



**a path
appears**

**LESSON
PLAN**

**Domestic
Violence in the
USA: Barriers
and Resources**



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DOMESTIC VIOLENCE IN THE USA: BARRIERS AND RESOURCES

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Introduction



This lesson plan and accompanying short film modules from the PBS documentary series *A Path Appears* will give you everything you need to help teens and young adults better understand the barriers to opportunity not only in developing countries, but in the United States as well, and how to effectively make a difference.

With segments focusing on sex trafficking, child labor, gender-based violence, teen pregnancy, poverty and early childhood intervention, and the role of men and boys, *A Path Appears* will expose students to important issues affecting us both at home and abroad. In each story, we focus on successful local and global initiatives, and the inspiring agents of change who are the catalysts for opportunity. Students will learn from these stories how they can contribute and affect the lives of those who are most in need.

Thank you for joining the thousands of teachers who have already utilized these resources to guide students as they develop into engaged citizens. We look forward to hearing stories of successes in your classrooms.

Sincerely yours,

Nicholas Kristof

Sheryl WuDunn

Using This Lesson Plan

This set of resources is offered to invite educators to inspire and empower young people in high school and college classrooms and in youth development organizations to take part in the growing movement to end the oppression of women and girls. Sparked by the first book and PBS series *Half the Sky: Turning Oppression into Opportunity for Women and Girls Worldwide*, the series is now evolving with *A Path Appears* in order to take a closer look at issues affecting women and girls not only abroad, but in developed countries like the United States. These resources call on young people to become change agents both globally and in their own communities. The lessons incorporate project-based learning, civic service learning, and media literacy in an effort to connect viewers and learners to organizations and movements working toward social change.

This lesson plan is part of a curriculum collection complemented by short-film modules adapted from the PBS film series *A Path Appears*, discussion guides, and the book *A Path Appears: Transforming Lives, Creating Opportunity*. Together, these materials can be used to deliver lessons in a 1-2 week stand-alone unit or as lead-ins and/or supplemental explorations to complement other curricula. These lessons are aligned to Common Core Standards in English Language Arts and key national standards for Social Studies and Arts Education and are also designed for use in colleges and youth development organizations.

This curriculum collection is a project of ITVS's Women and Girls Lead campaign and the Community Classroom education program. For more curricular resources, visit itvs.org/educators/collections.

Note to Teachers

This lesson plan, in tandem with *A Path Appears*, focuses on domestic violence and its impact on children and adults — a sensitive yet pertinent issue that may not be suitable for all audiences. Educators and facilitators are strongly encouraged to review all of the readings, materials, and links and to preview the film module to be sure the topic and lesson are appropriate for their curriculum and students. At the teacher's discretion, a "trigger warning" or other preparation/discussion with the class may be advisable, in addition to identifying students who might be personally or adversely affected by this material. Teachers should also consult with school counselors, social workers, and/or administrators to be informed of policies and procedures for addressing a disclosure of violence or abuse and to be prepared to provide students with support or the option of not participating in the lesson where appropriate. Additional resources for the film and for the book *A Path Appears: Creating Opportunity, Transforming Lives* — including organizations and hotlines to refer those who need help or support — are included in the accompanying discussion guide for this project.

About the Curriculum Writer



**ALLISON
MILEWSKI**

Allison Milewski is an educator and curriculum designer with over ten years' experience in arts and media education. She has developed art integration programs, professional development workshops, and arts and media curricula for organizations such as ITVS, Tribeca Film Institute, Latino Public Broadcasting, the Brooklyn Historical Society, and Urban Arts Partnership and managed arts-based enrichment programs for over 20 New York City public schools. Allison's professional experience also includes over 15 years of program management and administration with domestic and international NGOs such as PCI-Media Impact, the Center for Reproductive Rights, and the Union Square Awards for Grassroots Activism.

