



Lisa MacLeod

*Teaching Children's Rights Through Art  
Children's Rights Centre, Cape Breton University*

*Table of Contents*

Acknowledgements.....	3
Foreword.....	4
Notes to the Teacher.....	5
Assessment Techniques.....	8
List of Projects	
Introductory Activities.....	10
Rights of Provision.....	21
Rights of Protection.....	45
Rights of Participation.....	69
Concluding Activities.....	93
The Convention on the Rights of the Child.....	94

### *Acknowledgements*

We gratefully acknowledge the funding from the Human Rights Program/Multiculturalism and Human Rights Branch, Canadian Heritage that made this curriculum and its distribution possible.

We also thank Dr. R. Brian Howe of the CBU Children's Rights Centre for his valuable comments as this curriculum developed, and we especially thank the art students from Memorial Composite High School whose work and thoughts are presented here. Without their talents, interest and cooperation, none of this would have been possible.

*For more information of Human Rights Programs contact*

Canadian Heritage

25 Eddy Street/25, rue Eddy (25-11-B)

Gatineau, P.Q. K1A 0M5

Tel: (819) 953-7426

Fax: (819) 994-5252

<http://www.pch.gc.ca/progs/pdp-hrp/>

*For more resources for teaching children's rights see*

CBU Children's Rights Centre

<http://discovery.uccb.ns.ca/children/>

Diane Lewis, Cape Breton Victoria Regional School District  
Katherine Covell & Justin McNeil, CBU Children's Rights Centre

## *Foreword*

In the summer of 2006, I found myself at a conference called, “Teaching the Holocaust to future Generations” in Jerusalem, Israel. During that time, I had the opportunity to study some of the worst hate crimes ever perpetrated by man. Many of the presenters talked about the strategies for preventing genocide. Over and over I heard facilitators say that we much teach human rights in the schools.

When I returned from the Middle East I contacted Dr. Katherine Covell, Director of the Children Right’s Centre at Cape Breton University to discuss the conference. A pioneer in rights education, she was not surprised that a Holocaust conference would promote human rights education in the schools. She suggested we collaborate on a book that took the United Nations Convention on the Rights of the Child and found innovative ways to adapt the information to the classroom. As an Art Educator I decided to get my students to use the convention as their inspiration for a children’s rights art project. The following is our journey. I’d like to dedicate this curriculum resource to the memory of Richard and Michael Lewis whose tragic death constantly reminds me that life is fragile.

Diane Lewis,  
Sydney, July, 2007

## *Notes to the teacher*

The activities in this curriculum resource were developed in with 80 students in grade 10 classrooms, (15 year-olds) however, they easily can be adapted for use with children from grades 4 through 12 (aged 10 to 18 years). The projects described here are those that the students who assisted with the design of this resource decided best reflected the right they were learning about. Teachers are encouraged to explore alternate presentations with their classes, and to explore the Convention articles not included here. Most of the projects here include some preliminary research. This is consistent with learning outcomes and we found engages the students and makes their work more meaningful. The curriculum outcomes are from the Foundation for the Atlantic Canada Arts Education Curriculum.

### *What is the Convention on the Rights of the Child?*

The United Nations Convention on the Rights of the Child is an international treaty that has now been ratified almost globally. A child-friendly version is presented at the end of this resource. Canada ratified the Convention in 1991. Canada has, therefore, committed itself to the principle that children have fundamental rights and the parents, teachers, other adult authorities and all levels of government have responsibilities for respecting and providing for those rights.

In the Convention, child is defined to mean all persons under the age of 18 years. The Convention describes children's rights in three areas. The rights of provision refer to the rights of every child to be provided with basic welfare and nurturance, for example rights to health care, to education, and to play and recreation. The rights of protection describe children's rights to be protected from all harmful practices including abuse, neglect, discrimination and sexual and economic exploitation. The rights of participation refer to children's rights to express an opinion in matters that affect them, and to have that opinion taken into account in accord with their maturity. As part of their participation rights, children also have right to freedom of expression and information, freedom of thought, conscience and religion, and freedom of association and peaceful assembly – also subject to limits and parental guidance. In addition the Convention describes rights for children in special circumstances, for example, children with disabilities, refugee children, and homeless children.

### *Why teach the Convention on the Rights of the Child?*

There are two important reasons for teaching the Convention. One is that as a signatory to it, Canada is legally obligated (under article 42) to spread awareness of the Convention to children and adults. This means a particularly important role for public schools and for public school teachers. A second, and perhaps a more important reason, is that there is

significant evidence that teaching children about their Convention rights increases their respect for the rights of others. This increased respect is seen in increased prosocial behaviors, and decreased bullying and oppositional behaviors. Schools that use children's rights as an overarching framework for pedagogy and management report many improvements in students' behavior and attitudes, including increased self-regulation.

It may be particularly useful to use art as a means to teaching children about their rights. Art activities are participatory and inclusive. Children can experience their participation rights while learning about the Convention. Moreover, the current learning outcomes of art mandated by many departments of education, for example, research and critical thinking, fit well with the children's rights approach.

In the development of this curriculum, the students gained a lot of insight not only into their own rights, but into the lack of rights afforded many children around the world.

***Additional Resources:***

*The following organizations have useful websites:*

Amnesty International  
Canadian Coalition for the Rights of Children  
Canadian Heritage  
Canadian International Development Agency (CIDA)  
Cape Breton University Children's Rights Centre  
Free the Children  
Media Awareness Network  
Right to Play Organization  
Save the Children  
Voices for Children  
War Child Canada  
UNICEF Canada

*The following books may be useful:*

- Barber, B. (2004). The Fundamentals of Drawing Still Life: A Practical and Inspirational Course. London, England: Arcturus Publishing Limited
- Bardswich, M., & Campbell, G. (2003). Popular Culture. Oakville: Rubicon Education, Inc.
- Barrett, T. (1997). Talking about Student Art. Worcester Massachusetts: Davis Publications, Inc.
- Bilski, E. D., Junk, P., Milton, S., & Zimmer, W. (1985). Art and Exile – Felix Nussbaum 1904-1944. New York, New York: The Jewish Museum.

- Brazelton, B. (2004). Altered Book Workshop: 18 Creative Techniques for Self Expression. Cincinnati, Ohio: North Light Books.
- Clark, T. (Ed.) (2003). The Encyclopedia of Art Techniques. Laguna Hills, California: Walter Foster Publishing, Inc.
- Lasn, K. (1999). Culture Jam: The Uncooling of America. New York, New York: Harper Collins.
- Miller, H. (2003). Canadian Heritage Collection: Primary Documents of Twentieth Century Canada: The Visual Arts Teacher's Guide. Canada: Rubicon Education, Inc.
- Ragans, R. (1995). Arttalk. New York: Glencoe/McGraw-Hill.
- Smith, R. (2006). Artist's Handbook. New York, New York: Dorling Kindersley Publishing, Inc.
- Sullivan, R. (2003). 100 Photographs that Changed the World. New York, New York: LIFE Books.

***“We did a lot of work this year in art on children’s rights. Before we did all this work, I really didn’t pay a lot of attention to the children in other countries who didn’t have rights or anything for that matter. It really touched me knowing that there are kids out there without a family, food, money, education etc.”***

Shelbi, grade 10 visual art student  
Memorial Composite High School  
Sydney Mines, Nova Scotia

## *Assessment & Evaluation Techniques*

Rubrics are a useful way to see how students have developed their ideas. Students should consider this an assignment to develop their argument. Ideas should be well thought out with lots of reasons provided as bases for opinions.

The following is taken from The Incredible Art Department <http://princetonol.com/groups/iad/>

### *Using Rubrics*

To make their judgment more consistent and fair, art teachers need to create rubrics for grading. To make a rubric, a teacher first needs to know exactly what constitutes "A" work. Rubrics can improve student work by letting students know exactly what's expected of them.

Rubrics provide feedback to students about their work in specific areas of a project. You can also allow students to revise their projects based on your feedback on their rubrics. It is important to use clear and measurable language with rubrics. For example, the level of quality called, "creative project" must be defined. What exactly is creative?

Rubrics have a column for the criteria for your lesson- the aspect of the assignment you want graded. The rows are generally the level of quality with the assignment from excellent to poor. Students may assess their own work with rubrics.

There are many rubrics on-line. The website above is a particularly useful source.

## SAMPLE RUBRIC

Graded Skills	Criteria				Points
	6 or less	7	8	9 - 10	
<b>ELEMENTS &amp; PRINCIPLES</b>	PROJECT INCOMPLETE OR COMPLETE BUT SHOWS NO EVIDENCE OF UNDERSTANDING ELEMENTS/ PRINCIPLES, NO PLANNING	PROJECT COMPLETE BUT SHOWS LITTLE EVIDENCE OF PLANNING OR UNDERSTANDING ELEMENTS/ PRINCIPLES	PROJECT SHOWS ADEQUATE UNDERSTANDING OF ELEMENTS/ PRINCIPLES, EVIDENCE OF SOME PLANNING	PROJECT PLANNED CAREFULLY, SEVERAL PRELIMINARY SKETCHES, USED ELEMENTS/ PRINCIPLES EFFECTIVELY TO CREATE STRONG COMPOSITION	—
<b>CREATIVITY &amp; ORIGINALITY</b>	PROJECT INCOMPLETE OR FINISHED WITH NO EVIDENCE OF EXPERIMENTATION	PROJECT FINISHED BUT WITH TRITE IMAGERY/ SOLUTIONS, NO EVIDENCE OF EXPERIMENTATION/ ORIGINALITY	PROJECT FINISHED BUT NOT COMPLETELY ORIGINAL, PROBLEM SOLVED LOGICALLY	PROJECT FINISHED WITH TOTAL ORIGINALITY AFTER THOROUGH EXPERIMENTATION	—
<b>EFFORT &amp; PERSEVERANCE</b>	PROJECT UNFINISHED OR COMPLETED ONLY AFTER MANY PROMPTS/IDEAS/ PHYSICAL HELP & SOLUTIONS FROM OTHERS	PROJECT FINISHED WITH MINIMUM EFFORT/MET MINIMUM REQUIREMENTS WITH NO EXTRA EFFORT	PROJECT FINISHED WITH HARD WORK BUT SOME DETAILS LACKING	PROJECT FINISHED WITH MAXIMUM EFFORT, WENT WELL BEYOND REQUIREMENTS	—
<b>CRAFTSMANSHIP/ SKILL</b>	PROJECT FINISHED WITH NO ATTENTION TO DETAILS, QUICKLY THROWN TOGETHER	PROJECT FINISHED BUT SOMEWHAT MESSY	PROJECT FINISHED WITH MOST DETAILS, MINOR FLAWS PRESENT	PROJECT BEAUTIFULLY/ CAREFULLY MADE	—
<b>ATTITUDE/ RESPONSIBILITY</b>	STUDENT OFF TASK MOST OF TIME, DIDN'T CARE FOR MATERIALS, SOUGHT WAYS TO AVOID WORK	STUDENT DID BARE MINIMUM	STUDENT WORKED ENTHUSIASTICALLY, ASSISTED WITH PREPARATION AND CLEANUP	STUDENT WORKED ENTHUSIASTICALLY TOWARD GROUP GOALS, MENTORED OTHERS NEEDING HELP, MATURE BEHAVIOR	—
				<b>Total----&gt;</b>	—

### *Other Assessment and Evaluation Techniques*

Divide students into pairs and have them rate on a scale of one to 10 how effectively the work communicates the inspiration behind it.

