



**a path
appears**

**LESSON
PLAN**

Sex Trafficking in the USA



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SEX TRAFFICKING IN THE USA

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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, appearing to read 'Nick Kristof'.

Nicholas Kristof

A handwritten signature in black ink, appearing to read 'Sheryl WuDunn'.

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 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 sex trafficking, and child sexual exploitation — 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.

This lesson plan is not designed as a prevention tool for students at high risk for sex trafficking. If teachers suspect that a student might be in this situation, consider consulting with FAIR Girls (fairgirls.org) to find out about how to connect to local organizations that support minors at risk of sexual exploitation.

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

Slavery still exists today, despite widespread belief that it is a thing of the past. *A Path Appears* underlines that human trafficking, a form of modern-day slavery, remains one of the most brutal and widespread human rights violations in the world today. UNICEF estimates that 1.2 million children are trafficked every year around the world, and the International Labour Organization (ILO) calculates that almost 21 million people are victims of forced labor worldwide, including 4.5 million who are sexually trafficked. In the United States, the National Center for Missing & Exploited Children estimates that at least one hundred thousand juveniles are sexually trafficked each year, most often by local traffickers, more commonly referred to as *pimps*. In addition, the U.S. Justice Department estimates that the average age of entry into prostitution is thirteen or fourteen.

In this lesson students will examine the forces that have led to this reality and learn about some of the programs and approaches that communities and law enforcement agencies have been using to address the problem. They will apply this knowledge to research and creative-writing opportunities to explore the topic further.

OBJECTIVES

- Students will
- examine myths and misconceptions of sex trafficking;
 - engage with stories of victims and survivors of sex trafficking in the United States;
 - investigate the systems, forces, and conditions that perpetuate sexual exploitation and slavery;
 - consider models of intervention through community-based organizations and law enforcement—and characterize what a “comprehensive approach” might look like;
 - visualize and diagram the forces and conditions that lead to and perpetuate sex trafficking and sexual exploitation.

RESOURCES

- Film modules:
Sex Trafficking 1: Prevention and Intervention, and **Sex Trafficking 2: Leaving Behind the Life**
- LCD projector or DVD player
- Teacher handouts
(to be developed as needed)
- Student handouts
(to be developed as needed)
- Whiteboard/blackboard and markers (dry-erase and regular)/chalk
- Pens/pencils and writing paper
- Computers with internet access
- Kraft paper

Prescreening Activity

TIME

40 minutes

YOU WILL NEED

Pens/pencils, writing paper, copies of articles for small groups, **Discussion Guide**

GOAL

Students will encounter stories of victims and begin to frame and discuss the landscape of sexual exploitation and sex trafficking in the United States. They will review and develop common meanings of terms and definitions related to the topic and they will begin to understand the forces involved and the ways in which women in particular are victimized.

PART 1: INTRODUCTION

- Post this quote from the program:
“The truth is, it takes a lot of failed systems to get them out here.”
– Reverend Becca Stevens talking about victims of trafficking
- As a warm-up, have students on their own think of and list at least 3 “failed systems” that Stevens might be referring to. For context, explain the metaphor of a house or building. What systems exist for the safety and integrity of the structure? Some systems would include plumbing, electrical, ventilation. What happens when one or more of these systems fail? In terms of Stevens’s quote, what community, state, and societal systems exist for the safety, protection, growth, and education of young women and girls—especially “at-risk” children (e.g., foster care, child protective services, school district)—and how might those systems have “failed”?
- Have students turn to a partner and discuss their lists with each other, noting similar ideas and adding new ones.
- As a whole group, call on pairs to share out and co-construct on the board a web or chart of “failed systems” that could directly impact or indirectly create the circumstances and factors that lead to a person being a victim of sex trafficking and prostitution. Work together to identify and group more-specific instances (e.g., child sexual abuse) under larger frames (e.g., family).

PART 2: STORIES

- Distribute several articles—which could include “Shana’s Comeback” from *A Path Appears: Transforming Lives, Creating Opportunity*; other articles from Nicholas Kristof’s New York Times column: **“A Woman. A Prostitute. A Slave”** and **“When Emily Was Sold for Sex”**; and/or the short Survivor Stories **“Mari,” “Brittany,”** and **“Keisha”** from Polaris—to small groups of three to four students. Have them read the article aloud together and discuss:
 - What surprised you or was striking to you about their story?
 - How did they cope with and survive their situation, and how have they thrived beyond it?
 - Which “failed systems” from the brainstorm list contributed to this person’s vulnerability and victimization?
 - What possible interventions could have prevented or changed their situation earlier?
- Distribute, review, and discuss in pairs: **“Myths & Misconceptions about the Commercial Sexual Exploitation of Children”** from FAIR Girls.
- Post or distribute and review the vocabulary from “Defining the Terms” 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.

