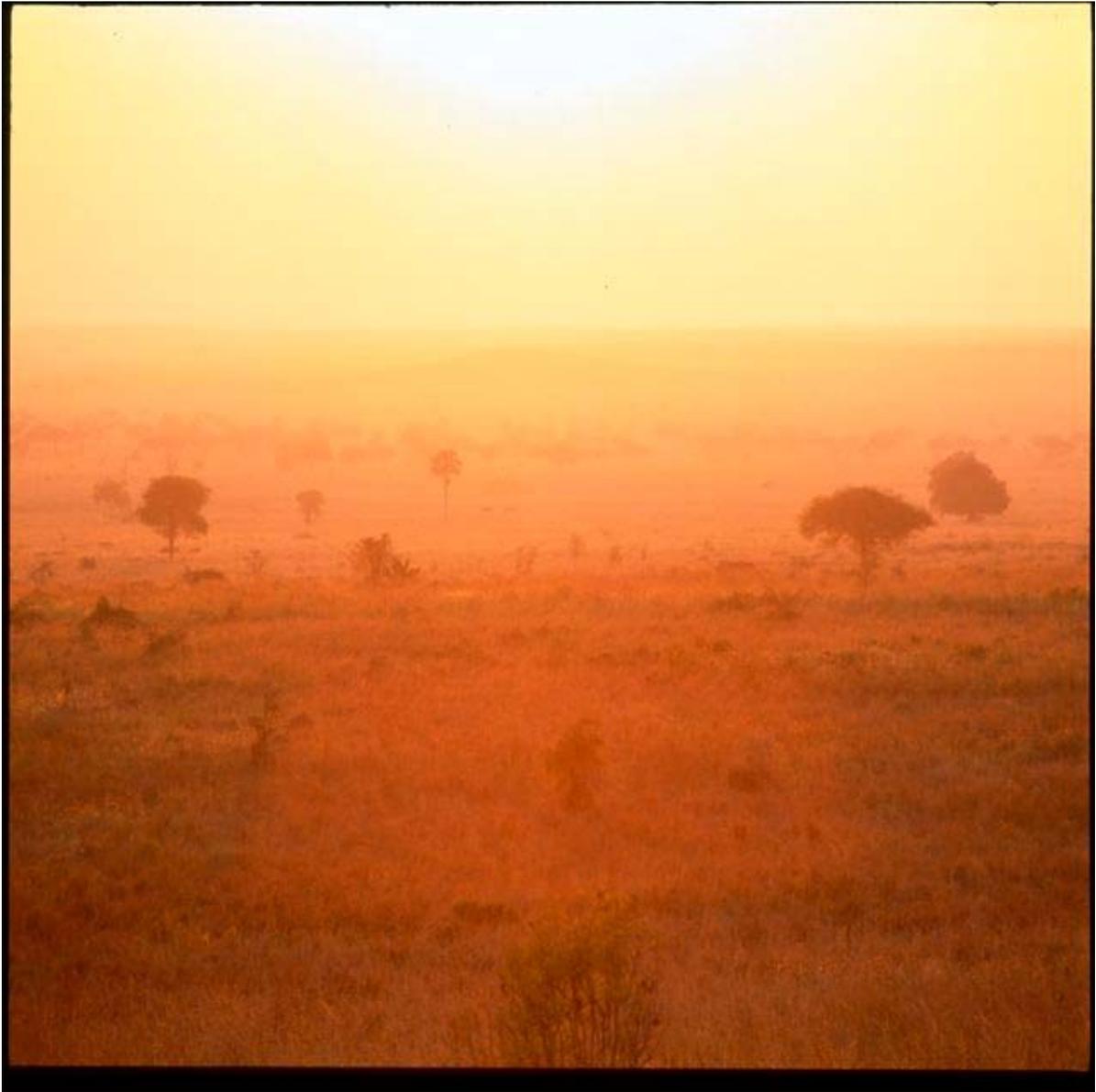


*A Lyrical Life:  
The Struggle and Hope of South Sudan*

**Teacher's Guide**



*Plains of South Sudan*  
(Image courtesy of David Pluth, Fotografx ©)