About the Filmmakers



MARO CHERMAYEFF

**Executive Producer and Director,
Show of Force**

Maro Chermayeff is an award-winning filmmaker, producer, director, author and former television executive at A&E/AETN. She is Founder and Chair of the MFA program in Social Documentary at the School of Visual Arts in New York City and partner in the production company Show of Force. Some of her extensive credits include: *Kehinde Wiley: An Economy of Grace* (PBS, 2014), the landmark four-hour PBS documentary series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), 6-hour series *Circus* (PBS, 2010), the Emmy-award winning *Marina Abramovic: The Artist is Present* (HBO, 2012) *Mann v. Ford* (HBO, 2011), *Parasomnia* (France 2, 2010), the Emmy Award-winning 10-hour series *Carrier* (PBS/Nat Geo International, 2008), the 6-hour series *Frontier House* (PBS, 2002), *American Masters: Juilliard* (PBS, 2003), *The Kindness of Strangers* (HBO, 1999), *Role Reversal* (A&E 2002), *Trauma, Life in the ER* (TLC, 2001) the *Vanity Fair* web series *Eminent Domains* (2014), and over 15 specials for Charlie Rose. Represented by WME, Chermayeff is a principal of Show of Force, the production entity for the Half the Sky Movement. She is an Executive Producer of Half the Sky Movement's Facebook Game and 3 Mobile Games with Games for Change.



JAMIE GORDON

Executive Producer

Jamie Gordon co-founded Fugitive Films in 2005 after running the Development Department of GreeneStreet Films in New York City for six years as well as working on multiple award-winning Hollywood feature films. Most recently, Gordon executive produced *Half the Sky: Turning Oppression into Opportunity For Women Worldwide*. Her company produced *Coach* starring Hugh Dancy and the comedy *Wedding Daze* starring Jason Biggs and Isla Fisher. Among other projects, she is developing a film based on the National Book Award finalist *River Town* by Peter Hessler and a film adaptation of Brooke Berman's off-Broadway hit "Smashing." Previously, Gordon was the Head of Development for GreeneStreet Films, working on *In the Bedroom*, and co-producing *Swimfan* and *Pinero*. She worked as a story editor for producer Wendy Finerman where she worked on *Forrest Gump*. She graduated with a B.A. in history from Princeton University.



MIRA CHANG

Co-Executive Producer

Mira Chang is a producer, director and director of photography of nonfiction content for domestic and international television and several feature length documentaries. Her work can be seen regularly on ABC, National Geographic, A&E and Discovery. Her projects include *Sold* and *Jesus Camp*, nominated for a 2007 Oscar for Best Documentary. Recent projects include A&E's *Runaway Squad* and *Garó Unleashed* for the Sundance Channel. Chang was also series-producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*.



JEFF DUPRE

**Executive Producer,
Show of Force**

Jeff Dupre has been producing and directing documentary films for over 15 years. Together with Show of Force partner Maro Chermayeff, Dupre is director, creator and executive producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), *Circus*, a six-part documentary series that also premiered on PBS. He conceived and is producer and co-director of *Marina Abramovic The Artist is Present*. He is a producer of *Carrier* and Michael Kantor's *Broadway: The American Musical*. Dupre's directorial debut, *Out of the Past*, won the Audience Award for Best Documentary at the 1998 Sundance Film Festival, among other awards.



JOSHUA BENNETT

Series Producer

With over 10 years experience producing film and television, Joshua Bennett has produced shoots in over 35 countries and on all seven continents, including the PBS series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (2012). He has also produced programming for PBS, HBO, MTV, Discovery, A&E and The Sundance Channel, as well as music videos commercials, independent shorts, experimental works, corporate, new media and viral media campaigns. Bennett teaches documentary producing at New York City's School of Visual Arts' master's program for social documentary film.

About the Film Series



From the creative team that brought you the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, *A Path Appears* is a new three-part documentary series that investigates young women in America forced into a life of prostitution and the innovative programs that have evolved to achieve remarkable results in empowering their lives. Sex trafficking and prostitution. Domestic slavery. Teen pregnancy. The devastation of poverty. Domestic Violence. These troubling situations are happening not just halfway across the world, but also in our own backyards — in places such as Chicago and Nashville and Boston. In the second part, the series continues around the globe tracking children in Haiti, living in abject poverty after years of political corruption during times of violent protest, and captures the transformation of Kenya's most notorious slum through expanded education for girls. The series uncovers the roots behind the incredible adversity faced every day by millions of women, while also presenting glimpses of hope and change.

