

BORN INTO BROTHELS

COMPANION CURRICULUM

DIRECTED BY

ZANA BRISKI



AMNESTY INTERNATIONAL USA
HUMAN RIGHTS EDUCATION PROGRAM

ACKNOWLEDGEMENTS

THE HUMAN RIGHTS EDUCATION PROGRAM AT AMNESTY INTERNATIONAL USA
WOULD LIKE TO RECOGNIZE THE FOLLOWING CONTRIBUTORS OF THIS
CURRICULUM GUIDE. WITHOUT THEIR DEDICATION, HARD WORK AND PERSONAL
COMMITMENT TO THE ISSUES THAT EMANATE FROM THE FILM,
THIS GUIDE WOULD NOT HAVE BEEN POSSIBLE.

WRITERS

CLARE GARVIE
SHEETAL KHEMCHANDANI
HEATHER SHPIRO

EDITORS

CLARE GARVIE
SHEETAL KHEMCHANDANI
MELISSA ROBINSON

CONTRIBUTORS

KIM ALLEN
MARY ARCHER
ADDIE BOSTON
REBECCA CATRON
SAMANTHA LEE
SONAM DOLKER
EMILY LESSER
KAREN ROBINSON
MELISSA ROBINSON

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FROM THE FILMMAKER

ZANA BRISKI

When I first went to the brothels of Calcutta I had no idea what I was doing. Circumstances had led me there and I had a deep visceral reaction to the place. It was as if I recognized it on a very personal level.

It took me two years to get inside, to be able to live in a brothel. I knew this was the only way I would move from visitor to resident, to fully experience, as much as possible, what it was like for the women and children living there. It was a difficult but precious experience and one for which I will always be grateful. I had the opportunity to understand lives lived behind closed doors, to help — when it was asked of me — in any way I could, and to communicate powerful stories with the outside world.

It has been my dream, since the beginning of the project, to inspire others to feel, to notice, to challenge, to take action. Some of the most inspiring moments I have had are at screenings of *Born into Brothels* at schools across the country. American children are riveted by the kids from Calcutta. They connect with them through the film in a way only kids can. Kids want to share, to know more, to get involved. This is why I wanted to build a curriculum around the film, so that it can be a catalyst for awareness and change. Amnesty International, in partnership with Kids with Cameras, has made this happen. I am deeply grateful to them for this.

In the film I say that I am not a social worker, or even a teacher. I am someone who follows my heart and puts myself in the ‘shoes’ of others. This is something we all can do. You don’t need to go to Calcutta to notice what is happening around you, who needs your compassion, be it an animal, a friend, a stranger.

After all, it is up to us to make the world a better place.

FROM THE EDITORS

HOW TO USE THIS GUIDE

The companion guide for *Born into Brothels* provides activities and lessons designed to engage learners in a discussion of issues which seem difficult and complex, such as the connection between social status and the right to education. Designed to be as comprehensive and informative as possible, this guide can be used in its entirety as an in-depth unit of study or individual lessons can stand alone as learning extensions after watching the film. An alternative to showing the whole film is using clips that correlate with individual questions. A list of all clips in this film can be found in the Additional Resource section at the end of this guide. For more tips on using film in educational settings, please go to our website: <http://www.amnestyusa.org/education>. Additional resources, such as international human rights declarations and conventions, fact sheets and links to actions and reports can also be found on our website.

Prior to showing the film, educators should prepare learners by discussing key topics addressed in the film. For example, educators could review with students the history of West Bengal or review a list of the 'red light districts' around the world. For a good history review as well as statistical data regarding the red light district featured in this film, Sonagachi, please visit http://www.positivenation.co.uk/issue85_6/features/feature6/feature6_1.htm. For information on other red light districts throughout the world, please view Teacher Resource #1 in the Additional Resource section at the end of this guide. After viewing the film, or clips from the film, use the movie discussion guide to facilitate critical discussion.

Lesson 1 examines *Personal and Collective Responsibility* for some of the compelling issues that are highlighted in this film. The lesson is designed to encourage students to find ways in which they can create sustainable and meaningful change as members of the global community. Lesson 2, *The Transformative Power of Art*, is designed around activities and case studies designed to help students understand the connection between art, rehabilitation and empowerment. Lesson 3, *Discrimination and the Right to Education*, explores the various factors that provide openings for discrimination with regard to equal access to quality education. Use the glossary provided at the end of this guide to assist students with understanding concepts, terms and organizations that may be unfamiliar to them.

This curriculum aligns with the following standards outlined by McREL (Mid-continent Research for Education and Learning) <http://www.mcrel.org/compendium/browse.asp>.

- Behavioral Studies: Standard 1, Level IV (Grades 9-12) – Understands that group and cultural influences contribute to human development, identity and behavior
- Historical Understanding: Standard 2, Level IV (Grades 9-12) – Understands historical perspective
- Language Arts: Standard 7, Level IV (Grades 9-12) – Uses reading skills and strategies to understand and interpret a variety of informational texts

FROM THE EDITORS

COMPANION CURRICULUM OBJECTIVES

If you would like to contribute to the home being built for the children of the red-light district in Calcutta, please visit Kids with Cameras: <http://www.kids-with-cameras.org/school/> If you have questions or would like additional support, please contact the Human Rights Education program of Amnesty International (education@aiusa.org) or visit our website.

*** Please take the time to fill out the feedback form found at the end of this guide or online at: <http://www.amnestyusa.org/education> ***

- To introduce discussion and analysis of the social issues in the red light district of Calcutta as depicted in the film Born into Brothels
- To demonstrate how students can use art to empower themselves and how to redistribute that power to others
- To examine discrimination and the right to education
- To engage students in discussion of social responsibility and activism

TARGET AUDIENCE

This guide is designed primarily for high school students, though parts of it may be valuable for middle school learners as well. It can be used in social and international studies classes, history classes and even art classes, or as a stand-alone learning opportunity. It can also be used in community settings, such as film festivals, house party screenings, or group meetings.

MOVIE DISCUSSION GUIDE

DISCUSSION QUESTIONS

1. What human rights issues are illustrated in the film? What international laws are in place to stop or prevent those abuses?
2. In the beginning credits of the film, we see images of the children's eyes looking down on images of the red light district. What themes do these images reflect? What does it tell the viewer about the children? (Clip 1)
3. What is the role of photography in this film? Of music? (Clips 19, 31, 33, 54)
4. What are the changes in the children's outlook and personalities when they are taken out of the brothel to the beach and zoo? (Clips 20-21, 31-33)
5. If these children were taken out of the brothel environment permanently, do you think that they could fully recover from the injustices and trauma that they have previously faced? Why? Why not?
6. If life in the brothels is all the children have ever known, then how do they know that it is not how they want to live? If it has become the norm, then how do they know that it is not normal for a child to grow up in that environment? Are we born with an internal human rights' radar? Is awareness of human rights a part of human nature? (Clips 17, 26, 40-41)
7. What can we do for kids that have not been presented with an opportunity to leave the brothels or who have not been helped by someone like Zana? What kind of programs can we implement to create sustainable change for all children of sex-workers? Is it enough to help the children? Why or why not? What can be done for the mothers and the rest of the community?
8. Why did Zana become so involved with these children? What lessons did Zana learn throughout her journey? There were times when Zana seemed to get very frustrated with the bureaucracy in India. What do you think kept her going? (Clips 3, 36-39, 50)
9. Think about the scene in which Zana is talking to a school principal about the possibility of enrolling the children into school. The principal says "No one will take them." (Clip 25)
 - What does it mean to have the right to education?
 - What challenges do these children face in claiming their right to education?
 - Should the possibility of being HIV positive affect your right to an education?
 - Should your economic or social status affect your right to an education?
 - Should being the child of a sex-worker take away that right?Explain your answers.

MOVIE DISCUSSION GUIDE

DISCUSSION QUESTIONS (CONTINUED)

- 10.** Zana is not just documenting these children, but she is enabling them to document what they see around them. What opportunity does this provide for them?
- 11.** Reflect on the scene at the zoo where Gour was so affected by the fate of the animals. What do his words tell you about the children featured in this film? (Clip 20)
- 12.** Documentary film often only includes the perceptions and ideas of the filmmakers. What are the pros and cons associated with this? In your opinion, was there anything that was left out of this film?

PERSONAL & COLLECTIVE RESPONSIBILITY

QUESTION	<p>How can an individual or community take personal or collective responsibility in a society that is indifferent towards the lives of sex-workers and their children? What steps can we take to turn our awareness about human rights abuses into sustainable and meaningful social action?</p>
TIME	<p>Three 45 minute classes</p>
OVERVIEW	<p>In the documentary <i>Born into Brothels</i>, the childrens' choices and actions are limited by society's refusal to educate them and nurture them so that they can be integrated into communities outside of their own. In Calcutta, prostitution appears to be an apparent part of life, yet the sex-workers and their children are routinely denied their universal human rights. Thus, the single most compelling question that arises is: how can this group find a voice? How can various groups which the law neither protects nor acknowledges form a sense of community? How can these individual children make choices and take actions that will impact the larger forces that continue to objectify their existence? Do these individuals have the power to create sustainable and meaningful change? This lesson will explore the power of individuals both in the film and in our own communities. The first exercise will outline the steps that each individual can take in creating a socially conscious global community. The second exercise will take an inside look at how we can generate cycles of positive action to eliminate human rights injustice within our communities, countries, and even the world.</p>
OBJECTIVES	<p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Understand the steps that one can take to turn awareness of a human rights abuse into action against that human rights abuse • Analyze the compelling factors which can influence personal action in any given situation • Demonstrate an understanding of the concepts of 'power of the individual', 'responsibility' and 'positive action' • Brainstorm ways in which an individual could take responsibility, either personally or collectively, to create effective and sustainable change in situations of human rights abuses
PREPARATION AND MATERIALS	<p>HANDOUT 1.1 – About the Children HANDOUT 1.2A – Paolo Freire's Ideas: 7 Steps for Creating a Socially Conscious Global Community HANDOUT 1.2B – Written Example of Handout 1.2A</p>

PERSONAL & COLLECTIVE RESPONSIBILITY

EXERCISE #1

7 STEPS FOR CREATING A SOCIALLY CONSCIOUS GLOBAL COMMUNITY

PROCEDURE

1. Allow students a few minutes to review HANDOUT 1.1: About the Children. Present them with some of the following questions. Allow students 5 or 10 minutes to think through these questions. Students do not have to answer these questions out loud. Instead, students should simply keep these questions in mind throughout this lesson.

GUIDING QUESTIONS

1. What is an educator?
2. Who can be an educator?
3. Who would you consider to be 'educators' in this film?
4. What medium(s) did they use to educate us?
5. What did they educate us about?
6. In what ways can you as students use Zana and the children as examples to become educators in your own way?
7. What could you educate about?
8. Would you consider Zana and the children to be human rights educators? How and why?
9. What do you think the term human rights educator means?
10. Is human rights education important? Why? Why not?

2. Copy HANDOUT 1.2A (from APPENDIX 1 at the end of this lesson) onto the chalkboard or photocopy it for students. Allow students a few minutes to examine and become familiar with the diagram.

3. Discuss the following with students:

- Paolo Freire (1921-1997) was a Brazilian scholar who published a book called "Pedagogy of the Oppressed". One of Freire's main teachings was that every individual could become a human rights educator.
- A human rights educator is anyone who raises awareness about an issue and precipitates change through verbal discourse or artistic discourse
- According to Freire, an individual must go through the 7 steps outlined in HANDOUT 1.2A in order to become a human rights educator. Ask students what each of these steps mean to them.

4. Ask students to consider the following situation: Their friend was bullied in school today. Is being bullied a violation of this person's human rights? Why or why not? Ask students to map their possible process of becoming human rights educators about their friend's experience by using the 7 step diagram. (If students are unclear on this use HANDOUT 1.2B to guide them through it)

5. Once students have completed this mapping activity, discuss with them the following points that Freire believed:

- Any individual can engage in these 7 steps and thus, any individual can become an educator
- Every time an individual goes through these 7 steps, he/she becomes more empowered as an educator

PERSONAL & COLLECTIVE RESPONSIBILITY

PROCEDURE

- Every time an educator inspires someone else to start his own 7 step transformation, then that educator is redistributing his power
- The redistribution of power to other individuals starts a cycle in which more and more individuals become involved with the 7 step process and become inspired to pass on what they have learned or to pay it forward
- When an individual redistributes power by educating others, then he/she is contributing to the creation of a socially conscious global community that is sensitive to human rights. Discuss with students why this is important.

CRITICAL THINKING QUESTIONS

Based on the previous exercise, if there is time, consider the following questions in a class discussion. Students should use specific examples from the film to support their answers. Consider dividing students into groups and assigning 2 or 3 questions to each group depending on the length of each question. Allow groups to share their answers with the class after about 10 minutes of group discussion.

1. How can we apply the Freirian 7-step model to the film Born into Brothels? How did the film as a whole act as a human rights education tool? (Clips 17, 26, 40-48)
2. Zana enables the children to document their own lives, journeys and surroundings. Does this provide an opportunity for the children to become human rights educators? Explain your answer.
3. Map Zana's journey with Freire's steps for becoming a human rights educator. From what we learned about Zana through this film, what were her 7 steps?
4. How did Zana redistribute her power in Calcutta? (If students are unclear, see definition in Glossary.) (Clips 40-48)
 - Has there been a redistribution of power as an educator from Zana to anyone that she taught or interacted with?
 - Zana did not provide the children with money, but instead she developed an opportunity for their own financial and artistic empowerment. How is Zana's way of redistributing power important?
5. Throughout the film, did you feel that Zana's enthusiasm changed at any point?
 - Do you think that the transformation cycle ever ends within a person, or are we continuously learning new things as well as gaining new perspectives on old things? Explain your answer.
 - At some point in the film, Zana said "Without help, they are doomed." Do you believe that it is possible to regress in your transformation process? (Clips 35-39)
 - This statement showed that Zana sometimes lost confidence in the impact she was having on the lives of these children. Discuss the roles of confidence and belief in transforming oneself into a human rights educator.

PERSONAL & COLLECTIVE RESPONSIBILITY

CRITICAL THINKING QUESTIONS

- 6.** Compare and contrast the children's' eagerness to become "transformed/ educated" to their mothers' acquiescence to their own lives.
- How would you describe the mothers' acceptance of their own fate? Was it circumstantial?
 - From what you learned and heard from the mothers in the film, did you get the feeling that any of them wanted more for their children?
 - Did the mothers recognize that both they and the children deserved an opportunity for change? How could this recognition bring about societal change?
 - Kochi says at one point, "One has to accept life even if it is painful or sad". Can you become a human rights educator if you "accept" life as being painful or sad?
- 7.** Use Freire's model to analyze where some of the children are in the 7 step process as well as what steps they could take to get further along in their transformation from survivors of human rights injustices to educators.
- What has been Avijit's process? Puja's? Kochi's? Gour's?
 - Early in the film, Avijit said, "There is nothing called hope in my future." Do you think he has since changed his mind? Why is this important? (Clips 27-30, 53, 55-56)
- 8.** Using Avijit's visit to Amsterdam as an example, reflect on the following term:
- "redistribution of power" (Clips 43, 49-50, 55-56)
- 9.** Examine Avijit's photos. Notice that most of his photos portray people looking down, animals facing down, railroad tracks with no end. Why do you think he focuses on these postures and images? (Clips 29-30, 49-50, 55-56)
- Is Avijit a human rights educator?
 - If so, what do his photos teach us about human rights?
 - How does analyzing other peoples' photographs and being in Amsterdam affect Avijit's self-confidence?
 - What is the role of self-confidence in transformation?
- 10.** By the end of his trip to Amsterdam, do you believe that Avijit had been empowered/ transformed? (Clips 55-56)
- What would/did it take for him to become empowered/ transformed?
 - How was Avijit's transformation process either encouraged or slowed down by others? (Clips 35-39)
 - How could we as individuals engage with someone like Avijit? How could we support him? As citizens of the world, do we have a responsibility to Avijit and to the other children in the red light district?
- 11.** *"This is a good photo. We get a good sense of how these people live, and though there is sadness in it, and though it is hard to face, we must look at it because it is truth."* Reflect on the above quote from Avijit at the World Press Photo Conference. What does this mean to you? What is the role of art in exposing human rights issues? Has Avijit become a human rights educator? Explain your answer.

PERSONAL & COLLECTIVE RESPONSIBILITY

EXERCISE #2

EMPOWERMENT AND RESPONSIBILITY

PROCEDURE

1. Engage students in a discussion along the lines of the points stated below. After a discussion of about 10-15 minutes, consider doing activity #1 which expands the discussion on personal and collective responsibility.

- Before beginning a conversation about personal responsibility, one must first examine the choices available to an individual within a given situation
- Examining the choices available enables one to determine the types of personal actions that are possible and the types of actions that will best spark change.
- The effects of a person's choices often work over time to address external limiting factors, thereby making change possible and creating additional choices and pathways for the individual and his or her community.
- We as individuals whether on our own or within our community groups witness human rights issues and abuses on a daily basis.
- Depictions of human rights violations such as torture, discrimination and murder are omnipresent. We find them in movies, television shows and video games

Ask students to suggest a few specific examples of where they have seen and also where else we might find examples of human rights injustices.