Viewing and Discussing the Film Modules



TIME

35 minutes

YOU WILL NEED

You will need: Pens/pencils, writing paper, LCD projector or DVD player, film modules: **Sex Trafficking 1: Prevention and Intervention**, and **Sex Trafficking 2: Leaving Behind the Life, Discussion Guide**

Screen the film module on sex trafficking. Preface by reading out loud or distributing the background text about the organizations My Life My Choice, Magdalene and Thistle Farms, and the campaign End Demand Illinois from the Discussion Guide. Instruct students to take notes on pertinent points and quotations from the film module.

Postscreening Activity

TIME

50-65 minutes

YOU WILL NEED

Diagramming Sex Trafficking chart, pens/pencils, whiteboard/blackboard, dry-erase markers/chalk

GOAL

Students will discuss the film modules and share ideas. Then in small groups—through the lens of a specific organization or approach—they will visualize the flow of forces that lead people to become victims, traffickers, or johns. They will also look at conditions that perpetuate the system and opportunities for intervention.

PART 1: DISCUSSION QUESTIONS

Discuss reactions and responses:

- Is sex trafficking a choice for those who are trafficked?
- How do labels and language influence our understanding of sex trafficking? What are the differences between the terms *prostitute*, *sex worker*, or *sexually exploited minor*? How about *pimp*, *trafficker*, *client*, or *john*?
- What are some of the childhood traumas that can present risk factors to and cause vulnerability in victims who ultimately end up “in the life”?
- Young girls on the run or kicked out of their homes are extremely vulnerable to being exploited. How and why?
- What are some of the ways that victims can become “trapped” into trafficking?
- What obstacles to coming forward are there for boys who are commercially sexually exploited?
- Why is sex trafficking in the United States—local people (i.e., pimps) trafficking local victims—so invisible and overlooked? What can be done to change that situation?
- How is it possible that some women don't know they've been trafficked or pimped?
- In her time on the streets, Shana was arrested 167 times while her pimps were never arrested. What are possible reasons and explanations?
- Magdalene's approach has been called a “comprehensive solution.” What aspects of survivors' needs are addressed in the program's “suite of services”? Why might a comprehensive approach be more necessary and effective?
- Programs like My Life My Choice (MLMC) and Magdalene House incorporate survivors of sex trafficking as mentors and role models. In what ways is that a valuable resource? Can mentors and volunteers who have not been “in the life” also be effective? How?
- In the digital age, how has the internet changed sex trafficking? How have those changes impacted the victims and the programs that want to address it? How could websites like Craigslist and Backpage.com be held accountable?
- What kinds of images have you seen about pimps and “pimp culture” in media and popular culture? How might these images reinforce stereotypes, especially of African American men? (Examine the lyrics and/or video for “P.I.M.P.” by 50 Cent for media literacy studies. For a counterpoint, have students read *The New Yorker* article “[The Girls Next Door](#)” about *Playboy* Founder and Editor-in-Chief Hugh Hefner).
- What is the double standard in traditional law enforcement when it comes to sentencing johns compared to the girls and young women?
- Campaigns like End Demand Illinois and National John's Day signify a shift in law enforcement from policing prostitution to arresting and putting pressure on buyers. What strategies are these campaigns using and what kinds of impact are they having on sexual exploitation and prostitution? How else could police, government agencies, and community organizations seek to address the demand side of the equation?

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

Postscreening Activity



In this activity, students will consider and analyze different forces and circumstances involved in the socioeconomics of sexual exploitation with a visual representation.

