



Eswatini Institute of Music and Art

Human Rights In Music Curriculum For Higher Education Students

Facilitator Guide

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March 2022

Acknowledgment

This curriculum was developed in partnership with the Eswatini Institute of Music and Art as a final project for the course, Human Rights in Africa at Teachers College of Columbia University. In particular, I would like to thank Professor Dr. Garnett Russell and the course assistant, Nadia Ford at Columbia University, Teachers College for their expertise and encouragement.

Additionally, I would like to thank the eleven survey participants who are college students and music teachers at the Eswatini Institute of Music and Art. By learning about their circumstances regarding human rights, they helped me set priorities in the lesson plan. Lastly, I would like to thank Danielle Lee, a managing director of the institute who worked with me in the process.

Survey results (11 participants): [HR IN MUSIC at SCU](#)
The curriculum will be implemented in February 2022.

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Scope and Sequence Part I.

The Human Rights Curriculum in Music, developed in partnership with Eswatini Institute of Music and Art (EIMA), combines human rights elements with music to promote awareness of human rights in the context of eSwatini (formally known as Swaziland).

Beneficiaries are higher education learners aged 21 to more than 31 who are currently music educators at the international NGO, Africa Ntjilio Empowerment, and who intend to become educators after graduation. Following the goal of the EIMA, the curriculum encompasses practical activities in teaching music, performance, and serving society with leadership.

In eSwatini, the Ministry of Education and Training (MoET) emphasizes the importance of providing equitable, quality, and affordable educational opportunities for all to develop self-sufficiency, social development, and economic competitiveness. In contrast, the Government of eSwatini restricts democratic rights, so there are few opportunities for human rights education and training (Freedomhouse, 2020). In light of the circumstances in eSwatini where freedom of expression and the right to protest are severely restricted, I surveyed the current learners at the EIMA in terms of age, occupation, familiarity with human rights, the definition of human rights, the priority of human rights, a hindrance to obtaining the rights, and, the learners' level of interest in learning human rights as an educator and musician. Following the survey completed by eleven people, the four major themes are: Unit I (Human Rights), Unit II (Equality), Unit III (Social Healing and Justice), and Unit IV (Action). For example, the results show that 7 checks were on freedom of expression, 4 checks on the right to education, 3 checks on gender equality and the right to health, and 1 check on the right to housing. The checks indicate which rights they deem most important in eSwatini.

In the context of eSwatini where freedom of expression is extremely restricted and violated (Human Rights Watch, 2021), music is an ideal method to do peaceful expression and empower to engage in human rights issues (Kakungulu-Mayambala, 2020). In this recognition, Unit I (Human Rights) consists of an introduction to Human Rights and Human Rights in Music, In unit 2 (Equality) focuses on the right to education and freedom of expression, unit 3 (Social

Healing and Justice) covers the Right to Peace and lastly, unit 4 (Action) calls for leadership by developing human rights curriculum to teach their students. The rationale for the thematic selection that includes various activities and critical discourses is to follow the goal to develop “an understanding of our common responsibility to make human rights a reality” (Hopkins, 2011, p. 73). To be specific, the part of activities and stage 3 significantly focuses on “employing methodologies that engage participants in the development of skills and attitudes, as well as knowledge” (Tibbitts, 2002, p. 162).

The curriculum will teach learners not only *about* human rights by providing learners with knowledge of the rights but also provide the world view *through* human rights, and action *for* human rights (Tibbitts, 2015). Ultimately, HR in Music is expected to increase awareness of human rights protection and promotion through acknowledgment, advocacy, and activism in eSwatini by utilizing music, which in turn will result in fewer human rights violations.

Scope and Sequence Part II.

Units	Lessons	Overview	Essential Questions	Learning outcomes
Unit I. Human Rights	Lesson 1. Introduction to Human Rights	Lesson 1 focuses on general knowledge of human rights, the different kinds of rights through the Universal Declaration of Human Rights (UDHR) and Banjul Charter. Learners will analyze the current human rights issues and identify support groups in Eswatini.	<ul style="list-style-type: none"> - What are Human Rights? - Where do Human Rights come from? - What are the current Human Rights issues in Eswatini? - Why are Human Rights important? 	<ul style="list-style-type: none"> - Understand Human Rights - Distinguish various categories of Rights - Identify Human Rights documents and institutions - Analyze Human Rights in Eswatini - Recognize the current issues and support groups in Eswatini
	Lesson 2. Human Rights in Music	Learners will understand music as a tool to advocate human rights by exploring the power of music, songs related to human rights, the history of human rights musicians/advocates, and creating their own music	<ul style="list-style-type: none"> - How can music support human rights? - Who are the musicians who worked for human rights? - What are the songs related to human rights? 	<ul style="list-style-type: none"> - Understand music as a tool to advocate human rights - Name a few historical figures/musicians who advocated human rights - Name a few songs related to human rights and sing - Write a short song related to the human rights theme
Unit II. Social and Economic Rights	Lesson 3. Right to Education	Lesson 3 focuses on the right to education for higher education students who aspire to become music educators. With the right based approach, learners will strengthen their identity as educators and reaffirm their mission to use education for social justice and healing.	<ul style="list-style-type: none"> - Why do we all need education? - What is the main obstacle to access quality education? - What is the role of education to achieve rights? - How do music educators support the right to education? 	<ul style="list-style-type: none"> - Gain basic knowledge of the right to education from UDHR - Understand education status in Eswatini - Describe the significance of the role of education - Know their right as an educator
	Lesson 4. Freedom of Expression I.	Lesson 4 introduces basic knowledge on freedom of expression including freedom of information, assembly, opinion,	<ul style="list-style-type: none"> - Why is freedom of expression important? - What is the main obstacle to freedom of expression? 	<ul style="list-style-type: none"> - Know the basic knowledge of freedom of expression - Understand the current freedom of expression issues

		religion, association, and media. Learners will analyze the current issues on freedom of expression in Eswatini and share their thoughts and concerns from musician and music educator perspectives.		in Eswatini - Know musicians and arts used for peaceful assembly - Discuss the issues constructively with peers
	Lesson 5. Freedom of Expression II.	As a continuation of lesson 4 Freedom of Expression I., Lesson 5 heavily focuses on practice and application: peaceful expression. Learners will explore (1) Uganda case study and (2) nonviolent and creative ways to express themselves through musical composition.	- What are the ways to express our rights? - In what ways do musicians utilize music to increase awareness? - What do we do in consideration of safety?	- Understand music as a form of artistic expression - Understand music as a tool to highlight human rights and raise awareness - Create music to express via music, especially nonverbal ways, taking into account the Eswatini Government's restriction on freedom of expression
Unit III. Social Healing and Justice	Lesson 6. Right to Peace I.	Lesson 6 focuses on the private domain, starting interpersonal relationships with self and people. The learners will increase awareness of self-peace through meditation and explore ideas of how to be peaceful with others through conflict resolution skills.	- Why is peace with myself important in connection with peace with others and vice versa? - How does it connect to world peace?	- Exercise moments to be peaceful with self through meditation - Be attentive to be more peaceful with others through conflict resolution skills
	Lesson 7. Right to Peace II.	Continuing the lesson 6: Right to Peace I where learners focused on peace with self and others, lesson 7 more dedicates time to world peace. Learners will explore the Right to Peace in connection with world issues such as war and conflict. Also, learners will explore peaceful protests by musicians and music and create songs for world peace.	- What is the Right to Peace? - How should we view world conflict as a peacebuilder?	- Gain general knowledge of the Right to Peace - Understand the world issues in connection with peacebuilding - Get to know musicians who worked for world peace - Create songs for world peace to engage with local and international organizations as a peace agent (Optional)

Unit IV. Action	Lesson 8. Teaching HR - Curriculum Development	As college students who pursue the degree of music education and current music educator, learners will outline the Human Rights curriculum in Music based on the knowledge throughout lessons 1 to 7.	<ul style="list-style-type: none"> - Why is the HR curriculum important? - What do you want to achieve through your HR curriculum development? 	- Outline curriculum development
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The Rationale of the Curriculum

The Human Rights Curriculum in Music (HRCM) falls in the Value and Awareness Model and Transformational Model in Tibbitts's typology of human rights education. In stages 1 and 2, I aim to provide general knowledge of human rights and the issues surrounding eSwatini as part of building a knowledge based on the Universal Declaration of Human Rights (UDHR) and African Charter. The first part of the curriculum is aimed at increasing knowledge of human rights, history, key human rights instruments, and international human rights concerns and protection mechanisms (Tibbitts, 2002), followed by activities related to conflict resolution, new projects, and a psychosocial approach through critical questions and discussion sessions. Since political rights, such as freedom of expression - the right to protest, the right to information - are severely restricted in eSwatini (Amnesty International, n.d.), the implicit strategy is to support learners in challenging the violation of human rights by the government. During this process, music educators and musicians learn to think critically and brainstorm ways to express peacefully, safely, and effectively. Knowledge and analysis of the current issues are great starting points for them before taking the risks associated with being human rights advocates as a professional. As the learners absorb the knowledge through discussion and writing, the curriculum extends its approach to the Transformational Model for a more inclusive and engaging engagement in society as an actor to protect and promote rights. As an example, learners are instructed in their final projects, assignments, and activities to create songs and connect with local and international human rights advocacy NGOs in order to assist themselves in becoming activists for change. In addition, lessons 6 and 7 cover self-reflection and conflict-resolution skills in addition to lesson 8 which covers the HR curriculum for students to learn as professionals which also requires leadership skills in initiating and implementing. Those

elements represent its nature categorized in the Transformational Model. Taking the beneficiary's context that is exposed to the pressure and abuse from the Government, healing and individual empowerment are utmost needed factors to protect and promote human rights.

As aforementioned in the Scope and Sequence, I initiated the survey to get to know the beneficiaries' context, value, interest, and knowledge level in human rights. After analyzing the results to design the lesson plan, where the participants ranked freedom of expression and education as the top two most important rights, the four-unit theme included those two and focused on learning and practicing. I focused particularly on learners' safety when designing final projects such as composition that represents free expression and peaceful protest in light of the government's extreme restraints that yield harsh consequences. Therefore, I tried to reinforce what music enables to promote human rights in eSwatini in each lesson objective by offering various nonexplicit ways such as nonverbal and instrumental. In the process, the objectives consistently follow the goal of the human rights education (HRE) presented in a Declaration on Human Rights Education and Training (Article 2, cited in Tibbits 2015).

“Human rights education and training comprise all educational, training, information, awareness-raising and learning activities aimed at promoting universal respect for and observance of all human rights and fundamental freedoms and thus contributing, inter alia, to the prevention of human rights violations and abuses by providing persons with knowledge, skills, and understanding and developing their attitudes and behaviors, to empower them to contribute to the building and promotion of a universal culture of human rights.”

Also, each objective encompasses education *about, through, and for* Human rights (United Nations General Assembly 2011) through delivering basic knowledge of the rights through Stage

2. Building knowledge section, discussion session in Stage 1 and 3, and action-oriented in Stage 3 *for* human rights.

In connection with the orientation of the curriculum mentioned above, it draws on cultural relativism that discusses cultural imperialism and universalist ideas. The definition of culture by Geertz (1973) indicates both unchanging and static characteristics; “historically transmitted patterns of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic forms...” and culture as process and verb (Goodale, 2009) that includes “communication, perpetuation, development of their knowledge about and attitudes towards life (p. 89). In this way, although the curriculum activities and questions encourage learners to consider their own cultural aspects, they also challenge them to see from a universal and individual perspective. Through it, they can build their cultural awareness within their community to advocate for and participate in the protection and promotion of their rights with a critical mindset. For example, the curriculum facilitates a great amount of discussion time to exchange learners’ ideas and perceptions on human rights, analyzing their context with their own perspectives and experiences. In this process, the instructor plays a role to provide tools and methods to express the shared ideas to increase human rights awareness collectively in the form of musical composition, choir, and a concert as a final project, engaging with local people.

