Looking at Dignity and Cultural Humility
SHREI Gender and Human Rights Project

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Introduction

This Group Project is the fruit of the “Gender Team” of SHREI fellows: Lesley Louden, Julie Maia, and Erica Onugha. Drawn together by a shared commitment to addressing social justice issues in our courses, we devoted our fellowship year to exploring how gender, race, and class could be used as lenses for analyzing international human rights issues.

As we pursued this task, we each contributed expertise from our disciplinary perspectives and experiences:

- Lesley Louden, Professor of Photography at Foothill and West Valley College, contributed her impressive knowledge of international art photography and contemporary visual media. Her curriculum celebrates students’ creativity while it guides students in exploring gender and human rights issues through visual images.

- Julie Maia, English Professor and co-chair of the Women and Gender Studies Program at West Valley College, shared her fifteen years of experience with bringing international perspectives into curriculum. She includes the *Universal Declaration of Human Rights* as a core text in all courses from basic skills composition to advanced Honors critical thinking classes.

- Erica Onugha, English Professor and faculty chair of the Student Equity Workgroup at Foothill College, brought to the team a passion for social justice and a concern for inclusion, especially of marginalized voices and communities, across the curriculum. Her work emphasizes the importance of cultural humility as an attitude that can help colleges foster respectful campus climates.

While we shared these strengths, we also shared classroom strategies and techniques based on “best practice” pedagogical approaches for Human Right Education:

- *Lesley’s innovative selfie assignments* use experiential and activity-centered approaches that engage students on a personal level and then expand upon their understanding of gender discrimination through the examination of international human rights issues.

- *Julie’s assignments for highlighting dignity as a foundational human rights concept* use participative approaches that encourage collective efforts in clarifying concepts, analyzing themes, and engaging in activities.

- Erica’s *scaffolded assignments on cultural humility* use dialectical approaches that ask students to compare their knowledge and assumptions with new information, empowering them to conduct research without reproducing preexisting stereotypes.

The lessons included in this Group Project illustrate how we learned from each other, and how we each modified these “best practice” assignments to apply them to different learning contexts. We hope that our collaborative work inspires other professors to explore best practice pedagogical approaches to teaching human rights topics in community colleges.
DIGNITY PROJECT: Creating a Classroom of Respect
For Courses in the Photography Department
(Project Inspired by Professor Julie Maia, West Valley College)

Dignity

| Definition | From the New Oxford Dictionary: 
|            | dignity l'dignitel noun
|            | the state or quality of being worthy of honor or respect: a man of dignity and unbending principle | the dignity of labor. |

Human Rights Document

| Universal Declaration of Human Rights, Article 1 |
| All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. |

Dignity provides a foundation for all discussion on human rights.

IN-CLASS ACTIVITY I.: Silent Dignity Walk & Photo Share –
Students bring in any photograph of themselves that they believe expresses dignity. We will use this photograph in the ‘Dignity Walk.’

- STEP 1: Students walk silently around the room in random paths in a manner that expresses self-respect (without photo for Step 1). After a minute or two kindly direct students to make eye-contact.
- STEP 2: The second ‘Silent Dignity’ walk includes the students holding up their own photo that they chose of themselves that expresses dignity.
- STEP 3: After the ‘Silent Dignity Walk’ have each student lay out their photo on one table so photos are all together. Discuss as a class the various photographic styles (formal portrait or selfie etc…), posture, positioning, facial expression, dress, and gender representations present in the portraits so that the students can examine how dignity is visually represented.

IN-CLASS ACTIVITY II.: Dignity in the Fabric of the UDHR -
Each student will be given the ‘Color-Charted UDHR.’ We will divide as a class into five teams, one color section will be given to each team. Students will discuss as a group how the articles in their section relate to the concept of dignity. Students will then look on the internet or go to the college library and find one photograph that they can link to their section of the structure chart of the UDHR that potentially shows dignity.
Websites for research:
- Photo Philanthropy: http://photophilanthropy.org/
- Blue Earth Alliance: http://www.blueearth.org/projects/index.cfm
- Magnum in Motion: http://inmotion.magnumphotos.com/
- Life Magazine: http://lightbox.time.com/?iid=lf|tn

DIGNITY & GENDER PHOTO-PROJECT:
Create a photograph that portrays a situation in which you have been treated with Dignity (pride or self-respect) in regards to your gender by an individual person, or by a group of people, or by a community, or by your government. You could focus on a very personal experience or you could look at a more collective human experience that has taken place in your community, city, state, country, or world (in present day or in the past, see Collective Experience Example below). This photograph should endow you with moral strength. Use this strength to address injustice from a position of conviction or hope.
- The image can be a staged photograph portraying your idea, a collage, or a digital composite of photographs.

