

**THE CHILDREN'S THEATRE COMPANY** is committed to creating theatre experiences that educate, challenge, and inspire young people. It is our hope that by presenting significant themes that affect the lives of young people in our community we can help to foster dialogue and active participation in the arenas that affect their lives. It is with this in mind that we offer...



**THE LOST BOYS OF SUDAN** was developed through Playground, a collaboration between The Children's Theatre Company and New Dramatists in New York City to foster new work for young audiences. The production is made possible in part by grants from the Theatre Communications Group/Met Life Foundation Extended Collaboration program, The Andrew W. Mellon Foundation, and the Jerome Foundation in celebration of the Jerome Hill Centennial and in recognition of the valuable cultural contributions of artists to society.

LOST BOYS is sponsored by **MoneyGram** 

 2006-2007 SEASON PROUDLY SPONSORED BY TARGET.

**AN EXPERIENCE IN THEATRE CAN BE A GATEWAY** into a greater understanding of who we are; it can enhance our understanding of life. You may come to **THE LOST BOYS OF THE SUDAN** for a break in routine as you go on a field trip. You may walk away having glimpsed a significant truth about the world that could change the way you live in it. It is important to take the time to process the experience by talking and exploring the great excitement of the theatrical event itself. You can also use the time spent in the theatre as a springboard into many areas of your curriculum.

## The Big Ideas in **THE LOST BOYS OF THE SUDAN:**



- What happened in Sudan to create the “Lost Boys?” Who – and where – are they?
- What does it mean to take a journey both geographically and in personal growth across cultures?
- What impact does it have if that journey is forced on you by events entirely outside your control?
- What are the cultural assumptions each of us make, often without being conscious of doing so?
- How resilient and resourceful might we be in circumstances similar to the ones in which the Lost Boys find themselves?

**THE LOST BOYS OF THE SUDAN** follows three teenage boys on a journey that takes them from war-torn Sudan with its war, drought, crocodiles and guerrilla soldiers, to a refugee camp in Kenya, and eventually to Fargo, North Dakota. Here there are new dangers: malls, video games and Cheetos. It is a heroic survival story that is joyful and alight with songs, and laughter. Spoken in what can be called "spoken word" style, a world beat rhythm sometimes narrated by a chorus of cattle that functions as an updated Greek chorus – Lost Boys is a true-life story that intersects with our own lives in potentially remarkable ways. These boys are tough, hopeful, searing, haunting, and unforgettable.



## TABLE OF CONTENTS

**Background:** Materials that give you a deeper understanding of the show

- LOST BOYS*, A Synopsis of the Play..... 2
- What Happened in the Sudan?..... 3 - 4
- The Journey; geography within and without..... 5 - 6
- The Language of the Play; *poetry and a note on cuisine*..... 7 - 8
- When Animals Speak and Vocabulary Words..... 9
- What Can I Do?..... 10

**Related Resources:** *to use either in preparation or in response to the play ...* 11

**Your Feedback:** ..... 12

### Minnesota Academic Standards Addressed:

**Geography:** Spatial Organization: (Grades 9 -12) The student will understand the regional distribution of the human population at local to global scales and its patterns of change. Students will use the concepts of push and pull factors to explain the general patterns of human movement in the modern era, including international migration, migration within the United States and major migrations in other parts of the world.

**Government and Citizenship:** (Grades 9 -12) The student will analyze the relationships and interaction between the U.S. and other nations and evaluate the role of the U.S. in world affairs. Students will describe how governments interact in world affairs; explain reasons for conflict among nation states.

**Reading and Literature:** Writing: Type of Writing: (Grades 9 -12) The student will write in narrative, expository, descriptive, persuasive and critical modes.

**Theater:** (Grades 4 - 5) The student will: understand the following components of theater: vocabulary; and create a character based on fiction of life experience using movement, voice, costume and props.

QUESTIONS ABOUT PROCEDURE OR EXACT RUNNING TIME?  
CALL THE CTC BOX OFFICE AT 612-874-0400.

