Introduction

The word *"Ubuntu"* is found directly and indirectly throughout South Afrika. For Afrikan Ancestry people this concept holds has healing potential (Washington, 2025). The words, *"Be Kind"* were seen in billboards, free standing art, buildings, and other objects, several different inquiries about the meaning commonly referenced Ubuntu. Not surprisingly the University of Pretoria's Faculty of Health Sciences has an Ubuntu Community Model in Healthcare. The hope of Professor F.M. Mulaudzi (2025) is that the project will change the healthcare landscape via inspiring, advancing, and strengthening communities through teaching and learning Ubuntu philosophy as a method of healing. In the book, *"Working with Indigenous Knowledge: Strategies for Health Professionals" (*Mulaudzi & Lebese, 2022), Ubuntu is simply defined as *"humanness"*. These professionals recognize that including the science of Indigenous Knowledge Systems or IKS is not only practical but also acknowledging and honoring the *"Humanness of All"* people and not just those who obtain and practice health care via Western Science. While in the Western Cape at Soneike High School where Black students attend, a 18-year-old student named Kumeukani (2025) who was born in Zimbabwe, used the word Ubuntu to describe how school peers provide support for each other. In another education space in the Gauteng Province, a university professor talked about Ubuntu as cooperative learning. In the KwaZulu Natal Province, Dr. Sibonsile Zibane (2025) defined *"Ubuntu"* as Ma'at and Dr. Koya (2025) stated the biggest challenge to integrating Science, Technology, and Innovations (STI) is to keep it "*Ubuntu"* (to humanize).

The Afrikan Proverb, *"It Takes a Village to Raise a Child", is* commonly known and understood as a community working together to develop its children. Through an exploration of the history of the AmaZulu culture, a revealing twist on this popular Afrikan phases was conceived to illustrate the genuine of King Shaka Zulu. *"It Takes Ubuntu infused Military Prowess to Turn a People into a Powerful Nation"*. The future of any society lies in its children; without them, over time, a society will die. The AmaZulu adult's instructions on the appropriate adult response to children reveals more than just the value this culture places on its children and future, it also speaks to their *"give to others"* orientation that reflects the concept of Ubuntu. The possession of this characteristic by a people who are globally known as *"fierce warriors"* may come as a surprise to those who have not interacted with a small independent Nguni clan who, under the leadership of a world renown military genius, King Shaka Zulu, transformed them into a unified Abantu group who reference themselves not as a people, but as a proud nation who demonstrated superior ability in fighting for their cultural identity and resisting those who opposed it. The lessons for this modular were inspired by the AmaZulu nation's historical application of Ubuntu to develop, maintain, and mount strategic resistance against others in a manner that has resulted in a Black Afrikan cultural identity that continues today and is known throughout the world.

The Modular Learners – Black African American Caregivers & Young Children

> *"When you pass a child you must acknowledge them, they are looking for a treat, even if you do not have any candy, give them a hoot"*
>
> Spoken by an AmaZulu Eshowe retired teacher and community Inyanga)

The modular was conceived for use with African American caregivers who are tasked with the critical responsibility of assisting young African American children in the USA with developing an authentic self and group identity that allows for general wellbeing. In the context of culturally positive, nurturing guidance, the developmentally vulnerable Black child is able to discover their individual and

group identity with assistance from a Black adult who not only love them but shared their cultural identity.

Similar to the original Nguni clan who were part of the Great Afrikan Migration that later became integrated with other independent Nguni clans and then ultimately other Abantu ethnic groups via conquest and/or marriage, African Americans in the USA are a small ethnic group that currently consist of about 14.4% of the population. In contrast to the original Nguni clan who grew to become the AmaZulu Nation, the African American population whose ancestors were part of the Black migration to the Western region of the USA and specifically San Franciso, CA, the African American population has continued to decline. The current population is 7.9% which is down from 13% since 2020. The highest percentage of African Americans cities near San Francisco, is about 29% in Oakland, CA, critically this number, like San Francisco, is continuing to decline due to systemic racism that continues to "push Black people out of their homes and communities". Unlike the AmaZulu who demanded and won the right to have a geographical space named after their people, i.e. KwaZulu Natal, there is no viable land space that is economically positive where Black people collectively thrive. There is no Zululand, instead there are Black spaces where collectively African Americans struggle to survive while a small number thrive; predictably young Black African American children are collectively placed at risk as opposed to being positioned for promise. While many Black Continental and Diaspora Afrikans possess an inflated, false view of African Americans experiencing general life success and wellbeing, the reality is the anti-Blackness sentiment that exists throughout the world has always existed in the USA; a country stolen from one group of indigenous people and then built on stolen Afrikan labor.

In the USA where race continues to matter, children experience the highest poverty rate, and the African American child is among the top two group of children who suffer the most. For a Black African American child who is growing and developing in a society that is anti-Black, the predictable risk of developing externalized and internalized self and group hatred represents a real concern. The unique experience of having direct ancestors who were "human trafficked" via chattel enslavement (Ani, 1984; DeGruy-Leary, 2017) and thereby not being an immigrant (coming to a new country for economic opportunities) or a refugee (running from your country to avoid persecution or death), has and continues to have collective negative impacts on African Americans comprehension of their self and group identity as Afrikan ancestry people (Akbar, 1981; Azibo, 2014; Kambon, 2009; Williams, 2013). It is not uncommon for a Black African American to say, *"I am not an African, I am an American".*

For some African Americans who also do not subscribe to and/or embrace their African Ancestry, the following statement is commonly used, *"The only race I belong to is the Human race".* Unfortunately for these groups of Black African Americans, the collective USA majority people group, White or European ancestry people, do not agree with Black or any non-European Ancestry people being "American" and within this same group of White people are those who do not believe Black people are human. Metaphorically the Black African Americans in both groups, i.e. only American or only human, are individuals who just because they can swim believes they are a fish. In the context of this metaphor, the human who thinks they are a fish and in reverse the fish who thinks they are human, are in a state of confusion that will create challenges that will prevent either one becoming their optimal self simply because they do not know their *"authentic being".* The AmaZulu knew who they were and used this "self-knowledge" to become one of the best known Black Afrikan ethnic groups in the world.

The lessons for this module were conceived as background discussion for the caregiver who would then do a related activity with a young child. They can be categorized as *"Train the Trainer"* lessons for application with a student who is in training. Put simply, the Black African American caregiver is the trainer, and the young Black African American child is the trainee or student. A lesson example that relates directly to the metaphor above of the human and fish, is the reading of a South Afrikan tale about a penguin entitled *"The Brave Little Penguin"* (Florens & Norden, 2023) whose birth on Table Mountain caused him not to know who he was or where he belonged.