2. Continue the discussion:

- Most times, we consider ourselves observers. We observe our television shows, we observe ourselves killing and fighting other characters in video games and we accept all of the above as though it is quite normal. We observe examples of human rights violations in our everyday lives. We become numb or choose to ignore situations that we think we cannot change. Yet, from the story of the film, we now know that any one person can make a difference. Zana exemplified the power of the individual.
- As citizens of the world, we have two options: Option 1 is to observe and stay quiet and Option 2 is to see and to act!
- However the choices are not black and white. In some situations the choice becomes very unclear.

3. Ask students the following questions:

- How often do we as individuals question what we observe?
- In what times do we comprehend and process what we observe?
- In what times might we stay quiet in an uncomfortable situation?
- In what times might we be encouraged to act?
- What forms could that action take?
- Why is it important for us to take action?
- How does this idea of action relate to the film?
- How does this idea of action relate to Human Rights Education?

PERSONAL & COLLECTIVE RESPONSIBILITY

ACTIVITY #1

***NOTE:
ENCOURAGE
STUDENTS TO
BE SENSITIVE
TOWARDS ANY
PERSON OR
ISSUE THAT
THEY CHOOSE
TO LEARN AND
ACTIVATE ABOUT.
MAKE SURE
STUDENTS GAIN
CONSENT FROM
ALL INVOLVED
PARTIES***

After Exercises 1 and 2, students should have a comprehensive idea about how they as individuals can become educators in their own way. In order to encourage them in their own roles in creating a socially conscious global community, you could engage them in the following activity:

1. Ask your students to spend a few hours during or after school to observe their surroundings. Ask them to look for human rights issues that they see every day within their communities. These could be things or situations that they have become numb to or have chosen to stay quiet about. For example: on a student's walk home from school, she may notice a homeless person sitting on a park bench everyday. She knows that it is unfair for that person to live his life outside in the cold day in and day out. Yet, as a student, he/she feels powerless in the matter and thus decides to stay quiet about the issue. Request that your students write down on a flashcard two or three examples of similar issues or situations within their own community that they have in the past disregarded.
2. When your students return to class the next day, collect all of their flashcards and redistribute them to other students. Allow students some time to review their new flashcards. Ask them to volunteer participation about the issues that they have found on the other student's flashcard. Has this student witnessed those issues as well? If so, did he/she write about this issue on his/her flashcard? Why? Why not?
3. Divide the class into four or five groups. Challenge them to read through the flashcards of every student in that group. Ask them to work together and to pick one issue that they think is the most striking or important.
4. After they settle on one issue per group, ask your students to spend about 15-20 minutes trying to devise an Activism Strategy for that particular issue. What can they do to raise awareness about that issue and to start a Freirian 7-step cycle on that issue? For example: regarding the homeless person – Perhaps students could write about homelessness through a human rights lens. Is the lack of shelter the lack of a basic human right? Give your students this example and inquire of them what asking these compelling questions could lead to within their group, within their entire school and within their entire community. Remind students that the activism strategy they want to implement should be modeled on Freire's 7-steps.

***FOR MORE
INFORMATION
ON THE FREIRIAN
7-STEP CYCLE,
PLEASE SEE EXER-
CISE #1 OF THIS
LESSON***

PERSONAL & COLLECTIVE RESPONSIBILITY

CRITICAL THINKING QUESTIONS

If there is still time after this class, reflect on the following questions with your students.

1. Why is it important to notice these issues and to raise awareness about such issues?
2. Whose job is it to be aware of these issues?
3. Whose job is it to implement change regarding these issues?
4. When you chose your group issue, what factors caused you to pick one issue over another? Ask students how they felt about making the decision to choose a particular issue. Was it difficult?
5. Is it okay to choose one issue over another? Is this better than choosing no issue at all? Ask your students to think about the criteria that organizations such as the United Nations and nongovernmental organizations might develop in order to choose which issues to address first. Reflect on how difficult it is to address issues that need immediate attention over other not so immediate issues that are equally compelling.
6. Is it important for all nongovernmental organizations that are working on a particular issue to have grassroots consensus before acting? Why? How could creating collective group solidarity aid NGOs?
7. What are some methods that you could use to create change in your school? In your community?
8. What are some ways that you could include other members of your community in action on an issue that you may find important?

OPTIONAL EXTENSION ACTIVITY

If you would like to continue this topic throughout the semester or school year you could:

1. Ask the groups to implement their Activism Strategies within their own communities over the course of a few months.
2. Have them document everything that they have done. Have them keep a journal of the difficulties that they encounter as well as the results that they have facilitated.
3. At the end of the semester, allow groups to do a presentation on their Activism Strategy Project that counts for part of their course grades.
4. Hold a student-led informal discussion after presentations. Invite them to come up with their own questions or anecdotes about their own experiences during their “transformative learning processes.”

PERSONAL & COLLECTIVE RESPONSIBILITY

RESOURCES FOR EDUCATORS

For additional information on the ideas outlined in this lesson, please see:

ARTICLE

A Brief Biography of Paolo Freire by Peter Lownd

http://www.paulofreireinstitute.org/PF-life_and_work_by_Peter.html

Article 26: the Human Rights Education Program on-line newsletter

<http://www.amnestyusa.org/education/article26/index.htm>

Transformative Learning and Human Rights Education: Taking a Closer Look
by Felisa Tibbitts

<http://www.hrea.org/tibbitts0605.html>

What is Human Rights Education?

<http://web.amnesty.org/pages/hre-intro-eng>

ORGANIZATIONS

American India Foundation

<http://www.aifoundation.org>

Amnesty International USA Human Rights Education Program

<http://www.amnestyusa.org/education/about.html>

Asha for Education

<http://www.ashanet.org>

Asia Society: Educational Branch

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

Human Rights Education Associates

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

International Theatre of the Oppressed Organization/ Augusto Boal

<http://www.theatreoftheoppressed.org/en/index.php>

The Highlander Center

<http://www.highlandercenter.org/about.asp>

Pratham

<http://www.pratham.org>

The Urban Justice Center

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

PERSONAL & COLLECTIVE RESPONSIBILITY

BOOKS/ MANUALS

Human Rights and Service Learning Manual

Available for PDF download at <http://www.amnestyusa.org/education/index.html>

Boal, Augusto. 1979. *The Theatre of the Oppressed*, New York: Urizen Books
(Republished by Routledge Press in New York/London in 1982)

Freire, Paolo. 1971. *Pedagogy of the Oppressed*, New York: Seabury Press

Freire, Paolo. 1973. *Education for Critical Consciousness*, New York: Seabury Press.

PERSONAL & COLLECTIVE RESPONSIBILITY

HANDOUT 1.1

ABOUT THE CHILDREN

KOCHI



At the time of the documentary, Kochi was 10 years old

"All you have to do is look at her. Better yet, all she has to do is look at you. Those dreamy eyes lock into yours and you immediately fall in love with her. The effect is such that you want to hold her hand and protect her from all that surrounds her. But don't let the eyes fool you. Behind them lies a girl who is strong and resilient, tough and sensitive. She uses the camera to escape her surroundings and says that she prefers taking photos to editing. She is shy, sweet and vulnerable, but can handle the harsh realities of life, and does so with grace." (Kauffman, 2004)

Update: Kochi (her real name is Monty) is now 14 years old. She is currently living and studying at FutureHope. Kochi now speaks fluent English and enjoys science, in addition to playing the violin and the cello. (Kids with Cameras, 2007)

AVIJIT



At the time of the documentary, Avijit was 12 years old

"Easily the most talented kid in the red light district (and maybe all of Calcutta for that matter), Avijit is a true artist. Sitting in his overcrowded room, watching life go by, drawing, painting, photographing... When Zana first asked me to come make a film, it was Avijit's work that she kept pointing to on the contact sheets saying. 'This kid is a genius! I've been shooting for 20 years and he is better than me!' I understood exactly what she meant. (I too, am a bit jealous of his talents.) And like most great artists, he has the ego to match his talent." (Kauffman, 2004)

Update: Avijit is now 18 and completed his first year of high school in the U.S. in 2005. After spending this past summer at the Sundance Film Lab, he is now in his junior year at a private school in Salt Lake City. He participated in the "Show and Tell" exhibit at the Zimmer Children's Museum in L.A. this spring. (Kids with Cameras, 2007)

SHANTI



At the time of the documentary, Shanti was 11 years old

"I love Shanti. So smart, so witty and quick. But in the end, she is troubled. I feel for her and worry that she may never make it out of the red light district. While I was in Calcutta, I made an English book for the kids. I took one of those Lonely Planet phrase books, copied it and asked my translator to translate it into Bengali, the native language of Calcutta. I made eight copies, passed them out to all the kids and started teaching them English. Shanti was easily the most focused and ready to learn. And she was talented with the video camera as well (she filmed some of the classroom scenes in the film). She has a voracious appetite to learn, but I fear her self-destructive behavior may get the best of her." (Kauffman, 2004)

Update: Shanti, now 16, was accepted into FutureHope last year and is currently in class eight. She is very happy at FutureHope and continues to excel in her studies. (Kids with Cameras, 2007)

PERSONAL & COLLECTIVE RESPONSIBILITY

MANIK



At the time of the documentary, Manik was 10

“Great kid. Sweet to the core. He lives in a small room with his sister Shanti and loves to fly kites. Though quiet, he is a daring photographer who likes to experiment with composition. He says he now likes photography more than kites.” (Kauffman, 2004)

Update: *Manik, 15, is now starting his second year at FutureHope, which he really enjoys. He recently traveled to Sikkim on a trip with his classmates. Manik visits his mother often and still flies kites. (Kids with Cameras, 2007)*

GOUR



At the time of the documentary, Gour was 13

“Gour is incredible. From the first moment I saw footage of this kid, I knew he was special. Sensitive and thoughtful, he dislikes his environment and wants to use photography to change it. But don’t let him fool you. He has a wicked sense of humor and always loves to smile and laugh. He is best friends with Puja. I always would joke with him that they would get married. I still think they might. Gour’s famous line from the film was when he said ‘I want to show in pictures how people live in this city... People live in chaos... I want to put across the behavior of man.’ He later told Zana that he wishes he could take Puja away from her likely future as a sex worker.” (Kauffman, 2004)

Update: *Gour, now 19, refused to leave the brothel; he doesn’t want to leave his mom. But he plans to attend college in the near future. (Kids with Cameras, 2007)*

PUJA



At the time of the documentary, Puja was 11

“A tomboy at heart, Puja is best friends with Gour. She is always laughing, always smiling, always up to something. I used to joke with Puja and Gour, asking them if they would invite me to their marriage once they decided to tie the knot. And of course, as soon as I finished my sentence, she would have a comeback.” (Kauffman, 2004)

Update: *Puja, now 17, lives in the brothel. (Kids with Cameras, 2007)*

TAPASI



At the time of the documentary, Tapasi was 11

“Tapasi wants to be a teacher and dreams of being able to take care of her younger brother and sister. She photographs the harsh reality of life, using the camera to tell her story. My first night in Calcutta, Tapasi was upset. I forget about what exactly, but while all the other kids were having a good time, she was in the corner, frowning and sad. I couldn’t stand to see her like that. In a matter of 20 minutes, I had her laughing, and from that point on, we were great friends. She is a natural teacher, patient and understanding. At one point, I made an attempt to learn Bengali, and she taught me with an incredible amount of patience and understanding. I was amazed at how a child from the red light district could be so centered and kind.” (Kauffman, 2004)

Update: *Tapasi left Sabera earlier this year and is currently attending a local school. Now 17, she enjoys singing and is very good at sewing. Her younger sister continues to stay at the Sabera Foundation. (Kids with Cameras, 2007)*

PERSONAL & COLLECTIVE RESPONSIBILITY

SUCHITRA



At the time of the documentary, Suchitra was 15

"I miss Suchitra. She is the oldest of the group. Shy and quiet, Suchitra is a gifted photographer, taking pictures of daily life from her rooftop. Suchitra's photo of her friend was chosen as the cover of the Amnesty International 2003 calendar. Most people pick up a camera, quickly snap a shot and that is it. Suchitra patiently takes the time to look through the viewfinder at what she is trying to capture, and most times, she does it brilliantly." (Kauffman, 2004)

Update: *Suchitra, 20, is living at home and currently working for a local NGO.*
(*Kids with Cameras, 2007*)

MAMONI



Mamoni was not directly featured in the documentary;

however her prints were featured in the travel exhibit and the book

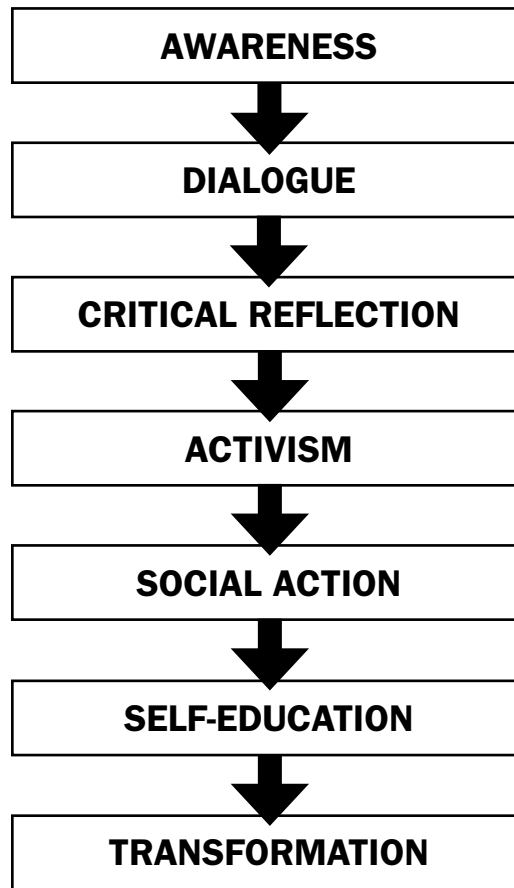
"Mamoni, 14, whose prints are included in the traveling exhibit and book, faced a particularly difficult year, after being forced to marry and enduring the death of her mother. She is back at the Sabera Foundation, and still wants to be a doctor."
(*Kids with Cameras, 2007*)

To read more about the children and their work, please visit
<http://www.kids-with-cameras.org/aboutthekids>

PERSONAL & COLLECTIVE RESPONSIBILITY

HANDOUT 1.2A

PAOLO
FREIRE'S
IDEAS:
7 STEPS FOR
CREATING
A SOCIALLY
CONSCIOUS
GLOBAL
COMMUNITY



¹ Khemchandani, Sheetal. 2006. Exploring the Interplay between Political Islam and International Human Rights Law: *Past, Present and Future*, M.A. Thesis, New York I

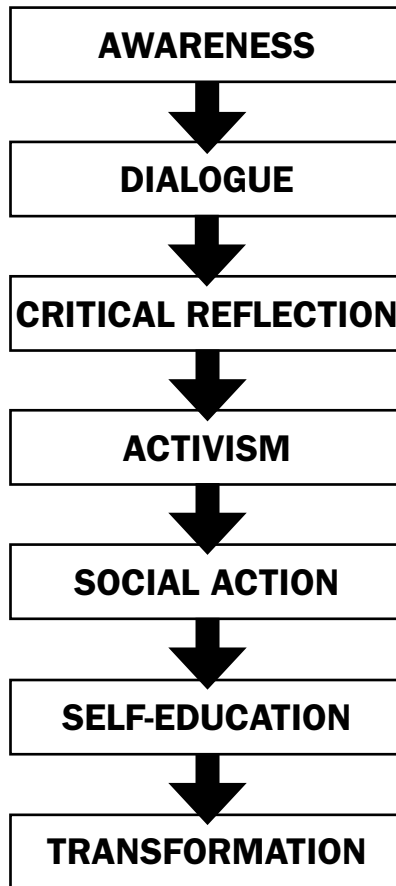
PERSONAL & COLLECTIVE RESPONSIBILITY

HANDOUT 1.2A

EXPLANATION AND EXAMPLES

PAOLO
FREIRE'S
IDEAS:
7 STEPS
FOR CREATING
A SOCIALLY
CONSCIOUS
GLOBAL
COMMUNITY

QUESTION #1: Ask your students to find everyday examples for each of the steps in the diagram. If they need more direction, you might consider leading them with the following example.



Situation: Your friend was bullied at school today.

Awareness: Your friend calls you and tells you that he was bullied and that he is scared. Now you are aware.

Dialogue: You talk to your friend about the situation and try to console him. In addition, you tell other close friends that your friend was bullied.

Critical Reflection: You feel sad for your friend, and you wonder what you could do to help him. You also start questioning the factors that allow a society to tolerate issues such as bullying.

Activism: You decide that you are going to buy your friend some balloons and flowers to cheer him up thereby changing the dynamic of the situation.

Social Action: You decide to talk to other people in your school, neighborhood or community who have experienced similar situations to that of your friend. You try to figure out a way that you could help them.

Self Education: You learn not only about your friend's grief, but also about many other people who have been dealing with difficult situations.

Transformation: You are moved by what you have learned and decide to educate your other friends about it, and try to persuade them to do community service; to spend time with those who have been bullied. You also try to create sustainable change regarding the issue of bullying. For example, you decide to implement anti-bullying workshops and programs in your school.

QUESTION #2: Can you think of any time in your past where you heard a human rights related story, or saw something that troubled you and in turn, you ended up following these seven steps?

