

Photographer: Herve Irankunda
Location: Photograph taken from Shyorongi on the road to Musanze in Rwanda.
The visible hills are from the Southern province in Kamonyi District

Miracle in Rwanda

Written by Leslie Malaika Lewis and
Edward Vilga

A Resource Guide for Educators, Students and Parents



Dear Educators, Students, and Parents,

The Holocaust Center of Pittsburgh and Prime Stage Theater are proud to present *Miracle in Rwanda* in honor of Genocide Awareness Month. Written by Leslie Lewis and Edward Vilga, *Miracle in Rwanda* is a one-woman play based on the life of New York Times Bestselling author of *Left To Tell*, Immaculée Ilibagiza. It chronicles her dramatic experience of survival during the 1994 genocide against the Tutsi. The message is one of personal empowerment, of overcoming all obstacles through the power of faith, and ultimately finding peace of mind amidst unbelievable hardship.

Acclaimed Rwandan actor, singer, poet and social justice activist Malaika Uwamahoro stars in this production directed by Steven Wilson. For the safety of our patrons, we are presenting access to the performance recording of *Miracle in Rwanda* so you can watch online from your home, classroom, or anywhere!

In preparation for this performance, Prime Stage Theatre and The Holocaust Center of Pittsburgh have prepared a Resource Guide for Educators, Students, and Parents designed to provide background, context, curricular content, and behind the scene information. We encourage you to read the contents of this guide and use activities for a better understanding of the historical background and to spark personal connections to Immaculée Ilibagiza's remarkable story.

This guide was designed and curated by Monica Stephenson, Education Coordinator at Prime Stage Theatre; Emily Bernstein, Education Outreach Associate at The Holocaust Center of Pittsburgh; and Ryan Woodward, Library and Education Associate at The Holocaust Center of Pittsburgh. A special thanks goes to the USC Shoah Foundation, United Nations Outreach Programme, and The United States Holocaust Memorial Museum for the use of source material and additional resources. If you have any questions about the information in this resource guide, please contact me and I will be happy to assist you, and I welcome your suggestions and comments!

Monica Stephenson, Education Coordinator

Prime Stage Theatre

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The activities in this guide are intended to enliven, clarify, and enrich your experience as you learn the history and watch the performance of *Miracle in Rwanda*.

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JEWISH WOMEN'S FOUNDATION OF PITTSBURGH.***

Miracle in Rwanda

Crafted by Leslie Lewis and co-creator Edward Vilga, with an uplifting message of forgiveness and compassion, *Miracle in Rwanda* is a one-person play based on the life of New York Times Bestselling author of *Left To Tell*, Immaculée Ilibagiza. *Miracle in Rwanda* chronicles the dramatic events of her life during the 1994 genocide against the Tutsi.

A Short Synopsis

The audience is introduced to a 24-year-old Immaculée, who learns that the Hutu president of Rwanda has been killed. She hears a radio announcement inviting Hutu to get weapons and kill their Tutsi neighbors. The Hutu militia goes throughout Rwanda, finding and killing Tutsis. Immaculée's father tells her to go to a Hutu pastor, a good man who hides her and seven other people in his 3 feet by 4 feet bathroom.

Immaculée tells of her experience. She shares the constant fear she felt, not knowing if the Hutu militia would discover them and murder them. She speaks of having to sleep standing up, or positioned in very awkward ways and of the extreme hunger she felt. The Pastor could only sneak them the food scraps that his family ate. He couldn't even tell his children that he was hiding people in the bathroom, because he couldn't take the chance of them saying anything. Immaculée shares the hardship she endured, but also the courage she demonstrated. She became closer to God and chose to not hate the militia, but instead to eventually forgive them.

What Immaculée does to make it through, managing to educate herself and staying positive no matter what horrors surround her, is a true story that shows the power of faith, love and forgiveness.

(Sourced from <https://miracleinrwanda.nyc> & <http://amsterdamnews.com/news/2019/apr/18/miracle-rwanda-shows-power-faith-love-forgiveness/>)

About the Show Creators



Leslie Lewis, Playwright

Born in New York City. Leslie has earned a BA from Harvard University, and her MFA in acting from UCLA School of Theater Film and Television. She also studied improvisation and sketch comedy in the Conservatory program at the Second City Los Angeles Training Center. She is touring in the US and Europe, performing in *Miracle in Rwanda*, a one-woman show co-created with and directed by Edward Vilga about the true story of genocide survivor Immaculée Ilibagiza.



Edward Vilga, Co-Creator

Edward Vilga is the author of 10 bestselling books and DVDs, and an internationally recognized Wellness Authority and Consultant. His most recent book *THE YOGA OF MONEY MANIFESTO* hit #1 in New Thought on Amazon. He has taught mindfulness practices to countless thousands, mainly in New York City and across America, but also at retreats around the world. Edward is a Yale graduate. He lives in Bushwick and is rarely seen without his chocolate lab, Belle.

Miracle in Rwanda

Miracle in Rwanda was conceived by Leslie Lewis and Edward Volga. In the following interview from *American Magazine* by Dennis Demirer, Leslie Lewis explains how she first came upon Immaculée Ilibagiza's story and how she developed the play.

How did you first come upon Immaculée Ilibagiza's story?

After graduating from UCLA for acting I was looking for material to create a one-person show. Whenever I went into a bookstore and saw a book with a cover of someone who kind of looked like me I would pick it up and read it and see if it was something that I could adapt in some way. With Immaculée's story, I was in Florida for a conference and I heard her explain that when the killers arrived (she could hear them while in hiding) she felt so much fear that it made pain in her body and she realized that her thoughts would kill her before the killers ever did. And that's when she made this decision to pray the rosary every moment of the day that she was awake. I can't relate to living through a genocide—that's unimaginable. But I can relate to having thoughts that feel so painful that it feels like my thoughts are attacking me. And so to see that she'd found a way out of that was a story that I wanted to tell.

Can you talk about the process of developing the play?

In 2006, with my director, Edward Vilga, we did something in his living room in a loft in Chinatown for 6 people, including [the playwright] Terrence McNally. February 2007 was the official opening. The first 21 shows were entirely improvised within a structure. It was kind of like finding the story. So much was in me from listening to Immaculée and speaking with her. I was finding the story through these live performances. It was a discovery every night. My director videoed one of the performances and then we transcribed it and edited it.

DID YOU KNOW?

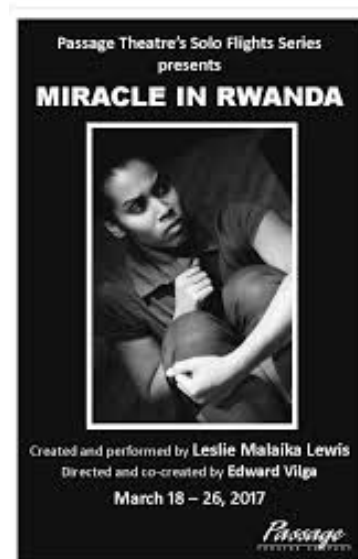
Miracle in Rwanda has toured the world with over 150 performances in over 6 continents including a 6-week Off-Broadway run in April and May of 2019 at the Lion Theater.

The play was also featured at the United Nations in a special performance for the 25th Commemoration of the 1994 genocide against the Tutsi in Rwanda.

