

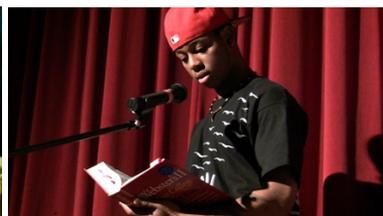


FOUNDATION

FURTHERING A TRADITION OF GRASSROOTS GIVING

**INVITATION FROM THE REX FOUNDATION IN COLLABORATION WITH  
THE UNIVERSITY OF SAN FRANCISCO INTERNATIONAL & MULTICULTURAL STUDIES  
DEPARTMENT OF THE SCHOOL OF EDUCATION**

- TO:**
- Teachers, Administrators, Curriculum Developers of Bay Area High Schools
  - Leaders of Community Based Non-Profit Organizations
  - University Faculty and Graduate Students
- FOR:** 3-Day Training Institute on *The World As It Could Be* Human Rights Education Project ©  
*Educational materials and a celebratory process to inspire high school-aged youth to deepen their knowledge and understanding of the Universal Declaration of Human Rights (UDHR). The educational materials incorporate the creative arts as an integral part of the teaching process.*
- WHEN & WHERE**
- Tuesday, Wednesday, Thursday – July 31- August 2, 2012, 9:30 a.m. – 4:30 p.m.
  - University of San Francisco School of Education
  - 2350 Turk Boulevard, San Francisco, CA 94118, Room 102
- WHY:** With successful work in Bay Area high schools, we present unique curriculum that excites students about learning, being engaged in actions and behaviors that further positive interactions with their peers, teachers and extended communities, and taking action to promote equity, justice and human dignity for all people.
- Teachers focused on academic subjects, including social studies, history and language arts will experience how to integrate creative arts elements – spoken word, visual arts, dance/movement, performing arts, digital arts, and music – into their teaching of the UDHR to help students grasp and apply otherwise abstract concepts, and enthusiastically utilize critical thinking, creative expression and writing skills.
  - Leaders working with youth to address social justice issues will acquire UDHR content and curriculum that can enhance their programs.
- SPECIAL NOTES**
- There is no charge to attend.
  - Bay Area District High School Teachers will receive professional development compensation.
  - Attendance is limited to 25 people
- REGISTER BY JULY 20<sup>TH</sup>** Submit the Registration Form on the next page:  
E-mail: [sandy@rexfoundation.org](mailto:sandy@rexfoundation.org) Fax: 415-561-3136 Call: 415-561-3134





**FOUNDATION**

FURTHERING A TRADITION OF GRASSROOTS GIVING

**REGISTRATION FOR THE JULY 31-AUGUST 2, 2012 INSTITUTE**  
***THE WORLD AS IT COULD BE* HUMAN RIGHTS EDUCATION PROJECT**

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_

SCHOOL/ORGANIZATION \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

COMMENTS \_\_\_\_\_

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**SUBMIT REGISTRATION TO THE REX FOUNDATION**

**Fax: 415-561-3136**

**E-mail: [sandy@rexfoundation.org](mailto:sandy@rexfoundation.org)**

**Telephone: 415-561-3134**



FURTHERING A TRADITION OF GRASSROOTS GIVING



*The World As It Could Be*©  
**Human Rights Education Program**  
**High School Curriculum Project**



*The World As It Could Be* Human Rights Education Program is an outgrowth of a series of successful initiatives carried out since 2006 to educate and inspire youth and adults to further human rights for all people. These initiatives have used the creative arts to deepen learning about the [Universal Declaration of Human Rights](#) (UDHR); they have also given participating youth the voice to teach their peers and adults about the importance of the UDHR concepts.

The impetus to develop the now available [high school curriculum](#) that utilizes the creative arts and a culminating celebratory presentation focused on the UDHR arose from 2006 project work. In this initial work, a collaborative original production that included dance, song and spoken word was created and performed live at Balboa High School in San Francisco by the high school youth of Destiny Arts Center and Youth Speaks to convey the importance of the UDHR. From this experience and continuing pilot curriculum work, we identified the following issues to be incorporated in the full curriculum development efforts:

- The UDHR provides an exciting framework for actively engaging in local and global efforts toward the achievement of life, liberty and human dignity for all people. Although the United States played a crucial role in the drafting of the UDHR and its adoption on December 10, 1948 by all members of the UN General Assembly, many people, across all ages and demographics, are not aware of the UDHR, even though the document is part of the Standards for Social Studies curriculum in most public schools;
- When youth have the opportunity to not only learn about the UDHR, but also be leaders in teaching its importance to their peers and to adults they demonstrate increased involvement in their studies, enhanced social interaction skills and greater commitment to be positively engaged in their school and community;
- The creative arts provide a powerful mechanism for teaching in a way that compels student engagement, deeper learning and personal connection to otherwise abstract content, yet the arts are now subject to deep cuts from many schools due to budgetary constraints;
- The culminating, celebratory presentation of the students' creative reflections on their studies of the UDHR provides a unique rite-of-passage experience that motivates both higher levels of academic engagement as well as enhanced awareness of and commitment to being engaged members of their immediate and broader communities.

More information about the project, including videos of all the youth-led presentations, can be found at [www.theworldasitcouldbe.org](http://www.theworldasitcouldbe.org).

We welcome the opportunity to meet with school administrators and teachers to explore ways to collaborate in implementing curriculum that excites students about learning, while also empowering them to become teachers about human rights and leaders in their communities.

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FURTHERING A TRADITION OF GRASSROOTS GIVING

***THE WORLD AS IT COULD BE***  
**HUMAN RIGHTS EDUCATION PROGRAM**

**CURRICULUM AND RESOURCE GUIDE**  
**FOR TEACHERS & ORGANIZATION LEADERS**

Rex Foundation  
P. O. Box 29608  
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FURTHERING A TRADITION OF GRASSROOTS GIVING

### GREETINGS FROM THE REX FOUNDATION

We are pleased to provide the April 2012 edition of the Curriculum and Resource Guide for [\*The World As It Could Be\*](#) Human Rights Education Program. This program, is an outgrowth of a series of successful initiatives carried out since 2006 to educate and inspire youth and adults to further human rights for all people and have greater understanding of the type of individual and community engagement needed to compel constructive action. These initiatives, including two years of pilot work in Bay Area high schools and implementation of the 2010 edition of the Curriculum, utilize the creative arts to deepen learning about the Universal Declaration of Human Rights (UDHR) and provide the opportunity for the youth to, in turn, teach their peers and adults about the importance of manifesting the words of the UDHR.