Example of a Personal Experience for the Dignity Photo-Project:
As a young female documentary photographer, when my work was recognized for contributing to positive social change in a gallery full of the work by only male photojournalists, I felt a sense of dignity, pride, and self-respect. (Image shows me holding a microphone where I am speaking about my photography and the gallery behind me displays my work.)

Example of a Collective Experience for the Dignity Photo-Project:
A set-up photograph portraying the day that women were given the right to vote in my country.
Structure of the *Universal Declaration of Human Rights*

### Preamble: Reasons for the Declaration
- Recognition of inherent human dignity is the foundation of freedom, justice, and peace.
- Contempt for human rights results in barbarism, cruelty, tyranny, and rebellion.
- Nations pledge to promote friendly relations, social progress, and respect for human rights.

### Articles 1-3: General Principles
- Human beings are born free and equal with inherent dignity, reason, and conscience.
- Equality involves freedom from discrimination.
- Rights are universal across nations.
- Fundamental rights: life, liberty, and security.

### Articles 4-21: Personal, Legal, and Political Rights

<table>
<thead>
<tr>
<th>Articles 4-5</th>
<th>Articles 6-11</th>
<th>Articles 12-18</th>
<th>Articles 19-21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Safety</td>
<td>Legal Rights</td>
<td>Personal Rights</td>
<td>Political Rights</td>
</tr>
<tr>
<td>(freedom from slavery; freedom from torture)</td>
<td>(equality before the law; right to justice, due process, and a fair trial)</td>
<td>(rights to privacy, movement, asylum, nationality, family, property, and religion)</td>
<td>(freedom of opinion and expression; freedom of assembly; right to vote and participate in government)</td>
</tr>
</tbody>
</table>

### Articles 22-28: Social, Economic, and Cultural Rights

<table>
<thead>
<tr>
<th>Articles 22, 28</th>
<th>Articles 23-25</th>
<th>Articles 26-27</th>
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</thead>
<tbody>
<tr>
<td>Social Rights</td>
<td>Economic Rights</td>
<td>Cultural Rights</td>
</tr>
<tr>
<td>(right to social security; right to national and international efforts to uphold human dignity; right to social and international order that promotes human rights)</td>
<td>(right to work, to receive fair pay, and to form a union; right to leisure; right to a decent standard of living including food, clothing, housing and medical care, and help when one cannot work)</td>
<td>(right to education; right to participate in cultural life and to benefit from scientific advances; protection of intellectual and creative products)</td>
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### Articles 29-30: Responsibilities
- Everyone has duties to contribute to the common good.
- Everyone is responsible for respecting and upholding other people’s rights.
- Individuals or governments may not destroy some rights in order to protect other rights.
Lesley’s Project

Obstacles to Living with Dignity:
The Challenges of Privilege, Power, and Voice
Dignity & Cultural Humility Photo-Project
(Inspired by Professor Erica Onugha, Foothill College)

IN-CLASS ACTIVITIES:

- Show Jacob Riis’s “How the Other Half Lives” and give a brief history of Social Documentary Photography/‘Concerned Photography.’ (Show works by Lewis Hine, FSA Photographers, etc…).

- Then show a photo-essay about women and children in poverty:
  http://www.unicef.org/sowc05/flash/photoessays/english/E_2_poverty.html
  &/or “The Truth Told Project” http://www.thetruthtold.com/

- Assign students to read, “What is Poverty?”:
  https://www.msu.edu/~jdowell/135/JGParker.html

  A transmedia art project that seeks to represent and redefine Black male identity in America. Through video mediated question and answer exchange, diverse members of this “demographic” bridge economic, political, geographic, and generational divisions.

