hopenorthus.org>

Voices Rising:

<http://www.voices-rising.com>

War Child International Network:

<http://www.warchild.org>

International Medical Corps:

<http://www.imcworldwide.org>

Watch List on Children and Armed Conflict:

<http://www.watchlist.org>

Coalition to Stop the Use of Child Soldiers:

<http://www.child-soldiers.org>

LESSON 3 Organizations/ Groups

Break Dance Uganda:

<http://www.myspace.com/breakdanceprojectuganda>

Bavubuka Foundation:

<http://www.bavubuka.com>

Temple of Hip Hop:

www.templeofhiphop.org

H.E.A.L.S (Health, Education, Arts, Literacy and Sports)

<http://apps.facebook.com/causes/66442>

Foundation for Development of Needy Communities (FDNC):

<http://www.fdncuganda.org>

Ugive2uganda:

<http://www.ugive2uganda.org>

HUMAN RIGHT RESOURCES CONTINUED

Music

Instruments A Comin' (New Orleans, USA):

<http://www.tipitinasfoundation.org/programs/iac/#>

Mr. Holland's Opus Foundation:

<http://www.mhopus.org>

Vh1 Save the Music Foundation:

http://www.vh1.com/partners/save_the_music

Music For All:

<http://www.musicforall.org>

The National Anthem Project:

<http://www.nationalanthemproject.org>

The National Association for Music Education:

<http://www.menc.org>

Support Music:

<http://www.supportmusic.com>

The ASCAP Foundation:

<http://www.ascapfoundation.org/about.html>

The Grammy Foundation:

<http://www.grammy.com/grammyfoundation>

The Mockingbird Foundation:

<http://www.mockingbirdfoundation.org/funding>

FDNC Mbale Music School:

<http://www.fducuganda.org/orchestra.html>

LESSON 4 Construction

Building Tomorrow:

<http://www.buildingtomorrow.org/site/home>

Habitat for Humanity:

<http://www.habitatforhumanity.org>

Common Ground Relief:

<http://www.commongroundrelief.org>

Common Ground:

<http://www.commonground.org>

See resources under Music from Lesson 3

Other available educational materials and resources from Amnesty International USA include curriculum guides for the films *Blood Diamond*, *Born into Brothels* and *Kite Runner* as well as many other topics and areas related to human rights such as the death penalty, human trafficking, Service-Learning, U.S. History and the Universal Declaration of Human Rights. For this additional help or obtaining this material, please contact the Human Rights Education program of Amnesty International (education@aiusa.org) or visit our website.

GLOSSARY OF TERMS

Acholi tribe - largely resident in the northern districts of Gulu and Kitgum of Northern Uganda

Activism - Intentional action by an individual or group that is meant to generate social or political change

Asylum - Protection and immunity from extradition granted by a government to a political refugee from another country

Cessation- a bringing or coming to an end

Child soldier - children who are singled out for recruitment by both armed forces and armed opposition groups, and exploited as combatants, there are approximately 250,000 children under the age of 18 are thought to be fighting in conflicts around the world. They are most often forced to join or risk being killed themselves, drugged, or sold to armies by their families.

The Convention on the Rights of the Child (CRC) - The Convention on the Rights of the Child is the first legally binding international instrument to incorporate the full range of human rights- civil, cultural, economic, political and social rights. In 1989, world leaders decided that children needed a special convention just for them because people under 18 years old often need special care and protection that adults do not. The leaders also wanted to make sure that the world recognized that children have human rights too.

Displacement camp - place to which persecuted people flee when their homes have been destroyed or it is no longer safe to live in their isolated village, home to IDPs (internally displaced people) and refugees. See internally displaced.

Exile - anyone separated from his or her country or home voluntarily or by force of circumstances

Extra-judicial - not involving, occurring in, or forming part of a legal proceeding, they are illegal and are most often carried out by state government, state authorities, or criminal outfits

Immigrant - someone who has entered a new country to settle usually because of poverty, loss of government services and infrastructure, usually in search of opportunity or a better

Internally displaced - used to describe a person who has been forced to flee one part of a country to another due to problems like war, ethnic cleansing, religious persecution, or natural disasters.

GLOSSARY OF TERMS CONTINUED

LRA - Lord's Resistance Army (rebel group in Uganda), perpetrators of gross human rights abuses in Uganda

Pardon - a release from the penalty of an offense, to forgive

Raid - a sudden assault or attack, as upon something to be seized, as by air or by a small land force

Reconciliation - to reestablish cordial relations

Refugee - an individual who resides outside of her country of origin because she is being exposed to serious human rights abuses because of who she is or what she believes. He or she cannot or will not return to her country of origin because her government cannot or will not protect him/her.