**Developed by Susan Eleuterio with assistance from Troyd Geist  
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## **Introduction**

This teacher's guide is designed to accompany the documentary, "A Lyrical Life: The Struggle and Hope of South Sudan," produced by the North Dakota Council on the Arts, Prairie Public Television, and the enhanced CD, *Achikadidi: Traditional Ma'di Music of Southern Sudan and Northern Uganda*, produced by the North Dakota Council on the Arts and Makoché Music. Copies of the CD can be found at all public libraries in North Dakota, or can be purchased from the NDCA by calling #701-328-7590 or email [comserv@nd.gov](mailto:comserv@nd.gov)

## **Overview**

The documentary program, "A Lyrical Life," introduces students to the culture, history, music, and dance of the Ma'di people of southern Sudan and northern Uganda. "Struggle" refers both to centuries-old conflicts over religion, slavery, cultural practices, race, access to water and territory and to present-day issues of genocide, displacement, war, and refugee status. "Hope" refers to the reconciliation process for refugees taking place both in America and in Africa. It also underscores the potential healing power of traditional music, song, dance, and story for Ma'di immigrants to North Dakota along with their relatives and countrymen who are still living in Sudan and Uganda, all of whom have been subjected to a series of violent upheavals in their lives. There are also Ma'di refugees living in South Dakota, Minnesota, Nebraska, Iowa, Texas, and Tennessee for whom traditional culture continues to be of great significance as well.

Until recently, much of the Ma'di language and culture was passed from person to person orally. As Sudanese musician, Ijjo John Stephen notes in the documentary and the CD, "all our history and education is in songs." This practice has continued in America where Ma'di men and women continue to play instruments, sing, and dance to celebrate their heritage and to record their experiences, hopes and dreams. In addition to being featured in the Documentary and CD, four of the musicians presented in this program, Remis Silvestro, Ijjo John Stephen, Samuel Dau, and Peter Majak, were recipients of a Traditional Arts Apprenticeship Grant from the North Dakota Council on the Arts.

### **Note to Teachers:**

Lesson 1 should be used before viewing the Documentary, Lessons 2 and 3 are designed to be used when you show the Documentary to your students and Lesson 4 is designed to be used after the Documentary has been viewed. The enhanced CD provides important background material for understanding and teaching about the Ma'di and we highly recommend you obtain a copy to use with the pre-documentary lesson plan.

### **Grade Level Focus:**

High School

# Connections with North Dakota Arts Grades 9-12 Standards and Benchmarks

## English Language Arts

**Standard 1:** *Students engage in the research process*

**Benchmark Expectations**

**Organizing Research Information**

9.1.5 Organize information from a variety of sources: eg. Chronological

9.1.6 Summarize information

9.1.8 Use primary and secondary sources

**Standard 2:** *Students engage in the reading process*

**Benchmark Expectations**

**Literary Genres**

9.2.7 Access prior knowledge to interpret meaning

9.2.8 Read for a variety of purposes

9.2.11 Identify universal themes

9.2.14 Use decoding/encoding, connotation and denotation

**Standard 3:** *Students engage in the writing process*

**Benchmark Expectations**

9.3.7 Organize and write compositions for self and family

9.3.8 Use supporting details

**Standard 4:** *Students engage in the speaking and listening process*

**Benchmark Expectations**

Conversation, Group Discussion and Oral Presentation

9.4.4 Engage in a group discussion

9.4.5 Use critical listening skills, i.e., reflection

**Standard 5:** *Students understand media*

**Benchmark Expectations**

**12.5.2 Using Media for a Purpose**

Create a media project for a purpose

**Standard 6:** *Students understand and use principles of language*

**Benchmark Expectations**

**Literary Elements and Techniques**

9.6.4 Identify idiomatic language and figurative language, i.e., allusion, analogy, hyperbole, irony, personification, oxymoron, and paradox

9.6.6 Interpret symbolism



*The Nile River*

(Map Credit: <http://www.civilianism.com/futurism/?tag=nile>)

## Social Studies

**Standard 1:** *Students apply Social Studies skills and resources.*

**Resources** 8.1.2 Use various primary and secondary resources (e.g., historical maps, diaries, speeches, pictures, charts, graphs, diagrams, time lines specific to North Dakota) to analyze, and interpret information.

