

***THE WORLD AS IT COULD BE HUMAN RIGHTS EDUCATION PROJECT***  
**August 3-5, 2010 Summer Institute to Prepare Educators/Community Leaders**  
**Detailed Outline – Page 1 of 6**

**SUMMER INSTITUTE OBJECTIVES:**

1. Inspire and prepare participants to utilize the Project curriculum as well as other related materials and resources in their classes and forums, so as to realize the following learning objectives of the Project:
  - 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.
2. Provide the tools, guidance, encouragement and experience that enable the participants to feel comfortable utilizing creative arts methodology as they teach the UDHR content and then organize a culminating presentation. The presentation is an essential component as it provides a public forum of accountability.
3. Provide the tools and guidance that enable the participants to utilize their professional skills to adapt and augment the provided curriculum to their own class and/or organizational needs.

**SUMMER INSTITUTE PARTICIPANTS: Maximum of 30 people**

- Teachers and administrators in Bay Area High Schools planning to or interested in implementing the project in the 2010-2011 school year
- Community-based non-profit organization leaders interested in integrating UDHR content in their programmatic work
- University Faculty and Graduate Students

**SCHEDULE:**

- 9:30 – 4:30 Each Day
- Tuesday, Wednesday, Thursday – August 3-5, 2010

**LOCATION: University of San Francisco School of Education**  
**2350 Turk Boulevard, San Francisco, CA 94114, Room 110**

**PARTICIPANT PREPARATION:**

- Bring a photograph or image of art, poem or song that reflects ideas and images in connection with human rights.

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**TUESDAY, AUGUST 3<sup>RD</sup>:** Present information that provides participants with content knowledge for each of the key elements of the curriculum and experience with several of the curriculum lesson plans.

<b>TIME</b>	<b>CONTENT AREA/ACTIVITY</b>	<b>OBJECTIVES</b>	<b>PRESENTERS</b>
9:30	<b>Introductions and Opening Comments</b>	<ul style="list-style-type: none"> <li>▪ All participants become acquainted with each other and learn about each other's backgrounds</li> </ul>	
9:45 10:00	<b>Context for the Project</b> <ul style="list-style-type: none"> <li>▪ <i>The World As It Could Be</i> Project history, including overview of materials</li> <li>▪ Background on Human Rights education, including general history and philosophy of human rights</li> </ul>	<ul style="list-style-type: none"> <li>▪ Create general understanding of the language of human rights and the rationale for implementing <i>The World As It Could Be</i> project</li> <li>▪ Gain understanding of what it means to have a human rights culture</li> </ul>	Sandy Sohcot  Susan Katz
10:45	<b>Creative Arts and Culminating Performance as Integral Part of <i>The World As It Could Be</i> curriculum</b> <ul style="list-style-type: none"> <li>▪ Exercises to encourage creative energy</li> </ul>	<ul style="list-style-type: none"> <li>▪ Provide context for why the creative arts are an integral part of the curriculum;</li> <li>▪ Provide context for why the culminating performance is vital element of the curriculum</li> <li>▪ Encourage recognition of each person's natural creative talents</li> </ul>	Ellen Sebastian Chang
11:30	<b>Introduce the UDHR</b> <ul style="list-style-type: none"> <li>▪ Participants create a gallery of the items they brought to reflect human rights images and ideas</li> <li>▪ Review of the UDHR document and connection of the words to the gallery images</li> </ul>	<ul style="list-style-type: none"> <li>▪ Provide content knowledge on the UDHR and its relevance to current efforts to create a human rights culture</li> <li>▪ Work with lesson plans to personalize connection with the UDHR material, including incorporation of creative arts expressions to reflect lesson plan content</li> </ul>	Andrea McEvoy Spero Alisha Wormsley
12:15	<b>Lunch</b>		
12:45	<b>Review History and Current Applications of the UDHR</b>	<ul style="list-style-type: none"> <li>• Content knowledge on: <ul style="list-style-type: none"> <li>▪ Background leading to the drafting and adoption of the UDHR</li> <li>▪ Issues and controversies related to the UDHR</li> <li>▪ Treaties that grew out of the UDHR</li> <li>▪ Relevance of the UDHR to current civic dialogue and engagement</li> <li>▪ Universe of Obligation</li> </ul> </li> </ul>	Andrea McEvoy Spero Jack Weinstein/ Facing History & Ourselves,
	<b>Continued on next page</b>		

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**TUESDAY, AUGUST 3<sup>RD</sup>: Continued**