And now you are passing the baton to Malaika Uwamahoro?

I am so excited about this new iteration, it is amazing. I've done this show for 12 years, the last time I performed it was in 2017. It's taken me all over the world. I've performed it on five continents—six, depending on how you count Costa Rica. It had a life of its own because [Immaculée's] life is so compelling. Because she gets at something that's very core about being human. It just carried me. It's been an incredible gift. And now for it to live on is really amazing. Malaika is Rwandan. She brings something to it that I could never bring to it. Her family left Rwanda in 1959 for Uganda, so she was not there during the genocide in '94. But she remembers it, she was alive.

Read the Full Article Here: <https://www.americamagazine.org/arts-culture/2019/04/05/miracle-rwanda-displays-power-forgiveness-even-after-genocide>



A 2017 program cover of Leslie Lewis in Passage Theatre's production of *Miracle in Rwanda*.

Behind the Scenes with Malaika Uwamahoro

Miracle in Rwanda stars Malaika Uwamahoro. Malaika is an artist born in Rwanda, and a Theatre Studies BA graduate from Fordham University in NYC, The Acting Track. She was able to attend Fordham as a proud recipient of a Rwandan Presidential Scholarship. Malaika has performed her own poetry on stages around the world, including Forbes Women Africa in Durban South Africa, the United Nations Headquarters in New York, and African Union Summits in Addis Abbaba and Kigali. In 2014, she made her Off-Broadway debut at Signature Theatre in the world premiere of Katori Hall's *Our Lady of Kibeho*. Other theatre in the US includes: *Dance Africa* (BAM), *Miracle in Rwanda* (Theatre Row, New York), *Cartography* (New Victory Theatre, New York, NYUAD Abu Dhabi), *Bishop* (Fordham/Primary Stages, NYC) and *Africa's Hope* (USC Bovard Theatre, CA). International theatre: *Les Os que Craquent* (Theatre de Poche, Belgium.).



Photo courtesy of Malaika Uwamahoro

Malaika is honored to perform *Miracle in Rwanda* again after having performed it off-Broadway at the Lion Theater in 2019. We were pleased to have an opportunity to chat with her about her experience and preparation for this incredible one-person show.

Could you share a little about what inspired you to become an actor?

“My mother was an interior designer. My aunts are artists and so are my uncles and my grandmother. I was born into it and I realized how much joy it brought into our home. They make a living off of their heart and I was very inspired by that! As a kid, I would always do the talent shows, the choirs, the after school programs and all that. When I was around 13 and we had moved back to Rwanda, I joined creative group called Mashirika Performing Arts Group and we were doing a play called *Africa's Hope*. The play was about how we got to the genocide and what happened after the genocide. That's when I realized, okay, not only is art entertaining, it can also be educational! It can be transformative. It can be human. That's when I started to understand the power of art. And so I started to make my art. And I just kind of go from that.”

***Miracle in Rwanda* was written and conceived by Leslie Lewis and is based on Immaculée Ilibagiza's survival of the 1994 genocide against the Tutsi. What was your experience of learning Immaculée's story?**

“I first heard about Immaculée in 2009. I had just graduated from high school and my mom bought me her book, *Live to Tell*. I read it there in Rwanda and I remember thinking, ‘Oh, my gosh, this is so crazy that this happened here.’ There are many stories to tell about what happened in Rwanda. A lot of people experience genocide differently. For Immaculée, she was in hiding for those three months, right. And she didn't see anything. She could hear the screams, and people looking for her, you know. She could hear a lot of things happening. And then she was in the bathroom with seven other women. There are so many stories in that bathroom. You know, it's very unique.

I actually got to meet Immaculée in 2013 or 2014. I was performing my poetry at the U.N. in New York, and she was on the panel. That's when I first introduced myself and said, ‘I read your book.’ I told her what an inspiration she was to me. I never saw her again until Leslie Lewis approached me about taking on the role in *Miracle in Rwanda*.”

Behind the Scenes with Malaika Uwamahoro

How did you come to learn about the show *Miracle in Rwanda*?

“The person that was going to direct the production in 2019 was one of my professors at Fordham, George Drance. He connected us. When Leslie Lewis wrote to me about the role, I was like, ‘Oh, my goodness. Yes, of course! I read Immaculee’s story. I met her and yeah, I would love to step into this role.’

I know that it is only recently that Rwandan actors are actually getting the opportunity to tell their own stories in film and theater. Before actors would be South African. Or, it didn’t matter where they were from as long as that person was black. Having A Rwandan telling a story set in Rwanda would definitely bring you more authenticity. There's things you can't learn in three months or six months or three years, you know. It's a culture that I have in my DNA that allows me to understand certain things.”

What is it like to prepare for this one-person show?

“One thing about this role - there's 18 different characters and I play them all. So it's not one story that I'm playing. I'm playing all of their stories. I'm trying to make each and every one of those characters as true as possible. One of the things that helped me to do that is meditation and breathing. I do that at least once a day whenever I'm preparing.

Another thing I do is physical workouts and it's because I play so many characters. I go from squatting to standing in 0.1 seconds. So there is a lot of physical things that I have to do, especially with my knees. I also see a physical therapist during show preparations because it is very physical and hard on the body.

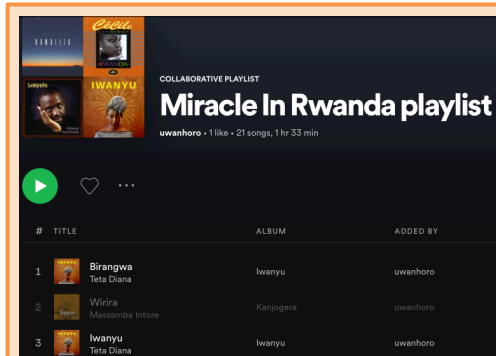
I have music and films that I watch to remind me of why I'm doing this, who I'm doing this for and what story I'm telling you. I'm not back home (in Rwanda) right now. So, I'm not surrounded by Rwandans 24/7. Music and films get me deep into that kind of environment, regardless of where I am.

And right now, I've been rehearsing for a month already, and that's just memorization, you know. Trying to make sure I am close, as close to perfect as I can, with memorizing the script. Trying to remember the train of thought that each character is going through and what they're feeling and all of that. It is really is a lot. But I try to, you know, not get overwhelmed. The meditation helps with that and to switch it up and the physical activity helps with that. As soon as you're done with the memorization, which is most of the work, then you can really play.”

We are so happy that you will be here in Pittsburgh to reprise your role in *Miracle in Rwanda*. Do you have any final thoughts to share with us?

“It is a pleasure doing it. You know, in 2019 it was really hard. This was my first one-person show. But, I feel, you know, it's just a blessing that I keep getting this opportunity. So I'm excited to tell this story. It is important for Rwandans to tell their own story.

The fact that you are doing this play and experimenting with bringing theatre back in the face of the pandemic. It is so cool. Theater has been really impacted by the pandemic. So I'm hoping to be a part of this experiment. How do we get theater back in the face of a pandemic?”



Listen to the ***Miracle in Rwanda*** Playlist on Spotify.

Malaika created a playlist of music to inspire and keep her moving as she prepares for her many roles in *Miracle in Rwanda*!

