

Appendix A. – TEACHER’S NOTES

1.0 – INTRODUCTION

1.1 – The primary instruction for the delivery of this unit is to be found in the Learning Plan within the template for the Socially Based Curriculum Unit, Everyone Has the Right to be Beautiful. The following notes offer additional guidance.

1.2 – In general, the unit is loosely modeled on ideas for student-centered instruction. That is to say, it is non-judgmental, activity-based, stimulating, relevant, and challenging.

1.3 – The story, *The Woman Everyone Liked*, is at the core of the lesson and provides an inspirational start for the unit. It is a proven winner in both the Academic and Applied Grade 10 classroom. If you have not already read the story, this is where you should start (Appendix D).

2.0 – PLANNING

2.0.1 – Depending on your class, the five lessons may need six periods, as Lessons 3 to 5 have potential to expand. Be flexible. You may also want to reserve a 7th period later in order to return the Culminating Assignment.

2.0.2 – It is recommended you use this unit at the end of a short story unit. You may also want to use it to bridge ahead to challenging other themes in the course.

2.1 – LESSON 1

2.1.1 – The students should find the topic, “beauty,” immediately interesting (although the boys may think they’re outsiders at first).

2.1.2 – Following the warm-up around the expression, “Beauty is only skin deep,” administer the Beauty Quiz (Appendix B-1). Emphasize that there are no right answers. The quiz is merely checking attitudes. The questions seem simple, but they are challenging. The best advice is: Answer honestly.

2.1.3 - Some students will finish quickly, while others may puzzle. You may want to affix the Vocabulary Guide (Appendix C) onto the back of the quiz. Students who finish early can review it in preparation for the story.

2.1.4 – You yourself may not agree with everything in the Answer Key for the quiz (Appendix B-2). That doesn’t matter. The scoring is intended for fun.

2.1.5 – The instruction in the Learning Plan – *that you read the story* – is important. The story should not be read silently or by different readers.

2.1.6 – Everything else in the Learning Plan for Lesson 1 is straightforward.

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2.2 – LESSON 2

2.2.0 – The class’s Skin Deep score from the quiz is calculated as an average out of 10. The closer the score is to 10, the more “spiritual” (or non-superficial) is the class’s idea of beauty.

NOTE: At some point in the unit, it may be necessary to explain that surface beauty or the beauty of objects is “objective.” But as human beings are subjects or actors, not objects, and are experienced in time, human beauty is more subtle. Character – especially moral character – emerges as a factor.

2.2.1 – GROUP TASK 1 – Now we get down to business!

2.2.1.1 – You have pre-composed the groups, but members will assign themselves the different roles. The Actor/ Character role can be duplicated if there is a 5th member in a group, or it can be left blank if someone is absent.

2.2.1.2 – Each group is responsible for a different story element. So they are not in competition with each other. In addition, what each group does will be of assistance to the other groups later in the unit. Apart from their distinct roles, the group works together to complete the group report sheet.

2.2.1.3 – The secretary must ensure that there are two copies of the group report sheet – a draft copy to be handed in to you, and an official copy that the artist will take home to do his or her drawing on. This task is captured at Question 6.

2.2.1.4 – Apart from the artist’s drawing, the group task should be fairly easily accomplished within the period.

2.2.1.5 – Actively support the groups by walking from group to group. Answer questions for clarification. Otherwise, encourage the groups to work independently. Try not to be pulled about from group to group. If a group is obviously stuck, then intervene.

2.2.1.6 – The E-1 group may need a prompt for Question 2. You could start the list by suggesting “tree-demon” under Something Old and “bike” under Something New. Be prepared to prompt the other groups in the same way.

2.2.1.7 – Once again, emphasize that the questions are not cut and dried. Some answers will be better than others. Some questions are seeking an opinion only. The really challenging task is to follow – Group Task 2!

2.3 - LESSON 3

2.3.1 – The different names given for “Sarud’s story” from Question 1, common to all groups, should offer a relaxing warm-up to the group reports.

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2.3.2 – Aid the group reports by prompting lightly as necessary, mainly to ensure clarity. Once again, this is not a formal presentation but a sharing. Ideally, the presentations will average 5-7 minutes, but less or more (e.g., 3-10 minutes) is acceptable.

2.3.3 – Some answers are clear: E-1 Question 3 – c) 78 years ($102-24 = 78$); E-2 Question 4 – b) YES; E-4 Question 2 – a) Sarud / the author, b) first / third; E-5 – Question 2 – b) Tan-i Anya / Kendo, c) The Woman Everyone Liked / the fish story; Question 3 – the silver necklace with the ruby pendant. Allow amendments to the official group report sheet as necessary.

2.3.4 – Note that the report for E-4 (Narration) includes a brief recitation from memory by the actor/character to illustrate the “oral story” effect.

2.3.5 – The Learning Plan instructions for Lesson 3 are otherwise clear.

2.3.6 – Note that Group Task 2 is discussed under Lesson 4 below.

2.4 – LESSON 4

2.4.0 – Group Task 2 is a level up. This will be clear from the board prompt showing the words: class, race, gender, age, and ability. Tread lightly.

2.4.1 – The poem, “Stereotypes,” by Alys Skel (Appendix G) will break the ice. Hand it out.

2.4.2 – GROUP TASK 2

2.4.2.1 – Once again, you have pre-composed the groups. They may be the same or different. That will depend on the particular composition and dynamic of your class. Gender and race may be particularly sensitive. For example, do not place three boys and one girl in the gender group. I have tried to assure, however, that no one would feel uncomfortable in any group.

2.4.2.2 – Distribute the group exercise hand-outs (Appendix F). The brief definition of each core term, e.g., class, is first filtered through the unit story. The questions, however, are slightly more demanding, more interesting and real-world in focus.

2.4.2.3 – For each group, the reverse page broadens out to data and considerations around the core concept in general. All questions are similarly formatted.

2.4.2.4 – Question 4 is a 10-statement True/False exercise where the group is made to understand, following the prompt, that they are to make a best “guess.” They are not being marked, and there is no reason for them to know the correct answers for this item. Note that the answers are current to 2008 or for the date shown. You may wish to freshen some of the items up with updated statistics.

NOTE: Scoring is straightforward since in each group only the 7th statement [g] is False (correct answers below). All the other statements are True.

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2.4.2.5 – Once again, facilitate the work of the groups. There will likely be more questions for clarification, including for vocabulary, than for Group Task 1. Be prepared.

2.4.2.6 – Follow the Learning Plan for the remainder of the instructions.

NOTE: Prior to the next lesson, you will need to prepare the resource package hand-out that will be needed for the *Culminating Assignment*. This will consist mainly of a copy of the group report sheet for both groups for each student. It will also include the Author's Statement (Appendix H) and the (optional) Proclamation of Education Rights for Teens (Appendix J-1).

2.5 – LESSON 5

2.5.1 – The board prompt will show the false statements (g) in each group's Question 4. They are as follows:

1. CLASS – 497 billionaires are as rich as half the world, or all of the poor. (False – They are *twice* as rich.)
2. RACE – Irish drink, Muslims are terrorists, and Chinese are karate experts. (False – These are stereotypes.)
3. GENDER – Men's death in war compared to women & children is 3 out of 4. (False – It's the other way around.)
4. AGE – Epebiphobia is the irrational fear of children and infants. (False – Epebiphobia is the irrational fear of *teenagers*. Pedophobia is the fear of children and infants.)
5. ABILITY – 5% of North American teenagers with *anorexia nervosa* are males. (False – The answer is 10%)

2.5.2 – The instructions in the Learning Plan for this lesson are otherwise clear.

2.5.3 – Note that the role of Critic has a reporting part when the group reports are made. Note also that the artist's drawing this time is self-standing or separate from the group report sheet. All the artist's drawings should be posted (with the artist's permission, of course!)

2.5.4 – The Culminating Assignment (Appendix I) can be given a deadline of a week to ten days. Evaluation of this assignment and of other elements in the unit, including Question 6 in Group Task 2, is subject to the course parameters and other rubrics as appropriate.

3.0 – SUPPLEMENTARY MATERIALS

3.0.1 – These are Appendices G, H, and J – the Poems by Alys Skel, the Author's Statement, and the Proclamation of Education Rights for Teens. Use at your discretion.

3.1 – APPENDIX G – POEMS BY ALYS SKEL

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3.1.1 – Alys Skel is the pseudonym for a Toronto poet.

3.1.2 – The first two poems, “Stereotypes” and “Gay Pride,” are gender-themed. The first is incorporated into the Learning Plan. The second suggests that what might at first appear “rude” is really a cause for celebration (or “pride”) in our complex differences as human beings.

3.1.3 – The next two poems, “The Sea” and “Atlantis,” connect ideas of beauty to reality. In the first, Aphrodite, the goddess of beauty, is shown as pregnant, suggesting that beauty is tied to creation, a reproductive lure. In the second, a vase from the “drowned city” of Thera in ancient Crete, thought by some scholars to be the lost city of Atlantis, gives piquant validity to a beautiful legend.

3.1.4 – “Fuse” touches on the relationship between adults and children. It is pertinent to the F-4 themes and activity in Group Task 2.