The consideration of cultural relativism includes theoretical discourses in lesson 1. Introduction to Human Rights. In the lesson, the last section of the lesson dedicates critical thinking and contextualization regarding critics of UDHR and western domination while the former part encourages learners to consider universal human rights. Students are provided opportunities throughout the curriculum to set priorities and choose their rights both individually and collectively based on their past and present cultural stances, and to cultivate their own

culture as a collective with identity as musicians and educators. (Accountability Model). As an Asian female educated in Western culture, cultural respect and relativism were vital to eliminating cultural exclusivity, yet respecting variability without subjectivity regarding certain behaviors, thoughts, and beliefs. This is the reason to include more discussions than to impose certain norms on the learners. It follows the doctrine of cultural relativism that is in specific relation to human rights: “different societies within different social and historical contexts have evolved unique attitudes to the concept of human worth, human dignity or human rights (Donnelly, 1984 cited in Ibhawoh, 2004).

Because it is expected to be an online session, it could be challenging for me to anticipate when and where there will be a lack of resources so that I can also be proactive in alternative options. Also, since the projects involve a lot of music-oriented activities and actions, it may be challenging for me to recognize certain things that can best be advised and improved in person. Lastly, I reflected on my identity frequently while designing the curriculum. As I begin my teaching at the EIMA in Spring 2022, adaptability, cultural relativism, respect, and sensitivity will be essential components of my identity as an outsider (Asian), educator, and musician. It is important that I do not impose a Western perspective, but rather learn their viewpoints and beliefs in order to encourage them to incorporate it in the music sequence to achieve the same goal that everyone has equal rights (Article 1 in UDHR).

Lesson 1. Introduction to Human Rights

Unit I.	Human Rights	
Lesson 1.	Introduction to Human Rights (60 min)	
Summary	Lesson 1 focuses on general knowledge of human rights, the different kinds of rights through the Universal Declaration of Human Rights (UDHR), and the Banjul Charter. Learners will analyze the current human rights issues and identify support groups in Eswatini.	
Objectives <i>#Universal Declaration of Human Rights (UDHR)</i> <i>#human rights issues</i>	<p><i>By the end of the lesson, learners will be able to...</i></p> <ul style="list-style-type: none"> ● Understand Human Rights ● Distinguish various categories of Rights ● Identify Human Rights documents and institutions ● Analyze Human Rights in Eswatini ● Recognize the current issues and support groups in Eswatini 	
Essential Questions	<ul style="list-style-type: none"> ● What are Human Rights? ● Where do Human Rights come from? ● What are the current Human Rights issues in Eswatini? ● Why are Human Rights important? 	
Materials	Online	Classroom
	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation <p>Learner</p> <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
<p>Stage 1. Anticipation (total 10 min)</p> <p>Objective: to get to know each other and gauge current knowledge surrounding the human rights</p> <p>To facilitator: <i>Pair learners to discuss the following questions and ask them to write their answers briefly on paper (5 min)</i></p> <ol style="list-style-type: none"> (1) What do human rights mean to you? (2) List all the rights you know. (3) What right do you consider most important? Why? (4) What is the main obstacle to achieving these rights? 		

Ask a few of the groups to share their responses (5 min)

Stage 2. Building Knowledge (total 30 min)

- I. What are Human Rights?
- II. History of UDHR and Africa Charter
- III. Categories of Human Rights
- IV. Human Rights Documents and Institutions

Objective: To gain basic knowledge of Human Rights

- I. What are Human Rights?

To facilitator: *Present Universal Declaration of Human Rights (UDHR) and compare to the answer they had in Stage 1. (5 min)*

“Human rights are rights inherent to all human beings, regardless of race, sex, nationality, ethnicity, language, religion, or any other status. Human rights include the right to life and liberty, freedom from slavery and torture, freedom of opinion and expression, the right to work and education, and many more. Everyone is entitled to these rights, without discrimination.” [UDHR](#)

Ask if there are differences in their answers and if they have reflections on the UDHR definition.

- II. History of UDHR

To facilitator: *read **Appendix A** with learners (5 min)*

- III. Categories of Human Rights
 - (a) Economic, social, and cultural rights
 - (b) Civil political rights

To facilitator: Ask learners to identify the following (3 min) “Guess what are economic, social and cultural rights and what are the civil rights.”

Right to work, right to vote, right to education, right to social security, freedom of expression, freedom of association, right to housing, right to health, freedom of the press

Answers: (a) Right to work, right to education, right to social security, right to health, right to housing, (b) right to vote, freedom of expression, freedom of association, freedom of the press

Lecture: Read the following: (15 min)

- (a) Economic, social, and cultural rights

“Economic, social and cultural rights are those human rights relating to the workplace, social security, family life, participation in cultural life, and access to housing, food, water, health care, and education.” ([OHCHR](#))
The following are the examples:

- **Workers' rights**, including freedom from forced labour, the rights to decide freely to accept or choose work, to fair wages and equal pay for equal work, to leisure and reasonable limitation of working hours, to safe and healthy working conditions, to join and form trade unions, and to strike;
- **The right to social security and social protection**, including the right not to be denied social security coverage arbitrarily or unreasonably, and the right to equal enjoyment of adequate protection in the event of unemployment, sickness, old age or other lack of livelihood in circumstances beyond one's control;
- **Protection of and assistance to the family**, including the rights to marriage by free consent, to maternity and paternity protection, and to protection of children from economic and social exploitation;
- **The right to an adequate standard of living**, including the rights to **food** and to be free from hunger, to **adequate housing**, to **water** and to **clothing**;
- **The right to health**, including the right to access to health facilities, goods and services, to healthy occupational and environmental conditions, and protection against epidemic diseases, and rights relevant to sexual and reproductive health;
- **The right to education**, including the right to free and compulsory primary education and to available and accessible secondary and higher education, progressively made free of charge; and the liberty of parents to choose schools for their children;
- **Cultural rights**, including the right to participate in cultural life and to share in and benefit from scientific advancement, and protection of authors' moral and material interests from scientific, literary or artistic production.

- Why are economic, social, and cultural rights important?

There are consequences of failing the right: homelessness, forced displacement, destruction of the social network, psychological effect, malnutrition, death from dirty water, the root of conflict, systemic inequalities, discrimination, etc. ([OHCHR, p.2](#))

(b) Civil political rights

“Civil and political rights are a class of rights that protect individuals' freedom from infringement by governments and private organizations and ensure one's ability to participate in the civil and political life of the country without discrimination or repression.” [HREUSA](#)

- the right to life
- the right to be free from torture
- the right to liberty and security of person
- the right to freedom of movement
- the right to a fair hearing
- the right to privacy
- the right to freedom of religion, expression, and peaceful assembly
- the right to family life
- the rights of children to special protection
- the right to participate in the conduct of public affairs
 - the over-arching right to equal treatment
 - the special rights of members of ethnic, religious and linguistic minorities

Discuss why civil-political rights are important in the Eswatini context. (3 min)

IV. Human Rights Documents and Institutions

Read a few articles from the first three documents as examples (8 min)

- **Universal Declaration of Human Rights:** [UDHR](#)
- **Constitution of the Kingdom of Eswatini:** [Source](#)
- **Banjul Charter** [ACHPR](#)
- International Covenant on Civil Political Rights: [OHCHR](#)
- International Covenant Economic, Social and Cultural Rights: [UN](#)
- Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW, 1981)
- The Convention on the Elimination of All Forms of Racial Discrimination (CERD, 1963)
- The Convention on the Rights of the Child (CRC, 1989)
- The Convention on the Rights of Persons with Disabilities (CRPD, 2006)
- International Covenant on Civil and Political Rights (ICCPR, 1966)

Stage 3. Contextualization & Application (Total 20 min)

Objective: Learners discuss the human rights issues in Eswatini and how to achieve them through NEW PLANET (Tibbitt, 2012, p. 13).

To facilitator: explain what “NEW PLANET” activity is: “2 or 3-4 small groups (depending on the number of students) will develop a ‘right-based constitution’ where you will choose the eight rights that you consider most important to develop your planet from the UDHR and Banjul chart. Please explain why the five rights are most important for your planet, taking into account the three prompt questions:

- (1) What do you think are current human rights issues in Eswatini?
- (2) How could you approach achieving the violated rights?
- (3) Think about a support group you might want to work with to promote the rights.

15 min for the learners activities and 5 min for presentation (be flexible according to the number of the learner you have)

Assignment: Read **Appendix B**; Eswatini human rights issues and critics of UDHR Due by next

week. Write a reflection paper on one article you choose: *“What are the issues you are most interested in? Write general thoughts regarding the current issues. Also, write suggestions if you have any.”*

If the individual does not have a laptop, ask school personnel if they can print it out for each student.

Formative Assessment | Pre-assessment of Human Rights in **Stage 1. Anticipation**
Discussion, writing, and assignments.

Lesson 2. Human Rights Through Music

Unit 1.	Introduction to Human Rights	
Lesson 2.	Human Rights through Music (60 min)	
Summary	Learners will understand music as a tool to advocate human rights by exploring the power of music, songs related to human rights, the history of human rights musicians/advocates, and creating their own music	
Objectives <i>#Power of music ##Human rights songs</i>	<p><i>By the end of the lesson, learners will be able to ...</i></p> <ul style="list-style-type: none"> ● Understand music as a tool to advocate human rights ● Name a few historical figures/musicians who advocated human rights ● Name a few songs related to human rights and sing ● Write a short song related to the human rights theme 	
Essential Questions	<ul style="list-style-type: none"> ● How can music support human rights? ● Who are the musicians who worked for human rights? ● What are the songs related to human rights? 	
Materials	Online Classroom	
	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation <p>Learner</p> <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
<p>Stage 1. Anticipation (total 15 min)</p> <p>Objectives: To get to know each other by sharing their personal experiences about the power of music and brainstorming to support advocating human rights through music.</p> <p>To facilitators: <i>pair or group 3-4 to discuss the following questions (10 min)</i></p> <p><i>Ask to write the name of the songs and other responses briefly.</i></p> <ol style="list-style-type: none"> (1) Have you experienced the power of music? Examples; the name and genre of songs that impact your feelings or transform your thoughts. (2) Why do you think music has such an impact? What makes that happen? (3) How can music support advocating and achieving human rights? <p><i>Ask learners to share (5 min)</i></p> <p>Stage 2. Building Knowledge (total 35 min)</p>		

- I. Power of Music
- II. Explore human rights musician advocates, songs, movement, and protest

Objectives: to explore scholarly evidence on the power of music for human rights and musicians/advocates/songs related to human rights

I. Power of Music (7 min)

To facilitator: *Create four groups (unity, social justice, cultural expression, universal language) and ask them to read the given item to discuss “how one can be connected to human rights?” and ask to write briefly their responses.*

- **Unity**

“Anthony Storr, in his excellent book Music and the Mind, stresses that in all societies, a primary function of music is collective and communal, to bring and bind people together (Sacks, 2006. P. 2528). [Source](#)

“Synchronous arousal, action synchrony, and imitative behaviors are among the means by which music facilitates social bonding (Trehub et al., 2015). [Source](#)

- **Social Justice; peaceful protest; freedom of expression**

“This music is important for expressing political messages, because it creates a sense of emotional connection and social coherence, even among strangers. It does this through the physical link that develops between participants. In a way, music functions as a social glue that binds the minds and bodies of those who create it” (Kozak, 2020). [Source](#)

- **Cultural Expression; Identity; cultural rights**

“... accepting others, challenging discrimination, examining privilege, and rejecting violence” (Levy & Byrd, 2011, p. 64).

“culture clearly affects musical behavior [and that] music may influence the culture in which it is produced” (Boyle, 1979, p. 27).

“...skills for interpreting and making sounds are naturally acquired and required, and that with instruction and encouragement, all children will learn to sing and compose as part of their general socialization (Feld, 1984, p. 391).