**Research Processes** 9–12.1.4 *Draw conclusions based on the research processes* (e.g., collect, organize, evaluate, and synthesize information)

**Use media** (e.g., oral, written, websites, computer simulations, multimedia resources) to access, record, analyze, and communicate information relating to social studies

**Standard 5:** *Students understand and apply concepts of geography*

**Human Geography Achievement Descriptors** 9–12.5.1 *Analyze the Earth's human systems* (e.g., population, culture, settlement, economic interdependence)

*Interpret the relationships between physical environments and society* (e.g., humans modify environment, environment modifies society, and use, distribution, and importance of resources)

**Standard 6:** *Students understand the importance of culture, individual identity, and group identity.*

9-12.6.2 *Explain the various purposes of social groups, general implications of group membership, and different ways that groups function* (e.g., minority groups, cliques, counterculture, family relations and political groups)

9-12.6.4 *Analyze conflict, cooperation, and interdependence among individuals, groups, and institutions* (e.g., gender roles, social stratification, racial/ethnic bias)

## Music

### **Standard 6: Listening**

*Students listen to, analyze, and describe music.*

### **Standard 7: Evaluating Music**

*Students evaluate music and music performances.*

### **Standard 8: Music and Other Disciplines**

*Students understand the relationship between music, other arts, and other disciplines.*

### **Standard 9: Music, History and Culture**

*Students understand music in relation to history and culture.*

### **Grades 9 – 12 Benchmarks**

12.9.1 12.9.2 12.9.3

*Know representative examples of music from a variety of cultures and historical periods.*

*Know sources of American music, the evolution of these genres\* and musicians associated with them.*

*Know various roles that musicians perform and representative individuals who have functioned in each role.*



*Four Ma'di musicians playing traditional music and singing at a refugee camp in Kenya in the 1990s. All four immigrated to North Dakota. (Image courtesy of Christopher Awiyo Melikiore.©)*

## Objectives

- 1) To introduce concepts of ethnic and religious conflict
- 2) To help students understand the history and culture of Ma'di immigrants to North Dakota and other US states as well as some of the causes of immigration of various groups to North Dakota and the US.
- 3) To provide a cultural context for listening and viewing Ma'di music, song, and dance
- 4) To compare cultural methods of revisiting painful memories and providing an opportunity to address injustices through music and song, particularly through call and response techniques
- 5) To introduce the concept of reconciliation, healing, communication and remembrance through traditional arts
- 6) To demonstrate that music and traditional arts are vehicles for providing education about folk and political history to members of all cultural groups including those in the West



*Landscape of equatorial South Sudan, outside the village of Yei.  
(Image by L. Lartigue, USAID)*

## Outcomes

- 1) Students will be able to identify areas of Ma'di geography, culture and history in Sudan, Uganda, and North Dakota (Lesson 1 and 4)
- 2) Students will learn about the origins of the Nile River in Sudan/Uganda (Lesson 1)
- 3) Students will be able to identify and describe the musical instruments, song, dance, clothing of the Ma'di (Lessons 1, 2 and 3)
- 4) Students will be able to explain the origins of conflict represented in Ma'di songs and music (Lesson 1, 2, and 3)
- 5) Students will make connections between American musical forms which use *call and response and narrative forms* such as country music, folk music, Gospel, and blues which document painful memories, varying degrees of struggle and address injustices and Ma'di music and song (Lesson 2)
- 6) Students will demonstrate comprehension of the use of traditional music, song, and dance as tools for documentation, storytelling, remembrance, reconciliation, healing and educating the young (Lessons 2 and 4)
- 7) Students will make connections between reasons for the Ma'di immigrating to North Dakota and other US states and their families and others immigrating to the US



## Pre-Documentary Lesson Plan (Lesson 1)

To be used before students view the documentary

### Goals

- To examine ethnic conflict and its impact on citizens
- To introduce the geography, culture, and history of southern Sudan and northern Uganda
- Introduce musical instruments, song, dance, and clothing of the Ma'di
- To introduce music as a mechanism for resistance to genocide and violence and for addressing pain, injustice and sorrow