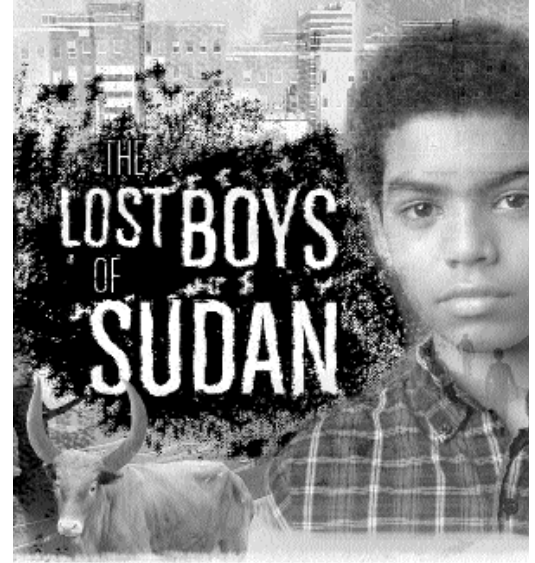


# A Synopsis of the Play

**This is a sample of the language  
in which the play is written.  
A chorus of cattle is speaking:**

*"We are the Cattle of the Sudan  
We are proud four-footed creatures  
Dinka Boys of Dinka tribe tend our herds  
where and all they can  
They are students, we are teachers  
This is our school, out in this bush  
Where boys learn to be men  
We are the rule, here in this bush  
For boys twelve, even eight and ten  
At night ourselves are sides, our sides are pillows  
We rest a little in the dark, under weeping willows  
We hear the sound of insects whirring, lions purring...  
We're all a little frightened...but still we're feeling, feeling proudly."*

From THE LOST BOYS OF THE SUDAN, by Lonnie Carter



**Deep in the bush, Sudanese boys move from water hole to water hole** herding the cattle on which village economy depends. It is part of coming of age, and it is in this neutral zone during a brutal and bloody civil war, that three boys of the Dinka tribe meet: A.I. Josh, T-Mac Sam and K-Gar Ollie, are from three regions, but one tribe; they speak different dialects and believe in different gods, but they share one dream of water, safety, and peace for themselves and their cattle.

Torn from their families and forced to flee or die, the three boys team up and move toward what they hope is a better place. Relief workers take them away from their beloved cows, to the oil fields which spew fuel. When the fields burn, A.I., T-Mac and K-Gar set out on foot for a refugee camp in Kenya one thousand miles away.

They forage for roots and berries, dodge guerrilla soldiers, and are nearly conscripted by every remnant of every colonial power that finds them. They push south across the crocodile infested Gilo River, and on to Camp Kakuma. Thousands of boys are already there, with food, a school, and a settlement program to relocate some of the boys in America.

A.I., T-Mac, and K-Gar are air lifted out of everything they know and flown to North Dakota! They have no idea what to expect in Fargo, especially the cold. They are given coats and an apartment. The kitchen is full of unfamiliar – even unrecognizable – food. Everything is surprisingly new. For example, there are doors everywhere, on microwaves, cabinets and rooms! They have never seen so many doors.

They begin to learn a new way of life – in and out of school. They learn that in America war is a video game you pay to play while anger management is an appropriate response to conflict. That cows are for tipping or milking or rodeo riding but never for loving or sleeping against. They learn all 4-H's, locker combinations, community service, basketball, and Shakespeare. They learn about foster families that can't begin to understand what they know, and how a GED proves they know something. They learn love happens in any language and that cocoa comes after Christmas carols. Then they graduate. A.I., T-Mac, and K-Gar go in vastly different directions. Once more they have survived.

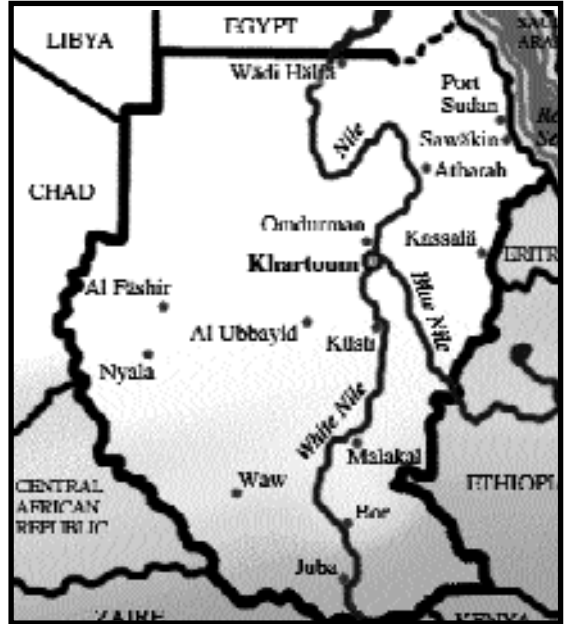


## What Happened in Sudan?

If you do an internet search for “Lost Boys of Sudan” you will find more information than you can process, and after reading much of it you will be left wondering exactly what are the roots – the nuts and bolts – of the conflicts causing the annihilation of so many lives and ways of life. Various researchers may come away with various interpretations. Yet, though it is a complex and possibly frustrating process, it is extremely worthwhile when followed by a thorough and neutrally moderated discussion of the various points of view.