A Path Appears follows author/reporters Nicholas Kristof and Sheryl WuDunn and celebrity activists Malin Akerman, Mia Farrow, Ronan Farrow, Jennifer Garner, Regina Hall, Ashley Judd, Blake Lively, Eva Longoria, and Alfre Woodard to Colombia, Haiti, Kenya, and throughout the United States as they explore the roots of gender inequality, the devastating impact of poverty, and the ripple effects that follow — including sex trafficking, teen pregnancy, gender-based violence, and child slavery. In their travels, they meet with inspiring activists who are creating effective solutions to gender-based oppression, transforming lives, and providing a roadmap for sustainable change.

Overview

“If you look at gender issues that affect Americans, then it’s hard to think of one that tops domestic violence in scope or severity, and it doesn’t get nearly the attention it deserves.”

– Nicholas Kristof, Journalist, Co-author of *A Path Appears*

AUDIENCE

High School (grades 11–12),
Community Colleges,
Universities, Youth
Development Organization

SUBJECT AREAS

Women’s Studies, Social
Studies, Global Studies,
Media Studies, Health, English
Language Arts

TIME

90 to 120 minutes or two to three 50-minute class periods +
assignments

OBJECTIVES

Students will

- Evaluate the elements of healthy and unhealthy relationships
- Create a working understanding of and definition for the term “domestic violence”
- Examine domestic violence through the lens of actual survivor stories and identify the barriers to care for each survivor
- Develop a plan of action that could help an individual in a similar situation in their community

PURPOSE OF THE LESSON

Domestic violence is a pervasive and devastating crisis in the United States and around the world that threatens the health and well being of individuals, families, and communities. According to the U.S. Department of Justice, one in four women will experience domestic violence in her lifetime, and, on average, more than three women a day are murdered by their husbands or boyfriends in the United States (Catalano, Shannan, US DOJ, 2007).

The most commonly asked question about victims of domestic violence is “Why do they stay?” There is no simple response, but part of the challenge lies in the complex barriers and risks that a survivor and her/his children face when they attempt to end a violent relationship.

Through this lesson and the film *A Path Appears*, students will examine the crisis of domestic violence in America and its impact on all areas of society. Students will also be introduced to the stories of survivors of domestic violence and learn more about their motivations for leaving, the challenges they faced, and the strategies that helped them access the resources and support they needed to create a new path. They will also learn about the importance of early intervention and the impact of programs that engage men and boys in combating intimate partner violence. Using personal stories from the film and the lesson plan as inspiration, students will research resources in their own states and neighborhoods and develop a plan of action that could help an individual in their community who is in a similar situation.

Sources:

Shannan Catalano, “Intimate Partner Violence in the United States,” U.S. Department of Justice, Bureau of Justice Statistics, 2007. bjs.ojp.usdoj.gov/content/pub/pdf/ipvus.pdf

RESOURCES

- Film module: **Domestic Violence**
- LCD projector or DVD player
- Student Handout: Case Study Worksheet
- *A Path Appears* Domestic Violence Discussion Guide
- Whiteboard/blackboard and markers/chalk
- Pens and writing paper
- Multimedia projector
- Computers with internet access
- **Preparation:** Identify a selection of survivors’ stories for use in the post-screening activity from the resources below (or an alternate appropriate source):
 - The National Domestic Violence Hotline, Share Your Story: thehotline.org/about-us/share-your-story/
 - Women Against Abuse, Survivor Stories: womenagainstabuse.org/index.php/hear-our-stories/survivor-stories

Prescreening Activity

TIME

40-60 minutes

GOAL

Students will explore the characteristics of healthy relationships and the indicators of unhealthy relationships. They will discuss and define domestic violence and learn about positive intervention strategies.

YOU WILL NEED

Pens/pencils, writing paper, kraft paper, markers, multimedia projector, *A Path Appears Domestic Violence Discussion Guide*

ADDITIONAL RESOURCES

Power and Control Chart: hoodmwr.com/acs/Media/Program_folder/FAP/Sexual_Violence_Physical.jpg

“Healthy vs. Unhealthy Relationships” by the University of Washington Hall Health Center: depts.washington.edu/hhpccweb/content/health-articles/all-undergraduates/healthy-vs-unhealthy-relationships

PART 1: WHAT MAKES A HEALTHY RELATIONSHIP?