**Time Needed:** 1-2 classroom periods

### Directions:

- 1) Use KWL (Know, Wonder, Learn) strategy (attached) to discover what students know about Sudan, Uganda, and the Nile River. (Save “Learn” for Lesson 4)
- 2) Read *Overview* to students (or have a student read aloud)
- 3) Show students enhanced CD portions “Maps and Slide Show” to introduce them to the Nile River. Begin with the “Maps” Section” then show them the *Slide Show*. Point out that *Achikadidi* is named for a famous waterfall on the Nile River.
- 4) Go to [http://www.nd.gov/arts/whatsnew/publications\\_recordings.html](http://www.nd.gov/arts/whatsnew/publications_recordings.html) Under *Recordings* find Track 10, *Oriku* (“Don’t Worry”) and play it for students.
- 5) Ask a student to read the following:  
The song, *Oriku*, says “Don’t worry, it’s almost morning,” and it is played at social dances as the last song of the evening, sung as the sun rises.<sup>1</sup> It is about not worrying about things too much, to have hope, because the sun is about to rise – meaning that there is always another day which can bring hope.

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<sup>1</sup> From Liner notes “Achikadi” Traditional Ma’di Music of Southern Sudan and Northern Uganda, Troyd Geist, NDCA.

Students will see a social dance in the video and hear “*Oriku*” played. Ask students to name other songs that are designed to cheer someone and keep them from worrying at night or to make them feel better when they are homesick or sad. They might think of songs sung in their childhood for this purpose. Keep a class list of these songs

- 6) Put students in teams of two. Each team should create a Google Map with these locations:
  - Locations where Ma’di people have traditionally lived
  - Locations of refugee camps
  - Holy Trinity Peace Village Kuron, Sudan
  - Location of Ma’di in Fargo, North Dakota
  - Location of Ma’di in other US states

(Note: Print *Student worksheet page* and give to students)

- 7) Each team should research one aspect of Ma’di history/culture and one period of political history.  
Some of the research can be done as homework. They can use the enhanced CD as a resource as well. The four songs of the CD have “cultural notes” which are excellent sources of information about aspects of Ma’di culture.

Ma’di Culture (pick one topic):

- Music and song
- Dance
- Clothing
- Language

Political History (pick one topic):

- Arab slave traders
- British colonialism
- Wars of the 1980s, 90s up to the present,
- Lord’s Resistance Army
- Holy Trinity Peace Village
- Sudanese Peace Treaty
- Ma’di refugees in North Dakota and elsewhere in the US

Each team then should write a two to five paragraph essay on their topics, which can be given as an oral report, using complete sentences and including a bibliography of at least 3 sources. Encourage students to include at least one photograph, map, drawing, music/video link and/or other visual.

Students should make connections between the historical and cultural topics, for instance, how has immigration to the United States influenced clothing styles of the Ma’di? (Some useful links are listed in resources)

## *A Lyrical Life Student Worksheet*



*A young armed cattle herder with some of his charges as they move through Juba [South Sudan] to return to grazing lands his family abandoned years ago due to the war. (Image provided courtesy of USAID)*

### **1) Create a Google map about the Ma'di people**

#### **Directions for making Personal Google Maps**

- 1) Go to <http://maps.google.com>
- 2) Then go to "My Maps"
- 3) Follow the directions (you will have to create a Google mail account)
- 4) Make the map private, give it a title, and a description
- 5) Type in the first location (see below) you want to use in the box next to "search maps". Keep adding locations (don't forget to "save") – then you can print out the map or ask your teacher to print it.