- Students each choose one or two questions as inspiration from “Question Bridge” to discuss with a partner in class that relate to gender-identity and cultural humility (they can adapt questions from the project).
CULTURAL HUMILITY & GENDER PHOTO-PROJECT:

Read “Myth of a Latin Woman: I met a girl named Maria”
by Judith Ortiz Cofer
http://www.quia.com/files/quia/users/amccann10/Myth_of_a_Latin_Woman

1. Select a magazine ad, tv ad, character, movie or other popular culture image that you feel does not accurately reflect your gender identity or doesn’t treat your gender with dignity.

2. Then explain your idea/concept in a few sentences.

3. Next decide on how you will represent this idea or concept in a photographic image. Your visual representation can portray this idea or it can challenge the idea in question #1.

4. Think of a title your image with the title of the essay as an influence, “Myth of a _______ man/woman/person.: I met a _____ named ______.”

5. Link your idea or concept with one of the Articles from the UDHR.

Example:

“Myth of an American Woman: I met a woman named Mary”
In this photograph I would portray how many outsiders view what it is like to be an American woman. Many people think that women in America have total equality in all areas of life. This was not always the case for women in the US and I want to question whether this is the truth today. I would show an image of a financially successful corporate woman seated at a business desk. However, the subject in the image is a younger girl appearing in a business suit as a way to question whether this is view of the present or the future. In the background of the image I would have a scene that shows a more typical female role from an earlier history in the USA such as an older woman who looks like a homemaker, secretary, or cook, etc…). This photograph is meant to question the present possibilities in the work place for women in the USA and also ponder what the future holds.

Articles 23-25 - Economic Rights
Right to work, to receive fair pay, and to form a union; right to leisure; right to a decent standard of living including food, clothing, housing and medical care, and help when one cannot work.
WEEK 1

Background: After reading the Universal Declaration of Human Rights and discussing why dignity is the foundation of the document and the modern concept of human rights, this assignment asks you to reflect on what dignity means to you and how you embody dignity in your everyday life.

Instructions:

Part I: The Dignified “Selfie”

1. Take a picture of yourself (or have a friend take a picture) using a camera phone or simple camera to represent yourself in a dignified way.
2. Consider your pose, posture, facial expression, clothing, accessories, gestures, background images, etc.
3. Write a short essay (1-2 pages) to your classmates that explains why you feel dignified in this picture.
   a. Your essay should:
      i. Explain what makes you feel dignified when you see this photograph.
      ii. Explain what you hope and/or expect other people to think about you when they see this image.

Part II (In-Class Activity): Speed Sharing Our “Selfies”

1. See “Dignity Sharing Handout”

Part III: Dignity in the Fabric of the UDHR

1. Each student will be given the “Color-Charted UDHR.”
2. We will divide as a class into five teams, one color section will be given to each team.
3. Students will discuss as a group how the articles in their section relate to the concept of dignity.
4. Each group will then take a group “selfie” that shows dignity in its particular section.
WEEK 7

A Recipe for Telling International Human Rights Stories:
Research + Cultural Humility - (A Single Story) = Dignified Storytelling

Background: Now that you have had a chance to reflect on what dignity means to you and you have examined what dignity means to the assigned writers in unit 1, this assignment asks you to determine what information you will need to tell a dignified human rights story about a community with which you do NOT identify.

Background Text:

- Chimamanda Ngozi Adichie’s TED Talk “The Danger of a Single Story”
  http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html

Instructions:

Part I Brainstorm:

1. Select the international human rights issue that you want to research for your final paper.
2. Identify the group(s) whose rights are being violated as well as the group(s) responsible for violating those rights (In other words, who is doing what to whom?).
3. Create a list of research questions that you will need to answer to feel thoroughly informed about the topic so that you can educate other readers about it.
4. In addition, determine whether there is a “single story” that exists about any of the groups you’ll be discussing.
   If so, answer the following questions:
   i. What is the “single story” about the group(s) you will write about?
   ii. What does dignity mean to this group? (Consider nationality, beliefs, religion, culture, etc.)
   iii. Are there any known terms or depictions that are considered offensive or undignified to this group? Explain.
   iv. Does your selected topic support or reinforce the “single story” in any way? If so, how? Explain.
   v. What are some alternative ways to discuss this human rights issue without relying on or inadvertently reinforcing the “single story?”