Here are a few basic facts pertinent to understanding the play and resources to follow in order to find out what happened in the Sudan and who the Lost Boys are.

The most immediate civil war in Sudan began in 1983. It is the result of the South rebelling against the North and demanding its own government. At least half a million people have died since the war began. At least half a million more have been displaced and are living as refugees in neighboring countries like Ethiopia, Kenya, Egypt, and Uganda. Hundreds of thousands of Southerners have been taken into slavery in North Sudan. Some of the agreements made in the struggle to resolve this conflict have sewn the seeds for conflicts in other places, like Darfur.



[www.afro.com/children/discover/sudan/sudan.html](http://www.afro.com/children/discover/sudan/sudan.html)

### Factors that help understand what has happened:

- The North of Sudan holds the capital, Khartoum, and the laws come from there. Southerners are largely excluded from the government, mostly based on religious and cultural differences.
- Southerners have long been systematically used as slaves by Northerners.
- The natural resources of Sudan are primarily in the South: gold, oil, fertile farm land. The cities and industries are primarily in the North.
- The Southern army is largely composed of Dinka, the largest tribe in the South (and the tribe from which the characters in our play come). It is called the SPLA, Sudanese People's Liberation Army.
- Both the Northern and Southern armies use a policy in war called “scorched earth.” It means that they attack not only by killing soldiers, but by destroying whole villages, burning them to the ground along with the crops and stealing the cattle and any available food. As a result it is impossible to live in villages that have been razed. There is no shelter or food left behind.
- Many young people in the South (tens of thousands, possibly 30,000) were orphaned in this war. Most were young boys. The Dinka culture is organized in such a way that at the age of about 8 to 12 years old a boy's role in the village is to take the cattle out into the bush each day and for extended times to care

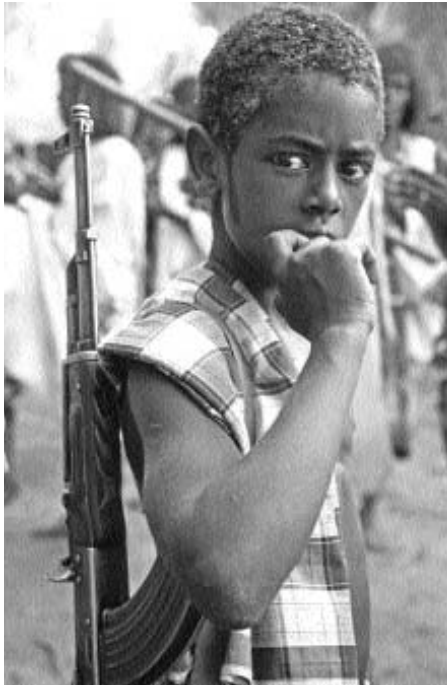
*(continued on page 4)*



## What happened?, *continued*

for them. When villages were attacked often the young boys were not there. They came home to find their homes and families destroyed.

- These boys banded together and began to walk out of the country. Many went to Kenya. They ate whatever they could find, which meant plants or even dirt. Often they had no water, and many thousand, as many as half, died. They were killed by animals, starved, drowned crossing streams or rivers, ate poisonous plants, or caught diseases. Those who survived walked for months and traveled over 1,000 miles to reach a refugee camp called Camp Kakuma.
- Camp Kakuma was not a safe haven. There was not enough of anything; water, food, medicine, and other basic needs were in short supply. The population of the camp was mostly young boys with very few adults and very few women and girls (for whom conditions were especially dangerous). Still, Camp Kakuma was better than simply walking endlessly with no resources at all. There was some available schooling. There were a few elders to offer guidance. There was the semblance of a community, and sometimes the chance to have a place to live and perhaps a garden to eat from. (Camp Kakuma still exists and conditions continue to be desperate there.)



One of thousands of child soldiers in Sudan, many of whom have been forced to fight in order to survive. The majority of children kidnapped into the armies are between 10 and 17, but some soldiers have been conscripted at as young as 8 years old.  
[www.soschildrensvillages.org.uk/.../sudan.htm](http://www.soschildrensvillages.org.uk/.../sudan.htm)

- The generation of children that have grown up during this Civil War have been labeled the "Lost Generation" by international humanitarian organizations because they lack basic health care, educational opportunities, and little chance for jobs.
- The "Lost Boys" in the play represent some of the 4,000 boys who were airlifted out of Camp Kakuma in 2001 and relocated in various places around the United States. The three in the play, A.I. Josh, T-Mac Sam and K-Gar Ollie, were taken to Fargo, North Dakota.