“Lomax (1976) believed that a culture’s song performance style “has a special cultural and social role to play among human communication systems” (p. 12) [Source](#)

- **Universal language**

“Music is in fact universal: It exists in every society (both with and without words), varies more within than between societies, regularly supports certain types of behavior, and has acoustic features that are systematically related to the goals and responses of singers and listeners” (Mehr et al., 2019). [Source](#)

Ask to share their responses. (8 min)

Note: Have more time here if learners keep sharing. Encourage learners to talk about their opinions, feelings, and experiences as far as they feel comfortable. Learners can use these brainstorming sessions to practice connecting music and human rights.

II. Explore human rights musician advocates and songs for human rights (17 min)

To facilitator: *Open the following resource and listen to the music.*

If you have a low internet connection, you can print it out in advance and read it out. (Appendix C)

- [7 African Musicians Whose Music Stands Up Against Injustice & Inequality](#)
-> with a good internet connection, click the link to watch their videos on Youtube.
- Karim Wasfi [Resource](#)
- Eswatini: [Resource](#)

Ask learners to share their reflections (3 min)

Stage 3. Application (10 min)

Objective: to exercise their musical ideas into human rights by creating melodies and rhythm.

Note: This is a continued homework to bring by the next class (Give a week)

To facilitator: *Provide the following guideline*

- (1) *“Which right do you want to address through music?” “choose one social issue that has violated human rights.” (Example: Gender inequality, freedom of expression, poverty, war, health, education... etc).*
- (2) *Create a short or long melody or rhythm to demonstrate your feelings and inspiration on the right.*
- (3) *The ways to demonstrate (choose one or two according to your availability)*
 - *Use your instrument or voice*
 - *Use a music note if you can write music notes.*
 - *Record only if you have a recording device (phone, laptop, etc)*
 - *Use your memory and perform*
- (4) *Alternative: Poems and writings are acceptable to create a melody on it further.*

Formative Assessment | Collect their brief writings from group activities, share reflections, songwriting from **Stage 3. Application**

Lesson 3. Right To Education

Unit II.	Equality
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Lesson 3.	Right to Education (60 min)	
Summary	Lesson 3 focuses on the right to education for higher education students who aspire to become music educators. With the right based approach, learners will strengthen their identity as educators and reaffirm their mission to use education for social justice and healing.	
Objectives #Role of Education #Right #Role of Educator	<p><i>By the end of the lesson, learners will be able to...</i></p> <ul style="list-style-type: none"> ● <i>Express</i> basic knowledge of the right to education from UDHR ● Understand education status in Eswatini ● Describe the significance of the role of education ● Know their right as an educator 	
Essential Questions	<ul style="list-style-type: none"> ● Why do we all need education? ● What is the main obstacle to access quality education? ● What is the role of education to achieve rights? ● How can music educators support the right to education? 	
Materials	Online	Classroom
	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation <p>Learner</p> <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	<p>Facilitator</p> <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
<p><i>Note: Learners had homework from Lesson 2. Give learners 10 min to present at the end of the lesson. Briefly mention this at the beginning of the lesson.</i></p> <p>Stage 1. Anticipation (5 min) Objective: To brainstorm on the general role of education and educator</p> <p>To facilitator: <i>Ask the whole class the following questions:</i></p> <ol style="list-style-type: none"> (1) Why is education important to all? (2) What is the obstacle to access to education? (3) Why do you want to be an educator? <p>Stage 2: Building the knowledge (30 min) Objective: To inform learners of basic knowledge of the right to education from UDHR and to explore the role of education and educator to achieve the rights while discussing the issues in</p>		

the Estiwani context.

To facilitator: *Read the following Article 26 in UDHR.*

Article 26 Right to Education (UDHR)

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance, and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

“Now, let’s explore Eswatini’s education system.”

- Education in Eswatini: Ministry of Education and Training (MoET)

(1) The ministry Commitment: [MoET](#)

“To provide relevant, quality and affordable education and training opportunities for the entire populace of the Kingdom of Swaziland in order to develop all positive aspects of life for self-reliance, social and economic development, and global competitiveness.”

(2) Free Primary Education (FPE): [Source](#)

“Primary Education in Swaziland begins at the age of six and under normal progression, it is a seven years A program that ends with an external examination [Swaziland Primary Certificate-SPC] in Grade seven.”

“The objective of FPE is to address the following barriers: distance from school [physical], school fees [financial], socio-cultural, eradicate illiteracy, alleviate poverty, eliminate all forms of disparities and inequalities, and provide basic skills and knowledge.”

Constitution of the Kingdom of Eswatini 2005

(6) Every Swazi child shall within three years of the commencement of this Constitution have the right to free education in public schools at least up to the end of primary school, beginning with the first grade. ... (Sec. 29)

(8) Without compromising quality the State shall promote free and compulsory basic education for all ... (Sec. 60)

- Criticism on Eswatini Education (**Appendix D**)

- (1) New Education Religion Ban: [Source](#)
- (2) The decline for Education: [Source](#)
- (3) Out-of-children Issues: [Source](#)
- (4) Teachers Rights violated: [Source](#)

Stage 3. Application: Now What? (10 min)

Objective: Taking the current education status of Eswatini into account on **Stage 2**, learners think about the role of educators to improve the issues in connection to the right to education.

To facilitator: *group learners and ask the following questions. (5 min)*

- (1) What are some consequences when failing “education for all?”
- (2) As a music educator, how can you provide quality education to your students?
- (3) Share a few things that should be improved for teachers right.

Ask learners to share (5 min)

Homework presentation (10 min)

Ask students to present their homework from lesson 2.

Formative Assessment | participation, discussion activities, writing, homework accomplishment

Lesson 4. Freedom of Expression I.

Unit II.	Equality
Lesson 4.	Freedom of Expression I. (Introduction)
Summary	Lesson 4 introduces basic knowledge on freedom of expression including freedom of information, assembly, opinion, religion,

	association, and media. Learners will analyze the current issues on freedom of expression in Eswatini and share their thoughts and concerns from musician and music educator perspectives.	
Objectives <i>#freedom of expression #oppression #protest #government #freedom #musicians for peaceful protest</i>	<i>At the end of the lesson, learners will be able to...</i> <ul style="list-style-type: none"> • Know the freedom of expression • Understand the current freedom of expression issues in Eswatini • Know musicians and arts used for peaceful assembly • Discuss the issues constructively with peers 	
Essential Questions	<ul style="list-style-type: none"> • Why is freedom of expression important? • What is the main obstacle to freedom of expression? 	
Materials	Online	Classroom
	Facilitator <ul style="list-style-type: none"> • Lesson plan • Internet Access • Laptop • Presentation Learner <ul style="list-style-type: none"> • Internet Access • Paper (or laptop) • Pen, Pencil 	Facilitator <ul style="list-style-type: none"> • Lesson plan • Chalkboard or Whiteboard • Projector (if possible) • Chalk or marker and eraser
<p>Stage 1. Anticipation (5 min) Objective: To brainstorm general ideas about freedom of expression.</p> <p>To facilitator: <i>Ask the following questions to the entire class (you can choose one or two according to the volume of students' responses)</i></p> <ol style="list-style-type: none"> (1) How do you define freedom of expression? (2) Why is freedom of expression important? (3) What is the main obstacle to expressing yourself freely in Eswatini? <p>Stage 2. Building the knowledge (45 min) Objective: to develop basic knowledge of freedom of expression and explore the current issues.</p> <p>To facilitator: <i>Read the following resources</i></p> <p>I. What is freedom of expression? (30 min)</p>		

- Freedom of expression refers to the ability of an individual or group of individuals to express their beliefs, thoughts, ideas, and emotions about different issues free from government censorship. [Source](#)
- **Article 19 (UDHR):** Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.
- freedom of expression encompasses access to information, business & human rights, censorship, digital rights, equality and hate speech, freedom of religion or belief, gender and sexuality, media freedom, national security and counter-terrorism, participation and association, privacy and surveillance, protest, the safety of journalist and human rights defenders, sustainable development ([ARTICLE 19](#))
- Freedom of expression in Eswatini's Constitution of 2005, p. 23 - 24 [Source](#)

II. What are the current issues on freedom of expression in Eswatini? (**Appendix E**)

- [Resource 1](#).
- [Resource 2](#).

Ask learners to share their thoughts on the issues of freedom of expression in Eswatini (15 min)

(prompt questions: when we try to express political stance via music, song, or instrumental music, would it be a problem in Eswatini? What is your concern? How would you encourage your students to peacefully advocate their rights through music? How do we ensure our safety while peacefully expressing ourselves?)

Stage 3. Application (10 min)

Objective: As continuing from Stage 2, learners will brainstorm what musical method would be appropriate to express themselves and opinions while ensuring safety in Eswatini.

To facilitator: *Pair or group learners to come up with ideas responding to the following question: "When freedom of expression is not guaranteed, what musical methods might be effective to express your options and thoughts while ensuring safety?" Please write your ideas. *** Make sure their opinions are confidential and safe to share with you.*

Formative assessment | Writings, sharing thoughts

Homework: Read Uganda Case Study [Source](#)

Note: since it is too long to include as Appendix, the curriculum developer will send the resource to instructors. In this pilot stage, the instructor myself will send it to the managing director at NGO so it can be distributed to students.

Lesson 5. Freedom of Expression II.

Unit 2.	Equality	
Lesson 5.	Freedom of Expression II.	
Summary	As a continuation of lesson 4 Freedom of Expression I., Lesson 5 heavily focuses on practice and application: peaceful expression. Learners will explore (1) Uganda case study and (2) nonviolent and creative ways to express themselves through musical composition.	
Objective #Peaceful expression #creativity #musicianship #composition #artistic expression	<i>At the end of the lesson, learners will be able to...</i> <ul style="list-style-type: none"> ● See music as a form of artistic expression ● Use as a tool to highlight human rights and raise awareness ● Create music to express via music, especially nonverbal ways, taking into account the Eswatini Government's restriction on freedom of expression 	
Essential Question	<ul style="list-style-type: none"> ● What are the ways to express our rights? ● In what ways do musicians utilize music to increase awareness? ● What do we do in consideration of safety? 	
Materials	Online	Classroom
	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation Learner <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
<p>Stage 1. Setting a tone (5 min)</p> <p>Objective: Remind of the context of Eswatini where the Government restricts citizens' freedom of expression through oppression and power. As understanding music as an effective tool to increase human rights and peaceful protest, learners will brainstorm how to approach the issue as a musician and music educators.</p> <p>To facilitator: <i>Revisit lesson 4: III. What are the current rights issues in Eswatini? Discuss again with learners.</i></p> <ul style="list-style-type: none"> ● Appendix E >>> Restriction on peaceful protests, brutal consequences, political oppression, policies that are against freedom of media and speech. <p><i>Transition: "Now let's put the issues back for a while, and we will examine the Uganda Case</i></p>		

Study and let's come back to this issue with more ideas."

Stage 2. Building the knowledge (30 min)

Objective: to examine similar cases in connection with music and human rights

- Uganda Case Study "Music as a Form of Artistic Freedom of Expression in Uganda" (Kakungulu-Mayambala et al., 2019). [Resource](#)

To facilitator: *since reading the case study was homework, point out the following:*

- How are musical expressions for political acts restricted in Uganda? (Background)

"The article examines the different legislations used in the restrictions of music as a form of artistic expression including the banning of musical shows or concerts of artists perceived to be critical of the ruling establishment. The measures introduced by the government to curtail the spread of songs which seem to bolster support for the political opposition in Uganda limit artistic freedom of expression in the music industry and this article highlights how these legislations are incompatible with both international and local human rights standards (p. 182).

"Over the years, there has been the marginalization of the use of music to promote human rights in Uganda. Despite numerous policy pronouncements as seen in both local and international legislation such as the International Bill of Rights contained in the International Covenant on Civil and Political Rights (ICCPR), the Bill of Rights contained in Chapter Four of the Constitution and other laws, and regulations made thereunder, the use of music as a form of artistic (freedom) of expression has remained largely low" (p. 183)

- Music as an effective tool for human rights

"At the global level, the use of art in the form of music has become significant in the realization of human rights. Indeed, music has been used as a major method and tool for highlighting human rights abuses, raising awareness... Music can be used to shape the human rights narrative, scholarship and act as a way of using the voice to air human rights violations or to discourage such violations" (p. 183).

