



**a path
appears**

**LESSON
PLAN**

Girls' Education & Gender-based Violence in Kenya



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UNDERSTANDING GENDER-BASED VIOLENCE: KENYA

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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,

A handwritten signature in black ink, reading "Nicholas Kristof".

Nicholas Kristof

A handwritten signature in black ink, reading "Sheryl WuDunn".

Sheryl WuDunn

Using This Lesson Plan

About This Collection

This set of resources is offered to invite educators to inspire and empower young people in high school and college classrooms and youth development organizations to take part in the growing movement to end the oppression of women and girls. Sparked by the book by Nicholas Kristof and Sheryl WuDunn, and the PBS series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, the series is now evolving with *A Path Appears* 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 not only globally, but in their own communities as well. The lessons incorporate project-based learning, civic-service learning, and media literacy in an effort to connect viewers and learners to organizations and movements for 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, as well as the book *A Path Appears: Transforming Lives, Creating Opportunity*. Together, all of 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, but are also designed for use in college and youth development organizations.

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

About the Curriculum Writer



**DAVID
MADULI**

David Maduli is an independent educational consultant who has contributed many curriculum guides and conducted various workshops for PBS and ITVS programs. He has a master's in teaching and curriculum from Harvard Graduate School of Education and has extensive experience as a veteran Bay Area public school language arts and social studies teacher. He is currently a Community Poetics Fellow in the Mills College creative writing program and part-time faculty in the Teacher Education Department at USF.

Note to Educators

This lesson and film module from *A Path Appears* focuses on gender-based violence, relationship violence, physical and sexual abuse, and rape—sensitive yet pertinent topics that may not be suitable for all audiences. Teachers are strongly encouraged to review all of the readings, materials, and links and 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, as well as 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 be prepared to provide students with support or the option of not participating in the lesson where appropriate. Additional resources for the film and book *A Path Appears: Transforming Lives, Creating Opportunity* are included in the accompanying Discussion Guide for this project, including organizations and hotlines to which to refer those who need help or support.

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 *Garo 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* 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. These troubling situations are happening not just halfway across the world, but also in our own backyards — in 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.

With Pulitzer Prize-winning New York Times reporters Nicholas Kristof and Sheryl WuDunn and a number of celebrity activists as guides — including Malin Akerman, Jennifer Garner, Mia Farrow, Ashley Judd, Eva Longoria, and Alfre Woodard, each with painful stories from their own pasts — *A Path Appears* journeys across the country and around the globe to drive home shocking stories of gender inequality and vulnerability.

Overview

AUDIENCE

High School (grades 11-12), Community College, University, Youth Development Organization

TIME

Two to three 50-minute class periods + assignments

SUBJECT AREAS

Women's Studies, Social Studies, Global Studies, Media Studies, English Language Arts

PURPOSE OF THE LESSON

Gender-based violence is rampant around the world and across the United States, and ranges from emotional abuse to sexual harassment to domestic violence to rape and murder. In many countries and communities there is a culture of shaming and devaluing women that exacerbates and perpetuates this violence and the overall oppression of women and girls. It is a worldwide crisis that international organizations and local communities are fighting against.

This lesson helps students understand the term “gender-based violence,” and will examine the conditions and institutions that have made gender-based violence a global epidemic. Students will look at how situations for women in other countries are connected to the United States, and will also consider various actions to prevent and counter violence against women and girls in their own communities.

OBJECTIVES

Students will

- develop a definition of gender-based violence;
- engage with views from experts and classmates on the issue of gender-based violence, its roots, and impacts;
- appraise different approaches organizations have taken to address the issue, especially comprehensive programs;
- analyze, evaluate, and create media to challenge the popular discourse on the topic and offer alternate ways of talking about and raising awareness of gender-based violence.

RESOURCES

- Film module:
Girls' Education and Gender-Based Violence (Kenya)
- LCD projector or DVD player
- Whiteboard/blackboard and dry-erase markers/chalk
- Pens/pencils and writing paper
- Computers with internet access
- Kraft paper

Prescreening Activity

TIME

40 minutes

YOU WILL NEED

Pens/pencils, writing paper,
Discussion Guide

GOAL

Students will engage with the topic of gender-based violence, writing their thoughts on statements about the issue from different “expert” voices. They will share responses with classmates and then read about a program to address gender-based violence, education, and young women’s future success, developing understanding around common terms and definitions relevant to the issue.

PART 1: QUICKWRITE

- Post these three quotations on the screen or board as students enter. Instruct them to read all three and choose one to engage more deeply with:

“You see violence against women in rich places, highly educated families, in very low-income families in all regions of the world.”