Check it out here:

https://open.spotify.com/playlist/2ZNMVF520ouDpxzMXcw89P?si=IrmHjq_wQtGgKV7U56WAGg

Behind the Scenes with Steven Wilson



Photo courtesy of Steven Wilson

Miracle in Rwanda is directed by Steven Wilson. Steven is a freelance director, writer, actor and educator specializing in collaborative and inclusive ensemble theatre making with an emphasis on community building. Steven has twenty years of history as a Chicago theatre artist where his acting and directing was showcased as a longtime company member with The Hypocrites and as an Artistic Associate with A Red Orchid Theatre. Steven's work has been featured regionally in Arkansas (TheatreSquared), Texas (Zach Theatre), Pittsburgh (City Theatre), Chicago (Goodman Theatre) and Florida (Asolo Rep). He has recently returned home to Pittsburgh, where he continues his freelance

career while working as an adjunct professor and visiting director at Point Park and Seton Hill Universities, teaching Directing and Devising Theatre. Steven is a member of Pittsburgh Public Theatre's inaugural Writer's Group where adaptations of Shakespeare's *Much Ado About Nothing* and Sheridan's *The Rivals* were featured as part of their PlayTime Series. Steven will be directing *Miracle in Rwanda* this Spring for Prime Stage Theatre

Recently, we were able to chat with Steven to learn more about his work as a director and his experience directing *Miracle in Rwanda*.

What does a theater director typically do and what do you see as your role in *Miracle in Rwanda*?

"I see the role of a director as a kind of a bridge between the audience and the story. I'm always trying to shorten the distance of that bridge between the audience and the story. You always start a project at quite a distance between the two. My goal is to try to bring those two forces close together.

With *Miracle in Rwanda* I'm admittedly learning all about the genocide of the Tutsi as this process is unfolding. I'm doing all of my research to tell the story. Of course, I'm working with Malaika who is performing and is doing the dramaturgy. So, while I don't claim to have the perspective of what it is like to be from Rwanda, Malaika actually does. She is Rwandan.

Another thing is that I'm here to help guide her as well. To help her in her process and to make sure that she has everything she needs. This is an incredibly athletic performance that is about an hour in length. She plays well over a dozen characters, men, women, sometimes groups of people, young and old. She has to transform from character to character rather quickly and seamlessly. I'm being an eye for her to help guide that."

Could you share a bit about what drew you to direct this production?

"Wayne Brinda, PST's Artistic Director, brought the project to me and had asked if I'd like to direct it. I read the script and was immediately interested because it is the type of work that is right up my alley. I'm interested in telling stories about social justice. I like to unearth stories that maybe people don't know a lot about. I enjoy bringing those stories to the surface.

Another thing is that I attended the live performance of *Einstein, A Stage Portrait* last Fall and I was just so excited about what Prime Stage was doing and how they were recording live theater. I had done other plays remotely but was craving another experience. I was craving something closer to a live experience which is what I believe theater should be. I understand that there are not a lot of people watching the play live, in-person, but the streaming audience gets to see something that was performed as a piece of theater."

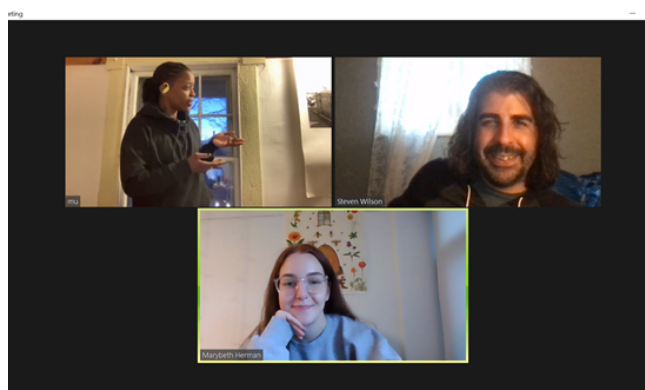
Behind the Scenes with Steven Wilson

Malaika first performed *Miracle in Rwanda* in 2019 in New York. What is it like to direct a show that she has done before?

“You know, we both made a point of chatting before the project started and we said that it was important for me and for Malaika to not feel bound to what she did before or to what happened before. We can make discoveries in the storytelling. And, that’s really exciting. Just the other day Malaika texted me and said, ‘Rain! We have to have rain in this show.’ The last production didn’t have rain or they never dealt with rain. This is important. Rain was a huge part of the timeline of the genocide. It allowed people to escape and take cover. It allowed people to hide and it was just such a big part of that period in time there. We’ve been exploring the notion of having rain as something that is prevalent in the play.”

How are rehearsal’s going so far?

“They’re great. So far, we are rehearsing on Zoom. So Malaika might be in her living room and sometimes she’s in the laundry room. There are limitations to how we can rehearse digitally. But, I think we are fortunate for experimenting with Zoom in some ways because we are able to work with performers like Malaika who are not necessarily local. Finding someone specifically Rwandan for this role is very important. It would have been a very, very challenging undertaking to try and find that person locally. The fact that we can have Malaika for the production and be able to rehearse from afar is great, at least, until she gets to Pittsburgh for in-person rehearsals. And, once she is here and we get into the space, it will be wildly different. There will be a learning curve there but that is just a part of this process.”



Actor, Malaika Uwamahoro; director, Steven Wilson; and stage manager, Marybeth Herman participate in a March Zoom rehearsal. Screenshot by Marybeth!

What would you like audiences to take with them after they see this production?

“I hope that they have similar experiences to my experience when I first encountered the play, which is first a desire to learn more about the story and to want to learn more about what happened in the genocide against the Tutsi. I hope they read Immaculée Ilibagiza’s book, *Live to Tell* and do more research and watch films and documentaries and spread that word about the fact that the genocide against the Tutsi happened.



Malaika Uwamahoro performs at the Lion Theater, NYC in 2019.

Photo Credit: Mario Durane

There’s another big thematic thing that this play deals with and that’s spirituality. The cornerstone of Immaculée Ilibagiza’s survival in that bathroom is her faith and prayer and her use of the rosary. Her big moment, too, in this play is when she comes to a place where she can have forgiveness around the killing that happened to her people and her family. She forgives the person who came looking to kill her. It’s a reminder that the act of forgiveness is as much about the forgiver as it is about the person being forgiven. I think that is another important thing to take away.”

The Music of Teta Diana

***Miracle in Rwanda* will feature songs from Rwandan artist, Teta Diana.**

“Music is a language that crosses borders and speaks to the soul.” - Teta Diana

Teta Diana blends her native language Kinyarwanda with English and Swahili. Traditional music is so closely tied to the Rwandan identity. Teta’s music is a fusion of folk, jazz, and Afro-pop. She has performed at various cultural events in Rwanda and abroad; Têtes-a-têtes music festival 2020, Next Einstein Forum 2015, Kigali-Up music festival 2015, FESPAM 2013 to name a few. In 2013, Teta joined Art for Peace Association that aimed at creating a safe space for Rwandan youth to speak about their experience, reflect on Rwanda’s history and forge a renewed sense of belonging. This program succeeds to reach young people in all districts, which then gave birth to “Ndi Umunyarwanda initiative”.

Teta’s talent was initially discovered during “igitaramo”, a cultural night that was hosted every Friday by Hotel Des Milles Collines in Kigali. She then continued to perform in different cultural events around the world parentheses (USA, Mexico, Sweden, Belgium, Netherlands, Senegal, Kenya, DRC, Rwanda...) In 2015, Teta’s received the Young Rwandan Achiever Award from the first lady Mme Jeanette Kagame, for preserving and promoting culture while creating cultural connection with the Rwandan diaspora communities around the globe.