"Music as a tool for engagement, and how music can be used to curtail the perpetuation of dangerous stereotypes and propaganda that violate human rights, especially against the vulnerable societies in Uganda, including ethnic and religious minorities as well as women and children" (p.184).

"The use of music in the fight against both slavery and apartheid attests to this phenomenon. Through music, it is possible to go public and come out on human rights violations in Uganda and beyond. Social justice and equity are major cornerstones in any human rights dispensation and there is no doubt as to the ability of music to transmit the two. Artistic expression often contributes to social, political, and economic change (p.187).

"The UN Special Rapporteur on Cultural Rights in 2013 reported: Music is an art form suited to the development of the individual, allowing them to exercise their human right of free expression and to communicate messages to others. In this way, music and human rights are inextricably linked."

- Ideas

"...creating human rights awareness through music in *local languages* plays a significant role in building a human

rights culture in the country” (p. 183)

- Examples

(1) “Know Your Rights” from their 1982 album *Combat Rock* by Clash”

“The Clash’s discourse on human rights has a pronounced socialist flavor, with a defense of the welfare system. Central to the discourse was a critique of the capitalist system. For The Clash, discussions of human rights centered primarily on the rights of humans to get access to basic human needs, like food, clothing, and shelter” (p. 185).

Lyrics *“This is a public service announcement, with guitar, know your rights all three of them, number 1. you have the right not to be killed, murder is a CRIME! Unless it was done by a policeman or Aristocrat, know your rights, and number 2, you have the right to food money, providing, of course, you don't mind a little, investigation, humiliation, and if you cross your fingers rehabilitation know your rights, these are your rights Wang Know, these rights, number 3 You have the right to free speech as long as you're not dumb enough to actually try it....”* (p. 185).

(2) “In South Africa, “music, together with cultural forms such as poetry, theatre, and dance, was used to garner international support for the struggle against apartheid” (p. 186).

(3) The Muslim hip-hop songs came on the heels of “heightened Islamophobia and ethnic profiling in the post-September 11 eras as many Muslim youths frequently lamented about how their Muslim identity and ethnic appearance affected their life chances” (p. 186).

(4) “He toured churches and schools performing songs he had written about his battle with AIDS, spreading a powerful message of prevention and hope. His most famous song “Alone and Frightened” is to this day considered the anthem for the struggle against HIV/AIDS” (p. 188).

- The obligation of Uganda by Law

Article 27 of the UDHR is “to enjoy the arts.”

Article 15(1) (a) of the ICESCR is “freedom to take part in cultural life.”

Article 15(3) of the ICESCR “undertake to respect the freedom indispensable for...creative activity... enjoy the freedom of opinion, freedom of expression in the language or languages of their choice, and the right to seek, receive and impart information and ideas of all kinds and forms including art forms...”

Article 4 of the ICESCR only permits “limitations as are determined by law only insofar as this may be compatible with the nature of these rights and solely for the purpose of promoting the general welfare in a democratic society.”

Visit p. 189 to check more lawful obligations that Uganda has for freedom of expression.

- Examples of challenges p. 192 - 195

Religious limitation: “the religious fatwa on the status of music in Islam ranges from a total prohibition of music to allowing musical instruments as long as the song complies with Islamic precepts such as the ruling against uttering profanities.”

Gender inequality: “More nuanced analyses, however, noted that the song had an emancipatory effect on women in a country in which male philandering was widely tolerated and, in some instances, even

applauded while female infidelity is excoriated.”

Internet Censorship: “Internet censorship, therefore, becomes very real in light of music that is considered critical of the government, especially its human rights record.”

Gender Identity: Ugandan transgender woman arrested after revealing her gender at performance

Political Oppression: Resident District Commissioner (RDC) against “the use of music as an artistic expression intended to fight against human rights abuses. Faced with a real danger of being jailed, most artists retreated on their songs that were critical of the government’s human rights record,”

Official government regulation: “A person cannot advertise a play or concert using any means without authorization from the Uganda Communications Commission (UCC).”

- Examples

David Mugema and Jonathan Muwanguzi: “The song was interpreted as a protest against plans that were underway to extend President Museveni’s 30-year rule over the country through amending the constitution to remove the age limit of 75.”

Moses Nsubuga aka Viboyo: The arresting detectives informed the media that “in the song, he abused several leaders and tribes in Uganda which is illegal.”

Reflection: Ask learners “Compared to Uganda, do you find Eswatini has similar or contrary issues?” (10 min) Encourage learners to lay out their thoughts as much as possible.

S

Stage 3. Application (15 min)

Objective: Taking into account the safety issues when it comes to peaceful expression through music in the Eswatini context, learners brainstorm and implement ideas to engage in peaceful expression to promote the rights each group likes to promote.

To facilitator: *Provide some examples: nonverbal, dance, metaphor, percussion and drums, instrumental music, sign language, vowel sound, scat, etc.*

Provide an example that represents peaceful gathering while using different musical scales “Cultural Composition” by Stella Hwang - the tune will be uploaded or presented online. It is a final group project (3-4). Preparation and practice throughout the course. The presentation is set at the end of the course. For those who want to engage with international NGOs: [Initiatives for Change](#), [Speak Up](#), [Sing Out!](#)

Formative Assessment | Participation and engagement level throughout the Uganda Case Study discourses, reflection discussion

Resource for the facilitator (Optional) [Songwriting Curriculum](#)

Lesson 6. Right to Peace I.

Unit III.	Social Healing and Justice	
Lesson 5.	Right to Peace I. (60 min)	
Summary	Lesson 6 focuses on the private domain, starting interpersonal relationships with self and people. The learners will increase awareness of self-peace through meditation and explore ideas of how to be peaceful with others through conflict resolution skills.	
Objective #PeaceWithMyself #PeaceWithOthers #Meditation #ConflictResolution	<i>At the end of the lesson, learners will be able to...</i> <ul style="list-style-type: none"> ● Exercise moments to be peaceful with self through meditation ● Be attentive to be more peaceful with others through conflict resolution skills 	
Essential Question	<ul style="list-style-type: none"> ● Why is peace with myself important in connection with peace with others and vice versa? ● How does it connect to world peace? 	
Materials	Online	Classroom
	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation ● Soft Music Learner <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser ● Soft Music

Stage 1. Identity (15 min)

Objective: To reflect on one's own identity before expanding to peace with others. It provides an opportunity to explore one's worldview while getting to know oneself with compassion.

To facilitator: *Explain briefly about identity and its items to describe. (5 min)*

Identity refers to “who a person is, or the qualities of a person or group that make them different from others.” by *The Cambridge Dictionary*.

Examples: our name, age, race, class, ethnicity, religion, values, beliefs, gender, sexual orientation, physical attributes, personality, political affiliations, professional background, etc.

There are two main lenses through which identity can be viewed, namely:

- **A biological lens**, which includes aspects such as sex, the body we are born with, and the color of our skin.

- **A sociological lens**, which includes aspects such as nationality, race, the community we belong to, and the religion we practice. (Peace Education and Action for Impact)

Activities: *Ask learners to write their identities (1) “Who am I?”. It includes storytelling to talk about the learners' backgrounds and experiences: “How did it shape your identity?” (2) “Who are we?” - how and where do you feel you belong within the local community? (5 min)*

For example, “I identify myself as Asian, female, Christian, educator, musician, and daughter. It is because I grew up in South Korea where my family is and I am attracted to males and do music as a profession. I feel I belong to Columbia University and New York City since I have lived here for almost 10 years.”

There is no form, It is up to how you define yourself. (Share it only if you feel comfortable)

Share it (5 min)

Stage 2. Connecting identity to peacebuilder

Objective: (I) To connect identified identity in the previous stage with peacebuilder. It is to explore deeper levels such as value, belief, habit in words and thoughts in a negative way that distracts peace with self and a positive way to build peace with self. (II) Peace with others is the second stage, in which conflict resolution skills are explored.

I. Peace with Self - Meditation (5 min)

To facilitator: *Ask learners to have three deep breathings and close their eyes and relax their bodies and give prompt questions: “What is your value and belief in life?” “What are negative thoughts that distract your inner peace?” “What positive thoughts and feelings can you have to build inner peace... Make sure to have compassion, forgiveness, and empathy for yourself.” Give 1 min between each question to think about. Play soft music as a background.*

Ask learners how they felt after meditation and if they can share their answers to the questions. (5 min)

I. Peace with Others - Conflict Resolution as a peacebuilder (25 min)

To facilitator: *Ask learners when and how conflict occurs and how they resolve the conflict (3 min)*

Managing and Resolving Conflict in a Positive Way

Conflict is a normal, and even healthy, part of relationships. When handled in a respectful and positive way, conflict provides an opportunity for growth, ultimately strengthening the bond between two people. By learning the skills you need for successful conflict resolution, you can keep your personal and professional relationships strong and growing.

Successful conflict resolution depends on your ability to:

- Manage stress while remaining alert and calm. By staying calm, you can accurately read and interpret verbal and nonverbal communication.
- Control your emotions and behavior. When you're in control of your emotions, you can communicate your

needs without threatening, frightening, or punishing others.

- Pay attention to the feelings being expressed as well as the spoken words of others.
- Be aware of and respectful of differences. By avoiding disrespectful words and actions, you can resolve the problem faster.

Unhealthy responses to conflict are characterized by:

- An inability to recognize and respond to matters of great importance to the other person
- Explosive, angry, hurtful, and resentful reactions
- The withdrawal of love, resulting in rejection, isolation, shaming, and fear of abandonment
- The expectation of bad outcomes
- The fear and avoidance of conflict

Healthy responses to conflict are characterized by:

- The capacity to recognize and respond to important matters
- A readiness to forgive and forget
- The ability to seek compromise and avoid punishing
- A belief that resolution can support the interests and needs of both parties

Four key conflict resolution skills

Quickly relieve stress >>> The best way to rapidly and reliably relieve stress is through the senses: sight, sound, touch, taste, and smell. But each person responds differently to sensory input, so you need to find things that are soothing to you.

Recognize and manage your emotions >>> Emotional awareness is the key to understanding yourself and others. If you don't know how you feel or why you feel that way, you won't be able to communicate effectively or smooth over disagreements.

Improve your nonverbal communication skills >>> Simply nonverbal signals such as a calm tone of voice, a reassuring touch, or a concerned facial expression can go a long way toward defusing a heated exchange.

Use humor and play to deal with challenges >>> When humor and play are used to reduce tension and anger, reframe problems, and put the situation into perspective, the conflict can actually become an opportunity for greater connection and intimacy.

Tips for being a better listener with empathy.

- Listen to the reasons the other person gives for being upset.
- Make sure you understand what the other person is telling you—from his or her point of view.
- Repeat the other person's words, and ask if you have understood correctly.
- Ask if anything remains unspoken, giving the person time to think before answering.
- Resist the temptation to interject your own point of view until the other person has said everything he or she wants to say and feels that you have listened to and understood his or her message.

When listening to the other person's point of view, the following responses are often helpful:

Encourage the other person to share his or her issues as fully as possible.

- "I want to understand what has upset you."
- "I want to know what you are really hoping for."

Clarify the real issues, rather than making assumptions. Ask questions that allow you to gain this information, and which let the other person know you are trying to understand.

- "Can you say more about that?"
- "Is that the way it usually happens?"

Restate what you have heard, so you are both able to see what has been understood so far - it may be that the other person will then realize that additional information is needed.

- "It sounds like you weren't expecting that to happen." Reflect feelings - be as clear as possible.
- "I can imagine how upsetting that must have been."

Validate the concerns of the other person, even if a solution is elusive at this time. Expressing appreciation can be a very powerful message if it is conveyed with integrity and respect.

- "I really appreciate that we are talking about this issue."
- "I am glad we are trying to figure this out."

Source: University of Wisconsin, Madison

Stage 3. Application (15 min) Role-Play: Capacity building

Objective: To apply the knowledge to the conflict scenario to brainstorm the resolutions.