The B's of Blackness (Nunley, 2019) as a Guide for Young Black Identity Development

"I am not African because I was born in Africa, Africa was born in me"
Kwame Nkrumah

While it is not uncommon to hear Black people to make statements such as, *"I am not an African, I am an African American"* or "*The race I belong to is the human race*", predictably embracing these beliefs can result in a Black individual experiencing internalized self-hatred toward themselves and others who look like them (Akbar, 1981; Azibo, 2014; Kambon, 2002). As a form of prevention before the need for mental illness intervention, Nunley, an Afrikan-centered early childhood educator, conceived the 2019 B's of Blackness as a guide for assisting young Black children in acquiring a positive self and group identity. This guide recognizes African American children as foundationally Afrikans who are growing and developing in the Afrikan Diaspora. It includes the innate Spiritness of Afrikan ascend people (Myers, 2003; Nobles, 2023; Phillip, 1990) and uses the science of the Afrikan Deep Thought Traditional on human development and optimal functioning.

In all her academic published work Nunley (2011, 2020a, 2020b, 2020c) identifies epistemological racism as a threat to the optimal development of Black African American young children. Given the current political landscape in the USA, this threat predictably will increase and once again this vulnerable student population will collectively experience compromised educational outcomes. The *B's of Blackness* (Nunley, 2019) is a developmentally and culturally affirming framework that uses Afrikan science to assist young Black African American children in the acquisition of a healthy authentic self and group identity that not only celebrates their heritage but also provides the truth, a corrective narrative as opposed to a counter-narrative, about who they are as a global people group. Equipping young Black African American children with the knowledge incorporated in the *B's of Blackness* (Nunley, 2019) readily translates to providing these children with positive identity building blocks that can protect them against exposure/subjection to lies designed to dehumanize all Black people.

Connecting the B's of Blackness (Nunley, 2019) to the 2025 Fulbright -Hays South Africa Group Project

As a participate in a 2025 Fulbright-Hays Group Project in South Afrika, Nunley has incorporated her growing knowledge of Afrikan people groups and specifically the South Afrikan Zulu to enhance the five components of her 2019 *B's of Blackness*. During her trip she visited 3 South Afrikan providences, KwaZulu Natal, Gauteng, and the Western Cape to learn primarily about the most famous people on the Afrikan continent, the Zulu, and secondarily about the people groups who possess the oldest DNA in the world, the San. Using the knowledge gained from this visit to South Afrika, Nunley discovered additional proof for the Black African American child to embrace and celebrate their Black Afrikan ancestry by

learning about a proud Afrikan group whose name means “Heaven” and who describe themselves not as a “*people, but as a nation”*. A nation that:

a) was founded by a man who was born to a single Mom who was deemed an “outcast”;
b) began as a small Nguni clan that was part of the final phase of the Great Bantu Migration across Afrika;
c) refused to give up their claim to a geographical space in South Afrika;
d) established and celebrated an official day for their founding leader;
e) effectively incorporated innovative techniques for military dominance during combat;
f) currently exists and is the largest ethnic group in South Afrika; and
g) proudly honor its culture and children.

A nation that was founded by the world’s most famous Afrikan; King Shaka Zulu. During his reign from 1816 – 1828, King Shaka’s successful execution of his personally developed innovate military tactics and strategies earned his continued global reverence as a great military genius. While this curriculum pays homage to King Shaka’s military acuity, the focus is on his application of the concept of Ubuntu (Mbiti, 1970) to create a proud Black dynasty that until this day remains a model for resistance against those who attempt to destroy individuals whose existences is based on the existence of others who look just like them.

“Umuntu Ngumuntu Ngabantu” – Nguni Abantu Proverb

The words "*Umuntu ngumuntu ngabantu*" translates to “a person is a person through other people” (Mbiti, 1970). While it is not uncommon to find Black South Afrikans who reject the concept of Ubuntu and call it a joke (Peterson, 2025) based on its failure to apply these ways of being toward ALL South Afrikan people groups, aspects of the AmaZulu cultural ways of being yielded evidence of Ubuntu. Interestingly this concept has become a catchall concept that was popularized following apartheid and is readily used to avoid/confound/divert/confusion/dismiss, etc. the much-needed conversations and actions to genuinely address the continued harm caused by Apartheid (Bundy, 2025; Radede, 2001). In a theoretical context, Ubuntu emphasizes the connectedness of humanity and community as a individual and collective component of well-being. Arguably King Shaka Zulu effectively incorporated this concept to unify his small Nguni clan, connect with other related clans, and create not just a people group but a proud AmaZulu Nation that demanded a designated geographical space, established a day to honor King Shaka, and continues to be a dominant force in South Africa.

Using the knowledge gained from this visit to South Afrika, Nunley discovered additional evidence for Black African American child to embrace and celebrate their Black Afrikan ancestry through learning about this proud Black Afrikan group whose name, *“Zulu”,* means *“Heaven”* and who references themselves not as a *“people, but as a nation”* with a historical dynasty that continues to exist.

The B’s of Blackness Alignment with Fulbright Hays Principles

The *“B’s of Blackness* (Nunley, 2019) was conceived by an Early Childhood Educator with demonstrated expertise in practical and theoretical human development and learning and who also is called to teach in the Tradition of Afrikan Teacher Excellence. The “*B’s of Blackness”* (Nunley, 2019) uses an Afrikan Worldview for human development that is found in the Afrikan Deep Thought Tradition. It uses Afrikan science to address the critical need for African Americans to acquire a healthy authentic Afrikan identity that allows for optimal functioning while also creating a protective factor against living

in an anti-Black environment. The Afrikan Worldview on human development fundamentally differs from the European Worldview in that it has a theocentric view of children as a divine gift from an All-Powerful Source that created and connects all. Nunley's (2014) Worldview Song encompasses this comprehension:

The Afrikan Worldview Song (Nunley, 2014)

Not One but Two Worlds
The Visible and the Invisible
Each person is connected to a Single Energy Source
That allows us to be in
The Past
The Present, and
The Future
All at the same time.

The Afrikan Worldview of development discussed by Nunley in her 2020 article points to the Afrikan ways of being concepts articulated by presenters during the Fulbright Hays visits and specifically the concept of Ubuntu. In her article 2020 the concept of *"Spiritness"* is discussed and connectivity to ancestors and future family members as well as an interconnectivity to everything that is animate (living) and inanimate (not living) as well as what Nobles (2001) defines as an "extended-self" or collective-self' that is connected to one single life source (Fu-Kiau 1969). In this context life cannot exist without this connection. Significantly, this connection is operationally expressed as *"Ubuntu"* or the connectivity that allows all to be.