In September 2016, she participated in the Music Action Lab residency that took place in San Francisco, a project she confirms to have inspired the following chapters of her journey after meeting and collaborating with musicians that had come from across the globe to create social impact music, and to nurture the next generation of musical changemakers. Teta released her debut album in 2019 titled **Iwanyu** meaning “Home,” exploring the concept of belonging. She continues to collaborate with musicians from different cultural backgrounds, intending to create space for cultural exchange.

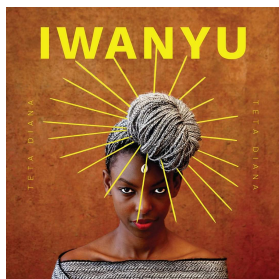
Learn more about Teta Diana on her website at www.tetadiana.com.

Listen to her music at <https://tetadiana.bandcamp.com/track/birangwa>.

You can also find her latest album “Iwanyu” on Spotify, Amazon and iTunes



Photo courtesy of Teta Diana



2019 Iwanyu Cover
courtesy of Teta Diana

Activity

Watch a video from Teta Diana’s live performance at the Music Action Lab in San Francisco. It features interviews about her work as an artist and a performance of Teta’s song, “Run”, about her personal experience and collective testimonial to identity and freedom in Rwanda.

<https://www.youtube.com/watch?v=18MXN9otQTY>

Putting it in Context

Immaculée Ilibagiza's Story

Immaculée Ilibagiza was born in 1972 and raised in the small village of Mataba, located in the Kibuye province in Rwanda, Africa. Her parents raised her, along with three brothers, in a happy home where education and religion were deeply valued. Immaculée excelled at school and pursued studies in electrical and mechanical engineering at the National University of Rwanda.

On April 6, 1994, while Immaculée was home visiting from school, the Rwandan President's plane was shot down over the capital city of Kigali. After years of tension between Rwanda's ethnic tribes, the assassination of the Hutu president became the catalyst for the organized massacre of the Tutsi tribe, including Immaculée's family. Immaculée's father, a respected educator and community leader, convinced his only daughter to seek shelter at a local pastor's house, all while countless neighbors flocked to her family's home seeking her father's guidance. Immaculée, along with seven other women, ultimately hid in the pastor's small bathroom – measuring just 3 x 4 feet – for the following three months, while the genocide raged locally and throughout Rwanda.

"I heard the killers call my name," Immaculée remembers of her time spent in hiding. "They were on the other side of the wall, and less than an inch of plaster and wood separated us. Their voices were cold, hard, and determined." While her experience is difficult for anyone to comprehend, Immaculée was understandably overwhelmed with fear and resentment as the days spent hiding began to turn into weeks. Immaculée channeled these raw and painful emotions into prayer and supporting those around her. Armed only with a rosary, and later a Bible and a dictionary, Immaculée focused her days on prayer and continuing to learn English.



Photo from <https://www.immaculee.com>



Immaculée Ilibagiza's family in Rwanda 3 months before the genocide.

From left: her father, mother, Aimable, Damascene, Immaculée and Vianney

Photo from Hay House Publishing

Putting it in Context

Immaculée Ilibagiza's Story

After three months in hiding, Immaculée and her fellow survivors left their hiding place as the genocide came to a close. Weighing a mere 65 pounds, she would soon discover that with the exception of one brother who had been out of the country, her entire family were among the nearly one million Tutsi and moderate Hutu victims of the genocide.

After the genocide, Immaculée came face-to-face with the man who killed her mother and one of her brothers. After enduring months of physical, mental and spiritual suffering, Immaculée was still able to offer the unthinkable, telling the man, "I forgive you." Immaculée emigrated from Rwanda to the United States in 1998, continuing to work for peace through the United Nations. New friends and colleagues persuaded her to write down her experiences, which eventually became the basis for her first book, *Left to Tell: Discovering God Amidst the Rwandan Holocaust*, released in 2006. She has since authored an additional six books related to her experiences and the power of faith, hope, and in particular, her message of forgiveness.

"I was pushed into forgiveness," Immaculée has often explained in recent years, speaking to audiences around the world. "Because, hatred is a sickness." After the genocide, Immaculée visited the prison, where she met the man who killed her mother and her brother. Compelled by what she had discovered for herself while in hiding, she forgave him.



Immaculée Ilibagiza is presented with honorary at Duquesne University in 2018.
Photo from Duquesne University

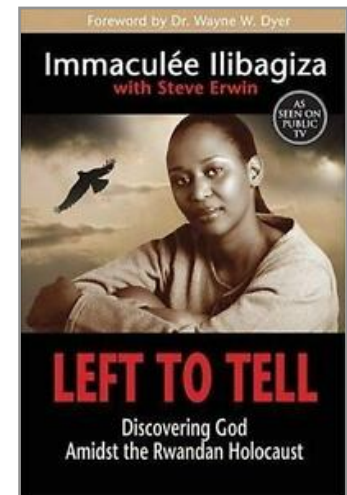


Photo of book cover, *Left to Tell*

Immaculée has received honorary degrees from the University of Notre Dame, Saint John's University, Seton Hall University, Catholic University of America, and Duquesne University, among others. Additionally, she has been honored with numerous humanitarian awards, including The Mahatma Gandhi International Award for Reconciliation and Peace, the American Legacy's Women of Strength & Courage Award and the 2015 National Speaker's Association's Master of Influence Award. Immaculée Ilibagiza remains one of the world's leading voices on living one's faith, having hope in all situations, and the power of forgiveness.

"I knew that my heart and mind would always be tempted to feel anger--to find blame and hate. But I resolved that when the negative feelings came upon me, I wouldn't wait for them to grow or fester. I would always turn immediately to the Source of all true power: I would turn to God and let His love and forgiveness protect and save me."

— Immaculee Ilibagiza

Putting it in Context

The 1994 Genocide Against the Tutsi

A small agricultural country located in the heart of eastern Africa, Rwanda had one of the highest population densities, consisting of three ethnic tribes: The Hutu (roughly 85%), Tutsi (14%), and Twa (1%). European colonization of Rwanda in the late 19th century led to a separation of these tribes in which the Tutsis were favored politically and socially over the Hutus. A series of power struggles, exiles, and massacres throughout the following century signaled that a major humanitarian crisis may one day exist in Rwanda, which gained independence from Belgium in 1962.

Major General Juvenal Habyarimana, a moderate Hutu, assumed power and was first elected president in 1978. By 1990, the Rwandese Patriotic Front (RPF), an armed group consisting mostly of Tutsi refugees, invaded Rwanda from Uganda and engaged the military in periodic conflicts. A ceasefire and negotiations between the government and the RPF began in 1992 and President Habyarimana signed the Arusha Accords the following year. This agreement called for an end to hostilities and the creation of an RPF-inclusive government.

On April 6, 1994, Habyarimana was flying back to Rwanda, along with Burundi President Cyprien Ntaryamira, when the plane was shot down over the capital of Kigali. Immediately, with support of the government and military, Hutu militia groups known as Interahamwe (meaning: those who work together) and Impuzamugambi (those with the same goal) began setting up roadblocks and eliminating escape routes to neighboring countries. Government-sponsored radio and other media appealed to Rwandans to begin killing Tutsis and moderate Hutus.