THE TRANSFORMATIVE POWER OF ART

QUESTIONS

How can personal expression, whether painting, photography, writing, poetry or sports, be a vehicle for change and empowerment in a person's life? How can art serve as an outlet for overcoming previously experienced abuse and trauma? How can this art also serve to inform others about human rights abuses, and transform the artist into a human rights educator?

TIME

Three 45 minute classes

OVERVIEW

In the documentary *Born into Brothels*, the process of creating art serves very important functions in the lives of the children of the sex workers in Calcutta. Art also plays a large scale role in the global awareness of the issues surrounding life in a red light district. Photography becomes an outlet for the children trapped within a system of poverty and discrimination. It becomes a way for them to express themselves in a vivid and personal manner. It also serves as a way for the children to invoke the attention and the compassion of the world, to educate and raise awareness about their situation.

This lesson focuses on the power of art as a form of personal expression in the transformation of the lives of children who have suffered painful or traumatic pasts. Experiencing traumatic circumstances can lead to overwhelming feelings of chaos, helplessness and fear, and any form of art can serve as a means to overcome such feelings. In an interview with Zana Briski, co-producer of the documentary, she explained what this process meant to her. "For me personally, photography is a means of transformation. It is very personal and regardless of the project that I did—I taught photography because I am a photographer, it could have been music, it could have been dance, any form of art. And at Kids with Cameras, we really encourage people to take whatever skill they have, whatever knowledge they have, and to share it...[A]ny form of art can be used as a means of transformation...It isn't really about how to earn a living. It isn't about taking a formal portrait. This is expressing yourself and being open to what is around you and just learning."

This lesson is designed to allow students to explore any form of art and personal expression, be it painting, photography, sculpture, writing, poetry, sports, theater, music and even website-building, and to show them how it can be used as a tool not only to work through the hardships of one's own personal journey, but also as a tool to raise awareness about human rights issues.

THE TRANSFORMATIVE POWER OF ART

OBJECTIVES

Students will be able to:

- Learn how a form of art or personal expression can be used in the process of overcoming pain and suffering
- Recognize the power of personal expression and art not only as a method of empowerment, but also a tool to educate others about such experiences as outlined in the case studies
- Participate in activities that explore the use of art as a tool for educating the given community about these issues
- Demonstrate knowledge of the Rights of the Child, and recognize where society fails to uphold these rights

PREPARATION AND MATERIALS

***PLEASE NOTE
THAT EVERY
EXERCISE IN THIS
LESSON CAN
ACT AS A STAND
ALONE EXERCISE

HANDOUT 2.1 – CASE STUDY: AVIJIT HALDER

HANDOUT 2.2 – CASE STUDY: THE FUGEES SOCCER TEAM

HANDOUT 2.3 – CASE STUDY: ZLATA FILIPOVIC

HANDOUT 2.4 – CASE STUDY ANALYSIS DIAGRAM

HANDOUT 2.5 – CASE STUDY ANALYSIS EXAMPLE

HANDOUT 2.6 – SUMMARY OF THE CONVENTION ON THE RIGHTS OF THE CHILD

HANDOUT 2.7 – CHECKLIST OF RIGHTS DENIED IN CASE STUDIES

HANDOUT 2.8 – IMAGES FOR PHOTOGRAPHY ANALYSIS

HANDOUT 2.9 – WORKSHEET FOR ANALYSIS OF PHOTOGRAPH

HANDOUT 2.10 – CHECKLIST OF ALLEGED RIGHTS DENIED IN PHOTOGRAPH

THE TRANSFORMATIVE POWER OF ART

EXERCISE #1

TRANSFORMATION THROUGH PERSONAL EXPRESSION

1. This exercise has been designed to engage students in a comparative analysis of three case studies (HANDOUTS 2.1, 2.2 and 2.3 found in APPENDIX 2 at the end of this lesson) that deal with similar issues of trauma and the use of personal expression to transform one's life. There is a case study analysis diagram (HANDOUT 2.4) that students should fill out alone or as a group in class after reading each case study. This diagram will help students outline the central themes of the lesson as illustrated by each case study. If students are unclear on the instructions of the activity, use the optional completed diagram (HANDOUT 2.5) corresponding with Avijit's case study as an example. All case studies and correlating diagrams can be found in APPENDIX 2 which follows this lesson.

2. After going through the three case studies as well as the case study analysis diagram for each, students should answer the following critical response questions. These have been designed to encourage students to think about how these studies relate to themselves and to their communities. The questions can be answered in groups or individually.

CRITICAL THINKING QUESTIONS

- 1.** Reflect on what Avijit first says about painting: "I like to draw pictures because I want to express what's on my mind...I want to put my thoughts into colors." What does this tell us about him? (Clips 27-30)
- 2.** What effect did Avijit's trip to Amsterdam have on his transformation process? Why do you think that it was important for him to make this trip? What were the outcomes?
- 3.** What role did both Zana and Luma play in the lives of the children they taught/coached? How would their lives be different if they had never become involved?
 - a.** Is there someone in your life that plays a similar role?
 - b.** Both Zana and Luma say they learned a lot from the children they worked with. Explain what each meant by this. How did the children educate both Zana and Luma?
- 4.** How did you react when you read that Avijit has a MySpace page? Did this change your view of him?
- 5.** Have you read books or diaries that remind you of Zlata's story? Compare.
- 6.** In the quote at the beginning of the case study, Zlata mentions the right of children to enjoy their childhood. Is there such a right? Why is this important?
- 7.** In what ways are the three situations outlined in these case studies similar?

THE TRANSFORMATIVE POWER OF ART

CRITICAL THINKING QUESTIONS CONTINUED

8. In what ways can you identify with Avijit? With the Fugees? With Zlata?
9. Throughout this lesson, the term 'personal expression' is used to refer to art, sports, writing, and other activities. How would you define personal expression? How are photography, soccer, and writing forms of personal expression?
10. Choose one thing you enjoy doing; a hobby, sport, school subject etc:
 - a. What role does it play in your life? Is it a form of personal expression, and if so, how?
 - b. In what ways is it an escape from the negative aspects of the world around you?
 - c. Is it an outlet for painful memories/realities, or for past experiences?
 - d. Do you see it as having transformative power on your life? Explain.
11. How can art (personal expression) serve as a means of educating others about a particular issue?
 - a. What have you learned from any another person's form of personal expression? What have you learnt from Avijit's? From the Fugees'? From Zlata's?

HOMEWORK #1

1. Have your students view Avijit's *MySpace* page; <http://www.myspace.com/barababa>, and ask them to think about the following points:
 - A. This can be defined as a form of personal expression. How has Avijit used it as a tool for educating people about his former situation? How can social networking be an ideal tool for spreading such information?
 - B. Avijit received an award for social justice from *MySpace*. Research what this means, and why it might have been awarded to him.
 - C. If you have a *MySpace* page, what can you add to your own page to help spread awareness of a particular (Human Rights) issue?
2. Avijit created a short documentary titled *Culture* which can be viewed at <http://www.kids-with-cameras.org/news/?page=2006-11-16-kidsupdate.incl>. After watching the film, have your students think about the following questions:
 - A. Briefly summarize what the documentary is about. What does it say about different cultures? What can we infer from this film about the transition Avijit went through when he came to the United States?
 - B. Poonam is faced with a conflict between traditional family values and customs and the norms of mainstream American life. What impact do you think this has on her everyday life?
 - C. The documentary brings up the issue of family ties, expectations about dependency, and a child's duty to his/her family.
 - i. What are the main differences between Poonam's relationship with her family, and Connel's?
 - ii. Which of the two examples do you most identify with? In what ways?

THE TRANSFORMATIVE POWER OF ART

EXERCISE #2

THE HUMAN RIGHTS CONNECTION

1. This exercise will use the documentary as a case study in an analysis of the human rights of children. After watching *Born into Brothels* and reading the three case studies (HANDOUTS 2.1, 2.2 and 2.3), go over HANDOUT 2.6 (in APPENDIX 2 at the end of this lesson) which includes several points taken from the Convention on the Rights of the Child (CRC). Ask students to point out where in both the documentary and the case studies these rights have not been upheld.

2. There are many examples in the documentary and the case studies where the rights of the children as outlined by the CRC were not upheld. Use the checklist (HANDOUT 2.7 in APPENDIX 2 at the end of this lesson) to document which rights were violated or not upheld in each case, and use the note section to provide specific examples.

3. If there is still time after the activities outlined above, reflect on the following questions with your students. For many of these questions, there are no definitive right answers. Instead, they should facilitate discussion and encourage students to think actively as well as critically on the definition of human rights.

CRITICAL THINKING QUESTIONS

- 1.** Where do these rights come from? Who or what gives a child these rights?
- 2.** Whose obligation is it to uphold these rights?
- 3.** Some of these rights seem basic and self-evident.
Why is it important that they are included?
- 4.** Are there any rights that are not included here that you think should be added to the CRC?
- 5.** Are there any rights mentioned in the CRC that you feel should not be listed?
Why not?
- 6.** Do you agree with the CRC that “childhood is entitled to special care and assistance? Explain your answer.
- 7.** When these rights are not upheld in any given part of the world, how does that affect the global community as a whole?
- 8.** Can you think of examples in your community where one or more of these rights have not been upheld?
- 9.** Both Article 29 of the Convention on the Rights of the Child and Article 26 of the Universal Declaration of Human Rights (UDHR) stress the right to the full development of human personality, including physical, mental, spiritual, moral and social development. What does the term ‘full development’ mean to you?

THE TRANSFORMATIVE POWER OF ART

CRITICAL THINKING QUESTIONS

- 10.** Provide specific examples of how your right to “full development” can be fulfilled.
- 11.** Provide specific examples of how your right to “full development” could be denied.

Links: Convention on the Rights of the Child:

<http://www.unhchr.ch/html/meny3/b/k2crc.htm>

Universal Declaration of Human Rights: <http://www.un.org/Overview/rights.html>

EXERCISE #3

IDENTIFYING HUMAN RIGHTS VIOLATIONS THROUGH PHOTOGRAPHY

In *Born into Brothels*, photography plays a central role in exposing the realities of the daily lives of the children. This activity is meant to encourage students to take a critical look at photography through a human rights lens, and to examine how human rights issues can be conveyed through images. The analysis of the photographs should be open to dialogue and individual interpretation; students may disagree on the scope and magnitude of the abuse portrayed.

PROCEDURE

- 1.** HANDOUT 2.8 contains three photographs. Break students up into groups and assign one photograph per group.
- 2.** A photo analysis worksheet (HANDOUT 2.9) has been provided for students to explore the content and context for the photograph. This portion of the exercise invites students to be creative and come up with possible situations and stories regarding the child in the photo.
- 3.** HANDOUT 2.10 is a checklist of rights outlined in the Convention on the Rights of the Child. Students should use the checklist to document which rights they feel may be either blatantly or subtly violated in this photograph, if at all.
- 4.** Students should now act as a team of campaign activists that have been hired to raise money for the human rights issues that are apparent in their group’s photograph. Students will create an ad, poster or a presentation to persuade people to hypothetically donate money to their cause.
- 5.** Students will use the photograph itself, the analysis derived by using HANDOUT 2.9 and the list of alleged human rights violations derived from HANDOUT 2.10 as a basis for their campaign. Students may choose to include:
 - a title of their campaign
 - their photograph along with a chosen title for it
 - brief background of the issues surrounding the photograph (hypothetical)
 - a blurb describing the alleged human rights violations
 - a catchy slogan – why people should donate money for this cause
- 6.** For homework, students should do a short individual writing activity where they outline the benefit of using photography rather than text to portray compelling human rights issues

THE TRANSFORMATIVE POWER OF ART

OPTIONAL EXTENSION ACTIVITY

CREATING ART

Creating art is an important form of personal expression. In the following activities, students will be asked to create a work of art that they feel expresses some aspect of themselves and explain how and what it expresses. More analysis intensive, arts-based lessons can be found at http://www.icp.org/site/c.dnJGKJNsFqG/b.2017177/k.9B45/Curriculum_Guide.htm

ART THERAPY

- *Definition:* A form of therapy that encourages personal expression, such as painting, collage making, drawing, music and dance to express and understand emotions.
- *History:* While art has always been used as a means of self-expression, it was first used in the field of psychology to diagnose certain types of mental illness and emotional disorders.
 - o During the 1900's there was an increased interest in the power of art not only to diagnose emotional illnesses and results of traumatic events but also to aid in the process of recovery.
 - o Other activities besides drawing were used in a similar manner, including music, dance and writing.
 - o Self-expression and personal empowerment were stressed in this process.
 - o Art therapy began to be practiced in medical institutions in 1915 with the creation of the Walden School by Margaret Naumburg, who is considered to be the founder of the method.

PROCEDURE

1. Choose one of the following activities and engage your students in the process of creating representational art. Allow time for a discussion about the process to follow. If applicable, the first activity can be adapted to apply to a cultural studies program. For example, students can create their own mandalas or tribal masks as a form of self-expression instead of the box.

OPTION #1

BOX:

Materials: 1 small box for each student, glue, glitter, sequins, stickers, markers, tissue paper, other decoration materials.

Procedure: Have your students decorate their boxes in such a way that it becomes a form of personal expression and reflects who they are in some way. No further instructions should be given on how to decorate. Allow 15-20 minutes for this process.

DISCUSSION FOR OPTION #1

Students should now come together as a class to look at the boxes.

Ask volunteers to explain how their box reflects some aspect of themselves.

- Note who decorated just the outside, the inside or both. What do you think this could represent?
- Were you able to use art to express some aspect of yourself?
- Why is this activity important?
- How was this process relevant to this lesson?

THE TRANSFORMATIVE POWER OF ART

OPTION #2

POSTER:

Materials: Poster-board, magazines, markers, glue.

Procedure: Break the students up into groups of four or five. Have each choose a human rights topic from the CRC to illustrate with magazine or newspaper clippings on their poster. Text should not be used. Students should be clear on what aspect of this right they are representing: it being upheld, violated, or both. Allow 15-20 minutes for this process.

DISCUSSION FOR OPTION #2

Students should now come together to share and explain their work. Have students guess what the human rights issue being represented is, and then have the group explain why they chose each picture, what it represents by itself and as a part of the larger creation.

- What aspect of this human rights issue is being represented?
- Was it difficult to find pictures that represented human rights themes?
- What does this activity illustrate about the power of art?
- Why is this activity included in this lesson?

THE TRANSFORMATIVE POWER OF ART

RESOURCES FOR EDUCATORS

For additional information on the ideas outlined in this lesson, please see:

ARTICLES

Art, Human Rights, and Peace: *Collaborative Projects*

http://www.global-economy.info/PDF/Art_Human_Rights_Peace_Collaborative_Projects.pdf

ORGANIZATIONS

21st Century Schools: Visual Literacy

http://www.21centuryschools.com/Visual_Literacy.htm

Fugees Family Organization

<http://www.fugeesfamily.org>

Fresh Start

<http://www.freshstartatl.com>

American Refugee Committee International

<http://www.arcrelief.org>

Ba Futuru – Transformation through the Arts

<http://www.bafuturu.org>

Barefoot Workshops

<http://www.barefootworkshops.com>

Global Action Project

<http://www.global-action.org/main.html>

Photography Project at Duke University: Literacy through Photography

<http://cds.aas.duke.edu/ltp/index.html>

PhotoVoice UK

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

The Rwanda Project: Through the Eyes of Children

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

Witness

<http://www.witness.org>

BOOKS/ MANUALS

Filipovic, Zlata. 2006. *Zlata's Diary – A Child's Life in Wartime Sarajevo* New York: Penguin Group USA Inc

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.1

CASE STUDY:
AVIJIT HALDER
*BORN INTO
BROTHELS*

(REFER TO CLIPS
27-32, 43, 49-50,
53, 55-56)

- NAME: Avijit Halder
- AGE: 12
- BACKGROUND:
 - o Avijit grew up a member of a unique group of children, sons and daughters of sex workers living in brothels, children neglected and ignored by a family structure, the government and most aid agencies.
 - o His family ran an illegal alcohol business in the red light district of Calcutta, India, a place for men to get drunk before they solicited the sex workers. It was Avijit's job to serve alcohol and to chase down customers who didn't pay for their drinks.
 - o His father was a drug addict, a figure in a constant stupor whom everyone ignored, a man Avijit "tries to love...a little."
 - o His mother, divorced from her husband, was a sex worker in a nearby town.
 - o Ever since he was very young, Avijit was exceptionally talented at painting and drawing, and used it as an escape from the harsh reality of living in a brothel, where he was often subject to abuse and ridicule by the adults in his world. "I want to express what's on my mind," he says of his work. "I want to put my thoughts into colors."
 - o Throughout his childhood, he won numerous local awards for his artwork, medals that are proudly displayed by his grandmother, the only adult figure in his life who expressed any pride and interest in his talent, until the arrival of Zana.
- PERSONAL JOURNEY:
 - o When he was 11, Avijit obtained a camera and photography lessons from Zana Briski, a filmmaker living in the red light district to document the lives of the sex workers there. From the start, he showed an incredible natural aptitude for photography.
 - o With a camera in his hands and an irrepressible urge to express himself, as well as a wish to capture moments in time, faces, people, events, and record them permanently he created powerful stills of the world around him from the very start.
 - o Very soon his photos were internationally recognized for both their artistic and educational value.
 - o Despite his talent he was denied equal access to a quality education, for the simple fact that he was the child of a sex worker. It was only through Zana's dedication and willingness to fight all odds that he had the opportunity to be enrolled in a boarding school.
 - o After weeks of negotiations, debates with law enforcers, school officials, parents, HIV tests and academic tests, he was finally considered for a place in a quality educational facility.
 - o In 2002 he was chosen to represent the children of India at the World Photo Conference in Amsterdam, Holland.
 - o It was his position as a child raised in a brothel that again impede his success and opportunity; obtaining a passport appeared to be next to impossible because of his mother's profession. Again, it was only

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.1 (CONTINUED)

CASE STUDY:
AVIJIT HALDER
*BORN INTO
BROTHELS*

(REFER TO CLIPS
27-32, 43, 49-50,
53, 55-56)

- through the perseverance on the part of Zana that this particular discrimination was overcome and the trip was made a reality.
- o His attitudes towards photography, painting, school and life changed drastically when his mother was allegedly burned to death by her pimp in the kitchen of the brothel.
 - o After this horrific incident Avijit lost his interest in both attending boarding school and going to Amsterdam for his photography. His grades dropped, and he stopped attending photography class. His surroundings, the traumatic reality of his childhood and his upbringing seemed to be getting the better of him, and he became listless and apathetic.
 - o After months of negotiations, his passport was finally processed and his trip to the World Photo Conference became a reality. Away from the red light district that had colored his childhood, his interest in art and education returned full force.
 - o Through the process of creating and analyzing art he was able to move past the trauma of his childhood.
 - o Since that conference he has continued to study art intensively and to excel in photography, using it both as a method of rehabilitation and recovery, as well as a tool by which to spread awareness about the situations surrounding life in the Sonagachi red light district.
 - o In 2005 he had the opportunity to come to the United States to further his education.
- CURRENT (as of March 2007):
 - o Avijit, now 18, currently attends a private school in Salt Lake City, Utah where he is focusing his studies on medicine and cinematography, but still taking photographs and painting classes in his free time.
 - o In the summer of 2006 he participated in the Sundance Film Lab, a program offered by a non-profit organization dedicated to supporting and teaching independent and budding film and theater artists, and providing a venue for their work (<http://www2.sundance.org>.)
 - o In the spring of 2007, Avijit participated in an art exhibit at the Zimmer Children's Museum in Los Angeles, an organization whose mission is "to promote values that help make a better society through interactive learning, creative self-expression and art experiences for children and families." <http://www.zimmermuseum.org>.