During a Fulbright Hays presentation at the University of South Afrika (UNISA) Westville Campus in Zululand (KwaZulu Natal) by Professor Nobuhle (2025) Hlongwa entitled *"Semiotics of African Cosmology and Methodology in Relation to the Teaching of isiZulu Language"*, we learned that when using a pyramid as a visual representation, God s the Apex (The Sky), man is the middle (The Earth), and the ancestors are the base (The Underworld). This Afrikan worldview informs their value system and attitudinal orientation; the AmaZulu as an Afrikan group are no exception. As in Nunley's Worldview song's words, "each person is connected to a single energy source", the AmaZulu believe they, as all things, were created by "*uNkulumlulu"* (the greatest of all great) who originated from the reeds (*umhlanga*). Each year the ceremonial Reed Dance is performed by females annually in recognition of this cultural belief. In alignment with the Afrikan Worldview (Nunley, 2014) statement, ". . . each person is connected to the past, present, and future, all at the same time.", they acknowledge, not praise, their connection to their ancestors and as noted earlier in the quote by an AmaZulu about "giving candy" or a "hoot" if you pass children, who represent the future. The AmaZulu embrace of the "Living Dead" as deceased ancestors who live among them after the physical death of their human bodies (Hiongwa, 2025) The practice of *"izibongo"* or praise songs, is done to share the *amadlozi* (ancestor) lineage and to preserve AmaZulu culture and history. Evidence that the metaphysical and physical world co-exist as stated in the Afrikan Worldview song (Nunley, 2014), *"Not one but two worlds",* extend beyond doing izibongo, it includes other practices such as skimming off the froth of their traditional Sorghum beer (*utshwala)* and pouring it to the ancestors as the first drink, and sacrificing animals to ancestor spirits on special occasions. While ancestors are a constant part of the AmaZulu culture, it is important to know that the honoring of ancestors does not translate to the Eurocentric informed lie that Afrikans worship their ancestors (Hiongwa, 2025).

The concept of *Ubuntu* was consistently presented in all presentations throughout the trip and demonstrated by multiple South Afrikans in diverse spaces. Notably the AmaZulu language of isiZulu is replete with examples of an Ubuntu orientation beginning with their greeting of *"Sawubona"* (singular) or *"Sanibona/Sanibonani"* (plural) which literally translates to *"We see you"*; the *"We"* refers to the ancestors of the greeter acknowledging the ancestors of the greeted. From our isiZulu language instructors who are AmaZulu and actively practice the culture, we discovered that this greeting is a genuine inquiry about the *"well-being"* of the greeted *AND* their family. It is not a platitude like USA English greetings, but instead an authentic inquiry coming from an individual who genuinely cares about *"the person and their family because without them they cannot exits"*. In fact, during one presentation at the Wellness Center at the University of South Afrika's Westville Campus, a presenter informed us that the greeting of *"Sawubona"* includes everything including the cattle. We later discovered that cattle are an important pat of the AmaZula people, it denotes wealth and is used for monetary purposes including marriage in the practice of *"labola"*

The "*B's of Blackness"* (Nunley, 2019) uses Traditional Deep Thought Afrikan Science that recognized the value of *"Knowing Thy Self"* allows one to function and develop at an optimal level (Myers, 1993). These ancient scientists were also priest that did not separate what we call religion from science (Bynum,1999). Additionally, they view the domains of development as integrated and recognized the significance of the vibrations of the "heart", as part of the basic domains of development and is called the *"affective"* domain in Western Science. Critically in the Western Worldview the basic domains only include cognition, biosocial, and psychosocial, and misses the affective and the foundational domain of Spirit upon which all other domains exist. Additionally, the Afrikan Worldview recognizes both the physical and the metaphysical realms as spaces where individuals exist across time and space.

Using the knowledge learned about the AmaZulu during the 2025 Fulbright Hays Curriculum Development Project, the lessons shown below are examples of discussion and related activities for use by Black African American caregivers for use with their young Black African American children. The lessons were designed through the lens of the AmaZulu cultural ways of being and include words from the isiZulu language spoken by a Black Afrikan culture group that is known around the world. While the 2025 Fulbright-Hays project only required three lessons, additional lessons will be created to align with each of the 5 components of the *B's of Blackness* (Nunley, 2019). The lessons presented below align with the Balancing, Beauty-n-Brillance, and Being components.

Modular Alignment with Fulbright Hays Project & Lesson Objectives

Through conceptional grounding in the *B's of Blackness* (Nunley, 2019) approach to positive Black identity development for young children, this curriculum uses the AmaZulu culture to create engaging activities that both meet the three principles established for the 2025 Fulbright-Hays project:

1. Knowledge of the AmaZulu Worldview & Afrikan Ways of Being;
2. Obtain applicable skills for cross-cultural/ethnic interactions
3. Applicable skills that address, ensure, and fight for identity rights

while simultaneously reinforcing the development of African American children's development of a positive Black self and group identity. Examples of the activities Black children and their caregivers will participate in include:

A) Discovering how the concept of Ubuntu provides a sense of safety and belonging by playing a traditional AmaZulu children's game called "*Izimpizi"* (hyenas*)*.
B) Learning about the Big Five Animals in South Afrika and other animals who live and do not live in Afrika.
C) Using their imagination to become animals and make animal sounds.
D) Using AmaZulu cultural attire as a model for creating and wearing items that communicate distinct messages about an individual and their family.
E) Learning basic isiZulu words that they can use with AmaZulu children and teach to others.
F) Playing with learning how to pronounce isiZulu "clicking sounds" as a strategy for creating a sense of focused calmness via stimulation of the vagus nervous system.
G) Creating songs to match their emotions and use as a tool for experiencing calmness.
H) Using AmaZula dance movements, specifically the "*Indlamu"*, as a model for creating their own individual and family communication dances as well as improving physical fitness.

The conceived activities will be informed by the established principles of the Fulbright Hays project and the unique developmental needs of young African American children who, via assistance from their Black caregivers, are at the human life stage where of a foundational sense of self and group identity occurs. For these young Black learners acquiring an authentic, positive, healthy sense of self and belonging to a specific ethnic group is metaphorically the planting of a seed that has the potential to not only become a powerful individual but also to become a leader who is equipped to lead others and resists efforts designed to minimize/oppression/eliminate people who look like them . Successful incorporation of these activities as a theoretical grounding for acquisition of a Black Afrikan identity type, will predictably serve as a critical foundational protective factor against the historical and contemporary global systemic oppression and discrimination against Black people that creates risks for compromised mental health and negative wellbeing. The Afrikan Black child identity development-centered learning objectives via the lens of the AmaZulu cultural ways of being are as follows:

Objective 1

> Fundamental and celebratory embracement of self and group identity that recognizes and functions as Afrikan ancestry beings with innate high energy levels that can be appropriately balanced to achieve optimal functioning and wellbeing. (Lesson 1)

Objective 2

> Demonstration and exhibition of evidence of concrete, indirect, multisensory participation in the traditional AmaZulu culture via the replication of traditional dances and accompanying attire/objects that communicate powerful messages that includes warnings against engaging in behaviors that inflict harm and celebration of cultural and family heritage.
> (Lesson 2)

Objective 3

> Development and nurturance of the ability, as modeled by the

traditional AmaZulu, to engage in cooperative play that
that reflects the concept of Ubuntu toward each other. (Lesson 3)

The Lessons – Background Discussions & Activities

Background Discussion for Black Caregivers

The Balancing component in the B's of Blackness (Nunley, 2019) was conceived to address the high energy level born in Black people that is often not understood by others and often results in classroom teachers directly and indirectly attempting to control/destroy Black students natural energy. Additionally, the Nunley's *B's of Blackness* (2019) recognizes that this high energy has an accompanying basic element consisting of Fire, Water, Earth, or Air. A critical task for the caregivers of young Black children is the identification and nurturance of their child's elemental energy. Successful attention to this task will allow the caregiver to help their child discover their *"Unique Purpose"* and know that they matter to others and themselves.