### Some Questions to Research and Discuss:

- Pick a location 1,000 miles away and discuss how difficult it would be for your class to walk there. Do you think you could do it without help? Without money? What obstacles would you have to overcome? What assets would you have to help you? How would your journey differ from that of the Sudanese boys?
- Why do you think we in America know so little about the situation in Southern Sudan? This Civil War has been going on for 20 years. Why might it be that it is only now coming to light?
- Where are the Lost Boys now?

Some places to go to learn more are listed on the Related Resources page. It is particularly helpful to begin simply by looking at a globe. It is useful to understand where Sudan is on the planet in relation to the continent of Africa and to the North American continent as well.



## The Journey

The three young men in our play take a long journey...geographic, cultural and personal. It is impossible to spend too much time either before or after seeing the play in an effort to understand how profound this journey is. It is challenging to think what would happen if any one of us was asked to make such a journey, and daunting to consider how well we would survive it. The resiliency of these boys is inspiring.



*The Walking of the Many.* Painting by David Kumcieng, aged 15, Sudanese, Kakuma refugee camp.  
 "We wanted to run, but we had to walk because we were tired and so hot and hungry. In my picture the people are wearing clothes, but of course we often didn't have any clothes. We saw people dying, it was always the young ones, the hungry ones, and the old ones."  
 - from *One Day We Had to Run!*, Refugee Children tell Their Stories in Words and Paintings.  
[http://www.pbs.org/pov/pov2004/lostboysofsudan/special\\_oneday.html](http://www.pbs.org/pov/pov2004/lostboysofsudan/special_oneday.html)

The following activities address different layers of the Lost Boys' experience.

### Activity: Map the journey of the Lost Boys from Southern Sudan to the U.S.

Research the journey of the Lost Boys. Using a map of Africa, chart their journey from Southern Sudan through the Sudanese wilderness to the Kakuma refugee camp in Kenya. What was that journey like for them? Look at the topographical landscapes. What land forms did they have to traverse? What other dangers did they face, animal and human? How long did it take them?

Put yourself in their shoes. How would you have survived that journey? Do you think you could you have done it? How would you have prepared yourself? What are some of the strategies you would have used to survive?

From there, based on your research, chart their paths to the various locations in the United States where they were resettled. Estimate the total mileage that they traveled from Sudan to their new homes. What are some of the challenges they faced when they moved here? What are some of the cross-cultural difficulties they faced?

### Activity: Create your own culture.

Divide the class into three equal sized groups. Groups 1 and 2 are to create their own cultures within their groups. There are certain items each culture must create:

- 1) A word and gesture for how to say "hello"
- 2) A word and gesture for how to say "goodbye"
- 3) One specific custom; examples: women always sit first, then men; or, you must always stand one foot away from the person you're talking to; or, don't look strangers directly in the eye. Decide what happens if someone does not follow your custom.
- 4) A specific social taboo; example: it's disrespectful to cover your mouth when you yawn; or, it's rude to shake a stranger's hand.

When both groups have made their decisions, ask the groups to interact with each other. Give them a setting. Perhaps a peace meeting, or something simple like a party. Have the third group act as cultural anthropologists and observe what happens in the interaction. Keep track of how many times someone is offended or shocked by someone else's behavior. What impressions do the two groups have of one another?

Have a class discussion about what happened. How did it feel when someone misunderstood your behavior? How did it feel when someone acted in an inappropriate way towards you? Examples. What would it be like to visit a different country where you don't know the language and culture? What would be some positive or negative aspects of the experience? *(continued on page 6)*



## The Journey, *continued*

How would you feel? Would you feel comfortable?  
 What is xenophobia? What are the root causes of xenophobia?  
 What is empathy?  
 How can we combat xenophobia with empathy?

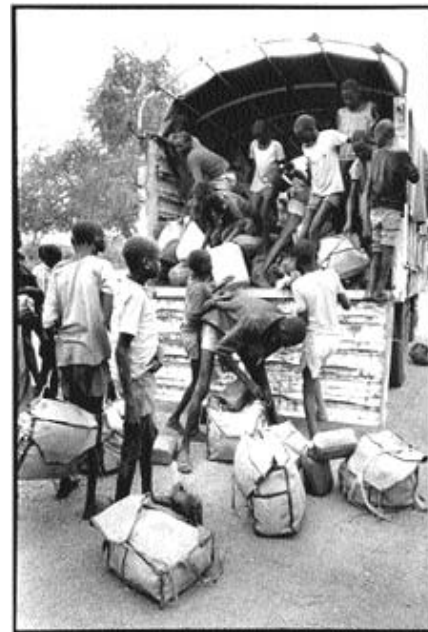
### Activity: Play the "How-to Pantomime" Game

This is a competitive charades game that utilizes pantomime, or acting without words, and challenges students to empathize with the experience of coming to a new country and learning how to do everyday tasks.