Part II: Reflect, Write and Plan

Assignment: Write a short essay (minimum 1 ½ pages) that explains what you plan to research to prepare for your essay as well as how you plan to avoid a “single story” in your essay.

Goals: Create and explain a plan for gathering accurate information and discussing human rights with dignity.
Name: __________________________

**Speed Sharing: Visualizing Dignity (Handout--2 pages)**

Instructions:

1. Arrange the desks in two rows that face each other.
2. After finding a seat that faces someone, silently exchange “selfies” with your partner.
3. Take notes on what YOU think makes your PARTNER’S “selfie” dignified.
4. Then discuss what makes YOUR “selfie” dignified to your partner.
5. Write down the similarities and differences in your perceptions.

Partner: Why do YOU think the “selfie” is dignified?

_____________________________________________________________________

Why does YOUR PARTNER think his or her “selfie” is dignified?

_____________________________________________________________________

Partner: Why do YOU think the “selfie” is dignified?

_____________________________________________________________________

Why does YOUR PARTNER think his or her “selfie” is dignified?

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**Reflection Questions:**

Are there any universal characteristics that convey dignity? (E.g. posture)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How has your understanding of dignity changed after this activity?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
TELLING STORIES:
GENDER, POWER, AND DIGNITY

OBJECTIVES

- Examine a theory of stereotype formation developed by Nigerian novelist Chimamanda Adichie.
- Compare the construction of gender roles in two societies: Antigua and the USA.
- Develop media analysis skills by examining the visual elements in a UNICEF photo-essay.
- Gain familiarity with the Convention on the Rights of the Child.
- Strengthen emotional intelligence by identifying dignity in representations of children around the world.

GLOBAL JOURNEYS

Nigeria, Antigua and Barbuda, USA

MATERIALS

Websites
The Danger of a Single Story: A TED Talk by Chimamanda Ngozi Adichie:
http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html

UNICEF photo-essay on childhood:
http://www.unicef.org/sowc05/Flash/photoessays/english/E_1_childhood.html

Handouts
1. Girl by Jamaica Kincaid
2. Connections: Girl and The Danger of a Single Story
3. Homework Assignment: Photography Analysis
4. The Rights of the Child

TIME

Each lesson takes 40 minutes of class time and has a 30-minute homework assignment that students prepare before the lesson.
PROCESS FOR LESSON 1: TELLING STORIES IN LITERATURE

Inspired by the work of English Professor Erica Onugha

Homework—to complete before class:

- Students watch Chimamanda Adichie’s TED Talk The Danger of a Single Story.
- Students come to class ready to discuss three examples of “the danger of a single story” from Adichie’s speech: 1) the poverty of Fide’s family, 2) the image of Africa held by Adichie’s college roommate in the USA, and 3) Adichie’s image of Mexico based on the US immigration debate.

In-Class Activities:

The Danger of a Single Story

First, have students compare their ideas about Adichie’s Danger of a Single Story in pairs or small groups. Use their discussions to establish a shared understanding of her argument.

Connecting Chimamanda Adichie’s Ideas to Jamaica Kincaid’s Girl

Give each student the prose poem Girl by Jamaica Kincaid (Handout 1). Ask two students to read the story out loud: one reads the advice from the Older Woman, and one reads the responses of the Girl, indicated by italics in the text. This oral reading guides students in hearing two voices, two points of view, two stories incorporated into the prose poem.

Next, have students count off from 1 to 5 to form five teams. Ask a volunteer from each team to read aloud one of Adichie’s five claims on Handout 2.

After hearing all five claims, each team examines how its assigned claim relates to Girl, and then reports its findings to the class.

Gender Stereotypes in the USA and Antigua

Ask volunteers to take turns reading the definitions of these terms out loud: sex, gender, gender roles, gender stereotypes (Handout 2). Then ask students to provide examples of the following:

- gender roles for men and women in the USA
- gender stereotypes they have encountered in American media (TV commercials, magazine ads, computer games, toys marketed for girls and boys, etc.)

Next, have teams examine the gender roles and stereotypes contained in the Older Woman’s instructions to the Girl. Students can then compare and contrast gender stereotypes in Antigua and the USA.