3.1.5 – “I Am a Racist” and “Mass Media” are race-themed. The first poem challenges the reader to action. The second illustrates that racism or genocide is not necessarily based on ideas of “colour,” although the “cockroach” could be argued as signifying the Belgian colonizer.

3.1.6 – “The Insane Asylum” is a summary poem for the whole group and should perhaps come at the end. The idea is that confronted with experience – as war, love, bad luck, disease – good intentions or purity of heart, even courage, can founder and go mad.

3.1.7 – “The Oligarchs” is an attack on the privilege. It is pertinent to the F-1 activity in Group Task 2.

3.1.8 – “The Peavey” refers to a type of pike used by log drivers to free logs in a river. The poem hints at the ugly reality behind the prosperity enjoyed by First World countries.

3.1.9 – “Sappho, Grown Old” and “Old Bulls” are poems about age. The first is a translation of a new poem by Sappho found in 2005.

3.1.10 – Finally, “Space,” “The Eagle” and “Sad Dad” are poems about love and pain in the family setting. They are pertinent to the F-5 activity in Group Task 2.

3.1.11 – Since the whole collection is somewhat dark in tone, you may want to be selective about which poems you use or how many.

3.2 – APPENDIX H – The Author’s Statement is referenced in Lesson 5 and might be used by the student in the Culminating Assignment. It is mainly directed at the teacher, but students should find it independently interesting as well. It is valuable as a clue to how fictional works get made.

3.3 – APPENDIX J – This is intended as a fun item. It is connected mainly to Group Task 2 on Age. Only J-1 need be handed out. Article 5 and its ten sub-clauses make the document of special interest. J-2 is a commentary to assist the teacher in the event a subsequent lesson or lessons might be planned around the theme of student rights.

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Appendix B-1 – THE BEAUTY QUIZ

Is beauty only skin deep? Answer the following questions to find out what you think!

1. An ugly thing can look beautiful.

I agree _____ I disagree _____ I'm not sure _____

2. Jewels are more beautiful if the jewels are real, not fake.

I agree _____ I disagree _____ I'm not sure _____

3. The rich are more beautiful than the poor.

I agree _____ I disagree _____ I'm not sure _____

4. Something is beautiful when everything is the right size and in the right place.

I agree _____ I disagree _____ I'm not sure _____

5. Beauty is in the eye of the beholder.

I agree _____ I disagree _____ I'm not sure _____

6. Small is beautiful. For example, a big foot is not beautiful.

I agree _____ I disagree _____ I'm not sure _____

7. Dreams are more beautiful than reality.

I agree _____ I disagree _____ I'm not sure _____

8. An old person can be beautiful even if they don't look too nice.

I agree _____ I disagree _____ I'm not sure _____

9. You are more beautiful if you accept who you are.

I agree _____ I disagree _____ I'm not sure _____

10. Everyone has the right to be beautiful.

I agree _____ I disagree _____ I'm not sure _____

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B-2 – ANSWER KEY

The view that “beauty is only skin deep” yields a maximum score of 10.

The translation is: True beauty is more than surface glitter.

NOTE: The multiple choice answer, “I’m not sure,” is always a .5 score.

1. An ugly thing can look beautiful. I AGREE = 1. I DISAGREE = 0.

The devil, pimps, Venus flytraps, a dictator’s shoes: these are examples of how appearances can be deceiving.

2. Jewels are more beautiful if the jewels are real, not fake. I AGREE = 1.

The point is that knowledge of the actual character of something is important to judging its beauty. One might add that jewelry with a personal meaning is even more beautiful (as the story shows). So beauty has layers.

3. The rich are more beautiful than the poor. I DISAGREE = 1.

The point is that the rich look more beautiful because they can afford it. They have power, beautiful things, nice teeth, cosmetic surgery, and so on. But their hearts are often cold.

4. Something is beautiful when everything is the right size and in the right place. I DISAGREE = 1.

This is the tricky item in the quiz. The answer, “I agree,” would admit that beauty has an “objective” meaning of proportion or symmetry in appearance. But this is still a skin deep measure. So “I disagree” scores the point.

5. Beauty is in the eye of the beholder. I AGREE = 1.

This cliché is consistent with the other – that beauty is only skin deep. It also introduces the idea of taste, that the sense of beauty is personal or learned.

6. Small is beautiful. For example, a big foot is not beautiful. I DISAGREE = 1.

Women are smaller than men. Is that why they are thought beautiful and men thought something else? The example also foreshadows a challenge offered by the story. Does gender, or culture or race, define beauty?

7. Dreams are more beautiful than reality. I DISAGREE = 1.

This could be a tough one for young people, for whom dreams are important. But the artist cannot dream a painting; he or she must make it. In the story, the island of Balin Sadok, which proved ugly, becomes just a dream.

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8. An old person can be beautiful even if they don't look too nice. I AGREE = 1.

This one is obvious. Tan-i Anya, at 102, is also Dinava, at 24. The students may have fondness for a grandparent of their own. They may have pictures of their grandparent's youth, or simply the sense of a fineness in age.

9. You are more beautiful if you accept who you are. I AGREE = 1.

This item introduces the power of love, so radiantly expressed in the story. People shine when they are loved by others, but also when (not selfishly or vainly) they love themselves. That's why Sarud dances at the end.

10. Everyone has the right to be beautiful. I AGREE = 1.

This is the summary point – that no matter who you are, no matter where you come from, or how poor you are – you have the right to be beautiful, to be yourself, and to love and be loved.

Appendix C. – VOCABULARY GUIDE

tan-i	=	grandmother
duhat biscuits	=	a type of biscuit
knead	=	rub and press with your knuckles like dough
snigger	=	laugh in a partly hidden way
contempt	=	having a superior attitude
gyrations	=	twisting and turning, as in dancing
lunar	=	having to do with the moon
mercilessly	=	without sympathy
pavilion	=	a building or shelter, often like a big tent
entreaties	=	prayers
Butot	=	a god
Otherside	=	the underworld, or heaven
kanuti	=	a stringed instrument
sage	=	wise
beckon	=	signal to come near
incessant	=	endless
pendant	=	a hanging jewel
desolate	=	empty, abandoned
incandescence	=	clear, bright light
torrent	=	rush or pull, strongly felt

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Appendix D. – THE WOMAN EVERYONE LIKED

by Voltaire R. de Leon

(Reprinted with the permission of the author.)

Mother told me to visit my great-grandmother, Tan-i Anya. She said, “Sarud, your tan-i is dying. She wants you to tell her a story before she goes.” My tan-i is one hundred two years old.

I jumped on my bike and raced across the island.

I grew up with my tan-i. We were each other’s favourite companion. After school, I would go to her hut first before my own father’s because she would brew a sweet-scented tea that only she knew how. We would sit at her small round table eating *duhat* biscuits and sipping the hot beverage. She would tell me all kinds of stories, stories that I would never in my life read anywhere. The one I liked best was The Woman Everyone Liked.

My parents did not like it nor her other stories nor the long hours I spent with tan-i. They said that tan-i was turning my brain into rice pudding. My math and science grades were the lowest in school. Father turned the report card this way and that as if reading in the dark even though he was holding it in the sunlight. I was sure to repeat Grade Five.

“Feel that,” father said one night after dinner, kneading my head. “It’s getting soft.” The family sniggered. He went on, “What great wisdom did the old woman impart to you this time?”

“Never climb trees at the time of the full moon,” I said.

“What?”

“Tan-i said that the only reason why the town has not been drowned by the sea is because of tree-demons.”

“What tree-demons?” my three sisters asked in contempt, looking up from their television.

“Tree-demons,” I explained patiently, “dance all night. Their gyrations reverse the lunar gravity that swells the tide when the moon is full. They are exhausted by dawn and need to rest before the next dance. Climbing trees at this time will only disturb their sleep.”

Father looked at Mother sadly and sighed, “Sarud will spend more time with me from now on. He might still straighten out.” Mother stared at me mercilessly, “To the ovens, tomorrow.” Father was the village baker. Spending time with him meant endless kneading, rolling, cutting and shaping the dough, and shoving it into the fiery holes. I would rather be a tree-demon than the next village baker.

The family was relieved when sometime later the village elders decided to move tan-i to the Dying People’s Pavilion at the other side of the island. There, she was to spend her last days praying and singing entreaties to Butot, a god of the Otherside, for safe passage to his realm.

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It wasn't just my family, but it seemed that the school was losing patience with me, too. Yesterday, two friends of mine and I were instructed to play the five-stringed *kanuti* section of the class orchestra. I had added four strings to each of our *kanutis* in order to increase the range. The teacher found out and shouted at us. "If God wanted to hear nine-stringed *kanutis*, he would have instructed the ancient and sage musician, Aldipa Kanuti, to construct the instrument with nine strings, not five." He kicked us out. Now, my two friends kept their distance at their parents' bidding.

I arrived at my tan-i's place in the late afternoon. I walked into her bedroom where she was lying on the floor mat. She beckoned me to her. I touched her forehead with mine and sat next to her. She spoke almost immediately, "Get me out of here."

"What?" I cried, sounding like my father.

"I said, get me out of here. These damned fools are driving me nuts with their incessant praying and singing."

"Tan-i. The council is already mad at you for missing out on hymn times. Can you imagine what they'll do if they found out you left your room during meditation?"