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.1 (CONTINUED)

CASE STUDY: AVIJIT HALDER *BORN INTO BROTHELS*

(REFER TO CLIPS
27-32, 43, 49-50,
53, 55-56)

- o When he is not in school or developing film, Avijit spends time updating his MySpace account, <http://www.myspace.com/barababa> where his interest in art and photography feature prominently.
- Aside from being a form of expression and a way to overcome past trauma, Avijit's art also serves another very important purpose. He has become an activist and a human rights educator, using his photography as a tool for educating others about the human rights aspects and ethical dilemmas of the story of his past. His story provides an example of the reality for so many children throughout the world, and helps raise the awareness of the global community.
 - o One example of this activism is that MySpace recently awarded Avijit the Impact Award for Social Justice as part of a program that seeks to recognize those "making a difference in the world" through social networking.
 - o A documentary he created, titled Culture, highlights challenges facing youth of different cultures and origins, growing up in the United States. <http://www.kids-with-cameras.org/news/?page=2006-11-16-kidsupdate.incl>
 - o His participation in an exhibit at the Zimmer Children's Museum fulfills their mission of using art to promote the creation of a more socially conscious global community.

CASE STUDY: FUGEES SOCCER TEAM

REFUGEES FIND HOSTILITY AND HOPE *The New York Times, Jan. 21st, 2007*

Overview:

- The United States Refugee Resettlement Program is a government-initiated organization dedicated to setting up permanent homes for refugees in towns and cities throughout the country. Through this, and many other programs like it, refugees from around the world are given the opportunity to resettle in the United States and other nations. These programs give them the chance to start new lives with their families, free from fear of persecution and displacement. Yet while tens of thousands of families are given hope and a chance for a new life through such programs there are more than eight and a half million refugees worldwide and an additional twenty-three million people displaced from their homes still living in the conflict zones within their own countries. For the vast majority of these men, women and children, there is no hope of resettlement.

The Fugees:

- Through the U.S. resettlement program, the families of each member of the Fugees soccer team arrived in Clarkston, Georgia to rebuild their lives as citizens of the United States.
- Refugees from Afghanistan, Bosnia, Burundi, the Congo, Iraq, Kosovo, Sudan and other war-torn and failed states all share a common bond; a past of trauma, displacement, persecution and horror.

THE TRANSFORMATIVE POWER OF ART

CASE STUDY: FUGEES SOCCER TEAM (CONTINUED)

- o One boy was a child soldier.
- o Another was forced by armed insurgents to kill his best friend.
- o A third witnessed his father being tortured.
- All were forced from their homes by either rebel armies, dictators, or fear for their lives, to live in hiding or in overcrowded refugee camps in foreign nations.
 - o **Mohammed Mohammed**, age 12 – forced to flee the dictatorship of Saddam Hussein and live as a refugee in Turkey for five years.
 - o **Shahir Anwar**, age 13 – forced from his home in Afghanistan by the Taliban.
 - o **Mafoday Jawneh**, age 12 – fled from Gambia with his family, fearing for their lives, after they “fell out of favor” in the aftermath of a coup.
 - o **Idwar Diktori, Robin Diktori, Santino Jerke** – refugees from Sudan, where the systematic destruction in Darfur by the Janjawiid forces destroyed their homes.
 - o **Jeremiah Ziaty** – along with his mother and brothers, brothers fled rebel troops and the civil war of Liberia to live first in the bush and then in a refugee camp for five years. Before they left, the then eight year old boy watched his father murdered in their living room by members of the Liberian rebel army because he had no money to give them.
- Once in the small town of Clarkston, the young refugees formed a soccer team under the leadership of Luma Mufleh, a coach from Jordan.
- While the Fugees and their families were safe from persecution and genocide, they were not free from discrimination, isolation and fear.
 - o Long-time residents of Clarkston resented the increased presence of outsiders and immigrants- of people who didn’t share their collective past, their cultures and traditions.
 - o A town meeting in 2003 addressed the harsh question: “What can we do to keep the refugees from coming to Clarkston?”
 - o The mayor of the town, labeling the incomers ‘the soccer people’ for their love of soccer as opposed to the more traditional American sports, such as baseball or football, forbade the new teams to play in the public park.
 - o The children, especially those from African nations, were subject to racial slurs from both peers of their own age and adults.
- Soccer Coach Luma Mufleh fought against this sentiment in order to create soccer teams comprised of the young refugees. A female coach in a league of men and living far away from her native homeland, she felt she could identify to an extent with the isolation and rejection the refugee families felt. But she had no idea how to react to some of the stories of their pasts, so she stopped asking, focusing instead on sharing her passion for soccer. And indeed, it soon became evident that soccer meant much more to these kids than even she could have realized.

²For more general information on refugees and the US Resettlement Program, please see Teacher Resource 3

³Failed State – A country where the government has no control over most of the territory and populations.

Basic security is not provided and there are often high levels of violence and human rights abuses within the state.

THE TRANSFORMATIVE POWER OF ART

CASE STUDY: FUGEES SOCCER TEAM (CONTINUED)

- o Being on a team, playing the sport had incredible transformative powers in the lives of these refugees. As tryouts were held and teams were formed, it was clear that these former refugees were much more than just teammates to one another.
- o Due to their pasts as well as their present living conditions, the players formed strong bonds with each other. "It's like they're all from my own country," one of the Fugees said. "They're my brothers."
- o Not only could they identify with the others' stories, they acted as a support group for their teammates. "Being a Fuguee provide[d] a sense of belonging to the children that [didn't] have a place they [could] call home."
- o Soccer was also a way for them to express themselves, to gain interactive skills, to form enduring friendships, and to rebuild their lives. "Our children have been robbed of their childhood. Soccer, for however brief a moment it may be, allows them to be kids again...We continue to look for unique experiences for the children so that they can have more good memories," Coach Mufleh says of the opportunity she is giving these refugees.
- Aside from providing a means of personal expression and a support group for these refugees, the Fugees soccer team has also contributed to the education of their community. Some members of the town, once resentful towards the influx of outsiders, have begun to accept them, to admire their struggles, and to show support for their situation.
 - o After one game the rival team donated equipment to the Fugees.
 - o The mayor finally let the team practice in the park.
 - o Other outside organizations have also become interested in the Fugees' unique history. Recently, Universal Pictures gave 500,000 dollars to fund the Fugees Family Organization, a non-profit support group "to challenge and nurture refugee families so that they may recognize and fulfill their potential." and to build a permanent soccer field for the team. With this, they signed a contract to make the story of the team into a film, so that their story can be shared with the world.

⁵ To read more about Luma Mufleh's work and the Fugees Family Organization, visit: <http://www.fugeesfamily.org>

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.3

CASE STUDY: ZLATA FILIPOVIC

Suddenly, unexpectedly, someone is using the ugly powers of war, which horrify me, to try to pull and drag me away from the shores of peace, from the happiness of wonderful friendships, playing and love. I feel like a swimmer who was made to enter the cold water, against her will. I feel shocked, sad, unhappy and frightened and wonder where they are forcing me to go, I wonder why they have taken away my peaceful and lovely shores of my childhood. I used to rejoice at each new day, because each was beautiful in its own way. I used to rejoice at the sun, at playing, at songs. In short, I enjoyed my childhood. I had no need of a better one. I have less and less strength to keep swimming in these cold waters. So take me back to the shores of my childhood, where I was warm, happy and content, like all the children whose childhood and the right to enjoy it are now being destroyed.

The only thing I want to say to everyone is: PEACE!

– Zlata Filipovic

In September of 1991, 11 year old Zlata Filipovic began a diary to document her busy, peaceful life in Sarajevo, Bosnia. The entries were like those of any fifth grader, looking forward to a new school year with her friends, studying for tests, practicing piano, going to birthday parties. A month later, these entries changed drastically with the introduction of a single word: war. It started with rumors of conflict in other countries, conversations about politics that she could hardly understand. “After Slovenia and Croatia, are the winds of war now blowing toward Bosnia-Herzegovina?” Then it was followed by the attack, shelling and destruction of the towns of relatives and the vacation sites of previous summers. Gasoline became scarce, then electricity, and finally even food and water.

- In the spring of 1992, Sarajevo came under siege, and Zlata’s life was turned upside down.
 - o All the schools in the city closed. It was too dangerous for children or for anyone else to be out on the streets.
 - o Gunfire and mortar shells came from the hills surrounding Sarajevo, where the enemy army kept military camps.
 - o Shooting and explosions became an everyday reality, killing civilians and destroying buildings. The post office, the library and countless houses were left in ruins.
 - o Zlata, her mother and father often had to spend entire days and nights in their cellar or the basement of a neighbor’s house, because houses were no longer safe to be in. When they left the basement whenever the shooting stopped, there was no telling what would be left standing, and what would be destroyed.
 - o One day the park near Zlata’s house was demolished by a shell. Many children were seriously wounded and a friend of Zlata was killed: “an innocent eleven-year-old girl – the victim of a stupid war.”
 - o Zlata’s mother’s workplace burned to the ground, and Zlata’s uncle was badly wounded.

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.3 (CONTINUED)

CASE STUDY: ZLATA FILIPOVIC

“Shelling, killing, darkness and hunger continue in Sarajevo,” Zlata wrote in her diary. She now only left the house to run to the neighbor’s cellar, which offered more protection from the shelling. It became too dangerous to leave the house to visit anyone and the phones stopped working, so families, neighbors and friends lost touch with each other. From one day to the next, Zlata couldn’t be sure that her neighbors, grandparents and other relatives, or her friends were still alive. Every day brought stories of more deaths, of strangers but also of friends and relatives. Hundreds of people began to leave Sarajevo to escape the war. Many of Zlata’s friends and their families left, to become refugees in foreign countries, perhaps a safer life, but not without its own hardships.

A part of Zlata’s childhood, and the childhood of all the children in Bosnia-Herzegovina was destroyed by the war. Because of the war “us kids are not playing, we are living in fear, we are suffering, we are not enjoying our childhood.” Zlata blamed it on politics and on people who have no respect for innocent lives. “They’re drawing maps, coloring with their crayons, but I think they’re crossing out human beings, childhood and everything that’s nice and normal.” She soon lost all faith in the prospect of peace treaties. As soon as one was announced, as soon as a ceasefire was called, the shelling would start up again, and more people would die.

- Zlata used her diary to record the horrors of her everyday life amidst the death and destruction of war. But her writing served another purpose as well.
 - o The diary she called Mimmy became her friend. After her friends had left, she often felt very alone. But “fortunately, I’ve got you to talk to...you understand me,” she wrote to her diary.
 - o She turned to writing when it seemed to her she could not go on living in such a way. “I have a burned-down, destroyed country, a demolished town, friends-refugees all over the world...But, luckily, I have you Mimmy, and your lined pages, which are always silent, patiently waiting for me to fill them out with my sad thoughts.”
 - o Her writing served as an outlet for the trauma and suffering she experienced every day and became a way to process the pain.
 - o It also served to change her life. The international community became interested in publishing a diary of a child in Bosnia-Herzegovina. And they chose Zlata’s diary. It was because of this that in December of 2003, after living almost two years in the middle of war, Zlata and her parents were flown to Paris, where they could restart their lives.
- Through her diary, a form of personal expression that helped her get through the war, Zlata also became a human rights educator.
 - o “I wrote what I felt, saw and heard, and now people outside of Sarajevo are going to know it.” This diary, translated into over twenty languages teaches millions of people about the effects war has on the life of a child.
 - o Through her diary Zlata exposes the pain and the suffering she witnessed daily, that “the children of Sarajevo will not be forgotten.”

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.3 (CONTINUED)

CASE STUDY:
ZLATA FILIPOVIC

- o Zlata also used the proceeds from the publication to start a humanitarian organization to aid those affected by the Bosnian war.
- o She is internationally recognized for her courage and her role as a human rights educator, receiving the Special Child of Courage Award from the Simon Wiesenthal Centre, a human rights organization “dedicated to repairing the world one step at a time.”

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.4

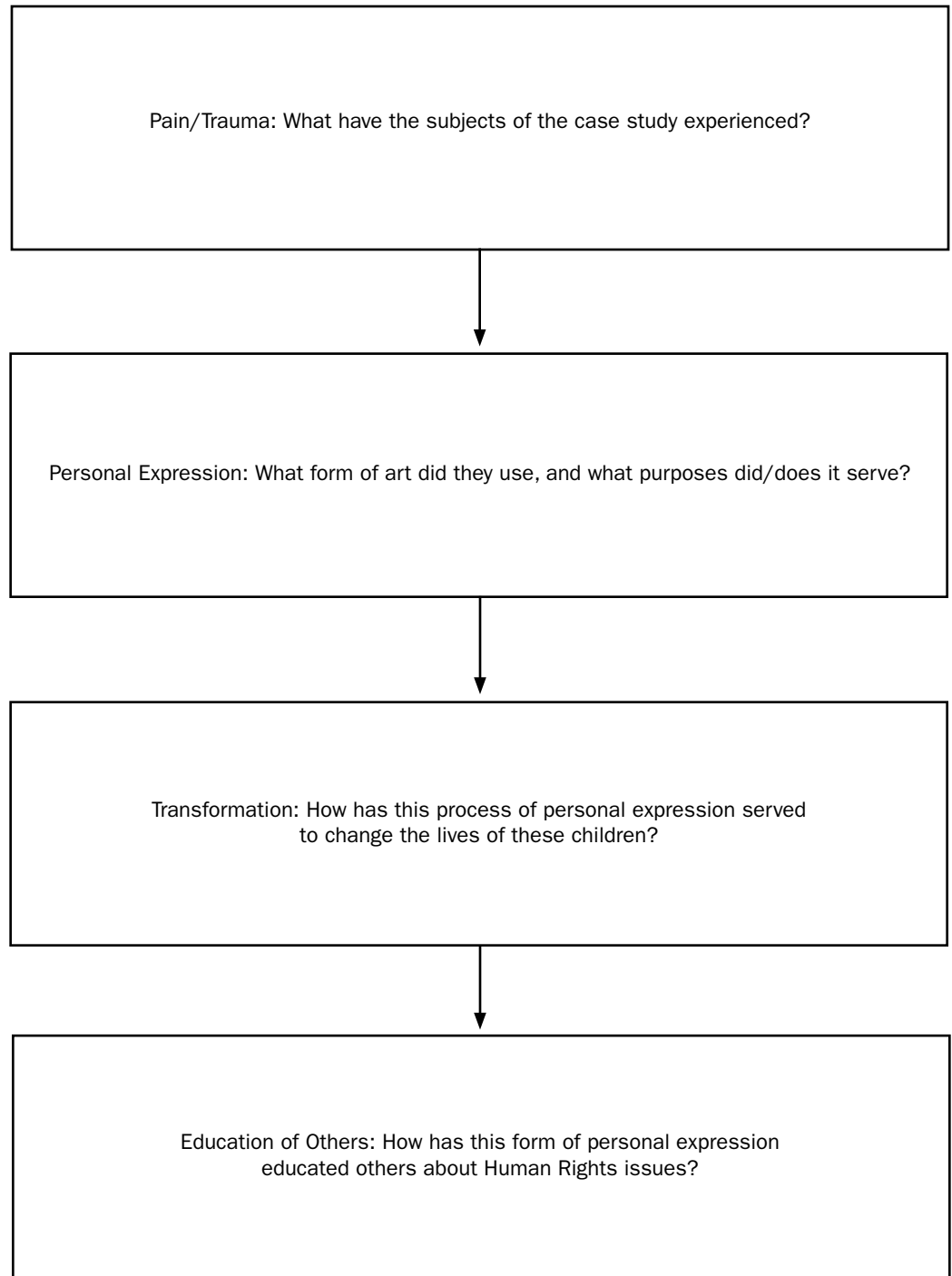
CASE STUDY ANALYSIS DIAGRAM

***NOTE:**
THIS DIAGRAM
CAN ALSO
BE USED:

AS A CLASS:
DRAW THE DIAGRAM ON
THE BOARD AND HAVE
THE CLASS COLLEC-
TIVELY ANSWER THE
QUESTIONS, OR BREAK
THEM UP INTO GROUPS
OF FOUR – ONE FOR
EACH BOX.