Rwandan refugee children plead with soldiers to allow them across a bridge separating Rwanda and Zaire where their mothers had crossed moments earlier before the soldiers closed the border, in Zaire, now known as Congo on Aug. 20, 1994. (Photo by Jean-Marc Bouju)

In just three months, there were more than one million lives taken during the genocide against the Tutsi. To this very day, Rwandans are still uncovering previously hidden mass graves. Shooting, rape, and torture were common during this period. The widespread use of machetes against the victims, many of whom were known to their perpetrator neighbors, has become emblematic, marking the genocide as particularly brutal. Church leaders had warned of increasing tensions in Rwanda, but lack of international interest did little to prevent the genocide, much less stop it once it began. UN peacekeeping troops stationed in Rwanda at the time were not allowed to intervene and save lives.

Putting it in Context

The 1994 Genocide Against the Tutsi

The Rwandese Patriotic Front (RPF), meanwhile, had been fighting Hutu extremists and by July, had regained control of most of the country. A new government was established, much in the vision of the Arusha Accords. The new constitution affords equal rights to all citizens and numerous laws were passed to combat harmful ideology and discrimination. More than 120,000 people were accused of participating in the genocide and the judicial response was structured on international, national, and local levels, including cases specifically against the media responsible for escalating the atrocities. By October 1994, an International Criminal Tribunal for Rwanda was established to prosecute the crime of genocide.

Numerous books, articles, and films have been made about the genocide and memorials and annual commemorations can be found throughout the country. One of the largest memorials, in the capital city of Kigali, is the final resting place of an estimated 250,000 victims. Since 1999, the National Unity and Reconciliation Commission has focused on forging a new Rwandan identity with the goal of perpetrators and victims coexisting peacefully.



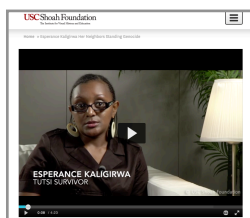
Refugees carry water containers back to their huts at the Benaco refugee camp in Tanzania, near the border with Rwanda on May 17, 1994. With a population surpassing 300,000, aid agencies are having difficulty feeding, treating and sheltering them. (Photo from Karsten Thielker)



Names of some of the victims of the Rwandan genocide are displayed on a wall at the Kigali Genocide Memorial in Kigali, Rwanda. (Photo by Tech. Sgt. Timothy Moore)

Survivor Testimonies

One of the most powerful ways of remembering and honoring the victims and survivors of genocide is through testimonials. IWitness at the USC Shoah Foundation provides video testimonies in which survivors and witnesses of genocide share their life stories. Click on the links below to hear stories from Rwandans.



(Voices of Resistance) Esperance Kaligirwa on her neighbors standing up to genocide. In this clip, Esperance Kaligirwa recalls being rounded up by men intent on killing her and her family, but were spared by the actions of her neighbors who interceded for them: <https://sfi.usc.edu/video/esperance-kaligirwa-her-neighbors-standing-genocide>



(Refugee experience) Kizito Kalima on the refugee camp shortly after the genocide. June 20th is recognized by the United Nations as International Refugee Day to raise awareness of the plight of refugees around the world. Kizito Kalima, a survivor of the Rwandan Tutsi Genocide, remembers the makeshift refugee camp in the region shortly after the genocide: <https://sfi.usc.edu/video/kizito-kalima-refugee-camp-shortly-after-genocide>

(Preserving Memory) Francoise Muteteli on preserving the memory of the Genocide against the Tutsi in Rwanda. Francoise Muteteli describes how her work at a Rwandan Genocide memorial is helping preserve the memory of the Genocide against the Tutsi in Rwanda: <https://sfi.usc.edu/content/francoise-muteteli-preserving-memory-rwandan-genocide>

Putting it in Context

Genocide in the World

The United Nations Genocide Convention of 1948 defines genocide as acts committed with intent to destroy, in whole or in part, a national, ethnic, racial or religious group, as such including the killing of its members, causing serious bodily or mental harm to members of the group, deliberately imposing living conditions that seek to bring about its physical destruction in whole or in part, preventing births, or forcibly transferring children out of the group to another group. The term genocide, coined by Polish lawyer Raphael Lemkin, is of Greek and Latin origin meaning the killing of a race or people.

Nearly all genocides in modern history have occurred under the pretext of war. The Armenian genocide, for example, occurred in 1915 while World War I was already underway. In Armenia, the Ottoman military had been taken over by the Young Turks movement, whose Committee for Unity and Progress initially called for increased democracy and the fair treatment of all Turkish citizens. As the war escalated, Armenians, caught between Turkey and Russia, became both physical and ideological targets. An estimated 1.5 million Christian Armenians from all social classes were exterminated through a series of massacres, deportations, and in particular, long marches in which victims were raped, starved, shot, or died through exhaustion and exposure.

Civil war in Rwanda in the early 1990s led to genocide in 1994 when a cease-fire between the Hutu controlled government and the Tutsi-led Rwandan Patriotic Front ended after the country's president was assassinated. Similarly, the Khmer Rouge took control in Cambodia, after a series of conflicts with neighboring Vietnam, and committed genocide from 1975-79. Cambodia differed in that victims were targeted for not conforming to the Khmer Rouge's ideological mold of a communist agrarian society, and consisted of intellectuals, foreigners, and later Chams and Muslims. Nearly 1.7 million victims died through exhaustion, forced labor, starvation, as well as torture and execution.

While modern genocides occur under different circumstances, the discriminatory motivations, government involvement, and ease in which they are carried out unify them and show many similarities of the genocidal process. This should make it easier to spot future genocides as early warning signs appear. Unfortunately, arguments over legal definitions, which might affect international involvement or aid efforts, often work against relief efforts in times of crisis, often leaving the arduous task of genocide awareness and prevention to a very few non-profit organizations and educational institutions.

Putting it in Context language courtesy of Ryan Woodward.



NOVEMBER 15, 1884 **RWANDA IS ASSIGNED TO GERMANY AS PART OF GERMAN EAST AFRICA**

At the 1884 Berlin Conference, the territory of Rwanda was assigned to Germany as part of German East Africa. Under German rule, the existing hierarchy remained intact: Tutsi chiefs maintained order over the majority made up of Hutu lower classes. [Read more.](#)



Timeline Activity

The United Nations Outreach Programme provides an outstanding interactive timeline detailing Rwanda's history and the 1994 genocide against the Tutsi. <https://www.un.org/en/preventgenocide/rwanda/historical-background.shtml>.

Consider asking students to create a timeline on their own. Students may research online independently or in groups to make a timeline that outlines the events before, during and after the 1994 genocide against the Tutsi.

Putting it in Context

The Ten Stages of Genocide

American Professor Gregory Stanton developed a model for the US State Department and United Nations in the 1990s to predict and prevent genocide. This model, now known as The Ten Stages of Genocide, outlines the warning signs of an impending genocidal state:

CLASSIFICATION: All cultures have categories to distinguish people into “us and them” by ethnicity, race, religion, or nationality: German and Jew, Hutu and Tutsi. Bipolar societies that lack mixed categories, such as Rwanda and Burundi, are the most likely to have genocide.

