THE WORLD AS IT COULD BE (TWAICB) HUMAN RIGHTS EDUCATION PROGRAM

CURRICULUM AND RESOURCE GUIDE FOR TEACHERS & ORGANIZATION LEADERS

GREETINGS FROM TWAICB

We are pleased to provide the July 2017 edition of the Curriculum and Resource Guide for
The World As It Could Be (TWAICB) 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 nine 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 Program 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
Director

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 program 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 of 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
- Explanation of the importance of the culminating presentation

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

Part IV: **Overview of Social Emotional Learning and its connection to Human Rights Education**

Part V: **Lesson plans that incorporate various creative arts strategies to achieve the learning objectives**

Part VI: **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
- List of Human Rights Advocates and Defenders
- Videos of original performances created as part of this program (available through *The World As It Could Be* website Video Library)

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.

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

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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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/

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

**PART III. WARM-UP, MOVEMENT AND THEATER EXERCISES TO ENCOURAGE GROUP BONDING, STIMULATE CREATIVE ENERGY AND INSPIRE CREATIVE EXPRESSION OF UDHR THEMES**

Choose a stretch, along with a vocal warm-up or movement/theater game exercise to start a class, and include a stretch or movement exercise during a lesson to generate additional energy and focus.

A. Basic Yoga Stretches – Sun Salutation

- **General Purpose:** Create focus of the body and the breath
  - Once learned, can be led by different students
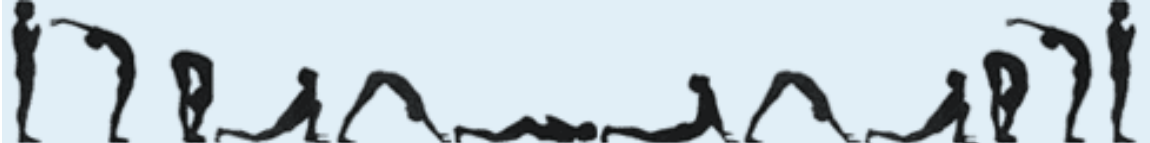
B. Vocal Warm Ups

- **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 Warm Ups:**
  - 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

- **Exercises for Projection**

  - **General Purpose:**
    - Control of the volume, clarity, and distinctness of voice to gain greater audibility:

    - *Leaky Tire -* **Exercise to strengthen the diaphragm:**
      - Inhale and slowly exhale with "sssssss" sound.
      - Explain to students that when speaking, we need as much breathe as possible to carry the sound of the word.

    - *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 "MAMAAAAAAAA!"

- **Exercises for 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

- **Repeating Lines of Poetry**
  - Read each line of the following verse from *Ode*, by Arthur William Edgar O'Shaughnessy (1844 - 1881), from his book *Music and Moonlight* (1874) and have the group repeat after you. Focus on annunciating each line with exaggerated intentionality.

    > 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.

- **Tongue Twisters**
  - Speak each of the following lines and have the group repeat after you. Focus on annunciating each line with exaggerated intentionality.

    > Lips teeth tip of the tongue
    > A big brown bug bit a big brown bear
    > Whether the weather is cold, whether the weather is hot, we'll be together whatever the weather, whether you like it or not
    > Unique New York

C. Movement and Theater Games and Exercises:

- **General Purpose:** Active exercises used to highlight certain acting techniques (mental, physical and verbal) while encouraging students/actors to work together, stretch their imaginations, gain ensemble skills and integrate UDHR-related theme material.

  - ***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.

- *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:
    - (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:**
    - 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.

- *Fake Tai Chi* (Respectfully called "fake tai chi" because the movement imitates the ancient art of Tai Chi, but does not use formal Tai Chi vocabulary.)
  - **General Purpose:**
    - Demonstrate how to be clear with non-verbal communication
    - Create calm, focused classroom environment
    - Give youth in the group the opportunity to lead simple movement
  - **Purpose in Connection with UDHR Studies:**
    - Show the importance of strong, clear leadership
    - Gives the experience of collective effort toward a common goal
  - **Directions:**
    - The group gets into a circle, and the leader begins to do slow, methodical movement that the group follows silently.