- Ask students to think about the relationships they have with friends, family, partners, etc. and consider what defines a “healthy relationship.”
- For reference: “Healthy vs. Unhealthy Relationships” by the University of Washington Hall Health Center: depts.washington.edu/hhpccweb/content/health-articles/all-undergraduates/healthy-vs-unhealthy-relationships
- **Option 1: What does a healthy relationship look like?**
 - Ask students to draw what they think a healthy relationship looks like. The drawing can be simple, complex, abstract, or literal.
 - After they complete their drawings, instruct students to share and discuss their drawing with a partner or small group.
 - Ask for volunteers to share some words that they used to describe the healthy relationship they illustrated. Record the responses, and discuss as a class.
 - Discussion prompts:
 - What images or traits are most common among our drawings? Is there a pattern emerging? Which one of these elements is most important to you?
 - What types of relationships did we choose to illustrate? What other types of relationships could we explore through our drawings?
 - Which characteristic of healthy relationships is the most difficult to achieve or maintain?
 - Is there anything missing that you would like to add to your drawing?

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- **Option 2: Think-Pair-Share**

- Give students two minutes to write a list of words that describe a healthy relationship. Have them pair up and share their responses.
- Instruct each pair to combine and refine their list, and ask for volunteers to share their lists with the class. Record the responses, and discuss as a class.
 - Discussion prompts:
 - What elements are most common among all of the groups? Is there a pattern?
 - Is there anything missing that should be included?
 - Which one of these elements is most important?
 - Which is most difficult to achieve or maintain?
- Recap the qualities of a healthy relationship (use the following prompts, and add additional examples from the “Healthy vs. Unhealthy Relationships” reference, as needed). In a healthy relationship, your partner will:
 - Treat you well
 - Think about and support your well being
 - Encourage and accept your other friendships
 - Respect your choices about how you represent yourself
 - Not pressure you or try to get you to do things you don’t want to do or are not ready for
 - Respect your physical and emotional boundaries
- Repeat the Option 1 or 2 Activity by exploring the elements of an unhealthy relationship. Record the responses, and discuss as a class.
 - What elements are most common among all of the groups? Is there a pattern?
 - Is there anything missing that should be included in either list?
 - What is the most challenging element on this list?
 - What elements from our “healthy relationship” list could be most effective in addressing some of the issues raised here?
- Share the Power and Control Chart as a visual reference of abusive behavior, and discuss: hoodmwr.com/acs/Media/Program_folder/FAP/Sexual_Violence_Physical.jpg
- Offer groups the opportunity to add to or edit their drawings and word lists throughout the lesson, as desired. Revisit at the end of the lesson.
- Recap the qualities of an unhealthy relationship (use the following prompts, and add additional examples from the “Healthy vs. Unhealthy Relationships” reference, as needed). In an unhealthy relationship, your partner will:
 - Shame you or make you feel stupid
 - Pressure you to do things that you don’t want to do or are not ready for
 - Yell at you or use physical force when they are angry
 - Try to control you
 - Make you feel frightened for you, your loved ones, and their safety



PART 2: IN OUR OWN WORDS - What is Domestic Violence?

- Introduce the term “domestic violence,” and ask volunteers to provide a definition (if violence or any forms of abuse are included in the discussion of unhealthy relationships, this term can be introduced at that time). Explain that the phrases “intimate partner violence” and “intimate partner abuse” are often used as well.
- Provide students with the following definition of domestic violence from the U.S. Department of Justice Office on Violence Against Women (to save paper, write the definition on the board or use a multimedia projector). Instruct them to rewrite the definition in their own words. The U.S. Department of Justice defines domestic violence as:

“A pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over another intimate partner. Domestic violence can be physical, sexual, emotional, economic, or psychological actions or threats of actions that influence another person. This includes any behaviors that intimidate, manipulate, humiliate, isolate, frighten, terrorize, coerce, threaten, blame, hurt, injure, or wound someone.” (USDOJ Office on Violence Against Women, 2014)
- Ask volunteers to share their revised definitions, and request constructive feedback from the class. Discussion prompts can include:
 - What do we mean by “violence”?
 - Does violence always have to be physical? Why or why not? What other ways can people cause each other harm?
 - When we hear the phrases “domestic violence” and “intimate partner abuse,” whom do we think of as the “perpetrator” of the violence? Who is the “victim”? Is this always the case? Are there other examples?
 - According to the Department of Health and Human Services Office on Child Abuse and Neglect, “an estimated 85 to 90 percent of domestic violence victims in the United States are female” and “domestic violence constitutes 22 percent of violent crime against women and girls and 3 percent of violent crime against men and boys.” What questions do these statistics raise?
 - In what ways do our cultural perceptions contribute to our understanding of and attitudes toward violence against women and girls? How are these attitudes similar or different for boys and men?
- As a class (or in small groups), have students develop a single working definition for domestic violence that they can revisit and revise throughout the lesson.

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Part 3: A PATH APPEARS — Where can s/he turn?

- Explain that every relationship is different and it is not always easy for adults or teens to identify what might be unhealthy or to know what kind of help is available.
- Ask students to organize into small groups and share the following quote from the CDC Fact Sheet “Understanding Teen Dating Violence”:

“Unhealthy relationships can start early and last a lifetime. Teens often think some behaviors, like teasing and name-calling, are a ‘normal’ part of a relationship. However, these behaviors can become abusive and develop into more serious forms of violence.” (CDC, 2014)

- Instruct groups to discuss the following question and record their responses on the board or kraft paper, so they can return to and revise their list later:
 - Where do you think teens and adults in your community can turn if they feel they are in an unhealthy relationship? List all of the resources and support systems that you can think of.

- Explain that the class will view an excerpt from the television documentary *A Path Appears* that addresses domestic violence and intimate partner abuse. Ask students to keep the previous activities and discussions in mind while viewing the film, and let them know that they will revisit these issues later in the lesson.

What Do You Want To Know?

- To conclude the activity, give students three minutes to write five or more questions they still have about this issue for discussion after the screening. Provide them with the option of labeling the questions as public or private, and encourage them to approach you, a member of the school staff, or a trusted adult with their private questions after class.

Sources:

- » H. Lien Bragg, Child Welfare Information Gateway, Office on Child Abuse and Neglect, 2003: childwelfare.gov/pubs/usermanuals/domesticviolence/
- » “Fact Sheet: Understanding Teen Dating Violence,” Centers for Disease Control and Prevention, Division of Violence Prevention, 2014. cdc.gov/violenceprevention/pdf/teen-dating-violence-fact-sheet-a.pdf
- » U.S. Department of Justice Office on Violence Against Women, 2014: justice.gov/ovw/domestic-violence



Viewing the Film Module



CLASS TIME

10 minutes

YOU WILL NEED

You will need: pens and writing paper, multimedia projector or DVD player, **Domestic Violence** film module, **Discussion Guide**

- Explain:
A Path Appears is a four-hour television series from PBS and *Independent Lens* that is part of the highly regarded Women and Girls Lead initiative. Through inspiring storytelling, *A Path Appears* will take viewers on a journey across the country and across the globe to drive home the universality of gender inequality and the roots of vulnerability. The series will lead viewers to a deeper understanding of these critical issues and the proven methods of bringing about change.
- Screen the film module, and instruct students to take notes and record quotes or scenes that highlight the following:
 - Challenges survivors of abuse face when they try to leave a dangerous relationship
 - Successful strategies and resources for survivors
 - Resources for perpetrators of abuse

Postscreening Activity

TIME

40 minutes

YOU WILL NEED

pens/pencils, whiteboard/blackboard, dry-erase markers/chalk, Student Handouts, Case Studies: survivors' stories, computers with Internet access

PREPARATION

Identify a selection of survivors' stories for use in the following activity from the resources below (or an alternate appropriate source):

- The National Domestic Violence Hotline, Share Your Story: thehotline.org/about-us/share-your-story/
- Women Against Abuse, Survivor Stories: womenagainstabuse.org/index.php/hear-our-stories/survivor-stories/

GOAL

Students will discuss the film module and consider how their understanding of domestic violence has evolved over the course of the lesson. They will work in groups to examine domestic violence through the lens of actual survivor stories and to identify the primary barriers to care for each survivor. They will research resources in their state and neighborhood and develop a plan of action that could help an individual in a similar situation in their community.