With the successes of the creative initiatives and high school experiences of *The World As It Could Be* program over the last five years, we have gained the following insights that form the basis for creating this curriculum:

- The UDHR provides an exciting framework for actively engaging in local and global efforts toward the achievement of life, liberty and human dignity for all people;
- Although the United States played a crucial role in the drafting of the UDHR and its adoption on December 10, 1948 by the UN General Assembly, many people, across all ages and demographics, are not aware of the UDHR, even though the document is an official element of Social Studies curriculum in most public schools;
- When youth have the opportunity to not only learn about the UDHR, but also be leaders in teaching its importance to their peers and to adults they demonstrate increased involvement in their studies, enhanced social interaction skills and greater commitment to be positively engaged in their school and community;
- The creative arts provide a powerful mechanism for teaching the UDHR in a way that compels student engagement, deeper learning and personal connection to otherwise abstract content;
- The culminating presentation and celebration of the students' creative reflections on their studies of the UDHR provide a unique rite-of-passage experience that motivates both higher levels of academic engagement as well as enhanced awareness of and commitment to being engaged members of their immediate and broader communities;
- The schools that have been involved in the Project have experienced a shift toward a more positive, human rights-oriented culture, where there is greater awareness about the importance of demonstrating respectful and mindful behavior in immediate circles, as well as being attentive to broader issues that affect people locally and globally.

We see this Curriculum and Guide as a creative work-in-progress where the participating teachers, organizational leaders and students can play an active role in updating the material with their own ideas inspired by the experiences they have in working with project. Thank you for taking part in *The World As It Could Be* Program. We look forward to working with you to continue to enhance the curriculum as well as to nurture the conditions that will lead to the world envisioned by the Universal Declaration of Human Rights.

Sandy Sohcot  
Executive Director

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The overall learning objectives of *The World As It Could Be* Human Rights Education Program for teachers and students are:

- Understand the content and importance of the Universal Declaration of Human Rights (UDHR).
- Value the relationship of the document to their personal lives, community and global issues;
- Understand the vital role students and teachers play in helping manifest the words of the document so as to foster a culture of human rights and defend human dignity for all.
- Communicate the students' content knowledge and personal connection to the UDHR through a creative presentation.

In the teaching process, the creative arts are utilized as a vehicle to help students deepen their learning of and connect personally to human rights issues. The learning objectives and personal connection are to be acknowledged and celebrated by the school and, as possible, the local community in a culminating presentation created by the students. The tools provided with this project are intended to help educators prepare curriculum on the UDHR integrating content and creative arts methodology

**The curriculum tools include:**

Part I: Background Information on the UDHR

- Historical content about the UDHR
- Examples of current local and global human rights issues and treaties

Part II: Introduction to Creative Arts Teaching Methodology

- Overview of why the creative arts enables students to experience a personal and emotional connection to the material

Part III: Warm-up exercises to encourage creative energy and bonding

Part IV: Lesson plans which incorporate various creative arts strategies to achieve the learning objectives

Part V: Resources to support teachers in creating a unique experience for their students

- Preparing for and producing the culminating presentation
- List of print and online human rights education resources
- DVD of original performances created as part of this project
- Chap Book of original writings and music created by students as part of this program

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**Part I: Background Information on the Universal Declaration of Human Rights**

**A. UDHR History and Current Status**

- **Definition of Human Rights**

Human rights are held by all persons equally, universally, and forever. Human rights are the basic standards without which people cannot live in dignity. These rights are inalienable. This means you cannot lose these rights just as you cannot cease to be a human being. Human rights are indivisible. In other words, no right is more important than another. Human rights are interdependent. Each right is connected with other rights.

The UDHR is both inspirational and practical. Human rights principles hold the vision of a free, just, and peaceful world. On a practical level, the UDHR sets minimum standards of how individuals and institutions everywhere should treat people. To promote human rights is to demand that the human dignity of all people is respected. By accepting universal human rights, ones also accept duties to the community to defend human dignity.

Human rights should not be understood as only issues that occur in far-away places. Human rights are present in our everyday lives and in our local community. As Eleanor Roosevelt said, “Where, after all, do universal rights begin? In small places, close to home...Such are the places where every man, woman, and child seeks equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere.”

- **Historical Context of the UDHR**

The UDHR grew from a global commitment to prevent future atrocities experienced during World War II. The concept of defending human dignity based on a sense of shared community has its roots in many cultural and religious traditions. Sacred texts such as the Koran and the bible, as well as civic documents, such as the Magna Carta (1215) and the US Constitution and Bill of Rights (1791) provide a foundation for human rights.

At the end of World War II, nations came together to create the United Nations with a charter to promote international peace and prevent conflict. Calls from across the globe voiced their demand for mechanisms beyond international conflict resolution. Strong support for an international framework to protect citizens from abuses by their government and to hold nations accountable for the treatment of those living in their borders culminated in the drafting of the Universal Declaration of Human Rights.

- **Drafting and Adoption of the UDHR**
  - **Human Rights Commission**

A Human Rights Commission was created with members including human rights experts from around the world. In 1945 over 5,000 participants attended the conference in San Francisco to address the role of individual rights within the United Nations. The Commission elected Eleanor Roosevelt as their chairperson because of her political stature and personal commitment to social justice. Under the leadership of the “First Lady of the World” the document survived various iterations, attacks and political pressure stemming from the emerging Cold War.

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On December 10, 1948, The Universal Declaration of Human Rights was adopted by forty-eight of the fifty-six members of the United Nations, with eight abstentions. The abstaining members were Byelorussia, Czechoslovakia, Poland, Ukraine, The USSR, Yugoslavia, South Africa and Saudi Arabia. The language of the document was designed to not simply suggest or recommend, but to proclaim a universal vision. By creating it as a universal declaration, not a treaty, it was intended not to be legally binding, but morally binding. Over the last sixty years, the influence of the document has been substantial. Its principles have been incorporated by most of the more than 185 nations in the UN. The UDHR has become an international standard for all people and nations.

▪ **Cold War Controversies: Civil and Political versus Economic, Social and Cultural**

Due to Cold War tensions primarily between the United States and the Soviet Union the creation of one legally binding human rights treaty was unrealistic. Therefore two distinct treaties containing the ideals of the UDHR were drafted. The International Covenant of Civil and Political Rights (ICCPR), and the International Covenant on Economic, Social and Cultural Rights (ICESCR) together with the UDHR are commonly referred to the International Bill of Rights. The ICCPR focuses on such rights as the freedom of speech, right to vote, and the freedom of religion. This treaty is similar to the rights within the US Bill of Rights. The ICESCR contains the right to employment, shelter, healthcare and education among others. To date both treaties have been ratified by over 160 of the 195 UN member nations. The US has signed and ratified the ICCPR. The US signed the ICESCR in 1977 but as of September of 2009, the Senate has not ratified the treaty.

▪ **Clarification of differences between Declaration and Convention/Covenant/Treaty**

Convention, covenant and treaty are synonymous and refer to a legally binding agreement between governments that have signed them. In the United States a treaty may be signed by the President, but must be ratified by the US Senate. A Declaration is a document stating agreed upon standards, but it is not legally binding.