Re-Writing the Single Story: Identity and Dignity

To complete this lesson, give students 15 minutes for the in-class writing assignment described on Handout 2. This assignment encourages students to form an empathetic bond with a Caribbean woman by writing from the Girl’s point of view, expressing dignity through her voice and her multi-dimensional story.
PROCESS FOR LESSON 2: TELLING STORIES IN PHOTOGRAPHY

*Inspired by the work of Photography Professor Lesley Louden*

**Homework**—to complete before class:

- Students view all 5 chapters of UNICEF’s *Childhood* photo-essay and use Handout 3 to examine one photograph in each chapter.
- Students bring two photographs of themselves to class, each image representing a different aspect of their lives.

**In-Class Activities:**

*Stories about the Rights of the Child*

INSTRUCTIONAL NOTE: Students need internet access in the classroom for this activity.

Working in teams of 3-4, students compare their notes about multiple stories in photographs from the UNICEF photo-essay. Each team selects one photograph and tells the class about their analysis of the multiple stories it contains. As students report on their photographs, draw attention to ways that the images reveal the dignity of the children and adults in the photo-essay.

After all teams have analyzed an image, give students Handout 4. Direct them to read the excerpts from the UNICEF Fact Sheet on the *Convention on the Rights of the Child* (CRC) and identify specific rights linked to the stories in the photo-essay.

*Connecting through Images of Dignified Multi-Dimensional Lives*

Working in pairs, students discuss how the photographs they brought to class reveal different aspects of their identity. Have each student write a list of the feelings these images convey. Then direct them to connect these feelings with one of the images in the UNICEF photo-essay.

For a final homework assignment, have students take a “selfie” that conveys a sense of dignity.

**Simple Selfie Instructions** (provided by Photography Professor Lesley Louden):

1. You may take the image using a cellphone or any camera.
2. The selfie can be a photograph of you in a mirror or even a photo of you taken by a friend.

   Consider the:
   - Background setting or location for your selfie and how it may suggest dignity.
   - Props & use of symbolism to address dignity.
   - Your attire to address dignity.
   - Your pose, body language, and facial expression and how these suggest dignity.
   - Camera angle that will best portray dignity.
GIRL

BY

JAMIACA KINCAID

(1978)

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don’t walk barefoot in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little clothes right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn’t have gum on it, because that way it won’t hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won’t turn someone else’s stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don’t sing benna in Sunday school; you mustn’t speak to wharf-rat boys, not even to give directions; don’t eat fruits on the street—flies will follow you; but I don’t sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father’s khaki shirt so that it doesn’t have a crease; this is how you iron your father’s khaki pants so that they don’t have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don’t like too much; this is how you smile to someone you don’t like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don’t know you very well, and this way they won’t recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don’t squat down to play marbles—you are not a boy, you know; don’t pick people’s flowers—you might catch something; don’t throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don’t like, and that way something bad won’t fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man; and if this doesn’t work there are other ways, and if they don’t work don’t feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn’t fall on you; this is how to make ends meet; always squeeze bread to make sure it’s fresh; but what if the baker won’t let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won’t let near the bread?

benna: a type of Afro-Caribbean music often accompanied by song and/or dance.

doukona: a Caribbean pudding made from root vegetables and cooked in plantain leaves; doukona is similar to dokono, a popular food in Ghana.
Handout 2

Connections: Girl and The Danger of a Single Story

Ideas for Class Discussion

From The Danger of a Single Story by Chimamanda Adichie:

1. [This] is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

2. Power is the ability not just to tell the story of another person, but to make it the definitive story of that person.

3. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

4. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

5. Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

Definitions for Class Discussion

Sex: either of the two main categories (male and female) into which humans and many other living things are divided on the basis of their reproductive functions.

Gender: the state of being male or female (typically used with reference to social and cultural differences rather than biological ones).

Gender roles: separate activities, behaviors, and attitudes assigned to women and men by the society or culture to which they belong. Gender roles vary from culture to culture and change over time.

Gender stereotypes: assumptions about the inherent capabilities of women and men based on a society's gender roles.

In-Class Creative Writing

The Older Woman presents a stereotyped “single story” about the Girl’s longings, her capabilities, and her future. Imagine that the Girl creates a different story for herself, a story based on uncovering her dignity and pursuing her unique talents. Now imagine that ten years have passed, and the Girl decides to write a letter to the Older Woman.