PART 1: DISCUSSION QUESTIONS

Ask for responses to the film module and for volunteers to share some of their notes and quotes from the screening. Discuss the film module using the following prompts:

- What surprised you the most or left the biggest impression on you?
- What are some of the reasons that domestic violence is not adequately addressed as a social issue?
- Why do you think survivors stay with their abusers? Why is it difficult for them to report domestic violence?
- Based on what you witnessed in the film module, what challenges do survivors of abuse face when they try to leave?
- Often, victims of domestic violence, including some of those shown in the film, may feel that they are responsible for the situation inflicted upon them. What is your reaction to this? Why do you think some respond this way? What are some possible consequences of these circumstances?
- An estimated 85 percent of victims of domestic violence are female. Why do you think that is? What role do you think gender inequality plays in domestic violence?
- Explain in your own words what Regina Hall means when she says: "The impact that it has on the human spirit is always shocking because you know that it reverberates through so many lives. This is not just the person who received the abuse, it's everyone around them."
- Domestic violence is physically and emotionally damaging to the individual who is abused, but what are some of the consequences for the family as a whole?
- Did it surprise you that domestic violence is so common in the United States? Why or why not? What impact do you think the prevalence of domestic abuse has on communities?
- So many aspects of our culture can contribute to domestic violence. What are some things that "normalize" domestic abuse in the United States?
- One of the participants in the Men Stopping Violence workshop says: "As men I think we are used to minimization." What do you think he meant by that? Do you agree with that statement? Why or why not?
- In the earlier activity you brainstormed resources in your communities for survivors of abuse. Were any of the resources you identified mentioned in the film module? What resources were not on your list?
- What are some of the challenges survivors face when they try to access these resources? What other resources do you think survivors and their families should have access to?

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- Ayonna Johnson says, “I think that you stop domestic violence by working with young people.” Why is working with young people on this issue so important? What youth programs are available in your community? What programs would you like to see?
- Which of your “What Do You Want to Know?” questions did the film module answer? What questions do you still have?

For more debriefing and reflection questions about the film, refer to the Thinking More Deeply section of the Domestic Violence Discussion Guide.



PART 2: CASE STUDIES

- Explain to students that they will examine domestic violence through the lens of a survivor’s story. They will work with their group to identify the primary barriers to care for each survivor and to develop a plan of action that could help an individual in a similar situation in their community.
- Divide the class into groups of four or fewer students, and assign a survivor story for each group to review.
- Have each student group complete the Case Study Action Plan Worksheet and present their draft plan of action to the class.
- Variation: Every group is given the same case study, and after they prepare their plan-of-action worksheets, the groups will share and compare their results.
- The lesson should conclude with a discussion of what they have learned through the activities and the film module screening.

- What changes would they make to their drawings and word lists from the prescreening activities?
- Which of your “**What do you want to know?**” questions did the lesson answer? What questions do you still have about the issue that you would like to share?

NOTE: Remind students that help is available if they are in need of help or know a friend who might be. Encourage them to speak with you, school counselors, social workers, and/or administrators or to contact one of the following resources. You can also share the comprehensive list of resources in the Domestic Violence Discussion Guide.

- The National Domestic Violence Hotline
thehotline.org
- National Teen Dating Abuse Helpline
loveisrespect.org

Assignments (select one or more)

JOURNALING

- Is domestic violence an individual or social issue?
Ask students to consider their response to that question and develop an argument in favor of their opinion, using evidence from the film module, lesson, and their group research.
- Have students use one of their “Please Explain” questions as a prompt for a journal entry. What did they want to better understand that they either learned about during the lesson or wish to pursue through additional research or discussion?
- How would you improve the situation in your community? Who would you work with? What role would women and girls play in bringing about change? What role should men and boys in the community play? What outcomes would you hope to achieve?

REFINING THE PLAN OF ACTION

In groups or in pairs, have students refine the plan of action for their case study by researching and identifying specific resources in their community. Share the Maze Map with the students for reference, and explain that it details possible obstacles and outcomes that domestic violence victims may encounter when involved with child protection services, civil and criminal justice systems, or the military: ncdsv.org/images/Attachment14--Mazewmilitary.ppt

Based on their findings, students should create a flow chart illustrating what happens when someone reports abuse in their area. What strategies and resources work well? What can be improved? What course of action would you recommend to someone who needs help?