Give students post-it notes and have them rewrite comments on each project. Allow students to collect and read their notes and discuss in class.

Put an envelope on each person's desk. At the end of class have students leave a note about the project.

*See also:*

Beattie, D. K. (1997). Assessment in Art Education. Worcester, Massachusetts: Davis Publications, Inc.

## *Introductory Activities*

The following projects introduce the students to the rights of the Convention at a general level. The full Convention of the Rights of the Child can be found in Appendix A.

### **Projects**

Children's Rights Still Life.....	Drawing/photography
Poster Power. ....	Charcoal drawing
Covering the Issues—Floor messages.....	Painting
Pictionary .....	Drawing
Children's Rights Quilt .....	Mixed media collage

## Children's Rights Still Life --Objects that symbolize children's rights



*Adolescent Girl's Still Life with Objects Symbolizing Children's Rights*

**Project Synopsis:** After reading over and discussing the rights of the Convention, the students explore symbolism to represent one or a grouping of rights. For example, a pair of jeans, if sewn by children, may not be simply an everyday garment but may represent inappropriate child labor. Students are asked to find objects around the classroom or home (if this is to be used as a homework assignment) that symbolize some of the articles of the Convention. These objects are then arranged into a still life. They can be drawn or photographed.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** The rights of the Convention apply to all young people. But not all children experience their rights. In industrial and developing countries, some children are subject to rights violations through abuse, neglect, involvement in war, poverty, and so forth. Students may be encouraged to think about which rights are respected in their own lives and how the violation of rights may affect children's healthy development.

**Materials:**

- ✓ copy of the Convention
- ✓ objects that are chosen for this assignment must come from the research that students produce.
- ✓ a variety of drawing materials/camera
- ✓ paper
- ✓ artist's statement sheet (over)

**Method:**

1. Prior to collecting their objects, students are placed in small groups of four to six where they discuss which rights they believe are generally respected, and which are often violated in their own lives, and in the lives of other children.
2. Students then brainstorm how these rights could be represented symbolically. For their still life, students may decide whether to represent the rights that are respected (e.g., the right to education, play, shelter, and nutritious food). Or they may wish to focus on violations of children's rights (e.g., child health, poverty, sexual exploitation, child abuse, child labor, or children in war zones).
3. Students should have access to a computer to research the background of articles they wish to symbolize. It may be useful to have a discussion of their research findings before they begin to symbolically portray what they have learned.
4. Students work individually to compose and draw or photograph their still life.
5. Students should complete the artist's statement (over).

**Connections/Extensions:** This project can be done in the art room where students bring in or select items that are available. When done as a homework assignment, students are more likely to link their still life with their everyday life with their families. Drawings and photographs with accompanying artist's statements can be displayed in the school to introduce other students to children's rights.

## **Artist's Statement**

1. Briefly describe your work as if you were talking to someone who has not seen it.

---

---

---

---

2. Explain what you were trying to accomplish or portray.

---

---

---

---

3. Describe what techniques you used and why.

---

---

---

---

4. Highlight what is the most important part of your art.

---

---

---

---

5. What is the most important message of your work in terms of children's rights?

---

---

---

---

## Poster Power



**Project Synopsis:** Students read over and reflect on the meaning of the Convention rights for them. They then choose one or a grouping of rights to present in poster format.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** When students are first introduced to the Convention, it is helpful for them to reflect on how the rights apply to their own lives and to think about why it is important that children around the world have the same rights.

**Materials:**

- ✓ copies of the Convention
- ✓ poster board
- ✓ charcoal
- ✓ pencil
- ✓ eraser
- ✓ cloth for blending

**Method:**

1. Divide students into small groups. Have each group discuss what the rights of the Convention mean in their lives and then to consider what they may mean in the lives of other children. Each group can report back its conclusions to the whole class.
2. On paper have students sketch ideas for a poster that celebrates the value of children's rights around the world or in their community.
3. When a good draft is produced they can proceed to the poster board.
4. Students can draw their piece entirely in pencil or use charcoal. Short graphite pencil and charcoal can produce wonderful shaded effect. A soft rag can be used for blending to produce these effects.

## Covering the Issues-- Floor Messages



**Project Synopsis:** Floor mats are created that illustrate an article, or grouping of articles of the Convention.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Students can learn about the rights of the Convention by

considering which they believe important to emphasize in their homes. Floormats are made and can be used to introduce the Convention to student's families.

**Materials:**

- ✓ copy of the Convention
- ✓ strips of vinyl flooring (at least 18 inches x 15 inches)
- ✓ primer
- ✓ painter's tape
- ✓ ruler
- ✓ paint
- ✓ brushes
- ✓ newspaper
- ✓ varnish

**Method:**

1. Students read through the articles in the Convention and select the right they wish to bring to the attention of their families. They then sketch out a design to illustrate the selected right. If they wish to include the actual right, they should rewrite it in a short, simplified fashion and integrate it into the design.
2. On scrap paper, ask students to play with words and images until they generate designs.
3. The underside of the vinyl flooring (the side that attaches to the floor) should be primed and cut to the desired size. Give the primed piece at least two base coats of the background color.
4. When dry, the design should be drawn on with pencil. Tape off some areas with painter's tape if necessary.
5. Paint in the design.
6. When thoroughly dry, give several coats of varnish.

**Connections/Extensions:** Use smaller pieces of flooring and make placemats for outdoor picnic tables.

## Pictionary

**Project Synopsis:** This project is based on the game. Here, each student sketches his or her interpretation of one article of the Convention, and when all are done, they take turns examining the sketch and guessing the article it represents.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** The project allows students to reflect on what the rights of the Convention mean to them and their peers by considering how a right can be interpreted and applied to their experiences.

### Materials:

- ✓ copy of the Convention
- ✓ drawing pencils or inks
- ✓ paper

### Method:

1. Students work independently to select and represent a right. They take turns showing their work to the class.
2. After the class has guessed the right, the student may explain their representation of it and why they chose to represent that particular right. This project provides an ideal opportunity to remind the class of the importance of respecting the thoughts of others, and of everyone's right to be heard.

**Connections/Extensions:** The articles can be added to the sketches and the sketches placed in the art classroom to provide a permanent display of the Convention rights that the students have selected.

## **Rights and Responsibilities Quilt**

**Project Synopsis:** Students create a quilt that can be hung in the classroom or the hallway. Each square on the quilt represents a right and its corresponding responsibility.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.

**Background/Context:** Students are introduced to the articles in the Convention on the Rights of the Child. They will consider what the corresponding responsibility is for each of the rights that apply to them. For example, the right to education implies a responsibility to behave in the classroom in ways that do not interfere with other children's right to education. The right to play implies a responsibility not to bully other children so that they may freely play.

### **Materials:**

- ✓ copy of the Convention
- ✓ an old sheet or table cloth
- ✓ scraps of fabric
- ✓ paints/pens
- ✓ pencils
- ✓ paper

**Method:**

1. Draw lines on the sheet/tablecloth to divide it into large blocks.
2. Students are divided into groups of two or three students. Groups may select whether they wish to design a block to represent a provision, protection, or participation right, subject to there being reasonably equal representation of each.
3. Having selected the right they wish to represent, students discuss and identify the corresponding responsibility.
4. Students design their block for the quilt on a piece of paper first and then transfer that design to the designated square on the quilt. (The centre can be used for the title). Blocks can be drawn, painted or comprise collages of fabrics or other materials.

**Connections/Extensions:** The rights and responsibilities the students have discussed could be used as the basis of a classroom charter which could then be written up using various forms of calligraphy and illustrated in water color.

## ***Rights of Provision***

The rights of provision encompass the basic necessities for the child's healthy physical and psychological growth. Included are the child's right to a name, nationality and family care, an adequate standard of living, access to health care, education, and play and recreation. In addition there are special provision rights for children in different circumstances. For example, children living with disabilities or learning difficulties are to be provided the help they need in order to achieve their potential. The provision rights are found in the following articles.

### **Article 7 - Name and Nationality**

The right to a name and to acquire a nationality; the right to know and be cared for by parents.

### **Article 23 - Disabled Children**

The right of disabled children to special care and training designed to help achieve self-reliance and a full and active life in society; the State to promote international cooperation in the exchange and dissemination of information on preventive health care, treatment of disabled children, and methods of rehabilitation.

### **Article 24 - Health Care**

The right to the highest attainable standard of health and access to medical services; the State to attempt to diminish infant and child mortality; combat disease and malnutrition, ensure health care for expectant mothers, provide access to health education, including the advantages of breast feeding, develop preventative health care, abolish harmful traditional practices, and promote international cooperation to achieve this right.

### **Article 27 - Standard of Living**

The right to an adequate standard of living; the State to assist parents who cannot meet this responsibility and to try to recover maintenance for the child from persons having financial responsibility, both within the State and abroad.

### **Article 28 - Education**

The right to education; the State to provide free and compulsory primary education, to ensure equal access to secondary and higher education, and to ensure that school discipline reflects the child's human dignity.

### **Article 29 - Aims of Education**

The States Parties' agreement that education be directed at developing the child's personality and talents to their fullest potential; preparing the child for active life as an adult; developing respect for the child's parents, basic human rights, the natural environment, and the child's own cultural and national values and those of others.

### **Article 31 - Leisure & Recreation**

The right to leisure, play, and participation in cultural and artistic activities.

## Projects

My Name Is .....	Painting
Coat of Arms.....	Design
Doll –Embracing a range of abilities.....	Sculpture
HIV/AIDs Globe –Health care inequalities.....	Sculpture
Food for thought –Plates with a point of view.....	Painting
Pencils Rule –Education is power.....	Sculpture
Anti-Diploma.....	Calligraphy/Design/Computer Graphics
Toys from Trash.....	Found Art/Mixed Media
Jobs vs. the Environment.....	Cartooning
Mobile.....	Sculpture

## My Name is ....-- Identity Stool



**Project Synopsis:** Classroom furniture (in this case two stools) is transformed into statements about a child having a right to an identity.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Young people not only have the right to a name but often even use nicknames, a form of short hand, expressing a further descriptive handle on the child's personality. The notion of being nameless is tied into identity and also self worth.

### Materials:

- ✓ stools (chairs, or any other object that could be primed and painted)
- ✓ primer
- ✓ paint
- ✓ brushes (detail brushes)
- ✓ clean rags
- ✓ scrap paper

**Method:**

1. Divide the students into groups that are equal in size to the number of objects to be painted.
2. On scrap paper, students can draw the design the group has decided best reflects the right to identity. In this case, two stools were painted with a picture of a child. On one stool, the child wore a name tag with a name. On the other, the child wore a name tag that was left empty.
3. Stools should be given at least one coat of primer.
4. Base coat is then applied.
5. Using a pencil, students lightly draw their composition over the base coated areas.
6. The composition is filled in using detail brushes (this may take several applications).
7. Varnish when thoroughly dry.

## Coat of Arms

**Project Synopsis:** Students research coats of arms, exploring diverse cultures such as the Celts, African shields, and Aboriginal paintings. They then design their own coats of arms to reflect their name and identity. The coats of arms can be made out of a variety of materials, painted on canvas or ticket board, fabric or even collaged.