Project or re-create the example image on the screen:

- Have the class return to their same small groups of three to four students and distribute chart paper and markers.
- Instruct each group to use the example image above to inform a visual representation of the cycle of sex trafficking that they will create, design, and label on their chart paper. Each group's chart should include each of the A, B, C, and D sections, and more if they want to add further complexity. For example, they could visualize a (B) river with a (A) waterfall, which leads to (C) life preservers and (D) a dam — or visualize a mountain avalanche, freeway, etc.
- Have each group write the name of the victim from the stories they read in the prescreening small group activity on the (A) section of the chart and make a list or web of some of the forces and circumstances that led them to the “waterfall.” Then give each group a focus for their chart. Thus, while the whole class is approaching the overall issue of sex trafficking, small groups are looking deeper into the approaches of the organizations and campaigns spotlighted in the film. Provide groups with information from the Discussion Guide to inform their analysis:
 - My Life My Choice (MLMC) / Audrey Morrissey
 - Thistle Farms / Reverend Becca Stevens
 - End Demand Illinois / National John's Day / Sheriff Tom Dart

For further complexity and differentiation, you can assign some groups additional studies and approaches not covered in the film to analyze and map:

- Reading sections from the Discussion Guide:
 - Amnesty International and Decriminalizing Prostitution
 - The Nordic Model
 - The New Zealand Model
 - What Can Men and Boys Do to Combat Sex Trafficking? (MensWork resource)
- From additional sources:
 - “In-Depth Report Details Economics of Sex Trade” from The New York Times [nytimes.com/2014/03/12/us/in-depth-report-details-economics-of-sex-trade.html?_r=0](https://www.nytimes.com/2014/03/12/us/in-depth-report-details-economics-of-sex-trade.html?_r=0)
 - “Deconstructing Demand: The Driving Force of Sex Trafficking” from Demand Abolition demandabolition.org/deconstructing-demand
 - “Operation Cross Country” law enforcement sweeps sfgate.com/crime/article/Teens-rescued-in-Bay-Area-child-sex-sweep-5573252.php
 - Law enforcement websites posting suspected pimps mercurynews.com/crime-courts/ci_26068101/oakland-police-post-photos-suspected-pimps-johns-website
- Have each group post their charts around the room and do a gallery walk. While observing the other groups' charts, have students take notes and compile information about different roots, forces, interventions, and approaches. At the same time, have post-it notes available so students can leave comments, questions, and other thoughts on the charts as they circulate.
- End with a whole-group debrief discussing things that struck them about the readings, charts, and analyses.

Assignments

1. RESEARCH PROJECT:

ORGANIZATIONS AND CAMPAIGNS

There are many other organizations and campaigns around the country and around the world working to address and end sex trafficking. Assign individual students or groups single organizations (or two or more to compare) from the “Resources” section of the Discussion Guide. Their research can be compiled in the form of a paper, presentation, infographic, wiki page, etc. that reports on the following questions:

- What is the background of the organization/campaign: How did it start, who is involved, etc.?
- What is the approach of the organization/campaign? What area(s) of the diagrams from the group charts would this organization address?
- What is the level of involvement of the community or “survivors”? How holistic is the organization’s/campaign’s approach to the issue? In what ways does the approach address the intersections of different struggles, traumas, and injustices?
- How effective is the approach of this organization/campaign? What do they do well? What areas could they change or improve to increase effectiveness?
- What solutions/organizations/campaigns could you develop to fill gaps that this one does not address?

2. RESEARCH PROJECT:

LAWS AND DECRIMINALIZATION

There have been many legislative efforts directed at sex trafficking and sexual exploitation in the United States and worldwide, from laws designed to protect minors to initiatives to decriminalize prostitution. Assign individual students or groups legislation to research, compare/contrast, analyze the impacts of, and suggest future initiatives that could become laws. Refer to the Discussion Guide for information on the Trafficking Victims Protection Act (TVPA), Safe Harbor laws, Amnesty International, and the Nordic Model vs. the New Zealand Model. The research can be compiled in the form of a paper, presentation, infographic, wiki page, etc.

3. RESEARCH PROJECT:

ONLINE SEX TRAFFICKING

The transition from the streets to online via websites like Backpage.com and the ease of smartphone apps have dramatically impacted the commerce of sex trafficking as well as those being trafficked. Research the increased dangers of online sex trafficking as well as the positive role technology can play in combating it. Reflect on the pros and cons of digital tools for preventing exploitation of minors.

- “Where Pimps Peddle Their Goods” from Nicholas Kristof’s *New York Times* column can be a jumping-off point for research.
- The **Technology and Human Trafficking Initiative** at the University of Southern California has reports and media available for researching the role of social networking.

4. CREATIVE WRITING: PERSONA PIECES

Have students write first-person persona poems or prose pieces from the point of view of someone involved in perpetuating or combating sex trafficking: a victim of trafficking or sexual abuse, a sex worker, a prostitute, a parent or family member of a victim, a pimp/trafficker, a counselor or mentor, a law enforcement official, a john/customer, an investigative journalist, etc. Host a reading of the pieces, or publish them in a blog or print anthology.

