

A woman with dark hair, wearing a black long-sleeved top and a patterned skirt with a blue and green border, stands on a beach at sunset. She is holding a rifle in her right hand and has her left hand outstretched. The word "RUINED" is written in large, yellow, distressed letters across her chest. The background shows a sunset over water with a greenish tint to the sky.

RUINED

WARNING:
ADULT LANGUAGE
AND MATERIAL

BY LYNN NOTTAGE
DIRECTED BY REBECCA HOLDERNESS
2009 DRAMA PULITZER PRIZE WINNER

APR 11-28, 2013
MURPHEY SCHOOL AUDITORIUM, 224 POLK ST, RALEIGH

**BURNING
COAL
THEATRE
COMPANY**

919.834.4001 BURNINGCOAL.ORG

THE PLAY

Synopsis

War-torn Democratic Republic of Congo is a dangerous place. Rebels and the government fight for control of the nation, its people, and the vast mineral resources it boasts. Caught in the middle of rival factions, the women of Mama Nadi's bar try to hold on as best they can in the face of unthinkable brutality and chaos.

Two women, Sophie and Salima, are sold into prostitution and safety at Mama Nadi's for \$20. Both have been brutally raped and then discarded by their families, who find them abhorrent. Salima was abandoned by her husband, while Sophie has been "ruined." Though Nadi is upset at having a ruined girl (who can not be prostituted and is another mouth to feed) she does take the girl in. Mama Nadi, in order to protect herself, her business, and the girls who work for her, carefully plays one side against the other.



After an altercation where Nadi takes some coltan (a mineral) as payment from a soldier, Salima and Sophie commiserate about their situations. They cannot return home, as the village has thrown them out and it is not safe for a woman to be alone. Salima reveals that she is pregnant while Sophie reveals that she has been pilfering cash from the bar takings and adjusting the books.

After a rival militia moves in on the bar, Mama Nadi discover's Sohie's stealing. However, Sophie explains it is for an operation to repair the damage wrought by her rape and MAMA does not throw her out. She does take the money back and congratulated Sophie on being the first girl who was bold enough to steal from her. Two soldier also enter, seeking Salima, one is her husband and is looking for her.

During a raid searching for a militia leader, Salima dies of complications in her pregnancy. Later, when pressed as to why she will not marry, Mama Nadi admits that she is herself ruined. Her suitor continues his advances despite this information.

Production History

Ruined was commissioned by Chicago's Goodman Theatre and was premiered in co-production with the Manhattan Theatre Club. Originally conceived as an updated version of Bertolt Brecht's "Mother Courage and Her Children," Nottage downplayed this aspect after spending time in the Congo interviewing rape victims. It was the winner of the 2009 Pulitzer Prize in Drama. It has recieved numerous productions at major theatres around the United States as well as abroad. As of 2010, there was discussion of an HBO film adaptation of the piece, with Oprah Winfrey in the role of Mama Nadi.

THE AUTHOR

Lynn Nottage

Lynn Nottage was born in Brooklyn, New York and got started early. She wrote her first play at eight years of age, "The Darker Side of Verona," which told the story of an African-American Shakespeare company. She attended Brown University and then the Yale School of Drama, where she studied playwriting. She then spent four years as the national press officer of Amnesty International. She has received The Pulitzer Prize, an Obie Award, a Guggenheim Fellowship, and a MacArthur "Genius" Grant. In 2009, she spoke at a public reception following a United States Senate Foreign Relations joint subcommittee hearing on rape in conflict zones.



THE COMPANY

Zia Affronti Morter works for Burning Coal's 2012/2013 season as an administrative assistant and theatre artist. She also teaches as an Acting Adjunct for St. Augustine's University in Raleigh. Zia studied both theater and dance at Bard College, where she was awarded the Special Carter Towbin Prize in Theater for exceptional work in technical theater. Directing credits include: *No Child* (SAU), *Oakwood: 40 Years* (Burning Coal), *How I Learned to Drive* (Bard), *The Most Massive Woman Wins* (Bard). Choreography credits include: St. Augustine's *Coronation* (SAU), "Helen" and "Family Photo" (Bard), *La Ronde* (Bard), *Wild Party* (Bard), *Cabaret* (Bard).