### Curriculum Outcomes:

- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts and value the arts as a record of human experiences and expression.
- Students will examine the relation among the arts, societies and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Having a name and nationality is not only a right, it also is an important human need. The sense of belonging to the community and culture is important for all peoples. Students can reflect on what it means to be part of a social group and how coats of arms are used to identify group or family membership.

### Materials:

- ✓ scrap paper
- ✓ paint/pencils
- ✓ canvas
- ✓ brushes (detail brushes)
- ✓ scraps of colored paper and fabric

**Method:**

1. While conducting the research (described above) students explore the various symbols used to connote identity.
2. Students sketch their preliminary design on scrap paper.
3. For their coat of arms, students should be encouraged to use colors and fabrics that reflect their sense of self.
4. The design is copied in pencil onto the canvas or fabric of choice and then painted in, finishing with a detail brush or paint marker.

**Connections/Extensions:** This may be used as a homework assignment. Students can construct their coats of arms with family photos, magazine pictures, or with sayings that hold personal or family meaning.

## Doll-- Embracing a range of abilities



**Project Synopsis:** Students consider how children's dolls tend to promote perfection, in some cases unattainable perfection. They then design and create a doll with disabilities that would provide an alternative.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** The importance of embracing diversity and promoting a greater understanding of a range of abilities is discussed in the context of children's rights. There are a wide range of community agencies that could be brought in to sensitize students to issues of accessibility. Many have excellent school programs. A guide dog and his/her handler, special glasses that simulate eye problems, wheelchair users, and sign language teachers could all add a deeper understanding the special needs and rights of children with disabilities.

**Materials:**

- ✓ plaster bandages
- ✓ containers for water
- ✓ newspaper to cover work area
- ✓ paint
- ✓ brushes
- ✓ clean-up rags
- ✓ doll making supplies (hair, eyes, etc...)
- ✓ fabric
- ✓ scissors
- ✓ needle and thread
- ✓ hot glue gun

**Method:**

1. Students sketch out some ideas about a doll with a disability.
2. Students fashion the basic shape of the doll from newspaper.
3. Plaster bandages are dipped in water and wrapped around the newspaper form.
4. When the plaster is dry, students can sand off parts they do not want, and add anything that is lacking.
5. The doll can be painted when it is completely dry.
6. While the doll is drying, students measure and design clothes for it.
7. Clothes and accessories are placed on the finished doll.

**Connections/Extensions:** Students can gain an understanding of the broader context of children with disabilities by discussing, designing, and creating the various situational requirements and prosthetics that may be needed. These would include eyeglasses, canes, wheelchairs, prosthetic limbs, and buildings with appropriate access.

## HIV/AIDS-- Health Care Inequalities

**Project Synopsis:** Visually representing the HIV/AIDS epidemic is the challenge for this project. Students research HIV/AIDS as representative of a health care issue where there are obvious differences in the extent to which children's rights to health services differ between industrialized and developing nations. A globe is made that documents the startling statistics on HIV/AIDS.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** High infant mortality rates, starvation, access to medical care, and in particular rates of HIV/AIDS are health issues students can explore for this project. Although the rights of the child apply around the globe, it will become obvious to students that children suffer many inequalities as a function of where they are born.

### Materials:

- ✓ plaster bandages
- ✓ newspaper
- ✓ paint
- ✓ brushes
- ✓ masking tape
- ✓ container for water
- ✓ cleaning rags
- ✓ drop cloth

**Method:**

1. Students discuss how health issues are linked to children's rights. They then research rates of HIV/AIDS (or other health issue) gathering information about prevalence rates and access to prevention or medication.
2. A large ball is made from newspaper and taped together so that it does not unwind.
3. Plaster strips are dipped in water and used to cover the newspaper ball. This is repeated until the globe reaches its full size and density.
4. Once the globe is finished it is used as a guide to make a base. (Make sure the globe fits and does not rock or fall off the base).
5. Base coat the globe.
6. Draw maps lightly with pencil.
7. Paint the details of countries.
8. When completely dry, chart the rates of HIV/AIDS on relevant areas.

**Connections/Extensions:** Students may also research and map out health issues that may be of more direct relevance to them. For example, they could draw and paint a large map of Canada and note the varying rates of teen pregnancies, sexually transmitted infections, and access to sexual health services. This will help them learn that children's health rights are not always well provided for in the industrialized world.

## Food for Thought-- Plates with a Point of View



**Project Synopsis:** Students paint dishes that provide messages of the importance of respecting children's health rights. In the illustration, the students elected to portray the importance of being drug free and of having access to clean water. In this project, the messages are on the importance of preventive health – having access to clean water and nutritious food, and maintaining a healthy diet.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.

**Background/Context:** In many parts of the world, children not only lack access to health care, but also to clean water and adequate nutrition. The dishes are used to express the importance of all children having access to healthy food and clean water as a fundamental basis for healthy development.

**Materials:**

- ✓ old dishes
- ✓ primer
- ✓ paint
- ✓ brushes
- ✓ metallic and paint markers
- ✓ pencil

**Method:**

1. Students select the dish (plate, mug, etc.) they wish to decorate, determine the message they wish to convey, and then sketch a preliminary design on paper.
2. Dishes are given at least one coat of primer.
3. Base coat the background color (two coats may be necessary depending on color).
4. When dry, students draw their design lightly in pencil on the dish.
5. Details are added using paint pens.
6. When dry, varnish as necessary (dishes not suitable for eating/drinking).

**Connections/Extensions:** Students can design accompanying placemats, to be placed with the dishes in a display. Discussion here may also include issues of sustainable development. In our class, we decided to do a lampshade.



## Pencils Rule-- Education is Power



**Project Synopsis:** William Blake said, “Education makes a people easy to lead, but difficult to drive; easy to govern, but impossible to enslave.” It is no wonder many regimes suppress education especially among women, our first teachers. Giant cardboard pencils, as universal a symbol of education as the apple, were the symbols chosen here. In fact, teachers and students can do a lot with a pencil and paper.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Something students take for granted and sometimes fail to appreciate is the right to an education. The research for this project should renew young people's appreciation for the education opportunities they have in North America. Children who walk through war zones to get to class, children without shoes or adequate food showing up for school, and poor families scraping together meager resources to buy a school uniform, understand that education is their ticket to a better life. The creation of an object that will be immediately recognized as an education icon can highlight the importance of a child's right to education.

**Materials:**

- ✓ paper
- ✓ pencils
- ✓ cardboard (cardboard tubing is preferable)
- ✓ paint
- ✓ brushes
- ✓ painter's tape
- ✓ measuring tape/ruler

**Method:**

1. Present material, or have students conduct on-line research on education challenges in developing countries (students may be familiar with Oprah's Leadership Academy For Girls in Africa started in 2007, which could provide a starting point for their research).
2. Measure and draw the design for a large pencil made from empty cardboard tubing.
3. Using painter's tape, mask off areas that need to be protected. Use a pencil to get the proportions and transfer the measurements.
4. Give the piece several coats of paint before the tape is removed.

**Connections/Extensions:** Students may elect to create sculptures other than a pencil to signify education. Students may also create multimedia collages of icons of education, or may take photographs connected to education and mount a photography display. Another alternative is posters that illustrate the link between education and personal achievement.

Oprah Winfrey's Leadership Academy for Girls:

[http://www.oprah.com/presents/2007/academy/academy\\_main.jhtml](http://www.oprah.com/presents/2007/academy/academy_main.jhtml)

## The “Anti” Diploma

**Project Synopsis:** Students consider what the future of a drop-out might be like, create diplomas for drop-outs, and think about careers they are interested in. If computers are available, computer graphics may be used for the design of the diplomas.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Students do not always fully appreciate their right to education. They may consider the following points made by 13 year-old students. “Many kids don’t like school, but if you don’t stay in school, you could end up living in a TV box and begging for money, food and cigarettes in a major metropolis.” “Have you ever heard someone say that they were glad they dropped out of school?” What would a school diploma look like for the early school leaver? What are the benefits of respecting their own right to education?

### Materials:

- ✓ computer
- ✓ paper
- ✓ pencils
- ✓ paint
- ✓ brushes

**Method:**

1. As a class, discuss and list some of the things that could happen to teens who decide to drop out of school, with a focus on how it will affect their future.
2. Once this is done, discuss the list and select a few that are most probable.
3. Then divide into groups and create an anti-diploma, that is, a diploma for people who drop out of school. The design and content is up to the individual groups but it should contain several of the items listed at the beginning of the exercise.

**Connections/Extensions:** Students can create posters to advertise to the rest of the school why the right to education is important. They may also create a mural of their future aspirations.

## Toys from Trash

**Project Synopsis:** Learning about found art, students also learn about living conditions for children in refugee camps while creating a game or a toy using items that would be found in the trash.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Most children in Canada have their basic needs met and are provided with opportunities for play and recreation. In what ways would living conditions for children in war-torn countries or in refugee camps differ from ours? What sorts of toys or games would children have access to? Students gain experience with found art while considering these issues.

### Materials:

- ✓ string
- ✓ elastics
- ✓ glue
- ✓ paint
- ✓ brushes
- ✓ useable trash ( paper towel rolls, plastic bags, toothpicks, rocks etc)

**Method:**

1. Students should research living conditions for children in war-affected regions and in refugee camps (this may be a homework assignment).
2. Students should collect items normally considered to be trash from which they can create a toy or game.
3. Working in small groups, students can share their trash items and ideas and construct a toy or game.
4. Finished items can be demonstrated to the class and displayed with the appropriate age for the toy.

**Connections/Extensions:** Students can create and illustrate information booklets about refugee and war-affected children that they then distribute in their schools or communities. These should include reference to the Convention and describe how wars violate the provision rights of children -- these descriptions can be in the form of symbolic representation.

## **Rights in Conflict Cartoons**

**Project Synopsis:** Students discuss how one individual's rights can clash with those of another and complete the Rights in Conflict cartoons found on the next page.

### **Curriculum Outcomes:**

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** There are times when one person's rights appear to clash with those of another person. In the first example here, the child's right to freedom of expression is offensive to others. In the second, the child's right to a clean environment may not be compatible with the parent's right to employment or obligation to provide for the child. How can such conflicts be resolved such that the best interests of the child are looked after? In discussing this question, students practice decision-making, they learn to take into account perspectives and needs other than their own, they learn that there can be limits on the expression or rights, and how to work toward compromises when they are necessary.