"What! They'll shoot me? I'm dying, for godsakes."

"But that's why you're here. You're supposed to pray and sing."

"Sarud, do you seriously think your tan-i wants to spend her last hours singing praises to some fat Othersider just because he has the keys? Do you? I never even met him!"

It made sense. "What about me?" I asked.

"Oh. They can't do anything to you. You're only twelve. Come, my son. Help me."

As I lifted her, so small and surprisingly light as a leaf, I was thinking that perhaps she drifted here from another solar system. I laid her down on the bench out in the courtyard. "That's better," she said. She was right. It felt good to be out in the open air and the lukewarm sun.

Not far from us, the tide was coming in.

"Why are you so quiet?" she asked as I sat thinking how I was without friends that day. I told her about the business with the *kanutis*. I looked at my tan-i and couldn't understand why her eyes shone. She was smiling as if she had won the lottery. Finally, she said, "Now, I think it's time that you tell me the story of The Woman Everyone Liked. Have you learned it by heart?" I nodded. I had prepared for this moment which I wanted to fill with the total recall of her best children's story:

Once there was an island called Balin Sadok, just over the horizon east of us. In one of the villages, there lived a woman whom everyone liked. Her name was Dinava. Her mother and father were farmers. Malaru was a small village. Everybody knew everybody else and, certainly, they knew Dinava. Her neighbour, old man Bashawi, liked

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her. Her teacher, Mrs. Kayunta, liked her. Merika, the woman who owned a variety store, liked her. Santik, a young rich farmer, liked her. Fisherman Kendo liked her. The temple priest liked her.

There were many reasons why everyone liked her.

If you asked her neighbour Bashawi, “Why do you like Dinava?” Bashawi would answer, “I like her because she runs errands for her neighbours. If I want a box of matches, I ask Dinava and she would buy it for me.”

Ask Mrs. Kayunta and she’ll answer, “Because she is intelligent, well-read and she helps her classmates with their homework.”

Ask the shopkeeper Merika and she’ll answer, “She buys all kinds of things from my store.”

Ask Santik. He’ll answer, “She is a good cook. Her house is very clean. She is healthy and will bear many children.”

Ask Kendo. He’ll simply smile. Dinava always bought fish from Kendo. They always argued about the price of fish but in the end they agreed on a lower price. Then they talked of other things.

Ask the priest at the temple. He’s sure to show you the still-lighted candles that Dinava offered to the gods every evening.

Dinava’s father liked her because she was obedient. Her mother liked her because she was helpful. Being the eldest, she did many of the house chores. She fetched water. She cooked. She cleaned. She fed the chickens and the pigs in the backyard. She took care of her two brothers and two sisters.

But nobody said that they liked her because she was beautiful.

In Balin Sadok, a woman must have certain qualities to be beautiful. Her skin must be fair. Her bones must be thin. Her feet must be small. Her eyes must be big. The bridge of her nose must be high.

Dinava’s skin was brown. Her bones were thick. She had big feet. Her eyes were small. She had a flat nose. That’s why nobody said she was beautiful.

Later her sisters got married. One sister got married to Bashawi’s brother. Another sister got married to an American tourist. Dinava turned twenty-four. Still, no one asked for her hand. She didn’t go to school anymore but she still helped Mrs. Kayunta teach the students.

Santik got tired of his three wives who each bore him one child only. Santik said, “I want a woman who can cook and bear children. I want to buy more farm land. I need more sons to look after the land. I will marry Dinava.”

“How can you marry Dinava?” asked Merika as she lay next to him one night when he wanted to get away from his wives. “She looks so ugly.”

“It’s not a problem,” answered Santik. “I will wear a blindfold when we go to bed.” And they laughed.

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Santik went to Dinava's house and talked to her father. He proposed marriage to Dinava. Dinava's father couldn't believe his luck. If Dinava married Santik, he wouldn't have to work so hard to send his sons to school. Dinava's mother said, "It's about time. She is already twenty-four."

The next day, the whole village knew. Everyone was excited that Dinava was getting married. Everyone was happy, except Dinava. She didn't want to marry Santik who treated his wives with such contempt. But, at the same time, she didn't want to upset her parents. She didn't want to upset her people since it is the custom of the village that the daughter must obey her parents because they made her from nothing.

One day, Dinava went to the market. At the fish stall, she talked to Kendo about her problem. "If I marry Santik, I will not be happy. What should I do?" she asked Kendo.

"Don't marry him," Kendo said.

"But that will upset my parents."

"Are you afraid to upset them?"

"Yes."

"Why?"

"Because they'll say that I am breaking a custom. They'll say that I'm only thinking of myself. They'll say, I'm selfish. They won't like me."

"Then, I think that is the problem."

"What do you mean?"

"You do things so that people will like you. You run errands for old Bashawi. You help Mrs. Kayunta teach her students. You buy from Merika's store. The priest likes you because you light candles at the temple. Santik likes you because you can be his servant and give birth to sons. You obey your mother and father like no other daughter does. They all like you because you can do something for them."

Dinava protested. "Except for serving Santik, these are good deeds, Kendo."

Kendo leaned forward on the fish counter, "But when you do something for your own happiness, they don't like you anymore. So, Dinava, who is selfish?"

Dinava was quiet. She looked at Kendo. She said, "What you said, I have felt for some time. I couldn't say it in quite those words. I should say 'no' to Santik. But I am afraid my parents will throw me out of the house and no one in this village will speak to me again. I will be an outcast."

"Do you know why I catch a lot of fish?"

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“Why?”

“Because a school of fish swim together in one direction. They always follow one leader. Where it moves, they move. If the leader gets caught in the net, its followers all get caught. Dinava, we are not fish.”

“No, we are not fish. Still, Kendo, I'm afraid to be alone.”

“You're right. If you disobey your father, he will throw you out of the house and no one in the village will speak to you again. But I'm here, Dinava. You can always come to me.”

“You will do this for me, Kendo?”

“Of course, Dinava. You're a good friend. I like you.”

“Why? Why do you like me? Is it because I only buy fish from you?”

“No. I never make a profit when I sell fish to you.”

“Then, why do you like me?”

“Because, Dinava, you are beautiful.”

It was the first time anyone ever said that to Dinava. At that moment, she was the happiest woman in Balin Sadok. She looked at Kendo as if for the first time and fell in love with him.

“I like you, too, Kendo,” Dinava said.

“Why?” Kendo asked, curious.

“I don't know. I only know that today when I needed someone, I came to you.”

“Dinava, will you be my wife?”

“Yes. And you, Kendo. Will you be my husband?”

“Yes.”

Kendo gave her a silver necklace with a ruby pendant. They went to his hut near the seashore. They talked some more, went to bed and made love. Finally, it was time for Dinava to leave. They kissed goodbye.

When Dinava got home, her parents were quite angry because she did not cook supper for them. When she told them that she did not want to marry Santik, they screamed at her. Her mother called her a no-good, selfish daughter. Her father ordered her to get ready and marry Santik.

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Still, Dinava did not give up. She declared to her parents her love for Kendo. When she said she was going to marry him, they beat her up and threw her out of the house. The next day, the whole village knew.

Old Bashawi did not talk to her. Mrs. Kayunta did not invite her to school. Merika called her very bad names. Santik did not even look at her. When she went to the temple, the priest snuffed out her candles and shut the door on her. All of a sudden, the whole village did not like her anymore.

That same day, Kendo and Dinava put their belongings in his boat. They sailed away from the island not looking back even once. Nobody heard from them again.

One night, a huge wave rose out of nowhere and covered all of Balin Sadok. In the morning the island had disappeared and today it is just a dream.

It was twilight when I ended the story and a powerful moon was rising. Tan-i spoke faintly. I bent closer to her. She said, "Take me inside. I have a present for you."

Lying down once more, she took something from under the mat and put it in my hand. She smiled at me and said, "Go home now, my love, and don't be a fish." I joined foreheads with my tan-i making sure my tears did not fall on her because it is said tears weigh down the spirit of the dying. I placed my cheek on her chest as a final goodbye and walked out of her room.

I opened my hand and saw a silver necklace with a ruby pendant. Unbelieving, I held it to the light and laughed. I ran, skipped, jumped and clapped my hands. In the wide-open, desolate incandescence, in the torrent of the moon's gravity, I danced.

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Appendix E-1 – SETTING

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

ACTOR / CHARACTER _____

Remember – Setting is when and where a story happens!

The Woman Everyone Liked is really two stories, one about Sarud, the other about Dinava. The Woman Everyone Liked is about Dinava.

1. Make up a name for the story about Sarud. Write it down here:

2. Both stories seem to be old and modern at the same time. Fill out the list below to prove that this is true.

SOMETHING OLD

Sarud's story

SOMETHING NEW

Dinava's story

3. Dinava's story is older than Sarud's story by how much time? Circle one. *Note: The group reporter must be able to explain your choice to the class.*

a) we can't tell

b) way back in time

c) 78 years

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4. Dinava's story takes place in the village of Malaru on the island of Balin Sadok. Sarud's story takes place on an island also.

Is the island the same? (Circle one.)

YES

NO

Is the island real?