Rebecca Bossen is a Raleigh-based performer, playwright, and dialect coach. Dialect coaching credits include: *Good* (Burning Coal Theatre), *I Capture the Castle*, *Drood*, *Pygmalion*, *Sweeney Todd* (Creede Repertory Theatre), *Skin in Flames* (Stage Left Theatre), *Escanaba in Love* (Circle Theatre), *Blue/Orange* (Actors Revolution Theatre), and the film *The Game of Their Lives*. She has taught at Northwestern University and at Act One Studios in Chicago. For the past two years, she has been the Communications Manager at the Bonobo Conservation Initiative, a Congo-based conservation organization. She is honored to work with Burning Coal on this brilliant and important play.

Lauren Caddick (Props Design) is a junior Park Scholar from Gastonia, NC majoring in Art and Design and minoring in Film Studies at North Carolina State University. Most recently, Lauren was the Projection Designer for NC State's University Theater's production of *Alice in Wonderland*. When not designing, she enjoys discovering great food throughout the Triangle, attending the North Carolina Museum of Art, and obsessing over Fluevog Shoes.

Kenneth Hinton, Assistant Professor, Visual & Performing Arts. Artistic Director, Shaw Players,. Actor, Director, Video Producer/Director and playwright. Recently directed, "When I Leave" by E.J. Stewart , Oct. 5 at the North Carolina Museum of History, Raleigh, directed Amen Corner, NCCU Alumni Cast in Greensboro Christ Church and just completed writing a full length gospel comedy/Drama, "You Ain't My Daddy" . Appeared as actor in Shay players production of "Wine in the Wilderness," UNC Sonya Stone Center production of "Wise One" and 2003 Raleigh Little Theatre production of, "The Dance on Widow's Row."

Byron Jennings (Christian) is very excited to be appearing on the stages of Burning Coal in this powerful production of *Ruined*. He is a mild-mannered Law Office Manager by day and a Triangle actor by night. Previous credits include "The Last Days of Judas Iscariot" (Raleigh Ensemble Players), "Glengarry Glen Ross" (Deep Dish Theatre), *Othello* (Bare Theatre) "The Cherry Orchard" (Little Green Pig Theatrical Concern) and "The Prisoners' Dilemma" (Burning Coal). Byron would like to thank the supporters of local theater, without whom we would be unable to bring these stories to life. He would also like to thank his amazing family and friends for their love and support.

Kim DiPiano (Stage Manager): This is Kim's third production with Burning Coal. She recently worked on *Shining City* and last year's *Jude the Obscure*. She graduated from The University of South Florida with a BA in Theater Arts. She is still fairly new to the Raleigh scene but is greatly enjoying working with Burning coal. She hopes you enjoy the show and can take something away from it.

Mia Carson (ASM): For Burning Coal Theatre: *GOOD*, ASM (2013); *As You Like It*, ASM (2012); *Jailbait*, Stage Manager (2012); *Brigadoon*, ASM (2012); *Jude the Obscure*, ASM (2012). For North Raleigh Arts & Creative Theatre: *Wind in the Willows*, Set Designer (2012); *I Love You, You're Perfect, Now Change*, Set Designer, Lighting Designer (2012). For Raleigh Little Theatre: *Merry Christmas, Strega Nona!*, ASM (2011). For Panther Creek High School: *The Man with the Dirigible*, Author/Director (2012). Mia is excited to be working with Burning Coal yet again and she would like to thank Ian, Jerry and Jason for making it her second home.

Reanna Roane (*Sophie*) Burning Coal debut. Reanna is a junior BFA Acting student at The University of North Carolina at Greensboro. Her credits there include *Romeo & Juliet* (Benvolia), *Junie B. Jones in Jingle Bells* (*Batman Smells* (Junie B.)), *Stuart Little* (Mrs. Little), *Self-Defense* (Coroner/Pandora) and *Pericles* (Philoten).