- The leader then chooses different group members to lead movements.

- *Sculpting*
  - **General Purpose:**
    - Practice working in groups
    - Practice giving physical expression to different themes
    - Trust-building around respectful touch
  - **Purpose in Connection with UDHR Studies:**
    - Gives the opportunity to create group movement to portray UDHR themes
    - Gives the experience of collective effort toward a common goal
  - **Directions:**
    - Partner Sculpts: Partners "sculpt" each other into any shape they like, and the rest of the group guesses what the shape represents.
    - Group Sculpts: Partners get into groups of 4, and each person creates a collage of sculpted bodies based on words or themes chosen by the facilitator, based on the group discussion. Examples of themes: "freedom of speech" "justice" "peace" "war"

PART IV. SOCIAL EMOTIONAL LEARNING AND ITS CONNECTION TO HUMAN RIGHTS EDUCATION

A. Definition of Social Emotional Learning (SEL)

- CASAL, the Collaborative for Social and Emotional Learning (http://www.casal.org) defines Social and emotional learning (SEL) as the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. The following are the core competencies associated with SEL:
  - Self-awareness: Accurately assessing one's feelings, interests, values, and strengths; maintaining a well-grounded sense of self-confidence;
  - Self-management: Regulating one's emotions to handle stress, control impulses, and persevere in overcoming obstacles; setting and monitoring progress toward personal and academic goals; expressing emotions appropriately;
  - Social awareness: Taking the perspective of and empathizing with others; recognizing and appreciating individual and group similarities and differences; recognizing and using family, school, and community resources;
  - Relationship management: Establishing and maintaining healthy and rewarding cooperative relationships; resisting inappropriate social pressure; preventing, managing, and resolving interpersonal conflict; seeking help when needed;
  - Responsible decision making: Making decisions based on consideration of ethical standards, safety concerns, appropriate social norms, respect for others, and probable consequences of various actions; applying decision-making skills to academic and social situations; contributing to the well-being of one's school and community.

B. How SEL is connected with the UDHR and Human Rights Education

- There are two primary aspects of how SEL is connected:
  - The lesson plans that follow involve students and their teachers engaging in exercises and discussions that can stir up emotional reactions. For example, in Lesson Plan 3, students are asked to write, relate and then discuss stories involving their experiences with human rights being respected and disrespected. One student's story may cause other students to feel uncomfortable, sad or angry. It is vital to create a safe environment for students, as well as teachers, to exchange their opinions and feelings so that empathy and learning can result from the exchanges. Awareness and nurturing of SEL competencies will help encourage respectful dialogue, while honoring the emotions likely to manifest.
  - Realizing the rights called for in each UDHR Article is a complex process. After all, one person's right to free expression may impinge on that same right of another. Developing and nurturing SEL competencies enables youth and adults to appreciate and value different perspectives, and be more open to shifting their own positions so as to foster mutual respect, understanding, and peaceful, constructive problem solving.
- We have found that learning about the UDHR through the arts has encouraged students to act more respectfully toward others, in part because they are now aware of the internationally agreed-upon framework that defines every person's human rights in a way that supports their embodiment of the UDHR principles. Being aware of and then integrating the available tools to nurture SEL competencies is likely to enhance the results of learning about the UDHR, while also advancing the overall healthy development of students so as to fully realize the following benefits of SEL as identified through research studies:

- *The research clearly demonstrates that SEL programming significantly improves children's academic performance on standardized tests. Moreover, compared to control groups, children who have participated in SEL programs have significantly better school attendance records, less disruptive classroom behavior, like school more, and perform better in school. The research also indicates that children who have participated in SEL programs are less likely than children in control groups to be suspended or otherwise disciplined. These outcomes have been achieved through SEL's impact on important mental health variables that improve children's social relationships, increase their attachment to school and motivation to learn, and reduce anti-social, violent, and drug-using behaviors. The research also indicates that SEL programs with the best outcomes are multi-year in duration, use interactive rather than purely knowledge-based instructional methods, and are integrated into the life of the school rather than being implemented as marginal add-ons. (CASEL, Safe and Sound, 2005)*