Each of the four natural elements of nature, i.e. fire, air, water, and earth, are defined in the B's of Blackness (Nunley, 2019) as *"Energy Elements"*. Similar to the inclusion of natural elements in the B's of Blackness (Nunley, 2019), AmaZulu professor Hiongwa (2025) informed us that the earth (*Umhlaba*), water *(Amanzi)*, fire *(Umlilo*), steel *(Insimbi*), and wood (*Ukhuni*) are central to the Afrikan cosmos. *Umhlaba* (earth) represents the creation of human beings, as such burial take place on earth and is acknowledged by the isiZulu saying *"Umhlaba uyahlaba". Amanzi* (water) is central to the well-being of AmaZulu and has secrets that are known to spiritual beings; when a death occurs, they will say, *"Sihleli emanzini"*. For them, *amanzi* must always be in the house and water from the river can never enter the house at night because Spirits live in the water and you do not want to bring a negative Spirit into your home during the night. Umlilo is the symbol of life that is represented in the eyes; consistent with this belief, fire or Umlilo is respected. Eyes carry important messages and emotions, for this reason eye contact with elders is avoided. Traditionally the AmaZulu were very good with *Insimbi* (steel), they knew how to cook it and make objects with it. *Ukhuni* or wood was also very important, huts, eating utensils, and modern furniture was made from *ukhuni.* This centering of natural elements aligns with the Energy Elements (Nunley, 2024) concept found in the B's of Blackness (Nunley, 2019) approach identity development.

Each of the Energy Elements incorporated in the B's of Blackness (Nunley, 2019) has a positive and negative aspect that requires balance for effective employment. Significantly, these elements exist on a continuum that can be understood as an approach or avoidance orientation. Learning to regulate or balance these two extremes is necessary for proper functioning that is simultaneously beneficial to both the individual and their community. This form of individuated collectivism (Nsamanang, 2006) (functioning at your highest innate potential for yourself and for your community) can be achieved using the principles of Ma'at. In creating tools for Black caregivers using the B's of Blackness as a guide, the developmentally and culturally appropriate scale shown below was conceived for Black caregivers (Nunley, 2024).

B's of Blackness Ma'at Principle Translation for Children (Nunley, 2024)

Table 1

The Principles	Translation for Young Children
Umoja (Unity)	Sharing vs Selfishness
Kujichagulia (Self-Determination)	Goodness vs Badness
Ujima (Collective Work and Responsibility)	Helper vs Slacker

Ujamaa (Cooperative Economics)	Giving vs Taking
Nia (Purpose)	Honor vs Greed
Kuumba (Creativity)	Making vs Destroying
Imani (Faith)	Believing vs Doubting

Embedding the ancient Kemetic paradigm of Ma'at is currently occurring in Zululand with a group of professionals in the Ma'at Institute as a program within the School of Applied Human Sciences at the University of KwaZulu-Natal. Consistent with UKZN's vision to be the Premier University of African Scholarship, the goal of the MA'AT Institute is to advance African-centered knowledge/indigenous African knowledge; their motto is *"Living Ubuntu through the ways of Ma'at"* In a program lecture Dr. Sibonsile Zibane (2025) identified the group as Ma'atians who have no interest in being absorbed into a system you can't control; this group functions beyond the Ivory Tower and as defines Ma'at as Ubuntu. The Ma'at Institute is comprised of a Multidisciplinary team of Social Workers, Diverse Psychology practitioners, Community Development practitioners, Media & Communication Specialists, Drama & Performing Arts Practitioners, and Social Science graduates. During the COVID-19 crisis and in the absence of a disaster management strategy and with no resources, the group entered the Black community with their passion, Afrikan Spirituality, Ma'at Principles & Practices, and their joint professional expertise. Recognizing that *"putting a person in a plastic bag and not allowing family to do proper burials was unacceptable*" and that if you disharmonize, you must reharmonize (Mkhize, 2025), they sent the following message to the Black Afrikan Community:

"Do not suffer in silence. Working together in harmony we can defeat the Corona Virus"

Significantly their names and surnames embodied with Mkhize (2004) referred to as being with self and being part of community and by showing their family lineage and citing their clan names their authentic connection to the people was announced. They used *"Iziko"* as a strategy for group healing. Iziko is a sacred space where the family gathers to discuss significant family developments or matters that facilitate growth or hinderance. Dr Zinbane (2025) informs us that the circular formation of the Iziko enhanced the sense of oneness, sameness, and commonalities, the sitting arrangement promoted multivocality and challenged hierarchies. They held Spiritual and Collective grief rituals, used music and dance, and engaged in storytelling using proverbs and metaphors. This Black South Afrikan group of Healers using their self-knowledge and group-knowledge to meet the needs of people who looked just like them. They did not premise their Western acquired knowledge as the base for providing care/services but instead using their innate indigenous ways of being to "be with their people in need". The success of their model supports the Afrikan centered thinking that Black people know themselves better than non-Black people. Conceivably, parents know their children best, given the anti-Blackness that exists in the USA it is imperative that Black caregivers actively engage in *"learning their children"*.

Education research on Black children by Black educators finds these Afrikan Ancestry children learn best using teaching methods that differ from other children and specifically their European ancestry counterparts. African American children like all Afrikan people possess an energy that is defined as "verve". Their Afrikaness gifts this with innate advanced expressive language skills that perfectly compliment their advanced psychomotor ability (Wilson, 1992). This reality positions the Black child to readily excel when presented with energetic activities that allow for their innate Black expressiveness. Unfortunately, many school environments utilize the Western model of education that require children to "sit and get" as opposed to "do and learn". This model is in direct contrast to the Black children's innate energy and predictably will create challenges for Black children who are unable

to self-regulate. To assist young Black children in the mastery of this skill, caregivers can engage their children in simple games like *"Red Light, Green Light"*, *"Simon Says", "Mother May I",* and *"Freeze Tag"*

Emotions can be viewed as "energy", developmentally young children need assistance in regulating the energy that is understood as "emotions". Nunley (2024) conceive Energy Elements as being like powerful joined twins that need each other; their 2 opposite sides possess a middle that harmoniously balances them both. Helping Black children learn to regulate their emotions is a critical task that can predictably be mastered with targeted assistance via engaging activities that require the child to stop, think, and then act in a manner that is contextually appropriate. This mastery can best occur using strategies that appeal to the child's development and Energy Element.