### **Materials:**

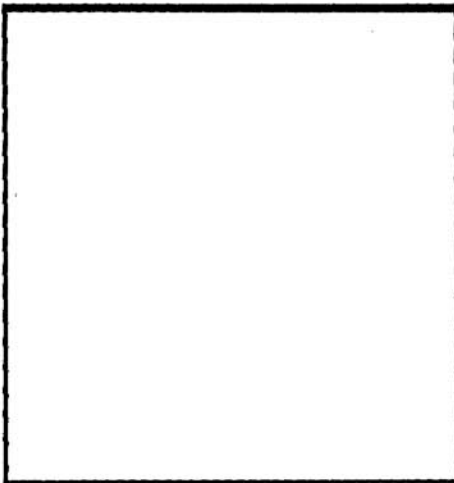
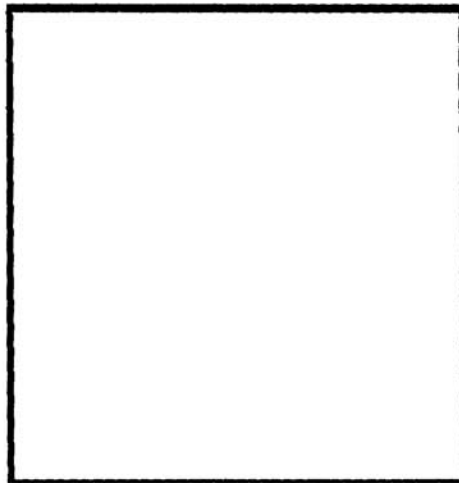
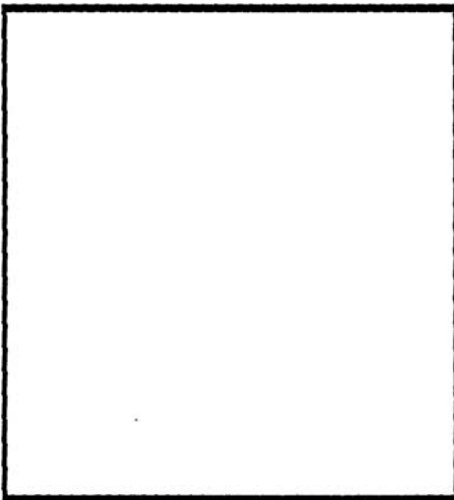
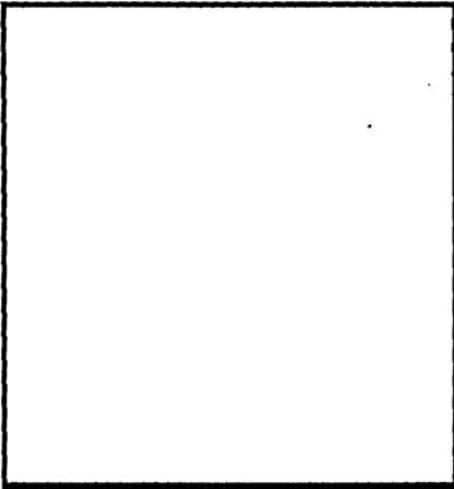
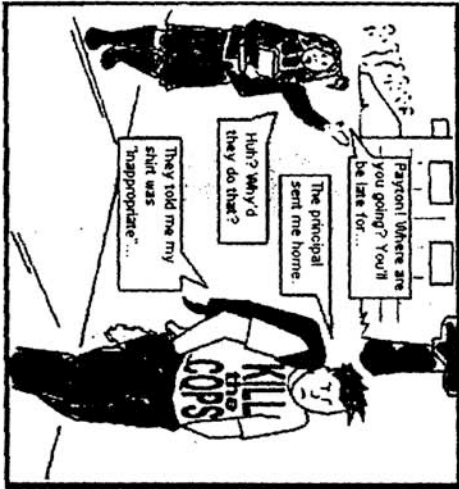
- ✓ copies of the Rights in Conflict cartoons (over)
- ✓ drawing pens
- ✓ scrap paper
- ✓ pencils

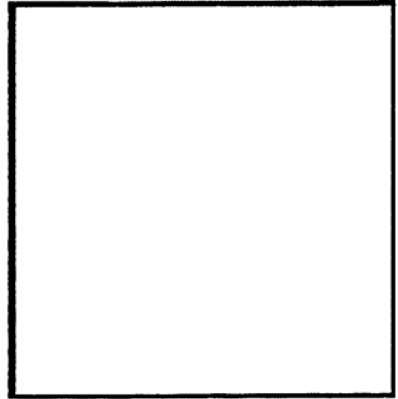
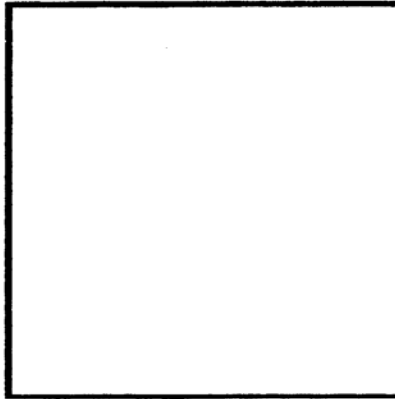
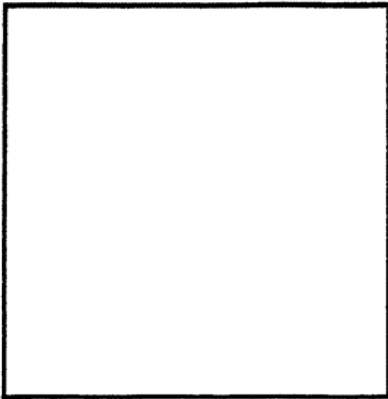
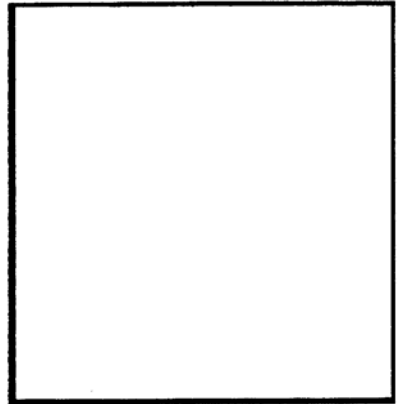
**Method:**

1. Have the students form groups of four, giving each group a copy of one of the Rights in Conflict cartoons. Have them take a few minutes to study the situation depicted by the cartoon, and to consider these questions:
  - i. What are some of the ways in which this conflict might be resolved?
  - ii. Which types of solutions do you think are preferable?
  - iii. Which types of solutions do you think would be most likely to actually occur?
  - iv. Are there any solutions in which both parties could get their needs met?
2. The groups should then work together to complete the cartoon in a way that shows the best possible solution, which is also realistic and achievable.
3. Completed cartoons can be posted around the room, allowing time for everyone to view all the cartoons. Then, discuss each scenario and which solutions allowed **both** characters to uphold their rights.

**Connections/Extensions:** Some groups may want to draw more than one outcome from the same situation, or students can create cartoons about rights which come into conflict in their own lives.

**Please Note:** This activity is based on one in [It's Only Right!](#), a UNICEF publication.





## **Rights Mobile**

**Project Synopsis:** Students create mobiles to represent the provision rights of the child.

### **Curriculum Outcomes:**

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Students can consider the provision rights as a grouping and think about how each can be represented symbolically and in relation to the others.

### **Materials:**

- ✓ copies of the provision rights of the Convention (page 18)
- ✓ copies of Artist's Statements (page 10)
- ✓ string
- ✓ scissors
- ✓ old magazines
- ✓ sea shells and or sea glass
- ✓ wire
- ✓ scraps of various papers and fabrics
- ✓ pieces of metal or rock
- ✓ glue
- ✓ paint
- ✓ brushes

**Method:**

1. Students collect a variety of objects from which to create their mobile.
2. Thinking about the objects and the provision rights of the Convention, students design the mobile.
3. Mobiles are then constructed and can be hung from the classroom ceiling.
4. Students complete the Artist's statement.

**Connections/Extensions:** Students can design a mobile that represents actions, events or issues that have affected children's rights, linking them from the past to the present and into the future.

## ***Rights of Protection***

The Convention calls for the protection of children from all forms of violence. Violence is defined broadly to include physical, psychological, and sexual violence to children through abuse, neglect or exploitation, and as acts of commission or omission that endanger or harm the child's dignity, or that may impair their physical and psychological development. Children's protection rights are detailed in the following articles.

### **Article 19 - Abuse and Neglect**

The State to protect children from all forms of physical or mental injury or abuse, neglect, and exploitation by parents or others, and to undertake preventive and treatment programs in this regard.

### **Article 32 - Child Labor**

The right to be protected from economic exploitation and from engagement in work that constitutes a threat to health, education, and development; the State to set minimum ages for employment, regulate conditions of employment, and provide sanctions for effective enforcement.

### **Article 33 - Narcotics**

The State to protect children from illegal narcotic and psychotropic drugs and from involvement in their production or distribution.

### **Article 34 - Sexual Exploitation**

The State to protect children from sexual exploitation and abuse, including prostitution and involvement in pornography.

### **Article 36 - Other Exploitation**

The State to protect children from all other forms of exploitation.

### **Article 38 - Armed Conflict**

The State to respect international humanitarian law, to ensure that no child under 15 takes a direct part in hostilities, to refrain from recruiting any child under 15 into the armed forces, and to ensure that all children affected by armed conflict benefit from protection and care.

## Projects

Super Hero—Making it right for the world’s children.....	Sculpture & T-shirt design
Puppy Love—Teaching Compassion.....	Life drawing
Where do these come from?—Taking the shirts off our backs.....	Printmaking
Piecing it together—Mass media exploitation of children.....	Collage
Altering Our Perceptions—Re-writing the history of exploitation...	Altered book
Peace Out—Carving the earth for a better planet.....	Landwork
Tableaus.....	Photography
Truth in Advertising.....	Mixed media posters
Holocaust.....	Multimedia
Protection through Poetry.....	Book illustration

## Children's Rights Super Hero-- Making it right for the world's children



**Project Synopsis:** Superman, Batman, Wonder Woman --superheroes that save the world from the forces of evil. What if there was a superhero to protect the rights of the children of the world? What would he or she look like? In this project students create a rights superhero. The hero is presented as a sculpture. Students also design the hero's logo and place it on a t-shirt.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Students may not be aware that they have fundamental rights to be protected from all forms of abuse, neglect, and exploitation. In some countries, children have an ombudsperson from whom they can obtain help if their protection rights are not being respected. To some children, this ombudsman is a superhero. Do the students know who they can turn to if they need protection (e.g., local child help phone line)? Who are their superheroes? How would a rights superhero protect children? Students can discuss these questions while creating their project.

**Materials:**

- ✓ clear plastic tape
- ✓ copies of information on t-shirt transfers
- ✓ t-shirt
- ✓ drawing paper
- ✓ color printer
- ✓ scissors
- ✓ colored markers/pastels/crayons

**Method:**

1. Students can be divided into two groups based on their choice of project. One group is responsible for constructing the superhero sculpture. The other group designs and creates the t-shirt for the figure.

**Superhero:**

1. Students will need a model to use for their superhero. That person will have sections of his or her body wrapped in plastic tape. Wrap a layer sticky side out and then several layers sticky side in.
2. Carefully cut the plastic tape off each body part and give to the group of students who will tape it back together and arrange it into a figure.
3. Make a cape out of plastic tape by cutting a template for a pattern. Attach it at the very end when the entire figure has been assembled.

**T-Shirt:**

1. The group working on the t-shirt should come up with several designs on paper and come to a consensus about the final design.
2. The final draft should be carefully drawn and colored on a sheet of paper.
3. That design should be scanned and printed on iron-on t-shirt transfer paper (since there are many types of iron-on paper, it may be helpful to test the process prior to the final project).

**Connections/Extensions:** The iron- on transfer process could be used in a number of ways. Students can keep their original work, and the scanned image printed multiple times on the iron-on paper. Images could be transferred to a wide range of fabrics and could even be used to make a no-sew quilt.

## Puppy Love--Teaching Compassion



**Project Synopsis:** This lesson explores the linkages between child and animal abuse and neglect. Using puppies from an animal shelter, children can learn that it takes a lot more than food and shelter to raise a happy and healthy animal and child. Students create anti-abuse posters to illustrate what they have learned.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** The links between cruelty to animals and humans are well established. Serial killers often start with animals before killing people. Social workers use a violence checklist when accessing potential abusive homes. They know that if the animals in the home are abused, the children are not safe.