Regime - the period during which a particular government or ruling system is in power.

Resolution - a formal expression of opinion or intention made, usually after voting, by a formal organization, a legislature, a club, or other group.

Universal Declaration of Human Rights (UDHR)- A declaration adopted by the United Nations General Assembly (A/RES/217, 10 December 1948 at Palais de Chaillot, Paris). It consists of 30 articles which outline the view of the United Nations on the human rights guaranteed to all people.

FILM CLIPS

CLIP #	CLIP DESCRIPTION	DVD CHAPTER	APPLICABLE LESSONS
1	OPENING SEQUENCE	1	Lesson 1
2	NANCY	2	Lesson 1, 4
3	DOMINIC	3	Lesson 1, 4
4	ABDUCTED	4	Lesson 1, 2, 4
5	A NEW INSTRUCTOR	5	Lesson 2
6	ROSE	6	Lesson 4
7	PRACTICE	7	Lesson 3
8	REBELS	8	Lesson 2, 4
9	DRY SEASON	9	Lesson 2, 4
10	THE BWOLA	10	Lesson 3,4
11	A VISIT HOME	11	Lesson 4
12	TWO DAYS TO GO	12	Lesson 3
13	THE JOURNEY	13	Lesson 1
14	THE FESTIVAL	14	Lesson 1, 3, 4
15	SECOND PERFORMANCE	15	Lesson 3
16	FREE TIME	16	Lesson 1, 2
17	TRADITIONAL DANCE	17	Lesson 3
18	AWARDS CEREMONY	18	Lesson 4
19	RETURNING TO PATONGO	19	Lesson 4
20	END CREDITS	20	

OPTIONAL EXTENSIVE ACTIVITY: IDENTIFY HUMAN RIGHTS VIOLATIONS IN PHOTOGRAPHY

OVERVIEW

In *War Dance*, cinematography plays a central role in exposing the realities of the daily lives of the Acholi children. This activity is meant to encourage students to take a critical look at photography through a human rights lens, and to examine how human rights issues can be conveyed through images. The analysis of the photographs should be open to dialogue and individual interpretation; students may disagree on the scope and magnitude of the abuse portrayed. With this activity, the children will need to have access to a computer as well as the internet. This activity may be done in a computer lab, library or at home, as long as every child has the opportunity to participate.

MATERIALS AND PREPARATION

HANDOUT 5.1, 5.2, Additional Resources- Convention on the Rights of a Child (CRC)

Procedure:

1. Provide the students with HANDOUT 5.1 and access to the internet. Break students up into groups. Encourage your students to choose a photo that speaks to them on some kind of level, whether it is personally, artistically or emotionally engaging, and holds a reference to human rights abuses in the region. ****This may be used as an individual exercise as well as an at-home assignment.****
2. HANDOUT 5.2 is a checklist of the rights outlined in the Convention on the Rights of the Child. If pertinent to the photograph, students should check off which rights they feel may be either blatantly or subtly violated in this photograph, if at all.
3. Students should now act as a team of campaign activists that have been hired to raise money for the human rights issues that are apparent in their group's photograph. Students will create an ad, poster or a presentation to persuade people to hypothetically donate money to their cause.
4. Students will use the photograph itself, the analysis derived by using HANDOUT 5.1 and the list of alleged human rights violations derived from HANDOUT 5.2 as a basis for their campaign. This portion of the exercise invites students to be creative and come up with original ideas for campaigning. Students may choose to include:
 - A title of their campaign
 - Their photograph along with a chosen title for it
 - Brief background of the issues surrounding the photograph (hypothetical)
 - A blurb describing the alleged human rights violations
 - A catchy slogan- why people should donate money for this cause
5. For homework, students should do a short individual writing activity where they outline the benefit of using photography rather than text to portray compelling human rights issues.
6. Encourage the students to get as creative as they like with this activity. If they want or for extra points, encourage your students to take what they learned in the lesson and bring it to the next level by:

OPTIONAL EXTENSIVE ACTIVITY: IDENTIFY HUMAN RIGHTS VIOLATIONS IN PHOTOGRAPHY

continued

- Making a Facebook group or MySpace account that spreads awareness of the human rights abuses going on in Northern Uganda (see <http://www.myspace.com/mrhollandsopusfoundation> for inspiration or guidance)
- Making a webpage about what you have learned
- Starting your own activism project in your community to help raise money for the Patongo Scholarship Fund that has been set up to support the children in *War Dance*. Please send all donations raised to:
AMREF-USA
(and designate for the Patongo Scholarship Fund).
Attn: Lisa Meadowcroft
Executive Director of AMREF USA
4 West 43 Street
New York, NY 10036
- Starting your own activism club that spreads awareness of the human rights issues discussed in *War Dance*.