Steph Scribner (Assistant Director) is pleased to be working with Burning Coal for the first year of her post-grad life. She is from St. Croix, US Virgin Islands, but came up to the states for college. She recently graduated from Elon University where she received her two degrees in BFA Acting and BA Theatrical Design & Production. Some of her Elon Credits include: *Getting Out* (Arlene), *Whale Music* (Fran), *Ajax* (Ensemble), *Bangarang* (Alyssa), *Snapshot Memories* (Director), *Hedda Gabler* (Stage Manager), *Area Actors Perform Monologues* (Stage Manager). Burning Coal Credits include: *Good* (Production Stage Manager), *As You Like It* (Le Beau, Audrey, First Lord, Jaques De Boys), *Shining City* (Dialects Coach, Asst. Stage Manager), *Brigadoon* (Dialects Coach, Asst. Stage Manager), *Jude The Obscure* (Asst. Stage Manager). Other Credits include: Triad Stage's *New Music* (Asst. Stage Manager).

Madelynn Poulson (Salima) A native of Hampton, Virginia, she is currently a freshman in the Acting Bachelor of Fine Arts program at the University of North Carolina at Greensboro (UNCG). Madelynn attended Virginia's Summer Residential Governor's School for the Performing Arts in 2011 where she fell in love with acting. She won the critics choice award at the International Thespian Society's 2012 regional conference for her comedic and dramatic monologues. Madelynn's interests include writing, singing, dancing, and telling corny jokes. She would like to thank her family and friends for always believing in her dreams no matter how BIG they are. Ruined is her professional theatre debut.

Matthew E. Adelson (Lighting Designer) has collaborated with Ms. Holderness on over 25 productions in New York and regionally, including many at Burning Coal. Previously for Burning Coal: *Shining City*, *The Shape of the Table*, *The Seafarer*, *The Prisoner's Dilemma*, *Inherit The Wind*, *Pentecost*, *Einstein's Dreams* (1998 and 2006 productions) *Miss Julie*, *James Joyce's The Dead*, *The Man Who Tried To Save The World*, *Travesties*, *The Doll's House*, and *Romeo and Juliet*. Other credits include: Berkshire Theatre Festival, Theatreworks, Shakespeare Festival of St. Louis, Shakespeare Theatre of New Jersey, Florida Studio Theatre, Shakespeare and Company, Portland Stage, Merrimack Rep, Miniature Theatre of Chester, Yale Rep, American Music Theatre, Lyric Opera of Kansas City, Berkshire Opera, Jacob's Pillow Dance Festival, The Joyce Theater, Hopkins Center, Lincoln Center and New York City Center. Matthew is also the Lighting Designer for the Dance Department at Williams College (Williamstown, MA) and the Director of Production/Lighting Designer for the Mahaiwe Performing Arts Center (Great Barrington, MA). Graduate: Yale Drama School.

Rozlyn Sorrell (Mama Nadi) A native New Yorker, Singer/Actress Rozlyn Sorrell relocated to North Carolina after a number of years performing in music, film, television and theatre in Los Angeles. She has performed or recorded with several renowned artists including Barbra Streisand, Norman Connors and Whitney Houston and is a regularly invited guest soloist with both the North Carolina and Durham Symphonies. Her vocal prowess earned her a three-week scholarship to study and perform in Assisi, Italy last year. Rozlyn was recognized by Independent weekly as one of the Triangle's best Music Directors in 2011 for her work in the World Premier production of The Parchman Hour at PlayMakers Repertory Company and currently performs in the show's touring company in the role of 1961 Freedom Rider, James Farmer. She was last seen in Langston Hughes' Black Nativity and locally operates Vocal Precision Studio, a private voice-training studio for aspiring vocal artists and corporate clients who wish to better Communicate with Confidence, Clarity and Conviction.

Byrd Wilkins (Commander Osembenga) For Burning Coal Theatre: Much Ado About Nothing, Gee's Bend. Wolfclub Productions, Calloused Hands (UK). Lattitude Festival: In The Beginning (Neal Labutte premier, UK). High Tide Festival: Neighbors. National Black Theatre, New York ,NY: Orunmila. The Apollo Theatre, New York, NY: God's Trombone. Trafalgar Studio's, West End, London: Simply Heavenly. Hafentheatre Productions, Hamburg, Germany: The Lion King. The Public Theatre, New York, NY: Kasandra's Tale. Outnorth Contemporary Art House, Alaska: Anotomy of Deep Blue. The Guthrie Theatre, Minneapolis,MN: Fences. Penumbra Theatre, St. Paul MN: A Coming of The Hurricane, The Piano Lesson. Zachary Scott Theatre, Austin, TX: The Piano Lesson (Best Actor Award 1997)

COLONIALISM

The colony that was known as the "Congo Free State" was actually unique in the fact that it did not belong to any national European government. For years, King Leopold II of Belgium had agitated for the nation to procure a colony, yet as a constitutional monarchy was powerless to set policy. When the government of Belgium continued to refuse to commit to colonization, Leopold took matters into his own hands in 1876 and, acting in his capacity as a private citizen, set up a corporation which claimed the Congo and had Leopold as the sole shareholder.