Using the Girl’s voice, compose her letter to the Older Woman. In her letter, describe the multi-dimensional story of the path she has taken in her life.
Photography Analysis

Look at all 5 chapters of UNICEF’s *Childhood* photo-essay:

http://www.unicef.org/sowc05/Flash/photoessays/english/E_1_childhood.html

For each chapter, identify an image that communicates more than one story—a story not only of challenges and catastrophes but also of resilience and dignity. Use the table below to analyze these multi-dimensional images.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose a photograph.</td>
<td>Identify visual elements (facial expressions, clothing, positions and gestures, setting, lighting, background, symbols, camera angle, close-up or distant shot, cropped shot, etc.) that contribute to these stories.</td>
</tr>
<tr>
<td>Copy the caption.</td>
<td></td>
</tr>
<tr>
<td>Select words that describe multiple stories in this image.</td>
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</tbody>
</table>

**Example:**

**Childhood**, image # 12

Caption: The world must reaffirm and recommit to its moral and legal responsibilities to children.

Words that describe multiple stories in this image:

- friendship
- poverty
- hope
- connection
- responsibility

Visual elements that contribute to these stories:

- **Friendship**: Positions and gestures—two boys are sitting close to each other, their arms touching.
- **Poverty**: Clothing—one boy is wearing a ragged brown tee-shirt.
- **Hope**: Clothing—one boy is wearing a fresh blue tee-shirt bearing these words: All Children, All Rights, Everywhere.
- **Connection**: Symbols—both shirts have the UNICEF logo, connecting the boys’ dreams.
- **Responsibility**: Camera work: cropping makes us focus on the words and symbols on the boys’ shirts, reinforcing the message of the caption: the world’s responsibility to these children.

Poverty, image # ___

Caption:

Words that describe multiple stories in this image:

Visual elements that contribute to these stories:
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<thead>
<tr>
<th><strong>Conflict</strong>, image # ____</th>
<th>Visual elements that contribute to these stories:</th>
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<td>Caption:</td>
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<th><strong>HIV/AIDS</strong>, image # ____</th>
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THE RIGHTS OF THE CHILD

Excerpts from UNICEF Fact Sheet: A summary of the rights under the Convention on the Rights of the Child

Article 22 (Refugee children): Children have the right to special protection and help if they are refugees (if they have been forced to leave their home and live in another country), as well as all the rights in this Convention.

Article 23 (Children with disabilities): Children who have any kind of disability have the right to special care and support, as well as all the rights in the Convention, so that they can live full and independent lives.

Article 24 (Health and health services): Children have the right to good quality health care – the best health care possible – to safe drinking water, nutritious food, a clean and safe environment, and information to help them stay healthy. Rich countries should help poorer countries achieve this.

Article 25 (Review of treatment in care): Children who are looked after by their local authorities, rather than their parents, have the right to have these living arrangements looked at regularly to see if they are the most appropriate. Their care and treatment should always be based on “the best interests of the child”.

Article 26 (Social security): Children – either through their guardians or directly – have the right to help from the government if they are poor or in need.

Article 27 (Adequate standard of living): Children have the right to a standard of living that is good enough to meet their physical and mental needs. Governments should help families and guardians who cannot afford to provide this, particularly with regard to food, clothing and housing.

Article 28: (Right to education): All children have the right to a primary education, which should be free. Wealthy countries should help poorer countries achieve this right. Young people should be encouraged to reach the highest level of education of which they are capable.

Article 29 (Goals of education): Children’s education should develop each child’s personality, talents and abilities to the fullest. It should encourage children to respect others’ human rights and their own and other cultures. It should also help them learn to live peacefully, protect the environment and respect other people.

Article 38 (War and armed conflicts): Governments must do everything they can to protect and care for children affected by war. Children under 15 should not be forced or recruited to take part in a war or join the armed forces. The Convention’s Optional Protocol on the involvement of children in armed conflict further develops this right, raising the age for direct participation in armed conflict to 18 and establishing a ban on compulsory recruitment for children under 18.

Article 39 (Rehabilitation of child victims): Children who have been neglected, abused or exploited should receive special help to physically and psychologically recover and reintegrate into society. Particular attention should be paid to restoring the health, self-respect and dignity of the child.