#### First, define pantomime with your students.

Where have they seen pantomime? They may be familiar with the archetypical street mime in whiteface makeup and a striped shirt. Another way they may have seen or used pantomime is in playing charades.

- Ask for two volunteers to act as judges. You will facilitate.
- Divide the class into two teams, with one judge per team.
- The two teams will sit in half circles facing away from each other. Starting at the end of the line, one player from each team will come to the facilitator.
- The facilitator will have listed on index cards a number of everyday tasks, such as "How to use a vending machine" or "How to use a vacuum" or "How to make an ice cream sundae."
- The students read the same card, making sure they understand the task.
- Then each student goes back to his/her team and stands facing them.
- The facilitator says "go" and starts timing them.
- Each student must act out the task from the card. They will be acting out the same task.
- Allow the actors to complete their task entirely.
- When a member of their team thinks she knows what task it is, she may raise her hand. The judge for that team then goes to that person, who whispers the answer to the judge so that the other team does not hear. If the answer is correct, that team gets 2 points.
- Give the other team a chance to keep guessing. If they get a correct answer, they get 1 point. If both teams answer correctly, they both get 2 points.
- Continue play with the next team members coming to the facilitator for the next task card. Play can continue for a set amount of time or a set amount of points.



[sam.typepad.com/.../2006/07/making\\_a\\_differ.html](http://sam.typepad.com/.../2006/07/making_a_differ.html)

**Possible tasks to write on the index cards:** How to...use a vending machine, use a washing machine, play a video game, ride a skateboard, drive a car, use an ATM machine, use a Xerox machine, cook beef stew, shop and pay for groceries, use a CD player, start a motorcycle, use rollerblades, make spaghetti, use a vacuum, make and bake a pizza.

**Discussion questions:** What did it feel like to do this exercise? What was hard about understanding the task that your team members performed? What was easy? Imagine that you are a new immigrant to this country, trying to learn how to use a toaster or a CD player, or even how to drive a car or apply for a credit card. What are some everyday tasks that you think would be particularly hard for new immigrants to understand? How do you think it feels for new immigrants to try to master things like technology or even customs? Have you ever visited another country and tried to use a machine or tried to figure out how to get places or simple tasks such as paying for food? Can we do anything to help new immigrants transition to this country?



# The Language of the Play



(AP Photo/Jim Myers) Abraham Diing Akoi, left, and Emanuel Gai Solomon discuss their childhood experiences fleeing the 1987 civil war in their homeland of Sudan, in this May 24, 2005 file photo, in Sewanee, TN. [www.happynews.com/news/10312005](http://www.happynews.com/news/10312005)

**Part of what shapes the tragic and heroic experience of three Lost Boys into a play is the language with which their story is told.**

The rhythm and excitement of the poetry somehow crosses borders and time lines. It is rooted in ancient rhythms from the African continent. Yet, at the same time we hear in it the lyricism of beat poetry and hip-hop; it is highly contemporary, recognizable and immediate. On top of all that, it is artful: witty, emotional, descriptive, personal, and universal in turn. (An excerpt from the beginning of the play is included with the synopsis on page 2.)

**When you tell a story in poetry rather than prose, it gains another dimension.** Something happens in poetry that is untranslatable into prose because poetry is filled with associations, word pictures and layers of meaning that are inherent to the form (metaphors, similes, sensory images, and symbols, for example\*). In other words, when you take an incident out of a newspaper and write a poem about it, you add a layer of meaning to the original event. You add a layer of meaning made up of your feelings about any person or event you describe in poetic language.

**Here are two different activities that experiment with poetry writing based on fact.** Notice that only one of the poems rhyme. Rhyme is only one of the many elements of poetry and need not be part of your poem. The language in the play only occasionally rhymes although it is almost always rhythmic.

## Poem: Write a declarative poem

**Write a declarative spoken word poem, using the popular "I Am" form.** This can also take the form of a "We Are" poem, much like the cattle speak at the beginning of the play (see page 2). Use the following prompts to write your lines and then combine the lines you have written, or come up with your own way of defining yourself. You may add more thoughts or use only part of what you have collected using the prompts.

There is no right or wrong way to write an "I Am"/"We Are" poem.

Begin..."I Am..."