OPTIONAL ACTIVITY PART 2

MATERIALS AND PREPARATION

HANDOUT 5.1, Computer(s) with internet access

PROCEDURE:

1. Distribute a piece of paper with the three quotes from *War Dance* below. To use as an in-class activity, write the quotes on a chalkboard.
 - ***“Kampala is very new to me. People are playing peacefully. I’ll never know if, since they were born, they have ever heard a gunshot.”***
 - ***“It is generally believed by most people that people from camps cannot do well, that is a misconception.”***
 - ***“People will see for themselves on the stage, they will be made to believe when we begin to perform.”***
2. Give them HANDOUT 5.1 and ask your students to match each quote with a photograph from the online gallery that they feel effectively expresses the quote. You may want the students to write a paragraph about each of their selections before they discuss them in class.
3. Break into groups and have your students discuss their selection process as well as why they think their chosen photograph appropriately portrays the quote. Have each group select one photo that they feel best fits with each given quote and present their choices to the whole class.

HANDOUT 5.1: THE TRANSFORMATIVE POWER OF PHOTOGRAPHY IN WAR DANCE



++ Photography by Abbie Trayler-Smith

PART ONE

Accessing the *War Dance* photography gallery by Abbie Trayler-Smith

1. Type this website into your browser: <http://www.wardancethemovie.com/>
2. Once you open the webpage, feel free to explore it, clicking on the various sections provided for you at the top. When you are ready, click on the section titled “Photographs.”
3. You may explore the extensive gallery of photographs taken by Abbie Trayler-Smith, whether by watching the provided slideshow or by clicking on each individual photograph to look through them by hand or at a more preferable pace. The slideshow will take a little less than ten minutes to look at all of the photographs.
4. Once you have seen all of the photographs, choose a photograph that the group likes.

PART TWO

PHOTOGRAPHY ANALYSIS

1. This exercise will use the documentary *War Dance* as a case study in an analysis of the human rights of children. After watching *War Dance* and reading the children profiles (Lesson 4, HANDOUT 5.1), go over the Convention on the Rights of the Child (CRC) (provided in the appendices). Ask students to point out where in the both the documentary and the profiles these rights have not been upheld.
2. There are many examples on the documentary and the profiles where the rights of the children as outlined by the CRC were not upheld. Use the checklist (HANDOUT 5.3) to document which rights were violated or not upheld in each case. On a separate sheet of paper, provide specific examples from the film.
3. If there is still time after the activities outlined above, reflect on the following question with your students. There is no definitive right answer, and the students' answers should form more of a discussion than a flat answer session.

Both Article 29 of the CRC and Article 26 of the UDHR stress the right to the full development of human personality, including physical, mental, spiritual, moral and social development. What does the term 'full development' mean to you?

HANDOUT 5.2: CHECKLIST OF THE CONVENTION ON THE RIGHTS OF THE CHILD (CRC)

Summary of rights outlined in the CRC:	Checklist Photograph #	Notes:
Right to family, love, happiness, understanding	[]	
No discrimination	[]	
Family provided with assistance, protection	[]	
Right to life	[]	
Right to name, nationality, parents	[]	
Right to safe identity	[]	
Right to remain in contact with parents	[]	
Right to leave country	[]	
Right to express own views	[]	
Freedom of expression, thought, association, assembly	[]	
Right to privacy, protection of law	[]	
Right to access diverse information	[]	
Right to child-care	[]	
Protection from all types of abuse and neglect	[]	
Right to protection/assistance if family not present	[]	
Humanitarian assistance for refugees	[]	
Right to decent life for children with mental or physical disabilities	[]	
Right to highest standard of health care	[]	
Right to social security, insurance	[]	
Right to adequate standard of living	[]	
Right to education to realize full potential	[]	
Right to practice culture and religion	[]	
Right to play, recreation, participate in arts	[]	
Protection from economic exploitation	[]	
Protection from drug trade and use	[]	
Protection from sexual exploitation	[]	
Protection from abduction	[]	
Innocent until proven guilty	[]	
No capital punishment, life imprisonment	[]	
Protection during times of war, no recruitment of children	[]	
Right to legal assistance	[]	