**AS AN EXTENDED
WRITING ASSIGNMENT:**
HAVE STUDENTS USE
THE DIAGRAM AS A
GUIDE FOR WRITING A
CRITICAL ANALYSIS OF
ONE OR MORE OF THE
CASE STUDIES.

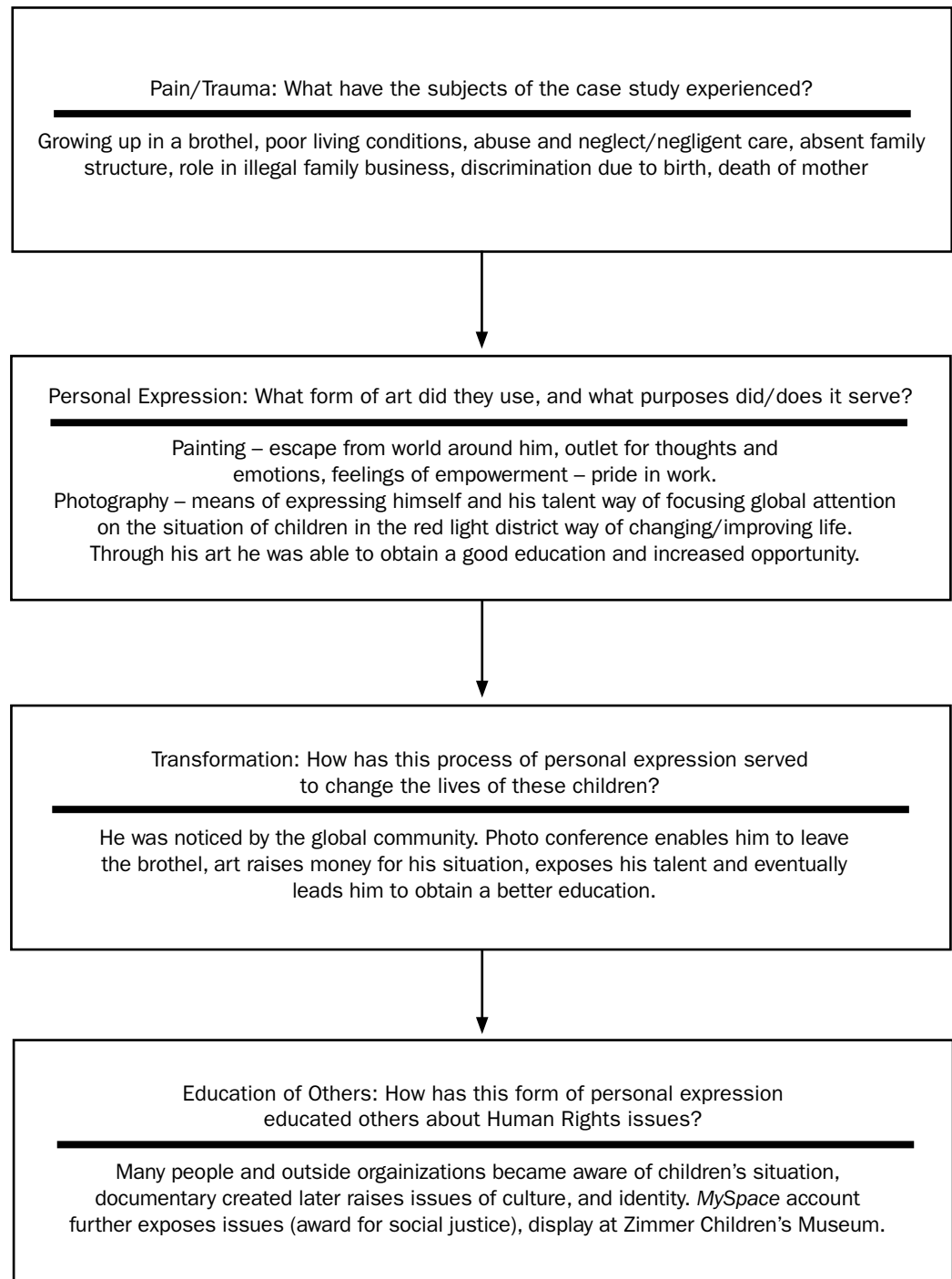
**AS A PERSONAL
CONNECTION ACTIVITY:**
HAVE STUDENTS FILL
IN THE DIAGRAM WITH
RESPECT TO THEIR
OWN LIVES; HOW SOME
FORM OF PERSONAL
EXPRESSION HAS
SERVED AS A MEANS
OF TRANSFORMATION.



THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.5

CASE STUDY
ANALYSIS
DIAGRAM USING
AVIJIT HALDER
AS AN EXAMPLE



THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.6

SUMMARY OF THE CONVENTION ON THE RIGHTS OF THE CHILD (CRC)

This declaration stems from the understanding that childhood is entitled to special care and assistance. A child, as defined by the CRC is every human being under the age of eighteen years unless, under the law applicable to the child, majority is attained earlier. [ARTICLE 1]

- A.** Every child has the right to grow up in a family environment: an atmosphere of happiness, love and understanding. [PREAMBLE]
- B.** The rights of every child shall be ensured without discrimination of any kind, irrespective of the child's or his or her parent's race, color, sex, language, religion, political or other opinion, national ethnic or social origin, property, disability, birth or other status. [ARTICLE 2]
- C.** The family, responsible for the growth and well-being of the child, should be afforded the necessary protection and assistance so that it can fully assume its responsibilities within the community. [ARTICLE 3]
- D.** Every child has the inherent right to life. [ARTICLE 6]
- E.** Every child shall have the right from birth to a name, the right to acquire a nationality, and the right to know and be cared for by his parents. [ARTICLE 7]
- F.** Every child has the right to preservation of his or her identity. [ARTICLE 8]
- G.** Every child who is separated from his parents has the right to maintain personal relations and direct contact with both parents on a regular basis, except if it is contrary to the child's best interests. [ARTICLE 9]
- H.** Every child has the right to leave any country, including their own. [ARTICLE 10]
- I.** Every child has the right to express his/her own views freely in all matters affecting them. [ARTICLE 12]
- J.** Every child has the right to freedom of expression, thought, conscience, religion, association and peaceful assembly. [ARTICLE 13, 14, 15]
- K.** Every child has the right to privacy, and has the right to protection of the law in case of interference or attacks on said privacy. [ARTICLE 16]
- L.** Every child has the right to access information and material from a diversity of national and international sources, especially those aimed at the promotion of his/her social, spiritual and moral well-being and physical and mental health. [ARTICLE 17]

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.6 (CONTINUED)

SUMMARY OF THE CONVENTION ON THE RIGHTS OF THE CHILD (CRC)

- M.** Children of working parents have the right to benefit from child-care services and facilities for which they are eligible. [ARTICLE 18]
- N.** Every child has the right to protection from all forms of abuse, physically or mentally, as well as against neglect and negligent treatment. [ARTICLE 19]
- O.** Every child temporarily or permanently deprived of his/her own family environment has the right to special protection and assistance provided by the state. [ARTICLE 20]
- P.** Every child who is seeking refugee status has the right to receive appropriate protection and humanitarian assistance. [ARTICLE 22]
- Q.** Every mentally or physically disabled child has the right to enjoy a full and decent life, in conditions which ensure dignity and promote self-reliance. [ARTICLE 23]
- R.** Every child has the right to the highest attainable standard of health and to facilities for the treatment of illness and the rehabilitation of health. [ARTICLE 24]
- S.** Every child has the right to benefit from social security, including social insurance. [ARTICLE 26]
- T.** Every child has the right to a standard of living adequate for the child's physical, mental, spiritual, moral and social development. [ARTICLE 27]
- U.** Every child has the right to education on the basis of equal opportunity, and such education will be directed to the development of the child to their fullest potential. [ARTICLE 28, 29]
- V.** Every child has the right to enjoy his/her own culture, to profess and practice his/her own religion and to use his/her own language. [ARTICLE 30]
- W.** Every child has the right to engage in play, recreational activities, and to participate freely in cultural life and the arts. [ARTICLE 31]
- X.** Every child has the right to be protected from economic exploitation, and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to his or her health and development. [ARTICLE 32]
- Y.** Every child has the right to be protected from the illicit use of narcotic drugs, and from being used in the illicit production and trafficking of such substances. [ARTICLE 33]

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.6 (CONTINUED)

SUMMARY OF THE CONVENTION ON THE RIGHTS OF THE CHILD (CRC)

- Z.** Every child has the right to be protected from all forms of sexual exploitation and sexual abuse. [ARTICLE 34]
- AA.** Every child has the right to be protected from abduction, sale, traffic and all other forms of exploitation for any purpose. [ARTICLE 35]
- BB.** Neither capital punishment nor life imprisonment will be imposed for offenses committed by persons below 18 years of age. [ARTICLE 37]
- CC.** Every child has the right to protection during times of war, that children under the age of fifteen are not recruited into armies and do not take direct part in the hostilities. [ARTICLE 38]
- DD.** Every child has the right to prompt access to legal and other assistance. [ARTICLE 39]
- EE.** Every child alleged as or accused of having infringed the penal law has the right to be presumed innocent until proven guilty. [ARTICLE 40]

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.7

CHECKLIST OF RIGHTS DENIED IN CASE STUDIES

		Checklist		Notes:
	Summary of rights outlined in the CRC:	BIB	Fugees	Zlata
A	Right to family, love, happiness, understanding			
B	No discrimination			
C	Family provided with assistance, protection			
D	Right to life			
E	Right to name, nationality, parents			
F	Right to safe identity			
G	Right to remain in contact with parents			
H	Right to leave country			
I	Right to express own views			
J	Freedom of expression, thought, association, assembly			
K	Right to privacy, protection of law			
L	Right to access diverse information			
M	Right to child-care			
N	Protection from all types of abuse and neglect			
O	Right to protection/assistance if family not present			
P	Humanitarian assistance for refugees			
Q	Right to decent life for children with mental or physical disabilities			
R	Right to highest standard of health care			
S	Right to social security, insurance			
T	Right to adequate standard of living			
U	Right to education to realize full potential			
V	Right to practice culture and religion			
W	Right to play, recreation, participate in arts			
X	Protection from economic exploitation			
Y	Protection from drug trade and use			
Z	Protection from sexual exploitation			
AA	Protection from abduction			
BB	No capital punishment, life imprisonment			
CC	Protection during times of war, no recruitment of children			
DD	Right to legal assistance			
EE	Innocent until proven guilty			

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.8

IMAGES FOR PHOTOGRAPHY ANALYSIS

Photograph #1



Children among the ruins of their house, Israel, 1995

Photograph #2



Child soldiers guarding oil fields, Sudan, 2000

Photograph #3



Child prisoners held without trial in unsanitary conditions, Russia, 1999

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.9

WORKSHEET FOR ANALYSIS OF PHOTOGRAPH

Complete the following diagram in an analysis of your assigned photograph.

```
graph TD; A[Describe the image. What is the story being told in the photograph?  
Who or what is depicted, and how?] --> B[What do you think were the motivations behind taking this picture?  
What might the artist have wanted to capture?]; B --> C[What might be the situations and circumstances  
surrounding that which is depicted in the image?]; C --> D[Are there potential human rights abuses portrayed in this photograph?  
If so, what are they?];
```

Describe the image. What is the story being told in the photograph?
Who or what is depicted, and how?

What do you think were the motivations behind taking this picture?
What might the artist have wanted to capture?

What might be the situations and circumstances
surrounding that which is depicted in the image?

Are there potential human rights abuses portrayed in this photograph?
If so, what are they?

THE TRANSFORMATIVE POWER OF ART

HANDOUT 2.10

CHECKLIST OF ALLEGED RIGHTS DENIED IN PHOTOGRAPH

			Checklist		Notes:
	Summary of rights outlined in the CRC:	Photo #1	Photo #2	Photo #3	
A	Right to family, love, happiness, understanding				
B	No discrimination				
C	Family provided with assistance, protection				
D	Right to life				
E	Right to name, nationality, parents				
F	Right to safe identity				
G	Right to remain in contact with parents				
H	Right to leave country				
I	Right to express own views				
J	Freedom of expression, thought, association, assembly				
K	Right to privacy, protection of law				
L	Right to access diverse information				
M	Right to child-care				
N	Protection from all types of abuse and neglect				
O	Right to protection/assistance if family not present				
P	Humanitarian assistance for refugees				
Q	Right to decent life for children with mental or physical disabilities				
R	Right to highest standard of health care				
S	Right to social security, insurance				
T	Right to adequate standard of living				
U	Right to education to realize full potential				
V	Right to practice culture and religion				
W	Right to play, recreation, participate in arts				
X	Protection from economic exploitation				
Y	Protection from drug trade and use				
Z	Protection from sexual exploitation				
AA	Protection from abduction				
BB	No capital punishment, life imprisonment				
CC	Protection during times of war, no recruitment of children				
DD	Right to legal assistance				
EE	Innocent until proven guilty				

DISCRIMINATION AND THE RIGHT TO EDUCATION

QUESTIONS	How can discrimination against specific groups or individuals obstruct equal access to a quality education?
TIME	Three 45 minute classes
OVERVIEW	<p>In the documentary <i>Born into Brothels</i> the children who live in the red light district are discriminated against because they are children of sex workers. As a result, they are denied a significant number of human rights that have been specifically established for children under both the General Assembly's <i>Convention on the Rights of the Child</i>, and the <i>Universal Declaration of Human Rights</i>. One such right, the right to education is outlined in Article 26 of the <i>Universal Declaration of Human Rights</i>. In the film, Zana tries to procure this right for the children, but finds it very difficult. Almost all the schools refuse to take the children because of their social status and the possibility that they may have HIV. This lesson is designed to explore why a quality education is essential to the children's future. Furthermore, it will examine the rights that are indivisible and inalienable to all children as well as examples of when these rights are withheld from all who deserve them. Homework activities on personal and collective responsibility will ask students to think critically about who is responsible for stopping discrimination. They will also outline the power of the individual in creating sustainable and meaningful changes as members of a global community.</p>
OBJECTIVES	<p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Identify the discrimination faced by children in the film • Explore the impact discrimination has on individuals, especially the role that discrimination can play in denying equal access to a quality education • Map out the possible causes and effects of both discrimination and acceptance with regard to universal human rights • Recognize discrimination in their own society and brainstorm solutions of how this can be overcome
PREPARATION AND MATERIALS ***PLEASE NOTE THAT EVERY EXERCISE IN THIS LESSON CAN ACT AS A STAND ALONE EXERCISE	HANDOUT 3.1 – Brainstorming Definitions Through World Association HANDOUT 3.2 – Case Studies From Around the World HANDOUT 3.3A – Casual Diagram: Discrimination HANDOUT 3.3B – Casual Diagram: Acceptance HANDOUT 3.4 – Legislation and Violations

DISCRIMINATION AND THE RIGHT TO EDUCATION

EXERCISE #1

WHAT IS DISCRIMINATION?

PROCEDURE

Distribute HANDOUT 3.1 to students. Organize students into groups and ask the groups to fill out each column with words that they associate with “discrimination,” “acceptance” and “education.” Once students have a range of words, have them form definitions for each column. Afterwards encourage students to share their ideas with the class. Then discuss how and why each group’s definitions are similar or different and, as a class, come up with a working definition for each word that they can refer back to for the duration of the lesson.

EXERCISE #2

WHERE DOES DISCRIMINATION EXIST?

PROCEDURE

Distribute HANDOUT 3.2, which provides case studies of children all over the world who face discrimination for many different reasons, and as a result are denied equal access to quality education. It may be helpful to divide the class into groups and have each group focus on one case study, answering the questions below in relationship to that case study. Once students have completed the questions, reconvene and have them share some of their answers. These questions coincide with CLIPS 23-25, 34-39, 51-52.