- Locations where Ma'di people have traditionally lived
- Locations of refugee camps
- Holy Trinity Peace Village Kuron, Sudan
- Location of Ma'di in Fargo, North Dakota
- Location of Ma'di in other US states

### **2) Research Report on Ma'di History/Culture**

Once your map is completed, your team should research one aspect of Ma'di history/culture. Pick one of the following:

Music and song

Dance  
Clothing  
Language

And Political History (pick one topic)

Arab slave traders  
British colonialism  
Wars of the 1980s, 90s up to the present,  
Lord's Resistance Army  
Holy Trinity Peace Village  
Sudanese Peace Treaty  
Ma'di refugees in North Dakota and elsewhere in the US

**3) Write a two to five paragraph essay on your topic, using complete sentences and including a bibliography of at least 3 sources. Include at least one photograph, map, drawing, music/video link and/or other visual illustration.**



*Painting on an adungu (musical instrument used by the Ma'di). Painted by traditional Ma'di singer and musician Ijjo John Stephen. (Photo: Troyd Geist, NCDA©)*

## **Lessons for use while showing students the documentary (Lessons 2 and 3)**

### **Goals:**

- Introduce music/song as storytelling and documentation of history and culture
- Learn about Call and Response technique in music
- Compare Ma'Di music to other musical forms such as blues, field songs, country music, bluegrass, “murder ballads,” Gospel, or traditional Irish or rap which call and response techniques.
- Compare Ma'di expressions of history through music to expressions of history through American music

**Time Needed:** 1-2 classroom periods (including showing the documentary which takes 26 minutes)

### **Lesson 2:**

#### **Directions**

- 1) Open the enhanced CD by using the “Click Me” button
- 2) Have a student read the “Introduction Text” on the enhanced CD
- 3) Show them the slides on the enhanced CD of four of the five musicians they will meet in the documentary (Musicians)
- 4) Use “KWL” to find out what students know about “call and response” music (can do this on the board)
- 5) Have a student read the *Overview of Call and Response Music* handout
- 6) Ask students to list other call and response songs they may have heard or learned such as *Michael Row the Boat Ashore* –especially examples from music they currently listen to or music they may have learned as children. (For students unfamiliar with this song, you can show them this You Tube Video of Pete Seeger singing it in 1963:

<http://www.youtube.com/watch?v=5gce7DDH-F0>

or this one recorded in Spearfish, South Dakota by the Highwaymen in 2007

<http://www.youtube.com/watch?v=WEM8JgPninI>

You could also play *At the Fiddler's Knee* recorded by North Dakota fiddle players, Dick and Lisa Barrett to show students how this type of music has been used in North Dakota by going to this link

[http://www.nd.gov/arts/whatsnew/publications\\_recordings.html](http://www.nd.gov/arts/whatsnew/publications_recordings.html)

Track 10, *Milk Cow Blues*

In this sound clip, Dick talks about picking cotton as a child and how an “old” African-American fieldworker would pick cotton beside him and sing spirituals and blues. Dick talks about how he learned the phrasing of his fiddle music from listening to this man sing as they worked side by side. Dick simply knew the man by the name “Amen.”

- 7) Have students take notes as they watch the documentary about subjects that might form the basis of a call and response song in Ma'di culture (war, farming, refugees, etc) and also when they hear Ma'di songs which sound like call and response.

## Overview of Call and Response Music

By Susan Eleuterio

“Call and Response” music is nearly universal as a form, although you might not recognize it if you don’t know the language of origin of a piece of music. In America, “call and response” originated with African Americans brought as slaves, who used the technique to help them deal with the injustices of slavery and with the boring nature of much of their work in the fields. One person would “call” a line of a song, and the other workers would “respond” with the rest of the lines. *Call and response* has also been used in many other traditional occupations, such as rowing a large boat, moving equipment and today in the military for marching practice. You may have heard the song “Michael Row the Boat Ashore” which is an early American example of *call and response*.

*Slave songs* eventually became mixed with *Gospel* verses as African American slaves (who had their own indigenous religions in their countries of origin) were converted to Christianity in the US and began to sing what was called *spirituals*. These songs addressed pain and suffering with the offer of a better life in heaven. *Gospel* music, with its style of stating a problem or fact eventually became what we know as “*the blues*,” which followed the route of the Mississippi River up from New Orleans and the South to Chicago and other cities of the north during the Great Black Migration. The *blues* have in recent years become the basis for *rap*, which continues to state a problem or injustice in verse, often with a chorus repeating the basic problem.