▪ **Core Human Rights Treaties that grew from the UDHR**

- International Covenant on Civil and Political Rights (ICCPR)
- International Covenant on Economic, Social and Cultural Rights (ICESCR)
- International Convention on the Elimination of All Forms of Racial Discrimination (ICERD)
- Convention on the Rights of the Child (CRC)
- Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW)
- Convention Against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment (CAT)
- International Convention on the Protection of the Rights of All Migrant Workers and Members of their Families (ICRMW)
- Convention on the Rights of Persons with Disabilities (CRPD)

▪ **Current U.N. involvement in furthering the positive impact of the UDHR**

- Office of the High Commission for Human Rights
  - (1) Promotion and Protection of Human Rights
- Educational programs
  - (1) Cyberschool Bus
  - (2) UNICEF

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**B. Relevance of the UDHR to current civic dialogue and engagement**

- Since 1948 the document has served to articulate a promise of all countries to create a world described by its words
- While the document calls for widespread education to make its message known, only 8% of the U.S. population are aware of its existence
- The document provides a framework to see current endeavors, whether civil rights, women's rights, or other such pursuits, share a common goal of achieving fairness, equality and dignity for all.
- Requires individual and local action to realize its words.

Sources:

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Lauren, P. G., (2003). *The evolution of international human rights*. Philadelphia, Pennsylvania: University of Pennsylvania Press.

Martin, L. (Ed.). (2000). *Speak truth to power: An educational and advocacy package in collaboration with Amnesty International and Umbrage Editions*. New York, NY: Umbrage Editions.

United Nations Office of the High Commission for Human Rights. (2009). Retrieved September 20, 2009, from <http://www2.ohchr.org/english/law/>

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**Part II: Integrating the Creative Arts to Teach About the UDHR**

**A. Underlying premise regarding the creative arts as basic to life experience:**

- Everyone is innately creative, demonstrated from early childhood:
  - Movement
  - Acting/pretending
  - Creating structures and playthings from various materials, such as building sand castles

**B. Why/how the Creative Arts contribute to the students' learning experience**

- Generally:
  - Help invest students emotionally to academic content:
  - Students can relate more personally to what is presented
  - Connects the academic to personal relevance and desire for ongoing engagement
  - Helps validate personal expression and ideas
  - Can help take a piece of literature or work of art and relate to a personal story
  - Creates a bridge to connect and humanize different perspectives
  - Opportunity to generate bonding
  - Facilitates access to the human element in ourselves and others
  - Engages different parts of the brain
- In connection with the learning of the UDHR and Human Rights issues
  - Human Rights Education is about building knowledge, skills and personal commitment to creating a human rights culture
  - Treaties and legal mechanisms typically associated with human rights are abstract
  - Creative arts make the abstract of human rights real
    - Creative arts help make the words in documents personally and culturally relevant
  - The Culminating Presentation that presents the students' ideas on the UDHR
    - Provides the opportunity for collaboration among the students, teachers and greater school community
    - Acts as a rite of passage from the personal connection to the sense of personal and collective responsibility
    - Students experience the trials of putting forward hard work to learn, create and build a common presentation, along with the pride of accomplishment and celebrated success

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**Part III. Warm-Up Exercises to Encourage Creative Energy and Bonding**

**A. Basic Yoga Stretches – Sun Salutation**

- **General Purpose:** Create focus of the body and the breath
  - Once learned, can be lead by different students



**B. Vocal Warmms**

- **General Purpose:**
  - To help elicit and get in touch with our voices
  - Fun, while also helping with reading aloud and articulation skills
- **Purpose in connection with UDHR Studies:**
  - To help promote “being heard”
  - To “voice” with confidence and steadiness
  - To defend, advocate and promote human rights
- **General Directions for the Vocal Warmms:**
  - Start in a circle. Eyes closed. Focus on breathing. Inhale and exhale.
  - Note the Diaphragm: a body partition of muscle and connective tissue, specifically the partition separating the chest and abdominal cavities in mammals. The Diaphragm helps the respiratory/breathing functions
- **Leaky Tire - Exercise to strengthen the diaphragm:**
  - Inhale and slowly exhale with “ssssss” sound.
  - Explain to students that when speaking, we need as much breath as possible to carry the sound of the word.
- **Exercises for Projection** – Control of the volume, clarity, and distinctness of voice to gain greater audibility:
  - **Ha-ha-ha/He-he-he/Ho-ho-ho**
    - Start with a simple Ha-ha-ha at a low volume; Then, increase volume with He-he-he; Then increase again with Ho-ho-ho.
    - Repeat, changing the beginning letters to ‘b’ or ‘c’ or ‘d’
  - **Mountain Echoes**
    - Give the students the image of being on a mountain top and seeing a friend or relative on the next mountaintop. Have them wave to the person and call out “HELLOOOOOOOOO!” or “MAMAAAAAAA!”
- **Diction**
  - **General Purpose:**
    - Enhance pronunciation, as well as clear and proper formation of the play’s words
    - Appreciate the power of words
    - Experience the writing of beautiful words
    - Inspire the imagination through the articulation of words
  - **Directions:** Read the following verse from *Ode*, by Arthur William Edgar O’Shaughnessy (1844 - 1881), from his book *Music and Moonlight* (1874):

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We are the music makers and we are the dreamers of dreams.  
Wandering by lone sea breakers and sitting by desolate streams.  
World losers and world forsakers on whom the pale moon gleams.  
Yet we are the movers and shakers of the world forever it seems.

**C. Theater Exercises and Games:**

- **General Purpose:** Active exercises used to highlight certain acting techniques (mental, physical and verbal) while encouraging students/actors to work together while stretching their imaginations and ensemble skills.
  
- **Zip, Zap, Zop**
  - **General Purpose:**
    - Build teamwork
    - Heighten awareness and encourage quick thinking
    - Encourage use of eye contact, voice and body to direct action
    - Build consciousness and paying attention
    - Humanize connections as people look at others they may not have noticed before
  - **Purpose in Connection with UDHR Studies:**
    - Raise awareness about “throwing around” one’s human rights
    - Opportunity to debrief about seeing someone different and seeing people differently
  - **Directions:**
    - Everyone stands in a circle. One person quickly claps and points at another, while saying “zip”. The person who received the “zip” then claps and points at another, while saying “zap”. That person then claps and points to someone while saying “zop”. The pattern continues, “zip, zap, zop, zip, zap, zop...” The goal is to pass the words and energy around as quickly as possible, which is harder than it seems.
    - Note: Many theatre companies use this as a warm-up before going on stage, to establish teamwork and to encourage quick thinking. If using this with a group of students, it may take several tries to get into the rhythm of the game.
  
- **Pass the Clap**
  - **General Purpose:**
    - Work together as a group
    - Supports practicing and rehearsing together as a group
    - Reduce/break down individual resistance
  - **Purpose in Connection with UDHR Studies:**
    - Share a moment with a common human rhythm, even among our differences
  - **Directions:**
    - Start in a circle and pick a starting leader who begins the clapping rhythm. This rhythm is passed from person to person around the circle, with each person making eye contact in passing the rhythm to the person next to them.
    - The leader can vary the speed of the rhythm to make sure that everyone is in sync with everyone else.