- “Grandfather Says” by Ai is an example of a persona poem from the point of view of a woman looking back on an incident of child sexual abuse by a grandfather.
- The chapter “Verb” (309-311) from Chris Abani’s novel *The Secret History of Las Vegas* can be used as a model of a persona piece in the voice of a prostitute.

Extensions

1. ROUNDTABLES AND DEBATES

Building on the research projects, host a debate or roundtable. This can bring together different students as representatives of a real or fictitious organization/campaign presenting their approach to addressing and ending sex trafficking and sexual exploitation. They might be presenting to the community, law enforcement or city officials, or younger students. A debate could be structured around the issue of decriminalization or a controversial approach of addressing the demand in the socioeconomics of sex trafficking.

2. “THE CHARM ALARM”

Explore and take the **Charm Quizzes** developed by FAIR Girls. Afterward, discuss the questions and responses in a general way so as not to require that participants share personal information or details about other people. Research, develop, and post quizzes on other related or relevant topics using Google Forms, SurveyMonkey, Facebook Polls, or other tools.

3. AWARENESS CAMPAIGN

Design media to raise awareness of the issue of sex trafficking and promote some of the approaches the class has studied. The media could take the form of videos, websites, brochures, posters, fact sheets/handbills, advertisements/billboards, t-shirts, buttons, etc. Students should consider different aspects of a media campaign, including slogans and social media approaches such as hashtags (#) and memes. An awareness campaign can be developed into an information/game table on campus or even a day of action, rally, etc.

4. MEDIA STUDIES

- Research and analyze the presence of “pimp culture” in media and popular culture. Where do these images exist and how are they presented and promoted? What are the messages and their impacts on men and boys? Create a multimedia presentation identifying and deconstructing these images and messages. Provide alternative representations of manhood and masculinity.
- Survey and study news coverage of sex trafficking, sexual abuse, community organizing, and/or law enforcement response. The study “News coverage of child sexual abuse and prevention, 2007–2009” from the *Journal of Child Sexual Abuse* can be used as a model: bmsg.org/resources/publications/news-coverage-of-child-sexual-abuse-and-prevention-2007-2009

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 pbs.org/independentlens/path-appears — These are the official and PBS websites for *A Path Appears*.

trickedfilm.com — This is the official website for *Tricked*, a feature documentary. *Tricked* is a character-driven documentary film that considers the ever evolving sex trafficking landscape as seen by the main players: the exploited, the pimps, the johns who fuel the business, and the cops who fight to stop it.

priceofsex.org — This is the official website for *The Price of Sex*, a feature-length documentary. *s* is a documentary about young Eastern European women who have been drawn in to a world of sex trafficking and abuse.

pbs.org/wgbh/pages/frontline/slaves — This is the PBS website for the film *Sex Slaves*, part of its *FRONTLINE* series. *Sex Slaves* is an undercover journey deep into the world of sex trafficking, following one man determined to rescue his wife—kidnapped and sold into the global sex trade.

WEBSITES

jri.org/services/behavioral-health-and-trauma-services/community-based-behavioral-health-services/my-life-my-choice — My Life My Choice (MLMC) is a survivor-led, groundbreaking, nationally recognized initiative designed to stem the tide of commercial sexual exploitation of adolescent girls.

thistlefarms.org — Magdalene House is a residential program for survivors of prostitution and sexual exploitation that provides health services, counseling, and professional-development training. Thistle Farms is a social enterprise run by the staff and residents of Magdalene House. Purchases of Thistle Farms products directly benefit the Magdalene programs and residents.

enddemandillinois.org — End Demand Illinois is an initiative to shift law enforcement's attention to sex traffickers and people who buy sex, while providing a network of support for survivors of the sex trade.

futureswithoutviolence.org — Futures Without Violence has led the way and set the pace for groundbreaking education programs, national policy development, professional training programs, and public actions designed to end violence against women, children, and families around the world.

polarisproject.org — Polaris is a leading organization in the global fight against human trafficking and modern-day slavery.

mensworkinc.com — MensWork is a nonprofit based in Louisville, Kentucky, that works to create more ways for more men to be more actively and proactively involved in ending men's violence against women.

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.

gems-girls.org — Girls Educational and Mentoring Services (GEMS) was founded in 1999 by Rachel Lloyd, a survivor of commercial sex exploitation, and is the only organization in New York State specifically designed to serve girls and young women who have experienced commercial sexual exploitation and domestic trafficking.

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

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

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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

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).