To facilitator: *Call for volunteers for role-playing according to scenarios.*

[1] **Scenario:** Need roles: Ashi, Grace, and Rob

Ashi and Grace are in the same music band and both play the same instrument: cello. Grace didn't practice the music that suppose to perform so keeps making mistakes. When Rob is pointing out the mistake, Grace points out her finger to Ashi saying that she made mistakes. What would you do if you were Ashi?

[2] **Scenario:** Need roles: professor, Battholiet

Your professor keeps calling your name wrong and he isn't willing to learn the right pronunciation even though you complained about it. He even thinks your name doesn't match your gender and thinks it is funny to call that way. What would you do if you were the student with the name?" - let's say the name is Battholiet and you are a girl.

[3] **Scenario:** Need roles: owner, girl, and boy

You are standing in line to get something. The owner gives priority based on gender. The owner gives a boy a better product first and then females for the leftovers. How would you respond to this situation if you were a girl standing in the line?

Formative Assessment | through the identity activities, general participation level, and stage 3 role play.

Lesson 7. Right to Peace II.

Unit III.	Social Healing and Justice
Lesson 7	Right to Peace II. (60 min)
Summary	Continuing lesson 6: Right to Peace I where learners focused on peace with self and others, lesson 7 more dedicates time on world peace. Learners will explore the Right to Peace in connection with world issues such as war and conflict. Also, learners will explore peaceful protests by musicians and music and create songs for world peace.
Objective	<i>At the end of the lesson, learners will be able to...</i>
#WorldPeace	<ul style="list-style-type: none">● Gain general knowledge of the Right to Peace

#RightToPeace #Composition	<ul style="list-style-type: none"> ● Understand the world issues in connection with peacebuilding ● Get to know musicians who worked for the world peace ● Create a song for world peace to engage with local and international organizations as a peace agent (Optional) 	
Essential Question	<ul style="list-style-type: none"> ● What is the Right to Peace? ● How should we view world conflict as a peacebuilder? 	
Materials	Online	Classroom
	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation Learner <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
Stage 1. What is the Right to Peace? (5 min) Objective: To facilitator: Ask learners <i>“how would you define “Right to Peace”? “What are the reasons that disrupt peace in you and the world?”</i> (ex) Socio-economic insufficiency, lack of infrastructure, natural disaster, political turmoil, war, conflict, restricted freedom of expression... it can also be subjective.)		
Stage 2. Building Knowledge (25 min) Objective: To gain general knowledge regarding the Right to Peace. To facilitator: <i>Read with learners to know its history and background</i> <u>Declaration on the Right of Peoples to Peace</u> 1. Solemnly proclaims that the peoples of our planet have a sacred right to peace; 2. Solemnly declares that the preservation of the right of peoples to peace and the promotion of its implementation constitute a fundamental obligation of each State; 3. Emphasizes that ensuring the exercise of the right of peoples to peace demands that the policies of States be directed towards the elimination of the threat of war, particularly nuclear war, the renunciation of the use of force in international relations, and the settlement of international disputes by peaceful means on the basis of the Charter of the United Nations;		

4. Appeals to all States and international organizations to do their utmost to assist in implementing the right of peoples to peace through the adoption of appropriate measures at both the national and the international level.

Right to Peace: Read-only “**The right to peace in international law**” part of the article.
(Appendix F)

Article 10 Right to Peace by PROTOCOL TO THE AFRICAN CHARTER ON HUMAN AND PEOPLES' RIGHTS ON THE RIGHTS OF WOMEN IN AFRICA

1. Women have the right to a peaceful existence and the right to participate in the promotion and maintenance of peace.

2. States Parties shall take all appropriate measures to ensure the increased participation of women:

a) in programs of education for peace and a culture of peace;

b) in the structures and processes for conflict prevention, management, and resolution at local, national, regional, continental and international levels;

c) in the local, national, regional, continental and international decision making structures to ensure physical, psychological, social and legal protection of asylum seekers, refugees, returnees and displaced persons, in particular women;

d) in all levels of the structures established for the management of camps and settlements for asylum seekers, refugees, returnees and displaced persons, in particular, women;

e) in all aspects of planning, formulation, and implementation of post-conflict reconstruction and rehabilitation.

3. States Parties shall take the necessary measures to reduce military expenditure significantly in favor of spending on social development in general, and the promotion of women in particular.

Reflection: Ask leaders “*Identify the barriers to achieving rights mentioned above in the Eswatini context and what they are? (5 min)*”

Stage 3. Application: Peacebuilding (30 min)

- I. Explore peace advocate musicians and songs
- II. Create songs to engage with national and international organizations or publish on Youtube! (Optional)

Objective: To develop their skills as peacebuilders and peace advocates to connect with people and organizations around the world with musicianship.

- I. Explore peace advocate musicians and songs (15 min)

To facilitator: *Tell learners that “Music has the power to create peace and deliver a peaceful message. Let’s first explore musicians and songs that represent peace!”*

1. [Right to Peace](#)
2. [Peace Train by Playing For Change](#)

3. [Karim Wasfi](#)

II. Create songs for world peace! (15 min) - Assignment due until lesson 8 ends
(Group or solo)

Options: Utilize Eswatini cultural elements of music or traditional instruments, Western music instruments, nonverbal, verbal... etc.

Optional organizations to engage for world peace:

[Africa Ntjilo Empowerment](#)

[Music For World Peace Records](#)

Youtube

[Playing for Change](#)

Lesson 8. HR Curriculum Development

Unit IV.	Teaching Human Rights
Lesson 8	HR in music Curriculum Development (60 min)
Summary	As college students who pursue the degree of music education and current music educator, learners will outline the Human Rights curriculum in Music based on the knowledge throughout lessons 1 to 7.
Objective #HRcurriculum #Educator	<i>At the end of the lesson, learners will be able to...</i> <ul style="list-style-type: none">● Outline curriculum development

Essential Question	<ul style="list-style-type: none"> ● Why is the HR curriculum important? ● What do you want to achieve through your HR curriculum development? 	
Materials	Online	Classroom
	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Internet Access ● Laptop ● Presentation Learner <ul style="list-style-type: none"> ● Internet Access ● Paper (or laptop) ● Pen, Pencil 	Facilitator <ul style="list-style-type: none"> ● Lesson plan ● Chalkboard or Whiteboard ● Projector (if possible) ● Chalk or marker and eraser
<p>Stage 1. What is Human Rights Education? (20 min)</p> <p>I. Show Presentation (Source by Sandra Sirota) (5 min) (Appendix G)</p> <p>II. Write your answers to the following questions: (10 min)</p> <ol style="list-style-type: none"> (1) Think about your community or country, what are the negative and positive aspects? (2) How do you want to reinforce the positive aspect and decrease negative aspects in the human rights approach? (3) What rights do your community or country need most for positive change? (4) What change do you want to make through your teaching in HR (in music)? <p>Stage 2. . Brainstorm and Big Ideas (15 min) (Source: from Human Rights in Africa, Teachers College Columbia University by Dr. Russell)</p> <p>1. Big Ideas To facilitator: Step 1. <i>explain each item of Drafting a Design from Big Ideas (5 min)</i> Step 2. Ask learners to brainstorm with the empty paper (10 min) (Appendix H)</p> <p>Stage 3. Outline and Practice HR curriculum - Second final project/ Assignment (30 min)</p> <p>Options:</p> <ol style="list-style-type: none"> 1. Human Rights curriculum or Human Rights in Music for young musicians 2. Solo or group (2-3) 3. Create 5 lesson plans (each lesson 30 min to 45 min) 4. Be creative in activities to be interactive with learners! 5. Refer to the lesson plan template on the next page. (<i>print it out if necessary</i>) <p>Lesson template is included in Appendix I. Lesson plan samples in Appendix J</p>		

Note: As a facilitator and educator, give consultation individually by asking their interest and what they aim to achieve. It is a long-term process and personalized product.

Ideal Timeline (adjust according to your availability)

Week 1: Draft/outline

Week 2: Content development

Week 3: Finalizing and feedback session

Week 4: Ready for implementing (our ultimate goal)

Please get as many questions as possible to make sure of their understanding and content quality during the process.

Formative Assessment | Participation level on Stage 1,2, and 3. Be attentive to the learner's writings to gauge the learner's understanding of tasks.

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Appendix A

History of the Declaration

The Universal Declaration of Human Rights, which was adopted by the UN General Assembly on 10 December 1948, was the result of the experience of the Second World War. With the end of that war, and the creation of the United Nations, the international community vowed to never again allow atrocities like those of that conflict to happen again. World leaders decided to complement the UN Charter with a road map to guarantee the rights of every individual everywhere. The document they considered, and which would later become the Universal Declaration of Human Rights, was taken up at the first session of the General Assembly in 1946.

The Assembly reviewed this draft Declaration on Fundamental Human Rights and Freedoms and transmitted it to the Economic and Social Council "for reference to the Commission on Human Rights for consideration . . . in its preparation of an international bill of rights." The Commission, at its first session early in 1947, authorized its members to formulate what it termed "a preliminary draft International Bill of Human Rights". Later the work was taken over by a formal drafting committee, consisting of members of the Commission from eight States, selected with due regard for geographical distribution.

The commission on Human Rights was made up of 18 members from various political, cultural and religious backgrounds. Eleanor Roosevelt, widow of American President Franklin D. Roosevelt, chaired the UDHR drafting committee. With her were René Cassin of France, who composed the first draft of the Declaration, the Committee Rapporteur Charles Malik of Lebanon, Vice-Chairman Peng Chung Chang of China, and John Humphrey of Canada, Director of the UN's Human Rights Division, who prepared the Declaration's blueprint. But Mrs. Roosevelt was recognized as the driving force for the Declaration's adoption. The final draft by Cassin was handed to the Commission on Human Rights, which was being

held in Geneva. The draft declaration sent out to all UN member States for comments became known as the Geneva draft.

The first draft of the Declaration was proposed in September 1948 with over 50 Member States participating in the final drafting. By its resolution 217 A (III) of 10 December 1948, the General Assembly, meeting in Paris, adopted the Universal Declaration of Human Rights with eight nations abstaining from the vote but none dissenting.

The entire text of the UDHR was composed in less than two years. At a time when the world was divided into Eastern and Western blocks, finding a common ground on what should make the essence of the document proved to be a colossal task.

Appendix B.

1. World Report 2018 - Swaziland

Freedom of Association and Assembly

Restrictions on freedom of association and assembly continued. The government took no action to revoke the King's Proclamation of 1973, which prohibits formation and operations of political parties in the country. The police used the Urban Act, which requires protesters to give two weeks' notice before a public protest, to stop protests and harass protesters.

Human Rights Defenders

Security legislation that severely curtails basic rights remained in force in 2017 despite calls for its amendment or repeal. The Suppression of Terrorism Act of 2008 placed severe restrictions on civil society organizations, religious groups, and media. Under the legislation, a "terrorist act" includes a wide range of legitimate conduct such as criticism of the government. The legislation was used by state officials to target perceived opponents through abusive surveillance, and unlawful searches of homes and offices. Two leaders of a banned political party, the People's United Democratic Movement (PUDEMO), Mario Masuku and Maxwell Dlamini, remained on bail in 2017 pending the finalization of their trial on charges under the Suppression of Terrorism Act for allegedly criticizing the government by singing a pro-democracy song and shouting "viva PUDEMO" during a May Day rally in 2014. After more than a year in custody, they were granted bail in July 2015 by the Swaziland High Court. The trial continued at time of writing. If convicted, they could serve up to 15 years in prison. Both men attended the May Day rally of TUCOSWA in 2016, but their bail conditions prohibited them from addressing the workers.