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- **Sensory-Emotions**
  - **General Purpose:**
    - Communication of basic human sensations and emotions without words
    - Spans all cultures and languages
    - We all know these sensations and emotions
  - **Purpose in Connection with UDHR Studies:**
    - The concept of “universal”
    - Taps empathy and caring
  - **Directions:**
    - From a “hat”, students pick a word from the list below to demonstrate through their actions.
    - Student picks up an imaginary item to taste or reaches to touch an unseen object. Other students guess what the “sensation” was.
    - List of sensations/emotions:
      - (a) Taste: sweet, sour, spicy, rotten, sticky.
      - (b) Touch: hot, sharp, freezing, soft, sticky.
      - (c) Emotions: Using only your face show: happiness, sadness, worry, fear, anger, surprise, hurt, anxiousness, mischievousness, tiredness
  
- **My Truth (is) Your Truth**
  - **General Purpose:**
    - Generate personal connection with others
    - Empathy
    - Sense of wonder about others
    - Greater awareness of not taking people around you at face value/forming assumptions
    - Beginnings of monologue and character development
      - (a) You write, and someone else reads your words for the stage
  - **Directions:**
    - Hand out lined 3x5 cards.
    - Ask participants to not write their names on the cards. It is important to have this be anonymous.
    - Ask participants to write something personal about themselves, something we would not make an assumption about just from surface knowledge.
    - Or, ask participants to write a deep truth they feel but do not have the courage to say out loud.
    - Ask that they write clearly and only use the front of the card – be thoughtful, yet concise.
    - Collect the cards in a basket, bag, hat or by hand.
    - Shuffle the cards and announce that everyone will pick a card randomly.
    - Note that if one picks their own card, that’s okay.
    - Everyone should read the card a few times to make sure they understand the contents.
    - Each participant will then stand and introduce themselves with their real name and read the card as their own truth.
    - Explain to the participants that it does not matter if the gender or ethnicity or class or political views expressed on the card is different from their own. It is important that they own the truth of what they are saying.
  - **Debrief:**
    - Have students reflect on their experience of owning someone else’s truth, with such questions as:

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- (a) What feelings did you have as you read and then presented someone else's truth?
- (b) What part of what you presented reflects your own truth?
- (c) How has this experience made a difference for you in how you perceive others?

- **Environment**

- **General Purpose:**

- Demonstrate how to be clear with non-verbal communication
- Recognize how assumptions can skew reactions
- Realize there can be varying interpretations of the same actions
- Practice being comfortable with pantomime in public
- Trust-building to speak up, to be oneself and to be courageous

- **Directions:**

- One person picks a place, such as a restaurant, and begins silently doing an activity that would happen in the place. Once other people understand where the place is, they add themselves to the picture, doing other activities in the environment

- **What Are You Doing?**

- **General Purpose:**

- Demonstrates that "actions speak louder than words"
- Jolts the brain
- Jars awareness that the body can do an action, and we can contradict that action with our words

- **Purpose in Connection with UDHR Studies:**

- Critical thinking
- Situations are not always as they seem or as they're stated
- How do we ask questions to help us look deeper and probe the situation
- Appreciation of symbolism and metaphor
- Ellen Sebastian Chang: "Symbolism and metaphor catapults us toward evolutionary change."

- **Directions:**

- Stand players in a circle (or any cohesive shape that works). The first player begins by acting out a physical activity (i.e. swimming). The second player asks, "What are you doing?" The active player must then come up with an action that is not what they are doing, such as "Reading a book". The second player then begins acting out that response. The third player asks, "What are you doing?" The second player then provides a response that is not what they are acting out and so on. Once everyone has become accustomed to the game, pick up the pace. The goal is not to trick your fellow players, but to think spontaneously and be willing to act quickly. The more rounds you play, the quicker and more creative the players should be able to respond.
- **Variation for UDHR Studies:** Use UDHR articles as reference. Create depiction of a given article and state the opposite.

- **My Group/Observation and Choices**

- **General Purpose:**

- Demonstrates how we group and identify ourselves
- Demonstrates how we make choices

- **Purpose in Connection with UDHR Studies:**

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- Critical thinking with regard to politicizing differences, such as civil rights versus human rights
- Gain greater understanding of the challenges of being different and standing alone
- Observe that the more specific we are with a category, the more we marginalize others
- **Directions:**
  - Students mill around the space silently. The teacher/leader instructs them to begin to observe each other silently. After a minute or less, the teacher asks the students to organize themselves - for example - according to their shoes.
    - (a) Important to emphasize that these choices must be made silently, no talking or gesturing.
    - (b) After each group is established the teacher asks one member to name their group.
  - Repeat the above, change the group to:
    - (a) Bottoms(pants/skirts); tops; jewelry; hair style
    - (b) Then you can become more detailed such as eye color; skin color; ethnicity.
  - The important thing as the teacher/leader is to begin to point out the choices, for example tennis shoes, could be separated by brand. Talk about the courage to stand alone and not feel pressure to just pick a group if this happens.

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**Part IV: Lesson Plans 1 – 6 to incorporate different creative arts strategies to achieve the Project’s learning objectives. The lesson plans are intended to be adaptable for use in and across Social Studies and Language Arts classes, as well as in Creative Arts classes and programs that seek to include a social justice focus. The lesson plans are designed to encourage a progression of learning that starts with objective knowledge, moves to personal connection to both human rights concepts and issues, and then engagement to play a role in advancing UDHR principles. Users of the curriculum are encouraged to decide on how to best incorporate the lesson plans in their schools and programs, whether across class years or in a selected class year, as well as to consider how to have the involved youth play a role in engaging the rest of their school and local community, so as to help raise greater awareness of and commitment to UDHR principles.**

