



VOICE OUR CONCERN

AMNESTY
INTERNATIONAL



Irish Aid
Department of Foreign Affairs
An Roinn Gnóthaí Eachtracha

NAPD
PRINCIPALS AND DEPUTY PRINCIPALS
National Association of Principals and Deputy Principals
Cumann Náisiúnaí Príomhoilítí agus Príomhoilítí Taisníochta

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PREFACE

AMNESTY INTERNATIONAL

Since *Voice Our Concern* was launched in 2004 thousands of students in schools across the country have worked with a variety of Ireland's best-known artists from music, visual art, drama, poetry, photography and film. They have created, explored and challenged issues around human rights from child slavery to freedom of speech. Amnesty International Ireland is extremely proud to have played a part in this.

We are delighted to build on this tremendous body of work by launching an exciting new *Voice Our Concern* resource, the third, to have emerged from this project.

Since it began it has been obvious that the *Voice Our Concern* was a groundbreaking approach to human rights education. Its success has been ensured by the commitment and dedication of the artists, students and teachers involved. The work showcased here, just a sample of what has been produced, highlights the creativity and enthusiasm of everyone who took part. *Voice Our Concern* is unique in how it creates a space for students to engage creatively in art and to explore art as a way to express their human rights concerns.

This new resource offers teachers and students an unequalled opportunity to participate in lessons focused on human rights. Each lesson has been written in collaboration with internationally renowned artists, experienced teachers, students and the Irish Museum of Modern Art.

The theme uniting all of these lessons, and which also guides the work of Amnesty International, is the Universal Declaration of Human Rights. Sixty-two years since it was agreed the rights contained in the Declaration are still unfulfilled for many people in Ireland and around the world. But the energy and motivation of the students involved in *Voice Our Concern* shows us that if students are willing to fight injustice then there is still great hope for human rights.

I would like to thank all the artists who gave so much of their time and energy to the project. I would also like to acknowledge the immense financial and creative support we received from Derek West of *Creative Engagement* and the National Association of Principals and Deputy Principals. We are also hugely grateful to Irish Aid, which has been a financial supporter of Amnesty International Ireland's human rights education project, and especially *Voice Our Concern*.

Finally, *Voice Our Concern* and this publication would not have been possible without the work and dedication of students and teachers. We at Amnesty International Ireland are very grateful and very privileged to have had the opportunity to work with you.

Colm O'Gorman
Executive Director
Amnesty International Ireland

CREATIVE ENGAGEMENT

Creative Engagement And National Association Of Principles And Deputy Principals (NAPD)

For ten years NAPD has been active in promoting the arts in education, maintaining that they are 'the heart of the nation'. With grant aid from the Department of Education and Science (DES) and the Department of Arts, Sports and Tourism (DAST), NAPD set up *Creative Engagement* to encourage and part-finance arts activities in schools, with the collaboration of artist, teacher and student as the core principle.

The outcomes of the scheme over the past five years have been many and varied - encompassing painting, photography, stone-carving, sculpture, drama, film and music. Much of the work carried out has been concerned with proclaiming and celebrating a sense of identity in the school and the surrounding community. It has been at its most dynamic when young people have been absorbed in creative activity, finding personal ways of articulating their unique selfhood and their own thoughts. The arts shine a light on human activity – they can celebrate our capacity for love and delight and energy, or they can interrogate our fall from grace. The arts offer multifarious means of questioning what goes on in the world, of adopting a searching critical stance, of voicing concern in a manner that captures attention and provokes reflection.

NAPD is pleased to have collaborated with Amnesty International in compiling this resource. While we recognise the diverse agendas of each organisation, we feel the partnership is charged with great potential. Amnesty International wants us to become alert to human rights issues, to reflect, interpret and give voice to our concerns; *Creative Engagement* wants to place imagination and inventiveness in a prominent position in the formal and informal curriculum for young people. It wants to foster dynamic creative partnerships – where artist and teacher are seen as catalysts, sources of inspiration and assistance for young people who are intent on finding a voice and 'making the self'.