YES

NO

5. If you had to locate these stories somewhere in the real world today, where in the world – or in what kind of place – would you put it?
-

6. The group artist can draw his or her illustration for the setting of one or both stories in the space below (or on a separate page if more room is needed.)

SARUD'S STORY

DINAVA'S STORY

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Appendix E-2 – PLOT

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

ACTOR / CHARACTER _____

Remember – Plot is the plan or design for how things happen in a story!

“The Woman Everyone Liked” is really two stories, one about Sarud, the other about Dinava. “The Woman Everyone Liked” is about Dinava.

1. Make up a name for the story about Sarud. Write it down here:

2. The plan of action for most stories is the same:

- a) Introduce a character in his or her basic situation.
- b) Introduce a problem or conflict.
- c) Introduce the main event that overcomes the problem.
- d) End the story in an interesting or positive way.

How would you write these four “plot points” for each of the two stories?

SARUD’S STORY

a) _____

b) _____

c) _____

d) _____

DINAVA’S STORY

a) _____

b) _____

c) _____

d) _____

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3. The climax of a story is the turning point, the moment when a story has reached its highest point of interest and we know the problem will be solved.

In Dinava's story, this happens when:

In Sarud's story, the climax occurs when:

4. Agree or disagree with the following two statements. Circle your answer.

Note: The group reporter must be able to explain your choice to the class.

- a) More happens in Dinava's story than in Sarud's. YES NO
- b) There is a much bigger surprise ending in Sarud's story than in Dinava's. YES NO

5. On a separate page, the group artist can draw his or her illustration showing action for one or both stories.

SARUD'S STORY

DINAVA'S STORY

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Appendix E-3 – CHARACTER

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

ACTOR / CHARACTER _____

Remember – Character means any person performing actions in a story!

“The Woman Everyone Liked” is really two stories, one about Sarud, the other about Dinava. “The Woman Everyone Liked” is about Dinava.

1. Make up a name for the story about Sarud. Write it down here:

2. Character also means those qualities that make up a person’s identity or personality. These “characteristics” may be both good and bad.

Choose a main character from each of the two stories. Identify three characteristics for each that you would make up their character?

Choose one character for each story. Circle your choice.

SARUD / TAN-I ANYA

DINAVA / KENDO

3. In each story, the main character changes because he or she learns something important.

The most important thing Dinava learns is that:

Sarud learns that:

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4. Agree or disagree with the following two statements. Circle your answer.

Note: The group reporter must be able to explain your choice to the class.

- a) Dinava's parents are wrong to beat her. But they do care about her, because they try to organize a good marriage for her.

I AGREE

I DISAGREE

- b) Sarud's parents may not appreciate Tan-i Anya, but they do encourage Sarud to visit her. They just want Sarud to do better at school.

I AGREE

I DISAGREE

5. On a separate page, the group artist can draw his or her illustration showing character for one or both stories.

SARUD'S STORY

DINAVA'S STORY

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Appendix E-4 – NARRATION

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

STORYTELLER / ACTOR _____

Remember – Narration is how a story is told!

“The Woman Everyone Liked” is really two stories, one about Sarud, the other about Dinava. “The Woman Everyone Liked” is about Dinava.

1. Make up a name for the story about Sarud. Write it down here:

2. All stories have a storytelling “voice” and their own “style.” The voice can be friendly and familiar, using the “first person,” (I went here, I did that), or it can feel further away, using the “third person” (he went there, she did that). Style is the personality a story has – its simple or hard language, its attitude or tone (funny, spooky, sad), and its type (adventure, fantasy).

For both stories, identify below the voice (who is speaking), the “person” (first or third), the language level (simple, normal, hard), the tone (choose a word), and the type of story (reality, fairy tale, romance, or whatever).

SARUD’S STORY

DINAVA’S STORY

a) _____

b) _____

c) _____

d) _____

e) _____

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3. Today stories are written down in books to be shared with thousands of people (readers) who the writer or storyteller doesn't know. But stories used to be told by heart to family and friends, or people one knew (listeners).

Dinava's story is this type of "oral story." How can we prove this from two things that are said in Sarud's story?

- a) _____
- b) _____

4. Agree or disagree with the following statements. Circle your answer.

Note: The group reporter must be able to explain your choice to the class.

- a. Sarud's story happens all in one day but seems to move slowly, while Dinava's story happens over many years, yet seems to move quickly.

I AGREE

I DISAGREE

- b. Dinava's story is meant to be told by heart. So it uses a lot of repetition (the same words or the same ways of saying things over and over again) to help the storyteller remember the story. It also uses simple sentences and a lot of different voices to help the listener follow along and stay interested.

I AGREE

I DISAGREE

5. On the group report, the group artist can draw his or her design or logo to highlight one or both stories. Circle the story selected. Also, the group actor should prepare a few lines of the story to recite from memory to the class (with help from another group member?).

SARUD'S STORY

DINAVA'S STORY

Socially-based Curriculum Unit: Everyone Has the Right to be Beautiful

Appendix E-5 – THEME

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

ACTOR / CHARACTER _____

Remember – Theme means the main idea or lesson of a story!

“The Woman Everyone Liked” is really two stories, one about Sarud, the other about Dinava. “The Woman Everyone Liked” is about Dinava.

1. Make up a name for the story about Sarud. Write it down here:

2. To get at the main idea or lesson of a story, it helps to follow the main character, figure out what he or she is dealing with, and see what lesson has been learned. In both stories, the main character, Sarud or Dinava, learns from a teacher who uses a story to make a point.

For each story, briefly identify

- a) the main character’s problem,
- b) the person the character learns from,
- c) the story this person uses to make his or her point, and
- d) the lesson that is learned.

SARUD’S STORY

a) _____

b) _____

c) _____

d) _____

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DINAVA'S STORY

- a) _____

- b) _____
- c) _____
- d) _____

3. A motif is an idea, type of character, or language in a story that gets repeated and is therefore obviously important to the meaning of the story (e.g., the *moon* and *dancing* in Sarud's story; *sex & marriage*, and the word, "*everyone*," in Dinava's). Can you think of two motifs that are in both stories, as if to link them together? Identify them in the space below.

MOTIF #1 _____

MOTIF #2 _____

4. Agree or disagree with the two statements below. Circle your answer.

Note: The group reporter must be able to explain your choice to the class.

- a) Balin Sadok is drowned under a great wave because people no longer believed in stories; so there was no tree-demon to hold back the tide.

I AGREE

I DISAGREE

- b) The silver necklace with a ruby pendant shows that an old person may be beautiful and a poor person may be wise.

I AGREE

I DISAGREE

5. On a separate page, the group artist can draw his or her illustration of the theme for one or both stories. Give your illustration a caption.

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Appendix F-1 – CLASS

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

CRITIC _____

Class is a fancy word for money. Money allows you to buy beautiful things, to go to beautiful places, to play at being beautiful yourself. The upper class have lots of money; the working class – people who work – not much.

“The Woman Everyone Liked” seems to challenge money by saying:
A poor man (e.g., Kendo) can be worth more than a rich man (Santik).

1. How many in your group agree with this statement? _____

2. What makes Kendo a man of worth? What makes Santik unworthy?

Kendo _____

Santik _____

3. a) Is Kendo really poor?
b) Why can he afford a silver necklace with a ruby pendant?
c) Can you say something good about Santik?

a) _____

b) _____

c) _____

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4. A poor person may be nice, beautiful even, but poverty itself is ugly. Circle T or F to guess at some facts about poverty today (2008).

- | | | |
|---|---|---|
| a) Half of the world's 6 billion people live on less than \$2.00 a day. | T | F |
| b) Over one million children die from poverty every month. | T | F |
| c) Most children die from lack of access to clean water. | T | F |
| d) One in three children in the world is without adequate shelter. | T | F |
| e) Half the world uses wood, charcoal, or animal dung to cook. | T | F |
| f) 4,000 people die every day from the indoor pollution this causes. | T | F |
| g) 497 billionaires are as rich as half the world, or all of the poor. | T | F |
| h) One in seven children in the world cannot see a doctor or nurse. | T | F |
| i) Rich nations give poor ones \$1.00 and take back \$25.00 (on loans). | T | F |
| j) Just 1% of weapons spending would educate the world's children. | T | F |

5. In 1998, global spending on some items was (in billions of dollars):

Cosmetics (U.S.) = 8. Ice cream (Europe) = 11. Perfume (Europe, U.S.) = 12 Pet food (Europe, U.S.) = 17.
Business entertainment (Japan) = 35 Cigarettes (Europe) = 50. Alcoholic drinks (Europe) = 105
Narcotics/drugs (world) = 400. Military spending (world) = 780

By comparison, extra spending needed to accomplish the following was:

Basic education for all = 6. Clean water = 9. Basic health & nutrition = 13

- Group artist – Express some of the information above with a drawing.
- Group critic – Defend rich spending with at least two good arguments.

6. At home, write 200 words on ONE of the following:

- Your opinion on some of what you have learned on this page
- How you would give \$2.00 a day magical powers to help the poor
- How it felt in your own life to feel or be rich or poor one day
- What you as a Canadian might say to an Aboriginal person in poverty

FOOD FOR THOUGHT –

- Brand name clothes and designer products are made in China, India, Mexico, Bangladesh, mostly by women and children for less than \$1.00 an hour; unions are not allowed.
- In 1820, rich countries were richer than poor countries by a factor of 3 to 1. Today, it is 72 to 1. Do the rich care?
- Norway is officially the richest country in the world. No one is wealthy, but poverty does not exist either. It is beautiful!