At the same time that these musical styles came about in the African American community<sup>2</sup>, other cultures in the US also popularized call and response from white Gospel to country music which originated in ballads brought from the British Isles, especially England, Ireland and Scotland. The early ballads, like Ma’di songs, documented historical facts, especially tragedies such as murders or accidents and combined them with lyrical tributes to heartbreak, tragedy, and redemption. This tradition has continued in *country* and *bluegrass music* in the States. Music videos often showcase the basic story of a song with animation or movies, which play out the events told by the singer. Other immigrant cultures to North Dakota, such as Southeast Asian Indians, rent, play and listen to CD’s and go to see movies based on similar stories nicknamed “Bollywood movies” which often include historical facts as well as invented dances and songs focused on love, loss, and longing. Listen to the songs in the documentary for examples of *call and response*, and think about the injustices, tragedies and sorrows which the Ma’di have faced in their home countries, as refugees, and as immigrants.

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<sup>2</sup> Today many other cultures practice these musical forms-the blues for instance, is well known in Japan and in Europe and *rap* has become internationally popular including in many countries in Africa.

## Lesson 3

### Directions:

- 1) Have students write a song in response to a period of conflict, injustice or sorrow from their own families' history (such as immigration, refugees, war, the Depression, etc) or from American history using the "Call and Response" format. Songs should have at least three stanzas and should include one specific concern in each stanza.
- 2) Have students read their songs aloud to the class after watching the documentary. (This should be done as part of Lesson 4)



*"Soldiers from South Sudan marching. Stocks of weapons and munitions in foreground.*

*(Image provided courtesy of David Pluth, Fotografx ©)*

## Post-Documentary Lesson 4

### Goals:

- Students will demonstrate knowledge of Ma'di people and culture, geography, history
- Students will demonstrate comprehension of the use of traditional music, song, and dance as a tool for healing or reconciliation

**Time Needed:** 1 classroom period

### Directions

- 1) Teams show their Google maps and present written reports from Lesson 2 orally other students should rate the presentations using attached rubric.
- 2) Students should read their songs created in Lesson 3. For each song, other students should make comparisons between the original song and issues which were raised in the documentary. How has the experience of the Ma'di been similar to experiences of other Americans who have come seeking refuge? How have their experiences been similar to other cultures which rely on agriculture for a living? How have they been different? What role has religion played in periods of conflict in other parts of the world? How have members of their own family or ancestors reacted to periods of conflict (war, the Depression, economic downturns, etc)
- 3) Students could create a You Tube channel with their songs or a blog about the Ma'di and their experiences since they have come to the United States.
- 4) Students should complete the KWL page under "L" what they learned about the Ma'di and their culture.

## **KWL Worksheet**

K=Know about a subject

W=wonder (or want to know) about a subject

L=what you've learned about a subject

Know- write what you know about Sudan and Uganda

Wonder- write what you wonder about Sudan and Uganda

(Lesson 4)

Learn- writes down what you learned about Sudan, Uganda, and the Ma'di (list at least 5 things)

## Rubric for Assessing Student Presentations

Your Name \_\_\_\_\_

Names of Team Presenting \_\_\_\_\_

Please use this page to score other students' presentations:

### Google Maps

Map should include 5 location, each location should have an explanation of what the location means.

Excellent (Included all 5) \_\_\_\_\_ Good (Missing some) \_\_\_\_\_

Poor (Sites not labeled) \_\_\_\_\_

### Lesson 2 Reports on the Ma'di

#### Checklist for completion and quality of presentation:

Used complete sentences: Yes \_\_\_\_\_ No \_\_\_\_\_ Most of the time----

Information presented logically with topic sentences: Excellent \_\_\_\_\_  
Good \_\_\_\_\_ Poor \_\_\_\_\_

Used support details Excellent \_\_\_\_\_ Good \_\_\_\_\_ Poor \_\_\_\_\_

Included at least one piece of visual support material: Yes \_\_\_\_\_ No \_\_\_\_\_

Bibliography included 3 sources: Yes \_\_\_\_\_ No \_\_\_\_\_

Included both culture and history: Yes \_\_\_\_\_ No \_\_\_\_\_

Made eye contact when speaking : Yes \_\_\_\_\_ Some of the time \_\_\_\_\_

No \_\_\_\_\_

Voice was easy to hear, spoke clearly: Yes \_\_\_\_\_ Some of the  
time \_\_\_\_\_ No \_\_\_\_\_