Creative Engagement has drawn a lot of inspiration from the Arts Council publication, *Artists-Schools* (2006). It sets out the principles and practice of good working partnerships between artist-teacher-student, which have been seen notably at work in some of the Amnesty International projects (see how Conor MacPherson, Liam Ó Maonlaí, Christy Moore, Roddy Doyle drew out inspiring results from the young people they worked alongside.)

If *Voice Our Concern* offers a starting point for addressing important themes and at the same time utilising and experimenting with a wide range of arts media, it is hoped that *Creative Engagement* offers encouragement for young people to take their aesthetic inventiveness into new and ever-widening realms.

This book represents an invaluable resource, starting with the specific, offering lessons and practical hints, rooted in the philosophy of Amnesty International. The contribution from *Creative Engagement* is to point the reader towards a sample of the kind of projects that have pushed the boundaries, to offer the resource of past experience. Even more examples available on the *Creative Engagement* website, www.creativeengagement.ie, which to document the main achievements to date, as well as offering links to other arts endeavours.

Clive Byrne,
Director
NAPD

INTRODUCTION

“Give us the chance early and see how we fly.”

Khairul, 17, from Malaysia, speaking at the UN Special Session on Children, 2002

Voice Our Concern (VOC) is a human rights education (HRE) project enabling senior cycle students, non-formal education centres and the wider community to learn about and discuss human rights in a creative, participatory and empowering way. The *VOC* project also establishes a model for greater engagement between foremost creative artists and writers and schools in Ireland.

The objective of the *VOC* project is to bring artistic expression and human rights to schools across Ireland. The project uses art as a medium to open up human rights to students and mobilise them to engage in the protection of human rights through the work of Amnesty International.

VOC sets out to:

- Provide a creative forum, resources and inspiration for education and discussion on human rights amongst senior cycle students, and informal education institutions;
- Create and inspire opportunities for young people to participate in discussing issues of concern and the means of addressing them in expressing these concerns to a wider audience;
- Facilitate and encourage greater participation between the artistic community and young people in Ireland in the discussion and creative expression of issues surrounding human rights and social justice.

What Is Human Rights Education?

HRE is teaching about human rights and encouraging respect for these rights. Knowledge and understanding of human rights can give young people a common language of respect, equality and dignity as well as shared values to create a more peaceful and just society. It is a student's right to learn about human rights as enshrined in the Convention on the Rights of the Child. HRE involves:

- Learning about human rights-learning about human rights documents, principles, issues and debates;
- Learning through human rights-learning through inclusive, participatory and democratic methods;
- Learning for human rights- learning that allows the practice of human rights in daily life.



Girls hold drawings of houses they would like to live in, Hungarian speaking Romani community in Miercurea Ciuc/Csikszereda, Harghita County, Romania, 13 May 2009. Photo Courtesy Zsuzsanna Ard, © Amnesty International.

The Process

Writers, painters, sculptors, photographers, musicians and filmmakers visit schools, and non-formal education environments and, over several visits, collaborate on creative work that explores and reflects concerns around human rights issues. The creative work is disseminated to a wider audience through performances, screenings and exhibitions and through educational resources for use in the classroom. The range of issues engaged with to date has included; racism in schools, attitudes towards asylum seekers, disability, violence against women, poverty and global justice issues. Since it began *VOC* has worked in the area of visual art, photography, music, drama, and poetry. We have been lucky to work with extraordinarily talented artists such as Christy Moore, Roddy Doyle, Maeve Binchy, Conor McPherson, Liam Ó Maonlaí, Vivienne Roche and Terry George to name but a few.

The Role Of Human Rights In The Arts

There's a powerful connection between artists in all fields and human rights. From Amnesty International's earliest days, this has been demonstrated by the support our work has received - from Picasso's gift of a peace dove image to Seamus Heaney's poetic masterpiece *From the Republic of Conscience*. Artists have always told stories. The best stories move people and illuminate their lives. We share the emotions of a character in a film or play, photograph or painting. Songs and poems convey feelings too strong for simple speech.