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Appendix F-2 – RACE

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

CRITIC _____

Race is a fancy word for people. People exist within a culture, with a history and a story to tell. Some have suffered; others not so much. But all have culture's beautiful things: music, food, costume, ideas, art. All are equal.

“The Woman Everyone Liked” challenges “racism” – the belief that one culture is better than another. It does this by suggesting the following:

Dinava has the same right to be beautiful as someone with a light skin.

1. How many in your group agree with this statement? _____

2. a) What hint is there that Dinava's family values a light skin?
b) Thin bones, small feet, a high-bridged nose, large eyes – where might these ideas be coming from? From which culture? From what industry?
a) _____
b) _____

3. a) Sarud gets his stories from Tan-i Anya. Where do his sisters find theirs? Why might this be a problem?
b) Is Sarud a tree-demon? Explain.
a) _____

b) _____

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4. A powerful culture can decide what other people should care about or look like. Circle T or F to guess at some facts about race (in 2008).

- | | | |
|---|---|---|
| a) Brazil refers to people as white, black, yellow, brown, or native. | T | F |
| b) Bulgaria refers to people as Bulgarian, Turkish, or Gypsy. | T | F |
| c) Canada sees people as Aboriginal, white, or “visible minority.” | T | F |
| d) Visible minorities make up 25% of Ontario (40% in Toronto). | T | F |
| e) The largest group is South Asian (India, Pakistan, and Sri Lanka). | T | F |
| f) 92% of people in Ontario are Canadian citizens (87% in Toronto). | T | F |
| g) Irish drink, Muslims are terrorists, and Chinese are karate experts. | T | F |
| h) Poverty is the main cause of crime. Race has nothing to do with it. | T | F |
| i) A higher percentage of black people are poor than white people. | T | F |
| j) Canada’s 2% Aboriginal population is 18% of its jail population. | T | F |

5. Rank of major beliefs in the world by percentage of population (2005):
Christian = 31.4%. Muslim = 22.4%. No religion = 16.4%. Hindu = 15%
Chinese traditional = 6%. Buddhism = 5.7%

Rank of Canadian beliefs (2001): Roman Catholic = 43.5%. Protestant = 30%. No religion = 16%.
Muslim = 2%. Christian Orthodox = 1.5% Buddhist, Hindu, Jewish, Sikh = 1% (each).
Other or MYOB = 3%

Thought challenge: Christians are white, or people influenced by whites.

- Group artist – Express some of the information above with a drawing.
- Group critic – Find two reasons to defend or attack some of the above.

6. At home, write 200 words on ONE of the following:

- Your opinion on some of what you have learned on this page
- Your magic solution for banishing “colour” in the world
- How it felt in your own life to feel excluded or different from others
- Speak to a Muslim Canadian unfairly jailed and tortured in the U.S.

FOOD FOR THOUGHT –

- Hispanic men (Spanish-language background) earn 57.5% of what white men do in the U.S. (2006).
- The first black Best Actress to win the Oscar was Canadian Halle Berry (2001).
- It’s not fun to be “racialized,” whether you are white, black, Pakistani, Chinese, Roma, or whatever.
- In Canada not long ago, persons without religion or Irish could not get a job.
- Without newcomers, Canada cannot grow. Welcome them!

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Appendix F-3 – GENDER

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

CRITIC _____

Gender is a fancy word for sex (male/female) or sexual identity (straight, gay, BT). Supporting our mothers, our sisters, and our gay family members – siblings, aunts, uncles, parents – means everyone has a right to be here.

“The Woman Everyone Liked” challenges “sexism,” the idea that men have a right to rule over women (or that straight is better than gay). It seems to say:

Dinava has a right to love whom she wants.

1. How many in your group agree with this statement? _____

2. a) What is the reason Dinava’s father likes her? Why does Santik like her?
b) Who in Dinava’s family would benefit most from her marriage to Santik?

a) _____

b) _____

3. a) What makes Kendo different?
b) What important change does Dinava realize she has to make? Why?
c) Is Tan-i Anya a feminist? Explain.

a) _____

b) _____

c) _____

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4. Although different, men and women are equal. One sex is not inferior to the other.
Circle T or F to guess at some facts about gender (to 2008).

- | | | |
|---|---|---|
| a) Women do 67% of the world's work for 40% of the world's pay. | T | F |
| b) Across the globe, women work 35 more hours per week than men. | T | F |
| c) Women produce 80% of the world's food but own 1% of its land. | T | F |
| d) 28% of all women in Canada make up the majority of our poor. | T | F |
| e) Black, lesbian, and poor women are weakly protected by the law. | T | F |
| f) Violent deaths of women in Canada, Aboriginal to white, is 5 to 1. | T | F |
| g) Men's death in war compared to women & children is 3 out of 4. | T | F |
| h) Domestic violence kills more women globally than war or disease. | T | F |
| i) Egyptian husbands killed 250 wives in the first 6 months of 2007. | T | F |
| j) In the U.S., 10 women are beaten to death every day, 3,650 yearly. | T | F |

5. A "child marriage" is a marriage of anyone under the age of 18 (illegal under human rights law).
These are usually "forced" marriages, where the parent decides.
"Arranged" marriages allow the child to have an opinion.

In Afghanistan, 60 to 80% of all marriages are forced. In a clinic in Bombay, India, 7,999 of 8,000 abortions were of a female fetus. In the U.S., arranged marriages are still a common practice in country areas.

- a) Group artist – Express some of the information above with a drawing.
b) Group critic – Find two reasons to defend or attack some of the above.

6. At home, write 200 words on ONE of the following:

- a) Your opinion on some of what you have learned on this page
b) Your magic "recipe" for improving relations between the sexes
c) How it feels in your own life to be male or female
d) Speak to your parent, sibling, romantic friend, about who you are

FOOD FOR THOUGHT –

1. Two million girls are killed each year at or before birth because they are female. No boys are killed.
2. Globally, 6,000 girls are genitally mutilated every day, including in Canada.
3. Arranged marriages have a much lower divorce rate than marriages based on romance.
4. Same-sex relationships are regarded as criminal in the Caribbean and Central America.
5. 60% of Ontario girls, 12% of boys, reported enduring sexual violence at their high school (2008).
6. Better is "Love, sweet love!"

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Appendix F-4 – AGE

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

CRITIC _____

Ageism is a fancy word for discriminating against, or not respecting, people because of their age. Ageism affects both the old and the young.

“The Woman Everyone Liked” challenges ageism by making Sarud, who is 12, and Tan’i Anya, who is 102, heroes in their own story. It seems to say:

Young and old have something to offer, including to each other.

1. How many in your group agree with this statement? _____

2. a) Name two things Sarud is able to give Tan’i Anya.

b) Is Tan’i Anya wise or foolish? Explain. What is she able to give to Sarud?

a) _____

b) _____

3. a) Are Tan’i Anya and Sarud both disrespected because of age? Explain.

b) A lot of feeling flows between them. Name some. Which is strongest?

a) _____

b) _____

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4. Old and young alike need care. A culture is healthy if it respects both age groups. Circle T or F to guess at some facts about age (to 2008).
- | | | |
|--|---|---|
| a) Age is not an accomplishment, and youth is not a sin (Heinlein). | T | F |
| b) You have a right to a promotion at work even if you are under 25. | T | F |
| c) Over 50% of Americans expect to work past the age of 70 (2003). | T | F |
| d) Life expectancy globally has risen from 35-40 in 1800 to 80 today. | T | F |
| e) Adultism is control over and disrespect for the views of teenagers. | T | F |
| f) About 80% of people over 60 feel disrespected because of their age. | T | F |
| g) Epebiphobia is the irrational fear of children and infants. | T | F |
| h) The belief that old people are friendly is a benevolent prejudice. | T | F |
| i) The higher the legal drinking age, the more that alcohol is abused. | T | F |
| j) In England, age bias is more common than race or gender bias. | T | F |
5. If I am young and correct, my age should not matter. A child educated only at school is an uneducated child (Santayana). “I’m not the enemy, just a prisoner of society” (from the song, Prisoner of Society, by The Living End)

Positive attitudes to the elderly increase your mental health. People 65-74 are more like people under 65 than people over 85. The word “elderly” or “senior” doesn’t tell you much about the person.

- | |
|--|
| a) Group artist – Express some of the information above with a drawing. |
| b) Group critic – Find two reasons to defend or challenge some of the above. |
6. At home, write 200 words on ONE of the following:
- | |
|--|
| a) Your opinion on some of what you have learned on this page |
| b) How you would change school to respect teenage rights more |
| c) The oldest person you know who you have learned from |
| d) The idea that age is not about aches and pains but about living |

FOOD FOR THOUGHT –

1. In the U.S., employers are 40% more likely to interview a younger job applicant.
2. The actor, Pierce Brosnan, says he lost the role of James Bond in *Casino Royale* because of ageism.
3. The value the media places on youth contributes to the rate of cosmetic surgery.
4. The average life span of someone living in Zimbabwe is 39.
5. “We don’t need no education, we don’t need no thought control, no dark sarcasm in the classroom, teacher leave them kids alone” (from the band, Pink Floyd).