– Michelle Bachelet, former executive director of UN Women

“When people live together in a bad situation something happens where we see the abuse against women become rampant.”

– Kennedy Odede, Kenyan activist and founder of Shining Hope for Communities (SHOFCO)

“In most of the world, no place is less safe for a woman than her own home.”

– 2014 World Bank report on empowering women

- Give the class several minutes to write responses to the quote of their choice using sentence stems such as:
 - I think the statement means...
 - I chose this one because...
 - I agree/disagree because...
- Do a quick poll by show of hands to find out which quotations students responded to.
- Have students find a partner who responded to a different quotation and share their responses with each other.
- Bring the discussion back to the whole group, calling on a few students who have permission to share what their partner talked about.

PART 2: KENYA IN CONTEXT

- Distribute the following sections from the Discussion Guide: “Kenya in Context” and “Shining Hope: Education, Equality, and Empowerment” for students to read together with their partner.
- For extended reading or to assign in advance of class, include chapter 8: “The Power of Hope” from *A Path Appears: Transforming Lives, Creating Opportunity*, about Kennedy Odede and Shining Hope for Communities (SHOFCO).
- Post or distribute and review the vocabulary from “Defining Violence against Women and Girls” in the Discussion Guide. Have students define the terms aloud in their own words, offer examples, explain their understanding of the terms, and clarify ideas and misconceptions. Especially take the time to come to a working definition of *gender-based violence*, and how it encompasses violence against women and girls as well as violence against gay, lesbian, bisexual, and transgender individuals or those perceived to be part of these targeted groups.

GIRLS' EDUCATION AND GENDER-BASED VIOLENCE IN KENYA

Viewing and Discussing Film Module



TIME

35 minutes

YOU WILL NEED

You will need: Pens/pencils, writing paper, LCD projector or DVD player, film module: **Girls' Education and Gender-Based Violence (Kenya)**, **Discussion Guide**

Screen the film module on gender-based violence. Preface by reviewing and discussing "Kenya in Context," "Gender-based Violence in Kenya," "Defining Violence against Women and Girls," "Shining Hope: Education, Equality, and Empowerment" from the Discussion Guide. Instruct students to take notes on pertinent points and quotations as they view the film module.

Postscreening Activity

TIME

50-65 minutes

YOU WILL NEED

Project SURVIVE's "What Do You Think?" Fact Sheet, pens/pencils, whiteboard/blackboard, dry-erase markers/chalk

GOAL

Students will discuss the film module and share ideas. They will then learn about stereotypes and misconceptions around gender-based violence and lead classmates in demystifying them.

PART 1: DISCUSSION QUESTIONS

Discuss reactions and responses:

- What is your impression of the scenes of Kibera? What do you imagine life is like there?
- What was your reaction to seeing the school and the young students there? How do you think SHOFCO was able to create such a vibrant place?
- Nicholas Kristof narrates that "Kennedy believes one of the ways in which poverty becomes a cycle is that [the people] lose hope ... at the root one of the things you need to do is give people a sense of an alternative future, a sense of hope." Do you agree or disagree? What do you think of the effectiveness of this approach, and of working with the youth to break the cycle of poverty?
- As an organization, SHOFCO has evolved from first focusing on education to later looking to address community issues like gender-based violence—even becoming a place where victims and families go for support and help dealing with the police. Why did they feel this was necessary? How does this approach compare to other organizations profiled in *A Path Appears*, such as Magdalene House/Thistle Farms in Nashville, Tennessee, and Juanfe in Colombia?
- One critique of aid organizations is that they are often hit-or-miss and do not effectively research and track their impact. SHOFCO has taken some cues from the business sector, implementing surveying, data analysis, and metrics to monitor their programs and improve efficiency and results. What might be the benefits and shortcomings of an approach focusing on data and statistics?
- SHOFCO's community surveys broach subjects that are often taboo and silenced, such as domestic abuse, marital rape, and child sexual abuse. How might they have been able to establish such a rapport with neighbors and residents that they could open up these conversations? Why might these topics be taboo in the United States as well?
- One of Odede's methods is to bring people out to play in and watch local soccer games—and afterward give talks and workshops to "instill some values, some women's issues, some community issues like let's protect our sisters." What do you think of the effectiveness of this approach?
- How did you relate to the film's information and representation of gender-based violence? How have you seen gender-based violence portrayed in other film, television, or media—how is this similar and/or different?
- What are some of the forces and conditions that make gender-based violence so widespread in Kibera? How is it similar to or different from that in the United States or in your communities growing up?
- What are your impressions of Kennedy Odede and Jessica Posner as agents of change? What are their strengths? In what ways are they limited (e.g., by social/economic class, funding, space, etc.)?