Amnesty International deals with stories both shocking and true. Different art forms can make our stories easier to hear, can transform shock into emotion - and inspire action. Artists and activists sometimes stand up against the establishment to say what needs to be said in the name of humanity. Art communicates across boundaries of geography, politics, gender and race. Human rights too, cross all divides and belong to every individual on the planet.

Freedom of expression is vital for an artist's work and the human rights activist works to protect that very right. But in the end the relationship is more fundamental. We experience art together. It makes us feel human and moves us to protect the human rights of others. Many artists rally to our cause. They offer their time and talent generously and with enthusiasm. They help get our human rights message across.

How To Use This Resource

• As A Stand Alone Module:

This resource is designed to educate students on human rights issues using art as the medium. The module consists of 7 chapters. These are human rights exercises, drama, music, poetry, film, photography and visual arts. This resource is the result of a collaborative process with input from Amnesty staff, teachers and from artists involved in the *VOC* project.

We recommend that teachers devote one class to chapter one, human rights exercises, before they engage with the chapters on human rights and the various artforms. They can then pick an artform that they are interested in teaching.

Contemporary arts practice tends to be conceptual, that is, ideas determine the form that the artwork takes. So an artist may work in traditional materials such as painting to express one idea and in a subsequent artwork use more contemporary media such as film or digital technologies. Though this resource allocates separate chapters to the artforms we envisage teachers dipping in and out of the chapters on various artforms. For example teachers can plan a module that includes classes from the chapter on visual art, while also referencing or including lessons from other chapters.

Each chapter provides guidelines on how to engage creatively with their art form. These guidelines have been composed by international renowned artists and will help students to embark in the creative process.

In the chapter on drama we recommend that teachers should try to engage in a drama warm-up at the beginning of each class.

Each chapter contains a series of classes that will:

- Educate the students in human rights;
- Engage the students with the work of internationally renowned artists who use their art to express their concerns about human rights;
- Enable the students to use their own creative ideas to produce art inspired by human rights.

Each class has clearly outlined aims and objectives and the materials needed to teach this class.

How To Use This *VOC* Resource For Further Education And Second Chance Learning

The *VOC* programme has been very successfully adopted by the further education and second chance learning sector. Teachers from further education centres found that this resource worked better when they worked out for themselves how much time to give to each activity. For example, teachers commented that more time was needed when teaching the human rights exercises and when this was given, students really engaged creatively with the human rights issues. Also teachers working in centres of education, such as Youthreach, felt that their projects benefited when an Amnesty International Ireland schools speaker visited their class to assist them in discussing human rights issues.

“Almost every right presented in session... has a very local dimension for our students. This is the real relevance of Amnesty International’s message not only in the international context but also equally in marginalised communities like Ballymun. I think this is really where we should be starting with our young people in projects such as this.”

Stewart Dowie, Ballymun Youthreach VEC Art Teacher.

• **With The Involvement Of The Artist:**

This resource can be used to prepare students for visits by an artist to their school as part of their *VOC* experience. In this context schools will use this resource to begin exploring the relationship between art and human rights. Schools wishing to pursue this model can apply to Amnesty International Ireland *VOC* programme at www.amnesty.ie or to *Creative Engagement* for support at www.creativeengagement.ie. Schools can also approach a local artist directly.

When an artist is visiting your schools to collaborate on a *VOC* project we would advise that schools set out a timetable for the visits. In previous *VOC* projects we found that the collaborative process really benefited when a showcase event was organised. For example, students put on their play in their school, or held an exhibition of their artwork in a local community centre.

• **Without The Involvement Of Artists:**

This *VOC* Resource can be used as a stand-alone handbook for teaching a human rights and art module. Teachers can choose an arts discipline that they wish to work on, or they can work on them all. Teachers can work with other teachers in their school who may have an interest in music, art or drama. We would encourage schools that may not have the involvement of an artist, to perform or present their work at the end of the creative process.