Sources:

Brackett, Marc A. & Rivers, Susan E., *Transforming Students' Lives with Social and Emotional Learning*, Yale Center for Emotional Intelligence, Yale University, http://ei.yale.edu/wp-content/uploads/2013/09/Transforming-Students'-Lives-with-Social-and-Emotional-Learning.pdf

CASAL, the Collaborative for Social and Emotional Learning (http://www.casal.org)

Goleman, Daniel, http://danielgoleman.info

C. Resources for SEL

Berkeley Public Schools Toolbox: A Social-emotional Learning Curriculum for K-6 Students
http://www.berkeleyschools.net/teaching-and-learning-2/toolbox/

Berkley Public Schools created Toolbox: A Social-emotional Learning (SEL) Curriculum to provide a research-based SEL learning curriculum that teaches critical social competencies necessary for academic and life success such as: resiliency, self-management, and responsible decision-making skills.

CASEL, the Collaborative for Social and Emotional Learning http://www.casel.org
CASEL is an organization that has identified five interrelated sets of cognitive, affective, and behavioral competencies. CASEL's mission is to help make evidence-based social and emotional learning (SEL) an integral part of education from preschool through high school.

Center for Responsive Schools/Responsive Classroom http://www.responsiveclassroom.org
Responsive Classroom is a research- and evidence-based approach to education, recognized by CASEL as one of the most well-designed, evidence-based social and emotional learning programs.

Goleman, Daniel, (1995) *Emotional Intelligence: Why It Can Matter More Than IQ*, Bantam Books.
In this book, Daniel Goleman clearly explains Emotional Intelligence (EQ), that being the ability to recognize one's own and other people's emotions, to discriminate between different feelings and label them appropriately, and to use emotional information to guide thinking and behavior, and why EQ matters.

Morningside Center for Teaching Social Responsibility http://morningsidecenter.org
This organization provides resources for educators to learn more about the '4 Rs' of Social Emotional Learning that include: Reading, Writing, Respect, and Resolution.

PART V: 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.

Aligning with the Common Core State Standards

Since inception, *The World As It Could Be* Curriculum has been consistent with several California Content Standards for History-Social Science, Reading, Writing, and Visual and Performing Arts instruction. As California transitions to the Common Core State Standards (Common Core) adopted in 2010, the Curriculum will also be updated to ensure alignment with the new standards, particularly in the area of English Language Arts & Literacy in History/Social Studies.

In addition to utilizing the creative arts to deepen learning about the Universal Declaration of Human Rights (UDHR), the Curriculum addresses the Common Core through an array of activities that engage students in authoritative research, critical analysis and synthesis, problem solving, writing, and collaboration. The Curriculum also provides educators the flexibility to adapt the curricular materials for core curriculum instruction across the disciplines.

Below are the **Six Shifts in ELA/Literacy*** required by the Common Core. A list of resources for implementation of the Common Core is provided in Part VI of this document.

SIX SHIFTS IN ELA/LITERACY

Shift 1: **Balancing Informational & Literary Text**; *students read a true balance of information and literary texts*

Shift 2**: Grades 6-12 Building knowledge in the Disciplines**; *Content area teachers emphasize literacy*

Shift 3: **Staircase of Complexity**; *reading text that increase in complexity, over time, to   prepare for college and career*

Shift 4: **Text-Based Answers**; *students use text to enhance rich and rigorous conversations*

Shift 5: **Writing from Sources**; *an emphasis on use of evidence to inform or make arguments*

Shift 6: **Academic Vocabulary**; *students build on the vocabulary they need access to grade level complex texts*

* Taken from the San Francisco Unified School District (SFUSD) ELA PK-12 Core Curriculum History & Implementation, with most recent SFUSD info at http://www.sfusd.edu/en/curriculum-standards/state-content-standards.html .