SYMBOLIZATION: We give names or other symbols to the classifications. When combined with hatred, symbols may be forced upon unwilling members of pariah groups: the yellow star for Jews under Nazi rule, the blue scarf for people from the Eastern Zone in Khmer Rouge Cambodia.

DISCRIMINATION: Dominant groups use law and political power to deny the rights of others - legitimizing this victimization. Advocates of exclusionary ideologies are often charismatic, expressing resentments of their followers, attracting support from the masses. Examples include Germany’s Nuremberg Laws of 1935 and the denial of citizenship to the Rohingya Muslims in Burma.

DEHUMANIZATION: Members of the targeted group are equated with animals, vermin, or diseases. Dehumanization overcomes the normal human revulsion against murder. The majority group is taught to regard the other group as less than human and indoctrinated to believe that “We are better off without them.” Hate speech fills the propaganda of official radio, newspapers, and speeches.

ORGANIZATION: Genocide is always organized, usually by the state, often using militias to provide deniability of state responsibility. Arms are purchased by states and militias, often in violation of UN Arms Embargos, to facilitate acts of genocide. States organize secret police to spy on, arrest, torture, and murder people suspected of opposition to political leaders.

POLARIZATION: Extremists drive the groups apart. Hate groups broadcast polarizing propaganda. Laws may forbid intermarriage or social interaction. Moderates from the perpetrator group, most able to stop genocide, are the first to be arrested and killed. The dominant group issues emergency decrees granting them total power over targeted groups, eroding fundamental civil rights.

PREPARATION: Plans are made for genocidal killings and often use euphemisms to cloak their intentions such as “ethnic cleansing” or “purification.” Acts of genocide are disguised as counterinsurgency if there is an ongoing armed conflict. Inflammatory rhetoric and hate propaganda increase.

PERSECUTION: Victims are identified and separated because of their identity. Victims’ property is often expropriated. They are segregated into ghettos, deported to concentration camps, or confined to a famine-struck region. Children are forcibly taken from their parents. Massacres begin and the perpetrators watch for any international reaction. If not, they realize the international community will again be bystanders and permit another genocide.

EXTERMINATION begins, and quickly becomes the mass killing legally called “genocide.” It is “extermination” to the killers as they do not view their victims as fully human. Mass rapes of women and girls have become a characteristic of all modern genocides. All men of fighting age are murdered in some genocides. In total genocides all the members of the targeted group are exterminated.

DENIAL is the final stage that lasts throughout and always follows genocide. It is among the surest indicators of further genocidal massacres. The perpetrators try to cover up the evidence and intimidate the witnesses. They deny that they committed any crimes, and often blame what happened on the victims. They block investigations of the crimes and continue to govern until driven from power by force.

What Can I Do Now?

"Preventing genocide is a collective obligation. Let us continue to work together to ensure a future forever free of genocide. This would be the most fitting way to remember those lost in Rwanda 18 years ago, and to honor the resilience of the survivors."

– Secretary-General Ban Ki-moon on the 18th commemoration of the Rwanda genocide, 2012

Here are some ways that ordinary citizens can take action to prevent genocide and mass atrocities.

Active Education

Stay educated! Read and understand more about the history of genocide. Learn about countries that currently exhibit warning signs of genocide. Sign up with non-profit organizations such as a Simon-Skjoldt Center for the Prevention of Genocide at the **The United States Holocaust Memorial Museum** website to receive emails and updates on current events. Staying educated in the first step.

Sign up Here: <https://www.ushmm.org/genocide-prevention/take-action>

A World Without Genocide has an awesome 'Toolkits for Action' page as well as articles, books, and films to get educated at <http://worldwithoutgenocide.org>.

Well you're at it, check out the **Together We Remember** movement to end and prevent violent hatred around the world at <https://togetherweremember.org>.

Engage with Others

Connect with your community! Spread the word about what you are learning with the people in your life. Get involved with local organizations dedicated to prevention and awareness. Giving your time, energy and interest through volunteering is a great way to help and stay educated. Below are some local organizations worth checking out!

The Holocaust Center of Pittsburgh - <https://hcofpgh.org>

Light Education Initiative - <https://lightinitiative.org/overview>

The Light Education Initiative is dedicated to shaping students into socially and globally responsible leaders through the study of human rights violations and past and present genocides.

Facing History and Ourselves - <https://www.facinghistory.org>

Facing History and Ourselves provides educational resources, programming and partnerships to teachers, students and schools.

Support

Support and donate to educational organizations and relief efforts around the world. By giving to these organizations, we can fight genocide, fight violent hatred and bigotry, provide education, and provide relief to those in need. Choose any of the organizations mentioned above then check out these organizations in the U.S. and in Rwanda.

The Genocide Survivors Foundation - <https://genocidesurvivorsfoundation.org>

Based in New York City, GSF is a new organization dedicated to the prevention of genocide and other forms of mass atrocity crimes as well as supporting survivors in their various areas of need.

Kigali Genocide Memorial - <https://kgm.rw>

The Kigali Genocide memorial is the final resting place for more than 250,000 victims of the Genocide against the Tutsi. A place of remembrance and learning, it is dedicated to preventing future mass atrocities and genocides, in Rwanda and the world.

Aegis - <https://www.aegistrust.org>

Aegis is an international organization based in Rwanda working to prevent genocide. Aegis honors the memory of the victims of genocide and enables students, professionals, decision-makers and a wider public to meet survivors and learn from their experiences. They also help survivors to rebuild their lives.

Contact and Communicate

Contact your TV, radio, newspaper, and Internet journalists. Tell them that you want better coverage of places at risk for genocide or related crimes against humanity. Visit their websites, call them, and send emails providing feedback on their coverage.

Communicate with decision makers and politicians. Write letters and tell them about the need to provide humanitarian assistance, protect civilians, stop the violence, and promote solutions to crises.

Some of the content on this page is sourced from <https://www.ushmm.org/genocide-prevention/take-action>.

Activities for the Classroom and at Home

While it is imperative to teach about genocide, it is not simple. The facts of historical events are often tangled up in emotions, and the repeated failure of global society to act definitively in the face of atrocity can be disheartening. For information and guidance on covering genocide in your classroom or home, we recommend registering with the IWitness Website of the USC Shoah Foundation. IWitness provides guidance and tools to secondary school teachers and their students via engaging multimedia-learning activities.

You can register here: <https://iwatch.usc.edu/sfi/Account/Register.aspx>.

We also suggest visiting The United States Holocaust Memorial Museum website for further resources and tools. <https://www.ushmm.org/teach/teaching-materials/holocaust#timeline>. If helpful, you may email PST's Education Coordinator directly at MStephenson@primestage.com and she can connect you to someone who can help.



Watch the following video from CBS describing Immaculée Ilibagiza's story of survival in her book, *Live to Tell*.

This video features a detailed account of Immaculée Ilibagiza's experience in the genocide, photographs of the victims of genocide against the Tutsi, footage of the bathroom where Immaculée and seven other women were hiding, as well as interviews with Immaculée Ilibagiza, the minister who saved her, and the man who killed members of her family.

**Please note that this video is not intended for elementary aged viewers.*

<https://www.youtube.com/watch?v=OLbRCJcJkBs>

Create a K-W-L Chart

K-W-L charts are graphic organizers that help students organize information before, during, and after participating in the guide activities. They can be used to engage students in a new topic, activate prior knowledge, share unit objectives, and monitor students' learning.