The Event

A key stage in the *VOC* process is organising a showcase event for the creative work produced. Here are some guidelines to producing such an event:

- Find a venue: Whether you are displaying images, staging a play or organising a reading, you will need a venue to facilitate this. This venue can be in your school or in a local community centre. Just remember to make sure it suits the needs of your art form;
- Invite the local community, family and friends;
- Organise an interview with and invite the local press;
- Invite local artists;
- Invite an Amnesty International staff member or a representative from our local groups;
- Produce a brochure, pamphlet or book of your work to hand out at the event.

We do advise teachers to get ready for the experience by sourcing equipment, such as cameras, to ensure that the artistic process is as creative as possible. Schools involved previously in this process found it of great benefit to have an Amnesty International Ireland schools speaker visit their class to assist them in discussing human rights issues.



Voice Our Concern Exhibition, Axis Ballymun, Dublin, Ireland, 2006. © Amnesty International.

Key Skills

In HRE, equal emphasis is placed on the language and environment in which we teach as well as what we teach. This module is based on the premise that young people are not merely recipients of knowledge but participants in the learning process. Throughout the module there is a commitment to ensure that the voices of young people are valued and that the skills necessary for the promotion and protection of human rights are developed through active and participative learning. The module seeks to ensure that there is a balance between individual learning, collaborative learning and whole class learning and uses a variety of active methodologies. This module is committed to ensuring that young people are the key participants in the *VOC* process. Therefore the exercises in this resource focus upon ensuring that students are encouraged to collaborate, create and engage with art and the creative process.

The resource has been developed in a way that ensures that the key skills of the National Council for Curriculum Assessment (NCCA) are included. These are:

- Information Processing;
- Critical and Creative Thinking;
- Communicating;
- Working with others;
- Being personally effective.

Each class will highlight where students will use these key skills.

Teaching Sensitive Issues

Exploring human rights in the classroom can raise sensitive issues. It is important prior to working on sensitive topics that it is explained that if anybody feels that the class has brought up any concerns there are places that they can go for confidential advice and support. This may include counseling support within the school or youth group, if available.

Human Rights In The Post Primary Curriculum

The VOC module has been specially designed for and is ideally suited to Transition Year. In line with the aims of Transition Year, the workshops encourage the development of critical thinking and creative problem-solving skills and promote students' personal and social development in preparation for their role as participative members of society. The module also incorporates a variety of learning methodologies and allows for a range of learning styles, in accordance with the ethos of Transition Year.

Cross Curriculum Resource

We have outlined how lessons within this resource can be taught across the Junior and Leaving Certificate curriculum. HRE teaches young people that the ideals and values of human rights are present in every aspect of their life. By linking each lesson to other subjects across the curriculum this resource highlights that human rights education can be applied to a variety of subjects. The resource incorporates a variety of learning methodologies styles that can be complimentary to the learning objectives of both the Junior and Leaving Certificates.

VOICE OUR CONCERN LINKS TO THE SECONDARY SCHOOL SYLLABUS JUNIOR CERTIFICATE SYLLABUS LINKS

Junior Certificate English

Drama: Chapter Two

Drama Classes One, Two And Three:

Topics: Human rights Through Drama, *Voice Our Concern* Play: Generalisations, stereotypes, perceptions and rights. Write your own Human Rights inspired play.

Activities: Image and scene creation. Read and discuss the play *Chocolate Colin Farells* by Roddy Doyle and students. Writing a scene of a play.

Curriculum Links: This class will develop the students' reading skills and language awareness skills through the use of dramatic scripts. Expand upon their written composition skills and develop a sense of audience and language appropriateness. Increase their ability to respond to aesthetic unseen texts and material. This class will increase the students' knowledge of fundamental literary concepts. The creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit.

Music: Chapter Three:

Music Classes One, Two, Three And Four:

Topics: Human rights through song, the power of song and write your own human rights inspired song.

Activities: Listen to protest songs, read the lyrics of human rights inspired songs and write your own song.

Curriculum Links: This class will develop the students' reading skills and language awareness skills through the lyrics of a song. The creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit.