LESSON PLAN 1: INTRODUCE THE UNIVERSAL DECLARATION OF HUMAN RIGHTS (UDHR)	
Objectives for Student Learning:	• Spark student interest in the UDHR • Provide background knowledge of the UDHR • Raise awareness about how artistic expressions can depict the meaning of the UDHR words
Curriculum Standards: (California)	• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II • Reading Standards1.0 and 2.0(Focus on Informational Material) • Visual Arts Standards 1.0 Artistic Perception
Skills:	• Process new information, Analyze concepts, Interpret meanings from visual and written art forms
Activities:	• Assign students to seek out photographs, artwork, poems and songs that reflect ideas and images in connection with human rights • Work with the students to create a gallery of the items they have collected; Then, ask students to describe their gallery item and why they chose their particular contribution • Distribute the UDHR document, choosing the simplified or long version based on the skill level of the students • Provide background information on the history and creation of the UDHR • Have students read the different sections of the document out loud • Have the students connect the UDHR Articles with the different gallery exhibit items • Discuss student reflections on how the different art forms helped illustrate the meaning of the UDHR
Suggested Questions to Guide Deeper Reflection and Critical Thinking:	• In what ways do the different art forms of the gallery items, such as poems or photographs, help convey ideas about human rights? • Why do you think it was so important to develop the UDHR? • What do you think the process was like to decide on what rights to include in the UDHR? • What types of issues would the drafters need to consider as they came up with the wording of each Article? • Why do you think including the right to leisure or the enjoyment of arts and culture were seen as so important? • If you were drafting the UDHR today, what other rights would you want to include, and why?

LESSON PLAN 2: REFLECT ON UDHR CONCEPTS THROUGH CREATIVE EXPRESSIONS	
Objectives for Student Learning:	• Engage deeper reflections on the meanings of the concepts contained within the UDHR • Encourage creative expressions of student ideas about the concepts
Curriculum Standards: (California)	• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II • Reading Standards1.0 and 2.0(Focus on Informational Material) • Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument) • Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression
Skills:	• Critical thinking, Interpretation and creative expression of concepts, Language, Writing

Activities:	▪ Select among different major concepts connected with the UDHR and review the general definitions of each concept, such as:
	  ▪ Universality
	  ▪ Fair versus Not Fair
	  ▪ Each of the Four Freedoms:
	    ▪ Freedom of speech
	    ▪ Freedom of religion
	    ▪ Freedom from fear
	    ▪ Freedom from want
	  ▪ Terms contained within the 30 Articles, such as
	    ▪ Mobility
	    ▪ Education
	    ▪ Leisure
	▪ Assign students to research and write the definitions of each of the selected terms, using dictionaries and on-line search resources
	▪ Prepare guide questions to prompt students to write their reflections on each concept, such as:
	  ▪ What are different words to describe "universality"?
	  ▪ How would you know if someone was experiencing freedom of speech, religion…?
	▪ Have students read aloud their different ideas
	▪ Select 6 – 10 of the different ideas discussed
	▪ Form groups of 3-4 students and assign each group 2 or 3 of the selected ideas
	  ▪ Have the students create a series of dramatic depictions of the ideas, using movement, creating statues/tableaus or acting out, allowing approximately 3-5 minutes per vignette
	▪ Have students reflect on each group's portrayals and how they helped illustrate the meaning of the UDHR

Suggested Questions to Guide Deeper Reflection and Critical Thinking:	▪ How did your group decide on the way to express your concepts? ▪ How did acting out the concept or watching others act out their concepts affect the way you understood the meaning of the concept? ▪ What information would help you better understand the meaning of each Article? What are ways to obtain this information?