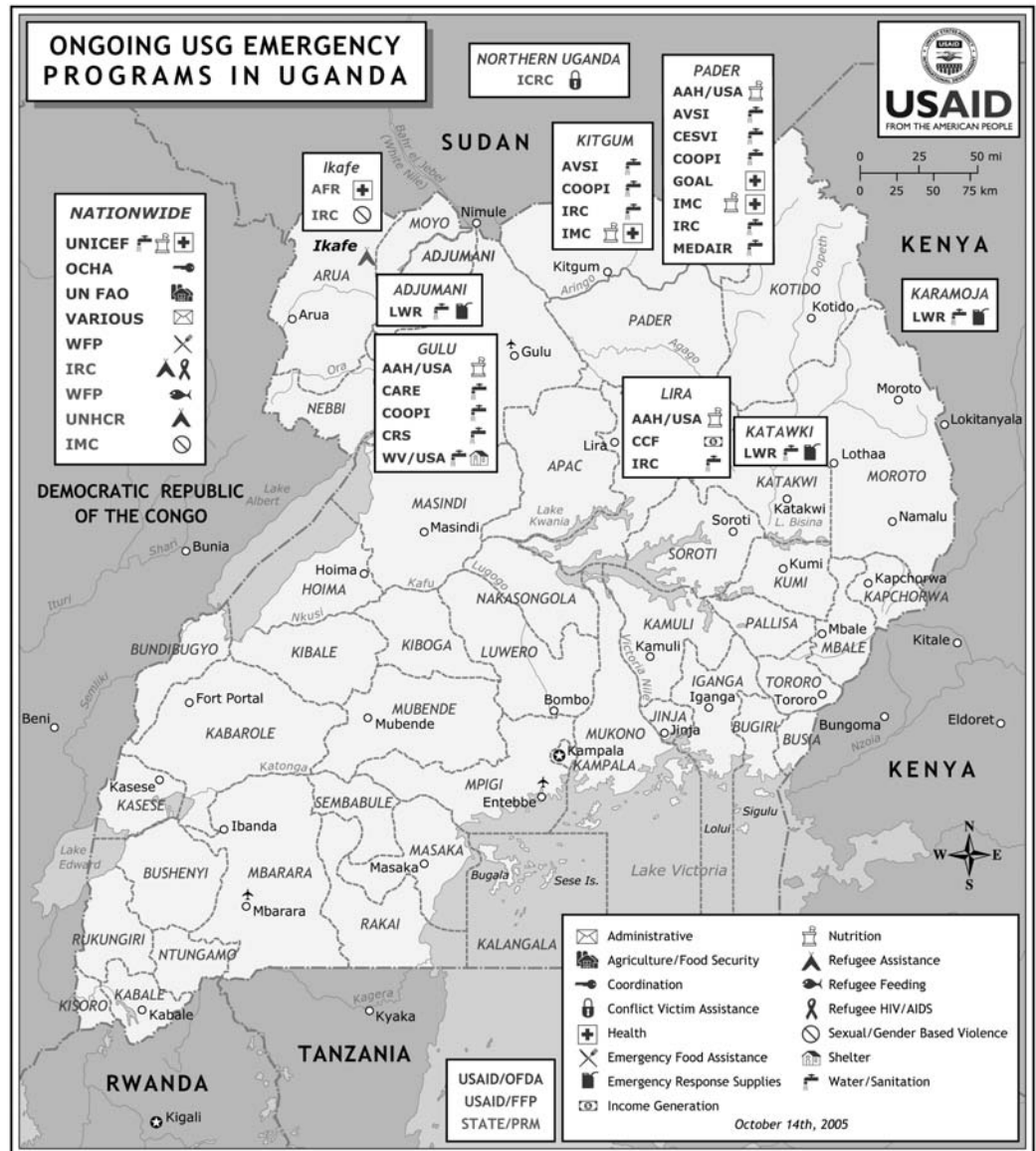
CONVENTION ON THE RIGHTS OF THE CHILD (CRC), ABBREVIATED

Article 1	This declaration stems from the understanding that childhood is entitled to special care and assistance. A child, as defined by the CRC is every human being under the age of eighteen years unless, under the law applicable to the child, majority is attained earlier.
Article 2	The rights of every child shall be ensured without discrimination of any kind, irrespective of the child's or his or her parent's race, color, sex, language, religion, political or other opinion, national ethnic or social origin, property, disability, birth or other status.
Article 3	The family, responsible for the growth and well-being of the child, should be afforded the necessary protection and assistance so that it can fully assume its responsibilities within the community.
Article 6	Every child has the inherent right to life.
Article 7	Every child shall have the right from birth to a name, the right to acquire a nationality, and the right to know and be cared for by his parents.
Article 8	Every child has the right to preservation of his or her identity.
Article 9	Every child who is separated from his parents has the right to maintain personal relations and direct contact with both parents on a regular basis, except if it is contrary to the child's best interests.
Article 10	Every child has the right to leave any country, including their own.
Article 12	Every child has the right to express his/her own views freely in all matters affecting them.
Article 13-15	Every child has the right to freedom of expression, thought, conscience, religion, association and peaceful assembly.
Article 16	Every child has the right to privacy, and has the right to protection of the law in case of interference or attacks on said privacy.
Article 17	Every child has the right to access information and material from a diversity of national and international sources, especially those aimed at the promotion of his/her social, spiritual and moral well-being and physical and mental health.
Article 18	Children of working parents have the right to benefit from child-care services and facilities for which they are eligible.
Article 19	Every child has the right to protection from all forms of abuse, physically or mentally, as well as against neglect and negligent treatment.
Article 20	Every child temporarily or permanently deprived of his/her own family environment has the right to special protection and assistance provided by the state.

CONVENTION ON THE RIGHTS OF THE CHILD (CRC), ABBREVIATED CONTINUED

Article 22	Every child who is seeking refugee status has the right to receive appropriate protection and humanitarian assistance.
Article 23	Every mentally or physically disabled child has the right to enjoy a full and decent life, in conditions which ensure dignity and promote self-reliance.
Article 24	Every child has the right to the highest attainable standard of health and to facilities for the treatment of illness and the rehabilitation of health.
Article 26	Every child has the right to benefit from social security, including social insurance.
Article 27	Every child has the right to a standard of living adequate for the child's physical, mental, spiritual, moral and social development.
Article 28-29	Every child has the right to education on the basis of equal opportunity, and such education will be directed to the development of the child to their fullest potential.