Poetry: Chapter Four

Poetry Classes One, Two And Three:

Topics: Seamus Heaney *From the Republic of Conscience* poetry and the UDHR, human rights inspired poems and write your own poem.

Activities: Discuss Heaney's poetry and the UDHR. Read poems and discuss topics, emotions, and theme.

Curriculum Links: This class will develop the students' reading skills and language awareness skills through the use of poetry. Develop their awareness of the selectivity of language use in establishing specific meaning. This class will expand upon their written composition skills and develop a sense of audience and language appropriateness.

Increase their ability to respond to aesthetic unseen texts and material. This class will increase the students' knowledge of fundamental literary concepts. The creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit.

Film: Chapter Six

Film Class One, Two, Three And Four:

Topic: Human Rights Inspired Film

Activities: Discuss human rights inspired films, research and create your own film.

Curriculum Links: This creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit. Develop skills of viewing and listening to a range of literary and media genre for aesthetic pleasure, by watching and discussing films on human rights issues. Foster respect and confidence among students and develop a sense of audience and language appropriateness by working in teams on the creative process of making a documentary.

Junior Certificate CSPE

Drama Chapter Two:

Drama Classes One, Two And Three:

Topics: Human rights through drama, *Voice Our Concern* Play, generalisations, stereotypes, perceptions and rights. Write your own human rights inspired play.

Activities: Image/Scene creation. Read and discuss the play *Chocolate Colin Farells* by Roddy Doyle and students. Writing a scene of a play.

Curriculum Links: Foster expressive, research and creative skills through drama, contributing to the autonomous potential of pupils as socially literate, independent and self-confident young people. Develop critical and moral faculties in agreement with a system of values based in human rights and social responsibilities by discussing reactions to the drama scripts. Practice skills of identification, awareness, analysis, evaluation, communication and action using scripts relevant to CSPE topics and issues.

Poetry: Chapter Four

Poetry Classes One, Two, And Three:

Topics: Seamus Heaney's poetry and the UDHR. Poetry that explores human rights abuses at Guantánamo Bay Detention Centre and creative poetry writing.

Activities: Discuss Heaney's poetry, read poems and fact sheets, discuss topics, emotions, and themes. Engage with and write poetry.

Curriculum Links: Use poetry to broaden understanding of the development of the person as a social being and the rights and responsibilities of every person as a citizen. Develop understanding of civic and political organizations, institutions, and systems, how they work, interact and how individuals can participate in them, by learning about civic, political and social issues. Write and share poetry, developing autonomous potential as socially literate, independent and self-confident young people.

Film: Chapter Six

Film Classes One, Two, Three And Four:

Topic: Human Rights Inspired Film

Activities: Discuss human rights inspired films, research and create your own film.

Curriculum Links: Foster expressive, research and creative skills through drama, contributing to the autonomous potential of pupils as socially literate, independent and self-confident young people. Develop critical and moral faculties in agreement with a system of values based in human rights and social responsibilities by discussing reactions to the dramatic scripts. Practice skills of identification, awareness, analysis, evaluation, communication and action using scripts relevant to CSPE topics and issues.

Photography: Chapter Five

Photography Classes: One, Two, Three And Four:

Topics: Disability as a human right issue; human rights, stereotypes and imagery and create your own human rights inspired image.

Activities: Analyse photography, present images and language used to describe groups of people and create a photographic image or photomontage.

Curriculum Links: Encourage positive attitudes, imagination and empathy in learning about, and encountering, other people and cultures by discussing disabilities and abilities. Provide visual and creative learning opportunities to foster understanding of citizenship, and to develop and practice skills of identification and awareness, analysis and evaluation, communication and action.

Junior Certificate Music

Music: Chapter Three

Music Classes: One, Two, Three And Four:

Topics: The Anti-Apartheid Movement and protest songs, child soldiers and the music of Emmanuel Jal, *VOC* songs, creative song writing, Christy Moore lyrics and Irish human rights.

Activities: Listen to protest songs, discuss reactions; read timelines; brainstorm social change; analyse lyrics and messages of songs; read information on child soldiers and discuss in relation to UDHR; write song lyrics; read fact sheet on Travellers' rights.