CRITICAL THINKING QUESTIONS

1. Where does discrimination exist?
2. What similarities do you see between the discrimination the children faced in Born into Brothels, and the discrimination that is outlined in the case study?
3. Based on the definitions that you came up with in Exercise #1, what do you think the causes of discrimination are?
4. In the film, the children are discriminated against because of their social status. Why were the children in the case studies discriminated against? Can you think of other reasons individuals might be discriminated against?
5. In the case studies, how does discrimination play a role in limiting the children’s access to quality education?
6. What is the difference between access to education and access to quality education?
7. Who helps the children in the case studies and how?
8. Why do so many individuals in the case studies feel education is so important to their future?
9. How do you think education changed the lives of the children in the film? How can a quality education change the lives of the individuals in the case studies?

DISCRIMINATION AND THE RIGHT TO EDUCATION

CRITICAL THINKING QUESTIONS (CONTINUED)

10. In the film, we saw how Zana tried to provide the children with an opportunity for a quality education. In relationship to the discrimination outlined in the case studies, what action do you think we as individuals can take to help people who do not have equal access to quality education?

OPTIONAL EXTENSION ACTIVITY

COUNTRY PROFILE

To further explore the reaches of discrimination and its impact on the right to education, students can work individually or in groups to create a country profile. Using the internet or other resources, students should research education laws in the country that they have chosen. Ensure that students pay specific regard to the demographic breakdown of that country including all of its different nationalities and ethnic, religious or linguistic groups. Students should look at whether or not each group within their country of choice is ensured equal access to quality education and a life free of discrimination. If rights are not equal, students should analyze why and prescribe solutions to end inequality. Individuals or groups can then present their findings to the class.

EXERCISE #3

WHAT ARE THE ROOT CAUSES OF DISCRIMINATION?

PROCEDURE

1. At this time distribute HANDOUTS 3.3A and 3.3B, located in APPENDIX 3 at the end of this lesson. These are causal diagrams designed to help map out the causes and effects of complex systems. In the following diagrams students will trace the causes and effects of both discrimination and acceptance.
2. Each diagram begins at the top with a causal factor, with each successive box acting as a cause for the box below it. Go over the examples with students and make sure they understand how to fill in each box.
3. After students have finished filling in their individual diagrams, reconvene and allow students to share some of their answers.
4. End the exercise with the critical thinking questions provided below. It may be useful to divide the students into groups, and assign each group one or two questions.

CRITICAL THINKING QUESTIONS

1. What are the root causes of discrimination? What are some key catalysts for acceptance?
2. Why is it important to identify the causes and effects of discrimination and acceptance?
3. Brainstorm some examples of ongoing global conflicts. What is the role of discrimination in continuing these conflicts? How could acceptance help resolve these conflicts?
4. What is the role of education in ending the perpetuation of discrimination and initiating acceptance?

DISCRIMINATION AND THE RIGHT TO EDUCATION

CRITICAL THINKING QUESTIONS (CONTINUED)

5. Is it important that every child in the world is provided with equal access to a quality education? Why or why not?
6. Prior to this exercise, had you ever thought through the process of discrimination and how small personal prejudices can lead to large scale global conflicts? How did it change your outlook to trace and/or realize the way in which factors such as fear or ignorance can lead to large scale conflicts and human rights violations?
7. If you/your group had to make one promise to yourself and to your classmates today regarding this issue, what would that promise be?

EXERCISE #4

PUTTING IT ALL TOGETHER!

PROCEDURE

EXERCISE #4 encourages students to research the legal provisions that are in place to put an end to discrimination as well as those that promote and protect the right to quality education. HANDOUT 3.4 in APPENDIX 3 provides a chart for students to fill out based on the information they find. This can be done as a homework exercise. For the three columns (International, National and Community) students should be able to find at least three examples of laws that have been created and positive action that has taken place with regard to these issues. There are websites provided that may help students with their research. The last section of the chart however, requires students to cite specific examples of where these provisions have not been upheld or have been blatantly violated. Students should refer to the film *Born into Brothels*, the case studies in LESSON 2, as well as the case studies in EXERCISE #2 of this lesson to find examples.

CONCLUDING EXERCISE

If students have completed HANDOUT 3.4, they would know that there are many legal provisions that work to end discrimination and to install equal access to quality education. Simultaneously, however, this lesson has shown that these fundamental human rights are still violated world-wide. Legislation works in a 'top down' method. Another key component to creating sustainable and meaningful change is through 'bottom up' or grassroots action taken on an individual level. This concluding section of the lesson is designed to encourage students to think about the personal and collective responsibilities of upholding these human rights, and to take actions that create sustainable and meaningful change. What actions can someone personally take to help end discrimination or to facilitate the right to education? Present the following points either as a guide for a final class discussion or as an outline for a written assignment.

1. Based on what you have learned, make a list of suggested policy changes or fresh policy ideas that you would want to see implemented by decision-makers with regard to anti-discrimination and the right to education.
2. Another way to become involved is through direct action. Devise an Activism Strategy for yourself and your peers regarding the issue of combating discrimination and facilitating equal access to quality education in your own communities.

DISCRIMINATION AND THE RIGHT TO EDUCATION

CONCLUDING EXERCISE (CONTINUED)

3. What are our obligations and responsibilities as citizens of the global community with regard to these issues? Answer this question using what you learned from this lesson, and with respect to the issues of discrimination and the right to quality education.

RESOURCES FOR EDUCATORS

For additional information on the ideas outlined in this lesson, please see:

ARTICLES

Federal Anti-Discrimination Laws

<http://www.policyalmanac.org/culture/archive/discrimination.shtml>

Bosnia and Herzegovina: Roma and the right to education

[http://news.amnesty.org/index/ENGEUR630142006/\\$FILE/newsrelease.pdf](http://news.amnesty.org/index/ENGEUR630142006/$FILE/newsrelease.pdf)

Convention against Discrimination in Education

Office of the UN High Commissioner for Human Rights

<http://www.ohchr.org/english/law/education.htm>

The Right to Education and Discrimination in Education

Links to Conventions and Declarations: UNESCO, 2006

http://portal.unesco.org/education/en/ev.php-URL_ID=51969&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html

ORGANIZATIONS

American India Foundation

<http://www.aifoundation.org>

Asha for Education

<http://www.ashanet.org>

Asia Society: Educational Branch

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

The Right to Education Project

<http://www.right-to-education.org/>

Global Campaign for Education

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

Independent Commission on Public Education

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

Pratham

<http://www.pratham.org>

DISCRIMINATION AND THE RIGHT TO EDUCATION

HANDOUT 3.1

BRAINSTORMING DEFINITIONS THROUGH WORD ASSOCIATION

Discrimination	Acceptance	Education
Definition:	Definition:	Definition:

DISCRIMINATION AND THE RIGHT TO EDUCATION

HANDOUT 3.2

CASE STUDIES FROM AROUND THE WORLD

In 1989 the UN approved the *Convention on the Rights of the Child*, which stipulates that every child has the right to education. This same right is also guaranteed in Article 26 of the *Universal Declaration of Human Rights*. However, over one hundred million children are still not in school. Many factors often serve as barriers to education, such as economic, political and social issues, which result in discrimination against certain children, and ultimately deny them their right to an education. The following are specific examples that exemplify the same.

Murugesh, 16; Bangalore, India: Murugesh remembers when his uncle brought him to live in an orphanage after his parents died. While he was there, Murugesh started getting severe headaches and was running a constant fever. He says, “After a blood check, it was discovered that I was HIV positive. Soon afterwards, the orphanage threw me out.” Just a child, Murugesh was forced to live on the streets because the orphanage discriminated against children with his disease. Luckily, Murugesh was discovered by an organization called Freedom Foundation that offered him shelter and support: “They enabled me to enroll in a school here and I am now studying in class 9.” Although the school has decided to accept Murugesh despite his HIV status, he still keeps his condition secret. He is concerned about the discrimination he would suffer from friends and families in the community, and worries they might try to take away his right to an education: “Only my teachers and the principal know of my HIV status. I’m scared to tell my friends in case their parents protest and force me to leave school.”

Adapted from:

<http://www.hindu.com/mag/2006/07/02/stories/2006070200170400.htm>

Setareh, Teacher; Wardak Province, Afghanistan: Setareh had been educated at a university before the Taliban came to power. To escape the dangers presented by the new regime, she and her husband were forced to flee their native city Kabul to a rural village in Wardak Province. Because Setareh was one of the only educated women in the village, she was determined to open a girl’s school. However, her husband and his family begged her not to teach fearing she would be killed. This danger became a reality one morning when one of Setareh’s students discovered a landmine in the classroom. Despite the danger the landmine presented both to herself and to her students, they were not overly surprised by the discovery. A few weeks earlier the Taliban had posted a note in the village mosque demanding that all girls’ schools close immediately, threatening those that remained open. Yet, despite constant threats to her life, Setareh has vowed never to close her school. Her own experience as a student has taught her the value of education, and it is a right she is willing to risk her life for.

Adapted from:

http://hrw.org/english/docs/2006/08/21/afghan14057_txt.htm

Note: Some 121 million children are not in school, most of them girls. Some 67 countries have primary school attendance and enrolment rates for girls less than 85 per cent. If a family can afford school fees for only one child, it will likely be a boy who attends. Yet study after study shows that educating girls is the single most effective policy to raise overall economic productivity, lower infant and maternal mortality, educate the next generation, improve nutrition and promote health.

Quoted from: <http://www.unicef.org/mdg/gender.html>

DISCRIMINATION AND THE RIGHT TO EDUCATION

HANDOUT 3.2 (CONTINUED)

CASE STUDIES FROM AROUND THE WORLD

Huan Qing Hua, 14 and Huan Qing Mei, 9; Na Ma, China: Hua Qing Hua and Hua Qing Mei, who come from the rural village of Na Ma, are two of five girls in their family. About five years ago, Hua Qing Hua and Hua Qing Mei's mother abandoned them, along with their three younger sisters, because of the shame she felt for giving birth to all girls. Due to circumstances beyond their control, and the prejudice their own mother harbored towards them, these five children were left to take care of themselves. Rather than going to school, the girls spent their days cooking for the family, feeding the pigs, doing laundry, and carrying water. Their lives, unfortunately, were very similar to many girls in the rural villages of China. Luckily, they were discovered by the Girls Global Education Fund, which provides scholarships for girls like Hua Qing Hua and Hua Qing Mei. Now they attend the Tang Lian Primary School, an opportunity for which the girls are extremely grateful. Although the girls' future will most likely continue to be a struggle, they are receiving their right to an education, which will hopefully give them the tools and the confidence to make that struggle more manageable.

Adapted from: <http://www.ggef.org/girls.html>

Orison Makhaluza; Soweto, South Africa: Orison Makhaluza helps his sister take care of her four grand children, who were left parentless when their mother died. The girls, ages 5-11, were denied access to education because their family could not afford to send them to school. Ignoring the law, the school in Soweto turned the children away because their grandmother was unable to pay the \$42 fee per child. Thus, the girls were denied their right to education because of circumstances they could not control, and were discriminated against because they were poor. Luckily for Orison and his family, they were discovered by a grass-roots group called the Education Rights Project. The group spoke to the school on behalf of Orison's grandnieces, and explained that the law requires schools to waive fees for families who cannot afford to pay them. The school said there had been a misunderstanding and finally admitted the girls. Orison is extremely grateful the children are now in school, as he explains, "Education, it's the key of the future."

Adapted from: <http://www.csmonitor.com/2006/0202/p13s01-legn.html>

Robin Dahlberg; Winner, South Dakota, USA: Robin Dahlberg is a senior staff attorney for the ACLU's National Legal Department. In 2005, on behalf of the ACLU and 14 Native American families, she filed complaint with the U.S. Department of Education that the public school district in Winner, South Dakota discriminates against Native American children. Because the district's disciplinary practices have been unfairly enforced on Native American students, they have been denied their right to equal educational opportunities. Dahlberg explained, "Through its discriminatory practices, the Winner School District systematically pushes Native American children out of its schools, often into the juvenile justice system." She continued, "To permit Winner schools to remain above the

DISCRIMINATION AND THE RIGHT TO EDUCATION

HANDOUT 3.2 (CONTINUED)

CASE STUDIES FROM AROUND THE WORLD

law will encourage other school districts to engage in the same illegal activities with the same impunity.” On one occasion, a Native American special education student was physically harassed by a Caucasian student, who hit the Native American student with a ruler. When the Native American student hit back in defense he received a very harsh punishment, while the other student suffered no consequences. The principal had the Native American student arrested and suspended him from school for two days. Only after the Native American student’s mother complained about the unfair and blatant discrimination against her child did the principal decide to give the Caucasian student a one-day in-school suspension. Because the Native American student was harassed and discriminated against in school, and was taken out of school as the result of unequal treatment, he was denied his right to education.

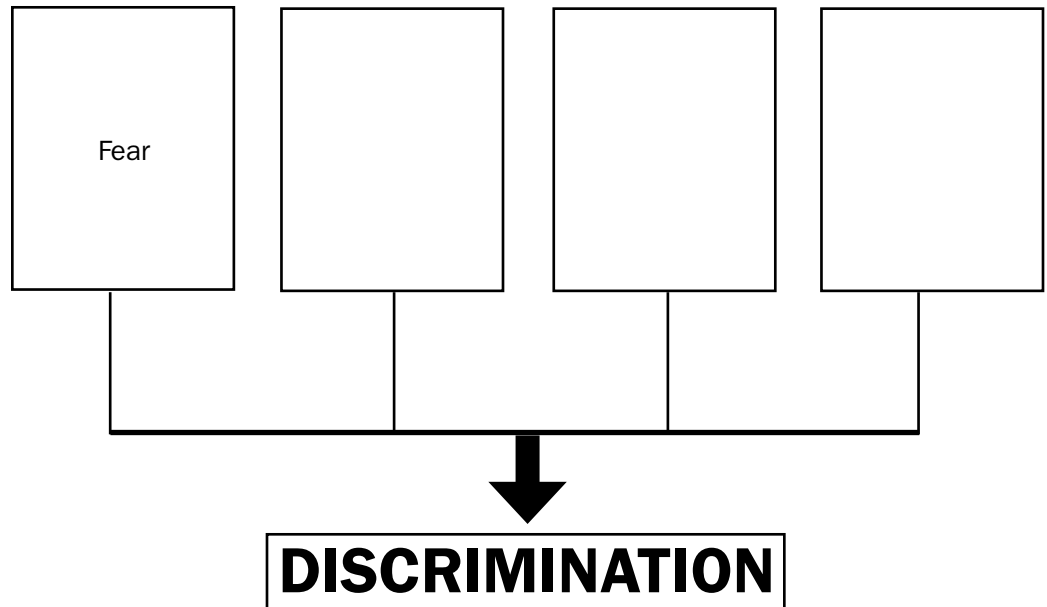
Adapted from: <http://www.aclu.org/racialjustice/edu/15917prs20050623.html>