Leopold's personal rule of the "Congo Free State" was marked by direct brutality against the indigenous populations that was considered unusual even by repressive European standards. The chief export at this time was rubber, and high rubber quotas were set. However, unlike Brazilian rubber, which is tapped from trees, Congolese rubber comes from vines. These vines would be slashed and the workers would lather their bodies with the rubber latex, which would then be painfully scraped off their bodies after it hardened. Quotas were difficult if not impossible to maintain as Leopold tried to keep pace with the rubber boom of the 1890's.



IN THE RUBBER COILS.
Hunt—The Congo "Free" State.



Failure to meet quotas was punishable by death. In order to ensure that local soldiers were using their munitions to shoot people as opposed to hunt food, they were also required to provide a severed hand. This actually led to minor wars between villages to gather hands since the rubber quotas were too unreasonable. The death toll that resulted from these policies is high, and some experts disagree as to whether it can properly be called genocide or not.

It would not be until 1908 that the government of Belgium would step in and take control of the colony as the "Belgian Congo." This would last until the Congolese Independence in 1960. The Belgian government, though less brutally exploitative than Leopold's direct rule, was still primarily interested in exploiting the natural wealth of the nation. Eventually, priorities such as healthcare and basic education would emerge as well.



THE DEMOCRATIC REPUBLIC OF THE CONGO

The nation now known as the Democratic Republic of the Congo has had a tumultuous history since independence in 1960. First known as Republic of the Congo-Leopoldville (to differentiate it from the former French colony of the same name, Congo-Brazzaville), then Democratic Republic of the Congo (1964) and then Zaire (1971), political instability was the watchword. In 1961 a conflict between President Joseph Kasavubu and Prime Minister Patrice Lumumba arose in late 1960. This crisis of leadership opened the door for Army Chief of Staff Joseph Mobutu to begin building a base for mutinous action. He would overthrow the government in a coup in 1965, back by the United States' Central Intelligence Agency.



Mobutu would eventually change his name to Mobutu Sese Seko Kuku Ngbendu wa Za Banga, though usually went by only the first portion. This was an attempt to purge Congo of colonial influences. This name translates as "The All Powerful Warrior who Because of endurance and will to win, will go from conquest to conquest, leaving fire in his wake." His government was noted for corruption and, at one point in time, was known as "kleptocracy."



Though brutal, Mobutu's rule was relatively stable until 1996, when Rwandan militias fled ethnic fighting and allied with the army of Zaire to persecute ethnic Tutsi in the eastern portions of Zaire. Uganda and Rwanda would then invade Zaire, inciting the first Congo War, in the hopes of overthrowing Mobutu and gaining control over mineral wealth. Mobutu, who could no longer count on American support since the end of the Cold War, fled into exile in Morocco. Following the fall of Mobutu's government, the new president, Laurent Kabila, asked Rwandan troops to leave. However, Rwandan and Ugandan soldiers remained, forming formidable rebel movements. Coupled with a splintering of the army among various factions as well as the Kivu ethnic conflict in the East, the Ituri conflict in the Northeast, Joseph Kony's move from Uganda to Congo, as well as the government's loss of control of the Mai-Mai militia, an estimated 45,000 people per month are dying in the Congo. Estimates of rape range wildly, but a minimum of 200,000 is generally agreed upon.

ITURI CONFLICT

Against the backdrop of the wider Congolese war, two characters have been impacted by a more specific conflict. In 1999, a new province was created in Eastern Democratic Republic of the Congo, known as Ituri. This area was the site of longstanding conflict between two ethnic groups, the Hema the Lendu, whom have grievances in regards to land usage that flared into violence in 1972, 1985, and 1996. The pastoralist (herding) Hema and agriculturist (farming) Lendu.