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

Postscreening Activity

PART 2: WHAT DO YOU THINK?

In this activity, students will clarify and debunk some of the misconceptions and stereotypes about gender-based violence, from consent to “provocation” to relationships. Students will break out with their partner (or form groups of three with a larger class), learn about a particular point, and present it to their classmates.

- Using City College of San Francisco’s Project SURVIVE’s **“What Do You Think?”** webpage as the resource, assign one statement to each pair or small group. Provide them with the statement along with the facts and statistics that clarify or refute the statement. Partners should start by reading and discussing the information. They should come up with real-life examples or hypothetical scenarios to illustrate the statement and decide what they want to say about it to the class.
- Each pair or group will come up to present, writing the statement on chart paper or the board. Have them read the statement aloud and poll the class by show of hands or “thumbs-up, thumbs-down” whether they agree or disagree with the statement. For a more kinesthetic activity, have students respond by “crossing the line” to show their level of agreement or disagreement.
- Debrief the activity by discussing:
 - What statements surprised you? Why?
 - How do we learn these myths and stereotypes? What have people said? What family, cultural, societal, and media narratives and portrayals have informed our views on relationship abuse, harassment and violence against women and girls, rape, etc.?
 - How can we reframe these misconceptions for our friends, family, and community?

Assignments

1. PSAs — FOCUS ON MEN AND BOYS

So much of the discourse on gender-based violence involves what women can do to prevent (or not “provoke”) rape, and how to support and respond to women in crisis. Project SURVIVE poses a reframing of the question “**Why do victims stay in abusive and unhealthy relationships?**” to “Why do people batter?” or “Why do we allow battering to continue in our society?” The section “Man Up: Men against Violence against Women” from the Discussion Guide provides additional ways to consider the role of men as allies. Assign students to research local, national, and international campaigns and analyze the language around women in relation to men, evaluating and offering additional slogans and talking points as necessary. Have them create a video or audio public service announcement that can be shared online. Some examples for research:

- The United Nations (UN) Secretary-General’s UNiTE to End Violence against Women campaign and “Orange Day”: unwomen.org/en/what-we-do/ending-violence-against-women/take-action
- Project SURVIVE peer education program materials from the Women’s Studies department of City College of San Francisco ccsf.edu/en/educational-programs/school-and-departments/school-of-behavioral-and-social-sciences/womens-studies/project-survive/get-help.html
- The Rape, Abuse & Incest National Network (RAINN): rainn.org/get-information
- The #YesAllWomen Twitter campaign in response to the discourse of “not all men are abusive”—in light of the May 2014 Isla Vista, California, mass shootings time.com/114043/yesallwomen-hashtag-santa-barbara-shooting/

2. A LETTER TO...

Gender-based violence has often been a topic of discourse in the news and popular culture, especially when a celebrity or pop culture figure is involved. Assign students to engage with this discourse by writing a letter directly to someone or in response to an event or comments made that have been prominent in the news. For example, when video was leaked of NFL running back Ray Rice dragging his fiancée after he knocked her unconscious in a dispute, an ESPN co-host, Stephen A. Smith, made headlines for suggesting that women “don’t do anything to provoke” men to violence and know “the elements of provocation.” Filmmaker Byron Hurt wrote a letter in response to Smith’s comments and to Rice’s lenient two-game suspension in *Ebony* magazine: ebony.com/news-views/stephen-a-smith-provokes-debate-about-violence-against-women-042#axzz38vI9o7KS. Have students write a letter to Rice, Smith, or Hurt, or research other incidents and write letters to challenge or support people involved in the case or the discourse around it.

3. PROMOTING DEFINITIONS

In the film, Nicholas Kristof comments that while SHOFCO is conducting the community interviews, they encounter people who are not clear on the definition of rape in terms of the actual crime—especially regarding relationship or marital rape. Project SURVIVE states simply that “many people don’t know the legal definition of rape.” Assign students to use the “Defining Violence against Women and Girls” section of the Discussion Guide to produce posters, graphics, brochures, t-shirts, buttons, visuals, and/or other advertising/promotional materials to spread knowledge of these definitions. They should find examples from the news to support and clarify the terms.