- Describe one strong, happy memory.
- Describe an adult who has had a big influence on you. This can be short of detailed.
- Describe your fears, your hopes and your dreams. Write in images rather than story form.
- Now as you compose the next draft of your poem, look at what you wrote. Add descriptive words or details. For example, if you wrote "my eighth birthday," add to it to make something like, "my eighth birthday, when anything was possible." If you wrote, "my grandmother," you could add, "my grandmother, who taught me how to say 'thank you.'" If you wrote of becoming a pilot, you could add, "that soars like an eagle across the sun." These phrases add layers of meaning to your poem.
- It may be helpful to consciously use various poetic devices such as those listed above \*

(continued on page 8)



## The Language, *continued*

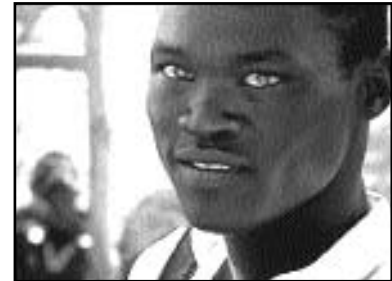
### Poem: Write a descriptive poem

This is a poem by Edward Arlington Robinson called *Aaron Stark*. Rather than describing something from the inside as in the previous exercise, this one describes someone the poet has observed. As you read the poem notice how much you learn about the character in a relatively few lines. List the many things you know about Aaron Stark from these relatively few lines.

#### Aaron Stark

Withal a meagre man was Aaron Stark, --  
 Cursed and unkempt, shrewd, shrivelled, and morose.  
 A miser was he, with a miser's nose,  
 And eyes like little dollars in the dark.  
 His thin, pinched mouth was nothing but a mark;  
 And when he spoke there came like sullen blows  
 Through scattered fangs a few snarled words and close,  
 As if a cur were chary of its bark.

Glad for the murmur of his hard renown,  
 Year after year he shambled through the town, --  
 A loveless exile moving with a staff;  
 And oftentimes there crept into his ears  
 A sound of alien pity, touched with tears, --  
 And then (and only then) did Aaron laugh.



Above: A refugee girl carries her little brother  
[growabrain.typepad.com/.../genocide\\_in\\_sud.html](http://www.growabrain.typepad.com/.../genocide_in_sud.html)  
 Below: One "Lost Boy" in America, Santino Majok Chuor  
<http://news.bbc.co.uk/2/1/africa/3602724.stm>

Write your own poem describing someone you have observed. You may use *Aaron Stark* as a model. In fact, you might want to simply try rewriting the *Aaron Stark* poem with a different name, different descriptions, and a different person (either real or imagined) in mind. Or you might use one of the photographs above as inspiration. Another option is to write about one of the characters you met in the play, or someone you thought of as you encountered the ideas around this play.

Share your poems with your class and you will be amazed at the wide range of possibilities. Notice that the range is much greater than it would be if everyone had done a factual report in prose.



#### You might be interested in another kind of "language" from Sudan...the cuisine!

At this website you can find not only what an elaborate Sudanese meal might consist of, but also how it might be served. It may add a new dimension to your thinking to imagine the odors and flavors. You might even decide to try some of the recipes:

[www.africa.upenn.edu/Cookbook/Sudan.html](http://www.africa.upenn.edu/Cookbook/Sudan.html)

From the website: *"For example, other country prepares coffee as the Sudanese do, and if this country acquired culinary fame, it is for its Jebena Sudanese. The Sudanese fry their coffee beans in a special*

*pot over charcoal and then grind it with cloves and certain spices. They steep it in hot water and serve it lovingly in tiny coffee cups after straining it through a fresh grass sieve."*

Fargo-style coffee must taste very strange to three Lost Boys!



## When Animals Speak

One of the remarkable elements of **THE LOST BOYS OF THE SUDAN** is the relationship the characters have with their cattle. We might easily understand how it feels to talk to a dog or a cat, but few of us have ever felt really close to a cow.

In the Dinka tribe, the tribe from which the three boys in the play come, it is impossible to over estimate the connection they feel with their cows. It is a sign of becoming a man to be allowed to care for the cows outside of the village in the bush. The cattle and the boys live together when the boys are on their own away from their families for the first time. They eat and drink together. They sleep under the stars, listening for lions in the dark, the boys using the warm side of the cow for a pillow. The boys care for the cows, and the cows care for the boys. The cows give milk and are one of the essential forms of wealth in the tribe. If a boy wants to marry he must have cattle as part of the process of negotiating a match. To a Dinka boy it would be unimaginable to dream of marrying a girl if you didn't have cattle.

Can you begin to imagine how strange it would seem to be a young Dinka boy plopped down in the middle of Fargo, North Dakota where relationships with both animals and people are so completely different?

As a class make a list of some of those differences and discuss the difficulties they might present.

Once you have seriously considered the depth of relationship that is possible between a Dinka cow and her boy or a Dinka boy and his cow, see if you can translate that into a different animal relationship.