Rule of Law

Although the constitution provides for three separate organs of government—the executive, legislature, and judiciary—under Swaziland's law and custom, the powers of all three organs are vested in the king. The prime minister should exercise executive authority, but in reality, King Mswati holds supreme executive power and also controls the judiciary. The king appoints 20 members of the 30-member senate, 10 members

of the house of assembly, and approves all legislation passed by parliament. The constitution provides for equality before the law, but also places the king above the law. A 2011 directive, which protects the king from any civil lawsuits, issued by then-Swaziland Chief Justice Michael Ramodibedi after Swazi villagers claimed police had seized their cattle to add to the king's herd, remained in force in 2017. The Sedition and Subversive Activities Act also remained in force in 2017. The act restricts freedom of expression by criminalizing alleged seditious publications and use of alleged seditious words, such as those which "may excite disaffection" against the king. Published criticism of the ruling party is also banned. Many journalists told Human Rights Watch that they practice self-censorship, especially with regards to reports involving the king, to avoid harassment by authorities.

Women's and Girls' Rights

Article 20 of the Swazi Constitution provides for equality before the law and non-discrimination, but does not prevent discrimination on the grounds of sex, language, sexual orientation, and gender identity. Swaziland's dual legal system, where both Roman Dutch common law and Swazi customary law operate side by side, has resulted in conflicts leading to numerous violations of women's rights. For example, under both Swazi customary law and the Marriage Act (1964), married women are assigned a disadvantaged status, granting men more privileges and rights. The act provides that married women require the consent of their husbands to enter into certain contracts, including accessing credit from financial institutions. The Marriage Act imposes on African spouses the customary consequences of marriage while granting to non-African spouses the common law consequences of marriage. This violates the right of married women to be free from racial discrimination under the constitution and international human rights treaties.

2. Civil and political rights are severely restricted.

Human rights, trade union and political activists face persistent harassment and are at risk of beatings, arrests, unfair trials on political charges, ill-treatment and torture. The perpetrators of these abuses are almost never brought to justice. Swaziland authorities are actively using the 2008 Suppression of Terrorism Act and the 1938 Sedition and Subversive Activities Act to intimidate activists and restrict key human rights, such as freedom of expression and association. Fourteen people are currently charged under these laws in five separate trials. For example, on 1 May 2014, the president of the opposition party, PUDEMO, **Mario Masuku**, and student activist, Maxwell Dlamini, were arrested at a Workers' Day rally and charged with terrorism and sedition for chanting a slogan and singing a song. They have twice been denied bail during this time. Prison authorities continue to deny Mario Masuku access to the specialised medical care that he needs for his diabetic condition. Human rights lawyer, **Thulani Maseko**, and Nation editor, Bheki Makhubu, were sentenced to two years imprisonment in July 2014 for contempt of court after a grossly unfair trial merely for peacefully exercising their right to freedom of expression. Amnesty is calling for the immediate repeal or amendment of repressive laws such as the Suppression of Terrorism Act and the Sedition and Subversive Activities Act and the release of all prisoners held solely for exercising their human rights peacefully.

3. Criticism of UDHR

For human rights activists, the 1948 Universal Declaration of Human Rights (UDHR) is a sacred document. Its 30 different articles outline the political, economic, and social rights that we are all entitled to – no matter who we are – because we are born human. By such reckoning, the universality of human rights is beyond question. Created in the aftermath of the Second World War and the horrors of the holocaust, the declaration was an attempt to ensure that such a catastrophe could never ever take place again. The humanity of all peoples was to be acknowledged beyond recognition by all states, with no exceptions. From this point on, all humans were to be regarded as free and equal,

“with no distinction given to their race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.” – [Article 2, UDHRs](#)

In spite of this, the universality of the document has been criticised by some, not least by members of the American Anthropological Association (AAA). They argue that by claiming human rights are universal, [we ignore and undermine the cultural differences that exist between societies in different parts of the world](#). How can one single document claim to represent every single person in the world, when our experiences are so different? Our view of the world and our role in it is shaped by the society in which we live; and therefore our moral standards, the values which we emphasise as individuals, depend on our cultural upbringing. As a result, how can the UDHR possibly have the same meaning for everyone in the world? For critics, the Universal Declaration of Human Rights is a Western-biased document which fails to account for the cultural norms and values which exist in the rest of the world. More than that, it is an attempt to impose Western values on everybody else.

“The West now masks its own will to power in the impartial, universalizing language of human rights and seeks to impose its own narrow agenda on a plethora of world cultures that do not actually share the West’s conception of individuality, selfhood, agency, or freedom” – Michael Ignatieff

In some ways they are right. Anyone reading the document will note the emphasis on individual rights as opposed to communal rights which tend to be more heavily emphasised in the non-Western world. But are their arguments misguided? After all, the declaration was [written by representatives from all over the world](#) including Chile, China, Egypt, India, Pakistan and Lebanon, none of which would be classified as “Western”. Plus, two-thirds of the endorsing votes came from non-Western countries (48 in favour, none against and 8 abstentions). In addition,

“the members of the drafting committee saw their task not as a simple ratification of Western convictions but as an attempt to delimit a range of moral universals from within their very different religious, political, ethnic, and philosophical backgrounds” – Michael Ignatieff

By emphasising the rights of individuals, the declaration was meant as an attempt to transcend cultural bias in such a way that it became relevant to all, no matter what their upbringing. Nevertheless, some still argue that the declaration represents a neo-colonialist attempt by the West to control the lives of those in the developing world. Such arguments have been used by authoritarian leaders and states to violate human rights (particularly those of women and children) under the guise of enforcing tradition. For example, Saudi Arabia abstained from the vote on the declaration, arguing that Articles 16 and 18 (the rights for men and women to marry who they choose, and the right to freedom of religion) were in

opposition to Islamic faith and teachings which emphasise patriarchal authority. The UDHR is certainly not perfect, and yes, it can be argued that the document emphasises individualism over community rights. But does this really mean that human rights are not universal? In their eagerness to promote the importance of cultural diversity and group rights, critics forget that all cultures are composed of individuals and regardless of our cultural upbringing; no two people think exactly the same. Group rights are great in theory, but they can be used to suppress individuals who do not fit the hegemony of that group. By protecting individuals, human rights do not diminish the group, but merely ensure the protection of each and every individual within it. And in addition, culture is not static, but constantly evolving as people come into contact with new ideas and concepts. Because some cultures do not emphasize certain rights at the moment, does not mean that will always be the case. In any case, human rights are compatible with cultural diversity. Every culture can pursue its own vision of a good life, as long as it doesn't impinge on the rights of the individuals who exist within that culture. As Ignatieff again states,

“This individualism renders human rights attractive to non-Western peoples and explains why the fight for those rights has become a global movement.

The language of human rights is the only universally available moral vernacular that validates the claims of women and children against the oppression they experience in patriarchal and tribal societies; it is the only vernacular that enables dependent persons to perceive themselves as and as moral agents and to act against practices- arranged marriages, purdah, civic disenfranchisement, genital mutilation, domestic slavery, and so on-that are ratified by the weight and authority of their cultures. These agents seek out human rights protection precisely because it legitimizes their protests against oppression.”

Even countries where one might expect a cultural clash between the “Western” rights outlined in the UDHR and local traditions are not as common as one might expect. Three quarters of all world states have endorsed the declaration with a ratification rate of 88% and it has also been argued that [a progressive interpretation of Sharia law can be compatible with universal human rights](#). The declaration might not be perfect, and certainly there are issues regarding the enforcement of such rights. But to diminish them on the claim that they are “Western” and therefore incompatible with other cultures is dangerous. What matters is the purpose of human rights – not their origins – and their ability to protect the individual interests of the powerless, in all cultures.

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Appendix C

7 African Musicians Whose Music Stands Up Against Injustice & Inequality

These musicians have shown time and time again that music is more than an art form.

1. Fela Kuti - Zombie

Musician and political activist Fela Kuti was outspoken against the Nigerian military juntas, which were dictatorships led by Nigerian Armed Forces, and made many songs opposing them. In 1976 he recorded “Zombie”, a protest song that criticises Nigeria’s oppressive military regime.

Later on in 1989, Kuti teamed up with musical group Egypt 80 to release “Beast of No Nation”, an anti-apartheid song that was inspired by a speech made by then Prime Minister of South Africa P.W. Bothain 1985, in which he said “This uprising will bring out the beast in us”

2. Miriam Makeba - Beware, Verwoerd! (Ndodemnyama)

Best known as Mama Africa, Makeba created many songs protesting the apartheid system from “Soweto Blues” to “Beware, Verwoerd! (Ndodemnyama)”.

“Beware, Verwoerd!” was a reference to then Prime Minister of South Africa Hendrick Verwoerd, who played a significant role in implementing the apartheid regime. In 1960, Makeba was exiled from South Africa and banned from returning.

In that time she became popular in the US, which propelled her to global stardom as she continued to write and perform protest songs around the world that spoke out against apartheid.

3. Angélique Kidjo - We We

In the 1980s Kidjo burst onto the music scene and she hasn't looked back since. Kidjo is the embodiment of an African and the best way to learn this about her is through her music and philanthropic actions, which include Kidjo’s work through the Batonga Foundation and advocating for quality education for young girls. In her music she often raises awareness of struggles that African people are facing. In her 1992 smash hit “We We”, Kidjo sings about child labour that was particularly rife in villages across Africa at that time. Kidjo continues to raise awareness through her music today, in her 2014 album EVE she sings about the everyday struggles that women face and also promotes their strengths.

4. Sauti Sol - Tujiangalie

“Tujiangalie” is a powerful song by Afro-pop band Sauti Sol that features rapper Nyashinski from the group’s fourth studio album *Afrikan Sauce*. “Tujiangalie” is a Swahili word meaning “self reflection”. The song, which was released in 2018, questions whether things are fine in their native country of Kenya. They further unpack some of the country’s most pressing problems of the time, such as corruption, economic inequality, the crisis of leadership, and the debt challenges it faced with China. This song helped ignite a fire within the people of Kenya, especially the youth, and reminded them that they hold the power. “Tujiangalie” encourages listeners to look within themselves and realize that they have power and they are still young enough to bring about positive change.

They sing: “Barua toka Jaramogi na kenyatta (A letter came from Jaramogi and Kenyatta)
Wanauliza kama Kenya kuko sawa (Asking if Kenya is doing well)
Nikawajibu Kenya tuko na disaster (I answered, "We have a disaster in Kenya")
Watoto wetu wanazidi kuzikana (Our children keep burying each other)”

5. Brenda Fassie was a multifaceted South African artist whose music addressed many social issues from sexuality to race, at a time when South Africa was going through one of its worst eras. There was also a period when the apartheid government banned Fassie’s music in the country. In 1990, Fassie released her sixth studio album entitled Black President, including a single of the same name.

“Black President” was written by Fassie and Chicco Thwala around the time Nelson Mandela was about to be released from prison, and the apartheid regime was coming to an end. In the song Fassie details the imprisonment of Mandela and explains how the government tried to break the spirits of the freedom fighters who were jailed in Robben Island.

She sings: “The year 1963
The people’s president
Was taken away by security men
All dressed in a uniform
The brutality, brutality”

6. Oliver Mtukudzi - Todii

Mtukudzi was a Zimbabwean musician, philanthropist, and UNICEF ambassador, and he used his music to talk about what was happening in his community and to raise awareness around HIV.

In his 2002 song “Tapera” — which translates to “we are dying” — and the 1999 hit song “Todii”, he talks about the HIV/AIDS epidemic. In the song, Mtukudzi goes on to ask if the cure of this disease can be found and he further asks anyone with the ideas on the solutions to come forward.

7. Loyiso Gijana - Madoda Sabelani

At the height of gender-based violence in South Africa in 2020, Gijana released “Madoda Sabelani” which means “men must answer” in isiXhosa . This song is a plea to all men in the country to stop abusing and killing women. The video featured some of the women and girls who have been murdered in South Africa in recent years, including 7-year-old Kgothatso Molefe, University of Cape Town student Uyinene Mrwetyana, and Tshegofatso Pule, who was pregnant at the time she was murdered.