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Appendix F-5 – ABILITY

GROUP RECORDER _____

GROUP REPORTER _____

ARTIST _____

CRITIC _____

Ableism is a fancy word for discriminating against people with disabilities, visible or invisible. Another way to say this is that people prefer “abilities,” like physical strength, normal behaviour, or good looks, including beauty.

The Woman Everyone Liked challenges ableism by saying that true ability, or beauty, is inside (in one’s character), not on the surface. It seems to say:

Seeing yourself (& others) is what makes you a beautiful (and able) person.

1. How many in your group agree with this statement? _____

2. a) What are some of the surface qualities that others see in Dinava? What do they not see?
b) What does Santik not see about himself?
a) _____

b) _____

3. a) Once Dinava saw herself more clearly, what was she able to do?
b) What moment between Kendo and Dinava causes you to feel strongly for Dinava?
(This feeling is called *pathos*.) Are you beautiful, then, too?
a) _____

b) _____

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4. Ability and disability, beauty and self-esteem – what matters is respect for yourself and others. Circle T or F to guess at some facts (to 2008).

- | | | |
|---|---|---|
| a) Canada has defrauded over 30,000 mentally disabled war veterans. | T | F |
| b) Magazine and celebrity ideas of beauty are meant to control you. | T | F |
| c) Being a tough guy is okay, but just being a guy is also tough! | T | F |
| d) 10% of Americans have an invisible disability, 50% a “condition.” | T | F |
| e) To see the person, we say wheelchair user, not wheelchair-bound. | T | F |
| f) Body Dysmorphic Disorder is obsessing about a flaw in your looks. | T | F |
| g) 5% of North American teenagers with <i>anorexia nervosa</i> are males. | T | F |
| h) Lame, retard, and spazz are negative; cripp and gimp are acceptable. | T | F |
| i) One in eight persons has some form of limitation to their activity. | T | F |
| j) Eye contact and a smile are positive weapons in the defense of you. | T | F |

5.

Don't assume a disabled person wants assistance, is rejecting you, is unhappy, is easily offended, is open to personal questions in public, or is with an attendant and not a friend. Assume a disabled person is just like you.

Self-esteem has to be fought for and built. Be patient with your personal development. Beware of outside influences – media, family, hurtful words, prejudice. Develop strengths, seek friends, respond & interact, like yourself!

- Group artist – Express some of the information above with a drawing.
- Group critic – Challenge one or two of the ideas above, with reasons.

6. At home, write 200 words on ONE of the following:

- Your opinion on some of what you have learned on this page
- An imaginary conversation with your parents about “something”
- Your personal relationship with a disabled friend or family member
- The idea that being strong or beautiful can be a disabling, too

FOOD FOR THOUGHT –

- Announce yourself when you enter a room with a blind person in it.
- A “good body” doesn't have to be athletic.
- Some people cut themselves as a way of waking up from numbness caused by trauma or abuse.
- Don't change your body. Change the way you see it.
- Diabetes, autism, lactose intolerance, and bipolar mood disorder are invisible disabilities.
- Give yourself three compliments daily.
- There are no cosmetics for the soul!

Appendix G – POEMS BY ALYS SKEL

(Reprinted with the permission of the author.)

STEREOTYPES

*boys are not as well suited to the classroom
as girls, experts
now say*

*they need activity, targets. Time
to prove their strength, to practice
their display, to hammer more blood
into their brains – a ball, resolve
a ship to sail or command*

*beauty to girls comes ready-made
or is slipped on one night, and just arrives
glancing with early grace
on the details of the human race*

*what mystery is held or may be held
in the set of his face
or her face*

isn't learned by book

GAY PRIDE

*human society is no different
than the baboon
whose rude posterior tells you
something about himself*

*you may think it asinine
but it's all part
of the composition of the beast*

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THE SEA

*my left hand
grabbed at the testicles of Uranus
and flung them into the sea*

*my left hand hasn't felt
right since*

*the sea meanwhile
has got itself a bellyful
of fish, heaving
as Aphrodite rises from it*

*pregnant
with the future of the world*

ATLANTIS

*a Platonic plot device, ET's
home under the sea, a trope
of wealth and power repelled
by good government, Solon-
remembered, an ancient volcano
its tsunamis pouring over
Minoan Crete, drowning Thera
its temple roofs and purposes*

*a rock crystal vase survives
its beauty
unsurpassing*

FUSE

*TNT was initially Tanit
Carthaginian goddess of the sky
and rain*

before whom

*thousands of children fell
in sacrifice*

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I AM A RACIST

I am a racist

*what are you going to
do about it*

MASS MEDIA

*Hutu man
cockroach in mouth, play
with radio*

so many die

THE INSANE ASYLUM

*you throw love out into the world
and it returns as suffering*

*the truth has gone to the insane asylum
where else can it go?*

THE OLIGARCHS

*they have beauty bought
for what their own souls lack
wool grease and mink
the drought-resistant, fruited grenade*

*winter after spring
it's never been any different*

the rich are ugly

that's why they buy paintings

*art's filthy little secret
beauty's bated breath*

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THE PEAVEY

*in the logjam on the river
the peavey pried, human muscle
levering logs
against the tussle of the water*

directions for survival

*many died, and the deaths were raw
timber's work for timber's wages*

*today the deaths are comfortable
the logjam is in the eye, the TV
the beholder, no one really dies*

*the platform is lofty, only
coloured maps can be seen
and not the people under the orange
the pink and the green
wild-eyed in their surprise
at what goes on behind the screen
struggling or resisting to survive*

*the child rasping for air
mother, father humiliated
stripped bare, their hard-won tears
sparkling like the diamonds torn
from the soles of their feet*

*the naked eye is still courageous
it knows the bullet point that breaks it
it has already seen it*

*in blue America or Canada pink
the sleepwalkers of death
turn on their television sets
to sleep, perchance to dream*

*the peavey is gone
the river ill*

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SAPPHO, GROWN OLD

(in her own words, more or less)

*the violet-scented gifts divine
belong to you now, children
and the lyre lovely
as a song*

*my body once light
has aged, my raven hair
is gone*

*my soul desponds, my knees
are weak
that once danced
as fawns*

*I complain but
to what end? I am not
immortal*

*they say that Dawn
tinged with desire, once carried
Tithonus to the end of the world
lapped in roses*

*Tithonus was young, handsome
swift as Atalanta*

*yet he, too, was caught –
and he with a goddess
for wife!*

OLD BULLS

*in the meadow
some of the old bulls
sniff petunias*

*ornery, brute lonely, this crafty
backward glance
at old glory*

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SPACE

*my son lives
on the dark side of the moon
from there, he stares
into the emptiness and loneliness
of space*

*unaware
that on earth
the rest of us
have company and light
and moments of love*

THE EAGLE

*why does my son cut himself, I ask
my parent heart tense with fear
is he trying to wake himself
from memories that hurt
that he can no longer feel
to let the eagle out
that commands the lonely mountain
of his heart, the cold lakes –*

*or to let it in
to find
the demon that walks silently
in the valley
along the blood-trails of his heart
searing his skin*

SAD DAD

*loves his son
and wonders*

who is sadder

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Appendix H. – AUTHOR’S STATEMENT

The Woman Everyone Liked started as a story I wrote for my ESL class. The students were a mix of newcomers from Asia and the Middle East, mostly Tamils, Vietnamese and Iranians.

The subject matter that I wanted to present for discussion was parental authority. A persevering complaint by parents among the newcomers is the lack of discipline of their children and their lack of respect for the wishes of their parents. The parents blame bad influence by their child’s Canadian friends, whose parents are too lax; they blame their liberal teachers; and they blame the government for granting too many rights.

The resolution – ESL teachers have long come to agree – is that cultural and personal differences are to be respected as long as the rights of a person are respected also. One person’s freedom ends where the freedom of another person begins. By law, a person becomes an adult when he or she is old enough to drink or drive.

However, in many societies, such as those where some of my students were born and raised, the age of consent for women comes much later – sooner if, say, she becomes the family’s main breadwinner – sometimes never. The names of the characters and places in *The Woman Everyone Liked*, though fictitious, clue the reader in to an island not too far from the author’s own part of the world [the Philippines].

I always believed that a good piece of fiction – story, a tale, a parable – is an effective way to bring about a change in one’s thinking – make it broader or sharper. It could be because the story is a medium between reader and a possible world. It is not someone’s opinion for the reader to agree or disagree with. The story has a life that the reader observes with interest. When I wrote *The Woman Everyone Liked*, I thought that the students would enjoy reading it – following the plot, caring for the protagonist, appreciating the conflict that he or she faces, and getting anxious over how the story ends. Hopefully, the reader would translate that to real-life situations and at least understand why a person asserting their freedom to live their life as an individual has justifiable cause.

The story is about power, and the exercise of it by persons privileged by gender, class, race, and socially-sanctioned authority – parent, teacher, priest, police – is universal. Because power is often wrong, the story, through its protagonists, speaks truth to power. You will recognize them in both Sarud’s and Dinava’s stories.