Though there was a history of tension, the two groups managed to live alongside each other peacefully, with extensive intermarriage. However, Belgian colonialists favored the Hema, which led to extensive income and education disparity. An even greater ethnic split would come with the "borrowing" of ethnic ideologies from the Hutu/Tutsi standoff in nearby Rwanda. The Lendu viewed themselves as kin to the Hutu and the Hema viewed themselves as close to the Tutsi. While there is little basis for the formation of this identity, it vastly increased the psychological stakes on the conflict in Ituri.







Through intermittent fighting, including massacres perpetrated by both sides with collusion or assistance of governmental authorities, including those of nearby Uganda, the casualty count has mounted. Human Rights Watch estimates that over 60,000 civilians have been killed and hundreds of thousands of people have been displaced due to the fighting in Ituri alone. Salima, a Hema, was assaulted by Lendu men.

PRECIOUS MINERALS AND COMMODITIES

Mining and fighting over the control of minerals, particularly if that money is used to fund ongoing fighting and violence, has led to the creation of an official designation of "conflict minerals." The single largest source of these conflict minerals is the Democratic Republic of the Congo, where both Rebels and the National Army rely on the mines for their income. Thus, conditions at the mines are marked by rampant human rights abuses, and control of the mines has become an additional factor in the continued fighting.

Currently, four minerals appear on the list of officially designated "conflict minerals." They are:

	Mineral	Used For
	Columbite-tantalite (coltan)	Used in the production of capacitors and is important in the manufacture of consumer electronics, particularly cell phones.
	Cassiterite	Used to produce tin. Used in tin cans, solder, and the manufacture of Polyvinylchloride (PVC)
	Wolframite	Provides the element tungsten. It is used in lightbulbs as well as the vibration mechanism in cell phones.
	Gold	Jewelry, electronics, and dental apparatus

Due to the convoluted supply-chains that often bring these minerals to market, the United States law governing conflict minerals applies not only to minerals from the DRC, but also to those from the nine neighboring nations. Large portions of the American law went into effect in January of 2012, and enforcement procedures are still being developed in the face of entities which explicitly seek to undermine the reportability of the supply chain.

Twenty-one percent of the DRC's economy is based on the export of these metals. Sixty-seven percent of the economy is based in mining generally.

RAPE AS A WEAPON OF WAR

The use of rape in warfare is an ancient one. The Greeks, for example, considered conquered women to be "legitimate booty, useful as wives, concubines, slave labour, or battle-camp trophies." This attitude would prevail on a global level until the 19th century, when changing considerations of the nature of warfare would grant protection to noncombatants. However, the rape was not considered to be a weapon or method of warfare, but instead an earned compensation for the victors.



However, the use of rape in the Congo, as well as other modern conflicts (Rwanda, Soviet-occupied Germany, and Sri Lanka), has shifted in focus and purpose. As opposed to functioning as a reward for victorious soldiers, it has become a tool of control, terror, and violence to control populations. In the eastern portion of the Democratic Republic of the Congo, studies report that between forty and forty-five percent of women have been victims of sexual violence and roughly twenty-five percent of all men have been victims of sexual violence. Sixty-five percent of all victims were children under the age of fifteen years. Atrocities include rape, rape with objects, public rape, forced incest, and forced rape between victims.



Physical scarring, which can result in sterility, incontinence, vaginal and anal fistulas, as well as urinary tract infection, nerve damage, and death is common. Victims also suffer from psychological difficulty such as depression and post-traumatic stress disorder. Male victims are driven from their communities and referred to as "bush wives," while women also face isolation from families. Young women and girls who are cast out of their homes are even more vulnerable to further abuse.

RUINED

Many of the rapes are perpetrated specifically to crush the spirits and mutilate the bodies of the victim. Many members of the Mai-Mai militia believe that they must rape and ruin women in order to gain magic charms that protect them in battle.

Though "ruined" is often used to refer to any woman who has been a victim of rape, it bears a very specific meaning. Though all rape victims can suffer stigma, those who are physically "ruined" are considered deeply unclear and completely unfit for even occupying the village. Indeed, Mama Nadi resisted taking in Sophie due to her status as she views the girl as "another mouth to feed."



If a woman is "ruined," she has experienced extensive physical damage to her sexual organs and tissues which will result in nerve damage and fistulas, or tears, in the vaginal or rectal tissues. Such damage often results from rape with bottles, broken branches, knives, bullets, or guns. Extensive, and expensive reconstructive surgery is required if the woman is to heal completely from these injuries.