<b>Lesson Plan 1: Introduce the Universal Declaration of Human Rights (UDHR)</b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>• Spark student interest in the UDHR</li> <li>• Provide background knowledge of the UDHR</li> <li>• Raise awareness about how artistic expressions can depict the meaning of the UDHR words</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Reading Standards 1.0 and 2.0 (Focus on Informational Material)</li> <li>• Visual Arts Standards 1.0 Artistic Perception</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Process new information, Analyze concepts, Interpret meanings from visual and written art forms</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>• Assign students to seek out photographs, artwork, poems and songs that reflect ideas and images in connection with human rights</li> <li>• Work with the students to create a gallery of the items they have collected and how they chose their particular gallery contribution</li> <li>• Distribute the UDHR document, choosing the simplified or long version based on the skill level of the students</li> <li>• Provide background information on the history and creation of the UDHR</li> <li>• Have students read the different sections of the document out loud</li> <li>• Have the students connect the UDHR Articles with the different gallery exhibit items</li> <li>• Discuss student reflections on how the different art forms helped illustrate the meaning of the UDHR</li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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<b>Lesson Plan 2: Reflect on UDHR concepts through creative expressions</b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>• Engage deeper reflections on the meanings of the concepts contained within the UDHR</li> <li>• Encourage creative expressions of student ideas about the concepts</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Reading Standards 1.0 and 2.0 (Focus on Informational Material)</li> <li>• Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument)</li> <li>• Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Critical thinking, Interpretation and creative expression of concepts, Language, Writing</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>▪ Select among different major concepts connected with the UDHR and review the general definitions of each concept, such as:                             <ul style="list-style-type: none"> <li>▪ Universality</li> <li>▪ Fair versus Not Fair</li> <li>▪ Each of the Four Freedoms:                                     <ul style="list-style-type: none"> <li>▪ Freedom of speech</li> <li>▪ Freedom of religion</li> <li>▪ Freedom from fear</li> <li>▪ Freedom from want</li> </ul> </li> <li>▪ Terms contained within the 30 Articles, such as                                     <ul style="list-style-type: none"> <li>▪ Mobility</li> <li>▪ Education</li> <li>▪ Leisure</li> </ul> </li> </ul> </li> <li>▪ Assign students to research and write the definitions of each of the selected terms, using dictionaries and on-line search resources</li> <li>▪ Prepare guide questions to prompt students to write their reflections on each concept, such as:                             <ul style="list-style-type: none"> <li>▪ What are different words to describe “universality”?</li> <li>▪ How would you know if someone was experiencing freedom of speech, religion...?</li> </ul> </li> <li>▪ Have students read aloud their different ideas</li> <li>▪ Select 6 – 10 of the different ideas discussed</li> <li>▪ Form groups of 3-4 students and assign each group 2 or 3 of the selected ideas                             <ul style="list-style-type: none"> <li>▪ Have the students create dramatic depictions of the ideas, using movement, creating statues/tableaus or acting out, allowing approximately 3-5 minutes per vignette</li> </ul> </li> <li>▪ Discuss student reflections on how the different art forms helped illustrate the meaning of the UDHR and how they may have shifted their own ideas after seeing the dramatic depictions</li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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<b>Lesson Plan 3: Connect the UDHR Concepts and Values to Personal Experiences</b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>• Gain understanding that each person’s day-to-day experiences have relevance to the broader concepts contained within the UDHR</li> <li>• Gain understanding that personal behaviors and actions are directly connected to the broader concepts</li> <li>• Value the way creative expressions can help convey what our personal experiences mean and why this is important to learning and connecting with others</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument)</li> <li>• Visual and Performing Arts 1.0 Artistic Perception</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Critical thinking, Interpretation and creative expression of concepts, Language, Writing</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>▪ Have students write a personal story where they have directly experienced or witnessed human rights being honored or neglected</li> <li>▪ Have the students pick or compose a song or poem that goes with their story</li> <li>▪ Have the students play/perform their song/poem and describe what this meant to them to help convey the importance of their story</li> <li>▪ Select several of the stories for class discussion</li> <li>▪ Discuss different ways people could act to further the good results of the different stories or to reverse the negative results conveyed in the stories</li> <li>▪ Questions for discussion:                             <ul style="list-style-type: none"> <li>▪ How do these actions help create a better world?</li> <li>▪ What would you do to create a better world?</li> </ul> </li> <li>▪ Ask the students to apply the class discussion to their own stories to write how they could further the good results or reverse the negative results they wrote about.</li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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<b>Lesson Plan 4: Relevance of the UDHR to local, regional and global issues, and connection to people involved in addressing those issues</b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>• Students connect one or more of the UDHR articles to historical or current issues and how these issues relate to current situations</li> <li>• Students learn about the people who engaged their ideas, efforts and energy to address the issue(s)</li> <li>• Students gain inspiration to consider their own engagement in their immediate circles and greater community to advance the work still needed to address the issue(s) studied</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Reading Standards 1.0 and 2.0 (Focus on Informational Material)</li> <li>• Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument)</li> <li>• Visual and Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Research and evaluation of information, Critical thinking, Analysis and synthesis of information, Writing, Creative Expression</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>▪ Students choose one of the following as the basis for their research:                         <ul style="list-style-type: none"> <li>▪ UDHR article they are most interested in researching further, and a current or historical issue related to that article, or</li> <li>▪ Current or historical event of particular interest, connecting to one or more of the UDHR articles</li> <li>▪ A current or historical advocate for or defender of the betterment of others (Partial list provided on the last page of Part V)</li> </ul> </li> <li>▪ Carry out research to develop the following information:                         <ul style="list-style-type: none"> <li>▪ Background on the event and how the event affected the rights of people and their access to equity, justice and human dignity</li> <li>▪ A key person involved in advocating for or defending the rights related to this event or issue</li> <li>▪ The challenges that had to be addressed</li> <li>▪ The successes achieved by the person</li> <li>▪ The work that still needs to be done to further the efforts already carried out</li> </ul> </li> <li>▪ Write a monologue or vignette to capture the results of the research                         <ul style="list-style-type: none"> <li>▪ Create visual expressions (animation, drawings) of different aspects of the research</li> <li>▪ Bring together any songs, poems or artwork done to depict the event and person studied</li> </ul> </li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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<b>Lesson Plan 5: Explore the Universe of Obligation* – Moving from Rights to Responsibilities</b> <b>*Inspired by Facing History and Ourselves Curriculum – <a href="http://www.facinghistory.org">http://www.facinghistory.org</a></b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>• Gain understanding of what is meant by the Universe of Obligation</li> <li>• Examine different levels of responsibility from the individual to groups to nations</li> <li>• Gain understanding of the difference between a right and a responsibility</li> <li>• Connect the personal stories and research on broader issues/events to the Universe of Obligation</li> <li>• Gain understanding of how to be personally engaged in furthering rights and responsibilities</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Reading Standards 1.0 and 2.0 (Focus on Informational Material)</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Research and evaluation of information, Critical thinking, Analysis and synthesis of information, Writing</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>▪ Review the reflections of Eleanor Roosevelt regarding the connection of each person’s actions to overall human rights</li> <li>▪ Review Helen Fein’s depiction of the Universe of Obligation (References provided on last page of Section V)</li> <li>▪ Use the personal stories and research work carried out in Lessons III and IV, as well as the review in the first two Activities to discuss such questions as:                         <ul style="list-style-type: none"> <li>▪ Who is in your Universe of Obligation/Responsibility?</li> <li>▪ Who else is in your Universe?                                 <ul style="list-style-type: none"> <li>▪ Individuals?</li> <li>▪ Groups?</li> </ul> </li> <li>▪ What is the difference between a right and a responsibility?</li> <li>▪ What are different ways we can each demonstrate our responsibilities to further rights within our Universe of Obligation?</li> <li>▪ What are examples of more extensive work needed today to continue the work of the people we studied?</li> <li>▪ What are examples of minute actions that can make a difference in this work?                                 <ul style="list-style-type: none"> <li>▪ How do these minute actions affect the greater Universe of Obligation?</li> </ul> </li> </ul> </li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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<b>Lesson Plan 6: Helping create <i>The World As It Could Be</i></b>	
<b>Objectives for Student Learning:</b>	<ul style="list-style-type: none"> <li>▪ Provide opportunity for students to project an optimal scenario to address the issues they studied and how they can contribute to realizing this scenario through minute and broader actions</li> <li>▪ Provide students the opportunity to state the responsibilities they accept to contribute to <i>The World As It Could Be</i></li> <li>• Create a culminating presentation to reflect and celebrate the students' expressions of what they have learned and how they will apply what they have learned</li> </ul>
<b>Curriculum Standards: (California)</b>	<ul style="list-style-type: none"> <li>• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II</li> <li>• Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument)</li> <li>• Visual and Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression; 5.0 Connections, Relationships, Applications</li> </ul>
<b>Skills:</b>	<ul style="list-style-type: none"> <li>• Critical thinking, Analysis and synthesis of information, Writing, Creative Expression, Project organization and management, Problem-solving</li> </ul>
<b>Activities:</b>	<ul style="list-style-type: none"> <li>▪ Review the DVD's of past performances and presentations from <i>The World As It Could Be</i> project</li> <li>▪ Have students create monologues, poems, digital/animation presentations or other visual representations of what they have learned from the discussions in Lesson V, and their desired actions moving forward                             <ul style="list-style-type: none"> <li>▪ Create a gallery of the student work and discuss.</li> </ul> </li> <li>▪ Decide as a class the connecting theme for their culminating presentation and how the different student presentations can be organized to reflect the theme                             <ul style="list-style-type: none"> <li>▪ Decide on a title for the presentation</li> </ul> </li> <li>▪ Organize the individuals and groups to review the compositions related to their part of the presentation                             <ul style="list-style-type: none"> <li>▪ Decide on ways to add in a musical score, dance and other media elements to help dramatize the messages of the compositions</li> </ul> </li> <li>▪ Create the script for the presentation                             <ul style="list-style-type: none"> <li>▪ Provide opportunities for each student to express or display their expressions of commitment to minute or broader actions toward <i>The World As It Could Be</i>.</li> </ul> </li> <li>▪ Decide the setting(s) for the presentation</li> <li>▪ Plan for how the presentation can have on-going impact across the school and/or program and greater community.</li> </ul>
<b>Notes/Ideas for Additional Learning Opportunities</b>	