Curriculum Links: Encourage social awareness and an understanding of the artistic views of others through musical activities. Explore the use of music as a tool for social change, and promote interest and confidence so that all pupils can engage in worthwhile musical activities enjoyably and profitably. Develop musical sensitivity and the critical and imaginative faculties by writing a song. Foster awareness in the potential use of music to explore social issues in a variety of environments and historical contexts.

Junior Certificate Art

Visual Arts: Chapter Seven

Topics: The role of art in expressing human rights issues, and personal expression through art.

Activities: Art journal and *Stream Of Consciousness*. Discussion of artistic processes, expressing personal responses to the UDHR and engaging with images from the Irish Museum of Modern Art.

Curriculum Links: Give a personal response to an idea or experience, and develop skills in expressing issues, ideas and opinions creatively through art, craft, and design activities. Foster the use of an appropriate working vocabulary, through discussion of art, craft and design in a variety of contexts. Develop a sense of personal identity and self-esteem through artistic and creative learning.

Drama and Poetry Materials

Art: 1. The Design paper will consist of a passage of prose which may be used as the basis for a design (on paper) for a specific craft such as fabric-printing, calligraphy, lino-printing, embroidery, weaving pottery, modelling and carving, and publicity design. The dramatic scripts and poetry provided in the Drama and Poetry sections of *VOC* could be used as examples of prose upon which a design could be based, giving students an interesting opportunity to combine learning about human rights issues with practice for their Design paper.

Junior Certificate History

Music: Chapter Three

Music Class One: Human Rights Through Song

Activity: Listen to protest songs, discuss their reactions and brainstorm social change songs. Learn about the history of the Anti-Apartheid movement.

Curriculum Link: The history of protest songs helps to develop an understanding of how music contributes to the social, historical, technological, economic and cultural aspects of life, and encourages students to cultivate an awareness of, and a tolerance for the artistic views of others. This class is conducive to learning about the past through enquiry and working with different sources of evidence.

Poetry: Chapter Four

Poetry Class Two:

Topics: Poetry about Nazi Germany

Activity: Looking at Martin Niemoller's poetry and Nazi laws.

Curriculum links: This class is conducive to learning about the past through enquiry and working with different sources of evidence.



Children participating in Signature Collection Day in Villa El Salvador, Peru as part of the UDHR campaign. © Amnesty International.

LEAVING CERTIFICATE SYLLABUS LINKS

Leaving Certificate English

Drama: Chapter Two

Drama Classes One, Two And Three:

Topics: Human rights through drama, generalisations, stereotypes, perceptions, rights, Write your own Human Rights inspired play.

Activities: Image and scene creation, read and discuss the play *Chocolate Colin Farells* by Roddy Doyle and students and Write your own human rights inspired play.

Curriculum Links: Encourage students to develop a respect and appreciation for language used accurately and appropriately and a competence in a wide range of language skills both oral and written, through discussion, analysis and evaluation of dramatic scripts. This class will increase the student's ability to work with the language of information, the language of argument, the language of narration, the language of persuasion and the aesthetic use of language. The creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit.

Music: Chapter Three:

Music Classes: One, Two, Three And Four:

Topics: The Anti-Apartheid Movement, child soldiers and the music of Emmanuel Jal, *VOC* songs and creative song writing.

Activities: Listen to protest songs, discuss reactions, read timelines and brainstorm social change. Analyse lyrics and messages of songs. Read information on child soldiers and discuss in relation to UDHR. Write song lyrics; Read fact sheet on Travellers' rights.

Curriculum Links: This class will increase the student's ability to work with the language of information, the language of argument, the language of narration, the language of persuasion and the aesthetic use of language.

Poetry: Chapter Four

Poetry Classes One, Two And Three:

Topics: Seamus Heaney's *From the Republic of Conscience* and poems from Guantánamo. The UDHR and write your own human rights inspired Poetry.

Activities: Discuss Heaney's poetry and the UDHR, read poems and fact sheets. Discuss related topics, emotions and themes.