He sings: “Ndiyathandaza nkosi (I’m praying Lord)
Uphendule imithandazo yethu (That you answer our prayers)
Izikhalo uyaziva (You can hear the cries) Abafazi bayalila (The women are crying)”

Karim Wasfi

For using music to heal, in the aftermath of terror

Last April, a car bomb exploded in a cafe in Baghdad's upscale Mansour district, killing at least 19 people and injuring dozens of others. Hours after the attack, amid the charred debris and shrapnel and heightened security, Karim Wasfi arrived at the site of the bombing armed with a weapon of a different sort: a cello. For Wasfi, the renowned cellist and conductor of the Iraqi National Symphony Orchestra, the grim scene was a stark contrast to the venues with which he was most familiar. But in the rubble, he had found a setting where his music possessed the power of healing.

"It was an action to try to equalize things, to reach the equilibrium between ugliness, insanity and grotesque, indecent acts of terror," Wasfi says. "To equalize it, or to overcome it, by acts of beauty, creativity and refinement."

To some, the moment sparked memories of the great cellist Mstislav Rostropovich, who brought his instrument to the Berlin Wall, and other politically charged venues, in an artistic protest against Soviet communism. In Baghdad, the cellist was protesting against the violence. As Wasfi played, bystanders snapped photos, and Wasfi's friend, Ammar al-Shahbender, posted a video of the scene online. The brief performance became a global viral sensation. Weeks later, a separate bombing took al-Shahbender's life. Heartbroken, Wasfi once again brought his cello and played at that site, too.

In the past year, Wasfi has gone further: He opened a youth orchestra and an after-school youth academy in Baghdad, taking in nearly 300 students from each of Iraq's fractured religious communities. The pupils Wasfi teaches represent a generation that has finally gotten an opportunity, amid strife and instability, to reclaim its musical heritage. To Wasfi, music is as basic a need as food and water. It is also, he insists, an agent of healing: "It has a positive impact on the psychology of mankind," he says. "Because you can breathe better. Because you can think better and clearer. Because you can find more talent within yourself. And, before all that, it's an international language of mutual understanding. It's everything."

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7 African musicians whose music stands up against Injustice & Inequality. Global Citizen. (n.d.). Retrieved December 16, 2021, from <https://www.globalcitizen.org/en/content/african-musicians-music-fight-inequality-injustice/>

Appendix D

Swaziland Criticized for New Education Religion Ban

Swaziland's **Ministry of Education** has been criticized for promoting religious intolerance with a new government order that bans the teaching and study of all religions except Christianity. Schools in Swaziland opened for a new academic year on Tuesday under a government order to teach only Christianity, with the Education Ministry instructing all head teachers to ensure that the syllabus would

not mention any religion other than Christianity, including Islam and Judaism, AFP reports. Ministry officials say old text books would be withdrawn and replaced with new ones mentioning only the Bible and schools would also be required to submit a list of qualified religious studies for teachers ahead of the new academic year. Muir maintained that the new policy was put in place to protect the young minds of pupils from conflicting religious ideologies. Opponents of the action, however, criticized it and said it is capable of fueling religious intolerance toward other religions, especially Muslims. They also said that it is an attempt to deny citizens their basic right to religious freedom as stated in the country's Constitution.

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Swaziland criticized for New Education Religion Ban. Face2Face Africa. (2017, January 26). Retrieved December 17, 2021, from <https://face2faceafrica.com/article/swaziland-religion-ban>

Recent Developments Leading to a Decline for Education in Swaziland

From the period of its initial independence in 1968 to the late 1980s, Swaziland, a small country inside of South Africa, was a poster child for education. In recent years, the Swaziland education system has struggled with a variety of issues. The reversal of a government initiative to ban school fees, a ban on religions other than Christianity being taught, and declining performance have contributed to a decline in education in Swaziland. King Mswati III stated, amongst a variety of things, that top-up fees will be abolished and the excess fees to educate students will be covered by the government. This policy has now been reversed, as the government subsidy was not high enough to make up for the fees that were charged to parents in the past. There have been reports by the state newspaper, The Swazi Observer, that schools have been selling baked goods to raise additional funds. There have also been reports that extracurricular activities have been removed altogether. The King and his cabinet are citing that in the Free Primary Education Act of 2010, they have legal authority to charge top-up fees. The cabinet itself is denying that the King ever supported an abolishment of these fees. If performance was not declining, parents would be more inclined to invest into education in Swaziland. Unfortunately, recent numbers suggest that there is little progress in results. A rural town in central Swaziland recently recorded a **73.25 percent failure** rate for junior certificate external exams. This shocking number was brought to the attention of the government. The government stated that these poor results could be attributed to the fact that the teachers wore revealing clothing in class. The response was much to the dismay of the parents of the affected students.

Recent developments leading to a decline for education in Swaziland. BORGEM. (2018, March 6). Retrieved December 17, 2021, from <https://www.borgenmagazine.com/education-in-swaziland/>

3. A REPORT ON OUT-OF-SCHOOL CHILDREN IN ESWATINI

Early childhood development

What is clear from the available data is that far too many children in Eswatini fall under Dimension 1. Access to Early Childhood Care and Development (ECCDE) is still very low and very uneven, and the quality of the care in these facilities is generally weak. In general, ECCDE receives little state support, is very underdeveloped, expensive and poorly attended.

Primary school

This would initially have the effect that more children get promoted to higher grades without having adequately mastered the material of the previous grade. This will require attention to the quality of education provided in primary school, as well as a remedial education programme for learners who would previously have been held back. Doing so would mean that teachers and principals give more serious attention to which children should be promoted or held back, and that those at risk of repetition are identified for remedial attention. This would ideally lead to greater attention to the causes of weak learning in the first place.

Secondary education

Many children never reach secondary school even if they stay at school for a large number of years, because of excessive repetition. Further, many older children who reach secondary school drop out easily when they must repeat again. Two further factors that impact on children dropping out of secondary school are the financial and opportunity costs, and pregnancy amongst girls.

A report on out-of-school children in Eswatini - UNICEF. (n.d.). Retrieved December 17, 2021, from <https://www.unicef.org/eswatini/media/356/file/UNICEF-Swaziland-OOSC-Study-2018.pdf>

4. Eswatini: Education International and ITUC condemn the brutal attacks on educators and civilians

Teachers and public sector workers were attacked on 20 October 2021 in Mbabane, while they were on their way to deliver a petition to the Municipal Council of the capital city, appealing for decent working conditions, a salary review, and basic trade union rights.

The Swaziland Association of Teachers (SNAT) reported that the security forces fired teargas, stun grenades and live ammunition. Two buses ferrying public workers to the peaceful gathering were also stopped by the police and their passengers shot at with live bullets. In total, at least 36 public workers were injured to varying degrees of severity. SNAT also denounced that a student, who was not part of the workers' demonstration, was shot dead by a stray bullet.

“The citizens of Eswatini have the right to be heard. They want dignity, they want rights, they want democracy. Responding to their legitimate demands with live ammunition is a clear violation of human rights.”, stated David Edwards, Education International General Secretary.

The Eswatini government must ensure that basic human and trade union rights are recognized and respected. Education International calls on the Eswatini government to take immediate measures to

investigate and prosecute the security forces who were responsible for shooting at civilians and to uphold civil and human rights for all.

Reference

Sabry, C., & Taru, J. (2021, October 28). *Eswatini: Education International and ITUC condemn the brutal attacks on educators and civilians*. Education International. Retrieved December 17, 2021, from <https://www.ei-ie.org/en/item/25462:eswatini-education-international-and-ituc-condemn-the-brutal-attacks-on-educators-and-civilians>

Appendix E

End the crackdown on freedom of expression in Eswatini

Over the past months, over 80 people have been confirmed dead in Eswatini in the ruthless crackdown on human rights launched by the authorities in response to pro-democracy protests. Take action now and demand the end of the crackdown on the right to freedom of expression, association, and peaceful assembly. At least 80 people have been killed while over 200 people have been hospitalized to date. Over a thousand were reported arbitrarily arrested and detained. Protests began in the Kingdom of Eswatini, following the mysterious death of 25-year-old law student, Thabani Nkomonye in May, allegedly at the hands of the police. His body was found on a field about 10km outside Manzini – the country’s largest urban center. Protesters, led by young activists, are demanding reform in a country where political activism has been suppressed for years.

Freedom of Association and Assembly

Restrictions on freedom of association and assembly continued in 2020. On October 20, the Eswatini High Court heard a [challenge](#) from Eswatini Sexual and Gender Minorities (ESGM) against the Eswatini Registrar of Companies' refusal to register ESGM as a company. ESGM is a human rights community-based advocacy organization working to advance the protection of the rights of lesbian, gay, bisexual, transgender and intersex persons in the kingdom of Eswatini. The registrar argued that ESGM could not be registered as a company because "ESGM's objectives were unlawful because same-sex sexual acts are illegal in the country."

Rule of Law and Media Freedoms

In August, Eswatini authorities gazetted a new omnibus cybercrime bill. The bill has a number of disturbing elements, including serious criminal penalties for publishing so called fake news and for "cyber bullying." It provides that any person who publishes a statement or "fake news" through any medium, including social media, with the intention to deceive any other person or group of persons commits an offense, and if convicted is liable to a fine not exceeding £10 million (US\$600,000) or imprisonment not exceeding 10 years, or both. The bill, if adopted, will further constrain independent journalism and critical speech.

Women and Girls' Rights

The under-representation of women in leadership and decision-making positions in both public and private sectors continued during 2020, with little effort to implement provisions of the 2018 Election of Women Act. The act is designed to ensure the fulfillment of the constitutional requirement of representation quotas for women and marginalized groups in parliament. Eswatini has committed itself to some regional and international instruments to promote gender equality. These include the Convention for the Elimination of All Forms of Discrimination Against Women (CEDAW). Eswatini has ratified this convention without reservation and the Southern African Development Community (SADC) Declaration on Gender and Development. Article 20 of the Eswatini Constitution provides for equality before the law and non-discrimination on several protected grounds, but not including language, sexual orientation or gender identity. Eswatini's dual legal system where both the common law, which is based on Roman Dutch law and Eswatini unwritten customary law operate side by side. This has resulted in conflicts, resulting in numerous violations of women's rights over the years.

Workers' Rights

In June, the International Trade Union Confederation (ITUC) [published](#) results of an [annual survey](#) indicating that Eswatini has one of the worst workers' rights records in the world. Eswatini scored five on the Global Rights Index—five being worst on the scale—capturing its failure to respect workers' rights and the fact that Eswatini workers are exposed to repression and unfair labor practices. According to the ITUC, countries with the five rating provide no guarantees for rights and are among the worst countries in the world in which to work.

Covid-19

During 2020, Eswatini **grappled** with the coronavirus pandemic, which severely strained the health infrastructure and negatively impacted the economy and people's livelihoods. By mid November, Eswatini had 6,144 **confirmed** Covid-19 cases with 119 deaths. On March 17, King Mswati III **declared** a national emergency in response to the pandemic and closed schools, colleges, and universities. All public and private gatherings of 50 or more people including conferences, funerals, weddings, entertainment and sporting activities were suspended. The government partially re-opened schools for external examination classes only, while the rest of the classes are scheduled to resume in 2021, according to a statement issued by Eswatini Prime Minister Ambrose Mandvulo Dlamini.

References

World Report 2021: Rights trends in Eswatini. Human Rights Watch. (2021, January 13). Retrieved December 17, 2021, from <https://www.hrw.org/world-report/2021/country-chapters/eswatini-formerly-swaziland>

End the crackdown on freedom of expression in Eswatini. Amnesty International. (2021, November 16). Retrieved December 17, 2021, from <https://www.amnesty.org/en/petition/end-the-crackdown-on-freedom-of-expression-in-eswatini/>

Appendix F

The right to peace in international law

In 1978, the UN General Assembly (UNGA) adopted the Declaration on the Preparation of Societies for Life in Peace calling on states to recognise that:

Every nation and every human being, regardless of race, conscience, language or sex, has the inherent right to life in peace. Respect for that right, as well as for the other human rights, is in the common interest of all mankind and an indispensable condition of advancement of all nations, large and small, in all fields.