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**Part V: Resources to support teachers in creating a unique experience for their students**

**A. Organizing and Creating The Culminating Presentation**

- Recommendations to begin organizing:
  - Have the following general presentation plan elements by Lesson Plan IV, working closely with students to encourage their direct involvement and leadership
    - Decide on the presentation date, time and space
    - Secure the space
    - Arrange for time to practice together
    - Assign the following areas of responsibility:
      - (a) Director
        - (i) Coordinate overall presentation, insuring that elements stay on topic and connect to the UDHR
        - (ii) Coordinate desired set design, costume preparation and stage props
      - (b) Technical Coordinator
        - (i) Oversee the sound, lights and media recording of the presentation
      - (c) Program Producer & Presentation Logistics
        - (i) Put together and produce the program of the presentation, including acknowledgment of all participants
        - (ii) Arrange for desired signage, seating, refreshments and volunteers to welcome and seat people
        - (iii) Arrange for how to acknowledge each student's participation, such as Certificate
      - (d) Publicity and Community Participation Coordinator
        - (i) Organize who will be invited and how to contact
        - (ii) Develop publicity plan to get the word out
        - (iii) Oversee invitations to community members and their attendance
        - (iv) Oversee desired post-presentation follow-up with community
        - (v) Oversee arrangements for photography
- Guidelines for organizing the presentation\*:
  - Provide general guidance to help the students decide on the following, in connection with the activities outlined in Lesson Plan 6 and presentation elements listed above:
    - Responsibilities of each student to carry out all elements of the presentation
    - Schedule and checklist for each presentation component
    - Process for meeting and reviewing the status of all components
  - Arrange for nutritious snacks at each meeting and rehearsal
  - Include warm-up and team-building exercises at start of rehearsals, as well as time for closing reflections and exchange of positive comments about each person's contributions
  - Plan for post-presentation reflection time and celebration

**\*Reference: Youth on the Move! A Teacher's Guidebook to Co-create Original Movement/Theater Performances with Teens, Destiny Arts Center, <http://www.destinyarts.org>**

## **B. Print and On-line Resources**

- **Human Rights Education Resources**

### **For Teachers and Students: UN Human Rights Treaties and Programs**

This section for teachers and students lists websites and print resources with information regarding UN human rights treaties and educational programs to support a deeper understanding of international human rights.

#### **Office of the High Commissioner for Human Rights**

<http://www.ohchr.org/EN/Pages/WelcomePage.aspx>

The OHCHR spearheads global efforts to protect and promote human rights. The website has quick links to human rights treaties, issues, education and training, and non-governmental organizations (NGOs) with which the OHCHR works.

#### **A few highlights within this site...**

Human Rights by Topic <http://www.ohchr.org/EN/Issues/Pages/ListOfIssues.aspx>

What are Human Rights <http://www.ohchr.org/EN/Issues/Pages/WhatareHumanRights.aspx>

UDHR in 36 languages <http://www.ohchr.org/EN/UDHR/Pages/Introduction.aspx>

Core Human Rights Treaties <http://www2.ohchr.org/english/law/index.htm>

#### **Human Rights in Action: The United Nations Cyber School Bus**

[www.un.org/cyberschoolbus/humanrights/index.asp](http://www.un.org/cyberschoolbus/humanrights/index.asp)

The U.N. Cyber School Bus project aims to collect inspiring stories of schools defending and promoting human rights in communities, neighborhoods, and cities. Resources include an interactive UDHR and ready-to-print handouts such as a plain language UDHR, vocabulary list and quotes on human rights.

#### **World Programme for Human Rights Education**

<http://www2.ohchr.org/english/issues/education/training/programme.htm>

As part of the UN High Commission for Human Rights this program promotes a common understanding of the basic principles and methodologies of human rights education provide a framework for action. The website offers concrete strategies and practical ideas for implementing human rights education.

#### **UNICEF**

<http://www.unicef.org/index.php>

UNICEF is the leading international advocate for children's rights. Their website contains a plethora of resources including photos essays, global statistics on the state of children, Voices of Youth digital diaries, discussion forums for youth, podcasts of young voices from conflict areas, CRC video contest and much more.

#### **Clapham, Andrew. *Human Rights: A Very Short Introduction*. New York: Oxford University Press, 2007.**

As the title suggests, Clapham offers an introduction to the historical and philosophical origins of human rights. The book also provides a focus on current issues such as Guantanamo Bay and Darfur.

#### **Fasulo, Linda. *An Insider's Guide to the UN*. Yale University Press, 2005.**

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As the UN correspondent for NBC News and NPR, Fasulo presents a clear and concise summary of the sometimes overwhelming aspects of the world's premier peace keeping force.