That was the intent. Actually writing it was something else. As I wrote the story – and writers attest to this all the time – it took off on its own and other things got into the mix, *especially the idea of beauty*.

I became, as Sarud would have been, captivated by Dinava. She reminds me of my sister who was called all sorts of names because of her dark skin (yes, “nigger” is one equivalent). Like Balin Sadok, my country was colonized by Europe and we were taught that white is beautiful. Even now, the actors and actresses that make it in the local film industry are predominantly white or pass for white.

A friend of mine commented that the story was a critique of an imposed colonial standard. A reader may see it as that. That is not the point. One can be as plain or ugly as can be based on standards that are native to their community – and still be beautiful to the eye of the beholder.

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Dinava did not mind serving others. She seemed to have accepted it smilingly as her lot in life. People liked her for that. But when they – these “others” – wanted her to marry a man she loathed, she became torn between her right to love someone and the customary expectation of others. Though “they” thought her ugly, one man loved her for her beauty. That made all the difference.

Sarud’s isolation came from other institutional forces. He did not fulfill the parents’ expectations of doing well in school and not spending too much time with a grandmother who feeds him crazy ideas. The schoolmaster berated him for changing a musical instrument revered by the society as sacred and unalterable.

Sarud – whose only connection to this fabled world of Balin Sadok is a grandmother who is dying and who will soon leave him all alone in the world – is offered the truth that Tan-i is in fact Dinava. To know that the fingers of reality and fiction can touch will make anyone dance from the sheer joy that Sarud’s future is full of real possibilities.

It was a good story, but it was only when I saw one student in her 30s actually wipe away tears after reading it, did I decide to submit it, with a few revisions, to the *Toronto Star*. When *The Woman Everyone Liked* won the 1993 Short Story Award, I felt like Sarud.

Voltaire de Leon
June 2008

Appendix I. – CULMINATING ASSIGNMENT
(500 words – or equivalent)

Choose ONE of the following:

1. In *The Woman Everyone Liked*, the silver necklace with a ruby pendant is valuable not only because it is jewelry, but because it stands for something. It is a symbol.

Using the group reports and other material, show some of the different ways that this is true.

OR

2. Write your own real-life or fictional story to illustrate one or more of the main themes from *The Woman Everyone Liked*.

Rely on the group reports and other material for support.

You may write the story as 500 words; or as 350 words with illustrations; or as a storyboard or comic strip with words in a supporting role.

OR

3. Everyone Has the Right to be Beautiful! Write your award-winning five-paragraph essay to show that this is true.

Rely on the Group Task 2 and other material to make your case. One of your paragraphs should make reference to the story, *The Woman Everyone Liked*.

Appendix J-1 – **The MALVERN Manifesto** **Proclamation of Education Rights for Teens (PERT)**

WHEREAS Article 26 of the Universal Declaration of Human Rights asserts every child's right to an education, and every child's right within education to "the full development of his or her personality"; and WHEREAS a "child" is a person under the age of 18; and WHEREAS adolescence (in the ages 13 to 19) is a crucial period for the development of identity and personality;

IT IS THEREFORE DECLARED THAT

1. Every child has the right to a full and proper education, consistent with preparation for a college or university education, or for work, as the child may choose.
2. Every child has the right to a safe, healthy, and secure environment at school or in travel to and from school.
3. Every child has the right to fully qualified teachers and educational workers in the pursuit of his or her education.
4. No child may be denied access to school for reasons of race, gender, disability, language, poverty, legal status, or any other reason whatsoever, including war.
5. Every child has the right within school (beyond those times set aside for lunch, hall travel, and after-school activity) to develop his or her personality to its full human potential. Without prejudice, this shall include:
 - 5.1) the right to socialize and talk as part of the school day
 - 5.2) the right to engage in appropriate adolescent-interest activity as part of the school day
 - 5.3) the right to participate in the design and management of such activity
 - 5.4) the right to relative freedom of movement during the school day
 - 5.5) the right to significant athletic or other psycho-somatic activity (as art, music, theatre, trades or crafts) during the school day
 - 5.6) the right to develop and express views, whether political or otherwise, in the context of their academic, school-based, or personal learning
 - 5.7) the right to develop and organize political action consistent with such learning and activity
 - 5.8) the right to regular contact with the world outside school, whether through field trips and excursions, or presence in the school and/or visits by public service providers, NGOs, community organizations and individuals
 - 5.9) the right to regular contact with students in other schools and in other nations, whether directly or via the communications media (e.g., the Internet)
 - 5.10) the right to practice democracy, in both in right and responsibility; and therefore the right to significant participation in the governance of the school, through relevant school committees within or beyond the school, as well as through the Student Council.
6. No right in this declaration shall be interpreted so as to infringe upon the child's right to an education. Similarly, the child's right to an education under Article 1 above shall not be interpreted so as to infringe upon or restrict his or her other rights above.
7. The world shall be perfect.

Appendix J-2 – COMMENTARY ON *THE MALVERN MANIFESTO*

The Malvern Manifesto was first developed by some 450 students at Malvern Collegiate, Toronto, in 2002-2004. Its language and that of the commentary below distil their findings, as facilitated by Malvern teacher, Roger Langen.

Article 1 / EDUCATION – The right to a full and proper education means that education shall not be propagandistic, incomplete, or so constructed as to limit effective choice for personal or career development or further study.

Curriculum must therefore not only derive from the vested internal authority for education, as the Education Act of Ontario, the Ministry of Education, its school boards and principals, but also withstand external tests. Among these are independent scholarship (which would prefer evolution to creationism) and the practical experience of teachers and students (which might challenge the customary teaching of Shakespeare in every grade).

New programs or initiatives, like the Student Success Initiative in Ontario, would therefore be subject to critical review for potential streaming or other bias.

Article 2 / SAFETY – The right to a safe, healthy, and secure environment comprehends, without being restricted to, the following:

- a well-maintained building, including the exterior grounds
- clean air and water
- nutritious food choices
- regulations for the safe use of classrooms or specialized areas, as gyms or lockers
- a policy of respectful communication from adult staff to students and vice versa
- codes of conduct that are reasonable and enforced
- no corporal punishment
- freedom from intimidation, public humiliation or scolding
- freedom from sexual or other harassment
- effective anti-bullying practices
- effective equity practices, including provisions for the disabled
- controlled access to the building
- adequate supervision and surveillance at all times
- fire and other emergency protections
- medical and counseling support as required
- effective communication with off-site caregivers
- safe transportation, including escorts to and from school as required

Article 3 / PROFESSIONALISM – The right to fully qualified teachers and education workers means that school staff shall possess the certificates and/or skills necessary for the performance of their employment. Occasional teachers or other temporary staff must be similarly qualified. Student teachers, parents or other guests of the school must be appropriately mentored or supervised, whether in a curricular or extra-curricular activity.

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Article 4 / EQUITY – With the exception of foreign visa students as defined by the Education Act, no student shall be charged fees or otherwise prevented or delayed from registering for and attending school, unless health, criminal, or other urgent concerns are demonstrably clear and present. The children of non-status parents, as well as Canadian children whose parents live outside the province or country, will be admitted to public schools without fee or undue inquiry into their legal status.

Students who require specialized or alternative education outside the regular school setting must have immediate and appropriate access to such education. This provision shall include those students whose behaviour is judged, whether from violence, criminality (as drug dealing or carrying a weapon) or reasons of mental health, to present a threat to the safety of other students or staff. Such students shall be placed in an alternative education setting in a timely and supportive manner.

Suspension of such students shall be for the purpose of assessment and placement and shall therefore not be punitive in intent. It follows that no other student shall be suspended from school for any other reason (e.g., skipping class, persistent lateness, inappropriate behaviour). Instead, such students may be “suspended” or sequestered in-school for the purpose of counseling and the furtherance of their education.

All students must have the core values of a public education effectively available to them in their schools. Additional, supporting or alternative values, as might flow from a religious or minority perspective, must be freely chosen by the student and not imposed.

Finally, the right to school during war is subject to reasonable standards of judgment for attending school safely, as circumstances may prevent or allow.

Article 5 / IDENTITY – This Article is at the heart of the Malvern Manifesto. It is intended to address the primary failing of most adolescent education systems or “high schools,” the failure under Article 26 of the Universal Declaration of Human Rights to promote the development of the individual personality to its full human potential.

Schools have instead “repressed” or “bored” students in the false belief that teenagers are simply immature versions of the university-age learner, whose sole extrinsic requirement for learning is the discipline of the school. Contemporary adolescent brain research indicates that this assumption, and therefore current educational practice, is misconceived.

Article 5 directs schools to recognize the adolescent learner as having special needs for the development of his or her person (“rites of passage”) in order to enhance his personality and secure her identity. Such development must occur within education where supervision and mentoring is available rather than (as now) beyond education, where chance is the sole authority.

With respect to the ten sub-clauses of Article 5:

5.1 / SOCIAL RIGHTS (or Talk Rights) – Socialization or “talking” during the school day is a right, not a bad behaviour. The teenage desire for talk serves a learning purpose and should not be confined to “discussion” or “group work” in class, repressed (“stop talking!”), or left to achieve its objectives untutored in the hallways, cafeterias, exterior grounds, or bathrooms.