Learning how to make the Clicking sounds in the isiZulu language is a fun way for young children, and adults, to engage in an activity that not only requires focus but also stimulates the vagus nerve. The vagus nerve creates calmness when the body experiences a stress response and among other things influences heart rate and digestion. Singing, humming, and chanting also require the use of the muscles that activate the vagus nerve. Giving young children fun ways to focus and calm their body has multiple health benefits that will echo through their life and enhance their general wellbeing. When at rest, a calm human body will place their tongue adjacent to their teeth. When you are not speaking and resting, where does your tongue naturally rest? If it is not adjacent to your teeth, practice the proper tongue placement.

The AmaZulu as well as other Black South Afrikan cultural groups use clicking sounds in their language. isiZulu uses clicks for the letters *"C", "Q" and "X";* the sounds are produced via tongue placement. The vagus nerve controls the larynx and pharynx muscles required for speaking and when specific clicking sounds are made, the vagus nerve is activated. Additionally, studies have shown that the pairing of speech sounds with the vagus nerve can enhance the brain's response to those sounds. On a personal note, the Black Afrikan language sounds like isiZulu have a rhythmic nature that is strikingly different from the Afrikans language that my ear interprets as "harsh and rough" as opposed to "melodic and smoothing".

Pronouncing isiZulu Clicking Sounds – isiZul M1-3 by Uthini
Table 2

Letter & Word Examples	Tongue Placement	Vowel	Vowel	Vowel	Vowel	Vowel
"C" Cela (request) Cha (no) Kancane (a little) Izicathulo (shoe)	Press the tip of tongue against the upper front teeth and rapidly pull it away	Ca	Ce	Ci	Co	Cu
"X" Uxolo (excuse me/sorry/ peace) Xoxo (discuss) isiXhosa (Xhosa language)	Press the side of the against the upper side teeth and pull it away rapidly	Xa	Xe	Xi	Xo	Xu
"Q" Qhubeka (continue/proceed)	Press the front part of the					

Qala (start) Qeda (finish) Qiniseka (become certain) Qqoka (get dressed)	tongue against the hard palate behind the front teeth and rapidly pull it away.	Qa	Qe	Qi	Qo	Qu

While we know the benefits of introducing young children to a new language, many do not realize the calming benefits of using languages like isiZulu. Thando Mthembu, the founder of Zulu Lessons with Mama Thando, offers child friendly beginning isiZulu lessons on You Tube. Her lessons include songs, movements and helpful tips. Links for her lessons are provided below.

Lesson 1 Activities

1) Flip a coin and ask your child how many sides it has. (The correct answer is 3, two sides plus the edges) Use this activity to illustrate that there are two sides to everyone, use the term approach (go forward) and withdraw (back up). Use different scenarios with the child such as crossing the street alone, approaching a barking dog, calling when you call them, etc. Ask them if they should approach or withdraw? Be sure to discuss the edges of the coin that hold both sides together and the fact that it is impossible for the coin to stand on the edges without support. and the side displayed. The Afrikan concept of Ubuntu that is found in the AmaZulu culture can be demonstrated with the coin. As a nation, the AmaZulu, support each other so they can stand and function proudly as a group as opposed to an individual.

2) Using Mama Thando's You Tube lessons:
    a. Start with the Number Song https://www.youtube.com/watch?v=My7-lR37XyM&list=RDMy7-lR37XyM&start_radio=1
    b. Next listen to her Click Sound Video (See link in the resource section). Join your child in learning how to make the clicking sounds. Make it a fun activity where you and the child can jointly laugh at each other as you try to imitate Mama Thando. Don't be surprised if it is easier for your child. Make sure you celebrate them when they are able to copy the sounds. Keep in mind laughter also stimulates the vagus nerve.
    c. Listen to Mama Thando's emotion and movement isiZulu lesson (See link in the resource section below). This one includes physical movements you and your child can do to elicit embodied cognition also called "muscle memory". Apply the same concepts in letter "b" above.
3) Singing
    a. Play and sing your favorite song for your child. Tell them why you like this song.
    b. Tell them a song can:
        i. be like medicine because it can make you feel better when you are sad.
        ii. Make you feel really happy.
    c. Ask your child to sing their favorite song.
        i. Ask them why they like this song
        ii. Ask them how the song makes them feel.
        iii. Ask them to draw the feeling
        iv. Ask them to make up movements to go with the song

Lesson 2 – AmaZulu Expressiveness

Discussion

> Vusamazulu Credo Mutwa, a Zulu Sangoma said *"All African Dances are invented for one reason only – the expression of tribal religion and the release of that beneficial life force dormant in every human being"*
> (Heeney, 2005)

This lesson aligns with the Beauty-n-Brilliance component of the B's of Blackness (Nunley, 2019) Nunley defines this as an innate, heightened ability found in Afrikan ancestry people that enables them to turn imagined thoughts into a reality that is both admired and appreciated. This creativity is made possible by the melanin dominance that allows for a higher ability for spiritual connections. This enhanced ability to connect with (get in rhythm with) the metaphysical world predictably translates to tapping into access to creative ways for concretely expressing (vibrating) imagined thoughts that reveal brilliance and radiant beauty. Put simply this Black Expressiveness (Pasteur & Toldson, 1982) is the ability to concretely demonstrate the beauty of an imagined thought. The traditional AmaZulu's dance expressions provide an excellent example of awe inspired skillful movements that are executed to both activate personal energy and send powerful messages.

In the traditional AmaZulu culture the unmarried girls and young men dance in a row to the accompanied singing and clapping by the opposite sex, one sex dances and the other sings and claps. During the dancing, the married women let out a joyful quavering shrill as an expression of joy while some adult men occasionally break through the rows with wild gyrations as they beat their fighting sticks and shields as if attacking an invisible enemy.

The *"Indlamu"* dance provides an excellent example of an AmaZulu tradition that has not been tainted by Westernization; today it is recognized around the world and continues to be performed during cultural ceremonies and celebrations. The dance is accompanied by drums and whistles and is performed by men of any age. The dance requires full regimental attire that includes wearing skins (*amabeshu*), headrings, ceremonial belts, ankle rattles, shields and weapons like knobkerries and spears. It requires precise timing, and perfect posture to execute a collective acrobatic performance where dancers throw their foot in the air to reach head height and then powerfully stamp their foot to the ground to make the ground vibrate.

Traditionally AmaZulu warriors used this dance to prepare for hunting dangerous animals such as lions, leopards, elephants, and buffalo; later on, this collective dance was used in preparation for military battles. During the dance the hunters/warriors engage in mock, calculated, precision attacks, retreats, and the stabbing imaginary animals/enemies to reenact previous victorious hunting/hand-to-hand combat. Today when the dancers perform, they often make eye contact with the audience to illustrate the furiousness associated with traditional AmaZulu warrior.