Article 30	Every child has the right to enjoy his/her own culture, to profess and practice his/her own religion and to use his/her own language.
Article 31	Every child has the right to engage in play, recreational activities, and to participate freely in cultural life and the arts.
Article 32	Every child has the right to be protected from economic exploitation, and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to his or her health and development.
Article 33	Every child has the right to be protected from the illicit use of narcotic drugs, and from being used in the illicit production and trafficking of such substances.
Article 34	Every child has the right to be protected from all forms of sexual exploitation and sexual abuse.
Article 35	Every child has the right to be protected from abduction, sale, traffic and all other forms of exploitation for any purpose.
Article 37	Neither capital punishment nor life imprisonment will be imposed for offenses committed by persons below 18 years of age.
Article 38	Every child has the right to protection during times of war, that children under the age of fifteen are not recruited into armies and do not take direct part in the hostilities.
Article 39	Every child has the right to prompt access to legal and other assistance.
Article 40	Every child alleged as or accused of having infringed the penal law has the right to be presumed innocent until proven guilty.

RESOURCE: MAP OF U.S. GOVERNMENT RELATED HEALTH CARE AID IN UGANDA*



*May be used to complement Lesson 2 or at the teacher's discretion.

++ Source: http://www.usaid.gov/our_work/humanitarian_assistance/disaster_assistance/countries/uganda/template/maps/uganda_101405.pdf

FEEDBACK FORM: WAR DANCE CURRICULUM GUIDE

Dear Educator,

We greatly value your input and guidance in our work. We would love to hear your feedback and would greatly appreciate if you could complete this form and email it to **education@aiusa.org** or mail it to the **Human Rights Education Program at Amnesty International USA, 5 Penn Plaza, 16th Floor, New York, NY, 10001**

Name: _____

Location: _____

Email: _____

age level of learners: _____

1. In what kind of educational setting did you use this material?
please circle one:
middle school high school college/university community group home school

2. Where did you first hear about this curriculum guide?
please circle one: aiusa website friend colleague Hre newsletter (the Fourth R)

3. Have you taught about human rights issues prior to using this curriculum guide?
please circle one: yes no

4. Why did you choose this curriculum guide? _____

5. What did you find to be the most beneficial/ helpful about this curriculum guide?

6. What did you find to be least beneficial/helpful about this curriculum guide?

7. Which part of the curriculum guide seemed to resonate the most with your learners? _____

8. Did you teach the entire curriculum or only certain sections? If you only used sections, please describe which ones and why you decided to use them.

9. Would you be interested in using other educational resources produced by the HRE department at AMNESTY INTERNATIONAL USA?*
please circle one: yes no

10. Additional Comments/ Feedback: _____

*Monthly newsletters, curriculum guides to **Kite Runner**, **Born Into Brothels**, **Blood Diamond** as well as teacher manuals on the death penalty, U.S. History, September 11, service learning & much more.