ADDITIONAL ACTIVITIES

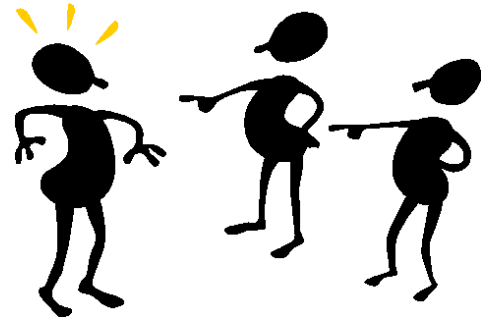
Sourcing Your Cell Phone

Often we use things without thinking about the sources of those things. For example, a cellular phone comprises no fewer than 40 different materials, many of which are precious metals (gold, silver, palladium) or rare minerals (cobalt, beryllium, tantalum). Where did all of those things come from? Make a list of your five favourite things. Now, research where the materials for those things come from. What surprised you about your findings?



Responsibility

Often, the mining of the precious resources used in our favourite Game Boy, pager, or cell phone are mined under horrific conditions. What stages do these minerals go through to get to our pockets? Who bears responsibility for the atrocities? Is it the consumer who upgrades their phone? Or the manufacturer who has a Corporate Responsibility policy? What about the rebel groups, or Congolese government who rely on mineral exports for money? Make a list of the supply chain and discuss how each level could bear responsibility. What could each level responsibly do to help stem the tide?



Verbatim

Ruined was compiled in part by interviewing women in the Congo on their experiences with sexual assault. Group yourself into pairs and, using a recorder or pen and paper, interview one another on a subject of your choice. The interviewer should then reenact the recording using the same words, inflections, and gestures as the person who was interviewed. How does this experience feel?

DISCUSSION QUESTIONS

Pre Show

- 1.) What are your expectations of this play, given what you might have heard or read about it?
- 2.) What is your experience as you enter the space?
- 3.) What do you already know about the conflict in the Democratic Republic of the Congo?

Post Show

- 1.) Given the widespread conflict and violence in the play, is there anybody who escapes damage (physical, psychological, or what have you)?
- 2.) How might the women of the play symbolize Africa? Defend your answer.
- 3.) Does this play embody the idea of "the personal is political and the political is personal?"
- 4.) What role does Mama Nadi play in this story? Is she a protagonist? An antagonist? Why?

NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *Brigadoon* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
 - Grades 3-5
 - 1.02: Recognize the beginning, middle, and end of a story
 - 1.03: Infer lessons from multicultural stories, fairytales, tall tales, legends, and myths.
 - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
 - Grades 6-8
 - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
 - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
 - 1.05: Identify themes and plots from multicultural literature.
 - Grades 9-12
 - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
 - Grades 3-5
 - 7.01: Build skills to critique self and others in a respectful and constructive manner.
 - 7.03: Convey personal reactions to various texts.
 - 7.05: Communicate emotions and thoughts evoked by performance.
 - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
 - Grades 6-8
 - 7.01: Recognize and practice audience etiquette.
 - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
 - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
 - Grades 9-12
 - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
 - Grades 3-5
 - 8.04: Experience live or recorded performance
 - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

Brigadoon is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

ADDITIONAL RESOURCES

John F. Clark. *The African Stakes of the Congo War.*

Robert Edgerton. *The Troubled Heart of Africa.*

Ernesto "Che" Guevara. *The African Dream: The Diaries of the Revolutionary War in the Congo.*

Adam Hochschild, *King Leopold's Ghost.*

Redmond O'Hanlon. *No Mercy: A Journey to the Heart of the Congo.*

Lydia Polgreen. "Congo's Riches, Looted by Renegade Troops." *The New York Times*, 11/15/08.

Gérard Prunier. *Africa's World War: Congo, the Rwandan Genocide, and the Making of a Continental Catastrophe.*

Jason Stearns. "Dancing in the Glory of Monsters: the Collapse of the Congo and the Great War of Africa," *Public Affairs*, 2011.

Terri Willis. *Democratic Republic of the Congo.*

Michela Wrong. *In the Footsteps of Mr. Kurtz: Living on the Brink of Disaster in Mobutu's Congo.*