All team members participated: Yes \_\_\_\_\_ No \_\_\_\_\_

## Resources

### North Dakota Council on the Arts

#### *Achikadidi: Traditional Ma'di Music of Southern Sudan and Northern Uganda*

- Named after a famous waterfall in Ma'di territory in southern Sudan, this CD features traditional musicians and singers from a growing Ma'di refugee community in Fargo who continue to play music and sing as they make a new life. The CD's ten songs, performed in a call-and-response style, reflect Ma'di culture and history ranging from New Year celebrations to marriage traditions and from British and Arab colonial rule to the current civil war in Sudan. This enhanced CD includes the traditional story *The Friendship Between Hare, Lia, and Leopard*, a video of the song *Kalendo*, as well as maps, song translations with associated cultural notes, and photographs designed to provide a broader context for Ma'di music and culture.
- The following sound clips are available:  
Track 1, [Kinya udi](#)  
Track 9, [Kalendo](#)  
Track 10, [Oriku](#)

#### *Fargo man's CD of music from Sudan helps find his sister*

<http://www.sudaneseonline.com/enews2005/mar3-84165.html>

(Please note: The article inaccurately credits the ND State Historical Society for producing the CD. It was produced entirely by the North Dakota Council on the Arts.)

#### *Mercy Beyond Borders*

Blog of Sister Marilyn Lacey who is working with refugees in Southern Sudan

<http://mercybeyondborders.blogspot.com/>

#### **Holy Trinity Peace Village Sudan 2010 Report**

[http://www.kuronvillage.net/recent\\_events.htm](http://www.kuronvillage.net/recent_events.htm)

#### **UNHCR Sudan Page**

<http://www.unhcr.org/pages/49e483b76.html>

#### **UNHCR Uganda Page**

<http://www.unhcr.org/pages/49e483c06.html>

#### **Lesson on African American Spirituals**

This lesson plan introduces students to the role that spirituals have played in African American history and religion. The lesson begins with a review of factors that contributed

to the development of the spiritual, which reflects the influence of African religious traditions, Christian traditions, and the conditions of slavery. Students explore the community-building power of this combination by listening to a performance of "Swing Low, Sweet Chariot," perhaps the best-known spiritual. They then turn to the 19th-century biography of Harriet Tubman to examine how she used spirituals as a secret signal to fugitive slaves on the Underground Railroad. Against this background, students reconsider the impact of the line from "an old Negro spiritual" with which Martin Luther King, Jr., ended his famous "I Have A Dream" speech and the influence of spirituals on his speaking style. Finally, to conclude the lesson, students collect spirituals by interviewing family members, friends, and acquaintances, in order to investigate how deeply this African American religious tradition has woven itself into American culture, and share similar songs that reflect their heritage.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=318](http://edsitement.neh.gov/view_lesson_plan.asp?id=318)

This lesson plan and information can be tied to the Ma'di song "Ojja" (War) which talks or deals with slavery.

**New Sudanese Community Association of Fargo, North Dakota and Moorhead, Minnesota** <http://www.newsudanese.org/>

**Valley to the World**

<http://legacy.inforum.com/specials/valleytoworld/photos/graphics1.html>

**Map** <http://legacy.inforum.com/specials/valleytoworld/photos/wherefrom.html>

*Slavery, Abduction and Forced Servitude in Sudan, Released by the Bureau of African Affairs, May 22, 2002, Report of the International Eminent Persons Group, May 22, 2002 (From the US Department of State website),*

<http://www.state.gov/p/af/rls/rpt/10445.htm> ):

**US Department of State (website), Bureau of African Affairs, November 2006, Background Note: Sudan (** <http://www.state.gov/r/pa/ei/bgn/5424.htm> **and** [http://www3.baylor.edu/~Charles\\_Kemp/sudanese\\_refugees.htm](http://www3.baylor.edu/~Charles_Kemp/sudanese_refugees.htm)