DISCRIMINATION AND THE RIGHT TO EDUCATION

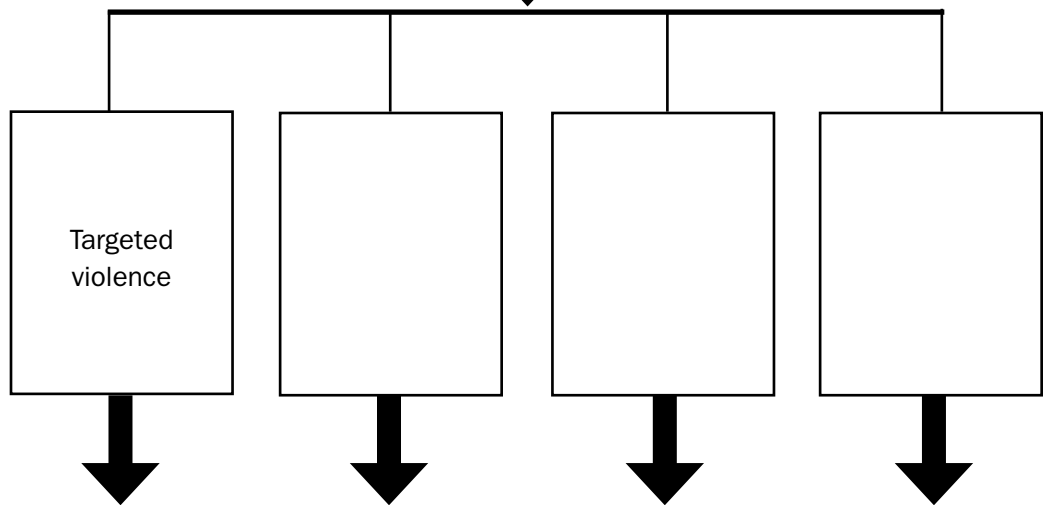
HANDOUT 3.3A

CAUSAL DIAGRAM: DISCRIMINATION

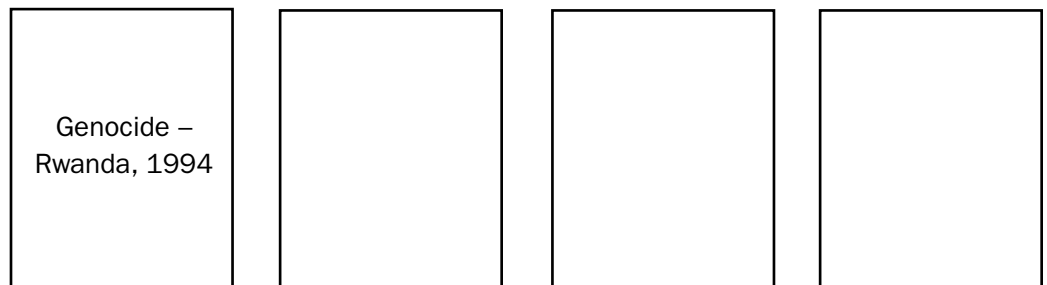
CAUSES



EFFECTS/ RESULTS



EXAMPLES

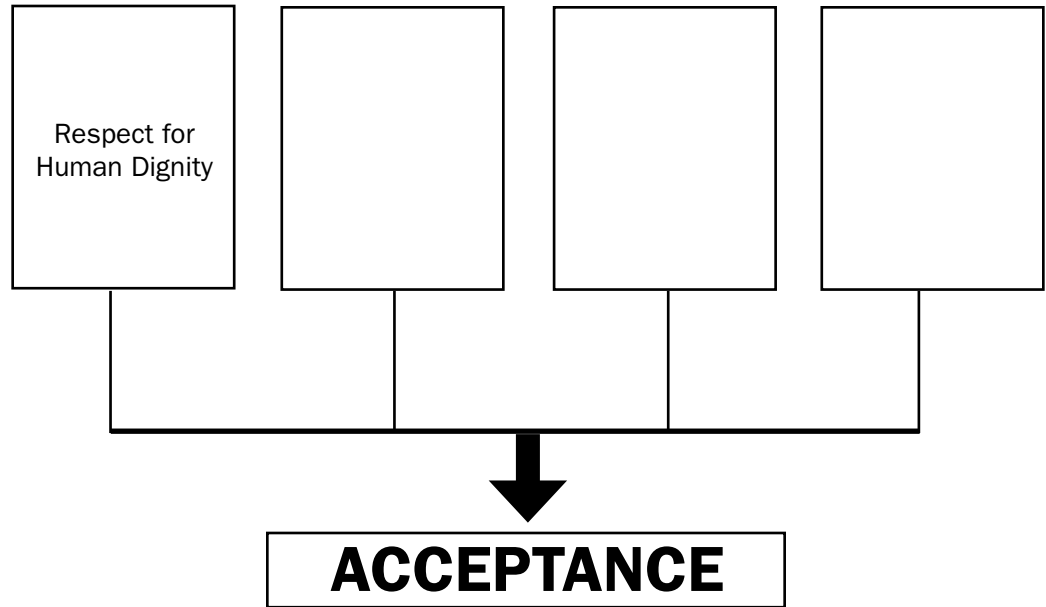


DISCRIMINATION AND THE RIGHT TO EDUCATION

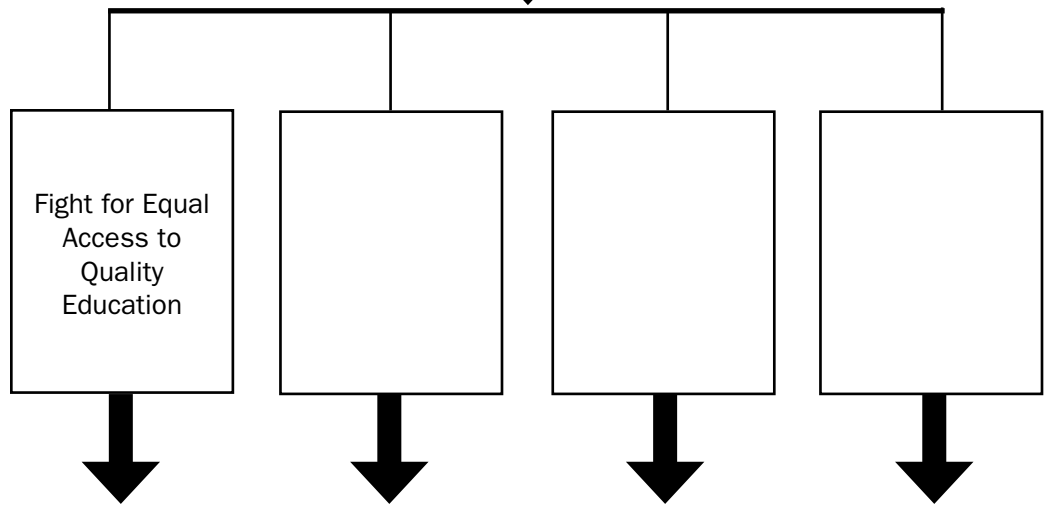
HANDOUT 3.3B

CAUSAL DIAGRAM:
ACCEPTANCE

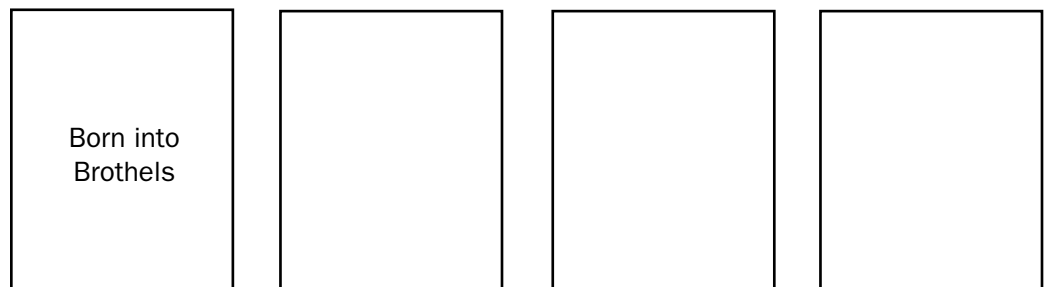
CAUSES



EFFECTS/ RESULTS



EXAMPLES



DISCRIMINATION AND THE RIGHT TO EDUCATION

HANDOUT 3.4

LEGISLATION AND VIOLATIONS

	International	National	Community
Anti-Discrimination: Action or Legislation	1.	1.	1.
	2.	2.	2.
	3.	3.	3.
Right to Education: Action or Legislation	1.	1.	1.
	2.	2.	2.
	3.	3.	3.
Examples of Violations: For this section, cite specific examples from the lesson and from the documentary of how these positive anti-discrimination and right to education actions or legislations have been violated.			

RESOURCES:

<http://www.unhchr.ch/udhr/lang/eng.htm>

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

<http://www.witness.org/> (Act Now link)

<http://www.amnesty.org/actnow/>

http://www.tolerance.org/maps/social_justice/index.html

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

FILM CLIPS

CLIP #	EXACT TIME CUE	CLIP DESCRIPTION	DVD CHAPTER
1	00:00	OPENING MONTAGE	1
2	02:19	KOCHI IN ROOM WITH SEX WORKER	1
3	03:07	ZANA'S INTRODUCTION	1
4	03:51	DOWN THE RABBIT HOLE (STAIRS IN THE BROTHEL)	1,2
5	04:35	UNLOCK THE DOOR / ENTERING CLASS	2
6	05:05	STREET PORTRAITS	2
7	06:54	KOCHI WASHING DISHES	2,3
8	08:14	ZANA TEACHES HOW TO FRAME	3
9	08:39	TAPASI FETCHES WATER	3
10	09:55	THE LINE	3
11	10:30	"PEOPLE ASK ME WHY?"	3
12	10:47	"SHE DOESN'T HAVE TO AGREE WITH ANYBODY"	3
13	12:02	KOCHI SHOWS GRANDMA CONTACT SHEETS	3
14	12:31	KOCHI'S PHOTO MONTAGE	4
15	13:11	SHANTI AND MANIK	4
16	15:46	SHANTI AND MANIK'S PHOTO MONTAGE	4
17	16:25	KOCHI WITH BABY IN CHAINS	5
18	17:21	KOCHI GOES TO SANLAAP	5
19	19:58	KIDS RACE IN TAXIS	6
20	21:19	GOUR AT THE ZOO	6
21	23:32	GOUR FORGETS AGAIN	6
22	23:52	PUJA INTRODUCTION	6,7
23	27:00	SUCHITRA INTRODUCTION	7,8
24	28:45	SUCHITRA'S PHOTO MONTAGE	8
25	29:22	ZANA VISITS SISTER CYRIL	8
26	31:45	GOUR'S MOTIVATION	8
27	32:21	AVIJIT'S INTRODUCTION	9
28	34:06	BAR OF THE BROTHEL	9
29	34:46	AVIJIT'S DAD & MOM	9
30	36:17	AVIJIT'S PHOTO MONTAGE	10

FILM CLIPS

CLIP #	EXACT TIME CUE	CLIP DESCRIPTION	DVD CHAPTER
31	36:48	GET ON THE BUS	10
32	39:48	ON THE BEACH	10
33	41:42	DANCING ON THE BUSRIDE HOME	11
34	42:55	KIDS WALK THROUGH THE RED LIGHT DISTRICT	11
35	43:56	MANIK GETS BEATEN	12
36	45:27	ZANA TAKES KIDS TO THE SOCIAL WORKER	12
37	46:13	THE RATION OFFICE	12
38	47:56	PASSPORT PHOTOS	13
39	48:53	HIV TEST	13
40	51:52	TAPASI'S ROOM	14
41	53:18	TAPASI'S PHOTO MONTAGE	14
42	53:54	NEW YORK CITY	14
43	54:47	BOB PLEDGE: "AVIJIT IS VERY SPECIAL"	14
44	56:33	ZANA TELLS KIDS ABOUT THE CALCUTTA SHOW	15
45	56:56	TAPASI: "NOBODY HERE UNDERSTANDS ANYTHING BUT MONEY"	15
46	57:35	PALM READING	15
47	57:48	WORLD FAMOUS	15
48	59:13	OPENING NIGHT	15, 16
49	1:01:26	AVIJIT'S MOTHER IS DEAD	16
50	1:02:55	AVIJIT IS SLIPPING AWAY	16, 17
51	1:05:32	GIRLS VISIT SABERA FOR THE FIRST TIME	17, 18
52	1:09:59	ZANA GOES TO FUTUREHOPE	18
53	1:11:19	NOTHING MORE I CAN DO, OR WANT TO DO	18, 19
54	1:12:49	GIRLS LEAVE THE RED LIGHT DISTRICT	19
55	1:15:34	AVIJIT'S PASSPORT	19
56	1:16:42	AMSTERDAM	19
57	1:18:39	END CODAS	19, 20
58	1:20:20	END CREDITS	20
59	1:22:58	LAST SHOT/ WALKING AWAY	20

GLOSSARY

ACTIVISM	Intentional action by an individual or group that is meant to generate social or political change
AWARENESS	In the context of this curriculum, awareness can be defined as an individual's initial access or exposure to an issue or situation
BROTHEL	An establishment specifically dedicated to prostitution
THE CONVENTION ON THE RIGHTS OF THE CHILD (CRC)	The Convention on the Rights of the Child is the first legally binding international instrument to incorporate the full range of human rights—civil, cultural, economic, political and social rights. In 1989, world leaders decided that children needed a special convention just for them because people under 18 years old often need special care and protection that adults do not. The leaders also wanted to make sure that the world recognized that children have human rights too.
CRITICAL REFLECTION	Critical thinking is a central process in transformative learning. Engaging in critical reflection means to move beyond the acquisition of new knowledge and understanding into a period of questioning existing assumptions, values and perspectives. ⁷
DIALOGUE	The process of starting a discourse about a certain issue or topic.
FREIRIAN MODEL	Freire believed that the transformative learning experience consists of 7 steps- awareness, dialogue, critical reflection, activism, social action, self-education and then transformation. With regard to human rights, if an individual could move from step to step through interactive discourse with human rights victims, human rights activists, educators and workers and the youth, then it means that he/she is engaging in a transformative learning process.
HUMAN RIGHTS EDUCATOR	One who redistributes his power; or one who passes on what he/she has learnt to another individual such that the recipient is now empowered to move to another step of the 7-step Freirian cycle. A human rights educator can also be defined as anyone who raises awareness about an issue and precipitates change through discourse, whether verbal discourse or artistic discourse.
PAOLO FREIRE	An education theorist who believed that education could be the most beneficial if it included the concept of “participatory learning”. Rather than passing on one’s knowledge of an issue to a learner as black and white, Freire believed in having a learner engage in a discourse with individuals from all sides of that particular issue. This would enable a learner to go back and forth in a discussion with multiple sources in order to gain access to the “complete picture” before formulating his/her own stance on the matter.
PAY IT FORWARD	Refers to repaying the good deeds one has received by doing good things for other unrelated people
RED-LIGHT DISTRICT	A red-light district is a neighborhood where prostitution and other businesses in the sex industry flourish. The term “red-light district” was first recorded in the United States around 1890, and derives from the practice of placing a red light in the window to indicate to customers the nature of the business

⁷Cranton, P. 1996. Professional Development as Transformative Learning: New Perspectives for Teachers of Adults. San Francisco: Jossey-Bass

GLOSSARY

REDISTRIBUTION OF POWER	Passing on what one has learnt to another individual such that the recipient is now empowered to move to another step of the 7-step Freirian cycle.
SELF-EDUCATION	The process of becoming aware of an issue, of starting a dialogue about that issue and of critically thinking and questioning about that same issue
SEX-WORKER	One who provides sexual services in exchange for money
SOCIAL ACTION	A basic action (one that has a meaning) or a more advanced social action, one that not only has a meaning but is directed at other humans and induces a response ⁸
TRANSFORMATION	<ol style="list-style-type: none"> 1. The end result of going through all 7 steps of the Freirian cycle 2. Positive change
TRANSFORMATIVE LEARNING	Freire believed that the transformative learning experience consists of 7 steps- awareness, dialogue, critical reflection, activism, social action, self-education and then transformation. With regard to human rights, if an individual could move from step to step through interactive discourse with human rights victims, human rights activists, educators and workers and the youth, then it means that he/she is engaging in a transformative learning process
UNIVERSAL DECLARATION OF HUMAN RIGHTS (UDHR)	A declaration adopted by the United Nations General Assembly (A/RES/217, 10 December 1948 at Palais de Chaillot, Paris). It consists of 30 articles which outline the view of the United Nations on the human rights guaranteed to all people

⁸Definition taken from: http://en.wikipedia.org/wiki/Social_action

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #1

RED LIGHT DISTRICTS AROUND THE WORLD

Country/ State	Red Light District	Status
Egypt	Wagh el Birket- Cairo	Defunct
Kenya	Koinange Street-Nairobi	operational
Morocco	Avenue Lalla Yacourt- Casablanca	operational
Morocco	Petit Socco- Tangier	operational
South Africa	Point Road- Durban	operational
Tunisia	Rue Abdallah Guech- Tunis	operational
Tunisia	Manar II- Tunis	operational
Cambodia	Svay Pak- Phnom Penh	operational
China, PRC	Dashilan- Beijing	Defunct
China, PRC	Portland Street, Mong Kok- Hong Kong	operational
China, PRC	Simalu- Shanghai (pre-People's Republic)	Defunct
India	Mehboob Ki Kehandi- Hyderabad	operational
India	Sonagachi- Kolkata (formerly Calcutta)	operational
India	Kamathipura- Mumbai (formerly Bombay)	operational
India	G.B. Road- New Delhi	operational
India	Budhwar Peth- Pune	operational
Japan	Kabukicho- Tokyo	operational
Japan	Roppongi- Tokyo	operational
Japan	Yoshiwara- Tokyo (Edo) (in Edo period)	
South Korea	Mia-ri- Seoul	operational
Malaysia	Brickfields- Kuala Lumpur	operational
Malaysia	Chow Kit- Kuala Lumpur	operational
Pakistan	Hira Mandi- Lahore	operational
Pakistan	Haram Gate- Multan	operational
Philippines	Fields Avenue- Angeles City (Clark Air Base)	operational
Singapore	Geylang- Singapore	operational
Thailand	Clinton Plaza- Bangkok	Defunct
Thailand	Patpong- Bangkok	operational
Thailand	Sukhumvit Road Area (including Nana Plaza and Soi Cowboy)- Bangkok	operational
Thailand	Soi Bang-La- Patong Beach, Phuket	operational
Thailand	Pattaya Beach- Pattaya	operational
Australia	The Valley- Brisbane	operational
Australia	St. Kilda- Melbourne	operational
Australia	Kings Cross- Sydney	operational
New Zealand	Karangahape Road- Auckland	operational
New Zealand	Vivian Street- Wellington	operational
Austria	Praterstrasse- Vienna	operational
Austria	Spittelberg- Vienna	Defunct
Belgium	Schipperskwartier- Antwerp	operational
Belgium	Rue d'Aerschot/Aarschotstraat- Brussels	operational
Croatia	Ljudevit Gaj Street (Gajeva)- Zagreb	operational
Czech Republic	B etislavova- Prague	Defunct
Czech Republic	Perlovka- Prague	operational

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #1 (CONTINUED)