**Materials:**

- ✓ bristol board
- ✓ computers
- ✓ paint
- ✓ brushes
- ✓ markers
- ✓ charcoal
- ✓ pencils
- ✓ sketching paper



**Students sketching puppies.**

**Method:**

1. This is a two-part lesson. On the first day, animal shelter pets are brought in for a life drawing class. These drawings will be used in the second portion of the assignment.
2. Divide students into groups and have them research on-line the links between animal and child abuse.
3. Have the students list the violence related issues they discovered and select one for their poster.
4. On scrap paper, or in their sketchbooks, students can generate some preliminary drawings to illustrate the issue they have chosen to portray. They can combine words and images and experiment with color. Students may choose to use charcoal and have their posters produced in black and white.
5. Distribute materials when students are ready to begin their final design.

**Connections/Extensions:** Contact your local Animal Shelter and Children's Aid Society and see if they would like to exhibit the student's work.

## Where do these come from?-- Taking the shirts off our backs

**Project Synopsis:** Students research where their clothes are made. Students learn about the problems of exploitive child labor and design a t-shirt using a printmaking technique.

### Curriculum Outcomes:

- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Many students are totally unaware of the origins of their fashions. Many are appalled to learn about child labor. This project helps them appreciate the conditions in which children work and understand exploitive child labor as a violation of children's rights. Clothing is a very important part of teen identity. Most young people don't realize that when they shop they are supporting certain types of labor practices and that shopping can be a political statement. There are many questions young people can ask themselves before they purchase a product such as running shoes, jeans, and t-shirts.

### Materials:

- ✓ styrofoam trays
- ✓ paper
- ✓ pencil
- ✓ popsicle stick or other carving tool
- ✓ fabric ink
- ✓ brayer
- ✓ sheet of glass
- ✓ paint/ink spatula
- ✓ t-shirt
- ✓ internet access

**Method:**

1. In small groups and using the Internet, students research and discuss child labor. Have each student report on the origins of their clothing.
2. Students develop some anti-child labor logos that would be suitable for a t-shirt.
3. When students are satisfied with their design, they sketch it on the styrofoam tray in pencil.
4. Using a popsicle stick or other cutting tool, students carve lines over their pencil outlines. These should be given lots of texture and a variety of lines.
5. Students can then choose a color of ink with which they want to work and pour it on the glass sheet. The brayer should be rolled repeatedly over the ink until it becomes easier to work with, and the styrofoam tray is fully inked.
6. A piece of newspaper should be placed inside the t-shirt to prevent the ink from spreading to the back of the shirt.
7. The inked styrofoam tray is placed on top of the shirt and rolled over the back of the tray with a clean brayer.
8. The tray is peeled off and the t-shirt hung to dry. (Read product directions; you may need to heat set the ink after it has dried).

**Connections/Extensions:** Based on their research findings, students can also produce paintings, drawings or sculptures, or collages that represent the worst forms of child labor. An art show can then be organized and held at a local shopping mall to bring the issue of child labor and children's rights to be free of exploitation to public attention.

## Piecing it Together-- Mass Media Exploitation of Children



**Project Synopsis:** Children interact with technology on a daily basis. They are constantly bombarded with images from all sources of media. These images shape young people's self image, affecting their perceptions of appropriate weight, dress codes, and formulas on how to be happy. In this project a collage format will be used to deconstruct images of youth presented in magazines.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.

**Background/Context:** Students need to develop critical media watching skills to do an analysis of the print media. Many young girls who enjoy magazines attempt to emulate the body images presented as fashionable. Later they may realize that these images are often unattainable, and feelings of inadequacy may result. Boys are also faced with standards of looks and behaviors that are similarly unrealistic or inappropriate. Since different youth often have a different take on this lesson, it is important to examine both and compare and contrast differences and similarities. A positive self-image is an important protective factor against exploitation.

**Materials:**

- ✓ poster board
- ✓ magazines
- ✓ scissors
- ✓ paint
- ✓ brushes
- ✓ markers
- ✓ pencils

**Method:**

1. You may start by showing a video, perhaps from the Media Foundation about advertising, or “subvertising” as they call it. Initiate a discussion of how young people are portrayed in the media. Ask students to brainstorm stereotypes they are aware of.
2. Hand out a variety of magazines and have students cut out images of young people.
3. Students arrange the clipping in categories and identify emergent patterns.
4. The pictures are arranged on poster board and when students feel they have a pleasing composition they glue them on the board. Remind students to be creative in their arrangement and that items don’t have to go in a straight line.
5. Students then find a neutral color and make a color wash by mixing a small amount of paint in water.
6. The color wash is brushed over the entire piece.
7. When it is dry, students take markers or pencils-- whatever materials they prefer-- and draw over the top of what they have put down. Text or drawings can make connections between the images.

## **Altering our Perceptions-- Re-writing the History of Exploitation**



**Project Synopsis:** Students rewrite the history of child exploitation that still exists today. In this project, students will take an old book or article and literally re-write it. They will have to pick an area they want to focus on from the book or article and then revamp the printed text to reflect the new ideas.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Children are treated like chattel in many parts of the world; they are forced into hard labor, prostitution, the drug trade, pornography and even war. Students need to do some research on the various forms of exploitation and specialize in one area for their altered book. Students may be surprised to discover that child exploitation exists in North America as well as in the developing world.

**Materials:**

- ✓ old books
- ✓ magazines
- ✓ newspapers
- ✓ paint
- ✓ glue
- ✓ scissors
- ✓ markers
- ✓ a variety of colored papers, old tags, photographs, etc.

**Method:**

1. Students will need to read and examine a lot of material on child exploitation, in all of its manifestations. From all the material gathered a theme should emerge.
2. Handout materials on book making and altered books (see source below).
3. Provide students a wide range of materials to create their books.

Brazelton, B. (2004). Altered Book Workshop. Cincinnati, Ohio: North Light Books.

## Peace Out-- Carving the earth for a better planet



**Project Synopsis:** The earth is literally the canvas for this project. This project combines the environment, peace issues, child exploitation in the form of war-affected children in a public way. The community may not go to a gallery for a show but they cannot miss an outdoor art statement.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Depending on where you chose to do this class, you may need

permission from landowners, municipality, province, school board etc. Many artists are choosing to create landworks or earth works instead of traditional artists materials such as for example: paint, canvas or clay. Students will not know exactly what their finished piece will look like until they get to the site.

**Materials:**

- ✓ paper
- ✓ pencil
- ✓ gloves
- ✓ small hand tools like gardening tools
- ✓ camera

**Method:**

1. Students should start by researching war-affected children and the contemporary use of child soldiers.
2. Present some materials on landworks\* so students can see the range of materials they can use.
3. Students may then do some preliminary sketches of the types of landworks they would like to create being clear about the message they wish to convey.
4. Gather materials and take students outside to create their work. Whatever they find they can use such as rocks, and clean objects. They can carve into the earth or rearrange found objects.
5. Photograph the finished work.

Pam Hall, landworks:

\*<http://www.pamhall.ca/artworks/landworks/index.php>

Deryk Houston's website:

[www.coastnet.com/dhouston](http://www.coastnet.com/dhouston)

<http://www.nfb.ca/collection/films/fiche/?id=51143> (movie From Bagdad to Peace Country)

## Tableaus



**Memorial Composite High  
Fighting Tableau**



**Memorial Composite High - Bully  
Tableau**

**Project Synopsis:** This lesson combines knowledge of children's rights, photography, and a drama exercise called tableau. Students can visualize rights of protection by designing and photographing tableaus that illustrate issues of abuse. The basic idea is that one still frame is created that conveys to the viewer the students' message.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will analyze the relationship between artistic intent and the expressive work.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

**Background/Context:** Students should be aware that they have a responsibility to

protect the rights of others as well as their own. This project helps students realize that bullying in school is a rights-violation. Every student has the right to be protected from bullying and every student has the responsibility not to bully others.

**Materials:**

- ✓ book of photographs such as the LIFE Magazine’s retrospective book, “100 Photographs that Changed the World.”\* (These black and white photographs chronicle the impact of photography from its inception to September 11, 2001. A number of the photos deal with atrocities such as child poverty, war and fascism.)
- ✓ paper
- ✓ pencils
- ✓ camera

**Method:**

1. Review the protection articles of the Convention and discuss with the students the issue of bullying and school violence as violations of rights.
2. Using the photography book, discuss the elements and principles of design. Ask the students to determine what makes a photograph compelling.
3. Students can be divided into small groups to design on paper how they will form the tableau to illustrate their point. They should draw a grid or series of squares. Using sketches and words they should plan each photo.
4. They can then take their photographs using digital or cell phone cameras.

**Connections and Extensions:** The photographs can be printed and organized into an Art Exhibition. Students can prepare artist’s statements that are placed onto labels beside the photos. It would be ideal to display this exhibit in an area of the school or community which would create a lot of discussion and feedback to the students.

\*Sullivan, R. (2003). 100 Photographs that Changed the World. New York, New York: Time Inc.

## Truth in Advertising

**Project Synopsis:** Students discuss their right to be protected from drugs and consider the media messages about drug use. They then produce posters that more truthfully demonstrate the effects of substance misuse.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Advertisers promote the use of alcohol and tobacco by presenting these substances as means by which adults fit with social groups and have a good time. But what are the real effects of their use – a smelly mouth, yellow teeth, being sick? What if advertisements showed what really happens?

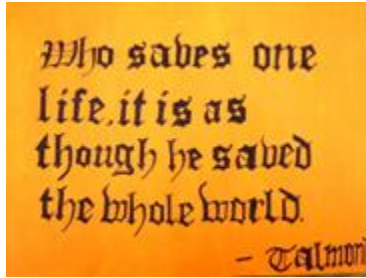
### Materials:

- ✓ paper
- ✓ pencils
- ✓ poster board
- ✓ scraps of fabric/colored paper
- ✓ paints/pastels/inks
- ✓ magazine advertisements for alcohol or tobacco (the Health Canada messages on cigarette packages may be useful to provoke discussion)

**Method:**

1. In small groups students can brainstorm on what messages advertisers give children about the use of alcohol and tobacco and in what ways these messages are infringing on children's rights to be protected from harmful substances.
2. Students make a list of what realistic outcomes from children using substances would be. (Students may wish to focus on other substances such as steroids or marijuana).
3. Students then, individually, choose a message they wish to convey, and sketch out an advertisement on paper.
4. The sketch is transferred to the poster board using media of the student's choice.

## Holocaust: Why “never again” rings hollow



**Project Synopsis:** The Holocaust of the Second World War was neither the first nor last of such tragic violations of human rights. Teaching students about the Holocaust, or any other genocide, is effective when in the context of their own rights as described in the UN Convention on the Rights of the Child. In this project students consider how children’s rights are violated in wars and in particular in genocides. How that is represented in art is best decided by the individual teacher and classroom.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.

**Background/Context:** The importance of respecting the protection rights of all children is nowhere more obvious than in the Holocaust. Although discussions can become emotional and may be upsetting to some, the lessons learned are important and students gain great insight from them. We chose to examine some children’s poetry from a camp in Czechoslovakia called Terezin. We chose a book called, “I Never Saw Another Butterfly” because it was Holocaust poetry written by children, most who perish under the Nazi rule. At great peril an artist and teacher, Friedl Dicker- Brandeis, also imprisoned, taught art lessons to the children from smuggled materials. My class reinterpreted the art and made pieces to go with the poetry in the book.