**For Teachers: Human Rights Education Organizations**

This section contains online and print resources especially for educators. The websites offer teaching ideas, activities, curriculum guides, online communities, classroom posters, handouts and educational research.

**Amnesty International USA**

<http://www.amnestyusa.org/>

Recipient of the Nobel Peace Prize, Amnesty International is a grass-roots, global organization dedicated to human rights and is a global leader in Human Rights Education. Their website includes a section for educators complete with lesson plans, curriculum guides, and posters for K-12+. Highly recommended print resources include: *Speak Truth to Power*; *The Kite Runner Companion Curriculum*; *The Universal Declaration of Human Rights Poster Series and Teachers Guide*; *Service Learning Lesson Plans and Projects* and *Crisis Response Guide September 11*.

**Human Rights Education Association Resource Center**

[www.hrea.org](http://www.hrea.org)

The HREA's website has an on-line repository of human rights education and training materials, on-line forums, databases, and links to other organizations and resources. Coming soon is a *Compendium of Good Practices* highlighting HRE in schools across the globe.

**Be The Change: Upstanders for Human Rights by Facing History and Ourselves**

<http://www2.facinghistory.org/campus/BeTheChange.nsf/home?openform>

Facing History and Ourselves provides extensive resources for connecting the past with present human rights issues. Be sure to view the section titled "Be the Change" which includes the stories of five 'upstanders' for human rights.

**Human Rights in Action: The United Nations Cyber School Bus**

[www.un.org/cyberschoolbus/humanrights/index.asp](http://www.un.org/cyberschoolbus/humanrights/index.asp)

The U.N. Cyber School Bus project aims to collect inspiring stories of schools defending and promoting human rights in communities, neighborhoods, and cities. Highlights include an interactive UDHR and ready-to-print handouts for students such as a plain language UDHR, vocabulary list and quotes on human rights.

**Human Rights Resource Center**

<http://www.hrusa.org/>

Part of the University of Minnesota's Human Rights Library, the Center makes human rights education resources produced by non-profit organizations and independent publishers publicly accessible. These resources include curriculum guides, documents, videos, and other educational aids. *The Human Rights Education Handbook* and *Raising Children with Roots, Rights & Responsibilities* are excellent resources.

**A People's Movement for Human Rights**

<http://www.pdhre.org/>

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Dedicated to human rights learning for social and economic transformation, this site offers articles on teaching methodology and learning materials as well as a new film about human rights cities across the globe.

**Voice of Witness: Illuminating Human Rights Crises Through Oral History**

<http://www.voiceofwitness.com/index.php>

The Voice of Witness series seeks to illuminate human rights crises by humanizing the victims. The oral history series includes *Surviving Justice: America's Wrongfully Convicted and Exonerated* and *Underground America: Narratives of Undocumented Lives*. Voice of Witness is a project of 826 Valencia, aimed at engaging readers of all levels - from high school and college students to policymakers.

**The Advocates for Human Rights: Discover Human Rights Institute**

<http://discoverhumanrights.org/About.html>

The Institute offers teacher workshops, a human rights poster contest, list of human rights issues by topic area, project ideas and free toolkits on human rights issues. The toolkit on the rights of women is especially good.

**Human Rights Education Wiki**

<http://hrewiki.pbwiki.com/>

Created by classroom teachers, the website has "Ready-to-use Human Rights Education Resources" and links to additional human rights resources. You may want to share your lessons on human rights or ask questions of fellow teachers.

**Andreopoulos, George J., and Richard Pierre Claude. *Human Rights Education for the Twenty-First Century*. Philadelphia: University of Pennsylvania Press, 1997.**

One of very few books dedicated to the practice of human rights education, this collection of essays includes useful discussions regarding strategies for classroom teachers as well as community-based education.

**Flowers, Nancy. *Human rights here and now: Celebrating the Universal Declaration of Human Rights*. Minneapolis, MN: Human Rights USA Resource Center, 1998.**

Flowers offers an easy-to-read, well organized guide for teaching human rights. Chapters include *What are Human Rights?*, *A Short History of Human Rights* and *Methodologies*. The Activity section includes ready-to-use activities including *Human Rights Squares*, *Mapping Human Rights in Our Community* and *Giving Human Rights a Human Face*.

**New York Collective of Radical Educators and Education for Liberation Network, *Planning to Change the World: A Plan Book for Social Justice Teachers 2009-2010*.**

Created for teachers by teachers, this is an incredible resource of quotes, teaching ideas and inspiration. The plan book is also a great organizing tool for the classroom.

**For Students: Human Rights Issues and Advocacy:**

This section is intended to assist students in researching human rights issues. Students may also find useful information through local and national news outlets or by interviewing local activists. Many of the following organizations include opportunities for students to get involved in a human rights issue.

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**Amnesty International USA**

<http://www.amnestyusa.org/>

AI provides extensive background information by region and issue. They also have a dedicated section for young activists with opportunities to take action for human rights. Be sure to take a look at their Activist Toolkit, Music for Human Rights campaign and Protect the Human program.

**Free the Children**

<http://www.freethechildren.com/we/index.php>

Started by a 12-year old in 1995, Free the Children is an international development organization that is focused on youth empowerment. FTC is engaged in community-based development in at least a half-dozen countries.

**UNICEF: Voices of Youth**

<http://www.unicef.org/index.php>

UNICEF is the leading international advocate for children's rights. Their website contains a plethora of resources including photos essays, global statistics on the state of children, Voices of Youth digital diaries, discussion forums for youth, podcasts of young voices from conflict areas, CRC video contest and much more.

**Human Rights Watch**

<http://www.hrw.org/>

One of the world's leading independent organizations dedicated to defending and protecting human rights, HRW focuses international attention where human rights are violated, gives voice to the oppressed, and hold oppressors accountable for their crimes. The organization hosts an annual International Human Rights Film Festival. Their website lists human rights issues information by region and topic.

**WITNESS**

[www.witness.org](http://www.witness.org)

WITNESS is a nonprofit organization that uses video and online technologies to build global awareness of human rights violations and empowers people to transform personal stories of abuse into powerful tools for justice, promoting public engagement and policy change. "The Hub" is their online video community where individuals can upload, share, and watch videos about human rights.

**Human Rights First**

[www.humanrightsfirst.org](http://www.humanrightsfirst.org)

A non-profit, nonpartisan international human rights organization dedicated to protect persons at risk, including human rights advocates. Their focus is on building respect for the rule of law as a tool for protecting human rights. The well documented reports by issue are extremely useful for research.

**US Human Rights Network**

<http://www.ushrnetwork.org/>

The website has a section entitled "Treaties & Declarations," which lists and summarizes human rights treaties, declarations, and international human rights standards with appropriate links to each document.