Watch the video above that describes Immaculée Ilibagiza's story of survival in her book, *Live to Tell*.

Ask students to create a K-W-L Chart to record their learning experience during *Miracle in Rwanda*.

1. **Make K-W-L Charts:** Pass out charts to students. Alternatively, you can distribute a blank sheet of paper and ask students to create their own chart. Link to chart here: https://www.facinghistory.org/sites/default/files/KWL_Chart_handout_v.final_.pdf
2. **Complete Column 1:** Have students respond to the first prompt in Column 1: What do you Know about this topic? Students can do this individually or in small groups. Often, teachers create a master list of all students' responses.
3. **Complete Column 2:** Have students respond to the prompt in Column 2: What do you Want to know about this topic? Some students may not know where to begin if they don't have much background knowledge on the topic. Therefore, it can be helpful to put the six questions of journalism on the board as prompts (Who? What? Where? When? Why? How?). We suggest that students' responses and questions be used to direct the course of study. As students share what they want to learn, this step provides an opportunity for teachers to present what they hope students will learn in the unit.
4. **Complete Column 3 and Review Columns 1 and 2:** During and after reading the play synopsis, the script and the Putting it in Context portion of the guide, students can review their K-W-L charts by adding to Column 3: What did you Learn? Some teachers have students add to their charts at the end of each lesson, while others have students add to their charts at the end of the week or the end of the unit. As students record what they have learned, they can review the questions in Column 2, checking off any questions that they can now answer. They can also add new questions. Students should also review Column 1 so they can identify any misconceptions they may have held before beginning the unit.

Source from: <https://www.facinghistory.org/resource-library/teaching-strategies/k-w-l-charts>

Activities for the Classroom and at Home

Before, During, and After Activities

The following creative activities can be used to spark curiosity before watching the performance, to enrich the experience, and to enliven the experience while learning about the play and to provide reflection after reading or attending the performance. All of these activities can be done Before, During, and After!

Music in *Miracle In Rwanda*

Miracle in Rwanda will feature the music of Rwandan artist, Teta Diana. Listen to the following songs performed in the play, ***Birangwa*** and ***Ndaje***, and use the musical reflection activities to spark curiosity and to cultivate a deeper connection to the story. You may also use the music for other journal prompts or for free writing.

Birangwa: <https://tetadiana.bandcamp.com/track/birangwa>

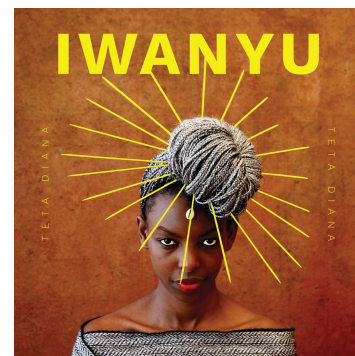
You will find the translations to ***Birangwa*** on the bandcamp link above. Print them out for students to read.

Ndaje: <https://www.afrocharts.com/song?id=8ab4153d78>

Here is an explanation of ***Ndaje*** by Teta Diana.

“Ndaje is a song I wrote for the 20th commemorate of the genocide against Tutsi. ‘Ndaje’ which means ‘Here I come’. I’m talking about the new generation growing after the genocide, bringing hope and healing to Rwanda.”

Here is a link of a performance in Dakar, Senegal. Teta talks more about the meaning of her song, ***Ndaje***.
<https://youtu.be/ZnVYD70kxMg>



2019 *Iwanyu* Cover courtesy of Teta Diana

Inner Musical Experiences

Play one of the songs and close your eyes while you listen. When the song is finished, open your eyes and write down whatever happened ‘inside yourself’ while you were listening. There are no right or wrong answers in the assignment. You may describe feelings that you had, pictures or imagery in your mind, thoughts and ideas that you had, and your general experience while listening to the music.

Afterward, you may read responses out loud and have an open discussion about everyone’s experience. For a more creative experience, try writing a poem or your own song lyrics based on the inside observations! You may recall the feelings, visualizations, and reflections during your listening experience.

Free Writing with Music

Free writing is a prewriting technique in which a person writes continuously for a set period of time without regard to spelling, grammar, or topic. Play a song and begin to free write in your journal. Do not stop writing for the duration of the song. Carry your inspiration as far as it can go. Cut off as soon as the music stops.

Connections

Before the Show: Listen to the songs as a pre-show reflection. What is your first impression of the music? What hints might ***Birangwa*** and ***Ndaje*** give about the story and setting for *Miracle in Rwanda*?

After the Show: Listen to the songs as a post-show reflection. What are your impressions of the music after having seen the play? What emotions does the music evoke? What connections can you make between this music and the play?

Activities for the Classroom and at Home

Before, During and After Activities

On Memory and Hope

Eric Ngangare, also known as 1 Key, is a Rwandan poet and spoken word artist. He believes that poetry can restore hope not only to the survivors but also the millions of people and families who lost their loved ones in the genocide against the Tutsi. In a 2019 article by *The New York Times*, Eric shares the inspiration for his work, “When I wrote the poem, I thought of not only survivors but all Rwandans affected by this past, because we are all affected. Through this reflection, I focused on the question of mental health. I really hope for this poem and my work as a whole to help heal the wounded... I want us to be alive.”

Read and listen to the poem.

Watch Eric recite the poem in the link below.

<https://eric1key.blog/2018/04/11/on-memory-hope/#more-3620>

On Memory and Hope

I heard mourning is nationwide, your loss is personal though
Collective memory? But trauma is individual
Commemoration is periodic, your grief permanent
History's selective as if events were tournaments

Suicidal thoughts jam on memory lane
Survival above all is a struggle to stay sane
Yet somehow you maintained
Bet no external consciousness would last a day in your brain

The past is non reversible, and present isn't always a gift
The future unpredictable especially when gazed from a cliff
But since the only way is forward, familiarize with haze and mist
Trust the process; believe in the magic of life
Have faith in darkness when the stars and the moon don't shine
If you can make it through the night, well, the sun will rise like a prize

I wish you find purpose and relief before you get to rest
You survived the worst; I hope you live to see the best
For what it's worth, you're worth it

After reading the poem, answer any of the following prompts in your journal.

- *What does this poem make you think about? Does it relate to any experience you have ever had? Explain.
- *Explain one unusual thing about the way this poem was written or read. What stands out to you?
- *Describe some strengths of the poem—be sure to include specifics (quoting lines or phrases) and poetic devices (figurative language, line break, sensory details, etc.)
- *Put it in your own words. Read the poem two or three times. You may discover something different each time you read the poem. Write a brief summary of the poem in your own words.

Create a drawing inspired by the imagery in this poem. Set this poem to music or choose a song that reminds you of the poem! Practice and recite this poem as a performance piece.

Activities for the Classroom and at Home

Before, During and After Activities

The Road to Musanze

Photographer: Herve Irankunda



This photograph was taken from Shyorongi on the road to Musanze in Rwanda; the visible hills are from the Southern province in Kamonyi District. It is used as the artwork for the poster and playbill of *Miracle in Rwanda*.

Please use this artwork in the activities below to spark a connection and find deeper meaning in the story.