**Write a letter** from the point of view of an animal. Address it to yourself, or to anyone you choose. Let the animal speak on behalf of her or his kind, or as an individual. Listen to what s/he has to say.



### Other concepts and words in the play may seem unfamiliar.

Here are a few words you might want to know when they appear in the play.

**Natter** – to talk idly, chatter

**Ptolemy** – astronomer who believed the sun revolved around the earth

**Hutus** – a tribe of farming people in Central Africa, notably, Rwanda.

**Tutsis** – another tribe of the same region, known as cattle raising people

**Ululate** – to make a howling, wailing sound in lamentation or celebration

**Adders** – a non-venomous snake which many people consider harmful

**Progenitor** – a direct ancestor

**Cowrie shell** – a shiny, hard sea shell used for adornment or currency

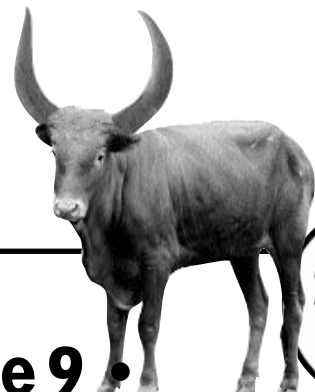
**Farkle/Kookoo Rooku** – a dice game that may be as much as 500 years old

**Kufi** – a small round cap traditionally worn by Muslims, but often worn by Americans of African descent who want to show pride in their history

**Real Victorious Purlie** – a reference to a comic play that reflects themes of the civil rights movement in America

**Bovine** – referring to cattle

**Tapos** – finished



## What Can I Do?

When we come to know and understand a truth like the story of the Lost Boys of Sudan we can often feel an overwhelming sense of helplessness about the injustices that exist in the world. Our world can't afford good people turning away from conflict because they feel helpless. It is important that we each understand that each thing we do – no matter how personal or close to home – contributes to a more peaceful and just world.



<http://www.offoffoff.com/film/2004/lostboysofsudan.php>

### So, what can you do?

- First, you can stay informed. Find out what is going on in the world. What is happening in your school, your city, the country and internationally?
- Second, be empathetic. Know that what people are experiencing anywhere for any reason is exactly what you would be experiencing if you were in their shoes. There is no creature on this planet that doesn't have the same basic needs on some level (things like food and shelter and safety), and there are no human beings who do not have the same feelings about their homes and families...and of themselves.
- Third, be responsible. When you know that you can make a difference, do so. Looking the other way when you see something unfair going on, or deciding to do something selfish today thinking, "I'll do better tomorrow," is not responsible. We are sharing a planet that is becoming smaller and smaller as there are more and more of us. We need to learn to share wisely and well – right now.

**There are many websites** in this Study Guide that will lead you to organizations that connect you directly to aiding persons like the lost boys in the play. You may decide you want to support one of them with a contribution.

**Brainstorm ideas** about how you might organize a relevant event. Here are some examples:

- Hold a concert or stage an art gallery called ART for Social Change. Make it clear in your programming what your concerns are and ask for people's support. (Check out the CTC website: [CTC4teens.org](http://CTC4teens.org) and look for the work of Andrew Chang, a photographer whose commitment to opening people's eyes may give you ideas of your own.)
- You could hold a penny push. Put containers in various classrooms and fill them with coins. Add as many pennies as you can to the container in your own classroom, but add dimes and nickels to the containers in other classrooms. The goal is to have the number of pennies outnumber the silver coins, so it is good strategy to add silver to other containers while contributing as many pennies as possible to your own. On the deadline date, count the coins. Each penny counts as +1, while each silver coin counts as -2. Treat the classroom that wins – that is has the largest total points – to a pizza or some other suitable reward. Then contribute the entire collection of coins to a project of your choice.
- Have a World Hunger Awareness Day at your school. Choose a day on which the school cafeteria offers a bowl of rice or a baked potato for lunch and use the money saved in purchasing this simpler meal toward feeding someone else. Buy food for a foodshelf or contribute in some other way. Consider a class outing to Feed My Starving Children, where you could be directly involved in packaging nutritious meals for children all over the world who desperately need food. To find out more visit: <http://www.fmsc.org/>



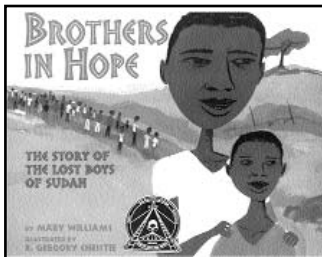
## Related Resources

**Lost Boys of Sudan (DVD).** Follows two teenage Sudanese boys, orphaned by their war torn country, who left one life behind and traveled to the United States looking for a safer environment and learning to cope with the unfamiliar complexities of contemporary American society. (12 to adult)