**Materials:**

- ✓ book, “I Never Saw Another Butterfly”
- ✓ pencils
- ✓ paper
- ✓ various supplies for sculptures

**Method:**

1. Discuss with the class the poems and the context in which they were written.
2. Students brainstorm how children’s protection rights are violated in times of war and particularly with genocide.
3. Students decide how they wish to interpret and illustrate what they have learned.

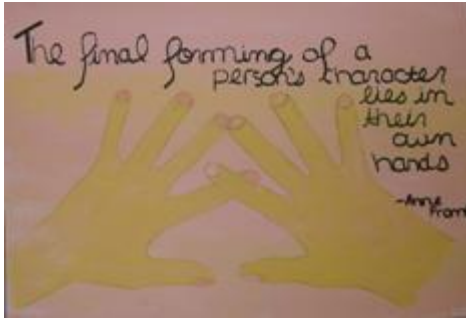
The following are some of the pieces made by Memorial Composite High-Visual Art-10-students.



**Based on a children’s still life drawing**



**Monument to the Children who died in the Holocaust**



**Anne Frank Quote**



**Based on the poem "I never saw another butterfly"**



**Homage to Clay Shoes at Yad Vashem Frank**

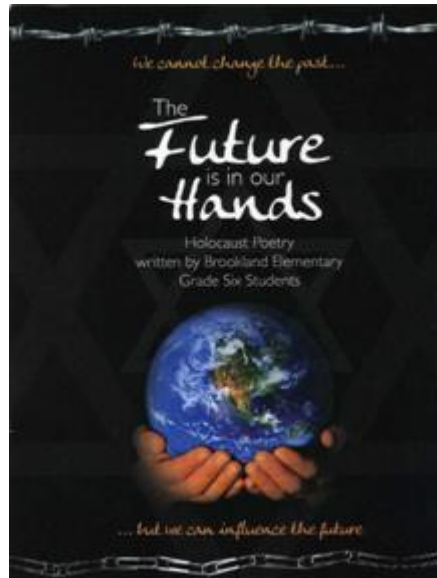


**Tribute to Anne**



**Black Holocaust Rose**

## Protection through Poetry



**Project Synopsis:** In this project, high school art students (Memorial Composite High School) illustrated a book of poems that had been written by Brookland elementary students in Sydney, Nova Scotia (Mr. Kevin Linden's grade 6 class) as the culmination of their holocaust unit.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** Bringing together students from different age groups to collaborate on a project reinforces the importance of learning and provides each age group of students the opportunity to be both a learner and a teacher. In this project, the students can discuss children's rights and what they have learned about the importance of respecting children's protection rights.

**Materials:**

- ✓ the poems that will be in the book to be illustrated
- ✓ water colors
- ✓ pastels
- ✓ inks
- ✓ pencils
- ✓ paper

**Method:**

1. If possible bring the students from the two age groups together. If not practical, virtual conversation can be substituted.
2. The younger students can read and explain their poems and explain how their poems reflect the violation of children's protection rights.
3. The older students can select which poems they wish to illustrate (ensuring that every child's poem will have at least one illustration).
4. Illustrations are sketched out and then finalized in the medium of the student's choice.
5. Illustrations are photographed with a digital camera and placed appropriately in the book.

Below are some examples from our collaboration.



Tyler-The Village



Alysha-Blue Angel



Amy- Imparting Knowledge



Tyler-Anxiety



Amy-Butterfly Mural

## ***Rights of Participation***

The Convention takes into account children's needs to be active participants in their lives by providing them with rights of participation and expression. These include the right to express opinions about matters that affect them, and to have their thoughts taken into account, the right to freedom of conscience, thought and religion, and the right to freedom of peaceful assembly. To assist children with the exercise of these rights, they also have the right to access and impart information. Of course, these rights have limits. Children's opinions are to be taken into account in accord with their age and capacity. Children are not decision-makers. And, as with all rights, the exercise of these rights is subject to reasonable limits, freedom of expression, for example, is not endless, but must be restrained so that others' rights and freedoms are not infringed upon. The participation rights are described as follows.

### **Article 12 - Free Expression of Opinion**

The child's right to express an opinion in matters affecting the child and to have that opinion heard.

### **Article 13 - Freedom of Information**

The right to seek, receive, and impart information through the medium of choice.

### **Article 14 - Freedom of Thought, Conscience, and Religion**

The right to determine and practice any belief; the State to respect the rights of parents or guardians to provide direction in the exercise of this right in a manner consistent with the child's evolving capacities.

### **Article 15 - Freedom of Association**

The right to freedom of association and freedom of peaceful assembly.

### **Article 17 - Media and Information**

The State to ensure access to information and material from a diversity of national and international sources.

## Projects

Graffiti Wall .....	Painting/drawing/calligraphy
Messages to Adults.....	Posters
Thumbs-Up or Thumbs-Down—Art critiquing media stereotypes	Art criticism
Inspirational Quotes—Transforming the wisdom of the elders...	Painting
Chalk it Up—Leaving your mark.....	Sculpture
Plastic Tape Monitor—The medium is transparent.....	Sculpture
But that’s what I think!.....	Cartooning
The Mighty Pen—Discovering the hidden messages in the media	Found art/collage
Self-portrait.....	Multimedia /found art
Speaking for me.....	Puppet making

## **Graffiti Wall**

**Project Synopsis:** On a large piece of paper hung on a wall, students write what they think or feel when certain situations arise. Students discuss the value and limitations of self-expression.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** Self-expression is important. In the form of graffiti, it is important that there be consideration of the rights of others not to be hurt or intimidated. This activity may help shy students express their concerns. It will also give students who often feel they are not listened to by adults or peers, an opportunity to say what they want people to know, without being interrupted or laughed at.

### **Materials:**

- ✓ large roll of paper
- ✓ colored inks/felt pens

**Method:**

1. Students should first discuss what the limits should be on graffiti and free speech and decide what rules they wish to adopt for their 'wall'.
2. Students may then choose which areas they wish to comment on and list those (e.g., lunch room, homework, bullying etc).
3. Divide the paper into a number of areas to match the areas on which they wish to comment.
4. Pin the paper to the classroom wall, or a hallway wall if preferable.
5. Students write their comments on the paper.

**Connections/Extensions:** Students can describe (and give examples) what makes graffiti art and what aspects of it make it offensive. As a homework assignment, students could take photographs of graffiti in their neighborhood and use these as a basis for their description.

## Messages to Adults



Caught in the middle

**Project Synopsis:** This project provides students the opportunity to express their concerns to the adults in their lives in an artistic manner.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will examine the relationship among the arts, societies, and environments.

**Background/Context:** Children, especially adolescents, often complain that their parents and teachers, and other adults in the community, do not listen to them. They do have a right to express their thoughts about matters that affect them, but in a respectful and helpful way. This project can evoke dialogue about issues of concern to youth.

### Materials:

- ✓ scrap paper/art paper
- ✓ pencil
- ✓ paints/colored markers

## Method:

1. Remind students of their participation rights and the importance of exercising them responsibly.
2. Divide class into small groups and have each group discuss a message they think it is important to convey to adults. They should identify the context of the message and the target. The example above is for parents to understand that when they argue their child feels caught in the middle. The example below is for community adults who complain that youth hang out, but block them from many community places and events.
3. After the group has decided on a message and a target audience, they can decide how they wish to represent it and do a rough sketch.
4. The final drawing may be made by one member of the group or each member of the group.



Where should we go?

## **Thumbs Up or Thumbs Down --Art Critiquing Media Stereotypes**

**Project Synopsis:** Students analyze magazines, newspaper and Internet images using a standard art criticism format.

### **Curriculum Outcomes:**

- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** As part of their expression rights, children have a right to access information. But it is important that they know how to be critical of what they access. Young people are bombarded with a myriad of media images but often have trouble deciphering the stereotypes and biases embedded in what they see. Media stereotypes can lead to discriminatory behaviors. This project is designed to enhance students' critical thinking skills with regard to media imagery. Organizations such as Adbusters ([www.adbusters.org](http://www.adbusters.org)) and Media Awareness Network ([www.media-awareness.ca](http://www.media-awareness.ca)) provide particularly useful background materials for students.

### **Materials:**

- ✓ art criticism handout sheet (on next page)
- ✓ paper and pen
- ✓ magazines suitable for the age of the students

**Method:**

1. Remind the students that the UN Convention on the Rights of the Child says that all children have a right to access information, but that stereotyped portrayals may lead to discriminatory behavior or attitudes (e.g., to individuals who are obese, homosexual, living with disabilities or of ethnic minority status).
2. Have students sit in groups of four to six. Provide each student with a copy of the art criticism handout. Using a variety of examples, go over the questions on the handout, explaining to the class how to do an art criticism. Give each group copies of magazines and have the students select out the advertisement they find the most likely to provoke discriminatory behavior.
3. The group can then discuss the advertisement they chose using the questions on the art criticism as a guide. One person in the group records group discussion.
4. After each group completes the criticism (or allotted time had elapsed) one student from each group can describe and show the advertisement the group chose to critique to the other groups. Students should explain the type of discrimination they believe the advertisement will provoke. Another student can report to the rest of the class how the group answered each question on the handout.

**Connections/Extensions:** Students can write a more formal art criticism as either a class assignment or homework. Students can create a collage of magazine advertisements to represent either the form of discrimination discussed in their group in class, or discrimination in general.

## **Art Criticism: Introduction and Response Form**

### Step One: Impulse-- What is the first thing that comes to mind?

Often one's first impression is a lasting one. However, as you go through the art criticism process, you will build on your knowledge and experience and develop skills that will encourage you to be open-minded.

### Step Two: Description-- What do I see?

To begin art criticism, make a list of all the things you see in the work. During the step you must be objective, give only the facts. Every description should include the size of the work and the medium used.

### Step Three: Analysis-- How is the work organized?

During step three, you are still collecting facts. However, you will study closely the elements and principles, and you will describe how each one was used.

### Step Four: Interpretation-- What is being communicated?

During step four you will have two questions to answer: *What is happening? What is the artist trying to say?* You will interpret (explain or tell the meaning of the work). It is here that you can make guesses.

### Step Five: Judgment-- What do I think of the work?

In step five you will judge whether or not the work succeeds or fails. This is the time you give your opinions.

Theories of judging art:

1. *Imitationism*: Art imitates what we see in the real world.
2. *Formalism*: The most important part of a work is the use of the principles and the elements of art.
3. *Emotionalism*: Art must speak to the viewer through his or her emotions. This theory says that the most important part of the work is the mood the artist communicates.

From Art Talk. See resources

## Inspirational Quotes--Transforming the Wisdom of the Elders



**Project Synopsis:** Poignant words can be the impetus for interesting art. In this case quotes that are consistent with children's rights create the centerpiece of paintings. The words can be creatively presented to become part of the style of the piece. A variety of media are appropriate for this project, including paintings on canvas, old classroom desks, or school walls (subject to school approval).

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

**Background/Context:** Short inspirational messages are an interesting means of imparting information about the importance of children's rights. Such messages may be found in popular songs, poetry, artwork, and religious passages. To help students understand the freedoms in articles 12-14, it is helpful for them to understand the difference between inspirational, rights consistent messages and those that may elicit hate or stereotyping. Calligraphy and Celtic knot art books can help students plan their piece. They can also go online and collect quotes that could be applicable for this project.