"Our Health is Felt" (Mnyani, 2025)

During our South Afrikan visit, Nandipha Mnyani, a member of the *"I AM – Indigenous Afrikan Music Project",* made this statement. She reminded us that in the Afrikan cultures, songs and music accompanies all that we do and that music is not just entertainment it is health. She shared how the pelvic movements of Afrikan dances opens up the birth canal for a mother and prevents the need for

surgical removal of the child. Undeniably the high level of energy common to Afrikan dances represents a fun way to engage in cardiovascular exercises and improved physical flexibility.

Later in a section with Odula Bongo, an accomplished Queer Musician, we learned that traditional Afrikan music not only tells the story of a people but also promotes healing. The instrument played by Odula is called different names in South Afrikan cultures and the AmaZulu have two types; the Umakheyane, found mostly in KaZulu Natal, and the Xitende. While the *Indlamu* dance described above was traditionally performed by males, these calabash string instruments, were played by females who were mostly grandmothers. The sounds emitted are created by placing the calabash on against different parts of your skin. While plucking the instrument and placing it on different parts of their body, the grandmothers (Ukhokho in isiZulu) sang songs.

In the AmaZulu Culture traditional healers are called *Sangomas*. In Odula Bango's Xhosa Culture, traditional healers are also used and referenced by the same name. A study listed in *"Working with Indigenous Knowledge: Strategies for Health Professionals"* (Mulaudzi & Lebese, 2022) found that while AmaZulu mother do take their infants to Western medical hospitals they continue to rely on Traditional Healers for wellbeing needs. A Traditional Healing is based on indigenous knowledge practiced by generations of different tribes depending on the culture, religion, or custom (Ekor, 2013). Significantly the continued use of Traditional Healers continues in spite of what Dr Mlungisi Ngcobo describes as the 3 challengers of Afrikan Traditional Medicine (ATM) that he identifies and categorizes using the letter "M"; Missionaries (Churches, Schools, and Hospitals); Military (Colonialism via Trade); and Magistrate (Witchcraft Suppression Act of 1895).

From our visits we learned that music is not one of the healing modalities employed by Traditional Healers and yet music provides undeniable health benefits. It is conceivable that since music is an integral part of all aspects of the AmaZulu and other Afrikan cultures, an unhealthy individuals would already be practicing this form of health and therefore a different *muthi* or medicine is warranted. Of related interest is Odula's statement that he has been told his innate ability to play the string calabash instrument and sing reflects his call to be a Sangoma. At this point in his life, Odula, while open, disagrees with this assessment of his musical talent, and instead attributes his extraordinary ability to doing the work of first *"knowing his authentic Afrikan identity"* and from this place of critical self-knowledge he has been able to discover, develop, and nurture the gift inside him. This personal journey has enabled him to express his gift for the benefit of himself and all who are blessed to hear the healing sounds he vocalizes via songs and stumps as his fingers touch the instrument strings.

Lesson 2 Activities

Along with your child, look at AmaZulu traditional dance videos once paying attention to the movements and a second time paying attention to the things the dancers are wearing. (See examples of links in the reference section).

After watching the videos:

1) Ask your child what they see. Then explain the purpose of the dance as a way to warn others "not to cause them harm". Be sure to include "age appropriate" examples of how to let people know (warning) that it is not OK for them to attack any part of their personal and family identity.

2) During this talk, pay attention to your child's responses and their reactions to the dance movements as well as the reason why the dance was traditionally performed. (Note this is an opportunity for you to discover if your child is experiencing real or perceived threats to their sense of safety. Critically a child who does not feel safe cannot develop to their full potential and is at risk for compromised physical/mental health issues)

3) If you and your child are able, join your child in copying the dance moves. (This is a fun way to exercise but make sure the area is clear and appropriate spacing between individuals and objects is assessed.)

4) From the second viewing, ask your child about the things the dancers worn; be ready to assist them in naming and remembering what they saw and don't forget what is not worn, e.g. shoes. The list of some of the items you will see include:

AmaZulu Traditional Dance Attire
Table 3

For AmaZulu Males	For AmaZulu Females
Circular headbands made of fur called a Umqhele	Circular hat made of grass and cotton called a isicolo
Feathers in headdresses	Necklaces, bracelets, and anklets
Animal Skin skirts – Ibhesulu (long woven) or iskhakha (animal skin)	Isiwaba, a wraparound skirt
Beaded necklaces, belts, etc	Beadwork jewelry, headbands under hat
Charms and Amulets on wrist, arms, or ankles	Ankle rattles made of shells
inJobo – long strings made of animal skin	Decorative Breast covering
aMashoba – cow tail tufts	Covering skirts

Preparation – View the AmaZulu Traditional Dance Videos in found in Resources Lesson 2 You Tube Videos. Read the suggested questions below for Dance Video #1. Pick the ones that are most appropriate for your child. For Dance Video #1 and ask the suggested questions below.

Doing the Activity with the Child: Along with your child, look at AmaZulu traditional dance video #1. (See examples of links in the reference section). After watching the videos:

5) Ask your child what they see. Then explain the purpose of the dance as a way to warn others "not to cause them harm". Be sure to include "age appropriate" examples of how to let people know (warning) that it is not OK for them to attack any part of their personal and family identity.
6) During this talk, pay attention to your child's responses and their reactions to the dance movements as well as the reason why the dance was traditionally performed. (Note this is an opportunity for you to discover if your child is experiencing real or perceived threats to

their sense of safety. Critically a child who does not feel safe cannot develop to their full potential and is at risk for compromised physical/mental health issues)

7) If you and your child are able, join your child in copying the dance moves. (This is a fun way to exercise but make sure the area is clear and appropriate spacing between individuals and objects is assessed.)

Additional Dance Fun:

1) Make up dances that send messages to others. This can include your child dancing their feelings, a dance that celebrates your family, etc. It can be silly or serious, the goal is to, like the AmaZulu, use dance movement to communicate a message.
2) Compare the traditional AmaZulu Dance with African American dances today and dances in the past.
3) Watch the video short of African Americans dancing in church – See Video #4

Craft Making

Preparation – View the AmaZulu Traditional Dance Videos in found in Resources Lesson 2 You Tube Videos. Look at Table 3 for the items the AmaZulu wear while doing traditional dances. Select an item you and your child can easily make. Explain to the child that the item symbolizes (shows) the AmaZulu culture. Ask your child what objects in your home symbolize: 1) them and 2) the family. Draw or make the item and display it in the house. Make sure to have your child sign or "mark" their work to show not personal property ownership but their personal creativity.