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• **Partial List of Human Rights Advocates and Defenders**

- [Abernathy, Ralph](#) (1926-1990) clergyman, activist, [Southern Christian Leadership Conference](#) (SCLC) official
- [Abzug, Bella](#) (1920-1998)
- [Anthony, Susan B.](#) (1820-1906) women's suffrage/voting rights leader
- [Baker, Ella](#) (1903-1986)
- [Bates, Daisy](#) (1914-1999)
- [Beal, Dana](#) (1947-) pro-hemp leader, activist, organizer, author
- [Bevel, James](#) (1936-2008) SCLC's main strategist, organizer, and Direct Action leader
- [Bridges, Ruby](#) (1954)
- [Bond, Julian](#) (1940-) activist, politician, scholar, lawyer, NAACP chairman
- [Brown, John](#) (1800-1859) led slave revolt
- [Burns, Lucy](#) (1879-1966) women's suffrage/voting rights leader
- [Carmichael, Stokely](#) (1941-1998)
- [Chavez, Cesar](#) (1927-1993) Chicano activist, organizer, trade unionist
- [Chisholm, Shirley](#) (1924-2005)
- [Colvin, Claudette](#) (1939-) pioneer student and independent activist
- [Cooke, Marvel](#) (1903-2000), journalist, writer, trade unionist, civil rights activist<sup>[1]</sup>
- [Cotton, Dorothy](#) (1930-) SCLC activist and leader
- [Cuney, Norris Wright](#) (1846–1898), Texas politician and leader of the [Texas Republican Party](#)
- [Du Bois, W. E. B.](#) (1868-1963), writer, scholar, founder of NAACP
- [Evers, Charles](#) (1922-)
- [Evers, Medgar](#) (1925-1963) NAACP official
- [Farmer, James](#) (1920-1999) CORE leader and activist
- [Forman, James](#) (1928-2005) SNCC official and activist
- [Foster, Marie](#) (1917-2003) activist, local leader in Selma Movement
- [Friedan, Betty](#) (1921-2006) writer, activist, feminist
- [Ghandi, Mahatma](#)
- [Hall, Prathia](#) (1940-2002) SNCC activist, civil rights movement speaker
- [Hamer, Fannie Lou](#) (1917-1977) activist in Mississippi movements
- [Hayes, Randy](#), Founder of Rainforest Action Network
- [Hendricks, Lola](#) (1932-) activist, local leader in Birmingham Campaign
- [Herer, Jack](#) (1939-) pro-hemp activist, organizer, author
- [Hernandez, Aileen](#) (1926)
- [Hill, Robert](#) (1892-?)
- [Hobson, Julius Wilson](#) (1919-1977) organizer, agitator, researcher, plaintiff
- [Horne, Lena](#) (1917-2010)
- [Horton, Myles](#) (1905-1990) teacher of nonviolence, pioneer activist
- [Howard, T.R.M.](#) (1908-1976) Civil Rights leader
- [Huerta, Dolores C](#) (1930)
- [Jackson, Jesse](#) (1941-) clergyman, activist, politician
- [Jordan, June](#) (1936-2002), writer, poet, civil rights activist, feminist
- [Keys, Sarah Louise](#)
- [King, Coretta Scott](#) (1927-2006)
- [King Jr., Martin Luther](#) (1929-1968) clergyman, SCLC co-founder and president, activist
- [Lawson, James](#) (1928-) teacher of nonviolence, activist

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- [Lafayette, Bernard](#) (1940-) SCLC and SNCC activist and organizer
  - [Lewis, John](#) (1940-) Civil Rights activist and U.S. Congressman
  - [Lincoln, Abraham](#) (1809-1865), 16<sup>th</sup> [President of the United States](#), promulgated [Emancipation Proclamation](#)
  - [Lowery, Joseph](#) (1921-) SCLC leader, activist
  - [Luper, Clara](#) (1923-) Sit-in movement leader, activist
  - [Mandela, Nelson](#)
  - [Marshall, Thurgood](#) (1908-1993)
  - [Meredith, James](#) (1933-) independent student leader and self-starting activist
  - [Milk, Harvey](#) (1930-1978) politician, gay rights activist
  - [Morgan, Irene](#) (1917-2007)
  - [Moses, Robert](#) "Bob" (1935-) leader, activist, and organizer
  - [Nash, Diane](#) (1938-) SNCC and SCLC activist and organizer
  - [Nixon, Edgar](#) (1899-1987)
  - [Orange, James](#) (1942-2008) SCLC activist and organizer, trade unionist
  - [Parks, Rosa](#) (1913-2005) NAACP official, activist
  - [Paul, Alice](#) (1885-1977) women's suffrage/voting rights leader
  - [Randolph, A. Philip](#) (1889-1979) [socialist](#), labor leader
  - [Robinson, Amelia Boynton](#) (1911-) voting rights activist
  - [Rustin, Bayard](#) (1912-1987), civil rights activist
  - [Seeger, Pete](#) (1919-) musician
  - [Sharpton, Al](#) (1954-) clergyman, activist
  - [Sherrod, Charles](#) civil rights activist, SNCC leader
  - [Shuttlesworth, Fred](#) (1922-) clergyman, activist
  - [Stanton, Elizabeth Cady](#) (1815-1902) women's suffrage/voting rights leader
  - [Steinem, Gloria](#) (1934-) writer, activist, feminist
  - [Stone, Lucy](#) (1818-1893) women's suffrage/voting rights leader
  - [Vivian, C.T.](#) (1924-) student leader, SNCC activist
  - [Tubman, Harriet](#) (1820 or 1821- 1913)
  - [Walker, Wyatt Tee](#), clergyman, activist: NAACP and CORE in Virginia, Executive Dictator, [SCLC](#) (1960-1964)
  - [Wells, Ida B.](#) (1862-1931) journalist, women's suffrage/voting rights activist
  - [White, Walter Francis](#) (1895-1955) [NAACP](#) executive secretary
  - [Wilkins, Roy](#) (1901-1981), [NAACP](#) executive secretary/executive director
  - [Willard, Frances](#) 1839-1898) women's rights, suffrage/voting rights leader
  - [Williams, Robert F.](#)(1925-1996), organizer
  - [X, Malcolm](#) (1925-1965), author, activist
  - [Young, Andrew \(Andy\) Jr.](#) (1932-) clergyman, [SCLC](#) activist and executive director.
  - [Young, Whitney M., Jr.](#) (1921-1971), Executive Director of [National Urban League](#); advisor to Presidents Kennedy, Johnson, and Nixon
- **References for Universe of Obligation**
    - Classroom Video: Introducing the “Universe of Obligation” (High School)  
<http://www.learner.org/series/cowl/pre-reading/highschool.html?pop=yes&pid=2222#>  
Resource for teaching the book “Teaching the Children of Willesden Lane”
    - Ms. Derstine’s World History Class  
Tuesday, 02/27/07: Identity and Community “**The Universe of Obligation**”  
<http://msderstinesworldhistory.wordpress.com/2007/02/27/tuesday-022707-identity-and-community/>