**Materials:**

- ✓ primer
- ✓ paint
- ✓ brushes
- ✓ paint and/or metallic markers
- ✓ canvas panels (or other surfaces to paint such as walls or desks)

**Method:**

1. Students should find a short inspirational quote that is consistent with children's rights (this may be done as preparatory homework).
2. Students then make several drawings in which they experiment with quote placement, color, and other design elements they will be incorporating. They then select the draft they like best.
3. If students are using a pre-primed surface, they should base coat the piece first. If the surface has not been primed, prime and base coat.
4. The quote can be sketched in with a pencil.
5. Paint the words and any other details being added.
6. When completely dry, varnish.

**Connections/Extensions:** The quotes can be displayed around the classroom or school. This project lends itself well to use on greeting cards or t-shirts.

## Chalk it Up-- Leaving your mark



**Project Synopsis:** Young people often find it hard to comprehend that certain areas prohibit dissenting opinions. Assembling in groups to peacefully protest injustice can be considered a crime punishable by harsh penalties in some countries. This project literally gives a space for young people to record their opinions. It is a chalkboard that reflects children's right to get together, and that learning and expression of opinions is paramount to a just society.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.

**Background/Context:** Students must first define the terms "Freedom of Association" and "Peaceful Assembly" in order to complete this assignment. The notion that thoughts, words and peaceful resistance to human rights violations are considered so dangerous by certain regimes that they have to be outlawed is an overwhelming thought for many Canadian youth. From the American hippy movement that protested the Vietnam War; to Tiananmen Square there are many historical and recent examples of non-violent protest. Once this notion has been fully explored students will have the background with which to begin.

**Materials:**

- ✓ chalkboard paint
- ✓ wooden panels
- ✓ primer
- ✓ brushes
- ✓ paint
- ✓ varnish

**Method:**

1. After students have become familiar with article 15, assemble them in a large group for a class discussion.
2. After the discussion allow students to form their own groups (four to six students) and select a theme that emerged from the class discussion.
3. Students have to come to a consensus on the theme and sketch a design for the piece. They may collectively work on their design, they may collaborate and assemble elements of each person's ideas or they make pick one person's sketch that has the clearest vision for the group.
4. Wooden panels should be cut and primed. (When cutting keep in mind the weight of the wood -- it will be hung on a wall).
5. The inner section of the wood should be painted with chalkboard paint. A border should be created that reflects the theme the group has chosen.
6. Base coat, paint, and draw and repaint the border.

**Connections/Extensions:** This project could be painted directly on a wall. Use it as a student feedback wall and provide chalk so students could daily write something that reflects their opinion of the moment. Another option is to use magnetic paint and make it into a notice board with human rights clippings and articles. It could also be make from cork board and post it notes could be provided. Whatever the material it should be placed in a high traffic area to encourage a maximum amount of use.

## Plastic Tape Monitor-- The medium is transparent



**Project Synopsis:** The term “screenagers” has been used to depict the amount of time teenagers spend in front of a screen. Many people in the world do not have access to diverse information because of censorship by the state. Whether it is book banning, music prohibition, movie boycotts or Internet blocks not everyone has the freedom to learn, engage in critical thinking, and decide for themselves.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.
- Students will to understand the role of technologies in creating and responding to expressive works.

**Background/Context:** Groups like the Media Awareness Network ([www.media-awareness.ca](http://www.media-awareness.ca)) and Adbusters ([www.adbusters.org](http://www.adbusters.org)) are good resources for students to conduct some background research. Students will find that access to information can be restricted. In North America, for example, information is often filtered through publicists, handlers and media spin doctors. What are the implications of this for children’s rights to access information?

**Materials:**

- ✓ clear plastic packing tape
- ✓ video monitor
- ✓ paper
- ✓ scissors
- ✓ markers

**Method:**

1. Students should be placed in groups of four to six students to research and discuss what they learn about freedom of information.
2. The monitor is disconnected and wrapped in plastic tape.
3. The first layer should be sticky side out, proceeding layers should be sticky side in.
4. When sufficient tape has been applied to preserve the structural integrity of the monitor, a slit is cut in the tape, and the monitor carefully removed.
5. The slit is repaired using plastic tape.
6. Students can design a screen saver that describes children's rights as in article 17 and tape it into place.

**Connections/ Extensions:** A poster depicting different ways to get access to information can be created. Alternatively, students may design and produce a propaganda poster reflecting a denial of access to information.

## **But that's what I think!**

**Project Synopsis:** Students discuss how an individual's right to free expression can clash with another's right to be treated with dignity and respect. They complete a Rights in Conflict cartoon.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** There are times when rights can come into conflict. For example a student may believe she or he is exercising the right to freedom of expression in making racist comments about another student. However, such behavior is setting up a conflict situation with that other student who has the right to protection against discrimination.

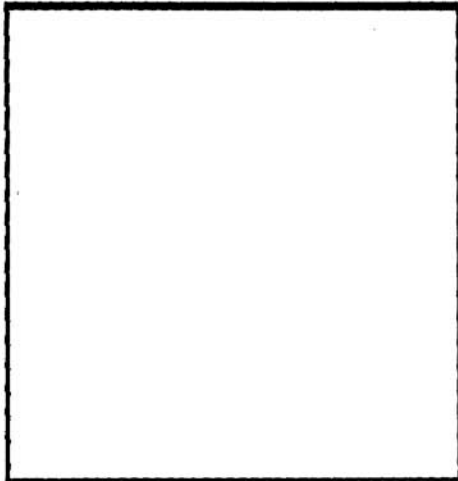
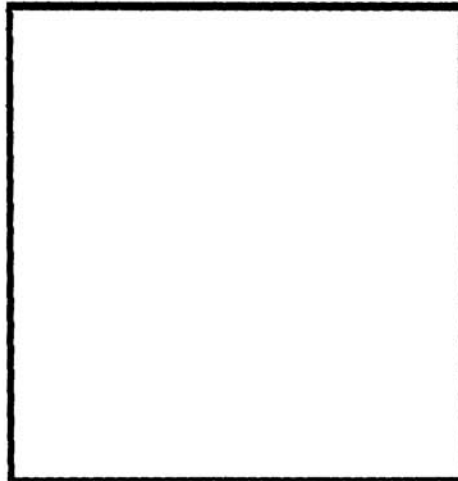
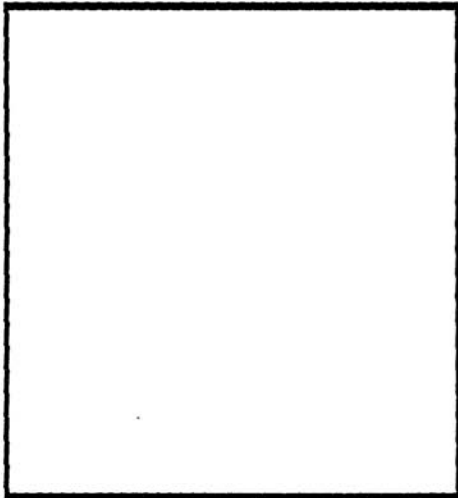
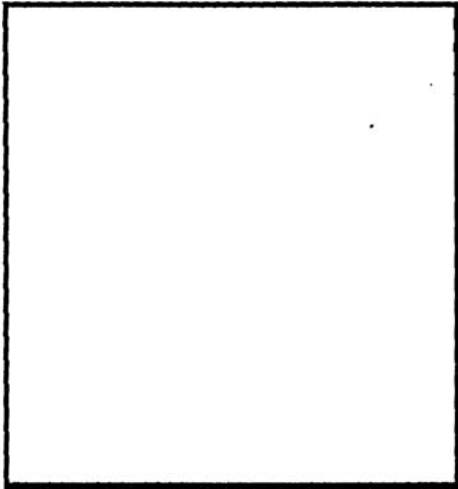
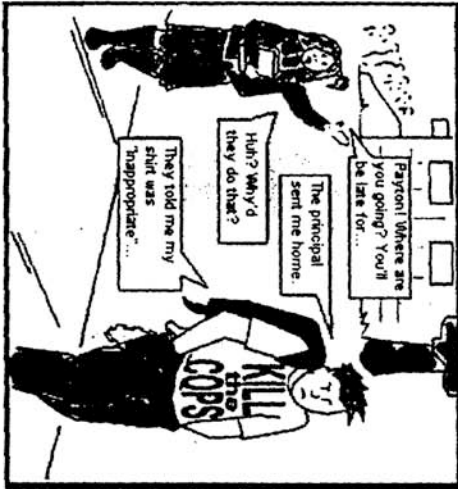
### **Materials:**

- ✓ copies of the conflict cartoon (next page)
- ✓ pencils/ink

### **Method:**

1. Explain to the class that there are times when one person's rights will clash with those of another person, and have students think about what criteria they would use to determine a resolution (e.g. the best interests of each individual)
2. Have the students form groups of four and give each group a copy of the cartoon. The students should be given a few minutes to study the situation in the cartoon, and then work together to complete it in a way they believe shows the best possible solution.
3. Completed cartoons can be posted around the room, allowing time for each student to view all the completed cartoons.

**Connections/ Extensions:** Hold a class discussion on the drawn outcomes with a focus on the need to limit freedom of expression when considering hate messages, especially those that discriminate against a group.



## **The Mighty Pen --Discovering the Hidden Messages in the Media**

**Project Synopsis:** Students will repackage media headlines and graphics to make informative posters about the UN Convention. This project makes reading fun and students will trade information and work collaboratively on their assignments. A few changes in the order of the wording or a picture with a newly constructed caption tell an entirely different story.

### **Curriculum Outcomes:**

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** The context in which material is displayed produces interesting interpretations. This assignment really stresses how certain messages and agendas can be manipulated. Students can take charge of the press and tell the real stories of children in this world, not the manipulations they are used to seeing.

### **Materials:**

- ✓ newspapers
- ✓ magazines
- ✓ scissors
- ✓ glue
- ✓ paint
- ✓ markers
- ✓ poster board
- ✓ large drawing paper

**Method:**

1. Have students read the United Nations Convention on the Rights of the Child and pick an article they want to create an educational campaign around.
2. Students should scan newspapers, magazines and the Internet for text and images that can be adapted to their chosen theme. Arrange the clippings in themes that can be re-arranged.
3. Text is glued on paper or poster board. Rearrange headlines so that they reflect the new image. Encourage students to be creative in their layout. Rather than putting everything in neat rows, make the viewer follow the text around the page. Add more text where necessary by hand and apply images as desired.
4. The addition of paint and other embellishments may give the piece a greater impact.

## Self Portrait



Lisa MacLeod

**Project Synopsis:** This lesson explores the development and expression of the student's identity. It reflects the child's right to self-expression.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Background/Context:** Being free to express opinions on matters that affect the child may be meaningless in the absence of a sense of self. How does the child see him or herself – what is important to the child? How is each child unique and equally valued? These issues are explored in this project.

### Materials:

- ✓ scrap materials
- ✓ recyclables
- ✓ glue/nails/staples
- ✓ canvas/board

**Method:**

1. Students should keep a file or box of items they have used over a one month period. These should be objects (wrappers, clothing, pictures etc) that might normally be discarded in a recycle bin.
2. At the end of a month the students take out everything they have saved and spread the objects out on a table.
3. Items that reflect something about the student and that the student wishes to focus on are then selected out (e.g., food, sports, interests, emotions).
4. Using these items the student composes a self portrait. Things may be stapled, glued, nailed or taped to the backing. This portrait does not have to be a realistic depiction of themselves but as in the example above, it can be abstract.
5. An artist's statement should accompany this project. Students can examine what makes each of them special and where they have commonalities.