**They Poured Fire on Us From the Sky: The true story of three lost boys from Sudan,** by Alephonsion Deng. Raised by Sudan's Dinka tribe, the Deng brothers and their cousin Benjamin were all under the age of seven when they left their homes after terrifying attacks on their villages during the Sudanese civil war. (ages 12 to adult)

**Year of No Rain,** by Alice Mead. In 1999, when rebel soldiers come to their village in southern Sudan, Stephen and his friends escape but hope to be able to return again. (ages 10 to 14)

**Making it Home: Real-life Stories from Children Forced to Flee,** by Beverly Naidoo. Children living all over the world speak about being forced to flee from their homes as refugees in original autobiographical accounts. (ages 10 to 16)



Both this movie and this book are highly recommended. They are available in libraries or through online booksellers - both new and used.

To further explore Human Right Education options for your classroom this is an excellent resource that has been prepared specifically in connection with **THE LOST BOYS** by Minnesota Advocates for Human Rights, Integrating Human Rights Education into Twin Cities Schools [http://www.energyofanation.org/Refugee\\_Lessons.html](http://www.energyofanation.org/Refugee_Lessons.html)

*"Why is human rights education so important? Because, as it says in the constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO), 'Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed'. The more people know their own rights, and the more they respect those of others, the better the chance that they will live together in peace. Only when people are educated about human rights can we hope to prevent human rights violations, and thus prevent conflict as well."* - Kofi Annan

### Recommended online sites:

- <http://www.lostboysofsudan.com/>
- [http://www.pbs.org/pov/pov2004/lostboysofsudan/special\\_oneday.html](http://www.pbs.org/pov/pov2004/lostboysofsudan/special_oneday.html)
- [www.coping.org/wordauthors/lostboys/content.htm](http://www.coping.org/wordauthors/lostboys/content.htm), by Coping.org, a Public Service of James J. Messina, Ph.D. & Constance M. Messina, Ph.D.
- <http://www.unicef.org/sowc96/closboys.htm>, a Unicef site.
- <http://www.redcross.org/news/in/africa/0108lostboyspage.html>, a Red Cross site.
- <http://www.lostboysfilm.com/>, an extremely complete site containing history and geography of Sudan and the surrounding area as well as personal stories, study questions and more. The site is organized around the movie, Lost Boys of the Sudan, an internationally acclaimed documentary film available on DVD/VHS.
- <http://www.genocideintervention.net/advocate/tenthings.php>, this site contains a list of "Ten Things You Can Do Right Now"
- [www.ARCrelief.org](http://www.ARCrelief.org), this site offers a newsletter that supplies updates on the situation in Sudan and many other refugee sites in Africa.



## Feedback your response is invaluable. Please take a moment to respond. Thank you.



Luciano Famet, in class in the Refugee Youth Enrichment Program, Harvard. www.hno.harvard.edu/.../2001/08.16/profiles.html

1. Did using this Study Guide add to your theater experience?  
 Yes       Some       No
2. How much of the Study Guide did you read?  
 Didn't have time     About a quarter     All
3. What do you think of what you read? Mark as many as apply.  
 Useful                                       Enjoyable  
 Nothing new                                 Not for my students
4. Did you get the Study Guide in time to prepare to see the play?  
 Yes                                       No                      Comment

5. What sections of the Study Guide did you find most important?  
\_\_\_\_\_

6. How did the experience of preparing for and then seeing the play impact you students?  
\_\_\_\_\_

7. Did you spend more time working with the material BEFORE or AFTER the play?  
 Before                                       After                                       About the Same

8. Which of the following best describes you?  
I teach:     middle school     high school  
 home school  
 other \_\_\_\_\_

Comments: \_\_\_\_\_  
(continue on separate page if desired)

**MAIL TO: CHILDREN'S THEATRE COMPANY • 2400 3RD AVE. So. • MPLS, MN 55404 • ATTN: EDUCATION DEPT. OR EMAIL: gsmith@childrenstheatre.org**

The Children's Theatre Company, awarded the 2003 Regional Tony Award for sustained artistic excellence, is nationally and internationally acclaimed as America's flagship theatre for young people and families. Each year, CTC's public performances, school matinees, regional tour performances, and Theatre Arts Training Programs serve nearly 330,000 people.

**Peter Brosius**, Artistic Director                                      **Teresa Eyring**, Managing Director  
**Gregory Smith**, Director of Education

This Study Guide was written by Chris Kliesen Wehrman, March 2007. Thanks to: Maria Asp, Katie Leo, Gregory Smith and the Hennepin County Library. Images are intended for educational use only.