<b>TIME</b>	<b>CONTENT AREA/ACTIVITY</b>	<b>OBJECTIVES</b>	<b>PRESENTERS</b>
2:15	<p><b>Reflect on UDHR concepts through creative expressions</b></p> <ul style="list-style-type: none"> <li>• Writing exercises to reflect on UDHR concepts, including: <ul style="list-style-type: none"> <li>▪ Different words to describe “universality”</li> <li>▪ How would you know if someone was experiencing freedom from fear</li> </ul> </li> <li>• Depict reflections through movement and dramatic action/poses</li> </ul>	<ul style="list-style-type: none"> <li>▪ Engage deeper reflections on the meanings of the UDHR concepts</li> <li>▪ Encourage creative expressions of student ideas about the concepts</li> </ul>	Ellen Sebastian Chang Sarah Crowell
3:15	<p><b>Connect the UDHR concepts and values to personal experiences</b></p> <ul style="list-style-type: none"> <li>• Participants will write a personal story where they have directly experienced or witnessed human rights being honored or neglected</li> <li>• Discuss several of the stories and explore ways people could act to further the good results or reverse the negative results conveyed in the stories</li> </ul>	<ul style="list-style-type: none"> <li>▪ Gain understanding that each person’s day-to-day experiences have relevance to the broader UDHR 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>	Ellen Sebastian Chang
4:00	<b>Debrief on content presented</b>	<ul style="list-style-type: none"> <li>▪ Have participants recap what they gained from the day</li> </ul>	
4:30	<b>Ajourn</b>		

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**WEDNESDAY, AUGUST 4<sup>TH</sup>:** Depict UDHR lesson plan reflections utilizing different creative arts expressions, including music, visual arts, dance/movement, writing, performing arts and digital arts.

<b>TIME</b>	<b>CONTENT AREA/ACTIVITY</b>	<b>OBJECTIVES</b>	<b>PRESENTERS</b>
9:30	<b>Introductions by Creative Arts Presenters with examples of each of their specialty areas</b>	<ul style="list-style-type: none"> <li>▪ Hear about and see examples of different art forms and their applications to communicating about social justice issues</li> </ul>	
10:40	<b>Work with UDHR content presented on Day 1 to develop creative arts expressions in each discipline</b> <ul style="list-style-type: none"> <li>• Participants will rotate through each arts discipline, experiencing how the stories created during the previous day can be transformed into each of the creative arts forms</li> <li>• Guidance will be provided by experts in each creative arts area to connect the UDHR content with the arts discipline               <ul style="list-style-type: none"> <li>▪ Guidance will include 5 steps to apply the creative arts discipline to the UDHR content</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Provide direct experience in using different creative arts expressions to convey participant stories and reflections on UDHR;</li> <li>• Have experience with:               <ul style="list-style-type: none"> <li>▪ Dance/Movement / Performing Arts</li> <li>▪ Media Arts</li> <li>▪ Spoken Word/Poetry</li> <li>▪ Music: Song &amp; Instrument Performance</li> <li>▪ Visual Arts</li> </ul> </li> </ul>	<b>Dance/Movement:</b> Sarah Crowell <b>Digital Arts:</b> Robert Kershaw <b>Spoken Word:</b> Paul Flores <b>Music:</b> Judith May USF Faculty <b>Performing Arts:</b> Ellen Sebastian Chang <b>Visual Arts:</b> Alisha Wormsley
12:15	<b>Lunch</b>		
12:45	<b>Continue to work with sample lessons</b>		
3:15	<b>Debrief as a group to exchange what was learned from each experience, and how what was learned can be applied to implementing the project materials once back in the classroom</b> <ul style="list-style-type: none"> <li>• Guidance will be provided by experts in each creative arts area to connect the UDHR content with the arts disciplines               <ul style="list-style-type: none"> <li>▪ Identify the different dimensions of learning in connection with the UDHR and human rights that can be enhanced by the inclusion of creative arts activities</li> <li>▪ Review different ways to carry out the UDHR curriculum across different grade levels and/or classes to reinforce learning over time and to build to culminating performance experience</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	
4:30	<b>Adjourn</b>	<ul style="list-style-type: none"> <li>•</li> </ul>	

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**THURSDAY, AUGUST 4<sup>TH</sup>:**