Extensions

1. TAKING ACTION

Refer to the “*A Path Appears: A Cure for Violence?*” sections of the Discussion Guide and have the class or groups select campaigns or organizations to participate with and raise awareness on campus about. These can be actions led by the class or the groups, or they can be expanded to become partnerships with organizations on campus or in the community that are doing similar work. Have students strategize around what methods would raise the greatest awareness and lead to the most involvement. Consider how Odede and Posner’s commitment to the Kibera community grew and spread far beyond what they initially imagined.

2. CURE VIOLENCE

Refer to the “*A Path Appears: A Cure for Violence?*” section of the Discussion Guide as a resource, which describes a public health strategy to address and curb street gun violence by approaching it as “a contagious disease.” Can this approach be applied to violence against women and girls? What would it look like to implement a Cure Violence-type of program for gender-based violence? Have groups create a proposal for such a community-based organization or campaign, outlining:

- Mission/vision
- Projects/programs
- Staff

Additional Resources

BOOKS

Kristof, N., and S. WuDunn. 2014. "A Path Appears: Transforming Lives, Creating Opportunity." New York: Alfred A. Knopf.

FILMS

apathappears.org and itvs.org/educators/collections/hip-hop — This curricula collection for the PBS film *Hip Hop: Beyond Beats and Rhymes* examines representations of manhood, sexism, and homophobia in hip-hop culture. Lesson plans and film modules examine certain disturbing developments in rap music culture from the point of view of a fan who challenges the art form's representations of masculinity.

itvs.org/films/hip-hop — This is the Independent Television Service (ITVS) website for *Hip Hop: Beyond Beats and Rhymes*.

itvs.org/invisible-war — *The Invisible War* is an investigative documentary about one of America's most shameful and best kept secrets: the epidemic of rape and sexual assault within the U.S. military.

mediaed.org/cgi-bin/commerce.cgi?preadd=action&key=237

— This is the Media Education Foundation's website for *Tough Guise 2: Violence, Manhood and American Culture*. This documentary by the pioneering anti-violence educator and cultural theorist Jackson Katz argues that the ongoing epidemic of men's violence in America is rooted in our inability as a society to move beyond out-moded ideals of manhood.

WEBSITES

futureswithoutviolence.org — Futures Without Violence is a nonprofit focused on ending domestic and sexual violence. This organization is involved in community-based programs, the development of educational material, and public policy work.

livethegreendot.com — Green Dot, etc. utilizes an approach to violence prevention that capitalizes on the power of peer and cultural influence across all levels of society.

madre.org — Madre is an international women's human rights organization that uses human rights to advance social justice.

manupcampaign.org — Man Up Campaign was created to engage youth in a global movement to end gender-based violence and advance gender equality through programming and support of youth-led initiatives.

mavaw.org — Men Against Violence Against Women was created to empower men to end all forms of violence against women by educating themselves and the community, raising awareness, and creating social change.

mencanstoprape.org — Men Can Stop Rape is an organization that mobilizes men to use their strength for creating cultures free from violence, especially men's violence against women.

nomas.org — The National Organization for Men Against Sexism is an activist organization of men and women supporting positive changes for men.

endviolence.un.org — UNiTE to End Violence Against Women was launched in 2009 by UN Women to engage people from all walks of life to end gender-based violence in all its forms.

girlsinc.org — Girls Inc. provides programs that inspire girls to be strong, smart, and bold through life-changing programs and experiences that help girls navigate gender-related, economic, and social barriers.

Standards

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

Writing Standards 6-12

3. (9-10, 11-12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
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, Science, 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

1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well the lives and societies of others.

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.

10. CIVIC IDEALS AND PRACTICES

An understanding of civic ideals and practices is critical to full participation in society and an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

NOTE TO SOCIAL STUDIES TEACHERS:

In addition to the NCSS thematic strands, the recent transition to the C3 Framework for Social Studies State Standards affords educators an opportunity to integrate an inquiry-based approach to the application of these lessons. As designed, this lesson plan 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.

National Standards for Arts Education Grades 9-12

VA1: Understanding and applying media, techniques, and processes

VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

VA6: Making connections between visual arts and other disciplines

Credits

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ITVS

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.

ITVS's **Women and Girls Lead** is a strategic public media initiative to support and sustain a growing international movement to empower women and girls, their communities, and future generations. Women and Girls Lead is supported by CPB and Eileen Fisher, Inc. To learn more, visit womenandgirlslead.org

NGO ADVISORS

FAIR Girls: Andrea Powell

Futures Without Violence: Laura Hogan,
Celia Richa

Limye Lavi: Guerda Constant

Man UP: Jimmie Briggs

MensWork: Rus Funk

**The National Campaign to Prevent Teen
Pregnancy:** Bill Albert, Amy Kramer, and
Carlos Pinto

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).