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5.2 / EXPERIENTIAL RIGHTS (Timetable Rights) – Appropriate adolescent activity during the school day means a timetable that flexes generously to incorporate adolescent interests while yet retaining the power to educate. The so-called “alternative school” is the model, where classroom time is often significantly reduced, greater individual attention possible, and other activities accommodated or introduced. This “timetable” clause (5.2) accordingly would identify certain objectives – the blending of curricular and extra-curricular activity into the school day for credit; the expansion of extra-curricular activity according to student and community input, as facilitated by the school; the supervised or mentored inclusion of community volunteers to support such activity; the reduction of the academic timetable to 40% or less of the school day; the introduction of modules for credit (e.g., 10 hours of English) to enhance the flexibility of the timetable and eliminate the current pass/fail “course” system (unresponsive to the volatility of adolescent experience or troubled home circumstances, and otherwise placing great pressure on adolescent self-esteem); and the establishment of timetable templates to ensure standards of practice and guarantees for academic achievement.

5.3 / OWNERSHIP RIGHTS – In order to ensure that the timetable is meaningful and to give students a sense of ownership over their day, it is imperative that students play a strong role in identifying, designing, and managing that part of the day that belongs to them. Teachers and other educators remain engaged as facilitators, mentors, and tutors, always present and on-site, but will strive to avoid “adultism,” the overt and persistent intrusion into, or the covert manipulation of, adolescent experience. Under supervision, students must experience their own voice and learn responsibility through their own activities. Timetable design will include the possibility of lengthening, and flexing the start and end times, of the school day.

5.4 / MOVEMENT RIGHTS – Recognition of adolescent energy, which is restless, vibrant, moody, or quiet, requires relative freedom of movement during the school day. The adolescent part of the timetable makes room for this. But it must be understood that such participation may be variable or optional, as students may not always choose to attend those activities (e.g., the chess club, the video games room, the fashion center) to which they have assigned themselves. Such variability may be monitored, so that where students are (e.g., visiting another activity, taking a time-out) is clear; but such free decision-making should not be subject to an external correction. On the other hand, the academic part of the timetable, because reduced, must remain subject to normal standards for success (e.g., 80% minimum attendance, tutorial make-ups, respectful attention). Presumably, on this overall model, such success will be more attainable.

5.5 / ACTIVITY RIGHTS – In the traditional school day, the strongest part of the day for students significantly attaches to hands-on activities like music, drama, the arts, trade and information technologies, and physical education. We would expect these activities to migrate and/or expand into the non-academic part of the timetable to help meet and structure the adolescent need for participation and movement. The opportunity for both boys and girls for significant athletic activity throughout the day is especially to be recommended, as a right to a formal education in movement.

5.6 / EXPRESSION RIGHTS – As to the body, so to the mind. Students have a natural desire to know and a genius, as adolescents, for considering the world and its information in a fresh perspective. They are prepared to examine, challenge, and experiment in order to learn. They have a particular right, therefore, to free expression, in dress and opinion, in both the academic and non-academic environments of the school. Views shall be subject only to those constraints that are normal and reasonable for free speech. In order to accommodate the more particular restraints that apply to school-age learners (e.g., their involuntary membership in the school community, their greater impressionability relative to university learners), this proclamation recommends a

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protocol to govern or give guidance to the expression of academic freedom in the school. Such a protocol would serve as a framework to clarify rights and responsibilities for all parties in the network of relations that make up the school – in particular (as regards this document), of students with administrators, teachers, secretarial and caretaking staff, visitors, and other students or student groups. The protocol would also signify parental rights as appropriate.

5.7 / POLITICAL ACTION – Expression rights are meaningful if they are linked to the potential for responsible action. As per the protocol above, students must be able to organize action, including overtly political action, as their learning or personal interests direct. Insofar as such action conforms to the timetable of the school, the normal mechanisms shall apply, e.g., the assignment of a teacher (as per the “full-service” timetable described in 5.2) to mentor the gay-straight alliance club, or the vetting of posters for appropriate messaging. But the formation of such clubs or the putting up of (controversial) posters shall not be prevented. For actions which might supersede or temporarily suspend the timetable, the appropriate discipline shall be the responsibility of the debate or other rational circumstance leading to the action (e.g., a one-day walkout to protest a war); in which case the school will flex as necessary.

5.8 / COMMUNITY RIGHTS – The conventional timetable, with its arduous assignments and Prussian discipline, has had the effect of closing off the school to the larger community and forcing the development of two less natural communities within the building: 1) the relatively unsociable community of the classroom, dominated by systems of control; and 2) the unsupervised, raucous community of the cafeteria, hallways, and exterior grounds, where cliques form and threats of one hue or another blend with the hysteria of momentary freedoms. The open timetable, described under “experiential rights” (5.2) above, would correct this unnatural bifurcation of the internal community – one with an “absent” student, the other with an “absent” teacher – and replace it with a multi-role, fully engaged, and dynamic community free of odious regimen. At the same time, the external community, or the community at large, would have ample opportunity – indeed a strong invitation – to participate in the life of the school, bringing its skills, supports, and sense of reality to the school and, correspondingly, receiving the school in its own various locations and projects. In this way, the school would cease to be an isolated “prison” or “factory” cut off from everyday living, and instead become, like churches past, a central, vital force for the organization of cultural identities and values.

5.9 / LIAISON RIGHTS – Insofar as education for the 21st century must include global reckonings on the environment, human rights, international law, and global trade, travel, and migration; and insofar as Canada, in particular, is a prime destination for immigrant and refugee populations, incorporating a myriad of values and outlooks; – students in Canadian schools must expand their sense of “community” to include others in other settings, whether these others be in other schools or other countries. Even in mono-cultural societies, other schools often have distinct “cultures,” so that liaison with those schools and their students, through shared projects or simple interaction, creates perspective. Such local liaison is recommended for the entire student body, as opposed to, by happenstance currently, being restricted to sports teams or debating teams. On a global level, electronic communications makes it possible to develop relationships with schools and students in other countries. A structure for matching or twinning schools in Canada to schools in other countries for projects based on shared identity, human rights concern, or other purpose, such that all countries might be “mapped” through a network of relations in Canadian schools, is much to be recommended. Such an extensive sharing of information among students within their educational settings gives promise of a greater understanding among cultures and nations in the maturing years to come.

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5.10 / GOVERNANCE RIGHTS – Students currently have limited privilege for governance and the experience of democracy. Student council powers are sharply limited, so that elections are typically without significant issues, processes undeveloped, and candidates puffed for office by the gusts of whimsy and popularity. Such weakness at the root not only vitiates the governance experience within the school, but also restrains the development of an effective networking of student political energies from school to school and across the system. Yet the potential for significant student power – notwithstanding the youth and transience of the high school population – is substantial. Times past have shown that even the very young are capable of high responsibility when such demand, expectation, or opportunity is placed before them. A supporting program of teacher-student “collegiality,” where the teacher acts primarily to enable the student rather than to protect the administration from student impertinence, would assist students to acquire the necessary “expertise” to perform their politics well. The test of such skill would consist in the identification of relevant issues and the communication of such issues for action to other students across the system in other schools. A unanimous Ontario-wide petition demanding, for example, the passage of the Malvern Manifesto (!) would represent a significant challenge to current bureaucracies and serve as a mandate to put “students first” as a matter of fact and not rhetoric, and a clarion call for change.

Article 6 / GOOD FAITH – In establishing a child’s right to an education within the human rights meaning of developing personality to its fullest potential, no current, substantive right of parents, administrators, teachers, or other education workers is derogated. Indeed such rights are enhanced. Only the excessive application of such rights, particularly in an environment which fails to adequately support the education rights of the child, is curtailed. With respect to the Malvern Manifesto, where stakeholder rights might appear to be in conflict with student rights, yet are in relative equipoise, the balance should fall to the interest of the student. Similarly, no genuine or concerning conflict should be perceived between a child’s right to an education under Article 1 and the subsequent other rights, nor among the other articles and the rights they contain. Where conflicts may emerge according to circumstance, as between a right to safety under Article 2 and a right to community engagement under Article 5.8, reasonable interpretations by the school governance, which shall include student governance (5.10), shall suffice. Once again, counterbalances should fall to the student’s best advantage.

Article 7 / VISION – The world is not perfect, nor ever shall be. However, the fact that human rights express ideals, and less the ongoing reality in many parts of the world, does not mean that such rights are not attainable, or that rights are not evolving under international law. Ideals belong to adults as well as to adolescents and give a positive impetus, a purpose and direction, to our behaviour. However hopeful or grand the adolescent engagement with ideals may be, such hope and vision in the young represents an inestimably important moral capital upon which to build a future world. Educators have a profound moral responsibility to engage this capital to the fullest extent possible, especially as information and influence without clear direction (some corruptive) now pervades youthful sensibility at younger and younger ages. The Malvern Manifesto secures the student’s place as a vivid actor in his or her own education, optimizing the opportunity for his maximum personal growth and the development of her moral ideas. Upon such character, and on the temper of such ideas, is our tutelary hope reasonable that a student has good chances to meet (and pass) the test of the world.

NOTE: This document was drafted by Roger Langen, August 24, 2005, for consideration by students, parents, teachers, community activists, and education officials.