Lesson 3 - Izimpizi (The Hyenas) an AmaZulu Children's Game

This AmaZulu game played by children symbolizes the AmaZulu care for children via mother & child communications involved in this game (Roux, 2006). Family reunions, outdoor birthday, and events where the children know each other are best suited for playing this game. A description of the game and the areas of development associated with children's development according to Roux is presented below:

Both boys and girls ages 8 to 16 play this game that traditionally was played by girls. Age restrictions are implemented prior to the start to avoid injuries. It was played in the late afternoon and even in the moonlight. Boys like to play the hyenas while the girls are the "prey"; the boys typically play the *Izimpizi* (hyenas) while a girl chooses to be the mother who will call her children home. The game does not require any tools or equipment. It starts with a dialog between the "mother" and her "children":

Mother: "Batwana, Batwana wozani ekhya´ ("children, children, come home")

Children: "Siyasaba´ ("we are afraid")

Mother: *"Nesabani´ ("of what?")*

Children: *"Izimpizi´ ("the hyenas")*

Mother: *"Zonenzani´ ("what will they do to you?")*

Children: *"Zosiluma´ ("they will bite us")*

Mother: *"Nithatheni eyazo´ ("what did you take from them?")*

Children: *"Idosi´ ("a match box")*

Mother: *"Elingakanani´ ("how big?")*

Children: *"Elingaka!´ ("this small!")* (Showing how big with your fingers)

Mother: *"Hhayi suka nina wozani ekhaya´ ("just ignore them and come home").*

As the game progresses the 'children' will run, side-step and dodge to get home safe and sound whereas the "*Izimpizi"* (hyenas) will chase them and catch as many as they can find. Once caught, the 'prey' is out of the game. The follow-up rounds will take place with those who reached 'home'. The aim is to see for how many rounds the 'children' can stay alive and get 'home' without being caught.

Development Opportunities for While Playing "*Izimpizi´*
(Adopted from Table by Roux, 2006)
Table 4

Psychomotor	Cognitive	Affective	Social
Physical fitness via agility (sprinting & dodging) and health (as cardiovascular endurance & muscle strength)	isiZulu communication between the 'mother' and the 'children'. where the 'mother' cares for the 'children'.	Sense of belonging via group membership creates security and status. Also, development of a daring attitude.	Group social-interaction, cooperation, and support

This game reflects the concept of Ubuntu as applied by King Shaka Zulu during his reign. As the King of the AmaZulu nation he cared deeply for his people, and he also used his female relatives to demonstrate this care via his assignment of them to "watch" over the military barrack when he placed males who were eligible to become/train for battle. Predictably the games inclusion of physical fitness also mirrors the skills required for his warriors called the *"Amabutho"* to possess for effective victorious combat. In this game, as well as in his military strategies, gender-based roles exist; in the game a girl plays the caring mother who communicates to the children and the boys play the hyenas who chase the prey. While King Shaka used males for battle, he also had selected females who were prepared to the wives of the warriors. History also informs us that his mother, Queen Nandi, played a critical role in the conception and implementation of his strategic progression to singular Kingship over a previously independent Nguni clans.

Lesson 3 Activities -

Preparation: This game Read the instructions for the *"Izimpizi"* game. Be prepared to give simple instructions and assist with the game dialog. If the children are very young you may also have to play read and even play the role of the mother. Memorize the questions you will ask you child or write them down. As you ask them, be prepared to memorize the child's responses. When you are alone, think about how your child behaves and reflect on their answers and your role and responsibilities related to their answers. Don't forget to make this a fun activity for your child and the children. Also respond appropriately if your child's behavior is inappropriate or does not meet your expectations. Be mindful of the presence of others and its impact and/or influence on your reactions and interactions. Remember

this activity is not just for your child's development as a positive community member but also for you to assess your role in assisting your child in this area.

Doing the Activity:

Gather a group of boys and girls and play "*Izimpizi".* Tell the children this is a traditional game played by AmaZulu children. Next point out that the game does not require any equipment and the purpose is to have fun. Slowly explain the game and assist the players as needed. Act as a supportive cheerleader as the children play.

As you observe the children playing note the role your own child plays. Ask yourself:

1) Does it reflect your child's innate nature or infused energy element (see the Balancing component of the B's of Blackness (Nunley, 2019).
2) What role, if any, have you played in your child's exhibited behavior while playing this game?
3) How do you feel about the way your child is engaging in this play? Why?
4) Is your child displaying characteristics that reflect negativity toward other children or positively?

Your answers to the above questions matter in the context of your child's self-and-group identity development. If character change is needed, begin observing your child in other settings and determine if intervention is needed to ensure your child is on a positive developmental path that will be beneficial for their wholistic wellbeing.

Follow Up Activity with your Child:

Watch AmaZulu Dance Videos with your child. Ask them to look for examples of:

1) When the dancers dance with each other and when they dance alone.
2) Different animal parts the dancers wear. (Don't forget any feathers you see) Ask them how they feel about this? (This is an opportunity to teach about how animals and humans lived together in the past and today when we no longer go out and out for food)

Learn More About the Animals in South Afrika

Preparation- Find out the names of the Big Five Animals in South Afrika. Get the answers to the following questions: 1) Do bears live in Afrika? 2) What color is an Elephants skin? 3) What color is a Zebra's skin? 4) Do penguin live in Afrika? 5) What is the biggest land animal? 6) Why is the leopard important to the AmaZulu?

Doing Animal Activities with the child:

1) Together with your child, find out the names of the Big Five Animals in South Afrika. Ask them if they could be any of these animals, which would it be and why?
2) Find out if your child knows the answers to the questions asked above about the animals that live in Afrika. Ask them to:
    a. Pretend to be the animals and make their sounds
    b. Draw the animals
3) Tell them about why in the AmaZulu culture the "leopard" is important.

References & Resources

Akbar, N. 2003. *Akbar Papers in African Psychology*. Tallahassee, FL: Mind Productions.

Azibo, D.A.Y. (2014). The Azibo Nosology II: Epexegesis and 25th Anniversary Update: 55 Culture-Focused Mental Disorders Suffered by African Descent People. *The Journal of Pan African Studies,* Nov. Vol 7, no. 5

Bongo, A. (2025) Personal Communication

Bundy, C. (2025). A Jacana Pocket History: Poverty in South Africa Past and Present". Athen, Ohio: Ohio University Press

Ekor, M. (2013). The Growing us of Herbal Medicines: Issues relating to Adverse Reactions and Challenges in Monitoring Safety. Frontiers in Pharmacology, Vol 4, no. 177, pp, 369 – 372

Florens, A. & Norden, C. (2023). *The Brave Little Penguin. African Folklore Stories*. Cape Town, South Afrika: South Africa by Art Pub Printing

Fu-Kiau, K.K.B. (2003) Self-Healing Power and Therapy: Old Teaching from Africa. Baltimore, MD: Black Classic Press:

Heeney, B. (2005) Bushman Shama: Awakening the Spirit through Ecstatic Dance. Rochester, Vermont: Destiny Books

Hiongwa, N. (2025) Personal Communication

Kambon, K.K.K. 2012. *African/ Black Psychology in the American Context: An African-Centered Approach.* 2nd Edition. Tallahassee, FL: Nubian Nation Publications

Koya (2025) Personal Communication

Kumbukani (2025). Personal Communication

Mbiti, J.S. 1970. *African Religions and Philosophy.* New York, NY: Anchor Books.