Curriculum Links: By exploring human rights issues through poetry students can develop their respect and appreciation for language used accurately and appropriately to portray a message about a particular topic, or as a tool for enhancing our sense of identity, culture and life. Students can develop competence in a wide range of language skills both oral and written by reading, analysing and discussing Heaney's poetry. This class will increase the student's ability to work with the language of information, the language of argument, the language of narration, the language of persuasion and the aesthetic use of language.

Film Chapter Six

Film Classes One, Two, Three And Four:

Topics: Human rights inspired film

Activities: Discuss human rights inspired films, research and create your own film.

Curriculum Link: This creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit. This class also will increase the student's ability to work with the language of information, the language of argument, the language of narration, the language of persuasion and the aesthetic use of language.

Leaving Certificate Music

Music: Chapter Three

Music Class One, Two, Three And Four:

Topics: Human rights through song, the power of song, a child soldier's story and Christy Moore's song on Travellers' rights.

Activity: Listen to protest songs, discuss their reactions and brainstorm social change songs and write your own song.

Curriculum Link: The VOC music pieces and activities deal with socially relevant topics, and are accessible to all students, providing a general education in music for all students, whether or not they proceed to further study or a career in music. The history of protest songs helps to develop an understanding of how music contributes to the social, historical, technological, economic and cultural aspects of life, and encourages students to cultivate an awareness of, and a tolerance for the artistic views of others. The creative process will be conducive to the development of a wide variety of skills identified in the syllabus, including ability to think, reason, discriminate, evaluate, research, plan, draft and edit.

Leaving Certificate History

Music: Chapter Three

Music Class One:

Topic: Human Rights Through Song

Activity: Listen to protest songs, discuss their reactions and brainstorm social change songs. Learn about the history of the Anti-Apartheid movement.

Curriculum Link: The history of protest songs helps to develop an understanding of how music contributes to the social, historical, technological, economic and cultural aspects of life, and encourages students to cultivate an awareness of, and a tolerance for the artistic views of others. This class is conducive to learning about the past through enquiry and working with different sources of evidence.

Poetry: Chapter Four

Poetry Class Two:

Topics: Poetry about Nazi Germany

Activity: Looking at Martin Niemoller's poetry and Nazi laws.

Curriculum links: This class is conducive to learning about the past through enquiry and working with different sources of evidence.

Leaving Certificate Art

Visual Arts: Chapter Seven

Art Classes One, Two, Three, Four, Five And Six:

Topics: Art and human rights. Create your own human rights inspired art piece.

Activities: Discuss and engage with art that expresses human rights concerns. Art journal and *Stream Of Consciousness. Voice Our Concern* art project.

Curriculum Links: The art from internationally renowned artists, activities and ideas can be used as part of students' study of the History and Appreciation of Art. Given the flexibility of the syllabus, teachers could chose to include human rights issues as a selected field of interest, as an opportunity of showing awareness of the place of the visual arts in our culture and community, as an opportunity for discussion of topics based on the every-day visual experience in their own environment. This class will help students expand their understanding of art and design in a variety of contexts. It will also increase their ability to give a personal response to an idea, experience or other stimulus. This class will also support students to undertake observational studies, imaginative composition, design and craftwork.

Photography: Chapter Five:

Photography Classes: One-, Two, Three And Four:

Topics: Photography and Human rights

Activities: Analyse photographs; present images and language used to describe groups of people; Photomontage.

Curriculum Links: The VOC materials, activities and ideas can be used as part of students' study of the History and Appreciation of Art. Teachers could chose to include human rights issues as a selected field of interest, as an opportunity of showing awareness of the place of the visual arts in our culture and community as an opportunity for discussion of topics based on the every-day visual experience in their own environment, and an opportunity to discuss topics based on every-day visual experience in their own environment. This class will also support students to undertake observational studies, imaginative composition, design and craftwork.



Participants at the Asia-Pacific Youth Activism meeting in Hong Kong on 9 May 2008. © Amnesty International.