## Speaking For Me

**Project Synopsis:** Students make puppets that advocate for children's rights. Puppet making can range from sock puppets, to cardboard marionettes to complicated foam puppets or plaster/clay puppets. The materials you have on hand and the degrees of skill according to age group of students will dictate what methods you use.

### Curriculum Outcomes:

- Students will explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.
- Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.
- Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.
- Students will respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.
- Students will examine the relationship among the arts, societies, and environments.
- Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- Students will understand the role of technologies in creating and responding to expressive works.
- Students will analyze the relationship between artistic intent and the expressive work.

**Background/Context:** Sometimes children and adolescents find it difficult to communicate their feelings or advocate for the rights of other children. Creating a puppet to speak for them is one means of self-expression in less intimidating circumstances.

**Materials:** (instructions here are for foam type)

- ✓ scissors or knives
- ✓ paint
- ✓ foam (type used in upholstery that can be carved)
- ✓ socks
- ✓ cardboard
- ✓ modeling clay
- ✓ fabric scraps
- ✓ doll accessories

**Method:**

1. Students decide what type of character they wish to have as their representative of children's rights and make some preliminary drawings.
2. Using scissors or a knife, students carve the puppet's facial features into the foam.
3. When finished, the puppet can be painted and decorated with eyes or other doll accessories.
4. A cloth body can be constructed and added.

**Connections/ Extensions:** Students can construct a puppet theatre and hold information sessions about children's rights for younger children in their school.

## *Concluding Activities*

Students enjoy opportunities to review their year's accomplishments and to display their works. We suggest the following:

- Hold an art display at a local shopping centre
- Hold an art evening at school for the local community – display the students' works and have students discuss the links with children's rights
- Have the students produce an album or video of their artworks
- Provide copies of posters to relevant organizations in community –e.g., family resource centers and health centres
- Arrange an art Installation in a local storefront



**Philip Riteman, a holocaust survivor, receives student artwork**



**before...**



**and after our art installation**

**Cape Breton Post building-downtown North Sydney**

## **UN Convention on the Rights of the Child** Unofficial Summary of Articles

---

**FOREWORD:** This is a summary of the contents of the 54 articles contained in the United Nations Convention on the Rights of the Child. It is meant to be used as a guide for those who want to study or locate certain parts of the actual text or for those who want to gain a sense of the content of the UN Convention without reading each article in its original form. As such, there are many omissions, as well as language that differs from the original text. Therefore, this should not be considered an official abbreviated version of the Convention. It was adapted with permission from publications of Defense for Children International - USA.

---

### **Article 1 - Definition of Child**

Every person under 18, unless national law grants majority at an earlier age.

### **Article 2 - Freedom From Discrimination**

Rights in the Convention to apply to all children without exception; the State to protect children from any form of discrimination or punishment based on family's status, activities, or beliefs.

### **Article 3 - Best Interests of Child**

The best interests of the child to prevail in all legal and administrative decisions; the State to ensure the establishment of institutional standards for the care and protection of children.

### **Article 4 - Implementation of Rights**

The State to translate the rights in the Convention into actuality.

### **Article 5- Respect for Parental Responsibility**

The State to respect the rights of parents or guardians to provide direction to the child in the exercise of the rights in the Convention in a manner consistent with the child's evolving capacities.

### **Article 6 - Survival and Development**

The child's right to live; the State to ensure the survival and maximum development of the child.

### **Article 7 - Name and Nationality**

The right to a name and to acquire a nationality; the right to know and be cared for by parents.

### **Article 8 - Preservation of Identity**

The right to preserve or re-establish the child's identity (name, nationality, and family ties).

**Article 9 - Parental Care and Nonseparation**

The right to live with parents unless this is deemed incompatible with the child's best interests; the right to maintain contact with both parents; the State to provide information when separation results from State action.

**Article 10 - Family Reunification**

The right to leave or enter any country for family reunification and to maintain contact with both parents.

**Article 11 - Illicit Transfer and Nonreturn**

The State to combat the illicit transfer and nonreturn of children abroad.

**Article 12 - Free Expression of Opinion**

The child's right to express an opinion in matters affecting the child and to have that opinion heard.

**Article 13 - Freedom of Information**

The right to seek, receive, and impart information through the medium of choice.

**Article 14 - Freedom of Thought, Conscience, and Religion**

The right to determine and practice any belief; the State to respect the rights of parents or guardians to provide direction in the exercise of this right in a manner consistent with the child's evolving capacities.

**Article 15 - Freedom of Association**

The right to freedom of association and freedom of peaceful assembly.

**Article 16 - Protection of Privacy**

The right to legal protection against arbitrary or unlawful interference with privacy, family, home, or correspondence, or attacks on honor and reputation.

**Article 17 - Media and Information**

The State to ensure access to information and material from a diversity of national and international sources.

**Article 18 - Parental Responsibilities**

The State to recognize the principle that both parents are responsible for the upbringing of their children; the State to assist parents or guardians in this responsibility and to ensure the provision of child care for eligible working parents.

**Article 19 - Abuse and Neglect**

The State to protect children from all forms of physical or mental injury or abuse, neglect, and exploitation by parents or others, and to undertake preventive and treatment programs in this regard.

**Article 20 - Children Without Families**

The right to receive special protection and assistance from the State when deprived of family environment and to be provided with alternative care, such as foster placements or Kafala of Islamic Law, adoption, or institutional placement.

**Article 21 - Adoption**

The State to regulate the process of adoption (including inter-country adoption), where it is permitted.

**Article 22 - Refugee Children**

The State to ensure protection and assistance to children who are refugees or are seeking refugee status, and to cooperate with competent organizations providing such protection and assistance, including assistance in locating missing family members.

**Article 23 - Disabled Children**

The right of disabled children to special care and training designed to help achieve self-reliance and a full and active life in society; the State to promote international cooperation in the exchange and dissemination of information on preventive health care, treatment of disabled children, and methods of rehabilitation.

**Article 24 - Health Care**

The right to the highest attainable standard of health and access to medical services; the State to attempt to diminish infant and child mortality; combat disease and malnutrition, ensure health care for expectant mothers, provide access to health education, including the advantages of breast feeding, develop preventative health care, abolish harmful traditional practices, and promote international cooperation to achieve this right.

**Article 25 - Periodic Review**

The right of children placed by the State for reasons of care, protection, or treatment to have all aspects of that placement reviewed regularly.

**Article 26 - Social Security**

The right, where appropriate, to benefit from social security or insurance.

**Article 27 - Standard of Living**

The right to an adequate standard of living; the State to assist parents who cannot meet this responsibility and to try to recover maintenance for the child from persons having financial responsibility, both within the State and abroad.

**Article 28 - Education**

The right to education; the State to provide free and compulsory primary education, to ensure equal access to secondary and higher education, and to ensure that school discipline reflects the child's human dignity.

**Article 29 - Aims of Education**

The States Parties' agreement that education be directed at developing the child's

personality and talents to their fullest potential; preparing the child for active life as an adult; developing respect for the child's parents, basic human rights, the natural environment, and the child's own cultural and national values and those of others.

**Article 30 - Children of Minorities**

The right of children of minority communities and indigenous populations to enjoy their own culture, to practice their own religion, and to use their own language.

**Article 31 - Leisure & Recreation**

The right to leisure, play, and participation in cultural and artistic activities.

**Article 32 - Child Labor**

The right to be protected from economic exploitation and from engagement in work that constitutes a threat to health, education, and development; the State to set minimum ages for employment, regulate conditions of employment, and provide sanctions for effective enforcement.

**Article 33 - Narcotics**

The State to protect children from illegal narcotic and psychotropic drugs and from involvement in their production or distribution.

**Article 34 - Sexual Exploitation**

The State to protect children from sexual exploitation and abuse, including prostitution and involvement in pornography.

**Article 35 - Sale and Trafficking**

The State to prevent the sale, trafficking, and abduction of children.

**Article 36 - Other Exploitation**

The State to protect children from all other forms of exploitation.

**Article 37 - Torture, Capital Punishment, and Deprivation of Liberty**

The State to protect children from torture or other cruel, inhuman, or degrading treatment or punishment; capital punishment or life imprisonment for offenses committed by persons below the age of 18; and unlawful or arbitrary deprivation of liberty. The right of children deprived of liberty to be treated with humanity and respect, to be separated from adults, to maintain contact with family members, and to have prompt access to legal assistance.

**Article 38 - Armed Conflict**

The State to respect international humanitarian law, to ensure that no child under 15 takes a direct part in hostilities, to refrain from recruiting any child under 15 into the armed forces, and to ensure that all children affected by armed conflict benefit from protection and care.

**Article 39 - Rehabilitative Care**

The State to ensure the physical and psychological recovery and social reintegration of child victims of abuse, neglect, exploitation, torture, or armed conflicts.

**Article 40 - Juvenile Justice**

The right of accused children to be treated with dignity. The State to ensure that no child is accused by reason of acts or omissions not prohibited by law at the time committed; every accused child is informed promptly of the charges, presumed innocent until proven guilty in a prompt and fair trial, receives legal assistance, and is not compelled to give testimony or confess guilt; and alternatives to institutional care are available.

**Article 41 - Supremacy of Higher Standards**

The standards contained in this Convention not to supersede higher standards contained in national law or other international instruments.

**Article 42 - Public Awareness**

States to make the rights contained in this Convention widely known to both adults and children.

**Article 43 - Committee on the Rights of the Child**

Election of a Committee on the Rights of the Child to examine the progress made by States Parties in achieving their obligations under the Convention and establishment of rules of procedure.

**Article 44 - Reports by States**

States to submit to the Committee reports on measures adopted that give effect to rights in the Convention and on progress made in the enjoyment of those rights, and to make the reports widely available to the public in their own countries.

**Article 45 - Implementation**

The right of the specialized agencies and UNICEF to be represented at Committee proceedings; the prerogative of the Committee to invite competent bodies to provide expert advice, to request the Secretary-General to undertake studies and to make recommendations.

**Article 46 - Signature**

The Convention to be open for signature by all States.

**Article 47 - Ratification**

The Convention to be subject to ratification.

**Article 48 - Accession**

The Convention to be open to accession by any State.

**Article 49 - Entry into Force**

The Convention to enter into force on the 30th day after the 20th instrument of ratification or accession deposited with the Secretary-General.

**Article 50 - Amendments**

Provision for amending the Convention if approved by the General Assembly of the UN and accepted by a two-thirds majority of States Parties; binding on those States Parties that have accepted it.

**Article 51 - Reservations**

Provisions for States to make certain permitted reservations, so long as they do not conflict with the object and purpose of the Convention.

**Article 52 - Denunciation**

Provision for denunciation of the Convention by a State Party to become effective one year after date of receipt.

**Article 53 - Depositary**

Designation of Secretary-General of the UN as the depositary of the Convention.

**Article 54 - Authentic Text**

Arabic, Chinese, English, French, Russian, and Spanish texts of the Convention to be equally authentic.

---

*UN Convention on the Rights of the Child: Unofficial summary of Articles.* Copyright by the American Psychological Association. Reprinted by permission. Also by permission of Defense for Children International.