The linkage between peace and human rights was made more explicit in the 1984 UNGA Declaration on the Right of Peoples to Peace which stresses that ‘life without war serves as the primary international prerequisite for the material well-being, development and progress of countries, and for the full implementation of the rights and fundamental human freedoms proclaimed by the United Nations’. Although peace is widely recognised as a paramount objective of the contemporary world order, intrinsically linked to the realisation of human rights, efforts to recognise a right to peace at the global level have encountered a number of difficulties. In the first place, there is no consensus on the way in which this right should be conceived, whether as an individual human right, a collective right of peoples, or both. While the 1978 Declaration affirms ‘the right of individuals, States and all mankind to life in peace’, the 1984 Declaration ‘proclaims that the peoples of our planet have a sacred right to peace’.

Moreover, there is some uncertainty regarding the duty-holders of the right, the type and intensity of the obligations that its implementation would entail. The 1978 Declaration cautiously invites states to observe some principles with a view to ‘establishing, maintaining and strengthening a just and durable peace’. The 1984 Declaration goes further by affirming that the preservation of the right to peace and its implementation ‘constitute a fundamental obligation of each State’. However, showing the indeterminacy of this obligation, it calls on states and international organisations to ‘do their utmost to assist in implementing the right of peoples to peace through the adoption of appropriate measures at both the national and the international level’.

The 1984 Declaration emphasises that ‘ensuring the exercise of the right of peoples to peace demands that the policies of States be directed towards the elimination of the threat of war, particularly nuclear war’. The right to peace has also been linked to the right to socio-economic development, disarmament having been identified as a goal instrumental to the realisation of both rights.

Appendix G (Source from Sandra Sirota)

IDEAL COMMUNITY

- Think about a community you all share. Example: university facility, town, the planet...!
- Write the name of your community on the center of the table.
- Using words or symbols, around the community name, write:
 1. What are positive aspects about the community?
 2. What would you like to change about your community?
 3. How could you change it? (what are the actual steps that need to be taken to create the change? Who needs to be involved?)

HUMAN RIGHTS CLASSROOM/SCHOOL

- My personal space and possessions are respected. (Articles 12, 17)
- My community welcomes students, teachers, and staff from diverse backgrounds and cultures. (Articles 2, 6, 13, 14, 15)
- I have the liberty to express my beliefs and ideas (political, religious, cultural, or other) without fear of discrimination. (Article 19)
- Members can produce & disseminate publications without fear of censorship/punishment. (Article 19)

- Diverse voices are in courses, books, assemblies, libraries, & instruction. (Articles 2, 19, 27)
 - I have the opportunity to express my culture through music, art, and writing. (Articles 19, 27, 28)
 - Members can participate in democratic decision making to develop policies & rules. (Articles 20, 21, 23)
 - Members have the right to form associations to advocate for rights. (Articles 19, 20, 23)
 - Members encourage each other to learn about and address problems related to justice, ecology, poverty, and peace. (Articles 20, 26, 29)
- Members can take adequate rest & work reasonable hours under fair conditions. (Articles 23, 24)
- Employees are paid enough to have an adequate standard of living. (Articles 22, 25)
- I take responsibility to ensure other individuals do not discriminate & that they behave in ways that promote the safety & wellbeing of my community (Articles 1 20)

CURRICULUM STRUCTURE

- Title and Topic Summary
- Intended Setting (i.e. for who? where?)
- Overall Objectives
- Units
- Unit Goals
- Logical Progression

MAP THE LESSON

- Title, Objectives, Materials, Preparation?
- Do Now, Brief, Lesson, Debrief?
- Imagine you have to teach this lesson to the girls' school in Western rural Kenya- How would you adapt the lesson? Some questions to consider:
- Is the lesson appropriate for the audience (consider age, culture, education level etc.)?
- Is it appropriate for the setting (too formal, too informal?)?
- What needs to be changed? Is there something missing?
- Is there too much or too little information?
- Is the objective clear? Instructions clear? What will the students learn?
- Do you have all of the information and materials you need to teach the Lesson?

Appendix H

Drafting a Design from Big Ideas

History

Established Goals:

The student will understand the causes and effects of the Civil War with emphasis on slavery, states' rights, leadership, settlement of the West, secession, and military events.

—Virginia Standards of Learning—History 5.7

Understandings:

- There is rarely a single, obvious cause to a complex historical event.
- History is "story," and who tells the story affects how it is presented.
- States' rights disagreements, differences in the cultures and economies of North and South, and disputes over slavery were key causes of the Civil War.
- The legacy of the Civil War is still felt in regional differences, in national and regional politics, and matters of cultural values.

Essential Questions:

- What were the obvious (and unobvious) causes of the Civil War?
- Whose "story" is it?
- Is there ever a "just" war?
- Why would a brother kill a brother?
- In what ways are the effects of the Civil War still with us?

Big Ideas:

- Slavery (as economic, political, and moral issue)
 - Federal control vs. states' rights
 - "Just" cause

Predictable Misunderstandings and Errors:

- The war was fought over the morality of slavery, and the "good guys" won.
- If it is in a history book, it must be true.
- Most events have a single, obvious cause and obvious effects.

Goals or Rationale:

I want students to learn that the Civil War was complex, and that its meaning has changed over time, varies by place and still affects us and our views. I also want them to be aware of the horror of war and to empathize with the effects on families and sense of self (as conveyed so well in Ken Burns's *Civil War* video series).

Drafting a Design from Big Ideas

Established Goals:

G

Understandings:

U

Essential Questions:

Q

Big Ideas:

Predictable Misunderstandings and Errors:

Goals or Rationale:

Lesson Plan

Date and Time: _____

Facilitator: _____

Objective: _____

Materials: _____

Preparation: _____

**TIME
ALLOTTED**

PLAN

Do Now

Debrief

Debrief/Reflection: _____

Session	Activities
Session 1: Who Am I?	<ol style="list-style-type: none"> 1. Diamond 9 (10 minutes) 2. Guess Who? (20 minutes) 3. Word Map/Identity Bubble Chart (15 minutes) 4. Identity Essay (15 minutes)
Session 2: Visualizing Your Identity	<ol style="list-style-type: none"> 1. Art & Identity (60 minutes)
Session 3: Altruism & Helping Behavior	<ol style="list-style-type: none"> 1. Warm-up questions (15 minutes) 2. What do you do? (15 minutes) 3. Entry from Aman's Journal (30 minutes).
Session 4: Our Community and Human Rights	<ol style="list-style-type: none"> 1. Community Mapping (30 minutes). 2. Community Mapping: Rights, Needs, and Wants (30 minutes).
Session 5: Our School and Human Rights	<ol style="list-style-type: none"> 1. Human Rights Temperature (60 minutes).
Session 6: Healthy and Unhealthy Relationships	<ol style="list-style-type: none"> 1. Characteristics of a Healthy or Unhealthy Relationship: Matching Activity (20 minutes). 2. A Circle of Respect (youth to adult) (15 minutes) 3. Assertive Communication (25 minutes)
Session 7: Social Welfare and Human Rights	<ol style="list-style-type: none"> 1. Freedom of expression (20 minutes) 2. Document-Based Activity (40 minutes)
Session 8: Bystander Intervention	<ol style="list-style-type: none"> 1. Match the Word (10 minutes) 2. Bystander Dialogue (15 minutes) 3. Identify the Role (20 minutes) 4. The Bystander Effect in Action (10 minutes)

Stage 1 – Desired Results

ESTABLISHED GOALS Session 1: Who Am I? Learners will learn of individual characteristics and those of others in the group. Learners will become aware of their own uniqueness and value.	Transfer <i>Learners will be able to independently use their learning to...</i> <ol style="list-style-type: none"> 1. Explain key terms: characteristics, self-esteem, unique, value, and individuality. 2. Identify their own unique characteristics and how to identify and rate them. 	
	Meaning	
	UNDERSTANDINGS <ul style="list-style-type: none"> • Identify self-value and individuality. • Understand how and why we can share similarities and have differences. • Personal reflection of one's self. • Be able to express who they are through words. 	ESSENTIAL QUESTIONS <ul style="list-style-type: none"> • Who am I? What makes me unique? • How do I identify my characteristics? • What similarities or differences do I have with my classmates?
	Acquisition	
	<i>learners will know...</i> <ul style="list-style-type: none"> • Definitions of key terms • Differences between key terms • Application of key terms 	<i>learners will be skilled at...</i> <ul style="list-style-type: none"> • Identifying what determines their own identity and individuality. • Explaining their identity/personal story through written expression.

Stage 2 – Evidence and Assessment

Evaluative Criteria	Assessment Evidence
<ul style="list-style-type: none"> • Participation in individual and small group activities. • Awareness of personal characteristics and unique qualities 	<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • Reflection on identity and individual characteristics created in Activity #1, #3 • Reflection on similarities and differences in the group created in Activity #2
	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • The ability to articulate different perspectives and define what makes them who they are. • Participation and reflection in the activities and discussion.

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

- Reflection on Individuality and Self-Esteem.
- Describe-Who you are and who you want to be. What their uniqueness brings to the community.

Session 1: Who Am I?

Duration: 60 minutes

Session Summary: This session introduces learners to self-image discovery. Learners will be able to identify characteristics that are unique to them and those of others. Educators and learners will discuss positive self-image and seek to create a space for learners to explore and articulate nuanced aspects of their own identity and those of others.

Session Objectives

Learners use activities and worksheets to explore the different sides to identity. They learn that identities are complex and develop over time. Learners create a visual description of their own identities, before exploring the shared and unique characteristics of the class

By the end of the lesson, learners will be able to:

- Understand that identities are made up of different characteristics.
- Be aware that there are differences and similarities between our identities.
- Be able to describe my individual identity.

Session Outline

1.	Positive Self-image Discussion	10 minutes
2.	Diamond 9 Self Exploration Activity	20 minutes
3.	Guess Who Activity	15 minutes
4.	My Characteristics - Identity Word Map	15 minutes
5.	Homework Identity Essay	HW

Materials:

- Internet Access
- Guess Who Worksheet
- Diamond 9 Worksheet
- Identity Word Map/Blank Bubble Sheet

Pre-work for facilitator:

- Review the entire session before implementing.
- Read the entire curriculum to be prepared for implementing and connecting lessons in each section.
- Search for image examples to show and display to learners that will provide them with positive identity characteristics. Local celebrities, officials, and leaders are great example ideas as well.
- Print enough worksheets for each learner to fill out in each activity.
- Familiarize yourself with image discovery in positive ways to include and make the lesson uplifting and empowering for all learners.

Activity 1: Diamond 9

Time: 20 minutes | Grouping: Small Groups

Materials:

- Internet Access (reference images/or print outs)
- Diamond 9 worksheet (below activity instructions)
- Pencils/Pens

Activity Summary: Learners create positive visual descriptions of their own identities, before exploring the shared and unique characteristics of the class. Learners will analyze what their instincts are to rate characteristics. Learners will discuss with their classmates what being unique and having value looks like, and what characteristics that would include.

Steps:

1. **Welcome:** Display or present images (learners relate to) that demonstrate characteristics.
2. **Explain:** Discuss the lessons objectives and goals.
3. **Ask learners** to define or explain what characteristics are.
 - a. Using the characteristic questions examples on the Diamond 9 worksheet, have each learner create nine cards with different characteristics.
 - b. Choose characteristics to suit your learners.
2. **Ask learners** to rank them in a diamond shape with the most important at the top point, and least important at the bottom point.
 - a. learners first rank them individually under timed conditions.
2. **Ask learners** to form in groups of 4.
3. **Ask groups** to rank the characteristics in a diamond shape with the most important at the top point, and least important at the bottom point under timed conditions.
 - a. You could create the Diamond 9 as an interactive whiteboard resource and encourage groups to show their ranking before discussing as a class.
2. **Discuss** their rankings and conclude that all our characteristics contribute to making us **unique**, and we should **value** them all.

Reference: *Human rights education curricula: Projects: George Clement Bond Center for african education: Teachers college, Columbia University.* Teachers College - Columbia University. (n.d.). Retrieved December 17, 2021, from <https://www.tc.columbia.edu/cae/projects/human-rights-education-curricula/>