Mkhize, N (2025) Personal Communication

Mkhize, N (2025) Personal Communication

Mulaudzi, F.M. & Lebese, R. (2022). *Working with Indigenous Knowledge: Strategies for Health Professionals.* Aosis: South Africa

Myers, L. J. 2003. *Our Health Matters: Guide to an African (Indigenous) American Psychology and Cultural Model for Creating a Climate and Culture of Optimal Health*. Columbus: Ohio Commission on Minority Health

Mnyani, N. (2025) Personal Communication

Ngcobo, M. (2025) Personal Communication

Nobles, W.W. 2001. To be African. *Psych Discourse* August,32, #8.

Nobles, W.W. (2023). *SKH: From Black Psychology to the Science of Being*. New York, NY: Universal Write Publications

Nsamenang, A.B. (2006). Human Ontogenesis: An Indigenous African View on Development and Intelligence. *International Journal of Psychology* 41,4: 293 - 297. https://doi.org/10.1080/00207590544000077

Nunley, P. (2012). Urban Head Start Teachers' Classroom Interactions with Black Male Preschoolers Identified as "Challenging" or "Externalizing": Opportunities for Teaching Self-Regulation. Dissertation Mills College, Oakland, CA ISBN: 978-1-2679-5092-5'

Nunley, P.L. (2020a). *"Trauma-Informed Practice (TIP), Interrogating the 'Shiny New Toy' for Curing the African American Child."* AERA Poster Session L

Nunley, P.L. (2020b) NGOLO: (Re)membering the African American Child as a Normative for Self-Healing Power. Special Edition Edited by Nhlanhla Mkhize & Wade W. Nobles Afrikan-*Centered Psychology: Illuminating the Human Spirit- Spirit(ness), Skh Djr, Moyatnat*

Nunley, P.L. (2020c) Spirit Molestation: Identity Development Abuse in Western Early Childhood Education Programmes Serving Black African American Students, *International Journal of African Renaissance Studies - Multi-, Inter- and Transdisciplinary,* 15:2, 30-49, DOI: 10.1080/18186874.2021.188498

Pasteur, A.B. & Toldson, I. L. (1982). *Roots of Soul: The Psychology of Black Expressiveness: An Unprecedented and Intensive Examination of Black Folk Expressions in the Enrichment Of Life.* Garden City, NY: Anchor Press/Double Day

Phillips, F. B. (1990). NTU Psychotherapy: An Afrocentric Approach. *Journal of Black Psychology*, *17*(1), 55-74. https://doi.org/10.1177/00957984900171005

Pew Research (2023) https://www.pewresearch.org/race-and-ethnicity/fact-sheet/facts-about-the-us-black-population/

Radebe, M.J. (2001). *Apartheid Did Not Die: South Africa's Unfinished Revolution*. Braamfontein, Johannesburg: International Union of Left Publishers

Roux, C. (2006) *Indigenous Zulu Games as an Educational Tool for the Multicultural Schools in South Africa.* Thesis presented to fulfilment of the requirements for the degree of D. Litt. et Phil. in Sport and Movement Studies Faculty of Humanities at the University of Johannesburg.

Washington, K. (2025). *UBUNTU PSYCHOTHERAPY Addressing the Transgenerational Trauma of Afrikan/Black People*. San Diego, CA: Cognella Academic Publishing

Williams, R.L. 2013. *Raising Black Kids to Be OK.* Indianapolis, IN; Dog Ear Publishing.

Wilson, A.N. 1992. *Awakening the Natural Genius of Black Children.* New York, NY: Afrikan World InfoSystems.

Zinebae, S. (2025) Personal Communication

Resources

Learning How to Click with Mama Thando
https://www.google.com/search?q=what+is+an+amazulu+children%27s+fable+by+mama+thando+l&sca_esv=9c902191ca4c03e4&rlz=1C1CHBF_enUS976US976&ei=DVKHaMKCFP3BhbIPlvmmsQc&oq=what+is+an+AmaZulu+children%27s+fable+by+Mama+Thando+&gs_lp=Egxnd3Mtd2l6LXNlcnAiM3doYXQgaXMgYW4gQW1hWnVsdSBjaGlsZHJlbidzIGZhYmxlIGJ5IE1hbWEgVGhhbmRvICoCCAAyBRAhGKABMgUQIRigATIFECEYoAFIq2NQshZYmExwAngAkAEAmAH8AqAB7SqqAQYyLTcuMTG4AQHIAQD4AQGYAhOgAtgpwgIKEAAYsAMY1gQYR8ICBxAhGKABGArCAggQABiiBBiJBcICBRAAGO8FwgIIEAAYgAQYogSYAwCIBgGQBgeSBwgyLjAuNi4xMaAH2U6yBwYyLTYuMTG4B8wpwgcGMC43LjEyyAc6&sclient=gws-wiz-serp#fpstate=ive&vld=cid:19c9eb8b,vid:d0GT9hJ4o-M,st:0

Learning isiZulu Emotions & Movement Words with Mama Thando
https://www.youtube.com/watch?v=zpjp7gG4y7E

Lesson 2 – Video 1: Traditional AmaZulu Dance
https://eshowe.com/zulu-dance/

Lesson 2 – Video x: Showing an AmaZulu Toddler Girl Dancing
https://www.youtube.com/shorts/RygxBnf0-KA

Lesson 2 – Video 2: AmaZulu Girls Dancing in 2024
https://www.google.com/search?q=you+tube+of+zulu+attire+today+2024&rlz=1C1CHBF_enUS976US976&oq=You+Tube+of+Zulu+attire+today&gs_lcrp=EgZjaHJvbWUqCQgCECEYChigATIGCAAQRRg5MgkIARAhGAoYoAEyCQgCECEYChigATIJCAMQIRgKGKABMgkIBBAhGAoYoAHSAQkyMDk4OWowajeoAgCwAgA&sourceid=chrome&ie=UTF-8#fpstate=ive&vld=cid:b690aab7,vid:nNbmbBeDc_I,st:0

Lesson 2 – Video 3: AmaZulu Children Dancing
https://www.youtube.com/watch?v=OW_epx71CSs

Lesson 2 – Video 4: African American Teen Praising in Church
https://www.youtube.com/shorts/kxBpr1rBIgQ

Lesson 3 – Dance Video to Connect Concept of Ubuntu Unity using dance
AmaZulu Girls Dancing at a Primary School
https://www.youtube.com/watch?v=cT57uQJ45S4&list=RDcT57uQJ45S4&start_radio=1