GOING FURTHER

Based on their research, students can design a campaign to raise awareness about the issue and available resources. They can film a public service announcement, design posters, develop a resource page for the school website, and/or create fliers and posters that highlight the issue and how to seek help, if needed. The resources can also be targeted to individuals who think they may be developing abusive behaviors and provide information about support services for them.

GENDER AND VIOLENCE

According to the Department of Health and Human Services Office on Child Abuse and Neglect, “females experience over 5 to 10 times as many incidents of domestic violence as males.” In addition, “women have a significantly greater risk for being a victim of domestic violence and suffering chronic and severe forms of physical assaults.” Have students examine the role that gender plays in domestic violence in the United States and research the impact of media in normalizing the culture of violence against women. Ask them to further examine the ways that cultural perceptions contribute to our understanding of and attitudes toward violence against women and girls and how these attitudes are similar or different towards boys and men, same sex couples, and transgendered individuals.

Extensions

MAP YOUR PATH

Even when resources exist for survivors of domestic violence, it is often difficult for individuals to identify and locate where and how they can access support. Through the *Map Your World* lesson plans and media platform, students can become changemakers as they research, survey, and document the status of domestic violence support services in their communities and add their findings to Google maps and social networks using the interactive multimedia *Map Your World* software and app. Learn more about the free software and lesson plans created in partnership with ITVS Community Classroom by visiting mapyourworld.org.

BEYOND BEATS AND RHYMES

Music is a powerful medium that both expresses and defines who we are, what we value, and how we see our world. The film *Hip-Hop: Beyond Beats and Rhymes* examines the power of hip-hop to raise awareness about social issues and to reinforce regressive representations of manhood, misogyny, gender-based violence, and homophobia. The lesson plans for this film, from the ITVS Community Classroom collection, engage students in discussions about gender, race, and community values and challenge them to become active and responsive listeners and creators of popular media: itvs.org/educators/collections/hip-hop

IT'S THE ECONOMY...

A growing body of research indicates that enhancing women's and girl's economic opportunities is central to gender equality. When women are in charge of their financial destinies, they gain more control over their own lives. Conversely, the risk of intimate partner violence has been shown to increase during periods of personal and social economic stress, and women are at greater risk when their financial freedom is compromised.

Have students explore the intersection of personal security and economic independence by reading the book *Half the Sky: Turning Oppression into Opportunity for Women and Girls Worldwide*. For a shorter alternative, students can read the [2009 New York Times article by Nicholas Kristof and Sheryl WuDunn, "The Women's Crusade."](#)

They can examine how and why women and girls are disproportionately affected by poverty and the ripple effects of women's economic empowerment on individuals, families, communities, and societies.

UNSOCIAL MEDIA

The explosion of social media platforms has transformed the ways in which we engage with our world and each other. It has also introduced a new venue for abusive behavior and sexual violence. Using the *New York Times* lesson plan *Crossing the Line Online: Sexual Harassment and Violence in the Age of Social Media*, have students examine the role that social media is playing in gender-based violence in the U.S. and around the world. Engage students in a discussion of current news stories that address this issue and have them evaluate the way these issues are reported and responded to in various media, including social media platforms: learning. blogs.nytimes.com/2013/01/09/crossing-the-line-online-sexual-harassment-and-violence-in-the-age-of-social-media/?_r=0

Additional Resources

BOOKS

Nicholas Kristof and Sheryl WuDunn, *A Path Appears: Transforming Lives, Creating Opportunity*, New York: Alfred A. Knopf, 2014.

Nicholas Kristof and Sheryl WuDunn, *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, New York: Alfred A. Knopf, 2009.