Stop, Think, Wonder

Display the image or pass out copies to students, and then pose the following three questions in order. Pause after each question to give students time to reflect.

*What do you **see**? What details stand out? (At this stage, elicit observations, not interpretations.)

*What do you **think** is going on? What makes you say that?

*What does this make you **wonder**? What broader questions does this image raise for you?

After posing each question, you might ask students to simply respond in their journals, or provide the opportunity for brief paired and whole-class discussions.

Strangest Dream

Pretend that last night you had the strangest dream and it took place inside of the photo. Describe what you saw, hear and smelled. What did you feel and sense? Was it a nightmare or a very lovely dream?

Finish the Story

Imagine that this picture is the middle of a story. What happened before this? Who will happen next? Who is in the story? What is around them?

Connections

Before the Show: What are your first impressions? How does this picture make you feel? What hints might this picture give about the story and setting for *Miracle in Rwanda*?

After the Show: What are your impressions now that you have seen the play? How does this picture make you feel? What connections can you make between this picture and the play?

Activities for the Classroom and at Home

Lesson Plans and Resources

The IWitness Website of USC Shoah Foundation provides outstanding lesson plans and testimony-based activities to help students learn both on and offline about numerous topics on the subject of genocide. Student outputs include essays, artistic works, word clouds, video editing projects, and more.



Please read the descriptions below and click on the links to find the online lesson plan that is best for your class.

If you haven't already, please register with IWitness for access to more outstanding lesson plans, activities, and testimonials.

Register here: <https://iewitness.usc.edu/sfi/Account/Register.aspx>.

The Genocide Against the Tutsi in Rwanda

<https://iewitness.usc.edu/sfi/Activity/Detail.aspx?activityID=576>

Author:

USC Shoah Foundation

Language:

English

Standards Addressed:

ISTE NETS, Common Core

Grade Level:

8 - 10

Estimated time:

1.5 hour(s)

Subject Area: History, Civics & Government, Genocide Studies, Holocaust & Genocide Studies, World History, Genocide against the Tutsi in Rwanda

Description: From April to July 1994, one of the most brutal genocides in human history occurred in Rwanda. It claimed the lives of 800,000 men, women and children, most of whom were of Tutsi descent.

The Genocide Against the Tutsi in Rwanda, as the United Nations Security Council agreed it should be known as in January 2014, shared characteristics with other genocides that came before and after it.

Through this activity, students will learn about the history of the Genocide against the Tutsi in Rwanda specifically, the history of genocide generally, and the stages of genocide. They will also be introduced to testimony of eyewitnesses who survived.

This activity was originally constructed for use in classroom pilots in Kigali, Rwanda with colleagues from the Kigali Genocide Memorial. It is now being made available to students all around the world.

Racism: "Us vs. Them"

<https://iewitness.usc.edu/sfi/Activity/Detail.aspx?activityID=2417>

Author:

USC Shoah Foundation

Language:

English

Standards Addressed:

CCSS, ITSE

Grade Level:

5 - 7

Estimated time:

1 hour(s)

Subject Area:

Character Education, History, Contemporary World Issues, Media & Digital Literacy

Description:

In this activity, students will learn about the idea of "us vs. them" - a concept used to divide people into groups based on perceived differences. Through careful reading of audiovisual testimony, students first consider the topic from a personal perspective. They then consider the historical and contemporary treatment of refugees through the lens of "us vs. them". Finally, students commit to fight divisions like "us vs. them" and promote inclusion by crafting a public pledge.

This activity features testimonies from the Armenian Genocide, Holocaust, and Genocide against the Tutsi in Rwanda collections of the Visual History Archive.

Miracle in Rwanda

If this play has piqued your interest, why not check out a book or movie and explore more? Your public libraries have many online resources that you can access from home through online services Libby, Hoopla, or Flipster! Check your library's website for help in getting started or use this handy link: [Your Library From Home](#).



For Young Adults

Fiction

***Never Fall Down* by Patricia McCormick**

***Tree Girl* by Ben Mikaelson**

***A Long Walk to Water* by Linda Sue Park**

***Refugee* by Alan Gratz**

***Project 1065* by Alan Gratz**

Non-Fiction

Nevertheless, We Persisted: 48 Voices of Defiance, Strength, and Courage

***Just Mercy Adapted for Young Adults* by Bryan Stevenson**

***We Are Displaced* by Malala Yousafzai**

***We Had to Be Brave: Escaping the Nazis on the Kindertransport* by Deborah Hopkinson**

***Hutu and Tutsi* by Aimable Twagilimana**

For Adults

***The Rwanda Crisis: History of a Genocide* by Gérard Prunier**

In the aftermath of this devastating tragedy, *The Rwanda Crisis* is the first clear-eyed analysis available to American readers. From the massacres to the subsequent cholera epidemic and emerging refugee crisis, Prunier details the horrifying events of recent years and considers prospects for the future of Rwanda.

***Left to Tell* by Immaculée Ilibagiza**

Immaculée Ilibagiza grew up in a country she loved, surrounded by a family she cherished. But in 1994 her idyllic world was ripped apart as Rwanda descended into a bloody genocide. Immaculee's family was brutally murdered during a killing spree that lasted three months and claimed the lives of nearly a million Rwandans.

***Life Laid Bare: The Survivors in Rwanda Speak* by Jean Hatzfeld**

Hatzfeld interviewed fourteen survivors of the genocide, from orphan teenage farmers to the local social worker. In *Life Laid Bare*, they speak for those who are no longer alive to speak for themselves.

Help us to spread the word about *Miracle in Rwanda*!

Forward this link and the short description below
to friends, family and co-workers.

<https://hcofpg.org/rwanda/>

The Holocaust Center of Pittsburgh and Prime Stage Theater are proud to present an original production of *Miracle in Rwanda* in honor of Genocide Awareness Month.

Written by Leslie Lewis and Edward Vilga, with an uplifting message of forgiveness and compassion, *Miracle in Rwanda* is based on the life of New York Times Bestselling author of *Left To Tell*, Immaculée Ilibagiza. *Miracle in Rwanda* chronicles Immaculée's dramatic experience of survival during the 1994 genocide against the Tutsi. The message is one of personal empowerment, of overcoming all obstacles through the power of faith, and of ultimately finding peace of mind amidst unbelievable hardship.

Photographer: Hervé Irankunda
Location: Photograph taken from Shyorongi on the road to Musanze in Rwanda.
The visible hills are from the Southern province in Karamoja District



HOLOCAUST
CENTER OF
PITTSBURGH

prime
stage
THEATRE

Produced in Partnership by the Holocaust Center of Pittsburgh and Prime Stage Theatre
In honor of Genocide Awareness Month:

Miracle in Rwanda

Written by Leslie Malaika Lewis and Edward Vilga
Based on the true story of Immaculée Ilibagiza

Directed by Steven Wilson * Starring Malaika Uwamahoro

Opening Night: Saturday, April 10, 2021, 8pm

Live Streamed with post-show talkback with Immaculée Ilibagiza and Malaika Uwamahoro: \$25

Performance recording available April 16 – 26, 2021 * Pay what you can with a minimum of \$5
Audio Description and Closed Caption available with recorded links

All ticket types can be purchased at:

HCOFPGH.ORG/RWANDA

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How can we improve the theatrical for the future?

Please go to our website: www.primestage.com to find this form and send it back directly online!

Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.