LESSON PLAN 3: CONNECT THE UDHR CONCEPTS AND VALUES TO PERSONAL EXPERIENCES	
Objectives for Student Learning:	• Gain understanding that each person's day-to-day experiences have relevance to the broader concepts contained within the UDHR • Gain understanding that personal behaviors and actions are directly connected to the broader concepts • Value the way creative expressions can help convey what our personal experiences mean and why this is important to learning and connecting with others
Curriculum Standards: (California)	• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II • Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument) • Visual and Performing Arts 1.0 Artistic Perception
Skills:	• Critical thinking, Interpretation and creative expression of concepts, Language, Writing
Activities:	▪ Have students write a personal story where they have directly experienced or witnessed human rights being honored and disrespected ▪ Have the students pick or compose a song or poem that goes with their story ▪ Have the students play/perform their song/poem and describe what this meant to them to help convey the importance of their story ▪ Select several of the stories for class discussion
Suggested Questions to Guide Deeper Reflection and Critical Thinking:	As each story is shared: ▪ What human rights were honored or disrespected? ▪ What are possible reasons the situation described occurred? ▪ What actions could be taken to further the good results or reverse the negative results described in the story? ▪ How could the proposed actions have additional positive impacts beyond the situation described? ▪ How does writing your story and hearing the other stories help you better understand the connection of the UDHR Articles to everyday experiences?

LESSON PLAN 4: RELEVANCE OF THE UDHR TO LOCAL, REGIONAL AND GLOBAL ISSUES, AND CONNECTION TO PEOPLE INVOLVED IN ADDRESSING THOSE ISSUES	
Objectives for Student Learning:	• Students connect one or more of the UDHR articles to historical or current issues and how these issues relate to current situations • Students learn about the people who engaged their ideas, efforts and energy to address the issue(s) • 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
Curriculum Standards: (California)	• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II • Reading Standards1.0 and 2.0(Focus on Informational Material) • Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument) • Visual and Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression
Skills:	• Research and evaluation of information, Critical thinking, Analysis and synthesis of information, Writing, Creative Expression

Activities:	▪ Students choose one of the following as the basis for their research:
	  ▪ UDHR article they are most interested in researching further, and a current or historical issue related to that article, or
	  ▪ Current or historical event of particular interest, connecting to one or more of the UDHR articles
	  ▪ A current or historical advocate for or defender of the betterment of others (Partial list provided on the last page of Part V)
	▪ Carry out reading and research to develop the following information:
	  ▪ Background on the event and how the event affected the rights of people and their access to equality, justice and human dignity
	  ▪ A key person involved in advocating for or defending the rights related to this event or issue
	    ▪ The challenges that had to be addressed
	    ▪ The successes achieved by the person
	    ▪ The work that still needs to be done to further the efforts already carried out
	▪ Write a monologue or vignette to capture the results of the research
	  ▪ Create visual expressions (animation, drawings) of different aspects of the reading and research carried out
	  ▪ Bring together any songs, poems or artwork done to depict the event, issue and person studied

Suggested Questions to Guide Deeper Reflection and Critical Thinking:	▪ What information is needed to fully understand the event, issue and/or person to be researched? ▪ Why is it important to know about specific people involved in the issue or event being researched? ▪ What do I want others to know about this issue so that they will care about being involved in helping bring about solutions or needed changes?

LESSON PLAN 5: EXPLORE THE UNIVERSE OF OBLIGATION* – MOVING FROM RIGHTS TO RESPONSIBILITIES **Inspired by Facing History and Ourselves Curriculum – http://www.facinghistory.org*	
Objectives for Student Learning:	• Gain understanding of what is meant by the Universe of Obligation • Examine different levels of responsibility from the individual to groups to nations • Gain understanding of the difference between a right and a responsibility • Connect the personal stories and research on broader issues/events to the Universe of Obligation • Gain understanding of how to be personally engaged in furthering rights and responsibilities
Curriculum Standards: (California)	• History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II • Reading Standards1.0 and 2.0(Focus on Informational Material)
Skills:	• Research and evaluation of information, Critical thinking, Analysis and synthesis of information, Writing

Activities:	▪ Review the reflections of Eleanor Roosevelt regarding the connection of each person's actions to overall human rights
	 ▪ Review Helen Fein's depiction of the Universe of Obligation (References provided on last page of Section V)
	 ▪ 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:
	   ▪ Who is in your Universe of Obligation/Responsibility?
	   ▪ Who else is in your Universe?
	     ▪ Individuals?
	     ▪ Groups?
	   ▪ What is the difference between a right and a responsibility?
	   ▪ What are different ways we can each demonstrate our responsibilities to further rights within our Universe of Obligation?
	   ▪ What are examples of more extensive work needed today to continue the work of the people we studied?
	   ▪ What are examples of minute actions that can make a difference in this work?
	     ▪ How do these minute actions affect the greater Universe of Obligation?

Suggested Questions to Guide Deeper Reflection and Critical Thinking:	▪ How is the Universe of Obligation connected to the study of the UDHR? ▪ Why does the concept of the Universe of Obligation matter today?

LESSON PLAN 6: HELPING CREATE *THE WORLD AS IT COULD BE*	
Objectives for Student Learning:	▪ 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 ▪ Provide students the opportunity to state the responsibilities they accept to contribute to The World As It Could Be ▪ 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
Curriculum Standards: (California)	▪ History-Social Science Standards 10.9 and 11.9 Students analyze U.S. policy since World War II ▪ Writing Standards 1.0 and 2.0 (Focus on well defined perspective and reasoned argument) ▪ Visual and Performing Arts Standards 1.0 Artistic Perception; 2.0 Creative Expression; 5.0 Connections, Relationships, Applications
Skills:	▪ Critical thinking, Analysis and synthesis of information, Writing, Creative Expression, Project organization and management, Problem-solving

Activities:	▪ Review the DVD's of past performances and presentations from *The World As It Could Be* project
	▪ Have students create monologues, poems, digital/animation presentations or other visual representations of what they have learned from their work in Lessons I-V, and their desired actions moving forward to help address the issue(s) they've studied
	  ▪ Create a gallery of the student work and discuss.
	▪ Decide as a class the connecting theme for their culminating presentation and how the different student presentations can be organized to reflect the theme
	  ▪ Decide on a title for the presentation
	▪ Organize the individuals and groups to review the compositions related to their part of the presentation
	  ▪ Decide on ways to add in a musical score, dance and other media elements to help dramatize the messages of the compositions
	▪ Create the script for the presentation
	  ▪ Provide opportunities for each student to express or display their expressions of commitment to minute or broader actions toward *The World As It Could Be*.
	▪ Decide the setting(s) for the presentation
	▪ Plan for how the presentation can have on-going impact across the school and/or program and greater community.

Suggested Questions to Guide Student Development of Their Culminating Presentation Content:	▪ What is important for others to know about the issue I've studied and the human rights connected to the issue? ▪ What am I taking responsibility for in helping address the issue? ▪ What do I want to inspire the audience to think about and consider doing to take part in furthering human rights?

PART VI: RESOURCES TO SUPPORT TEACHERS IN CREATING A UNIQUE EXPERIENCE FOR THEIR STUDENTS

Organizing and Creating The Culminating Presentation

- **Recommendations to begin organizing:**
  - Include the following general presentation plan elements from 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:
      - Director
        - (a) Coordinate overall presentation, insuring that elements stay on topic and connect to the UDHR
        - (b) Coordinate desired set design, costume preparation and stage props
      - Technical Coordinator
        - (a) Oversee the sound, lights and media recording of the presentation
      - Program Producer & Presentation Logistics
        - (a) Put together and produce the program of the presentation, including acknowledgment of all participants
        - (b) Arrange for desired signage, seating, refreshments and volunteers to welcome and seat people
        - (c) Arrange for how to acknowledge each student's participation, such as Certificate
      - Publicity and Community Participation Coordinator
        - (a) Organize who will be invited and how to contact
        - (b) Develop publicity plan to get the word out
        - (c) Oversee invitations to community members and their attendance
        - (d) Oversee desired post-presentation follow-up with community
        - (e) Oversee arrangements for photography and video recording

  - **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
      - Develop discussion questions that can be used in classes for follow-up conversations

    *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

Print and On-line Resources

FOR TEACHERS: ARTS INTEGRATION COMMON CORE IMPLEMENTATION RESOURCES

This section contains online resources especially for educators. The websites offer teaching ideas, activities, curriculum guides, educational research for arts integration and implementation of the Common Core.

Art IS Education | Alameda County Office of Education
http://www.artiseducation.org
The Art IS Education program is committed to leveraging quality arts learning to create outstanding and equitable classrooms for every child, in every school, every day. This site provides educators with information on arts integration research, curriculum, and professional development opportunities.

Edutopia – School Transformation Through Arts Integration
http://www.edutopia.org/stw-arts-integration
Edutopia's *Schools That Work* series profiles schools, districts, and programs that are dramatically improving the way students learn. Focusing on evidenced-based successes, this resource provides teacher units, how-to videos and other valuable tools for arts integration.

Common Core State Standards (CCSS) Initiative
www.corestandards.org/
The CCSS standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that students need for success in college and careers.

Edutopia - Resources for Understanding the Common Core State Standards
http://www.edutopia.org/common-core-state-standards-resources
This is an educator's guide to websites, organizations, articles, and other resources looking at the new system of standards and how they will be assessed.

Edutopia - Use Arts Integration to Enhance Common Core
http://www.edutopia.org/blog/core-practices-arts-integration-susan-riley
This informational article by Arts Integration Specialist, Susan Riley, emphasizes how arts integration strategies can be used to enhance the implementation of the common core standards.

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
http://portal.unesco.org/en/ev.php-URL_ID=25783&URL_DO=DO_TOPIC&URL_SECTION=201.html
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.

UN Declaration on Human Rights Education and Training, Adopted December 19, 2011
http://www.ohchr.org/EN/Issues/Education/Training/Pages/UNDHREducationTraining.aspx
Adopted by the General Assembly on December 19, 2011, the Declaration outlines why Human Rights Education (HRE) is essential, and provides guidelines for effectively carrying out HRE in schools and other public agencies, including those connected with public safety.

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.
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/resources/educators
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.*

Facing History and Ourselves
http://facinghistory.org
Facing History and Ourselves provides extensive resources for connecting the past with present human rights issues.

fdr4freedoms Digital Resource
http://fdr4freedoms.org
A free, online, multimedia resource on Franklin Delano Roosevelt, Eleanor Roosevelt, the Great Depression, World War II and the Four Freedoms, slated to offer 60 content-rich, richly illustrated modules to explore on digital tablets (iPads, etc.) and smartphones.

Human Rights Education Association Resource Center
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.

Human Rights Educators USA Network (HRE USA)
https://hreusa.org/
HRE USA is a new network for educators dedicated to promoting Human Rights Education in the United States and is open to general membership. Through its website, the network offers educators, activists, scholars, and organizations working with youth a wealth of information, curriculum resources, and current research. The network also provides members with opportunities for direct engagement through its working groups on topics of interest such as policy and advocacy, higher education, after-school and community-based programs, K-12 curriculum, and early childhood education.

Human Rights in Action: The United Nations Cyber School Bus
http://portal.unesco.org/en/ev.php-URL_ID=25783&URL_DO=DO_TOPIC&URL_SECTION=201.html
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.

The Advocates for Human Rights: Discover Human Rights Institute
http://discoverhumanrights.org/educators
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.

University of Minnesota 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.

Voice of Witness: Illuminating Human Rights Crises Through Oral History
http://voiceofwitness.org/education/
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.

Anderson, Carol. *Eyes off the Prize: The United Nations and the African American Struggle for Human Rights, 1944-1955.* **Cambridge , UK: Cambridge University Press, 2003.** Anderson provides a political narrative history on the African-American struggle for human rights that preceded the Civil Rights era in the U.S. This is an excellent text for U.S. and African-American historical research.

Andreopoulous, 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.*

Susan Roberta Katz, Andrea McEvoy Spero, Editors. *Bringing Human Rights Education to US Classrooms: Exemplary Models from Elementary Grades to University*, **Palgrave Studies in Global Citizenship Education and Democracy, 2015.**
Presents 10 curriculum units on addressing human rights topics in the classroom, drawn from direct experience and application**.**

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.

Amnesty International USA
http://www.amnestyusa.org/resources/students-and-youth
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://skoll.org/organization/free-the-children/
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.voicesofyouth.org/en
Voices of Youth (VOY) was founded in 1995 as UNICEF's online place for young people to learn more about issues affecting their world. VOY was recently redesigned for a more modern youth audience and is now the go-to place where you can know more, learn more and do more about our world!

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.

The Advocates for Human Rights: Human Rights Resources for Students
http://discoverhumanrights.org/Students
This is an interactive resource for students. The Advocates for Human Rights established the Discover Human Rights[TM] Institute in 2007 to contribute to the building of a U.S.-based human rights movement. Through the Institute, The Advocates provide educational resources and tools to help people learn about and apply international human rights standards in their daily lives, their families, their workplaces, and their communities. Human rights resources provide students with information about international human rights standards and encourage people to "*get informed, get involved, and get others interested*" in human rights.

WITNESS
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
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.

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://www.learner.org/series/cowl/pre-reading/highschool.html?pop=yes&pid=2222

REFERENCE FOR MEDIA RESOURCES

The Learning Network – The New York Times   http://www.learning.blogs.nytimes.com/

PARTIAL LIST OF HUMAN RIGHTS ADVOCATES AND DEFENDERS

- Abernathy, Ralph (1926-1990) clergyman, activist, Southern Christian Leadership Conference (SCLC) official
- Abzug, Bella (1920-1998) social activist, a leader in the women's movement, lawyer
- Alexander, Michelle (1968) civil rights advocate, law professor, historian, writer
- Anthony, Susan B. (1820-1906) women's suffrage/voting rights leader
- Baker, Ella (1903-1986) civil rights and human rights activist
- Bates, Daisy (1914-1999) civil rights activist, publisher, writer
- 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-) first African-American child to attend an all-white public elementary school in the American South, civil rights activist
- 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) civil rights activist
- Chavez, Cesar (1927-1993) Chicano activist, organizer, trade unionist
- Chisholm, Shirley (1924-2005) politician, educator, author
- Colvin, Claudette (1939-) pioneer student and independent activist
- Cooke, Marvel (1903-2000), journalist, writer, trade unionist, civil rights activist[1]
- 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-) civil rights activist
- 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
- Gandhi, Mahatma (1869-1948) peace activist, lawyer
- 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-) organizer and activist
- Hill, Robert (1892-?) African American sharecropper, founder of the Progressive Farmers and Household Union of America.
- 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 cights leader
- Huerta, Dolores C (1930-) activist, organizer, labor rights
- Hunter, John (1954-) educator, world peace game inventor, musician
- Jackson, Jesse (1941-) clergyman, activist, politician
- Johns, Barbara Rose (1935-1991) civil rights activist
- Jones, Van (1968-) civil rights lawyer
- Jordan, June (1936-2002), writer, poet, civil rights activist, feminist

- Keys, Sarah Louise (1929-) Civil Rights activist
- 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
- Lafayette, Bernard (1940-) SCLC and SNCC activist and organizer
- Lewis, John (1940-) Civil Rights activist and U.S. Congressman
- Lincoln, Abraham (1809-1865), 16th 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
- Paterson, Eva ( ) civil rights lawyer
- 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
- Sherrod, Charles civil rights activist, SNCC leader
- Shuttlesworth, Fred (1922-) clergyman, activist
- Smith, Samantha Reed (1972-1985) grade school student, peace activist
- Stanton, Elizabeth Cady (1815-1902) women's suffrage/voting rights leader
- Simon, Lateefah (1977) activist for at-risk youth and young women
- Steinem, Gloria (1934-) writer, activist, feminist
- Stevenson, Bryan A. (1959-) lawyer, social justice advocate
- Tenayuca, Emma (1916-1999) organizer
- 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
- Malala Yousafzai, (1997 -) Advocates for education