WEBSITES

apathappears.org — **A Path Appears**: The official website for the book and film

pbs.org/independentlens/path-appears/ — **Independent Lens: A Path Appears**: The online source for discussion guides, salon toolkits, and lesson plans for *A Path Appears*

thehotline.org — The National Domestic Violence Hotline

loveisrespect.org — National Teen Dating Abuse Helpline

menstoppingviolence.org — Men Stopping Violence

futureswithoutviolence.org/ — Futures Without Violence

futureswithoutviolence.org/engaging-men/ — Information on engaging men and boys

Thatsnotcool.com — Resources for responding to cyberbullying

lessonsfromliterature.org/ — Additional resources for teachers

futureswithoutviolence.org/colleges-universities/ — Tools and resources for responding to violence on college campuses

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

Writing Standards 6-12

4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
6. (9-10, 11-12) Use technology, including the internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Speaking and Listening Standards 6-12

1. (9-10, 11-12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on [grade 9-12] topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively.
4. (9-10) Present information, findings, and supporting evidence clearly, concisely, and logically, such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
4. (11-12) Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. (9-10, 11-12) Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Writing Standards for Literacy in History/Social Studies, and Technical Subjects 6-12

1. (9-10, 11-12) Write arguments focused on discipline-specific content.
4. (9-10, 11-12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. (9-10, 11-12) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
9. (9-10, 11-12) Draw evidence from informational texts to support analysis, reflection, and research.

National Curriculum Standards for Social Studies Grades 9-12

4. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed and how to examine their influence.

C3 Framework

"In addition to the NCSS thematic strands, the recent transition to the C3 Framework for Social Studies State Standards (socialstudies.org/c3) affords educators an opportunity to integrate an inquiry-based approach to the application of these lessons. As designed, each lesson provides a solid foundation for the utilization of an inquiry arc, by which lesson objectives, activities, and outcomes allow for the construction of compelling and supporting questions, the use of discipline-specific concepts and tools, the incorporation of literacy skills, and the potential for taking informed action."

A PATH APPEARS: DOMESTIC VIOLENCE

Student Handout: Case Study Worksheet

Case Study Title: _____

Date: _____

List the names of all of the students in the group:

_____	_____
_____	_____

Read your survivor's story, and work with your group to answer the following questions. Using the resource guide on the next page, imagine that the survivor is a member of your community, and develop a plan of action to find her/him a path to safety.

PART 1: WHY CAN'T S/HE LEAVE?

1. What was the name of the survivor in your case study?

2. What evidence is provided in the case study to demonstrate that this is an abusive relationship? (Refer to the class discussion of healthy and unhealthy relationships and the working definition of domestic violence for help.)

3. What are some possible obstacles that the survivor did or could face when s/he attempts to leave?

4. What are the possible consequences for her/his children/family?

PART 2: PLAN OF ACTION - FINDING A PATH TO SAFETY

If the survivor in your case study was in your community, where could s/he turn for help?

1) Use the following resources to develop a plan of action for the survivor in your case study, in collaboration with your group members. Develop your plan of action on the back of this worksheet or on a blank sheet of paper:

- Getting Help with Domestic Violence, U.S. Department of Health & Human Services Administration for Children & Families: [acf.hhs.gov/programs/fysb/resource/help-fv](https://www.acf.hhs.gov/programs/fysb/resource/help-fv)
- National Network to End Domestic Violence (NNEDV), U.S. State & Territorial Coalitions: [nnedv.org/resources/coalitions.html](https://www.nnedv.org/resources/coalitions.html)
- Futures Without Violence: [futureswithoutviolence.org](https://www.futureswithoutviolence.org)

Your strategy should include the following:

- Emergency Resources
- Housing
- Counseling
- Legal Support
- Economic Planning

2) What challenges should your survivor expect to face?

3) What outcome do you hope that this plan of action will help to achieve?

Credits

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Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy® Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people.

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SHOW OF FORCE

Founded in 2006 by veteran television producers Maro Chermayeff and Jeff Dupre, Show of Force is known for creating some of the last decade's most ambitious and creative programs, including feature documentaries, event television series and innovative transmedia projects. Included in its projects to date is the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, a multi-platform project based on the bestselling book by *New York Times* columnist Nicholas Kristof and Sheryl WuDunn. Other recent projects include the Peabody and Emmy Award-winning *Marina Abramovic The Artist is Present* (HBO), *Kehinde Wiley: An Economy of Grace* (PBS) winner of the 2014 Jury Prize for Best Documentary Short at SXSW, the 6-hour series *Circus* (PBS) and the Emmy Award-Winning 10-hour series *Carrier* (PBS).