<b>TIME</b>	<b>CONTENT AREA/ACTIVITY</b>	<b>OBJECTIVES</b>	<b>PRESENTERS</b>
9:30	<b>Organize for culminating presentation</b>	<ul style="list-style-type: none"> <li>▪ Experience how to bring together the different elements of creative work for a presentation</li> </ul>	Ellen Sebastian Chang Sarah Crowell Alisha Wormsley
11:30	<b>Present the culminating presentation</b>	<ul style="list-style-type: none"> <li>▪ Experience the process of collaborating with others to demonstrate reflections on the UDHR</li> </ul>	
12:30	<b>Lunch</b>		
1:00	<b>Debriefing</b> <ul style="list-style-type: none"> <li>▪ Debrief on the experience</li> <li>▪ Review how to build on the work done so as to reinforce learning among the students involved in the performance, as well as across the school or organizational community that has seen the performance.</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>	
2:00	<b>Planning for Implementation</b> <ul style="list-style-type: none"> <li>▪ Have participants develop a follow-up plan that identifies how they will implement the work done during the Institute and the type of support most helpful during their implementation.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Have plan to implement the project</li> </ul>	Sandy Sohcot Ellen Sebastian Chang Sarah Crowell
4:00	<b>Closing Comments</b>	<ul style="list-style-type: none"> <li>▪</li> </ul>	
4:30	<b>Adjourn</b>	<ul style="list-style-type: none"> <li>▪</li> </ul>	

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**PRESENTER INFORMATION:**

**Ellen Sebastian Chang** has been the Creative Director of *The World As It Could Be* Project since its inception in 2006. In her 20+ years as a director, writer, performer and creative consultant, Ellen, among her many other accomplishments, has taught at The Urban School in San Francisco, Each One Reach One, a writing workshop for incarcerated males, and Young Audiences of Northern California, which works throughout the Bay area teaching Play Creation and Production in grades 3-12.

**Sarah Crowell**, Creative Director, Destiny Arts Center has been at Destiny Arts Center since 1990 as a dance teacher, artistic director, workshop facilitator and program development director, and served as the organization's executive director from 2002-2007. **Destiny Arts Center**, part of *The World As It Could Be* project since its inception, uses dance, martial arts, theater and youth leadership training to teach youth to express their opinions creatively and artistically, while sharpening their critical thinking skills and cultivating discipline, toward the overall mission of ending isolation, prejudice and violence in the lives of young people.

**Facing History and Ourselves**, with a global network of more than 25,000 educators, staff, adjunct faculty and international fellows, delivers classroom strategies, resources and lessons that inspire young people to take responsibility for their world. Internationally recognized for our quality and effectiveness, Facing History harnesses the power of the Internet and partners with school systems, universities and ministries of education worldwide.

**Paul S. Flores** is one of the most influential Latino spoken word performers in the country. A published poet, playwright and co-founder of Youth Speaks, his work explores the intersection of urban culture, Hip-Hop, Spanglish and transnational identity. He is author of the novel *Along the Border Lies*, and his most recent play REPRESENTA! was directed by Danny Hoch and presented by the Hip-Hop Theater Festival 2007. He was recently awarded the NALAC Fund for the Arts 2010 grant for his newest play *Wounds of the Izote* premiering in 2011-2012. He teaches Hip-Hop Theater and Spoken Word at the University of San Francisco.

**Susan Roberta Katz**, Professor and Past Chair, International & Multicultural Education, University of San Francisco. The University of San Francisco International & Multicultural Studies Department of the School of Education is the only program in the country to provide graduate studies in human rights education.

**Robert Kershaw**, Canadian Projects Director, Center for Digital Storytelling is a photographer, designer, and writer who has been facilitating digital storytelling workshops in Canada since 2004. He began working on story and photography projects with remote Northern communities in the Northwest Territories in 2001.

**Center for Digital Storytelling (CDS)** is an international non-profit training, project development, and research organization dedicated to assisting people in using digital media to tell meaningful stories from their lives.

**Judith May** holds both a Bachelors and Masters Degree in Music from the Juilliard School in New York City, and a Masters Degree in Somatic Psychology from Antioch University. Judith has been teaching music since 1980, specializing in singing, songwriting and vocal improvisation, and has developed a healing art devoted to the unencumbered, free expression of the voice. For the past ten years she has been an Adjunct Professor in the Performing Arts and Social Justice program at the University of San Francisco. She is also an active member of the San Francisco Psychotherapy Research Group, and has produced 2 CDs of original music.

**Andrea McEvoy Spero**, is pursuing her Doctorate in Education at the University of San Francisco with an emphasis in Human Rights Education. After teaching high school social studies she worked for the Liberation Curriculum Project at The Martin Luther King, Jr Research and Education Institute developing curriculum and leading professional development workshops for teachers.

**Alisha Wormsley**, a multi-media artist, photographer, teaching artist and writer from Pittsburgh, PA, trained in anthropology and documentary arts at UC Berkeley. Brooklyn based, she continues to exhibit work in photography, montage, and multi-media installation. Alisha has been a teaching artist for many cultural institutions including ICP, The Romare Bearden Foundation, and The Studio Museum of Harlem. Through teaching she has been able to work in all mediums from murals to video animation.