RED LIGHT DISTRICTS AROUND THE WORLD

Country/ State	Red Light District	Status
Denmark	Istedgade- Copenhagen	operational
Finland	Aleksis Kiven Katu- Helsinki	operational
France	Boulevard de Clichy- Paris	Defunct
France	Pigalle- Paris	operational
France	Rue Saint- Denis- Paris	operational
Germany	Bahnhofsviertel- Frankfurt	operational
Germany	Reeperbahn- Hamburg	operational
Germany	Schwabing- Munich	Defunct
Hungary	József körút/Rákóczi tér – Budapest	operational
Republic of Ireland	Gropecunt Lane- Dublin	Defunct
Republic of Ireland	Leeson Street/ Mespil Road- Dublin	operational
Italy	Navigli- Milan	defunct
Italy	Pizza Vittorio Emanuele- Rome	operational
Netherlands	Achterdam- Alkmaar	operational
Netherlands	De Wallen- Amsterdam	operational
Portugal	Cais do Sodre- Lisbon	operational
Portugal	Intendente- Lisbon	operational
Serbia	Picin Park- Belgrade	operational
Spain	Raval/Barri Xines- Barcelona	operational
Spain	Calle Almirante- Madrid (mainly male prostitution)	operational
Spain	Calle Luna- Madrid	operational
Spain	Calle Montera- Madrid	operational
Spain	Casa de Campo- Madrid	operational
Sweden	Rosenlundsgatan- Gothenburg	operational
Sweden	Malmskillnadsgatan- Stockholm	operational
England	Breightmet Street- Bolton	operational
England	Gropecunt Lane – London	Defunct
England	Kings Cross- London	operational
England	Piccadilly Circus- London	Defunct
England	Soho- London	operational
England	Hockley Village- Nottingham	operational
England	Gropecunt Lane- Oxford	Defunct
England	Millbay- Plymouth	operational
England	Union Street- Plymouth	Defunct
Scotland	Coburg Street- Edinburgh	Defunct
Scotland	Salamander Street- Edinburgh	Defunct
Scotland	Blythswood Square- Glasgow	Defunct
British Colombia	Downtown Eastside- Vancouver	operational
Quebec	Saint Catherine Street/ Saint Lawrence Boulevard- Montreal	operational
Mexico	La Merced- Mexico City	operational

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #1 (CONTINUED)

RED LIGHT DISTRICTS AROUND THE WORLD

Country/ State	Red Light District	Status
Mexico	Zona Rosa- Mexico City	operational
Mexico	Zona Norte- Tijuana	operational
Alaska	Creek Street- Ketchikan	Defunct
California	Sunset Boulevard- Hollywood, Los Angeles	operational
California	Western Avenue- Hollywood, Los Angeles	operational
California	Sepulveda Boulevard- San Fernando Valley	operational
California	Barbary Coast- San Francisco	Defunct
California	Tenderloin- San Francisco	operational
California	Beacon Street- San Pedro	Defunct
Colorado	East Colfax Avenue- Denver	operational
Colorado	Federal Blvd.- Denver	operational
Florida	Cervantes Street- Pensacola	operational
Florida	Nebraska Avenue- Tampa	operational
Hawaii	Hotel Street- Honolulu	operational
Illinois	The Levee- Chicago	Defunct
Illinois	Smokey Row- Lemont	Defunct
Indiana	Wabash Avenue- Terre Haute	Defunct
Louisiana	Storyville- New Orleans	Defunct
Louisiana	Chef Menteur Highway- New Orleans East (Pre-Hurricane Katrina)	operational
Maryland	The Block- Baltimore	operational
Massachusetts	Combat Zone- Boston	Defunct
Massachusetts	Scollay Square- Boston	razed
Michigan	Division Avenue- Grand Rapids	operational
Montana	Venus Alley- Butte	Defunct
Nevada	Fourth Street- Reno	operational
New Hampshire	Marcy Street- Portsmouth	1890s-1912
New York	Tenderloin- New York City	Defunct
New York	Times Square- New York City	Defunct
Pennsylvania	Northern Liberties- Philadelphia	Defunct
Texas	The Reservation- Waco	Defunct
Utah	Commercial Street- Salt Lake City	Defunct
Washington, DC	14th Street- Washington, DC	Defunct
Washington, DC	Pennsylvania Avenue (between 10th and 15th streets)	Defunct
Washington, DC	Vermont Avenue, NW- Washington, DC	operational

This list has been adapted from http://www.rapdict.org/Red_light_district

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #2

QUESTIONS AND ANSWERS ABOUT THE RED LIGHT DISTRICT IN CALCUTTA

The following has been quoted and adapted from “Interview with Raney Aronson: Red-Light Reporting?” in *Frontline/World*, June 2004 and can be found online at <http://www.pbs.org/frontlineworld/stories/india304/aronson.html>

Is prostitution legal in India?

No, it is not. In Kolkata [Calcutta], there is a sex worker union that is fighting for the right to be legal. They say this will help them fight HIV and AIDS because it will give them the proper rights they need to stand up for themselves.

In Sonagachi, Calcutta, [...] the sex workers run the show, demanding that clients wear condoms in an effort to stop the spread of AIDS. Why is Calcutta so different from Bombay?

Well, I don't think all sex workers can say “no condoms, no sex,” but if they're able to anywhere in India, it does seem to be more possible in Kolkata. The two cities are so different it's hard to compare them, but many say that the major difference is that while Kolkata also has mafia-run brothels, they are more independent than those in Mumbai, and the sex worker unions have actually been able to make an impact. There's also a very different structure in terms of the sex industry. In Mumbai, most girls are sold into prostitution and are essentially slaves to the brothels. In Kolkata, many of the girls are born into it – and while they have no choice but to be sex workers, there's a different level of respect.

What specifically do you think helps sex workers in Calcutta to stand their ground?

I do think that the fact that the sex worker unions have stood up for sex workers' rights helps. Part of the unions' program is to help women save money and become more independent. So with independence comes the ability to say no when a client wants to have sex without a condom.

India still has many taboos about sex, yet prostitution seems like an accepted part of life. Why is it such a huge phenomenon there?

What we've found is that most of the prostitution exists in the cities with the highest number of migrant workers. If you track where the red-light districts are booming over the last century, it's in the country's commercial centers – Mumbai, Delhi, Kolkata and Chennai. These cities are the temporary homes for millions of men who are far away from home and their wives. And although men from all classes and lines of work visit sex workers, these migrant workers are really the bread and butter of the red-light areas. And... there's the grave risk that they'll spread it to their rural communities when they return home. It's hard to know exactly why prostitution is such a booming industry. India is otherwise a very socially conservative country – women and men marry very early, and divorce is rare. But I've noticed that whereas the women are expected to be monogamous, the men are not. I've also been told that even though the wives are not happy that their husbands visit sex workers, they feel powerless to stop them or even to question them about it.

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #2 (CONTINUED)

QUESTIONS AND ANSWERS ABOUT THE RED LIGHT DISTRICT IN CALCUTTA

What do you know about the increasing number of young girls from Nepal and Bangladesh being sold into sex work in India?

The hardest set of reliable statistics to track down concerns the sex trafficking of minor girls. All across India, these young girls are still the highest in demand for male clients, who'll pay top price for them; there's no sign that the numbers could diminish anytime soon without major government intervention. What experts believe is that India's sex industry is as lucrative as ever.... In Mumbai alone, the trafficking of minor girls is a billion-dollar-a-year industry.

What is the relationship between poverty and prostitution?

For me this has always been the ultimate question. There were very few sex workers whom I talked to who would actually choose this line of work if they felt they had a choice. And certainly, the trafficking of minors has almost everything to do with poverty. A member of my production team asked one of our experts while we were in India how families could possibly sell their own daughters into the sex industry. And he told us – not to excuse the trafficking, but as a way to explain it – “...no one can understand unless you're in a situation facing the starvation of your entire family: your wife, your sons, your other daughters.”

INDIA

SIZE: 1,270,000 square miles, approximately 1/3 the size of the US

POPULATION: 1.1 billion

CALCUTTA POPULATION: 14.5 million

LANGUAGE: Bengali, Hindu, Undu and English

RELIGION: Hindu, Muslim, Christian

GDP PER CAPITA: US \$3,800

LIFE EXPECTANCY: 68.6 years

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #3

DISPLACED PERSONS AND REFUGEES

DISPLACED PERSONS

- THERE ARE TWO CATEGORIES OF DISPLACED PERSONS:
 - o *Refugee*: A person who has fled his/her country of nationality (or habitual residence) and who is unable or unwilling to return to that country because of a “well-founded” fear of persecution based on race, religion, nationality, political opinion or membership in a particular social group. This definition of a “refugee” excludes those who have left their homes only to seek a more prosperous life.
-UN High Commissioner for Refugees There are about 8.5 million refugees world-wide.
 - o *Internally Displaced Person (IDP)*: A person who has been forced to flee his/her home due to persecution, war or environmental crisis but has not crossed an international border; someone who would qualify for refugee status if they were to leave their country of origin. There are over 23 million internally displaced persons in the world.
- CONVENTIONS AND PROTOCOLS:
 - o **1948**: Universal Declaration of Human Rights: States that “Everyone has the right to a nationality.” Article 15
 - o **1950**: Office of the United Nations High Commissioner for Refugees: Its primary function is “... to safeguard the rights and well-being of refugees...to ensure that everyone can exercise the right to seek asylum and find safe refuge in another State, with the option to return home voluntarily, integrate locally or to resettle in a third country.”
 - o **1951**: Convention Relating to the Status of Refugees: Lays out the rights of refugees particularly attaining, but not limited to those persons displaced by World War II. The key point of this convention states that refugees are to be treated as equals to the citizens of the country providing asylum in all manners, including basic civil liberties as well as access to housing, education, rationing, public relief, labor legislation and social security among other things.
 - o **1967**: Protocol Relating to the Status of Refugees: Recognizes refugee situations not covered in the Convention, and extends all rights previously outlined to all refugees.
- OPTIONS FOR REFUGEES:
 - o *Repatriation*: Most refugees prefer to return to their country of origin. This only happens after conditions in their homeland stabilize, which can take years.
 - o *Nationalization*: In some areas, refugees have the option of remaining in the country they sought refuge in, countries that often border their homeland. Unfortunately, it is common for a host country to provide asylum for far more refugees than they can permanently sustain, voiding this option.

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #3 (CONTINUED)

DISPLACED PERSONS AND REFUGEES

- o *Resettlement:* Many Western countries, including the United States have programs through which refugees can resettle, become citizens of that country and gain support in rebuilding their lives.

U.S. RESETTLEMENT PROGRAM:

- o Immediately following World War II, the United States admitted 250,000 European refugees into the country.
- o In 1948, the US Congress passed the Displaced Persons Act, which provided for another 400,000 refugees from Europe.
- o Throughout the 1960's, various laws were passed enabling people fleeing Communist regimes into the country. Most of these refugees came from Yugoslavia, Hungary, Poland, Korea, China and later, when Fidel Castro came to power, from Cuba as well.
- o In 1975, after the fall of Vietnam, the Indochinese Task Force was temporarily set up to resettle hundreds of thousands of Vietnamese refugees.
- o The passage of the Refugee Act of 1980 brought permanent legislation and funding for the Office of Refugee Resettlement. Since 1980, the US has resettled approximately 2.4 million refugees.
- o Upon arrival, refugees are met at airports and given housing, food, clothing, medical and social services for the first 30 days. They are then referenced to other organizations and governmental departments that will provide assistance in the long-term. This includes cash assistance, employment training, and health benefits, among other things. Self-sufficiency is the ultimate goal. All refugees are entitled to the same rights as other citizens of the United States, can apply for resident alien status after one year, and have the option of becoming naturalized after a five year period. Through the Repatriation Program, refugees can apply for assistance in returning to their country of origin.
- o <http://www.acf.hhs.gov/programs/orr>

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #4

TIMELINE- BALKANS WAR 1991-1996

1991

The violent break up of the Federal Republic of Yugoslavia begins as Slovenia and Croatia declare their independence.

- **April 6** – Serbian population in Bosnia begin a war to create a separate republic.
- **June 25** – Croatia and Slovenia declare independence from Yugoslavia. The Yugoslav army responds by attacking Slovenia.
- **June 27** – War breaks out in Croatia between Serbs and Croats.
- **December 21** – Serbs declare formation of an ethnically pure republic.
 - Increased tension and violence between Serbs and Croats.

1992

- **January 3** – UN brokers peace agreement between Croatia and Serbs: 14,000 UNPROFOR troops placed in Croatia.
 - Approximately 10,000 people have already died since the beginning of the conflict.
- **February 29** – Bosnia-Herzegovina Muslim government declares independence, backed by overwhelming support
- **March** – Sarajevo, capital of Bosnia-Herzegovina comes under siege by Serbs
 - Electricity, food sources and other supplies intermittently cut off from Sarajevo
 - Detention and holding camps set up on both sides
- **April 6** – War breaks out in northern Bosnia between the new government and the Serbs, backed by the old Yugoslavian president Slobodan Milosevic.
- **April 23** – Truce is signed, but not upheld – fighting escalates in Sarajevo
- **May 3** – Ethnic cleansing begins in Dobo, a town in northern Bosnia – over 60,000 inhabitants forced from their homes, 7,000 unarmed civilians killed
- **May 22** – Bosnia, Croatia and Slovenia officially join the UN
- **June 29** – UN forces gain airport access in Sarajevo – food and medicine start arriving the next day
- **August** – Widespread media coverage of detention centers and violence in Bosnia shocks and enrages global community
- **August** – Investigation into war crimes begin in Bosnia initiated by the US
- **August** – Serbian actions fall under the UN definition of ethnic cleansing
- **October 6** – War crimes commission set up for Bosnia
- **November 28** – International relief efforts deliver 137 tons of food and supplies to Bosnia

1993

War in Bosnia continues as ethnic cleansing spreads. The North Atlantic Treaty Organization (NATO) threatens air strikes to defend safe zones created to protect the Muslim populations in conflict areas.

- **January** – Heavy fighting and the siege of Serajevo continues. The UN and European Union peace efforts fail to prevent war from continuing between Muslims and Croats in Bosnia.

OPTIONAL FOR TEACHERS

TEACHER RESOURCE #4 (CONTINUED)

TIMELINE-
BALKANS WAR
1991-1996

- **February** – Safe zones created for Muslim civilians
- **March 18** – US-brokered peace accord is signed by Bosnian Muslims and Croats
- **May 15** – Serbs reject proposal of UN backed peace plan
- **June 4** – 10,000 more UN troops committed to Bosnia
- **November 9** – Sarajevo school targeted by Serbian army – 9 children killed.

1994

- **February 6** – 68 people killed in an explosion in Sarajevo's central marketplace
- **February 17** – Under pressure from Russia, Serbs begin to withdraw from around Sarajevo
- **February 28** – NATO jets shoot down four Serb aircraft over central Bosnia; this is the alliance's first use of force since it was founded in 1949.
- **March** – Serbs and Croats signed a cease-fire to end their war in Croatia while Bosnian Muslims and Serbs continued to battle each other
- **April 9** - The Serbs launch an aggressive attack against Gorzade, a town south of Sarajevo
- **July 27** – A blockade is re-imposed on Sarajevo
- **December** – Hundreds of UN peacekeepers held as prisoners to the Serbian army – 400 released December 4, 300 still held as insurance against air strikes

1995

- **January 1** – Former president Jimmy Carter brokers a truce between Bosnian Serbs and Muslims. It holds reasonably well for four months
- **February 13** – The Hague War Crimes Tribunal indicts 21 Serbs for atrocities against Croats and Muslims interned in a Bosnian prison camp
- **May 24** – When Serbs ignore a U.N. order to remove heavy weapons from the Sarajevo area, NATO aircraft attack a Serb ammunition depot. In retaliation, Serbs begin shelling Muslim safe areas
- **July 11** – Serbs seize Srebrenica, a formerly declared safe zone
- **July 25** – Serbian army commanders responsible for leading the attacks on Sarajevo indicted by the Hague War Crimes Tribunal for genocide
- **August 28** – Serbian mortar shell falls on Sarajevo market, killing 38 and wounding 85. NATO and UN forces retaliate
- **August 30** – NATO warplanes begin a fierce air campaign against Serb positions around Sarajevo. Serbs hold their ground until September 20
- **October 12** – A ceasefire goes into effect in Bosnia
- **November 21** – A peace agreement is reached between the Bosnian, Croat and Serb forces at the Dayton Accords – Thousands of Serbs protest in the streets of Sarajevo
- **December 14** – The Dayton Peace Accords are formally signed in Paris – ending the Balkan war
- At the end of 1995, more than 200,000 people had died and six million were left homeless by the war

FEEDBACK FORM: BORN INTO BROTHELS CURRICULUM GUIDE

Dear Educator, We would greatly appreciate if you could complete this form and email it to education@aiusa.org or mail it to the *Human Rights Education Program at Amnesty International USA, 5 Penn Plaza, 16th Floor, New York, NY, 10001*

Name: _____

Location: _____

Email: _____

Age level of learners: _____

1. In what kind of educational setting did you use this material?

Please check one:

☐ High School ☐ College/University ☐ Community Group ☐ Home School

2. Where did you first hear about this curriculum guide?

Please check one:

☐ AIUSA website ☐ Friend ☐ Colleague ☐ HRE Newsletter ☐ *The Fourth R*

3. Have you taught about human rights issues prior to using this curriculum guide?

Please check one: ☐ Yes ☐ No

4. Why did you choose to use this curriculum guide?

5. What did you find to be most beneficial/helpful about this curriculum guide?

6. What did you find to be least beneficial/helpful about this curriculum guide?

7. Which part of the curriculum guide seemed to resonate the most with your learners?

8. Did you teach the entire curriculum or pull pieces from it and if so, which sections did you use? _____

9. Would you be interested in using other curriculum guides produced by the HRE department at AIUSA? Please check one: ☐ Yes ☐ No

10. Additional comments/feedback:
