

LITTLE STONES EDUCATIONAL TOOLKIT

**“I always feel the movement is a sort of mosaic.
Each of us puts in one little stone.”**

ALICE PAUL, WOMEN’S RIGHTS ACTIVIST



DRIFTSEED



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INTRODUCTION

One in three women globally are victims of violence, and this has had a profound effect on international development. Violence against women hinders mothers from being able to take care of their families, trapping entire generations in a cycle of poverty. Governments and businesses lose billions of dollars annually in health care, employment, lost productivity and criminal justice costs.

One of the best strategies to reduce rates of violence against women, and to also reduce extreme poverty, improve child and maternal health, and increase educational access for children is to empower women socially and economically. However, only a small percentage of international development funds are directed towards projects that benefit women and girls. Increasingly, leaders in government, education, public health and international development have begun to think creatively to find cost-effective and sustainable solutions to the world's most pressing challenges facing women and girls.

One of the best strategies for igniting social change and encouraging healing is through the creative and performing arts. In places where psychological trauma and rates of PTSD are high, perhaps due to war, rape, or human trafficking, expressive arts therapies offer a highly effective form of psychiatric care, often without the need for expensive pharmaceuticals. In regions where violent practices occur due to long-standing cultural traditions, such as female genital mutilation, the creative arts can serve as a less-confrontational way to challenge social norms by tapping into positive aspects of local culture to define female identity. One of the primary reasons women and girls are victims of violence and abuse at higher rates than men is due to unequal access to economic opportunities. By offering fair-wage, home-based craft and tailoring jobs to women in poverty, the arts and crafts sector can break the cycle of poverty.

Little Stones is a documentary film that explores this global issue of gender-based violence and illustrates how innovative and impactful women around the world are using different forms of art to challenge violence and promote gender equity. This education toolkit supplements the film and provides

strategies, resources, and activities for community and/or school groups, high school teachers and students, and university instructors and students. Also included are ideas for extended opportunities to process, learn, and take artful action to further gender equity, fight against gender-based violence, and to extend these lessons into other social justice issues.

The education toolkit for Little Stones is the product of a collaboration between Driftseed, a not-for-profit organization dedicated to “education, outreach and documentary storytelling building a better world for women and girls,” and CEDER, the Center for Education Design, Evaluation, and Research at the University of Michigan’s School of Education. CEDER is a center devoted to offering high-quality designs, evaluations, and research on teaching and learning across educational contexts, with a particular interest in promoting social justice and equity through this work.

GOALS OF THIS TOOLKIT

The toolkit was designed to support the mission of both organizations by offering educators and community organizers a menu of activity options for a variety of settings. In the development of the activities we tried to emphasize the following principles:

We are all responsible for learning about and promoting gender equality and for challenging violence against women.

We can all play a role in creating social change through the arts.

The arts provide powerful tools for making positive social change.

The toolkit can be taken up and used in a variety of ways; For instance, as a collection of lessons from which you can select texts and activities to accompany the video or as an in-depth inquiry-based unit that explores gender-based violence and art for social change. We recognize that curricular demands today mean that many teachers have fewer opportunities to go deep into a problem like gender based violence, but we invite you to be creative! We also hope that high school teachers fortunate enough to get to teach social science electives like Sociology,

INTRODUCTION (continued)

Women's Studies, or Global Issues will take up and use the entire toolkit along with the movie. English Language Arts, Communications, and Arts teachers will likewise find valuable resources and tools that they can take up and use in their classrooms. The materials are most appropriate for upper level high school classes due to text complexity and subject matter.

As all curricula and educational material should be, this toolkit is a work in progress. As you engage with the film and the materials, please share your feedback and ideas. The activities are designed to be interactive and flexible, and to promote critical thinking, dialogue, and social justice. Lesson development was informed by the principles of *Understanding by Design* (McTighe & Wiggins, 1998), so lessons focus on essential questions and enduring understandings. In addition, there are opportunities for arts integration throughout the toolkit.

The ideas here are meant to spark your own thinking and creativity, so please adapt, modify, extend, and improve! Thank you for sharing our interest in this work.

ABOUT DRIFTSEED AND THE WOMEN BEHIND IT

The name Driftseed comes from the name for a seed or fruit, like the coconut, which is adapted for long distance dispersal by water. Most drift seeds are produced by tropical trees, and can be found on distant beaches after drifting thousands of miles through ocean currents.

At Driftseed, we believe powerful stories, told with compassion, can carry ideas quickly over vast distances. Like the seeds whose name we've borrowed, we hope our documentary work will disperse to far away places, take root, and build a more safe, just and equitable world for men, women, boys and girls around the world.

Sophia Kruz *Founding Member*

EMMY® award-winning documentary filmmaker Sophia Kruz has a passion for non-fiction storytelling and women's rights. Her work has screened at film festivals, museums, libraries, community centers, and healthcare facilities globally, and broadcast on PBS. Kruz's documentary films have been supported by the National Endowment for the Arts, Michigan Council for Arts & Cultural Affairs, International Expressive Arts Therapy Association and the Womanity Foundation. Kruz is the recipient of the University of Michigan Center for the Education of Women 2015-2016 Visiting Social Activist fellowship for her work on *Little Stones*. She is an alum of the University of Michigan's Screen Arts & Cultures program.

Ankita Singh *Founding Member*

Ankita is an attorney licensed in the State of New York and educated in the United States and France. She earned a JD from American University in DC and two Masters from the University of Paris Nanterre. She then worked in Paris, primarily as an international arbitration associate at White & Case, a top-ranking firm in the practice. After living in Paris for seven years, Ankita moved back to DC and back to her roots in policy and development, most recently as a legal consultant for the World Bank Group. As a passionate advocate for issues of social justice, gender equality, and international development, Ankita was immediately energized and thrilled at the opportunity to collaborate with Sophia and Meena.

Meena Singh *Founding Member*

Meena is a Los Angeles based Cinematographer whose work has been celebrated in New York Times and Hollywood Reporter. Her latest feature film *Hollidaysburg* produced by Chris Moore (*Good Will Hunting*, *American Pie*) was the subject of Starz docu-series "The Chair," which filmed Meena and her team throughout production. She most recently shot the Netflix documentary series "The Confession Tapes," and previously has worked on such notable projects as OSCAR® winning film *Twenty Feet From Stardom*, for which she shot additional photography. Meena is an alum of Columbia College Chicago and the American Film Institute. She is a member of the International Cinematographer's Guild.



On location in Senegal, 2015. From left: Interpreter Yaye Ami Mbaye Diop; Cinematographer Rob Migrin; Director/Producer Sophia Kruz; Director of Photography/Co-Producer Meena Singh; Driver Muniru.

LITTLE STONES

INTRODUCTION (continued)

**“I always feel the movement is a sort of mosaic.
Each of us puts in one little stone.”**

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ABOUT THE FILM

Little Stones weaves together the personal narratives of four women around the world who are using art to create positive change in their communities. From a graffiti artist speaking out against domestic violence in the favelas of Brazil to a dancer rehabilitating sex-trafficking survivors in India, each of these women is contributing a stone to the mosaic of the women’s movement through their art.

Graffiti artist **Pannela Castro** has risen to the top of the male-dominated graffiti world in Brazil by blazing her own trail, and using street-art to raise awareness about an issue that hits very close to home: domestic violence.

Sohini Chakraborty was a dancer and sociologist in 1996 when she began volunteering at a shelter for sex trafficking survivors in India. She knew instinctively that dance could help girls reclaim their bodies after the trauma of trafficking. Over the past two decades, Chakraborty has touched the lives of over 65,000 survivors throughout South-East Asia, training over 50 survivors to become professional dance movement therapists.

Senegalese singer and activist **Sister Fa** is a survivor of childhood female genital mutilation. She now lives in Berlin, but is a controversial figure throughout West Africa, where she regularly tours, using her fame to spark a dialogue around genital mutilation, which is still too taboo to discuss in many communities.



On the first day of the 2014 FIFA World Cup, Brazilian graffiti artist Pannela Castro organized a kilometer-long mural protesting domestic violence. LITTLE STONES

American fashion designer **Anna Taylor** first moved to Kenya to work in Nairobi’s slums when she was in high school. There, she met an unemployed seamstress named Judith, whom she hired to sew her clothing designs. In 2011, Taylor founded Judith & James to train and employ impoverished Kenyan women to produce high fashion clothing. In 2013, at the age of 22, Taylor debuted her collection at New York Fashion Week.

This 87-minute documentary (58-minute version available), directed by Emmy Award-winning filmmaker Sophia Kruz and cinematographer Meena Singh (*Hollidaysburg*, *20 Feet from Stardom*), with music by Sundance Composing Lab alumni Amritha Vaz (*500 Days of Summer*), was produced from 2014-2016 in Senegal, Kenya, Brazil, Germany, India and the United States.

The film and accompanying education initiative have been designed to raise awareness about women’s rights issues, and to celebrate creative, entrepreneurial, and arts-therapy based solutions to the most pressing challenges facing women globally.

FROM THE DIRECTOR

Little Stones follows four women whose lives are dedicated to empowering survivors of gender-based violence and eradicating the atrocities of domestic violence, human trafficking, extreme poverty and female genital mutilation. These women are therapists, activists, missionaries, and entrepreneurs.

These women are artists.

Art is what drives these four women, provides an avenue for self-expression, and allows them to heal other women and girls in their communities. Each artist featured in *Little Stones* is a creative visionary, and I wanted to tell their stories with the same aesthetic care as they give their own life's work, which is why I selected Meena Singh as the film's cinematographer. Singh has a background in narrative filmmaking, and our plan was to approach the photography of *Little Stones* from a cinematic view, focusing on detail and aesthetics, playing with visual transitions and juxtapositions, and interweaving the four stories through a compelling visual narrative. From the hazy orange skies in Sohini's Kolkata to the hot pink paint of Panme-la's graffiti, the bright primary colors of Anna's Kenyan prints to the dry hot yellow desert sun of Senegalese villages on Sister Fa's tour, viewers get a taste of traveling around the world, hearing stories of social injustice that are strikingly similar while culturally unique.

Singh and I traveled alone with our camera gear or occasionally with the support of a local interpreter or driver. In this way, we were able to take a fly-on-the-wall approach to our subjects; safe and intimate, without making the women feel self-conscious about being filmed. We stayed close to, or in some cases, in, our subjects' homes, being granted intimate access to their personal lives. This approach allowed us to capture previously unseen footage inside India's government shelter homes, villages in rural Senegal, and heart-wrenching interviews with sex-trafficking and domestic-violence survivors. We tried to make our subjects feel comfortable by working with only female interpreters and an all-female production team, ensuring interviews and verité scenes were honest and emotional in societies where genital mutilation, prostitution, and even sexuality are taboo.

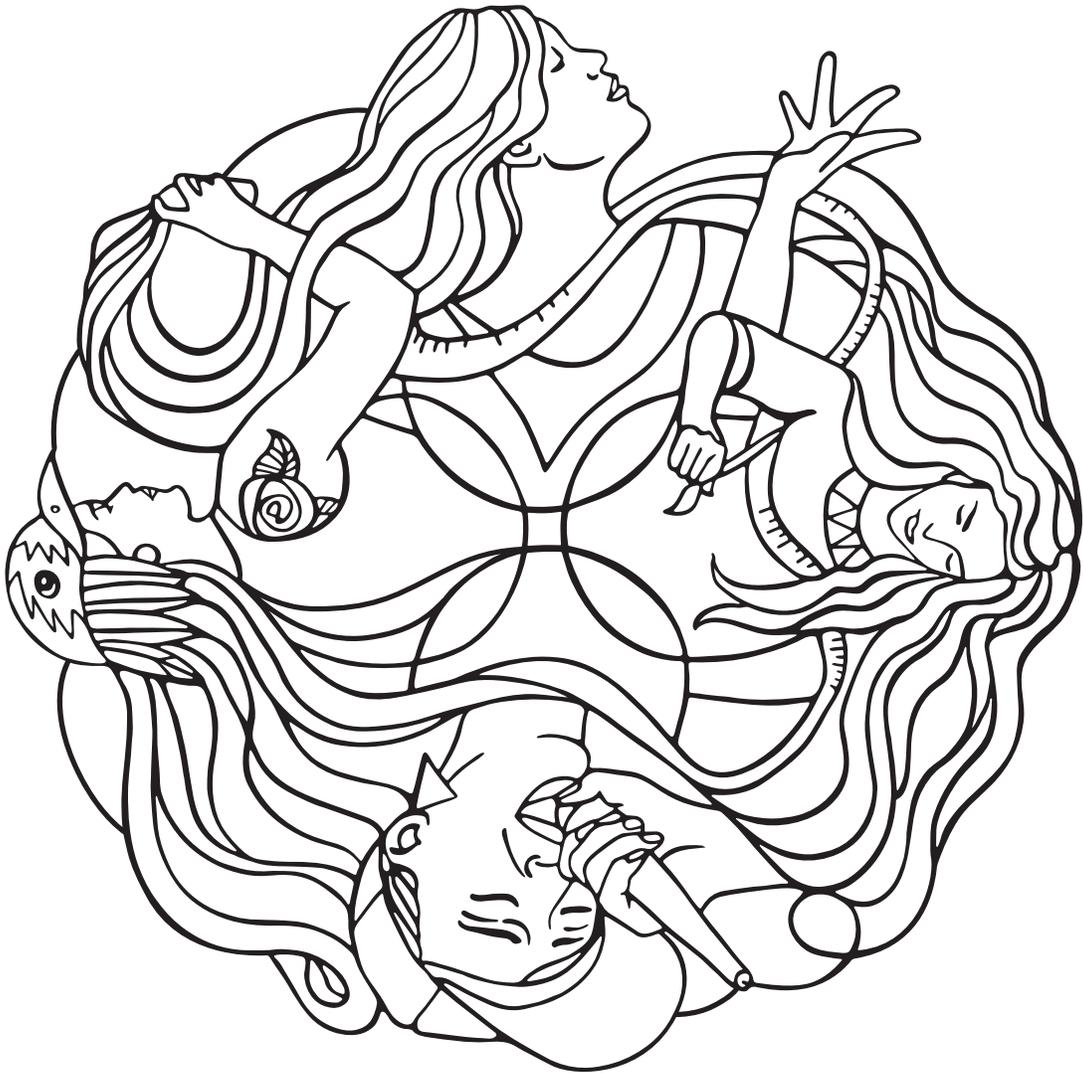
I wanted to continue to highlight the work of female artists by selecting women to perform the film's key creative post-production positions. Sundance Composing Lab alumni Amritha Vaz wrote an original score featuring female Gambian

kora player Sona Jobarteh and female bansuri player Sheela Bringi. Karoliina Tuovinen was the film's finishing editor, and a nearly-all female team at Technicolor studios finished the film's color correction and sound mix. In short, *Little Stones* is a film about women who are using art to create social change, by women artists who believe their creativity can help other women in their own communities, and around the world.

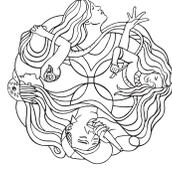
The film's title comes from suffragist and women's rights activist Alice Paul's 1974 quote, "I always feel the movement is a sort of mosaic. Each of us puts in one little stone." The sentiment, that we all have a role to play in the global fight for equal rights, to me perfectly encapsulated the work of each artist featured in the documentary, and my own goals for *Little Stones*. I hope the documentary encourages creative dialogue and expression around issues of global gender-based violence, and that through Driftseed, the 501(c)(3) non-profit organization which Singh and I founded during production, we will continue to grow the mosaic of the women's movement, stone by stone.



Sophia Kruz
Director, *Little Stones*



LITTLE STONES
EDUCATIONAL TOOLKIT



LITTLE STONES
EDUCATIONAL TOOLKIT

OVERVIEW

Driftseed—in partnership with the Center for Education Design, Evaluation and Research (CEDER) at the University of Michigan School of Education—is distributing *Little Stones* to high school and university classrooms across the U.S. and internationally, accompanied by education toolkits.

The purpose of this classroom initiative is to educate and inspire future leaders, not only raising awareness of the underlying issues involved in violence against women but also inspiring innovative, collaborative, and non-traditional means of outreach through the arts. The toolkit offers teachers and students additional learning resources and ideas to help them implement an arts-based project in their communities, creating an experience beyond both the film and the classroom.

The lessons in the toolkit utilize a range of instructional strategies and routines. Three commonly referenced ones are explained briefly below:

Turn and Talk – This quick strategy is just what it sounds like. After students have read a selection of text, they are prompted to turn to a neighbor to engage in a short, targeted conversation in response to an open-ended question. This activity should be kept brief and can be timed. The teacher should move through the room to monitor conversations and listen for points in need of clarification or expansion. Some teachers choose to assign *Turn and Talk* partners to avoid anyone being left out.

Think-Pair-Share – In this strategy, a problem or question is presented to the class. Students take a set amount of time to think about it on their own, then they work in pairs to answer the question or solve the problem, and then they share their synthesized thinking with the class.

Exit Pass – This formative assessment strategy is used to transition from one activity to another or to end a lesson. The teacher presents a question or problem to the class, preferably open-ended, and students share their thinking on a sticky note or piece of paper that serves as their “exit pass” out of the class or to the next activity. The prompt should be designed to elicit student learning or thinking so that the teacher can assess overall student learning of important ideas and plan next steps.

Teachers showing the film and using these resources should

involve school social workers and/or counselors in a conversation about supporting students who may experience strong reactions to the subject matter. Gender-based violence is a global problem, and young people are certainly not immune. Students may be witnessing domestic violence at home or may have been subjected to violence themselves. It is important to have resources at hand to support students who may be confronting violence in their own lives.

In addition, the sensitivity of the subject matter may make some students uncomfortable. This is a natural and logical reaction, so this should not deter anyone from dealing with these issues, but rather encourage conversation and preparation. After test screenings and conversations with teachers and students, we have come to consensus that the film is definitely appropriate for most high school age audiences. However, different communities have different standards, so it is important to preview the film before screening it.

Please read the language of the content warning below and consider sharing it with students and parents, as appropriate.

CONTENT WARNING

This film deals with different forms of gender-based violence. The content may be triggering to survivors and generally upsetting to others. Please take care of yourself while watching this material. If you need to leave the room, please let the teacher know. If you would like to speak with someone at any point, we will reach out to _____, who is aware of the film and the issues it addresses.

LESSON ONE

**WHERE DO THE
WOMEN
IN THE DOCUMENTARY
LITTLE STONES
LIVE?**

USE THIS LESSON
BEFORE
VIEWING THE FILM

... if you feel your students need
basic background knowledge
about the countries in which
the documentary
was filmed.

LEARNING OBJECTIVES

Students will be able to locate four countries on a map; compare their strengths and challenges; discuss their legacies of colonialism; and analyze data about gender inequality in these nations.

OVERVIEW

In this lesson, students gain basic knowledge about four nations featured in *Little Stones*: Kenya, Senegal, Brazil, and India. In doing so, they will analyze each nation's strengths, challenges, and legacies of colonialism.

QUESTIONS

How are the histories and experiences of people in developing, post-colonial nations both similar and different?

What challenges do post-colonial societies share?

What common challenges do women face in different nations?

TAKEAWAYS

Developing nations with histories of colonialism often have economic issues related to exploitation of human and natural resources by former colonizers, dependence upon former colonizers, and/or reliance on a very limited economic production model.

These nations also often have social hierarchies and inequalities that were made worse, or even created, by colonial powers.

Patriarchal systems in these nations often marginalize women socially, culturally, politically, and economically.

KEY CONCEPTS

colonialism – the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.

independence – the state in which a country exercises self-government over its territory.

postcolonial – refers to the time period after the end of colonial rule.

Female genital mutilation (FGM) or cutting – the practice, traditional in some cultures, of partially or totally removing the external genitalia of girls and young women for nonmedical reasons. It is illegal in many countries.

sex trafficking – the illegal business of recruiting, harboring, transporting, obtaining, or providing a person, especially a minor, for the purpose of sex.

domestic violence – 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.

extreme poverty – condition characterized by severe deprivation of basic human needs, including food, safe drinking water, sanitation facilities, health, shelter, education and information.

RESOURCES

- Computer, projector, and screen, or whiteboard and dry erase markers
- Wall maps, atlas, or internet and devices to access maps
- Lesson handouts (1A, 1B, 1C, 1D)

TEACHER PREP

Use this lesson before viewing the film if you feel your students need basic background knowledge about the countries in which the documentary was filmed. This lesson might not be necessary if your students have already studied these countries.

SUGGESTIONS

Students will carry out cooperative group work, so it is helpful to have a plan for creating groups ahead of time.

If internet access is an issue, you can do much of this lesson with an atlas or world map.

DURATION

2 class periods

Assuming a class period is 56 minutes.

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

HANDOUTS

1A – Background Knowledge note sheet

1B – Country readings (4)

1C – Country Comparisons

1D – Analyzing Gender Equity

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Begin the lesson with a modified *List-Group-Label* activity. Divide your class into four quadrants, and assign each quadrant one of the nations they will see in the film *Little Stones*: Kenya, Senegal, Brazil, or India. Then create groups of three to four students within each quadrant who will work together to brainstorm facts and details about their assigned nation.

Direct the students to work in their small groups to quickly list every fact or piece of information they know about the country they are assigned. Next, have them group the facts in whatever way seems most logical to them, and then have them label each group of facts (e.g. Physical Features). Let them decide upon their own labels. Direct the small groups in each quadrant to share their lists with each other and create a compiled list of their categories for their quadrant and nation of focus.

Have each group quickly reflect on what they know about their country and surface some of the key repeating ideas. Bring the whole class together and surface some of what is known about each nation by having different students share out and reflect on their lists. Ask students to reflect on and talk about what is missing . . . what do they **NOT** know? Also ask them to reflect on and talk about which countries are more familiar to the class as a whole.

GUIDED INQUIRY

2 Next explain to the students that they are going to watch a documentary film about four women artists confronting different forms of violence against women. Explain that the women are from the four countries they just discussed, and that they will briefly study these countries in this lesson to develop background knowledge. This lesson will give them a broad overview of each of these countries so that they understand the context of each of the stories a little bit better.

Pass out the **Background Knowledge note sheet** (1A), one to each student. Students will each read about one nation and use this sheet to take notes, although they may work in groups to do so. Next, using the already-existing quadrants and small groups from the opening activity, explain to the students that they will read in small groups about the country they just discussed. Explain to the students they are now in “Expert Groups” and their job is to become an expert in their assigned reading and country.

Pass out the appropriate **Country readings** (1B) to students based upon their group assignments (again, one per student if possible). Review the note-taking sheet with the students, explaining that the first row is just for the name of the nation they are reading about. If they are not familiar with the concept of colonialism, or if they need a refresher, take a moment to discuss this concept with them. Explain that in the second row, they should jot down notes about the lasting impact of colonialism on the nation. The third and fourth rows are for strengths and challenges of each nation. Tell the students that they will have to make inferences—best guesses using clues in the text—to identify these. They will not find direct, literal answers in the text. If your students struggle to make text-based inferences, choose one section from one of the texts to read out loud and do a *Think-Aloud* to model how you would decide if a particular characteristic is a strength or a challenge for a nation.

INDEPENDENT PRACTICE

3 Then, direct the students to read the overview of their assigned nation and work together to compile their notes as a group. Although they can work together, each student should have their own sheet. Give them time to read and take notes as you move from group to group monitoring their progress.

4 Once the groups have completed their notes, the next step is to engage students in comparing across these four nations. There are two ways to do this.

a. Pass out the **Country Comparisons handout** (1C). If you have time, you can jigsaw students and create new groups that each contain a student who read about a different country. These are “analysis groups” in which each student teaches other students about the country. They should take turns highlighting key details in each area about the nation they studied and then work together to answer the comparison questions at the end. Each group should turn in a completed table. Once the new groups have completed their comparisons, bring the whole class together and ask different groups to share their answers. Have students reflect upon the commonalities and differences in their thinking.

LESSON SEQUENCE (continued)

b. If you don't have the time or space for the jigsaw grouping, bring the class back together as a whole group after the initial reading exercise and project the table on the **Country Comparisons handout** (1C), or recreate it on your whiteboard. Calling on students from different groups, complete the table as a whole class exercise. Alternatively, you can ask each group to write down key ideas on sticky notes and come place the sticky notes in a table on the whiteboard. Then, have the class address the comparison questions at the end using a *Think-Pair-Share* routine (students think about it, pair up and discuss, and share their ideas with the class), and then process the ideas as a whole class.

Help the students understand that colonialism left these nations with many challenges, including slow economic development after having been used for resource exploitation. Also stress that general social hierarchy—levels of power in society—has historically worked against women and marginalized them. This marginalization happens in different ways, and they will be learning through the film about how women use the arts to challenge this.

5 Explain to the students that they will continue working in their small groups. Pass out the **Analyzing Gender Equity handout** (1D). Explain to the students that they will now analyze data from these four countries, along with data from the U.S., to explore the level of gender equality and make some generalizations about this topic. Explain that gender equality has to do with the different opportunities and rights that men and women get simply because of their gender. With the whole class, quickly review variables in the data table and explain any that the students do not seem to understand.

Direct each group to answer questions #1-7 on a separate sheet of paper, one sheet per group. Move through the groups to make sure that everyone is participating. If helpful, direct groups to assign different questions to different group members. The answers to these questions can vary, but push students to think and support their answers with data. They may resist the idea that there is no one right answer (although there are better answers) so this might take some additional modeling through *Think-Alouds*, or maybe whole group processing of a question or two.

If students struggle with question #5, you might choose to explore that question as a whole class. The low reporting of rapes and other crimes against women is common in all countries and reflects the fact that our judicial and law enforcement systems are patriarchal and not always sensitive to the challenges faced by women. Women also face social stigma in all nations (although much worse in some places) when they publicly report being the victim of a crime. Explain to the students that this is beginning to change, albeit slowly, and that we need to work on this as a society.

6 When groups have worked through the data, bring the class together to compare their answers and explore the data as a whole group. Encourage students to refer back to the data when they make claims or share conclusions, and help to clarify any remaining misunderstandings.

REFLECTION

7 Use an *Exit Pass* to have students reflect on what they learned in this lesson. Use the Visible Thinking Routine, "I used to think . . . But now I think . . ." as the prompt. Students have to write a brief reflection about how this lesson changed their thinking about anything they learned.

ASSESSMENT

8 There is an optional extension activity at the end of the lesson that can be used as a project for assessment. Alternatively, teachers can monitor participation in groups and discussion and assign points, or alter the *Exit Pass* prompt to more generally capture big ideas from the lesson. (e.g. *What common struggles do these nations face? What challenges do women in particular confront?*) Teachers can also use the completed handouts to assess understanding.

BACKGROUND KNOWLEDGE

NOTE SHEET

PART ONE

Use this sheet to take notes on what you read from your assigned country handout.

Nation	
Legacy of colonialism	
Strengths	
Challenges	
What was most surprising or interesting?	

KEY CONCEPTS

colonialism – the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically

independence – the state in which a country exercises self-government over its territory

postcolonial – refers to the time period after colonial rule

female genital mutilation (FGM) or cutting – the practice, traditional in some cultures, of partially or totally removing the external genitalia of girls and young women for nonmedical reasons. It is illegal in many countries.

sex trafficking – the illegal business of recruiting, harboring, transporting, obtaining, or providing a person, especially a minor, for the purpose of sex

domestic violence – 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

extreme poverty – condition characterized by severe deprivation of basic human needs, including food, safe drinking water, sanitation facilities, health, shelter, education and information

BRAZIL



In your groups, read the text below and then use what you learned to complete your Background Knowledge note sheet.

Brazil, the fifth largest country in the world in terms of population and land area, has extremely diverse geography including rivers, rainforests, highlands, and plateaus.

What is now known as Brazil has been home to a wide range of indigenous people living in small, family oriented foraging communities for at least 8,000 years. Their lives changed little until Portuguese colonization began in 1500. As the Portuguese settled there, they established plantations in Brazil and brought enslaved people from Africa.

Disease and warfare decimated the population of the native peoples (similar in many ways to historical patterns in the United States). Portugal ruled Brazil until 1822, when Brazil officially declared independence. Brazil was still ruled as an empire by Portuguese-descended royalty, however, until it became a republic in 1889. A military coup in 1964 resulted in military governments for almost 20 years, but in 1989, a democratic civilian leader was elected.

Although the Portuguese have been out of power for a very long time, the legacy of colonialism is still present in Brazil. The Portuguese brought Africans to Brazil as slaves for labor, and they waged war on indigenous people. Even today, power tends to be held by lighter skinned Brazilians. Black Brazilians face discrimination and less opportunity, and native Brazilians still living in the Amazon struggle to keep their lands and cultures intact. Class distinctions are often made on the basis of income and the color of one's skin. Darker ethnicities tend to be disadvantaged, and upper classes rarely interact with lower classes. Women are generally employed in lower-paying positions such as teaching and nursing. Brazil also has the world's largest Roman Catholic population, which is a result of the Portuguese occupation. Families are extremely important in Brazilian culture, and they tend to be large and close-knit.

In terms of Gross Domestic Product, Brazil has the world's ninth largest economy—since the 1990s, the country has been working towards achieving fiscal sustainability, and liberalizing and opening the economy. Despite the economic growth, poverty is a pressing issue in Brazil, particularly in rural areas as well as the *favelas*, poor urban communities that surround the larger cities. Violence and crime are major issues in the favelas, and many young people struggle to obtain a good education in the poorer communities. At the same time, because of



LITTLE STONES EDUCATIONAL TOOLKIT
LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?

BRAZIL *(continued)*



SOPHIA KRUZ

Brazil's success in technological and scientific development, it has been favorable to foreign direct investment. The country's agricultural sector has also played a significant role in its economic status, and the government has also improved its tax and social security systems. Brazil is thus growing and developing as it faces the difficult challenge of ensuring that growth benefits all Brazilians and not just the rich.

Graffiti art is legal in Brazil. Murals, like Panmela Castro's (above), are found in urban areas throughout the country.

INDIA



In your groups, read the text below and then use what you learned to complete your Background Knowledge note sheet.

India is the seventh largest country by area in the world, and the population consists of more than 1.2 billion people. The country is located in southern Asia just above the Indian Ocean, sharing a border with Pakistan. India's climate varies greatly depending on the region; there are deserts, glaciers, and humid tropical areas. From June to September, there is a monsoon season in which there is heavy rain and wind.

India was the birthplace of the Indus Valley Civilization around 3,300 BCE and the location of important ancient sites like Mohenjo-Daro and Harappa. The emperor Ashoka united most of today's India in the 5th century, and he converted to Buddhism and helped spread that religion to other regions. Under the Maurya Empire, around 300 BCE, Hinduism became the primary religion. In the 17th century, European powers began to push into India, and the British East India Company gained control over much territory in the 19th century. There was an attempt to rebel against the company that was defeated, and India was officially, and forcibly, made part of the British Empire in 1858. Resistance to British rule continued however, notably led by Mahatma Gandhi in the 1940s, and the British were forced out in 1947 when India finally achieved independence.

The cultural impact of British colonialism is still felt, primarily in the dominance of English as the main common language. The emphasis on education in English in India has in effect created a large labor pool of English speaking workers who don't need to be paid as much as workers in Great Britain and the US. Regional languages are being neglected, and some culture is being lost.

The government is a parliamentary democratic republic; the federal government consists of the executive, legislative, and judicial branches. India's social structure is based on the antiquated caste system, a social hierarchy in which people were divided into four groups. The caste system was, and still is in some ways, a powerful aspect of Indian culture that determined every part of a person's life, including social interactions and career opportunities. Caste-based discrimination is now illegal, but the effects still persist. Although it is no longer blatantly present in education and jobs, it still has a significant influence in politics, as well as



LITTLE STONES EDUCATIONAL TOOLKIT

LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?**INDIA** (continued)

LITTLE STONES

marriage. Like most cultures, Indian families have been predominantly patriarchal from the start, which still impacts familial structure and cultural norms today. Violence against women in many forms is a major issue in the nation, and domestic violence, labor exploitation, rape and sex-trafficking are societal problems.

Throughout the late 1800s, technology developed rapidly and agriculture became commercialized, yet there were many economic problems that caused large-scale famines and a lack of industrial employment. However, today the economy of India is one of the largest in the world in terms of the amount of goods and services produced. The country is classified as a newly industrialized country with an average growth rate of approximately 7% over the last two decades. Although the country's economy grew quickly, poverty still persists in both urban and rural areas, as well as violence related to religion and caste. However, because India has a large population of young people, the economy has a great deal of potential for long-term growth.

Senior Dance Movement Therapy Practitioner Jhulan Mondal leads a group dance at Kolkata Sanved's 10th Anniversary Celebration.

LITTLE STONES EDUCATIONAL TOOLKIT

LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?

KENYA



In your groups, read the text below and then use what you learned to complete your Background Knowledge note sheet.

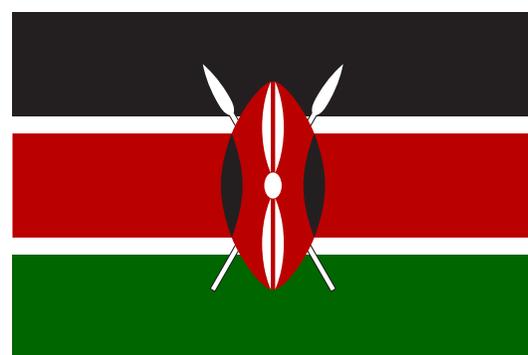
Kenya is a nation on the eastern coast of central Africa, located directly along the Equator. The physical geography of Kenya is diverse and includes everything from snowy mountains to dense rainforest.

Early in the human history of Kenya, bands of hunter-gatherers moved through the land living off of the wide range of plants and animals there. Around 2,000 BCE, new groups of pastoral nomads (herders) moved into the region and began living there. With a central, coastal location on the continent, many groups of people came to Kenya over time including Arab traders who sailed down the east African coastline. Some of these merchants settled there and began to intermarry with people already living there, and the Swahili culture developed as a result.

Kenya was colonized by the Portuguese in the 16th century, but was then controlled by the Imam of Oman during the 17th century. Late in the 19th century, the British took control and formed the East African Protectorate in 1896. They opened the best lands in Kenya to white settlers, and Kenya was officially declared a British colony in 1920. The British used force and violence to keep control, and African Kenyans were not allowed to participate in government until 1944.

Resistance to colonialism led many Kenyans of different backgrounds to join together in 1942 and take a secret oath to fight for independence against the British. This came to be known as the Mau Mau movement and emerged into open rebellion in 1952. The British ruled Kenya under a state of emergency from 1952 to 1959, jailing and killing many Kenyans in an effort to stop the rebellion. Jomo Kenyatta, a national leader, was accused of being a Mau Mau leader and jailed in 1952. Kenyans eventually won the right to vote and participate politically by 1954, and in 1957, they had achieved the goal of winning seats in the Legislation. With support from many Kenyans, and as the British began losing control of the country, Kenyatta was released in 1962 and became the Prime Minister of Kenya. Kenya officially earned its independence in 1963.

As a result of the colonial policies that treated Kenya as an economic resource for the British Empire, Kenya's economy is still rather limited in focus. A few primary products like coffee, tea, and flowers—encouraged early on by the British—still dominate the economy. Other important industries in Kenya today include: forestry and fishing, mining and minerals, industrial manufacturing, energy, tourism and financial services. Land ownership is also not widespread as a result of colonialism,



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KENYA *(continued)*



LITTLE STONES

with large tracts of land still controlled by international corporations. Women in Kenya play a very important role in agriculture and produce most of the food, yet nevertheless earn far less income than men and have less access to education.

Politically, Kenya still suffers from periods of ethnic conflict, a product of the artificial border created by Britain that lumped different tribal groups into the same territories, and then often gave one group power over the other. In 2007, political conflict around an election combined with ethnic suspicions to create a period of violence in which over 1,000 people were killed and over 300,000 were left homeless.

Overall, since independence, Kenya has experienced periods of growth and stability as well as violence and decline. The population of Kenya today is 45 million and includes a range of ethnic and cultural groups. Despite periods of conflict and widespread poverty, the economy of Kenya is developing fast. Many are optimistic about its future.

Jane Naisimoi, founder of the women's jewelry co-op Olonana Women's Group, and her mother practice traditional Maasai beading outside of Jane's home in the Kona Baridi district of Kenya.

LITTLE STONES EDUCATIONAL TOOLKIT

LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?

SENEGAL



In your groups, read the text below and then use what you learned to complete your Background Knowledge note sheet.

Senegal is a nation on the Western coast of Africa, covered in rolling sandy plains and foothills. It has been inhabited since the Paleolithic era. Organized kingdoms developed there in the seventh century, and areas of the country were under the influence of regional powers like the Jolof Empire at different times.

In the 1600s, the Dutch West India Company, the French, and the British all competed for control of Senegalese land. Eventually, by the 19th century (1800s) Senegal came under French control, despite local resistance to colonialism. Under this colonization, Senegal was a strategic area for the slave trade and was used as a base for ships taking enslaved Africans to the Americas.

In 1959, Senegal peacefully obtained independence from France as part of the Mali Federation. The federation quickly collapsed and Senegal became an independent republic in 1960. Since then, it has been one of the more stable nations in Africa. There are several different ethnic groups in Senegal, but there is little tension between them as they have many shared customs.

Traditionally, Senegalese society is based on community and conformity to social norms, with the elder members of society being revered and holding large amounts of power and influence. Women in Senegal play a very important role in household and agricultural work, and currently make up less than 10% of the formal work force (work that is officially recognized, relatively secure, and often taxed). They do work and produce, but in “informal” jobs that receive little or no pay and offer no benefits or job security. Women generally face a number of struggles with respect to their social status, and female genital mutilation is practiced widely in some areas and among some ethnic groups.

As Senegal is mostly rural and has limited natural resources, the Senegalese economy is focused on fish, phosphates, groundnuts, tourism and services. However, the agricultural sector of Senegal is extremely vulnerable to changes in weather and rainfall, as well as to changes in world commodity prices. Additionally, Senegal has a highly developed tourism industry which brings in some economic benefit.

The way in which France left Senegal allowed France to continue to have a major influence there, and Senegal still depends economically on France. France is Senegal’s most important trading partner and provides



LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?

SENEGAL *(continued)*



SOPHIA KRUIZ

large amounts of foreign aid to support the nation. Development has been slow overall, with infrastructure like the road system still being vastly underdeveloped.

However, innovations in agriculture and a growing emphasis on improving the infrastructure provide some hope for faster development. The French language has actually helped unite different ethnic groups by providing a common language and some shared history of resistance and a common Senegalese identity. Today, Senegal is one of the most stable African democracies and has a history of international peace-keeping and regional mediation. It has a lively political scene, with parties competing across ethnic, religious, and ideological lines, and has one of the most unrestricted press climates in the region. However, poverty persists, and economic growth is well below the rates necessary for significant poverty reduction.

Most villagers in the rural Vélingara region of Senegal farm and travel by foot, bike, and donkey.

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON ONE: WHERE DO THE WOMEN IN *LITTLE STONES* LIVE?

COUNTRY COMPARISONS

PART TWO

Use this sheet to take notes on what you read from your assigned country handout.

Nation	Legacy of Colonialism	Strengths	Challenges	What was surprising or interesting?
Brazil				
India				
Kenya				
Senegal				

What challenges do all of these post-colonial societies share?

What common challenges do women face in these different nations?

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON ONE: WHERE DO THE WOMEN IN LITTLE STONES LIVE?

ANALYZING GENDER EQUITY

PART THREE

Working with your partner or group, look at the statistics below. Do you see any differences between countries?*

Statistic	Brazil	India	Kenya	United States
Adult mortality rate, <i>female</i> (per 1,000 people)	97	158	250	76
Adult mortality rate, <i>male</i> (per 1,000 people)	197	239	299	128
Gross national income (GNI) per capita (2011 PPP\$)	15,175	5,497	2,761	52,946
Adolescent birth rate (births per 1,000 women ages 15-19)	70.8	32.8	93.6	31
Estimated GNI per capita, <i>female</i> (2011 PPP\$)	11,393	2,115	2,255	43,053
Estimated GNI per capita, <i>male</i> (2011 PPP\$)	19,083	8,656	3,270	63,157
Labor force participation rate, <i>female</i> (% ages 15+)	59.4	27	62.2	56.3
Labor force participation rate, <i>male</i> (% ages 15+)	80.8	79.9	72.4	68.9
Maternal mortality ratio (deaths per 100,000 live births)	69	190	400	28
Mean years of schooling, <i>female</i> (years)	7.8	3.6	5.9	13
Mean years of schooling, <i>male</i> (years)	7.5	7.2	7.3	12.9
Share of seats in parliament (% held by women)	9.6	12.2	20.8	19.4
Child labor (% of ages 5 to 14)	8.3	11.8	25.9	n/a
Mandatory paid maternity leave (days)	120	84	90	0
Rape incidents (per 100,000 citizens) <small>Note: figures do not take into account rape incidents that go unreported to the police.</small>	27.75	1.8	2.1	27.3

Sources: United Nations Human Development Programme; UN Crime Stats; Guimaraes, K. (2016, May 28). *Brazil's rape culture in numbers*.

*Data for Senegal were not available.

ANALYZING GENDER EQUITY *(continued)*

PART FOUR

Working with your partner or group, answer the following questions on a separate sheet of paper.

1. Based on the data, which country seems to face the most challenges overall? Explain your choice.

2. Which country seems to have the biggest differences between men and women with respect to the quality of their lives? How do you know?

3. Which variables have the biggest differences by gender?

4. Which country do you think has achieved the most gender equality? Why? Which country would you put in “second place”?

5. Looking at the statistics on reported rapes, why do you think all the numbers are pretty low?

a. Do you think the countries with very low numbers actually have fewer rapes?

b. What might explain the differences you see in the numbers?

6. Looking across the short articles as well as the data, what important struggles or challenges do the four nations from the film face?

7. What are the common struggles of women in particular, across all of these nations?

OPTIONAL EXTENSION

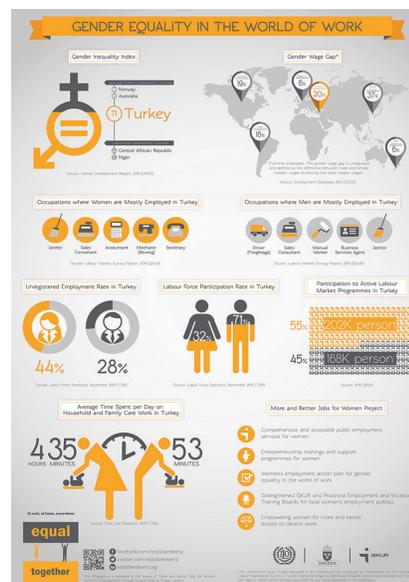
Use a limited set of the statistics above to design an infographic about the need to improve women's quality of life around the world. Use one of the following tag lines or develop your own:

We've come a long way . . . but we can do better!

Gender equity . . . let's make it happen!

A quality infographic starts with a compelling story or message (in this case a call for gender equity), it uses data represented in charts or graphs to make a case, it includes a limited amount of text to explain the data and communicate the message; and it has graphics and design that connect to the topic, guide the reader, and grab attention.

For example:



http://www.ilo.org/gender/Informationresources/WCMS_463094/lang-en/index.htm

<http://www.unwomen.org/en/digital-library/multimedia/2015/9/infographic-gender-equality-whereare-we-today>

LESSON TWO

HOW DOES ART EXPRESS IDENTITY?

USE THIS LESSON
BEFORE OR AFTER
VIEWING THE FILM

... if you feel your students need
basic background knowledge
about the countries
and art forms featured
in *Little Stones*.

LEARNING OBJECTIVES

Students will be able to describe an art form in the film; analyze and discuss its significance; and evaluate this art form by reviewing a particular work of art with supporting examples and reasoning.

OVERVIEW

In this lesson, students gain basic knowledge about art forms or artists in the nations of Kenya, Senegal, Brazil, and India. In particular, students are introduced to art forms featured in the film, *Little Stones*.

QUESTIONS

What can we learn about different cultures and peoples by analyzing their art forms?

What can the arts of a nation tell us about their history and their people?

How do people use different forms of art to express both personal and national or cultural identities?

TAKEAWAYS

Art is an extremely important form of cultural expression that can inform us in many ways about a people or nation.

Art can shed light on cultural influences from other places, historical events, cultural values, the persistence of certain traditions, and resistance and change to certain traditions.

People use art to express their own individuality, but also to connect with others in the culture and express a shared identity.

KEY CONCEPTS

kanga – rectangular, printed cloth with unique designs that are worn by women, and occasionally men, in Kenya and across the region in a variety of ways.

kora – a string instrument that is very important in the musical history of Senegal and other nations of West Africa, and in today’s music as well.

griot – also called *jali*, the oral historians/poets/storytellers of West Africa.

favelas – the sprawling, low-income, urban communities that have sprung up informally around most major Brazilian cities.

funkeiros – the up and coming hip hop artists and rappers of the Brazilian favelas

nationalism – ideology based on the premise that the individual’s loyalty and devotion to the nation-state surpass other individual or group interests

nationalist – one who practices nationalism; one who promotes loyalty to and pride in the nation

RESOURCES

- Computers or other devices with internet and video playback capabilities
- Lesson handouts (2A, 2B)

TEACHER PREP

You should be prepared to model a bit of reflection and analysis for a particular work of art that speaks to you. This can be a song, visual art, a poem, etc. You will briefly share it with students and then use it to model the thinking that students will use in the lesson, so it have it ready to go for the lesson.

SUGGESTIONS

Students might carry out cooperative group work, so it is helpful to have a plan for creating groups ahead of time if you are going to use groups.

This lesson can be organized a few different ways, so it is important to read the lesson plan and choose a pathway before beginning!

If internet access is an issue, you can do much of this lesson without it.

DURATION

1 – 2 class periods

Variable, depending upon how you assign the readings

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

HANDOUTS

2A – Analyzing Art worksheet
 2B – Country readings (4)

CONTACT US

Have questions or need help with this lesson?
 Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Ask students to *Stop and Jot* for one minute, and then *Turn and Talk* in response to the following prompt, which you should have on your board or screen:

What form and genre of art is most important to you? Why? How does this art connect to or reflect your identity?

You may need to remind students that art is a very broad term that includes visual art (painting, drawing, sculpture, etc) or performing arts (music, dance, film, etc). You might also need to define genre and/or give them some examples, perhaps by sharing your own art interests.

Invite several students to share their comments about their own interest in art, and then explain to the students that they will be learning about different art forms in the four countries connected to the documentary film, *Little Stones*.

GUIDED INQUIRY

2 Remind the students that the film they are going to watch (or already watched) is about four women artists confronting different forms of violence against women. Explain that the women are from Kenya, Senegal, Brazil, and India, and that they will briefly study the art in these countries in order to develop background knowledge. This lesson will give them a broad overview of one art form or artist in each of these countries so that they understand the context of each of the stories a little bit better.

Pass out the **Analyzing Art worksheet** (2A). Next share a piece of art that you particularly enjoy and that the students might also find interesting. Display it for students, and then use the questions on the handout you just passed out to reflect on it out loud. Don't spend too long on this though . . . just enough to give students an idea of what they are being asked to do. If helpful for your students, jot some key ideas down on your board or screen as you talk.

Quickly display a new sample of art (you can use something related to the piece you just shared) and engage the class in a whole-group discussion using the *Describe, Analyze, Evaluate* prompts. Ask students to describe what they see or hear, make some analytical statements, and then develop some evaluative

statements. Explain they will do something similar in writing for the next part of the activity.

INDEPENDENT PRACTICE

3 This next portion of the lesson can be structured in a variety of ways, but it basically involves students exploring short articles (and websites if you have devices and reliable internet access) on one or more art samples using the *Describe, Analyze, Evaluate* prompts to write short paragraphs. Try to insure that someone is studying each country. Below are some options for organizing this activity:

- a. Assign all students one of the articles to read, either as classwork or homework, have them write their responses to the prompts, and then have them pick an additional article on their own to explore based on personal interest. Have students share afterwards in a whole group setting.
- b. Put students into groups of three to four and assign each group all four readings, allowing them to structure the work as long as everyone is contributing.
- c. Develop a jigsaw activity in which each group is assigned one topic (country). They read the article and do the questions together. They then form into new groups in which each student studied a different nation and art form. They then compare and contrast the art forms and share with each other.
- d. Put students into cooperative groups and allow them to pick which art form they are going to study. Have each group prepare a poster about the art form they studied, then have the students do a "Gallery Walk" to see what other students created.

Depending upon how you structure the activity, pass out the appropriate **Country readings** (2B) to the students.

4 Then, direct the students to read the overview of their assigned nation, and then work to answer the questions. Again, how this will happen will change depending upon how you organize the activity.

LESSON SEQUENCE *(continued)*

REFLECTION

5 To gather and synthesize ideas from the students together, post or create a four-column chart on your board or screen (or use a technology tool like *padlet.com* and create four spaces for recording). Label each column with one of the country names, and ask students to share their observations about each nation and its culture based upon their exploration of the art work. Encourage students to ask questions of each other, to add to each others' answers, and to work together to create as complete an overview as they can. Consider showing the whole class some of the suggested video clips and having them respond (you can use a *See, Think, Wonder* protocol: *What do you see? What does it make you think? What do you wonder?*)

ASSESSMENT

6 Have students write an *Exit Pass* that summarizes something important they learned about the culture of the country they read about and connects it to, or compares it to, their own culture or art forms they enjoy.

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ANALYZING ART

DESCRIBE

Describe the art presented in this article. If possible, find more examples online. If there is a performance, get your teacher's permission and try to watch a video.

On a separate sheet of paper, jot down a list of adjectives to describe this art.

Now, write a short descriptive paragraph in your own words, explaining what the art form is. Then use several of the adjectives you thought of to add depth and detail to your description.

ANALYZE

Analyze the art presented in this article. Write a short paragraph in response to *one* of the following analytical questions:

What does this art form tell us about traditions and customs of this nation, and the way that people are changing or pushing back on those customs?

How do people who create or use this art express their own unique identity while also identifying with their larger culture?

How has the history and larger culture of this nation, including interaction with other cultures, shaped or changed this art form?

EVALUATE

Evaluate the art presented in this article. Write a short evaluative paragraph about it that responds to the following prompts.

Do you like it? Why?

What do you find interesting about it, or why does it not interest you?

What criteria or standards do you use to judge art? How do they apply in this case?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF BRAZIL: HIP-HOP & THE FUNKEIROS



In your groups, read the text below and then use what you learned to complete your **Analyzing Art worksheet**.

In the favelas of Brazil, funk rules. Funk, in this context, is hip-hop-informed music with a Brazilian flavor. Favelas are the sprawling, low-income communities that have sprung up informally around most major Brazilian cities.

Favelas are densely populated areas, often struggling with poverty, drug trafficking, gangs, and violence, but also full of cultural innovation, art, and a strong sense of pride, community, and resistance. Brazilian funk provides an outlet for frustration and anger in these communities, but also an opportunity for celebration and living for the moment.

Funkeiros are the up-and-coming hip-hop artists and rappers of the favelas, and many of them use their music to analyze and critique the living conditions and problems of the favelas. The *funkeiro* scene includes the music, but also breakdancing and graffiti art. Large parties and concerts regularly occur in the favelas where rappers and break dancers perform and new artists seek to break out and make a name for themselves. Social media is also very important in the scene as artists share their music and fans follow their favorite artists.

Despite their popularity in the favelas, the *funkeiros* are also under political attack by law enforcement and conservative politicians who connect the parties and music with drugs, gangs, and crime. Indeed, some sub-genres of Brazilian hip-hop, like Miami bass-inspired funk *proibidão*, do glorify these things in much the same ways as gangsta rap in the United States. Other sub-genres are criticized because of their sexually explicit lyrics and objectification of women.

Despite these critiques, the music is only increasing in popularity, and female *funkeiras* are beginning to take charge of their own role and representation in the genre even though the genre has been largely dominated by men. Female artists are now staking their own claim and creating music that celebrates their sexuality while also laying claim to power, resistance to oppression and marginalization, and independence from patriarchy. Their music often addresses sex and sexuality, but in ways that assert female control over their own bodies and choices, opening up new dialogues about the role of women in society in general, and in music in particular. Some still criticize the *funkeiras*, arguing that they are objectifying themselves and promoting hyper-sexualized identities among younger women and girls.

But performers like Karol Conka push back on those critiques and work to find a balance of expressing social critique and having a good



Funkeira Karol Conka uses hip-hop to express social critique.

FESTIVAL CONTATO

Listen to some *funkeiras*

<https://www.youtube.com/watch?v=cbOG2HS1WKo>

https://www.youtube.com/watch?v=rX2rlxwxa_A

<https://genius.com/8327480>

For more information on hip-hop in Brazil

<http://www.thefader.com/2016/08/04/9-brazilian-mcs-mc-bin-laden-karol-conka>

<http://www.bbc.com/news/world-latin-america-24642328>

https://www.washingtonpost.com/world/the_americas/rap-in-rio-why-hip-hop-is-the-new-sound-in-the-city-of-samba/2015/07/05/f9a32eec-1a7d-11e5-bed8-1093ee58dad0_story.html?utm_term=.e45491781916

<http://mastersofmedia.hum.uva.nl/blog/2011/06/16/de-funkification-the-fight-for-the-right-of-the-funkeiro/>

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF BRAZIL: HIP-HOP & THE FUNKEIROS (continued)



LITTLE STONES

time. Conka was quoted in an interview with Afropunk, saying, “Music for me is a kind of resistance to many forms of prejudice that I have suffered in life [for] being black, female, and poor.” Her music promotes her own self-assurance and models confidence and self-worth for young women, perhaps influencing up-and-coming *funkeiras* like MC Soffia.

MC Soffia is gaining popularity already at the young age of 12 years old, and uses her music to challenge racism and empower other girls. She raps, “I’m black and I’m proud of my color,” in the song *Menina Pretinha*. In the video for the song, she is surrounded by even younger girls, positioning herself as role model and conveyor of a strong, fun message of self-acceptance and power, and perhaps shaping the direction of new musical expressions in the favelas.

As you watch the film, look for examples of art in the favelas.

Graffiti, like the mural by the street artist “Toys” (above), is considered part of the hip-hop movement in Brazil, and woven into the fabric of everyday life.

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF INDIA: POETRY



In your groups, read the text below and then use what you learned to complete your **Analyzing Art worksheet**.

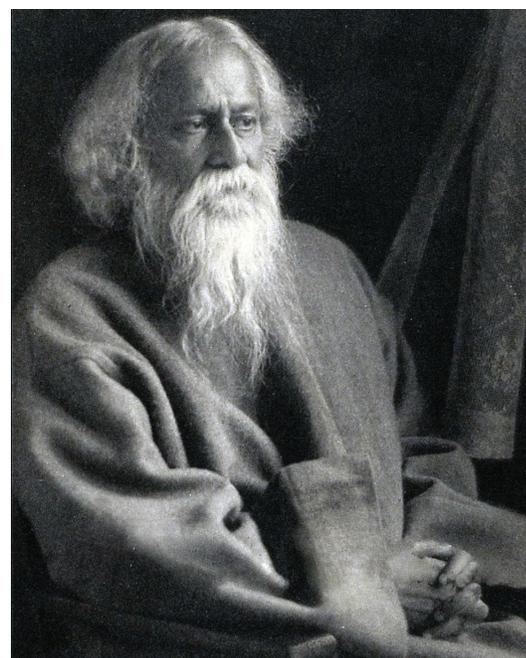
Art and culture in India, especially in the city of Kolkata, the capital of the state of West Bengal, can't really be explored without considering the impact of Rabindranath Tagore.

Tagore was a globally recognized song-writer, novelist, poet, painter, educator, and political commentator who had a deep and powerful impact on India as well as on neighboring Bangladesh. He is an icon and hero in both of these nations, and was the first Asian winner of a Nobel Prize, which he won for literature. He wrote the national anthems of India and Bangladesh, and is seen in many ways as the greatest figure in Bengali culture (Bengal is a region that includes India's West Bengal state and Bangladesh, and has a unique ethnic identity and language). Tagore produced forty volumes of poetry that represent this culture and a collection of more than 5,000 songs that are still sung and performed regularly today.

Tagore was born in Bengal in 1861 into a large family with 13 siblings. He grew up surrounded by art, poetry, and politics, and began producing his own poetry when he was only 10 years old. He died at the age of 80 in 1941, but his work lives on.

Tagore was a nationalist who spoke out against British colonialism in India, but he also cautioned against extreme nationalism and promoted a vision of universal acceptance and a value for human rights and freedom. Tagore was so influential, and his ideas so powerful, that his work helped motivate the independence movement that led to the creation of the nation of Bangladesh. In 1967, what is now Bangladesh was still part of Pakistan (called East Pakistan), and the government of Pakistan banned Tagore's music on the state controlled radio, likely threatened by the Bengali pride he generated. In response, Bengalis in Pakistan began playing his music and reading his poems in protest, and they became important sources of inspiration in their struggle to create an independent nation (which they did in 1971 after a war with Pakistan).

His poems were lyrical and innovative, although also informed by traditional Bengali folk music, and took up themes of romance, divinity, and human nature. His short stories and novels were both personal and political and dealt with issues of identity, poverty, patriarchy, and colonialism. He often portrayed women as struggling under the burden of patriarchy and having to make difficult, almost impossible choices as they sought to claim their own independence.



Nobel Prize-winning poet Rabindranath Tagore is a globally recognized song-writer, novelist, poet, painter, educator, and political commentator from West Bengal.

For More Information on Tagore

https://www.nobelprize.org/nobel_prizes/literature/laureates/1913/tagore-article.html

<http://www.kamat.com/kalranga/freedom/tagore.htm>

<https://www.poetryfoundation.org/poems-and-poets/poets/detail/rabindranath-tagore>

<http://www.independent.co.uk/arts-entertainment/books/features/rabindranath-tagores-legacy-lies-in-the-freedom-seeking-women-of-his-fiction-2279473.html>

<http://www.thehindu.com/opinion/lead/Celebrating-Rabindranath-Tagores-legacy/article13894877.ece>

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF INDIA: POETRY *(continued)*

Fruit-gathering LV by Rabindranath Tagore

Tulsidas, the poet, was wandering, deep in thought, by the Ganges,
 in that lonely spot where they burn their dead.
 He found a woman sitting at the feet of the corpse of her dead husband,
 gaily dressed as for a wedding.
 She rose as she saw him, bowed to him, and said, "Permit me, Master,
 with your blessing, to follow my husband to heaven."
 "Why such hurry, my daughter?" asked Tulsidas. "Is not this earth also
 His who made heaven?"
 "For heaven I do not long," said the woman. "I want my husband."
 Tulsidas smiled and said to her, "Go back to your home, my child.
 Before the month is over you will find your husband."
 The woman went back with glad hope. Tulsidas came to her every day
 and gave her high thoughts to think, till her heart was filled to the brim
 with divine love.
 When the month was scarcely over, her neighbours came to her, asking,
 "Woman, have you found your husband?"
 The widow smiled and said, "I have."
 Eagerly they asked, "Where is he?"
 "In my heart is my lord, one with me," said the woman.

Tagore also painted, even though he did not start this until he was in his sixties. He generated thousands of works and his art was shown across Europe and the United States. His paintings included innovative, fantastic images of animals and mythical creatures that are at times comic and strange. He also produced many portraits, often serious and somber in tone, as well as a smaller number of landscapes. In general, his art is bold but relatively simple, and often very imaginative, dramatic, and expressive.

As you watch the film, look for the poem that inspired Sohini.

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF KENYA: FASHION & DESIGN



In your groups, read the text below and then use what you learned to complete your **Analyzing Art worksheet**.

The *kanga* is an important piece of fashion and design in Kenya, as well as throughout the Great Lakes region of East Africa. Kangas are rectangular, printed cloths with unique designs that are worn by women, and occasionally men, in Kenya and across the region in a variety of ways. Kangas are often sold in pairs and make up a woman's entire outfit, being used as a sort of body wrap, but can also be worn as a skirt, like a sari, or even as a turban or scarf. Their standard size is around 64 x 44 inches.

Kangas, also called *leso*, have their origin in ancient trade networks that connected India, Europe, and East Africa, and have influences from a wide range of cultures in the patterns and prints they display. Kangas were first produced on the east coast of Africa in the mid-1800s, perhaps by fashionable women who sewed together colorful handkerchiefs brought by Portuguese traders in order to make larger pieces of fabric for use (at least that is one origin story). They are produced today in textile mills in Kenya and Tanzania, and some are even made in India, but for a time in the early 1900s many were actually made in Europe and imported to Africa.

Kangas are an important form of communication and personal expression. A traditional kanga has a wide border called a *pindo*, a central design called the *mji*, and writing on the border called the *ujumbe* or *jina*. The *ujumbe* generally contain Swahili sayings, such as "In this world we are all passengers, God is the driver" (*Sisi sote abiria dereva ni mungu*). These sayings allow women to display ideas and messages that are important to them.

Kangas are generally printed as repeated patterns on long rolls of cloth, and individual kangas are then cut off of the roll and sold. In Kenya, kangas unify women across religion, ethnicity, and social class, and play an important cultural role as they are used in so many different ways, from swaddling and carrying newborn babies to wrapping and covering the bodies of women who have died.

As you watch the film, look for examples of *kanga*.



LITTLE STONES

In the documentary *Little Stones*, a woman in the James 127 Foundation Sewing Training Program wears a dress that she made out of kanga fabric.

For More Information

<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1735&context=tsaconf>

http://www.britishmuseum.org/research/research_projects/complete_projects/kanga_and_printed_textiles.aspx

<https://www.youtube.com/watch?v=kOnG7Aa1UsY>

<http://www.encyclopedia.com/fashion/encyclopedias-almanacs-transcripts-and-maps/kanga>

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON TWO: HOW DOES ART EXPRESS IDENTITY?

ARTS OF SENEGAL: MUSIC



In your groups, read the text below and then use what you learned to complete your **Analyzing Art worksheet**.

The *kora* is a string instrument that is very important in the musical history of Senegal and other nations of West Africa, and in today's music as well. Traditionally, the kora was carried by griots, or *jali*, the oral storytellers of West Africa. The *jali* used the kora to help them sing and tell traditional stories. It is considered to be a lute-harp, having the straight shaft and resonating chamber of a lute and the perpendicular strings of a harp.

The body of the kora is made from a large gourd, or calabash, that is cut in half, hollowed out and dried, and then covered with goat or calf skin that is stretched and tied with leather laces (at least traditionally). Two handles run under the skin and stick out from the sides, and a bridge is connected to the center of this handle. A long neck made of hardwood, with twenty-one strings, extends out from the gourd. In the past, strings were made from animal materials, like thin strips of antelope skin, but they are now typically made from nylon fishing line. The strings connect to a traditional hide 'konso ring,' or in modern versions to a guitar machine head, at the end of the neck.

Players use their left hand to play the eleven left strings, and the right hand to play the remaining ten. The music of the kora sounds something like a harp, though the music can resemble flamenco or even blues guitar. Strings are plucked by the musician using only their index finger and thumb.

Historically, primarily men played the kora, but that is beginning to change. Sona Jobarteh, whose music is featured in *Little Stones*, is the leading female kora player in the world right now, and is generally recognized as an extremely gifted musician.

If you want to hear more Senegalese music, explore the music of Youssou N'Dour, perhaps Senegal's most globally known artist. His music mixes a traditional style of Senegalese music, *mbalax*, with global influences including Cuban rumba, hip-hop, jazz, and soul. N'Dour has collaborated with artists like Peter Gabriel, Sting, Neneh Cherry, Wyclef Jean, Paul Simon, Bruce Springsteen, Tracy Chapman, and Branford Marsalis, among others.

As you watch the film, listen for the music of the *kora*.



Gambian musician Sona Jobarteh performs the kora live at the Brave Festival in Poland, 2015.

SLAWEK PRZERWA

Listen to Sona Jobarteh

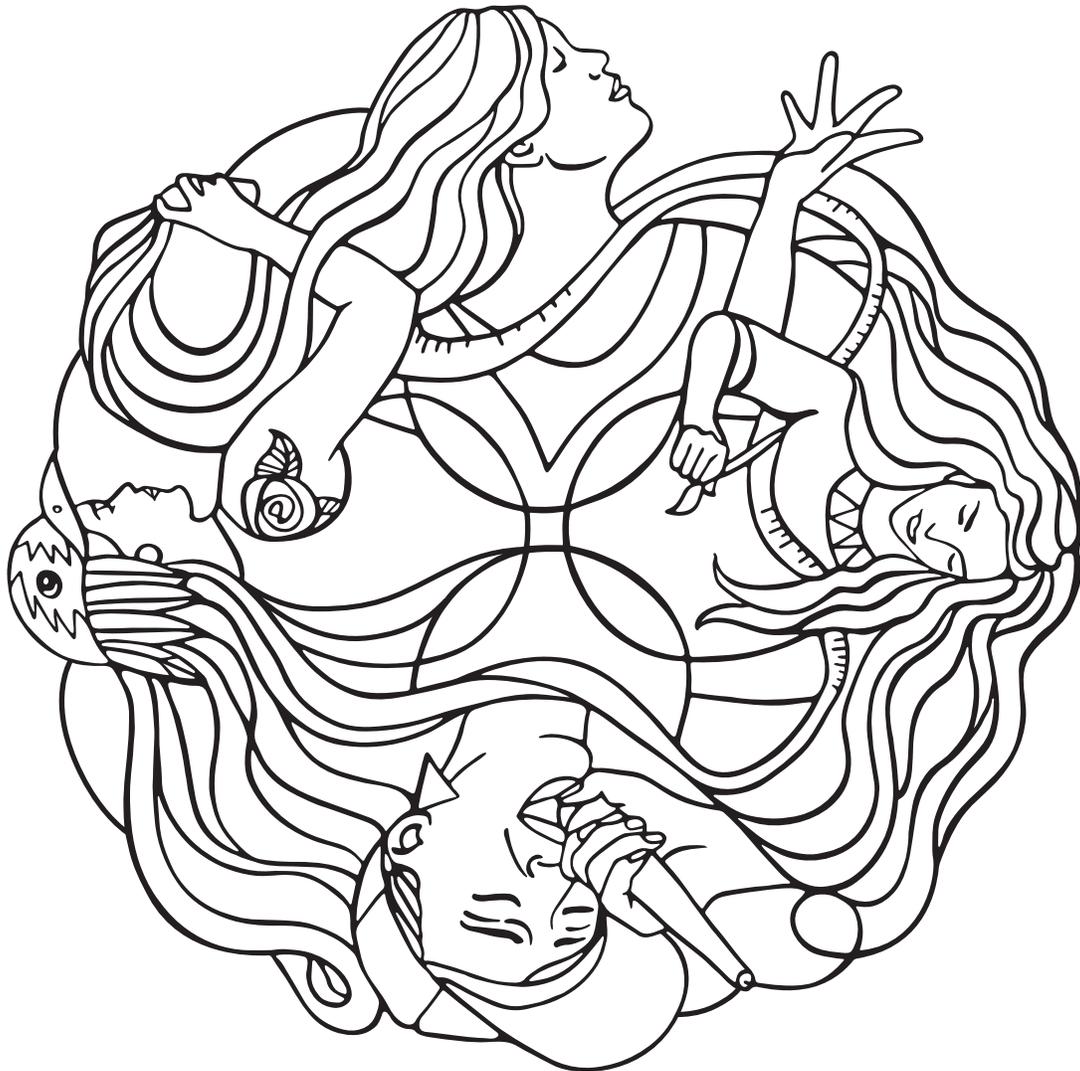
<https://www.youtube.com/watch?v=oToZfPGMMBY>
<https://www.youtube.com/watch?v=PtmmlOQnTXM>

Listen to Youssou N'Dour

<https://www.youtube.com/watch?v=o-p7DZ3NeQg>
<https://www.youtube.com/watch?v=wqCpjFMvz-k>

For More Information

<http://www.thekoraworkshop.co.uk/kora-information/history/>
<http://kouraba.org/kora/>
<https://www.youtube.com/watch?v=YcVOrIpEiMM>



LITTLE STONES
EDUCATIONAL TOOLKIT

DISCUSSION GUIDE

for use immediately after viewing the film

DISCUSSION GUIDE

This discussion session moves quickly through different participation structures. Students do some thinking on their own, in pairs, in small groups, and then also as a whole group. This is an intentional design meant to give all students the opportunity to talk at some point and to provide them with some space to try out ideas in small groups before sharing them with the class.

OPENING ACTIVITY

1 Introduce yourself and distribute the **Discussion Guide handout** (DG). Remind the students that they only have about 30 (to 45, your decision!) minutes for this activity. Quickly establish norms by asking everyone to participate, listen, give others time to talk, and ask for clarification when needed.

Your primary responsibility is to monitor time, encourage students to talk, ask questions, and move them through the steps of the activity. Facilitators should refrain from sharing their own views in order to give students time to talk.

GUIDED INQUIRY

2 Ask students to *Think, Pair, Share*, giving them one minute to think about the following questions on their handout:

Which story impacted you the most and why?

What did these women all have in common?

Next, have them pair up with another student (or two) and share their thinking about these questions for three to four minutes. Monitor to make sure they are giving each other time to share and keep them moving through the activity.

3 Next direct them to form groups of three or four to discuss the questions below for about five minutes. Monitor participation to make sure that no one is being left out, and that no one is dominating discussions. Monitor the time as well. Then ask each group to identify one or two important ideas they talked about and be ready to share with the whole group.

What did you think about the ways in which these women are using art to make change?

Which art forms really caught your attention? Why?

4 Bring the class back together for whole group discussion. Have someone from each group share some of their ideas and responses from both sets of questions they have discussed. Gently cut off people who talk too long. Limit them to about 30-40 seconds per group. The idea is to get some ideas out in the open that now be taken up in whole group conversation.

Ask the students to respond to each other's ideas by asking questions, agreeing, extending, or politely challenging. If discussion seems slow, try using *Think, Pair, Share* again where students think, talk about a question with a partner, and then share their thoughts with the whole group.

The overall idea is to get as many students engaged as possible and to give them space and time to surface their thinking about art and social change.

5 Then have students break back into small groups and talk about the following questions:

What issue or social problem do you care about?

How can you use art to help make change around those issues?

After a few minutes, direct students to take the remaining time to think on their own about an issue or social problem that they each care about. Ask them to come up with examples of images, symbols, or graphics that are associated with this topic, along with words, slogans, or phrases connected to this issue. They should jot down their ideas on the back of their handout. When the time is almost up, get their attention so they can be directed to the next activity.

OPTIONAL WORKSHOP

You can move from this discussion into one or both of the **Little Stones workshops** (pp. 119–134) in which students take their ideas about social problems and develop graphic arts and spoken word pieces in response.

ANALYZING THE FILM

PART ONE

Take one to two minutes to think about these questions:

Which story impacted you the most and why?

What did these women all have in common?

Then pair up with another student (or two) and share your thinking about this question. Talk for three to four minutes, giving each other time to share.

PART TWO

Now form groups of three or four and discuss the questions below for about five minutes. Listen to each other respectfully, and ask each other for clarification if necessary. Pay attention to the time and be sure that no single person does all the talking!

What did you think about the ways in which these women are using art to make change?

Which art forms really caught your attention and why?

As a group, identify one or two important ideas you talked about and be ready to share them with the whole group.

PART THREE

Come together as a class. Each small group should quickly share a big idea. As groups share, other groups can agree, ask for clarification, or respectfully question/challenge an idea.

PART FOUR

Break back into small groups. Discuss the following questions:

What issue or social problem do you care about?

What about your society makes you angry?

How can you use art to help make change around one of these issues?

OPTIONAL EXTENSION

On your own, think about the issue or social problem that you care about. If you couldn't speak, how could you express your feelings about this problem? What images, symbols, or graphics are associated with this topic? What words, slogans, or phrases are connected to this issue? Jot down some ideas on the back of this sheet.

LESSON THREE

WHAT IS GENDER-BASED VIOLENCE?

— AND —

WHY IS IT CONSIDERED A GLOBAL PROBLEM?

LEARNING OBJECTIVE

Students will be able to analyze information across texts in order to describe gender-based violence as a global issue and differentiate between its sociocultural, economic, legal, and political aspects.

OVERVIEW

In this lesson, students explore gender-based violence as a global problem, developing an understanding of its causes, effects, and possible solutions by reading texts, watching videos, and analyzing infographics.

QUESTIONS

What is gender-based violence (GBV) and why is it considered a global problem?

SUPPORTING QUESTIONS

Who is affected by gender-based violence? In what parts of the world is it a problem?

What are the causes and effects of gender-based violence? Solutions?

Why is it helpful to consider sociocultural, legal, political, and economic factors of gender-based violence?

TAKEAWAYS

Gender-based violence is violence directed against a girl or woman primarily because of her gender; it also includes violence that affects women and girls disproportionately. Gender-based violence is an expression of the power inequalities between men and women.

Gender-based violence affects women all over the world from every group of people. That being said, women in developing nations, and women living in poor communities in developed nations, as well as women from racial or ethnic minorities, often have less power than more privileged women and are more at-risk.

Gender-based violence is a complex problem with social, cultural, economic, legal, and political aspects. Generally speaking, it is caused by the interaction of a range of factors at the individual, family, community, and societal levels. At a basic level, it is enabled in patriarchal societies (where men traditionally have more power than women) by the notion that women should be controlled by men.

The effects of gender-based violence also impact people at many levels. There are direct physical and psychological effects on individuals, damage to families and communities, and economic losses that hurt entire societies. It is a far-reaching problem that hurts us all, although obviously women who experience it are hurt the most. Many thousands of women are killed every year across the world in incidents of GBV.

Because GBV is such a complex problem, there is no one single solution. A wide range of actions, policies, and programs can help reduce it. Cultural values that denigrate or objectify women (and these exist worldwide) need to be challenged and replaced with more empowering and healthy notions that recognize the inherent equality of women.

KEY CONCEPTS

sociocultural – relating to the customs, lifestyles, and values that characterize a society or group

economic – relating to the system by which goods and services are produced, sold, and bought

legal – based on, or relating to, the law

political – relating to government, policy, decision making, and the division of power in a society

Additional vocabulary

intimate partner – a person with whom one has a close personal relationship

prevalence – the condition of being common

brothel – a house where men can visit prostitutes

diaspora – African diaspora refers to the communities throughout the world that have resulted by descent from the movement in historic times of peoples from Africa, predominantly to the Americas and among other areas around the globe.

female genital mutilation or cutting

(FGM or FGC) – ritual removal of some or all of the external female genitalia

export market – “exports” refer to selling goods and services produced in the homecountry to other markets

Masai – ethnic group inhabiting southern Kenya and northern Tanzania

dependency – the state of relying on or being controlled by someone or something else

NGO (Non-Governmental Organization) – a non-profit that is independent from states and international governmental organizations.

private sector – the part of the national economy that is not under direct government control

RESOURCES

- Computers or other devices with internet and video playback capabilities
- Headphones (optional, but helpful)
- Lesson handouts (3A, 3B)

TEACHER PREP

While this lesson deals less directly with violence and trauma, discussing issues of gender-based violence, in any way, can trigger very personal issues for some participants. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson.

Acknowledge that this material may make students emotional, and express that they are justified in these emotions.

List available school or local resources that students can utilize.

SUGGESTIONS

Students will do some work in cooperative groups, so it can be helpful to form those ahead of time.

Preview the videos linked below to make sure you are comfortable showing them in your classroom. The bonus clip for Sister Fa focuses on female genital mutilation, or female genital cutting, so you may need to build some background knowledge and set the tone for a mature conversation if students have not yet watched the full documentary.

If internet access is an issue, or if you are concerned about the videos, you can do much of this lesson without the bonus clips.

DURATION

1 – 3 class periods

Variable, depending upon if you use videos, and how much time you allot for discussion

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

HANDOUTS

3A – Infographic Analysis

3B – Bonus Clips Analysis

Additional Resources

Violence Against Women Infographic

http://unstats.un.org/unsd/gender/downloads/Ch6_VaW_info.pdf

Causes of Gender-Based Violence

<http://www.health-genderviolence.org/guidance-for-health-care-professionals-in-strengthening-health-system-responses-to-gender-based-vi-O>

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

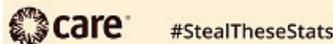
OPENING ACTIVITY

1 Start the lesson by sharing the statistics on violence against women in the squares below. The statistics can also be accessed at the link below the images.

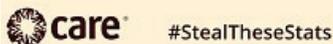
**IN SOME COUNTRIES,
UP TO 7 IN 10
WOMEN ARE
BEATEN, RAPED,
ABUSED OR
MUTILATED.**



**BETWEEN 250,000
& 500,000 WOMEN
WERE RAPED
DURING THE 1994
GENOCIDE IN
RWANDA.**



**GENDER-BASED VIOLENCE
KILLS & DISABLES AS
MANY WOMEN, AGED
15-44, AS
CANCER, MALARIA,
TRAFFIC ACCIDENTS
AND WAR COMBINED.**



**1 BILLION
WOMEN
WILL BE VICTIMS
OF VIOLENCE IN
THEIR LIFETIME.**



<http://www.care.org/work/womens-empowerment/violence-against-women>

Have students *Stop and Jot* a personal response to the information. What does it make them think? What questions do they have?

Invite a couple of students to share their responses (but don't force it) and explain to the students that they are going to learn about gender-based violence and why it can be considered a global problem during this lesson.

Ask students to quickly *Turn and Talk* with a partner about what they think the phrase "global problem" means. When is a problem not global, and when is it global? Have a few student pairs share their thinking, using probing questions as needed to push their thinking.

GUIDED INQUIRY

2 Next, provide students with the **Infographic Analysis handout** (3A) as well as access to the infographic and short article about gender-based violence from the United Nations stats office: http://unstats.un.org/unsd/gender/downloads/Ch6_VaW_info.pdf

Explain to the students that they will use the two graphic organizers on the handout (*What, Who, Where, and Why*; and *Cause and Effect*) to pull out key information from the infographic and the article. Depending upon how you structure reading in your class, you may choose to have students work in groups at the outset, or you may assign them to review the materials and take some notes independently.

INDEPENDENT PRACTICE

3 Once students have read the texts and taken some initial notes, have them work in small groups to add detail to their notes in the graphic organizers. Direct them to share and discuss the initial ideas they wrote down as to *What, Who, Where, and Why*, as well as the *Cause and Effect* of gender-based violence and to elaborate their notes as new ideas get shared.

4 Next, have students *Stop and Jot* (silent writing for one minute) and then *Turn and Talk* using the prompts below:

Stop and Jot: Based on the reading you just did, what do you think some solutions to gender-based violence might be?

Turn and Talk: Share your thinking with a partner. Discuss how your ideas are similar or different.

Once students have had time to *Turn and Talk*, ask different groupings of students to share their thinking.

5 Next, pass out the **Bonus Clips Analysis handouts** (3B). Review the key concepts and vocabulary with the students. Use open-ended questions to check for understanding, or have students rephrase the definitions in their own words.

Each bonus clip has a set of guiding questions. You have options as to how students engage with these questions. You can have students watch the clips and take notes, or jot down ideas right after the clip on individual handouts. Alternatively, you might show the clips and have students work in small

LESSON SEQUENCE (continued)

groups to discuss the questions and collaboratively write down answers after viewing each clip. Either way, it is important to give students some time to talk in small groups, and then to have groups report out some of the main ideas they discussed with the whole class.

Alternatively, if you have laptops and headphones and internet, you might be able to jigsaw the video clips and have different groups of students focus in on one clip and then share information with the other students.

The main goal is to engage students in the stories of the women by focusing them in on the specific problems and solutions being discussed, and then having students categorize them as either socio-cultural, economic, or legal/political.

Be sure to review each clip with the students by having different groups share their thinking about each question and then opening up the discussion to the class to see if others want to *support, extend, or challenge* the thinking of their classmates.

REFLECTION

6 After students have watched the clips and discussed the questions, they need to pull all of the pieces together and reflect on the big picture of all that they have learned about gender-based violence. Have students write an *Exit Pass* in response to the reflection question below:

What are the connections between social and cultural, economic, legal, and political solutions to gender-based violence?

Why might we need to pull from these types of solutions?

Explain how these different aspects of the problems discussed in the movie are connected.

You may choose to open this question up to class discussion as well, either at the end of this activity or at the beginning of the next one.

If students struggle with these concepts, have a class discussion first to help surface the connections, and then have students write. You can refer them back to specific examples in the film to make these connections clear as needed. For example, the girls from the clip about India can end up in a court system that is controlled and run by men who have cultural beliefs that girls and women can be treated as property, and these same girls are very poor and can not afford quality legal assistance. The culture of the society, the legal systems, and the economic system are all factors in the problem, so they all need to be addressed as part of the solution.

ASSESSMENT

7 The *Exit Pass* provides an opportunity to assess student understanding of some of the big issues tackled in this lesson. This can be a formative assessment moment to look for patterns in students' answers to see if the class met your learning expectations, or you can turn the prompt into a more formalized piece of writing in which students are expected to clearly present an argument that is supported with examples from the reading and bonus clips.

INFOGRAPHIC ANALYSIS

PART ONE

Use the prompts below to analyze the map and article on gender-based violence from the United Nations.

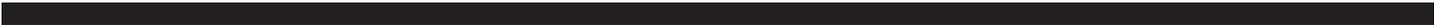
Who does it affect?

What is it?

**GENDER-
BASED
VIOLENCE**

Where does it happen?

Why is it a problem for everyone?



INFOGRAPHIC ANALYSIS

PART TWO

In the columns below, list the causes and effects of gender-based violence.

CAUSES	EFFECTS

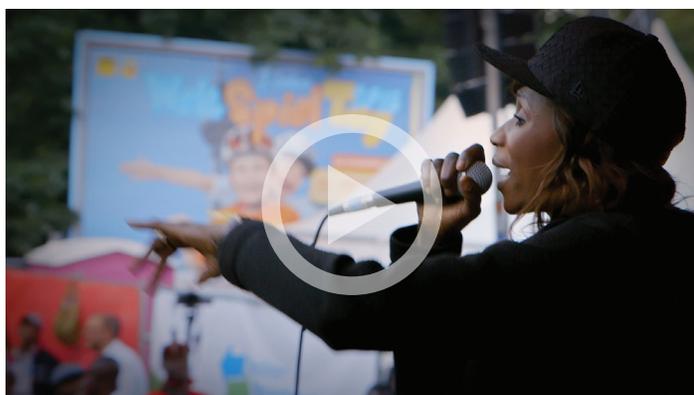
LITTLE STONES EDUCATIONAL TOOLKIT
LESSON THREE: WHAT IS GENDER-BASED VIOLENCE?

BONUS CLIPS ANALYSIS



You will now watch three bonus feature clips from the movie *Little Stones*. For each clip, take notes in the space provided or on a separate sheet of paper to answer the following questions.

Bonus Clip: Sister Fa's Hip-Hop to End European Female Genital Mutilation



<https://vimeo.com/driftseed/sisterfa-euro-fgm>

LITTLE STONES

What is the problem discussed in this clip?

What are the solutions discussed?

Why does a tradition like female genital cutting continue among some families even after they leave their home countries and move to countries in Europe, or even to the United States?

Are the solutions discussed more social and cultural, economic, or legal and political? How do you know?

What practices and policies could be helpful in the United States to prevent and stop FGM?

KEY CONCEPTS

sociocultural – relating to the customs, lifestyles, and values that characterize a society or group

economic – relating to the system by which goods and services are produced, sold, and bought

legal – based on, or relating to, the law

political – relating to government, policy, decision making, and the division of power in a society

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON THREE: WHAT IS GENDER-BASED VIOLENCE?

BONUS CLIPS ANALYSIS *(continued)*



Bonus Clip: Anna Taylor Learns Maasai Beading



<https://vimeo.com/driftseed/annataylor-masai>

LITTLE STONES

What is the problem discussed in this clip?

What are the solutions discussed?

Are the solutions discussed more social and cultural, economic, or legal and political? How do you know?

What social problems make the economic problems discussed in the video even worse?

Why are export markets so important to business women like Jane?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON THREE: WHAT IS GENDER-BASED VIOLENCE?

BONUS CLIPS ANALYSIS *(continued)*



Bonus Clip: Sohini Chakraborty Uses Dance to Empower Victims in Court



<https://vimeo.com/driftseed/sohini-court>

LITTLE STONES

What is the problem discussed in this clip?

Why would a girl who has escaped human trafficking rather return to the brothel than deal with the court system?

What are the problems with the legal process in India for women and girls who have been victimized?
Why might their experience with the courts cause new problems?

How is this legal problem also a sociocultural problem?

Do you think issues in legal systems are unique to India? Why or why not?

BONUS CLIPS ANALYSIS (continued)

Read the passage below and explain how it connects to the problems discussed in the video clip.

The Twice-Victimized of Sexual Assault *by Jane E. Brody*

Experts on sexual assault and rape report that even today, despite improvements in early sex education and widespread publicity about sexual assaults, the overwhelming majority of both felony and misdemeanor cases never come to public or legal attention.

It is all too easy to see why. More often than not, women who bring charges of sexual assault are victims twice over, treated by the legal system and sometimes by the news media as lying until proved truthful.

“There is no other crime I can think of where the victim is more victimized,” said Rebecca Campbell, a professor of psychology at Michigan State University who for 20 years has been studying what happens legally and medically to women who are raped. “The victim is always on trial. Rape is treated very differently than other felonies.”

—*The New York Times*, December 12, 2011

<http://www.nytimes.com/2011/12/13/health/the-twice-victimized-of-sexual-assault.html>

What solutions are offered in this clip to help prepare girls for testifying in court?

Are the solutions discussed more social and cultural, economic, or legal and political? How do you know?

What can we do in the United States to insure justice for the survivors of gender-based violence?

CULTURE *AND THE ROOTS OF* GENDER-BASED VIOLENCE

LEARNING OBJECTIVES

Students will be able to cite examples of gender-based violence from four countries; identify similarities and differences between them; and develop and communicate independent conclusions about the relationship between culture and gender-based violence.

OVERVIEW

In this lesson, students compare and contrast examples of gender-based violence across the globe. They will reflect on their learning through an art project that explores how culture can be used to change culture.

QUESTIONS

How is culture both part of the problem and solution with respect to gender-based violence?

Is gender-based violence culturally specific or a global epidemic? How do you know?

TAKEAWAYS

Gender-based violence transcends specific cultures and religions and is a global epidemic.

Culture has a role in shaping our understanding of gender and gender-based violence.

Culture has the power to condemn or justify gender-based violence, as to perpetuate it or challenge it.

KEY CONCEPTS

culture – the customary beliefs, practices, social organization, and material characteristics of a racial, religious, or social group

patriarchy – a social system in which power is held by men, through cultural norms and customs that favor men and withhold opportunity from women

gender-based violence – any harm perpetrated against a person’s will that results from power inequalities based on gender roles

cultural relativism – the idea that all cultural beliefs are equally valid and that truth is relative, depending on the cultural environment

Universal Human Rights – the idea that each human being is entitled to human rights by virtue of being human, regardless of nation, location, language, religion, ethnic origin, or any other status

structural violence – when social and economic structures or institutions harm people by limiting their rights and/or their ability to meet their basic needs

labor exploitation – taking unfair advantage of unequal power relationships in the workplace

formal sector – economic sector in which jobs have normal, scheduled hours, regular wages, and are officially recognized and taxed

informal sector – economic sector in which jobs and/or work is not officially recognized as employment; wages are often irregular and not taxed

female genital mutilation – procedures that intentionally alter or cause injury to the female genital organs for non-medical reasons

institutionalized discrimination – the unjust and discriminatory mistreatment of an individual or group of individuals by society and its institutions as a whole

RESOURCES

- Lesson handouts (4A, 4B, 4C, 4D)
- Lesson Powerpoint

TEACHER PREP

Given the sensitive topics in this lesson, revisit the Content Advisory in the introduction to the toolkit. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson.

Acknowledge that this material may make students emotional, and express that they are justified in these emotions.

List available school or local resources that students can utilize.

SUGGESTIONS

Students will work in cooperative groups of three to four students, so it can be helpful to organize groups before the lesson in order to save time.

DURATION

2 – 3 class periods

Variable, depending on what components you use

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.1

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

HANDOUTS

- 4A – Country readings (4)
- 4B – Country response sheets
- 4C – Group Analysis worksheet
- 4D – Group Reflection

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Gather students and re-introduce the topic of gender-based violence. Begin a short class discussion by first inviting students to reflect on a photo (chosen from several options in the links under Step #5 below). Explain to the students that the image(s) is connected to the topic of gender-based violence, then ask them to study one or all of the images and respond in writing with the *See-Think-Wonder* visible thinking routine: *What do you See? What do you Think? What do you Wonder?* Then ask students to share their thinking and notes with a partner, also discussing how they think this picture relates to themes of gender-based violence.

Once students have had some time to talk, bring them back together and ask different pairs to share their ideas. Explain to the students that they will be continuing to explore the issues of gender-based violence that were raised by the film *Little Stones* in this lesson, focusing on a few different examples in the countries profiled in the movie. Explain that their goal is to be able to answer the following driving questions:

How is culture both part of the problem and solution with respect to gender-based violence?

Is gender-based violence culturally specific or a global epidemic? How do you know?



GUIDED INQUIRY

2 Next, students will engage in a reading activity in which they first form into “expert groups,” with a few groups assigned to focus on each country. In these groups, they will read and respond to an article about gender-based violence in that nation. Then they will “jigsaw” into an analysis group to compare and synthesize information across the four articles.

Divide the class into groups of three to four students and assign each group a country to focus on (Brazil, India, Kenya, or Senegal). Try to evenly distribute the groups so that each nation is covered by roughly the same amount of groups and students. Distribute the appropriate **Country readings** (4A) and **response sheets** (4B) to each group. If possible, provide each student a copy. Direct students to read the article in their groups and then discuss each question before writing down any answers.

Move from group to group monitoring their work. Encourage them to talk before they write. Keep your eyes open for any groups struggling with the demands of the text. If you notice that students are struggling, you can have them ask another group for help, or you might choose to model a bit of thinking about the text with a *Think-Aloud*. If helpful, select a chunk of text to project and model a *Think-Aloud* for the whole class to help them better understand the thinking you are looking for as they read. Allow groups working on the same article to consult with each other, but make sure they are not just copying.

INDEPENDENT PRACTICE

3 Once all of the groups are confident in their understanding of their articles and have answered the response questions, develop new groups with one member from each previous group, or one “expert” on each country. Pass out the **Group Analysis worksheet** (4C), one per group. Have each student present what they learned and found important about the cultural context in their given country to their new group, and then have them complete the **Group Analysis worksheet** as a team.

To do so, each group will complete comparative analysis about the gender-based violence which exists in each country and the connections between each and all of the cases using the comparative graphic organizer provided. Have the students note at least two to three characteristics of gender-based violence in each country and then two to three similarities between all instances of gender-based violence in the center.

LESSON SEQUENCE (continued)

4 When they have completed this, have a few groups share their thinking about the similarities, and invite other groups to support, extend, or respectfully challenge their ideas. Then, pass out the **Group Reflection handout** (4D) and direct the groups to study and discuss the statistics on the handout. Each group should answer the questions at the bottom of the handout in their discussion.

Next, ask each group to share their reactions to the statistics and their thinking about the reflection questions. Again, encourage groups to respond to each other's ideas as they also share their own. If there is interest, transition into a class discussion about the trends the students see between all of the cultural contexts, using questions like the ones below:

What patterns do you see in gender-based violence in the countries you learned about?

What differences did you see in the cultural practices between the countries?

Is gender-based violence only a problem for some cultures? If so, what kinds?

Is culture powerful? If so, in what ways?

How can culture be used as a positive force and what would this look like in the world?

REFLECTION

5 To end this lesson, invite student groups to model the positive power of culture to transform gender-based violence by having each group create a mural/poster/artwork inspired by either Dipti Kulkarni or Luba Lukova (see links below). The art can either bring awareness to a current issue of gender-based violence or challenge a traditional stereotype, issue or custom related to gender-based violence.

As groups complete their individual sections, connect each individual piece into a "quilt" of the positive power of culture. If you already completed the **Graphic Design Workshop** after the film (p. 119) you can remind students of the basic design concepts they explored in that activity. If not, the resources for that activity can be pulled forward and used in this lesson with the prompt slightly modified.

<https://www.lukova.net>

<http://www.diptiarts.net/my-gallery/woman-rights-and-empowerment>

ASSESSMENT

6 In the last five minutes of the class period, have students complete an *Exit Pass*, where each student is handed a sticky note. On the sticky note, they will write individual responses to the question, *What is the relationship between culture and gender-based violence?* Use these responses as a way to gauge understanding of the concepts covered in the lesson.

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

BRAZIL: ABUSE IN INSTITUTIONALIZED HEALTHCARE

In your groups, read the article below and then discuss each question before writing your answers on the response sheets.

Healthcare inequality is a form of institutional inequality that is present in situations where individuals lack equal opportunities for quality healthcare or when people from different groups do not have an equal opportunity to receive quality care. Inequality within the institutionalized healthcare system is a large problem in Brazil, and it reflects a culture of patriarchy within the society and a deep prejudice against women. It is a form of structural violence because it can directly harm the health and well-being of women, and because it is primarily directed at women, it is also an example of gender-based violence.

While women make up two-thirds of public hospital service users in Brazil, they are not well served and are often exploited within the healthcare system. Though women are more dependent on the system than men, it is structured in a way that does not serve their needs. Brazil's healthcare industry is composed of a public and private sector, or pieces which are financed by the government, and pieces which are privately owned. The private sector generally has better care, but it is exclusive because many individuals cannot afford it, especially women who are more likely to earn less, particularly black women. Thus, lower-income individuals are forced to use public care which operates under the government, and also operates under the government's legislation. Private clinics offer access to services like safe abortions to their wealthy clients, even though abortion is illegal in most cases in Brazil. In this way, wealth allows citizens to ignore the law, even though it is supposed to apply to everyone, and the laws in question affect medical conditions unique to women. Many impoverished women in Brazil suffer from dangerous abortion procedures because of their inability to afford private care, and this is a significant factor in higher maternal death rates for poor women, again especially for black women.

Much of the institutional gender-based violence within the healthcare system focuses on issues of female health such as childbirth and the taboo issue of abortion, as already mentioned. Over half of Brazilian women experienced violence from healthcare providers while getting

KEY CONCEPTS

social inequality – when the resources, opportunities, and rewards in a society are not distributed evenly, and instead are distributed more to people who belong to groups with higher status and more power, often on the basis of characteristics like race, culture, and/or gender

institutional inequality – how this unfairness is created and expressed through institutions, like court systems, schooling, and organized religions. Institutional inequality thus reflects large patterns of unequal action.

individual inequality – what happens at smaller scales, in interactions between individual people, such as when one person harrasses another and denies them a safe working environment.

structural violence – when social and economic institutions harm people by limiting their rights and/or their ability to meet their basic needs

References

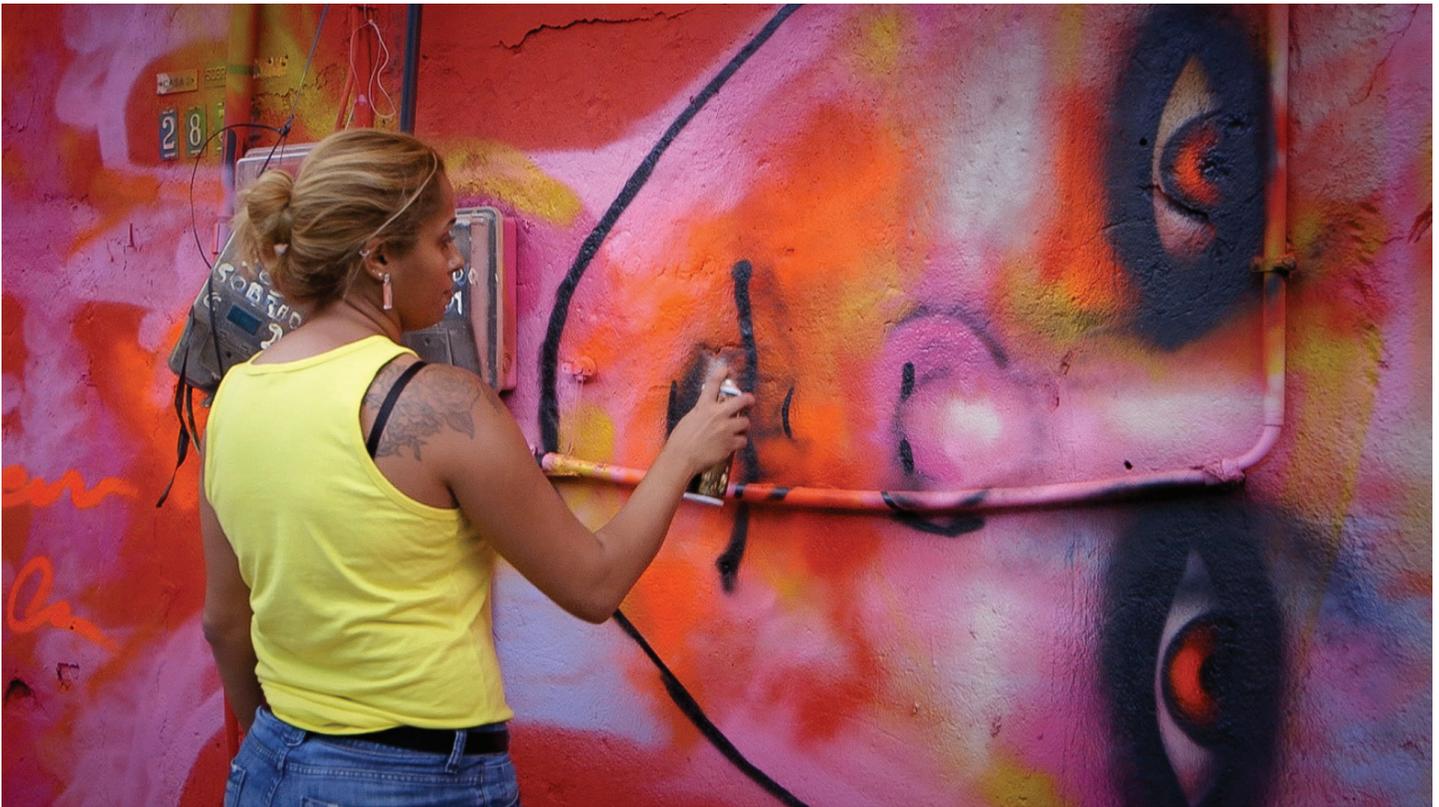
Parts of passage adapted from:

Diniz, S. G., D'oliveira, A. F., & Lansky, S. (2012, November). Equity and women's health services for contraception, abortion and childbirth in Brazil. *Reproductive Health Matters*, 20(40), 94-101. doi:10.1016/s0968-8080(12)40657-7

Vellos, C. (2017). The current state of gender in Brazil. Retrieved from <https://www.wilsoncenter.org/blog-post/the-current-state-gender-brazil>

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

BRAZIL: ABUSE IN INSTITUTIONALIZED HEALTHCARE *(continued)*



LITTLE STONES

treatment for abortion complications, such as patients being denied information, doctors failing to get patient consent, neglecting patients, threatening patients, and verbal abuse. A quarter of Brazilian women experience violence during childbirth, such as verbal abuse, refusal of pain relief, and physical abuse. This violence not only infringes on human rights, but is deeply entrenched within the healthcare system, and creates huge inequalities in the quality of care received by male patients and the quality of care received by female patients.

Brazil ranks 154th in the world with respect to the number of women in the legislative branch of government, so the laws affecting public healthcare are primarily being written by men. There is also a patriarchal culture in which women are seen as second-class citizens, and issues of health, particularly around reproduction, are seen as private issues over which men have primary authority.

Graffiti artist Pamela Castro fights for gender equality in Brazil through her work.

BRAZIL: RESPONSE WORKSHEET

Once you have read the article and discussed these questions in your group, write your answers below.

How is institutional inequality different than individual situations of inequality?

What cultural norms allow this inequality to exist within the healthcare system in Brazil?

What policies or changes could be made to eliminate healthcare inequalities in Brazil?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

INDIA: WOMEN AND LABOR EXPLOITATION

In your groups, read the article below and then discuss each question before writing your answers on the response sheets.

A **significant form** of structural violence confronting women in India takes place at the intersection of culture and economics through what is called *labor exploitation*. Exploitation describes social relationships in which someone, or some institution, unfairly takes advantage of unequal power relationships with other people for their own benefit. In other words, exploitation occurs when someone with more power benefits by taking advantage of and using someone with less power. In the labor market, this occurs through workplace relationships and the treatment of workers.

Labor exploitation is a huge problem in India, particularly for women. India, like many other nations, is a patriarchal society in which men generally have more influence and power, and women are positioned as having less value and power. This unequal relationship plays out in all aspects of Indian society, but it is especially damaging in the work sector, both formal and informal. At the societal level, as women are treated as second-class citizens, so too are they treated this way at work. Many women have to work to support their families, yet they are still expected to raise the children and take care of their spouses and in-laws.

Although globalization has brought more international companies to India and created more opportunities for employment, including higher wages and more chances for women to work and achieve independence, it has also contributed to workplace exploitation. There are almost 400 million workers in India; roughly one-third of these are women, yet 96% of women are in the informal work sector, working for example in agriculture, selling vegetables or crafts, cutting leather for handbags, or as domestic workers such as maids and home cooks. These women generally receive low pay, no job security, little to no workplace protection, and no benefits beyond the low pay (Subhalakshmi, 2012). Women in the informal sector are also at greater risk of dangerous work conditions; work-related stress, illness, and injury; and sexual harassment and rape.

Poverty is widespread in India, so it is necessary for many women to work to support their families. Often, informal jobs are the only ones

KEY CONCEPTS

formal sector – economic sector in which jobs have normal, scheduled hours, regular wages, and are officially recognized and taxed

informal sector – economic sector in which jobs and/or work is not officially recognized as employment; wages are often irregular and not taxed

References

Subhalakshmi, G. (2012, June 6). Impact of globalization on women workers in India. *The International Models Project for Women's Rights (IMPOWR)*. Retrieved from <http://www.impowr.org/journal/impact-globalization-women-workers-india>

Nagaraj, A. (2016, April 4). Women workers exploited in India's high end shoe industry, say campaigners. *Thomas Reuters Foundation*. Retrieved from <http://www.reuters.com/article/us-india-women-labour-idUSKCN0X11ST>

Women garment factory workers in India face sexual, physical abuse, new report says. (2016, June 24). *Reuters*. Retrieved from <http://www.abc.net.au/news/2016-06-25/abuse-rife-in-indias-garment-industry/7543498>

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

INDIA: WOMEN AND LABOR EXPLOITATION *(continued)*

available to women, especially those with less education. In this informal sector, women have to work when it is available, so they often work long hours, without regular schedules. For example, Mehraj from *Little Stones* was paid only 25 rupees (\$.39) once she cut 1000 leather pieces.

Informal workers are often fired without any notice and many times do not receive pay for work they have completed. Many women, like Mehraj, work in jobs where they get paid per piece or item produced, and this causes physical strain and mental stress as they constantly try to push themselves in order to earn a little more for their families. Work-related illnesses and injuries can cause job loss as well, and workers often have to pay for their own treatment.

However, long hours and low wages are also a problem in the formal sector, with women (and many men) often working 12-hour days in industries such as technology and manufacturing.

The developing shoe industry in India provides an interesting case study for many of these problems. In an article for the Reuters Foundation, Anuradha Nagaraj (2016) describes the struggles and challenges women face working in this industry. Nagaraj writes that, “The women, part of a global supply chain making high-end shoes, are paid less than \$0.14 per pair of shoes, which are sold in Britain for between \$60 and \$140 . . . The work requires women to sit on the floor, crouched over shoes for long hours, repeatedly pulling a needle through tough leather. They suffer neck, back and shoulder pain, problems with eyesight and chronic headaches, and injuries to their hands and fingers.”

A report on women working in garment factories describes an additional problem women face in the workplace: “One in every seven women working in the garment industry in the southern Indian city of Bengaluru have been raped or forced into a sexual act at work.” (Women garment factory workers..., 2016). Sexual harassment and abuse, as well as physical abuse and punishment, are daily occurrences for many women workers, and poor regulation and law enforcement mean that these problems are seldom addressed.

In order to improve women’s access to better working conditions and formalized employment, women and girls need improved access to quality education. Organizations like the Self-Employed Women’s Association also play an important role by organizing women to collectively struggle for better jobs and protections, and also by providing economic and training support for women to run their own businesses.



LITTLE STONES

Senior Dance Movement
 Therapy Practitioner
 Mehraj Khatoon performs
 at the Kolkata Sanved
 10th Anniversary
 Celebration in 2014.

INDIA: RESPONSE WORKSHEET

Once you have read the article and discussed these questions in your group, write your answers below.

Why do you think the labor exploitation of women persists as a serious problem in India?

How does the secondary status of women in society relate to labor exploitation?

Laws and labor rules might not be enough to stop labor exploitation. What else do you think should be done to prevent it?

KENYA:

ECONOMIC AND SOCIAL INEQUALITY

In your groups, read the article below and then discuss each question before writing your answers on the response sheets.

“**Gender-based violence** remains an area of significant concern in Kenya. Historically, both women and children have borne the brunt of cultural ideas and practices that perpetuate sexual and gender-based violence. Such situations affect women and girls in negative ways, and impede their ability to contribute to the progress of the country. About 45 percent of women between the ages of 15–49 have experienced physical or sexual violence. Many survivors have limited access to appropriate services. For this reason and many others, incidences of gender-based violence, against both men and women, remain under-reported.” (Gender Based Violence, 2017)

“Throughout Kenya’s history, women have been subjugated to consistent rights abuses while shouldering an overwhelming amount of responsibilities. A prominent example of this relates to agriculture, which creates over 80 percent of Kenya’s jobs and 60 percent of household incomes. Currently, women in Kenya do the vast majority of agricultural work and market the majority of food. Yet, they earn only a fraction of the income generated and own a nominal percentage of assets. Only 29 percent of those working in the formal sector and earning an official wage throughout the country are women, leaving a huge percentage of women to work in the informal sector without any federal support. The effect is severe with nearly 40 percent of households run solely by women, and, because of a lack of fair income, nearly all these homes suffer from poverty or extreme poverty.

Women continue to be educated at an inferior rate to their counterparts, increasing their reliance upon men. They are also limited from owning, acquiring, and controlling property throughout Kenya, regardless of social class, religion, or ethnic group. If women attempt to assert property rights over men or in-laws, they are often ostracized by their families and communities. This practice of disinheritance seems to be on the rise, particularly in areas hit hard by poverty.

Other grave women’s rights abuses continue to be practiced throughout the country. Examples include wife inheritance, widows ‘inherited’

KEY CONCEPTS

formal sector – economic sector in which jobs have normal, scheduled hours, regular wages, and are officially recognized and taxed

informal sector – economic sector in which jobs and/or work is not officially recognized as employment; wages are often irregular and not taxed

References

Gender-Based Violence. (2017). USAID. Retrieved from <https://www.usaid.gov/kenya/gender-equality-and-womens-empowerment-kenya/gender-based-violence>

Gender equity issues in Kenya. (2016). *Foundation for Sustainable Development*. Retrieved from <http://www.fsdinternational.org/country/kenya/weissues>

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

KENYA: ECONOMIC AND SOCIAL INEQUALITY *(continued)*



LITTLE STONES

by male relatives of the deceased husband; and ritual cleansing, the requirement of sex with a man of low social standing to ‘cleanse’ a widow of her dead husband’s ‘evil spirits.’ These cultural practices maintain low self-esteem for women while ignoring the threat of HIV.

One out of every eight adults in rural Kenya and almost one out of every five adults in urban areas are infected with HIV. The infection rate in girls and young women is exponentially higher than in their male counterparts. Since women are predominantly infected by their husbands, they are essentially left to die when their land, home, and assets are taken from them by their husband’s family. The cultural norms described here affect the majority of women in Kenya; yet the government consistently fails to provide resources for the empowerment of women.” (Gender equity issues in Kenya, 2016)

Anna Taylor looks at a skirt made by a woman in training at the James 127 Foundation’s tailor training program

KENYA: RESPONSE WORKSHEET

Once you have read the article and discussed these questions in your group, write your answers below.

How have women traditionally been treated within Kenyan society?

How does this treatment of women harm the entire nation of Kenya?

What policies could be created to combat harmful cultural practices?

SENEGAL: FEMALE GENITAL MUTILATION

In your groups, read the article below and then discuss each question before writing your answers on the response sheets.

“It is now widely acknowledged that female genital mutilation (FGM) functions as a self-enforcing social convention or social norm. In societies where it is practiced it is a socially upheld behavioral rule. Families and individuals uphold the practice because they believe that their group or society expects them to do so. Abandonment of the practice requires a process of social change that results in new expectations on families.”

Female genital mutilation is practiced across the globe. Though its origins are not clear, the practice is a predecessor to modern religions, such as Islam, Christianity and Judaism, yet it is often practiced with religious justification. Just over 25% of young women in Senegal are victims of FGM. “Although the Government has criminalized FGM, it is now likely to be done at a younger age and in secret.” (Hernlund and Shell-Duncan, 2007)

Legislation against FGM seems to be ineffective as it is a deeply-rooted cultural practice and is correlated with “traditional values, such as the respect for elders, which is a cornerstone of many traditional African societies” (Country Profile..., 2015). Thus, resistance to FGM or encouragement to abandon it, “can be seen as outsiders bringing a subtle form of cultural colonialism disguised as development. The state is seen to be corrupted by the international community (O’Neill, 2012). This stance allows FGM to become a symbol of resistance and thus prevalence remains high” (2015).

However, female genital mutilation is a practice which greatly affects the health of women. Normal body parts are removed, which can affect urination, menstruation, intercourse, childbirth, mental health, sexual health, and cause infection.

The majority of Senegal’s population is Muslim, however it has been noted that within Senegalese culture, “on the surface people are adherents to Islam or Christianity, but their ancestral beliefs are lived daily and determine the behavior of people” (Fall, 1997). Thus, though some Muslims have justified FGM, the biggest motivator of this practice is cultural tradition, not actual religious doctrine. This is reflected within data collected by 28 Too Many, which notes that FGM is a much more common phenomenon in rural areas than urban. Conventionally, those living in rural areas are more steeped in traditional cultural beliefs, and experience less of the integration and standardization provided by urban life.

KEY CONCEPTS

female genital mutilation – procedures that intentionally alter or cause injury to the female genital organs for non-medical reasons

How is FGM justified within the societies that practice it?

- As a way to bring “cleanliness” to female genitalia
- Belief that FGM is proscribed by religion
- As a tool to preserve virginity before marriage
- As a tool to improve marriage prospects and insure integration in society
- As a tool to control and remove female sexual pleasure

References

Adapted from: Country Profile: FGM in Senegal. (2015, June). 28 Too Many. Retrieved from http://www.28toomany.org/media/file/profile/CountryProfile_Senegal_2015_Compressed.pdf

Fall, (1997). Women Living Under Islam Website: Dossier 17: Cultures and Religions in Senegal.

Hernlund, Y. & Shell-Duncan, B. (2007). Contingency, Context, and Change: Negotiating Female Genital Cutting in The Gambia and Senegal. *Africa Today* 53(4), 43-57.

O’Neill, Sarah. 2012. Defying the law, negotiating change: The Futanke’s opposition to the national ban on FGM in Senegal. Doctoral thesis, Goldsmiths, University of London. [Thesis]: Goldsmiths Research Online.

SENEGAL: RESPONSE WORKSHEET

Once you have read the article and discussed these questions in your group, write your answers below.

What is the relationship between FGM and religion?

What is the relationship between FGM and culture?

How does FGM physically, mentally, and emotionally harm women?

How might FGM harm the society as a whole?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

UNITED STATES: A PROBLEM WITH MANY DIMENSIONS

In your groups, read the article below and then discuss each question before writing your answers on the response sheets.

Gender-based violence in the United States, as is everywhere, is a complex problem with many different dimensions. In the U.S. this violence takes many forms and has affected millions of women; it is estimated, for example, that over 17 million women have been the victims of rape or attempted rape since 1998

(Victims of sexual violence: Statistics, 2016).

Many believe that this problem persists in part because of the continued presence of what is termed “rape culture.” Rape culture refers to a cultural environment that normalizes, tolerates, or minimizes sexual assault and rape. This issue was covered widely in the media after an incident that has become known as the Stanford Rape Case. In 2015, a college student at Stanford named Brock Turner met a woman at a fraternity party. Turner was seen sexually assaulting the woman behind a dumpster by two passers-by who stopped him and detained him until the police arrived. The woman was unconscious at the time, having apparently passed out from drinking too much alcohol. Turner was arrested, but later given a very light sentence. The survivor of the assault wrote a letter that was read in court and later distributed online. She wanted to address Turner’s lack of remorse and excuses and challenge the attitude of the sentencing judge. Her letter is excerpted below:

Unfortunately, after reading the defendant’s report, I am severely disappointed and feel that he has failed to exhibit sincere remorse or responsibility for his conduct. I fully respected his right to a trial, but even after twelve jurors unanimously convicted him guilty of three felonies, all he has admitted to doing is ingesting alcohol. Someone who cannot take full accountability for his actions does not deserve a mitigating sentence. It is deeply offensive that he would try and dilute rape with a suggestion of “promiscuity.” By definition, rape is the absence of promiscuity, rape is the absence of consent, and it perturbs me deeply that he can’t even see that distinction.

The probation officer factored in that the defendant is youthful and has no prior convictions. In my opinion, he is old enough to know what he did was wrong. When you are eighteen in this country you can go to war. When you are nineteen, you are old enough to pay the consequences for

KEY CONCEPTS

formal sector – economic sector in which jobs have normal, scheduled hours, regular wages, and are officially recognized and taxed

informal sector – economic sector in which jobs and/or work is not officially recognized as employment; wages are often irregular and not taxed

References

Baker, K.J.M. (2016, June 3). Here is the powerful letter the Stanford victim read aloud to her attacker. *Buzzfeed*. Retrieved from https://www.buzzfeed.com/katiejmbaker/heres-the-powerful-letter-the-stanford-victim-read-to-her-ra?utm_term=.cgwV6Y84e#.jyEmDGpkr

Cone, A. (2017, February 5). Report: Human trafficking in U.S. rose 35.7 percent in one year. *UPI*. Retrieved from http://www.upi.com/Top_News/US/2017/02/05/Report-Human-trafficking-in-US-rose-357-percent-in-one-year/5571486328579/

Izadi, E. (2014, September 8). Nearly a third of U.S. women have experienced domestic violence. *The Washington Post*. Retrieved from https://www.washingtonpost.com/news/post-nation/wp/2014/09/08/nearly-a-third-of-u-s-women-have-experienced-domestic-violence/?utm_term=.d2246ce5e33a

Victims of sexual violence: Statistics. (2016) *RAINN*. Retrieved from <https://www.rainn.org/statistics/victims-sexual-violence>

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

UNITED STATES: A PROBLEM WITH MANY DIMENSIONS (continued)

attempting to rape someone. He is young, but old enough to know better.

As this is a first offence I can see where leniency would beckon. On the other hand, as a society, we cannot forgive everyone's first sexual assault or digital rape. It doesn't make sense. The seriousness of rape has to be communicated clearly, we should not create a culture that suggests we learn that rape is wrong through trial and error. The consequences of sexual assault needs to be severe enough that people feel enough fear to exercise good judgment even if they are drunk, severe enough to be preventative. The probation officer weighed the fact that he has surrendered a hard earned swimming scholarship. How fast Brock swims does not lessen the severity of what happened to me, and should not lessen the severity of his punishment. If a first time offender from an underprivileged background was accused of three felonies and displayed no accountability for his actions other than drinking, what would his sentence be? The fact that Brock was an athlete at a private university should not be seen as an entitlement to leniency, but as an opportunity to send a message that sexual assault is against the law regardless of social class. (Baker, 2016)

This particular case brought to light the painful reality that many women face when they try to obtain justice after a sexual assault: in many cases our society still questions the behavior and values of women who are attacked. These attitudes, present even among judges and law enforcement, complicate legal and policy solutions to the problem.

Beside sexual assault, women in the U.S. are at significant risk of what is called intimate partner violence, or domestic violence. Almost one-third of all women in the U.S. have been physically abused by someone close to them at some time in their life (Izadi, 2014). Rape and domestic violence, however, are not the only forms of gender-based violence confronting the US. Gender-based violence in this nation also includes problems often associated with less economically-developed nations, including human trafficking and female genital mutilation.

Trafficking in this context is "a form of modern-day slavery in which traffickers use force, fraud or coercion to control victims for the purpose of engaging in commercial sex acts or labor services against his/her will." In 2016, reports of human trafficking in the U.S. increased by over 35% and involved over 7,500 cases, of which over 6,000 were female (Cone, 2017).

Female genital mutilation also occurs in diaspora communities originating from countries where it is traditionally practiced. The Centers for Disease Control and Prevention estimated that in 2012 up to 500,000 girls in the U.S. either were subjected to FGM or at serious risk. A recent case in Michigan made national headlines when a doctor was arrested for allegedly performing the illegal procedures on two young girls.

Clearly, the United States has work to do as well in the struggle to prevent and eliminate gender-based violence, in all its different forms.

For More Information

On the Stanford case, and on sexual assault in general

<https://www.theatlantic.com/news/archive/2016/06/stanford-sexual-assault-letters/485837>

<http://www.cnn.com/2016/06/07/opinions/stanford-rape-case-letter-robbins/>

http://www.nsvrc.org/sites/default/files/publications_nsvrc_fact-sheet_media-packet_statistics-about-sexual-violence_O.pdf

On human trafficking in the U.S.

http://www.upi.com/Top_News/US/2017/02/05/Report-Human-trafficking-in-US-rose-357-percent-in-one-year/5571486328579/

<http://www.rollingstone.com/politics/news/5-things-you-didnt-know-about-human-trafficking-20140819>

<http://www.vanityfair.com/news/2011/05/sex-trafficking-201105>

On the practice of FGM in the U.S.

<http://www.motherjones.com/politics/2017/04/genital-cutting-indian-doctor-women-khatna>

<http://www.npr.org/2017/04/24/525441611/writer-recalls-undergoing-female-genital-mutilation-in-the-u-s>

<https://mobile.nytimes.com/2017/06/10/health/genital-mutilation-muslim-dawoodi-bohramichigan-case.html>

UNITED STATES: RESPONSE WORKSHEET

Once you have read the article and discussed these questions in your group, write your answers below.

How are the different forms of gender-based violence in the United States related to each other?

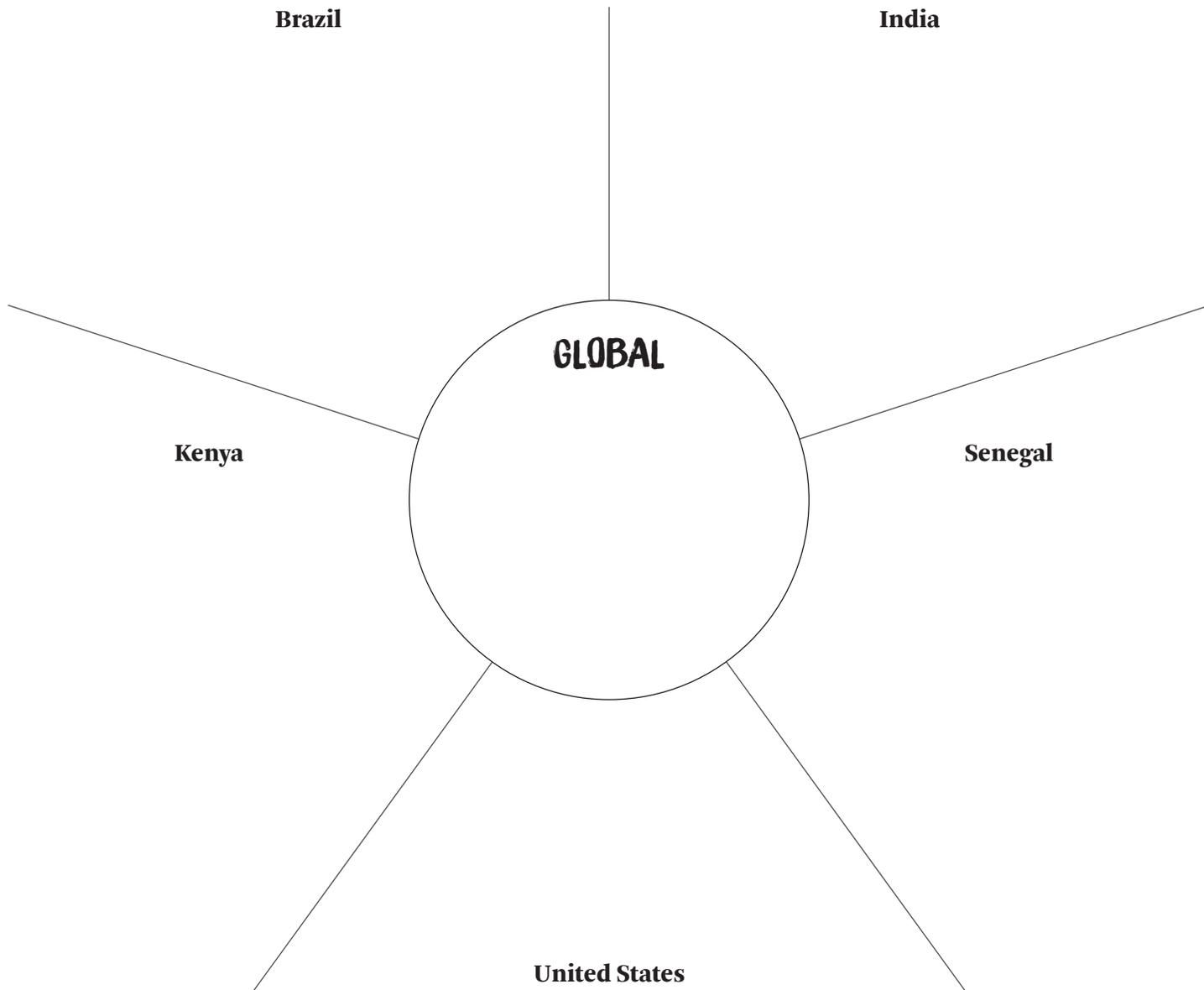
How does gender-based violence harm women on the individual level, and how does it harm our society in general?

What can we change about our society and culture that will have a positive impact on all different types of gender-based violence?

GROUP ANALYSIS WORKSHEET

PART THREE

In your analysis group, take turns sharing the big ideas from your article, including the answers to your questions. As a group, identify two or three unique characteristics about gender-based violence in each nation and write those in the space below each country name. Then, in the middle space, identify and describe two or three common characteristics of gender-based violence across all of these nations.



LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FOUR: THE ROOTS OF GENDER-BASED VIOLENCE

GROUP REFLECTION

PART FOUR

Study and discuss the statistics below from the National Organization of Women.*

In 2005, 1,181 women in the United States were murdered by an intimate partner. That's an average of three women every day.

According to the National Center for Injury Prevention and Control, women experience about 4.8 million intimate-partner-related physical assaults and rapes every year. Less than 20 percent of battered women sought medical treatment following an injury.

According to the National Crime Victimization Survey, which includes crimes that were not reported to the police, 232,960 women in the U.S. were raped or sexually assaulted in 2006. That's more than 600 women every day.

Young women, low-income women and some minorities are disproportionately victims of domestic violence and rape.

Women ages 20-24 are at greatest risk of nonfatal domestic violence, and women age 24 and under suffer from the highest rates of rape.

The Justice Department estimates that one in five women will experience rape or attempted rape during their college years, and that less than five percent of these rapes will be reported.

Income is also a factor: the poorer the household, the higher the rate of domestic violence—with women in the lowest income category experiencing more than six times the rate of nonfatal intimate-partner violence as compared to women in the highest income category.

When we consider race, we see that African-American women face higher rates of domestic violence than white women, and American-Indian women are victimized at a rate more than double that of women of other races.

As a group, discuss the following question and be prepared to share your ideas with the class:

Is gender-based violence truly a global problem, or does it only happen in places with fewer resources?

What evidence do you have to support your answer?

*<http://now.org/resource/violence-against-women-in-the-united-states-statistic>

LESSON FIVE

THE
LAW
VS.
**GENDER-BASED
VIOLENCE**

LEARNING OBJECTIVE

Students will be able to compare and contrast excerpts from domestic violence laws from different countries; they will be able to discuss aspects of each country's culture that may contribute to gender-based violence and the difficulty of eradicating it.

OVERVIEW

In this lesson, students learn about specific laws in each country from the film. They explore how the power dynamics of a culture can make it extremely hard to enforce laws designed to stop gender-based violence.

QUESTIONS

How can laws against different forms of gender-based violence be improved?

How do laws and legal systems reflect the cultures in which they are developed?

Why are laws only a part of the solution to gender-based violence?

What other types of solutions are needed?

TAKEAWAYS

Combinations of different economic, social, and political factors in any country have a significant impact on problems such as gender-based violence.

Many factors shape how legal changes related to gender-based violence are implemented and whether or not they are effective.

Laws are established and enforced by people with social and cultural beliefs and practices, and these people are often men.

Many laws related to gender-based violence have loopholes or gaps, and even good laws may not be enforced.

Legal solutions must be complemented with cultural shifts that challenge patriarchal views on violence against women.

KEY CONCEPTS

legislation and enforcement – recognizing differences between making the law and enforcing the law; there is a general assumption that legislation results in effective enforcement, which is not always the case.

patriarchy – a societal system in which men are the dominant gender in terms of power, and women do not receive the same social and political privileges as their male counterparts.

RESOURCES

- Lesson handouts (5A, 5B, 5C, 5D)

Additional Resources

ARTICLE: Taking on Violence Against Women

<http://www.un.org/africarenewal/magazine/july-2007/taking-violence-against-women-africa>

TEACHER PREP

While this lesson deals less directly with violence and trauma, discussing issues of gender-based violence, in any way, can trigger very personal issues for some participants. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson.

Acknowledge that this material may make students emotional, and express that they are justified in these emotions.

List available school or local resources that students can utilize.

SUGGESTIONS

Students will do some work in cooperative groups, so it can be helpful to form those ahead of time.

DURATION

1 – 2 class periods

Variable, depending upon if you use videos, and how much time you allot for discussion

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.1

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.3

Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

HANDOUTS

- 5A – Domestic Violence Laws reading guide
- 5B – The Law in Idaho practice exercise
- 5C – Country readings (5)
- 5D – Group Law Analysis worksheet

CONTACT US

Have questions or need help with this lesson?
 Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Begin this lesson by asking students to *Stop and Jot* (brief free write) in response to the following questions:

Why is it important to have laws that specifically make gender-based violence illegal?

Why is it not enough to just pass these laws? What else needs to happen?

After a minute or two, direct students to *Turn and Talk* with a partner to share their thinking. After another minute or two, call on several pairs and ask them to share their answers.

Have a brief discussion by asking other students to respond to the ideas shared, and also by asking them to identify examples of these issues from the film *Little Stones* (for example, when Pamela Castro talks about a new domestic violence law in Brazil that many people were not aware of). Then explain to the students that in this lesson they will explore these issues by analyzing some actual laws from the countries they have been learning about.

GUIDED INQUIRY

2 To get students ready for group work, they will analyze a domestic violence law from Idaho as a whole class. (The Idaho example is more limited than many other states and thus serves as an effective practice model). Pass out the **Domestic Violence Laws reading guide** (5A) and **The Law in Idaho practice exercise** (5B). Explain to the students that they should not write on the reading guide, but instead will use the questions there first with a classroom discussion.

Direct their attention to the law excerpt and statistics on **The Law in Idaho practice exercise** (5B). Have students help you read the law and information out loud. Then read the first two questions from the reading guide out loud, and begin answering them yourself as a *Think-Aloud*, then ask students to help you answer the remaining questions out loud. If nobody speaks up, direct students to *Turn and Talk* first for 30 seconds about the next question, and then ask different people to share their thoughts. This is meant to be a practice exercise and can be carried out verbally in order to model the type of thinking students should do as they read.

INDEPENDENT PRACTICE

3 Next, students will engage in a jigsaw reading activity in which they first form into “expert groups,” with a few groups assigned to focus in on each country, as well as on the United States. In these groups, they will focus on one specific country, reading and responding to an article about the laws around domestic violence in that nation. Then they will “jigsaw” into analysis group to compare and synthesize information across the five articles, comparing the laws across the nations.

Divide the class into groups of three or four students and assign each group a country to focus on (Brazil, India, Kenya, Senegal, or the United States). Try to evenly distribute the groups so that each nation is covered by roughly the same amount of groups and students. Distribute the appropriate **Country readings** (5C) to each group and make sure they understand that they now will again use the questions from the **reading guide** (5A). If possible, provide each student their own copy of both the country reading and reading guide.

Direct students to read the article in their groups, and then discuss each question on the reading guide before writing down any answers (ideally on another sheet of paper). Move from group to group monitoring their work. Encourage them to talk before they write. Keep your eyes open for any groups struggling with the demands of the text. If you notice that students are struggling, you can have them ask another group for help, or you might choose to model a bit of thinking about the text with a *Think-Aloud*. If helpful, select a chunk of text to project and model a *Think-Aloud* for the whole class to help them better understand the thinking you are looking for as they read. Allow student groups working on the same article to consult with each other, but make sure they are not just copying.

4 Once all of the groups are confident in their understanding of the material in their article and have answered the response questions, develop new groups with one member from each previous group, or one “expert” on each country. These groups will have four or five students (at least one group might not have members for all countries). Pass out the **Group Law Analysis worksheet** (5D), one per group. Have each student present what they learned and found important about the laws and legal system in their given country to their new group, and then have them complete the graphic organizer on the **Group Law Analysis worksheet** as a team.

LESSON SEQUENCE *(continued)*

5 When they have completed this, ask each group to summarize their responses to the reflection questions about the laws and legal systems. Ask each group to respond to a different question so that there is not too much overlap. The following questions can be used to generate additional discussion to process the information they have been given.

What are the most significant problems with these domestic violence laws and what are some ways that they can be improved?

What are some of the social and cultural factors contributing to domestic violence issues in Brazil, India, Senegal, Kenya, and the United States?

What makes a good law?

What are some of the biggest challenges of ensuring that a new law is effective?

How does the information in this lesson connect to the stories in the film?

REFLECTION

6 To close out this lesson, have students *Turn and Talk* in response to the following question: How do you think high school students can promote social and legal change and spread awareness on issues such as domestic violence? Then, have them share out with the class, explaining that everyone is part of the solution when a problem is so important and widespread.

ASSESSMENT

7 To assess their understanding of key points from the lesson have them complete an *Exit Pass* addressing the following questions:

What are two (or more) things that you learned during this activity?

Why are well written laws only part of the solution for problems like domestic violence?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FIVE: THE LAW VS. GENDER-BASED VIOLENCE

DOMESTIC VIOLENCE LAWS READING GUIDE

In your assigned “expert” group, read the information about the law for the nation you are assigned. Discuss the questions below as a group and use a separate sheet of paper to jot down the answers. You will have to explain these answers to a new group, so make sure you understand them as a team!

1. Is there a clear, specific definition of domestic violence in this law? Is this definition easy to understand? Why or why not?

2. Does the definition extend beyond married, heterosexual couples (man and woman)?

3. As best you can tell, who is included in this law?

4. Can you think of anyone, or any situations, that should be included in this law but that seem to be left out?

5. Is the definition of domestic violence limited to physical violence? If not, what else is included?

6. Are these violations of this law?

- a. A woman lives with her brother. Her brother keeps all of the money she earns and won't let her leave the house without him.
 - b. A husband hits his wife in the face and then apologizes. She is bruised, but not severely injured.
 - c. A man threatens to kill his girlfriend's children if she leaves him.
 - d. A man beats his elderly father.
 - e. A woman threatens to kill her girlfriend's dog if she leaves her.
-

7. How do you think this law can be improved?

8. Based on the additional information provided, what problems are there (if any) with the way that this law is being used to address gender-based violence?

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FIVE: THE LAW VS. GENDER-BASED VIOLENCE

THE LAW IN IDAHO

A PRACTICE EXERCISE

IDAHO STATE LAW

“Domestic violence” means the physical injury, sexual abuse or forced imprisonment or threat thereof of a family or household member, or of a minor child by a person with whom the minor child has had or is having a dating relationship, or of an adult by a person with whom the adult has had or is having a dating relationship. “Family member” means spouses, former spouses and persons related by blood, adoption, or marriage. “Household member” means persons who reside or have resided together, and persons who have a child in common regardless of whether they have been married or have lived together at any time.*

DOMESTIC VIOLENCE IN IDAHO**

In 2012, less than 2% of physical intimate-partner violence incidents in Idaho were reported to law enforcement. 0% of intimate-partner sexual abuse was reported.

In 2012, the estimated domestic violence rate in Idaho was 19 victims/survivors per 1000 people, totaling approximately 30,000 domestic violence individual victims/survivors.

35,270 domestic violence incidents were reported to Idaho law enforcement between 2007 and 2012, almost one third of violent crime reported statewide.

Although an arrest was more likely in a domestic violence situation than in other violent situations, violence against an intimate partner was less likely to be charged in court than other violent crimes.

Idaho courts dismissed 37% of misdemeanor domestic violence charges and almost 31% of felony domestic violence charges.

Between 2003 and 2012, 69% of domestic violence homicides were committed with firearms.

*<http://www.ncjfcj.org/sites/default/files/chart-dv-state-definitions.pdf>

**<https://www.ncadv.org/files/Idaho.pdf>

THE LAW IN BRAZIL

MARIA DA PENHA LAW (2006)

For the effect of this Law, domestic and family violence against women is defined as any action or omission based on gender that causes the woman's death, injury, physical, sexual or psychological suffering and moral or patrimonial damage:

- I. in the scope of the domestic unit, understood as the permanent space shared by people, with or without family ties, including people sporadically aggregated;
- II. in the scope of the family, understood as the community formed by individuals that are or consider themselves related, joined by natural ties, by affinity or by express will;
- III. in any intimate relationship of affection, in which the aggressor lives or has lived with the abused woman, regardless of cohabitation.*

GLOSSARY

omission – neglect of a legal obligation

patrimonial damage – an act that causes financial loss to one's spouse, whether it is from physical damage (to one's property, for example) or monetary loss directly resulting from the act.

sporadically aggregated – refers to partners who may or may not be married/live together but are still in a partnership

cohabitation – the act of living together and being in a relationship without marriage.

BACKGROUND

In 1983, Maria da Penha Fernandes was shot by her husband while she was sleeping. The incident left the lower half of her body paralyzed for life, and two weeks after returning from the hospital, her husband attempted to electrocute her.

Despite getting the court involved, her case was not taken seriously and her husband did not go to jail.

Before the Maria da Penha law was passed in 2006, domestic violence was not considered a serious crime.

Although the passing of the law marked significant progress on the part of the Brazilian government, very few people knew about the law.

In 2013, the rate of female homicide in Brazil was the highest compared to other countries.

*from Title II, Article 1, Chapter 1

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON FIVE: THE LAW VS. GENDER-BASED VIOLENCE

THE LAW IN INDIA

PROTECTION OF WOMEN FROM DOMESTIC VIOLENCE ACT (2005)

Definition of domestic violence. For the purposes of this Act, any act, omission or commission or conduct of the respondent shall constitute domestic violence in case it

- (a) harms or injures or dangers the health, safety, life, limb or well-being, whether mental or physical, of the aggrieved person or tends to do so and includes causing physical abuse, sexual abuse, verbal or emotional abuse and economic abuse; or
- (b) harasses, harms, injures or endangers the aggrieved person with a view to coerce her or any other person related to her to meet any unlawful demand for any dowry or other property or valuable security; or
- (c) has the effect of threatening the aggrieved person or any person related to her by any conduct mentioned in clause (a) or clause (b); or
- (d) otherwise injures or causes harm, whether physical or mental, to the aggrieved person.*

BACKGROUND

The Protection of Women Against Domestic Violence Act was implemented in 2005 as the result of women's rights and legal groups lobbying for decades.

Police enforcement is one of the major issues hindering progress—despite having a new law against domestic violence, the police do not always comply and are often not well-trained.

Patriarchal views that women are subject to the authority of spouses, brothers, and fathers are still common and often make it difficult to bring cases to justice even when reported.

When the Act was first implemented, only males could be prosecuted. But in 2016, the law was changed to include women as potential perpetrators of domestic violence as well.

Statistical studies on domestic violence have limitations, particularly in developing countries—gender-based violence is deeply rooted in India's culture and is still considered socially acceptable by many people.

*from Chapter II

THE LAW IN KENYA

THE PROTECTION AGAINST DOMESTIC VIOLENCE ACT (2015)

In this Act, “violence” means:

- (a) abuse that includes
 - (i) child marriage;
 - (ii) female genital mutilation;
 - (iii) forced marriage;
 - (iv) forced wife inheritance;
 - (v) interference from in-laws;
 - (vi) sexual violence within marriage;
 - (vii) virginity testing; and
 - (viii) widow cleansing;
- (b) damage to property;
- (c) defilement;
- (d) depriving the applicant of or hindering the applicant from access to or a reasonable share of the facilities associated with the applicant’s place of residence;
- (f) emotional or psychological abuse;
- (g) forcible entry into the applicant’s residence where the parties do not share the same residence;
- (h) harassment;
- (i) incest;
- (j) intimidation;
- (k) physical abuse
- (l) sexual abuse
- (m) stalking;
- (n) verbal abuse; or
- (o) any other conduct against a person, where such conduct harms or may cause imminent harm to the safety, health, or well-being of the person.

GLOSSARY

female genital mutilation – cutting/removal of some or all of a female’s genitalia. The practice stems from beliefs surrounding sexual purity and modesty, and it is considered a rite of passage for girls.

wife inheritance – a practice in which a widow is forced to marry the brother/male relative of her late husband

widow cleansing – a practice in which a widow is required to have sex with the brother or male relative of her late husband, or with a “village cleanser”

defilement – non-consensual sex; rape

BACKGROUND

The recently passed Protection Against Domestic Violence Bill provides clear and specific definitions for situations in which domestic violence can occur.

It also recognizes both actions and behavior patterns that are considered abusive, and is inclusive of all types of relationships, not just marriage (for example, co-parenting, family relationships, and cohabitation).

The Bill allows domestic violence victims to request a police officer of the same gender when reporting the crime.

According to the Bill, victims of domestic violence are entitled to protection, but many are concerned that women are not receiving the services that the bill promises.

Many survivors of domestic violence are still afraid to speak out, and there is a lack of support services for those who do.

THE LAW IN SENEGAL

ACT PENAL CODE - AMENDMENT (1999)

Any person who deliberately injures, hits or otherwise attacks or assaults his or her spouse shall be liable to one to five years' imprisonment and a fine of between 50,000 and 500,000 CFA francs if such violence results in infirmity or incapacity to work for a period exceeding 20 days.

If the injury, blow or other act of violence or abuse does not lead to infirmity or incapacity to work for the period specified in the preceding paragraph, the offender shall be liable to the penalties set forth in article 294, paragraph 2 . . . If the various acts of violence lead to mutilation, amputation or loss of use of a limb, blindness or loss of an eye, or any other permanent disability, the penalty shall be ten to twenty years' hard labour.

If the blows or recurring acts of violence lead to the death of the victim, the perpetrators shall be prosecuted for murder.”*

BACKGROUND

The Act Penal Code was amended in 1999.

The law allows the use of a woman's sexual history to defend her rapist.

Although women are protected against rape, the definition excludes spousal rape.

Prosecutions for rape are usually minimal due to insufficient evidence that the rape occurred, particularly in the case of rape within a family.

Rape cases are often settled outside the court to avoid the negative consequences of publicity and the costs associated with prosecution.

In 2009, the Ministry of Justice estimated that 47 percent of individuals accused of rape are released without going to trial. Though there were 400 documented incidents of rape and sexual abuse in that year, approximately 60 percent of those accused of rape or incest did not suffer any legal consequences due to familial connections to the complainant.

*from Article 297

LITTLE STONES EDUCATIONAL TOOLKIT
LESSON FIVE: THE LAW VS. GENDER-BASED VIOLENCE

THE LAW IN THE U.S.

VIOLENCE AGAINST WOMEN ACT (1994, REAUTHORIZED IN 2013)

The term “domestic violence” includes felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction receiving grant monies, or by any other person against an adult or youth victim who is protected from that person’s acts under the domestic or family violence laws of the jurisdiction.”*

BACKGROUND

The Violence Against Women Act (1994) encouraged states to implement mandatory arrest policies—if the police have enough reason to believe that domestic violence has taken place, they are required to arrest the alleged abuser on the spot.

However, many are critical of this policy because it may discourage victims from reporting in fear that their partner will immediately be arrested and put into jail. If their partner is the primary earner of the family, this may create financial hardships.

Many believe that the law does not adequately address the causes of domestic violence, and focuses too much on law enforcement.

Domestic violence cases are handled differently depending on the state (each has its own set of laws), and even the particular police station. Because domestic violence is often difficult to prove, there is a lot of wiggle room in terms of how law enforcement can choose to handle these situations.

On average, nearly 20 people per minute are physically abused by an intimate partner in the United States. During one year, this equates to more than 10 million women and men.

*The Violence Against Women Act does not explicitly define domestic violence, as *domestic violence laws vary from state to state*, but the FBI’s Uniform Crime Reporting Handbook defines domestic violence as described above.

http://www.americanbar.org/content/dam/aba/administrative/domestic_violence1/Charts/2016%20CPO%20Availability%20Chart.authcheckdam.pdf

LITTLE STONES EDUCATIONAL TOOLKIT
 LESSON FIVE: THE LAW VS. GENDER-BASED VIOLENCE

GROUP LAW ANALYSIS

As a team, complete the table below based on the reports from your classmates.

Nation	Limitations of the Law?	Suggested Improvements	What do you think about this law?
Brazil			
India			
Kenya			
Senegal			
United States			

Which law needs the most improvement? Why do you think this?

Which law do you think is the best? Why?

What problem do all of these nations share as they try to combat domestic violence?

LESSON SIX

HOW DOES
MONEY
LEAD TO
GENDER-BASED
VIOLENCE?

LEARNING OBJECTIVE

Students will be able to generate and communicate evidence-based conclusions about the economic and structural aspects of gender-based violence.

OVERVIEW

In this lesson, students will read a short text on economics and gender-based violence. They will also watch one of the film's bonus clips, analyze economic data, and complete a writing task about structural violence.

QUESTIONS

How is gender-based violence both an individual and a structural, systemic problem?

How are economic decisions and systems connected to gender-based violence?

What is structural violence?

TAKEAWAYS

Gender-based violence has both individual and systemic causes and effects. Perpetrators use violence to try and control others, and the survivors of violence face a wide range of effects.

Women generally have less economic independence than men, and can find it difficult to leave violent situations when they have limited resources. In addition, women are more vulnerable to the violence of poverty: sickness, hunger, and homelessness.

Structural violence refers to the systems and social arrangements in a society that cause harm to others. Gender-based violence is one example of structural violence as it is often tied to unequal power and opportunities between men and women.

KEY CONCEPTS

microeconomics – the study of the economic decisions and actions of individual people, companies, etc.

macroeconomics – a study of economics in terms of whole systems especially with reference to general levels of output and income and to the interrelations among sectors of the economy

structural violence – when social and economic structures or institutions harm people by limiting their rights and/or their ability to meet their basic needs

RESOURCES

- Bonus video clip on Jane Naisimoi called “The Importance of Export Markets”

<https://vimeo.com/194291717>

- Lesson handout (6A)

TEACHER PREP

While this lesson deals less directly with violence and trauma, discussing issues of gender-based violence, in any way, can trigger very personal issues for some participants. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson.

Acknowledge that this material may make students emotional, and express that they are justified in these emotions.

List available school or local resources that students can utilize.

SUGGESTIONS

Students will do some work in cooperative groups, so it can be helpful to form those ahead of time.

If internet access is an issue, you can do much of this lesson without watching the bonus clip.

DURATION

1 – 2 class periods

Variable, depending upon if you use videos, and how much time you allot for discussion

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

HANDOUTS

6A – Economics and Gender-Based Violence

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Begin the lesson by posing the following question to students and then having them *Turn and Talk* about it for no more than one minute:

How are your personal choices every day limited by the amount of resources you have?

If students struggle with the question, pose it in a different way, for example by asking them what they want to do, but can't because they don't have the necessary resources.

After students have talked, ask a few to share their ideas. Then explain to the students that our individual economic decisions, about how we use our own resources, are often shaped by larger forces in society. Explain that microeconomics is the study of these smaller economic decisions, and that macroeconomics is the study of the larger economic forces that shape our lives, at the national and global levels. Tell the students that gender-based violence is a problem that is impacted by factors at both levels, and that in this lesson, they will consider these issues as they read and watch a short a video.

GUIDED INQUIRY

2 Pass out the handout for this lesson, **Economics and Gender-Based Violence** (6A). Explain to students that they will be using a *Text in the Middle* format for this reading. They should read each paragraph, then pause to reflect. In the left-hand column, they should jot down the big idea of the paragraph, and in the right-hand column, they should write down any questions they have or connect the ideas in the text to the stories from the movie.

To help the students you might model the first paragraph out loud or jot down ideas on your board. You can summarize the first paragraph by telling the students that you think it is saying that sometimes women have economic needs that influence their relationships with a boyfriend or husband. You could then say that this reminds you of the experience of Panmela from the movie, noting that Panmela was only able to leave her boyfriend because she had a safe place to go. You could raise the question of what would have happened to her if she had not been able to leave.

INDEPENDENT PRACTICE

3 After modeling the first paragraph, direct the students to work on the other sections of the article. You might allow them to work with a partner if it is helpful. Monitor their progress, and when they have completed the reading and taken notes, ask several different students to share their thinking. Use probing questions and *Visible Thinking Routines* to elicit thinking and explanations ("Say more," "What makes you say that?" etc).

Then have students in small groups to respond to questions in Part Two. If time is short, you might choose to work through these as a class. Again, monitor their progress, and when most have them are done bring the class back together and have different students who have not yet spoken up share their thinking about their responses. The overall goal is to get students thinking and talking about economic structures and gender-based violence, and less about them getting every question "correct."

REFLECTION

4 To close the lesson out, have students use the *Visible Thinking Routine*, "I used to think, but now I think" to *Stop and Jot* about the economics of gender-based violence. Ask them to write a short reflection that explains how their thinking about the topic has changed.

ASSESSMENT

5 At the end of the lesson is an optional writing prompt you can use to assess student understanding with an explanatory paragraph. Students are to use examples from the movie to explain the concept of structural violence. If you want to extend this writing into a more formal assessment, you can use the explanatory writing rubric from Smarter Balanced for writing guidelines for a more extended piece:

https://commoncore.tcoe.org/content/public/doc/Smarter_Balanced_6-11_Inf_Exp_Writing_Rubric.pdf

ECONOMICS & GENDER-BASED VIOLENCE

PART ONE

The article below is about the economics of domestic violence in South Africa. As you read it, think about whether the problems described are unique to that nation. Also, as you read, look for connections to the stories in *Little Stones*.

Big Ideas	The Economics of Domestic Violence* by Lisa Vetten	Questions or Connections
<p>Summarize each paragraph:</p>	<p>Women typically earn less than men, experience greater rates of unemployment, are concentrated in the lowest-paying sectors of the job market and over-represented amongst the poor of South African society. As a result, finding a man and then sticking to him, is often as much a matter of economic necessity as it is a romantic choice.</p> <p>Relationships where one partner is economically dependent upon the other can be unequal, perhaps granting one person greater authority over the other in terms of household and financial decision-making. Such situations often lead to domestic violence. Economic dependence upon a man may also limit the options available to abused women. Laying criminal charges which lead to the man's imprisonment may result in the loss of his earnings, imposing serious economic hardships.</p> <p>Leaving is no simple option either. For poor women, divorce or ending of the relationship may represent the difference between scraping by or destitution. Divorce or separation may still result in economic difficulties even for women in less precarious situations. US research found that divorce typically lowered a woman's standard of living by an average of 73% while typically raising a man's by an average of 42% (unfortunately no comparable data is available for South Africa).</p> <p>Preventing and dealing with domestic violence is very much a matter of economics. While improved policing and effective prosecution of cases is important, so is attention to patterns of employment or pay differentials between men and women. The economics of domestic violence demand that we address economic disparities between women and men and challenge the state to provide far more financial assistance to women than it currently does.</p>	<p>Raise a question or connect an idea in each paragraph to the film:</p>

*In "Reconstruct," *The Sunday Independent*, 12 March 2000. © Centre for the Study of Violence and Reconciliation

<http://www.csvr.org.za/index.php/media-articles/latest-csvr-in-the-media/2173-the-economics-of-domestic-violence.html>

ECONOMICS & GENDER-BASED VIOLENCE *(continued)*

PART TWO

In small groups, watch **Bonus Clip: Anna Taylor Learns Maasai Beading** and discuss your responses to the questions below.

Which of the following statements do you think best aligns with the point of view of the author of the article excerpted in Part One?

- a. Helping women to become more economically independent can help reduce domestic violence and other forms of gender-based violence.
- b. Gender-based violence exists in all countries, rich and poor, so economics has nothing to do with the problem.
- c. The only way to reduce domestic violence is to pass strong laws against it and then strictly enforce these laws.

Explain your choice. What statements in the article support your thinking?



<https://vimeo.com/driftseed/annataylor-maasai>

LITTLE STONES

Watch the Bonus Clip that tells the story of Jane Naisimoi. It's called "Anna Taylor Learns Maasai Beading."

Does Jane's experience support, extend, or challenge the statement you selected for the article in Part One? Explain your thinking.

Micro-economics refers to the study of economic decisions at smaller scales, including how individuals make choices about how to obtain, use, and distribute scarce resources. In the table below, describe the experience of Jane Naisimoi.

What factors at each level limited the choices that Jane could make and made things more difficult for her?

What factors at each level improved the options that Jane had and made things better for her?

Macroeconomics – global and national

Microeconomics – individual decisions

ECONOMICS & GENDER-BASED VIOLENCE (continued)

Think back to the other women profiled in *Little Stones* and consider the economic aspects of their stories. Pamela Castro was living with an abusive man, but she was able to leave him in part because she had family members who supported her.

Some of the young women that work with Sohini were able to support their own families and help fight human trafficking because they had employment. Now, study the statistics in the table below and then answer the questions.*

	United States	Brazil	India	Kenya
Estimated gross national income per capita, <i>female</i> (2011 Purchasing Power Parity \$)	43,054	11,394	2,116	2,255
Estimated gross national income per capita, <i>male</i> (2011 PPP \$)	63,158	19,084	8,656	3,270
Labor force participation rate, <i>female</i> (% ages 15 and older)	56.3%	59.4	27.0	62.2
Labor force participation rate, <i>male</i> (% ages 15 and older)	68.9%	80.8	79.9	72.4

*Data for Senegal were not available.

What do you notice?

Do women make the same amounts of money as men, and do they work as much?

Turn and Talk with a partner about how this might connect to gender-based violence.

OPTIONAL WRITING PROMPT

In the film *Little Stones*, Jeni Klugman, who is a senior advisor to the World Bank, talks about the concept of **structural violence**. Structural violence can be thought of as systems and social arrangements in a society that do harm to people. These systems and arrangements are embedded in political, cultural, and economic structures (such as courts systems, religious institutions, business ownership) and that makes them **structural**. They do

harm to people, or make them more vulnerable to harm, injury, and sickness, so that makes them **violent**. What examples of structural violence from the movie can you tie to economic systems? Think about the experiences of people like Judith (the woman from Kenya working with Anna Taylor). **Write a paragraph, using examples from the film, to explain how one story from the movie is an example of structural violence.**

LESSON SEVEN

POPULAR
MUSIC
AND THE
OBJECTIFICATION
OF
WOMEN

LEARNING OBJECTIVE

Students will be able to analyze the types of objectification present in song lyrics and music videos and critique the portrayal of women in samples of popular music.

OVERVIEW

In this lesson, students learn about the concept of objectification, analyze the objectification of women in popular music, and explore the ways that popular music can challenge objectification and empower women.

QUESTIONS

How does the objectification of women contribute to gender-based violence?

How does this objectification happen through music and music videos, and how can these art forms be used to challenge it?

SUPPORTING QUESTIONS

What is objectification and how does it happen?

Who “does” the objectification and who is objectified?

Are there different types of objectification?

What impact does music have on society?

What is the central focus of contemporary popular music? How does that focus impact the perceptions and priorities of a culture?

What is the role/responsibility of music in contributing to objectification and gender-based violence? What of consumers?

What can one do to fight harmful messages of unavoidably ubiquitous media, especially concerning messages of objectification and gender-based violence in music?

TAKEAWAYS

The objectification of women in popular music, through devices such as silencing, denial of subjectivity, and ownership, have the potential to legitimize the abuse of the person being objectified. Because objectivity removes the human factor, it is easier to treat a person being objectified as a dispensable thing, which makes violence against that person permissible.

Music is one of the most common avenues of cultural expression. Through song are passed values, perceptions, and stereotypes that impact the worldview of media consumers and society at large.

Themes of objectification and violence against women are common in contemporary popular music, across genres. The content of these songs legitimizes the abuse of women, and leads to the perpetuation of harmful cultural norms.

One way to contradict these harmful cultural norms is through repurposing, and reclaiming media.

KEY CONCEPTS

Objectification can be roughly defined as seeing and/or treating a person (usually a woman) as an object. In this lesson, the focus is primarily on sexual objectification.

Types of Objectification

instrumentality – treating a person as a tool to be used by the objectifier

denial of autonomy – taking away the self-determination of a person

fungibility – treating a person as if they are interchangeable with other objects

violability – not recognizing any personal boundaries of someone

ownership – treating someone like they are the property of another

reduction to body – treating or viewing a person as if they are just a body, or body parts

reduction to appearance – only recognizing or valuing a person for their appearance

silencing – taking away or ignoring a person’s capacity to speak

RESOURCES

- Computers or other devices with internet and video playback capabilities
- Headphones (optional, but helpful)
- Lesson handouts (7A, 7B, 7C, 7D)

Additional Resources

Kristin Lieb: “Pop culture is teaching the wrong ‘lessons’ about gender & sexuality”

TEDX TALK: <https://www.youtube.com/watch?v=OUNO19IeZUA>

Killing Us Softly – a documentary on objectification in advertising by Jean Kilbourn

FULL FILM: <http://documentarylovers.com/film/killing-us-softly-4-advertising-women/>

TRAILER: https://www.youtube.com/watch?v=PTImho_RovY

TEACHER PREP

While this lesson deals less directly with violence and trauma, discussing issues of gender-based violence, in any way, can trigger very personal issues for some participants. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson.

Acknowledge that this material may make students emotional, and express that they are justified in these emotions.

List available school or local resources that students can utilize.

SUGGESTIONS

Students will do some work in cooperative groups, so it can be helpful to form those ahead of time.

Preview the videos linked below to make sure you are comfortable showing them in your classroom. All people are fully clothed (though clothing is minimal in some of the videos). You may also choose to not have students select songs of their own choosing, or you may prefer to set some guidelines (e.g. clean, radio versions only). You are encouraged, however, to find ways to really engage students in the analysis of the music they actually listen to!

Some of the lyrics are sexually explicit, so also preview them to make sure you are comfortable using them. Almost all students are inundated with these types of lyrics, so it is important to help them analyze them more critically!

If internet access is an issue, or if you are concerned about the videos, you can do much of this lesson only using song lyrics.

DURATION

1 – 2 class periods

Variable, depending upon if you use videos, and how much time you allot for discussion

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.WHST.11-12.7

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.

HANDOUTS

7A – Analyzing Lyrics

7B – The Power of Parody

7C – Changing the Conversation

7D – Analyzing Music Videos

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Put students into groups of three or four and ask each student to list three favorite songs on a sheet of paper. They should then share their list with group members and explain why they chose any one of the songs. Post the following questions up on your screen or board, and have students use them to talk about the music they listen to for three to five minutes:

What is the message of these songs?

Are there any ideas the songs are conveying indirectly?

Have you watched a music video produced by the artist for this song? If so, what do you remember about how women were portrayed and treated in the video?

How do songs, including music videos, communicate indirect messages that suggest a point of view or perspective?

Have each group share some reflections from their discussion. Explain that they are going to explore the issue of objectification of women in popular music in this lesson.

DIRECT INSTRUCTION AND GUIDED INQUIRY

2 Ask students to suggest possible definitions for objectification, helping them focus in on the word “object” if necessary. Display the definition included in the lesson plan on your board or screen.

3 Show the trailer for *Killing Us Softly* (https://www.youtube.com/watch?v=PTImho_RovY), a documentary about objectification in advertising. Ask students to *Turn and Talk* about how the ideas in the video might connect to music and music videos. Then ask several students to share their ideas. Explain to students that the same types of images of women that are common in advertising are also used in music videos and represented in lyrics. Explain that they are going to analyze lyrics and possibly music videos, and then look into how music can also send more positive messages about and to women.

4 Pass out the **Analyzing Lyrics handout** (7A). Have student volunteers read the first verse out loud, and as a group, analyze how this passage objectifies women. Ask students to share ideas with the whole class, and share your own analysis if students don’t speak up. Help students see that the woman being spoken to in the lyrics is being reduced to a “ho,” a “bird,” a “creeper,” etc. She is being simplified and reduced to a series of unfavorable stereotypes that position her only in relationship to men.

INDEPENDENT PRACTICE

5 Direct students to finish Part One of the **Analyzing Lyrics handout** in their small groups by looking at all three song excerpts and analyzing the lyrics. Periodically do whole class check-ins if they are drifting off task. If time and technology allow, have students analyze a video for one of these songs as suggested on the handout. Have each group share their analysis of one song with the whole class.

6 If time allows, have students move on to Part Two of the handout, where they will look for examples of specific types of objectification. If time is limited, this section of the lesson can be cut without losing the big ideas of the lesson. Review the definitions of types of objectification with the whole class, then have students look for examples of the different types in each song. Finally, each group should choose one song to analyze more in-depth and complete the analysis activity at the end. Ask each group to share their analysis with the class when they are done.

Then have students write an *Exit Pass*, or simply an informal reflection, about how the attitudes represented in the examples they examined might help excuse or justify violence against women. If time allows, discuss this question as a class.

7 The lesson contains an additional activity, if you have time, in which students engage with parodies of popular music videos as a means to further their analysis of objectification. Pass out the **The Power of Parody handout** (7B), review the instructions, provide students with access to the videos, and have them complete the questions to guide their analysis. This can also be done as a whole class activity if that is more feasible.

LESSON SEQUENCE (continued)

Once students have completed the organizer on parody (preferably in groups), have them share their ideas and reflect on these questions together:

Did you notice any similarities between the different song pairings?

How did your perception and understanding of the genre you covered change between the first and second song your group examined?

Has this exercise impacted how you enjoy music? In what way?

8 Now connect this exercise to the film *Little Stones*. Explain to the students that it is hard for people, especially young people, to ignore the influence of media that objectifies women. The prevalence of media objectifying women can make gender-based violence seem more culturally acceptable. Explain that art also has the power to push back against this message and can be reclaimed to empower women. The women in *Little Stones*, in particular Sister Fa, use this strategy and succeed in spreading their message, thus influencing their audiences' outlook on gender-based violence and female empowerment. Pass out the **Changing the Conversation handout** (7C) and have students work with groups to analyze these lyrics. There are three different songs excerpted in the handout, so you can have each group analyze all three, allow them to pick one, or you can assign each group a different song. After they have read the lyrics and answered the questions, have each group share their new ideas. Consider showing a portion of one of the videos to also explore how women are represented visually.

REFLECTION

9 Have a whole class discussion about the last question on the **Changing the Conversation handout**:

How do these songs counter or challenge the messages in the previous songs?

How can rappers and other artists use their work to change the conversation about objectification, gender equity, and gender-based violence?

Ask students to write their own verse as homework as directed on the handout (consider allowing performances if you have any brave volunteers!).

ASSESSMENT

10 To assess student understanding, have students return to the original lists of their favorite songs, and select one to analyze in depth. Pass out the **Analyzing Music Videos handout** (7D) and direct students to produce a more developed analysis of a song they like as homework.

ANALYZING LYRICS

Objectification can be roughly defined as seeing and/or treating a person (usually a woman) as an object. In this lesson, we focus primarily on sexual objectification.

PART ONE

Read the excerpted song lyrics below. Then jot down your responses to the questions in the right-hand column.

“Cut Her Off” by K Camp ft. 2 Chainz

Hook

It ain't nothing to cut that b---h off
 It ain't nothing to cut that b---h off
 So what you saying ho? You know I'm the man ho
 Nothing but a bird, I'mma leave you where you stand, ho
 Heard you got a man ho, hope he understand though
 You ain't nothing but a creeper baby, I'm just saying though
 Saying though, aye, it ain't nothing to cut that b---h off
 It ain't nothing to cut that b---h off

Verse 3

Baby I'm ashamed, why you acting this way?
 Heard she 'bout that action, you can bring her this way
 Hit her on yo mattress, make you feel some type of way
 Pass her to my *migos**, they gonna bust it, *iAndale!***
 Please don't play no games cause I know that's what you like
 Knock it out the frame, baby girl, it's alright . . .

What do you notice in these lyrics?

Why is this an example of objectification?

*short for *amigos*, the word for “friends” in Spanish

**Spanish for “Hurry up!” or “Let's go!”

ANALYZING LYRICS *(continued)*

“Animals” by Maroon 5

Baby I’m preying on you tonight
 Hunt you down eat you alive
 Just like animals
 Animals
 Like animals-mals

Maybe you think that you can hide
 I can smell your scent for miles
 Just like animals
 Animals
 Like animals-mals

What do you notice in these lyrics?

Why is this an example of objectification?

“Fine China” by Chris Brown

It’s alright,
 I’m not dangerous
 When you’re mine,
 I’ll be generous
 You’re irreplaceable, a collectible
 Just like fine china

Favorite,
 You’re my favorite
 It’s like all the girls around me don’t have faces
 And the saying goes
 Life is just a game but I’m not playin’
 Whoah oh

What do you notice in these lyrics?

Why is this an example of objectification?

OPTIONAL EXTENSION

Provided you have teacher permission, locate the video for one of these songs. On a separate sheet of paper, describe how the women in the video are portrayed, using the questions from the **Analyzing Music Videos** handout (7D).

LITTLE STONES EDUCATIONAL TOOLKIT

LESSON SEVEN: POPULAR MUSIC AND THE OBJECTIFICATION OF WOMEN

ANALYZING LYRICS (continued)

PART TWO

The table below defines several different types of objectification. There is also a column for each of the songs you analyzed in Part One. If you think a particular type of objectification applies to a song, put a check in that box. Be ready to discuss your choices and the thinking behind them in a small group.

Types of Objectification	“Cut Her Off” by K Camp ft. 2 Chainz	“Animals” by Maroon 5	“Fine China” by Chris Brown
<i>Instrumentality</i> – treating a person as a tool to be used by the objectifier			
<i>Denial of autonomy</i> – taking away the self-determination of a person			
<i>Fungibility</i> – treating a person as if they are interchangeable with other objects			
<i>Violability</i> – not recognizing any personal boundaries of someone			
<i>Ownership</i> – treating someone like they are the property of another			
<i>Reduction to body</i> – treating or viewing a person as if they are just a body, or body parts			
<i>Reduction to appearance</i> – only recognizing or valuing a person for their appearance			
<i>Silencing</i> – taking away or ignoring a person’s capacity to speak			

PART THREE

Pick one song to analyze as a group and come up with an argument about which types of objectification are present in the song. Be ready to present your argument to the class and explain your thinking with examples.

EXIT PASS

Using one or two of the types of objectification, explain how objectifying a person might make it easier to do them harm.

THE POWER OF PARODY

Now, still working in a small group, choose and access one set of the following videos. You are going to analyze the video for one song, and then also analyze a parody of that song. Use the questions in the table below to guide your analysis. Talk as a group after you watch the videos and before you write down your answers.

SET ONE

“Blurred Lines” by Robin Thicke, ft. T.I., Pharrell

<https://www.youtube.com/watch?v=yyDUC1LUXSU>

Sexy Boys Parody of “Blurred Lines” by Mod Carousel

<https://www.youtube.com/watch?v=PN2laNUuM1O>

SET TWO

“Country Girl (Shake it for me)” by Luke Bryan

<https://www.youtube.com/watch?v=7HX4SfnVIP4>

“Girl in a Country Song” by Maddie and Tae

https://www.youtube.com/watch?v=_MOavH-Eivw&list=RD_MOavH-Eivw

Analysis	Song	Parody
Artist		
Song Title		
Genre		
What are the women in the video doing?		
How are the women interacting with the men and vice versa?		
How are the women dressed?		

THE POWER OF PARODY *(continued)*

Analysis	Song	Parody
What words or phrases in the lyrics refer to women?		
Which types of objectification are present?		
Keeping the above in mind, what do you think is the main message being conveyed about women?		
How does the parody change the message and purpose of the first song?		
How does this change your perception of the first song?		

CHANGING THE CONVERSATION

Read the excerpted song lyrics below. Then jot down your responses to the questions in the right-hand column.

“U.N.I.T.Y.” by Queen Latifah

Hook

U.N.I.T.Y., U.N.I.T.Y. that's a unity *(You gotta let him know)*

(You go, come on here we go)

U.N.I.T.Y., Love a black woman from *(You got to let him know)*

infinity to infinity *(You ain't a bitch or a ho)*

U.N.I.T.Y., U.N.I.T.Y. that's a unity *(You gotta let him know)*

(You go, come on here we go)

U.N.I.T.Y., Love a black man from *(You got to let him know)*

infinity to infinity *(You ain't a bitch or a ho)*

Verse 1

Instinct leads me to another flow

Every time I hear a brother call a girl a bitch or a ho

Trying to make a sister feel low

You know all of that gots to go

Now everybody knows there's exceptions to this rule

Now don't be getting mad, when we playing, it's cool

But don't you be calling out my name

I bring wrath to those who disrespect me like a dame

That's why I'm talking, one day I was walking down the block

I had my cutoff shorts on right cause it was crazy hot

I walked past these dudes when they passed me

One of 'em felt my booty, he was nasty

I turned around red, somebody was catching the wrath

Then the little one said, "Yeah me, bitch," and laughed

Since he was with his boys, he tried to break fly

Huh, I punched him dead in his eye

And said, "Who you calling a bitch?"

What words or phrases in the lyrics refer to women?

With all these factors in mind, what do you think is the main message being conveyed about women?

CHANGING THE CONVERSATION (continued)

“Milyamba” by Sister Fa*

With the sun burning bright in the middle of the day
 We brave women work in fields
 Like slaves on one of those plantations
 We take care of our crops with attention
 We avoid trampling them because of our affection
 While you in your air-conditioned room
 You take a nap without the risk of being traumatized
 While I think about, it your room is scented sweetly
 And your curtains protect you from the sun
 Sleep well little Sister because you do not have any worries



Senegalese hip-hop star Sister Fa performs in the Vélingara region of Senegal.

LITTLE STONES

What words or phrases in the lyrics refer to women?

What do you think “being traumatized” means in this verse? What might happen to a woman in this situation that would be traumatizing?

With all these factors in mind, what do you think is the main message being conveyed about women?

*Full lyrics in French, Wolof and English translation
<http://www.africaresource.com/lifestyle/profiles/699-sister-fa>

CHANGING THE CONVERSATION *(continued)*

“State of Grace” by Talib Kweli

She wanna to be the first in her family with a higher education
 Her entire graduation was a dire situation
 Did a paper on the state of the hip hop generation
 But no longer felt a part of the conversation
 Used to be I’m a “ride or die” chick
 B.I.G. with the “Me And My Bitch”
 No objections, being an object, major label seeing a profit
 She ain’t never been a bitch or a ho
 But she used to sing along when she heard it in a song
 She used to be front row at the shows
 ‘til she overdosed on the testosterone
 Her favorite rapper invited her backstage would have stayed
 But she felt like she really ain’t belong
 When she wouldn’t let him hit, this nigga called her a bitch
 She erased all her songs from the phone

What words or phrases in the lyrics refer to women?

With all these factors in mind, what do you think is the main message being conveyed about women?

Which type of song is more popular? Why do you think this is the case?

QUESTIONS FOR DISCUSSION

How do these songs counter or challenge the messages in the previous songs?

How can rappers and other artists use their work to change the conversation about objectification, gender equity, and gender-based violence?

OPTIONAL EXTENSION

On a separate sheet of paper, create your own song verse(s) that promotes a positive message about gender-based violence and/or gender equity.

ANALYZING MUSIC VIDEOS

You are going to analyze the portrayal of women in a music video. If one of your favorite songs that you just discussed has a video, find that video online. If none of those songs have accessible videos, choose another song and video with which you are familiar. Also find the lyrics if possible (unless you know them by heart!). Again, you will be analyzing how this video portrays women, so select a video that actually has women in it. Analyze the video by filling out the chart below and jotting down answers to the questions.

Artist	
Song Title	
Genre	
What are the women in the video doing?	
How are the women interacting with the men and vice versa?	
How are the women dressed?	
What words or phrases in the lyrics refer to women?	
Keeping your responses above in mind, what do you think is the main message being conveyed about women in this video?	

CHALLENGING GENDER-BASED VIOLENCE IN OUR COMMUNITIES

LEARNING OBJECTIVE

Students will be able to summarize and evaluate actions that can stop gender-based violence. Students will be able to conduct basic research into a particular issue related to gender equity and/or gender-based violence and share how others can help address this problem.

OVERVIEW

In this lesson, students will read two articles on how to prevent and stop gender-based violence. Then, they will choose a issue related to gender equity that is pertinent to their community and conduct basic research.

QUESTIONS

What issues of gender-based violence and gender equity do girls and women in our community face?

What issues are important to me personally?

How can I contribute to gender equity and the fight against gender-based violence in my own community?

SUPPORTING QUESTION

How do we define “our community?”

TAKEAWAYS

Gender-based violence is a global issue, meaning that it affects people everywhere, even in our own communities.

We can all learn more about this issue and help make things better.

There are many ways to challenge gender-based violence, including the use of the arts to raise awareness and change harmful attitudes.

KEY CONCEPTS

prevention – When talking about social problems, prevention refers to the methods or activities that people use to reduce or block predictable problems, protect the well-being of those at risk of harm, and/or promote positive behaviors as a way to decrease negative behaviors.

community mobilization – A capacity building process through which a community—individuals, groups, or organizations—plans, carries out, and evaluates activities on a consistent basis to improve health and other needs on their own initiative or motivated by others.

gender equality – When women and men, and girls and boys, enjoy the same rights, resources, opportunities and protections. It does not require that girls and boys, or women and men, be the same, or that they be treated exactly alike.

RESOURCES

- Computers or other devices with internet and video playback capabilities
- Lesson handout (8A)
- Research project handout (8B)

TEACHER PREP

Discussing issues of gender-based violence, in any way, can trigger very personal issues for some participants. Preparation of students and staff, as well as communication with parents as appropriate, is advised.

As with other lessons, teachers can include a trigger warning at the beginning of this lesson in case there are students who have witnessed or experienced gender-based violence and could potentially find the activity stressful or upsetting. Students should also be informed of resources they can utilize if they need someone to talk to after the lesson, such as a school counselor or peer counseling organization. As needed, teachers should take a moment at the beginning of the activity to explicitly:

Recognize the potentially sensitive topics and material in the lesson

Acknowledge that this material may make students emotional, and express that they are justified in these emotions

List available school or local resources that students can utilize.

SUGGESTIONS

Students will work with partners, so have a strategy in mind or partnerships already established.

DURATION

1 class period

Variable, depending upon how much time you use for research.

COMMON CORE CONNECTIONS

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

CCSS.ELA-LITERACY.WHST.11-12.7

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.

CCSS.ELA-LITERACY.WHST.11-12.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

CCSS.ELA-LITERACY.WHST.11-12.9

Draw evidence from informational texts to support analysis, reflection, and research

HANDOUTS

8A – Taking Action

8B – Research Project

CONTACT US

Have questions or need help with this lesson?

Write to us at: ceder-soe@umich.edu

LESSON SEQUENCE

OPENING ACTIVITY

1 Direct students to work in small groups of three or four to brainstorm action steps that people can take to help improve gender equity and stop gender-based violence. Explain to students that they can reference examples from the film *Little Stones* as well as their own ideas and experiences.

After a few minutes, have each group share two or three ideas. Keep track of these on your whiteboard or smartboard.

Explain to the students that they are going to read about and discuss solutions that are already being tested. Also explain that they will do some small-group research into specific issues that might be present in their own communities and are encouraged to identify potential solutions to these issues.

DIRECT INSTRUCTION AND GUIDED INQUIRY

2 Pass out the **Taking Action! handout** (8A). Review the instructions together with the students. There are two different articles in the handout. For each one, students should highlight or underline important ideas about solutions for gender-based violence. Then, in the space provided, they should summarize the ideas they highlighted. This can be independent work or with their partner.

As students are reading, move through the room to support them as needed. If you notice that students are off-task or seem confused, call the class together and project part of one of the texts on your board or screen. Select a short section and model what you would underline or highlight. Then talk through how you would summarize the idea. After you have modeled, explain to the students that they should use similar processes and direct them back into their work.

When they have read, annotated, and summarized, direct the students to talk with their partners and identify the three solutions they think are the most important, as well as explain why they chose these three. They should write these in the space provided and then be prepared to share with the class.

3 Ask pairs to share the solutions they thought were most important. Begin a discussion by asking other pairs to support what was said or to explain why they chose differently. Keep track of what students found most compelling to see if there is consensus. Ask students to consider how complex problems like gender-based violence need to be addressed in many ways.

INDEPENDENT PRACTICE

4 Students will next engage in independent research to explore an aspect of these issues that is closer to home. You will need to decide if students will do this individually or in pairs or small groups, and also whether or not this will take place in class or out of class. If possible, use class time so that you can monitor the work and support students more proactively. Pass out the **Research Project handout** (8B). Review the instructions and questions to guide note taking with students.

Next, pass out the handout for the final project, **Inspiring Action** (9). Students will use their research to inform a creative, educational project that should inspire action. The handout describes the choices and requirements. If you choose to use the attached sample rubric, or create your own, this is a good time to share that as well. The goal here is to set purpose for the initial research, to let students know *why* they are gathering information and *how* they will use it, and to clarify the expectations for the final product.

Direct students to choose one of the following topics, or come up with their own ideas and get your approval. Using websites they locate, or the links provided with this lesson, they will do some basic research on the topic and use the Research Notes table to take notes in response to the specific questions on the handout.

Healthy relationships

Body image; objectification of women

Sexual assault; rape culture; rape and the criminal justice system

Economic inequity (pink tax, double burden, pay gap, glass ceiling)

Political inequality (proportion of female representatives in all levels of government)

Women in STEM (science, technology, engineering, math)

Other

Provide students time and access to resources. Remind them to focus in on the questions on the handout as they research. When they have gathered enough information, direct them to work on their final products. You want to build in a step at which each student or group communicates to you the format of their final product.

LESSON SEQUENCE *(continued)*

REFLECTION AND ASSESSMENT

5 Use the rubric below or develop your own to assess the final product. You can also have students complete a final *Exit Pass* for these lessons using the following prompt:

How has my thinking about gender-based violence (GBV) changed during these lessons? What was the most important thing I learned?

Assessment Rubric	Accomplished	Almost there	Developing	Beginning
Problem Statement	Identifies an issue related to gender equity and/or GBV in the community; effectively explains why we should care.	Identifies an issue related to gender equity and/or GBV in the community; explains why we should care, but explanation needs development.	Identifies an issue related to gender equity and/or GBV in the community but does not explain its importance.	Suggests an issue, but the actual problem is not clear.
Causes	Explains important causes on both local and societal levels; connects at least two different types of causal factors.	Explains important causes on both local and societal levels; attempts to connect different types of causal factors but needs development.	Explains important causes but only on one level; does not connect different types of causal factors.	Mentions causes but does not explain them or make connections.
Consequences	Explains important consequences on both local and societal levels; connects at least two different types of consequences.	Explains important consequences on both local and societal levels; attempts to connect different types of consequences but needs development.	Explains important consequences but only on one level; does not connect different types of consequences.	Mentions consequences but does not explain them or make connections.
Action Steps	Clearly identifies feasible action steps to address the problem, both on the local and community levels; inspires action.	Identifies action steps to address the problem, both on the local and community levels; needs clarity and/or more attention to feasibility.	Attempts to identify action steps to address the problem but needs development or fails to address both levels.	Suggests vague action steps people can take or fails to suggest action steps at all.
Presentation	Organized, accurate, and creative.	Organized; some errors; shows some creativity.	Disorganized; needs revision due to errors.	Needs revision. Errors detract from meaning.

TAKING ACTION!

PART ONE

Read and discuss the two short articles below. As you read, underline or highlight important ideas about solutions. Summarize them in the space alongside each article, then discuss with a partner. What specific solutions do you think are the most important? Why? Be ready to share!

Focusing on Prevention to Stop the Violence*

Violence against women and girls is rooted in gender-based discrimination and social norms and gender stereotypes that perpetuate such violence. Given the devastating effect violence has on women, efforts have mainly focused on responses and services for survivors. However, the best way to end violence against women and girls is to prevent it from happening in the first place by addressing its root and structural causes.

Prevention should start early in life, by educating and working with young boys and girls promoting respectful relationships and gender equality. Working with youth is a “best bet” for faster, sustained progress on preventing and eradicating gender-based violence. While public policies and interventions often overlook this stage of life, it is a critical time when values and norms around gender equality are forged.

Prevention entails supporting the implementation of the agreed conclusions of the 57th Session of the Commission on the Status of Women that placed a strong focus on prevention through the promotion of gender equality, women’s empowerment and their enjoyment of human rights. It also means making home and public spaces safer for women and girls, ensuring women’s economic autonomy and security, and increasing women’s participation and decision-making powers—in the home and relationships, as well as in public life and politics. Working with men and boys helps accelerate progress in preventing and ending violence against women and girls. They can begin to challenge the deeply-rooted inequalities and social norms perpetuating men’s control and power over women, and reinforce tolerance for violence against women and girls.

Awareness-raising and community mobilization is another important component of an effective prevention strategy.

Summary notes:

Six Ways to End the Violence**

- 1** Provide women with access to legal representation and opportunities to pursue justice against perpetrators of violence through the formal legal system.
- 2** Promote gender equality in schools and widen access to education for girls. It has been proven time and time again that girls enrolled in school are less likely to be married early and become pregnant. If that weren’t reason enough, girls that obtain higher levels of education are more likely to find employment and become empowered as a result of their financial contributions to the family and community.
- 3** End forced early marriage and premature pregnancy, the leading cause of death of girls between 15 to 19 years of age. With more than 142 million girls expected to marry before they turn 18 over the next decade, programs like Apni Beti Apna Dhan (ABAD), which offer conditional cash transfers to incentivize families to delay their daughter’s marriages, will likely help reduce arranged marriages and allow girls to develop both physically and mentally before marriage and childbirth.

TAKING ACTION! *(continued)*

4 Bring greater attention to violence that is perpetrated by a partner or spouse. Stella Mukasa, Director of Gender Violence and Rights at ICRW, told the story of a woman who was forced by her husband to breast-feed his dog's litter. When she sought help from the community, her claim was ignored because abuse from a spouse was not considered to be a violation of a woman's right.

5 Provide access to credit to start a business and support micro-finance organizations like Grameen Bank. This is a way to end structural violence against women and increase economic empowerment which can help prevent physical, sexual and emotional violence/domestic violence, increase understanding of reproductive rights, and better education and health outcomes for women and their children.

6 Revise marriage laws that are institutionally biased against women, particularly those that deny women custody over their children, inheritance, and land rights in cases of death, separation or divorce. The revised national constitution in Kenya is one example that has brought about unprecedented rights for women, including the right to oversee property-related transactions, manage family land and resources, and retain a portion of land to live on and cultivate if widowed or divorced.

Summary notes:

PART TWO

With your partner, select three of the specific actions/strategies you think are the most important. Briefly restate them in your own words and also explain why you think they are important.

1

2

3

*<http://www.unwomen.org/en/what-we-do/ending-violence-against-women/prevention#WAGGGS>

**<https://www.one.org/us/2013/03/13/5-ways-to-reduce-violence-against-women-and-girls>

RESEARCH PROJECT

Choose one of the following topics, or come up with your own idea and get your teacher's approval. Using websites you locate, or the links provided with this lesson, do some basic research on the topic. Use the table below to take notes in response to specific questions.

- **Healthy Relationships**
- **Body Image, objectification of women**
- **Sexual assault and rape**
- **Economic inequity (pink tax, double burden, pay gap, glass ceiling)**
- **Political inequity**
- **Women in STEM**

Research Notes

What is your topic?	
How is it connected to gender-based violence (if not a direct example of violence like sexual assault)?	
Why is it a problem?	
To what extent is it a problem in my community? How do I know it is a problem?	

RESEARCH PROJECT (continued)

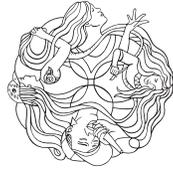
Research Notes

Why does it matter?

Who is working on this issue in my community?
 (state, county, city, neighborhood, school, etc.
 however you choose to define this)

What can I do to help solve the problem?

Optional - How can I use the arts to help spread
 a relevant message about this topic?



LITTLE STONES
EDUCATIONAL TOOLKIT
FINAL PROJECT

INSPIRING ACTION

LEARNING OBJECTIVE

How can I contribute to gender equity and the fight against gender-based violence in my own community?

INSPIRING ACTION

How can I contribute to gender equity and the fight against gender-based violence in my own community?

Develop a project or presentation that will:

1. **Identify a specific issue connected to gender equity and/or gender-based violence in your community (it is up to you and your teacher to define “your community”!)**
2. **Explain or demonstrate why it is a problem that matters to you**
3. **Explain or demonstrate some of the causes, both on micro and macro levels, connecting at least two different types of causal factors (economic, political, legal, social, cultural)**
4. **Explain or demonstrate its consequences for both individuals and communities**
5. **Suggest a possible way to make it better and develop a presentation or product that communicates this to an audience!**
6. **Provide necessary references**
7. **Share the product with that audience**

Choose one of the following project types OR develop your own proposal and submit it to your teacher for review:

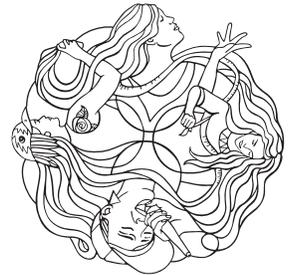
Performance with artist statement	Multimedia product with artist statement	Written product
Original song, rap, or spoken word with lyrics, artist's statement, and references as needed.	Public Service Announcement (PSA) with content outline and references	Letter to the editor, legislator or other public figure
One-act play with script and references as needed.	Graphic novel with references for data and historical information	Educational brochure
	Artwork/graphic design with artist's statement, visual analysis, and references as needed	Research report for a legislative hearing to support new legislation
<i>Teacher-approved student proposal:</i>	<i>Teacher-approved student proposal:</i>	<i>Teacher-approved student proposal:</i>

Note: All final products will involve some form of written reflection, but they will vary with the form of product selected.

LITTLE STONES
EDUCATIONAL TOOLKIT

GRAPHIC DESIGN WORKSHOP

HOW CAN
DESIGN
MAKE PEOPLE
THINK
& CARE?



LEARNING OBJECTIVE

Students will take their ideas about social problems
and develop graphic arts pieces in response.

WORKSHOP SEQUENCE

TEACHER PREP

This graphic design session should provide clear, structured options, but should also allow students to pursue their own ideas independently as appropriate. The only real non-negotiable is that you will ask students to design something connected to a social issue they care about.

Materials

Colored pencils, markers, pencils, computer paper, scissors, glue, magazines, drawing aids like rulers and protractors, PowerPoint, and computer with projector

OPENING ACTIVITY

1 Welcome participants and quickly introduce yourselves. Introduce the driving question:

How can graphic design be used to make people think and care about an important issue?

Then explain that students will study a few sample works of art before they create their own and mention that students can choose to have their work posted online (if that is an option for your organization).

2 Ask a few students to share the social justice issues they are interested in. Then ask students to quickly brainstorm images, symbols, and words they associate with one or two of the issues. Explain that these ideas will help them create their art work, and that they will first look at the ideas of others to get some inspiration.

3 Pass out the **Examples handout** (GD-A) to show models of graphic design that connect to social justice. Select a particular work, or have students select one, and work out loud with them to analyze the design. Have students focus in on how complex ideas can be communicated and expressed through symbols, images, and basic text.

The discussion of design can be open-ended using the following prompts:

What message is the artist communicating?

How do you know? How does this artist communicate this?

What do you think the artist wants you to *think* and/or *do* in response to this work?

How do words and images interact in this piece?

Another option is to focus students' attention in on the different elements of design employed by designers to convey their messages. You can start with this question:

How does the artist use the different elements of design to communicate?

To aid students in their analysis, pass out the **Elements of Design handout** (GD-B).

4 Now pass out the **Brainstorm worksheet** (GD-C). Direct students to list ideas about the issue they identified, including symbols, basic images, and words or phrases. They can also think about adding other design elements like color. Allow students to work on their own or in pairs.

If helpful, share the following basic process outline:

- a. Define your issue.
- b. Define and clarify your message. *What do you want to say in particular about the issue?*
- c. Develop a slogan that will stop people in their tracks. A slogan can be thought of as an advertising tagline for your issue that communicates the gist of your message in a powerful way. Some examples are below:

- Equal pay for equal work.
- Women's rights are human rights.
- Never again.
- There is no Planet B.

WORKSHOP SEQUENCE *(continued)*

- d.** Decide if your slogan needs an image or symbol to accompany it. Often text alone will suffice if it is arranged dramatically. See the example (I AM A MAN) at right.
- e.** If needed, identify or develop a symbol/image to complement the text.
- f.** Explore possible lines, colors, fonts, and other design elements.
- g.** Design a poster, book or album cover, stamp, or T-shirt that uses images and words to convey your message.

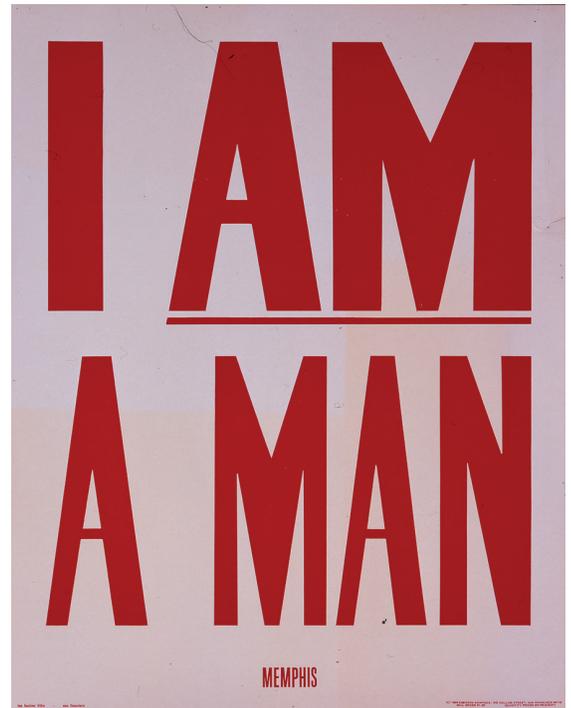
The simplest way to engage students in this design process is to provide lots of blank paper, a variety of drawing materials including pencils, colored pencils, and markers. Rulers and different drawing tools like protractors can be helpful as well. You might also provide magazines, scissors, and glue sticks if you want students to engage in collage.

6 If you have visiting artists or art students, have them move through groups providing feedback and encouragement. This workshop could also be led by your school's art educator.

7 Give students a 10-minute warning before the end of the session, so that they can finish their idea and gather materials. Have students help with cleanup.

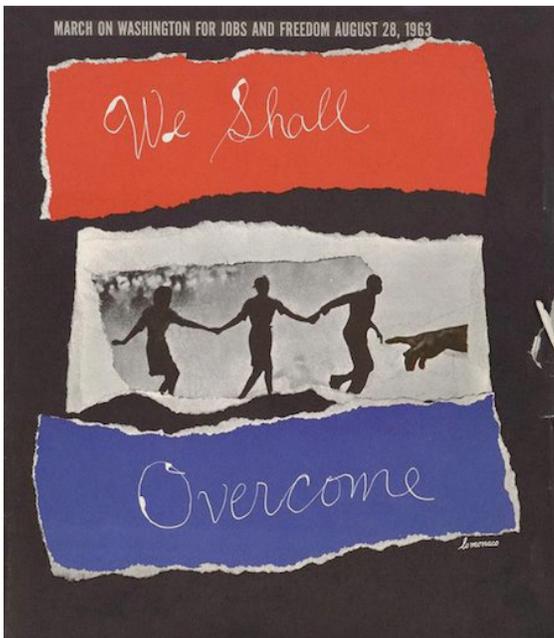
8 If possible (and pending you have the necessary permissions), document students' work by taking pictures of them with their artwork (with their consent of course). You can share these photos with the *Little Stones* team on Facebook and Twitter (@littlestonesdoc) for a chance to be featured in the film's

Artist Spotlight Blog: littlestones.org/blog



1968 Civil rights poster by Glenn Ligon

EXAMPLES



left to right, top row:
1963 Booklet cover from the March on Washington for Jobs and Freedom by Louis Lo Monaco

2017 Poster for The Women's March by Shepard Fairey

middle rows:
1942 World War II work-incentive poster by U.S. Government Printing Office

2006 Poster for environmental action by Hilppa Hyrkäs

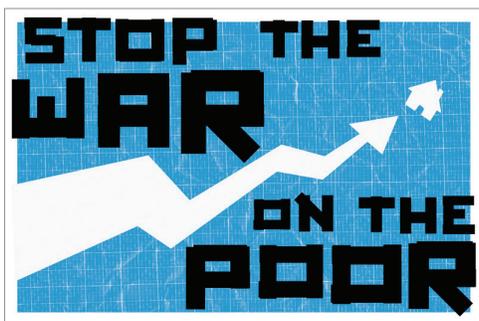
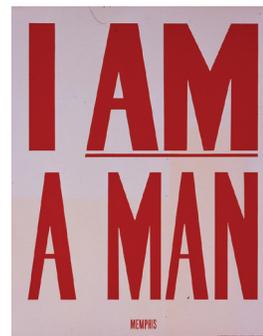
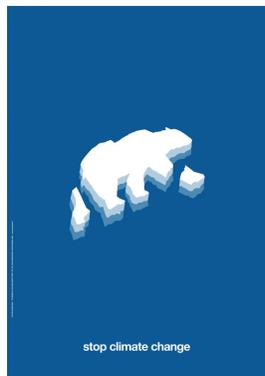
2009 Anti-war poster by Luba Lukova

1968 Civil rights poster by Glenn Ligon

bottom row:
2011 Poster for Occupy Wall Street by John Emerson

1969 Poster for the Black Panther Party by Emory Douglas

2008 Presidential campaign poster by Shepard Fairey



ELEMENTS OF DESIGN

Design element	Examples
<p>Line – used to underline words, separate sections, call attention to something, connect things, develop visual patterns, etc.</p>	 ← underlined word
<p>Color – used to call attention, create contrast between ideas or images, call upon emotions, or connect design to a recognizable brand or color scheme (for example, the American flag)</p>	 <p>red, white, blue</p>
<p>Texture – used to develop patterns, suggest texture on the surface of an object; add visual interest</p>	
<p>Shape – use of geometric, abstract or natural shapes to call attention or create interesting images</p>	
<p>Size – used to emphasize or de-emphasize, suggest importance, gain attention, create contrast</p>	 <p>← "I AM A MAN" = large ← MEMPHIS = small</p>
<p>Symbol – graphic representations of human thought, using basic images to convey messages (without spoken or written words) across language and educational barriers</p>	 <p>home, sunrise, polar bear</p>
<p>Space / composition – the arrangement of design elements, including the space between and around them; used to isolate, group, or emphasize elements</p>	 ← centering the melting polar bear symbol and surrounding it with space creates a sense of isolation and helplessness
<p>Juxtaposition – the act of placing things side-by-side, particularly two contrasting or unexpected elements; used to emphasize similarities or differences</p>	 <p>woman + bomb + work = emphasizing similarities pencil + bomb = emphasizing differences US flag + hijab = emphasizing similarities</p>
<p>Font – the shape and style of the text; used to communicate an attitude, mood or urgency</p>	

BRAINSTORM WORKSHEET

This table may be useful to help you make connections between words, images, symbols, sayings and the issues that you care about most.

Issue	Words	Images/symbols	Expressions
Police violence and abuse			
Voting rights			
Death penalty	<i>life, justice, solution, cruel & unusual, abolish, stop, dead, liberty</i>	<i>noose, electric chair, peace sign, balance of justice, stop sign</i>	<i>"Two wrongs don't make a right."</i>
Climate change			
School funding or quality			
Substance abuse and addiction			
Gender equality			

BRAINSTORM WORKSHEET

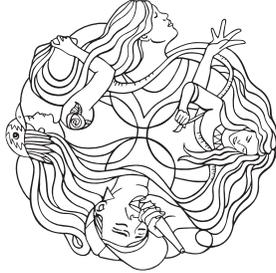
(continued)

Issue	Words	Images/symbols	Expressions
Domestic violence			
Bullying			
Animal rights			
LGBTQ rights			

LITTLE STONES
EDUCATIONAL TOOLKIT

SPOKEN WORD WORKSHOP

HOW CAN
POETRY
MAKE PEOPLE
THINK
& CARE?



LEARNING OBJECTIVE

Students will take their ideas about social problems
and develop spoken word pieces in response.

WORKSHOP SEQUENCE #1

developed by InsideOut Literary Arts Project of Detroit

insideoutdetroit.org

TEACHER PREP

Each of the workshop ideas below has students consider their own identities and visions for the world at both individual and global levels. The workshops cycle through pre-writing activities, literature reviews, writing time, and then opportunities for discussion and reflection.

During discussion and reflection, have students *Turn and Talk* to share ideas and maybe even their poems. Ask students if anyone wants to share their work and encourage others to listen and provide positive feedback. (However, students should not be compelled to share their work).

It is important to stress to young writers that they are, at this point, writing for themselves. Invite them to share and perform, but also let them know they can keep these poems to themselves. This can relieve pressure and allow hesitant writers to take a risk and put real emotions down on the paper.

Also let them know that this type of writing never really ends. They can keep working on a poem as long as they like. Let them know that some poets will perform a poem even while they keep working at it, and may make changes and updates to it for years. Emphasize that the goal here is not to earn a grade, but to use their voices, to express, and explore, and to use the power of words to make change.

BEFORE YOU BEGIN

1 This workshop connects to the final part of the *Little Stones Discussion Guide* (p. 39). If students have not identified social issues that they care about, begin by giving them time to brainstorm examples of social issues that concern them.

ICEBREAKER

2 Welcome participants and quickly introduce yourselves. Ask participants to answer the following question:

What's one experience in the past year that you wish you could do over?

OPENING ACTIVITY

3 Think about the social issue that you previously brainstormed about and write it down in the smallest square of the **Imagining Our Futures worksheet** (SW-A). Notice the other squares are cut in half.

On the left side of the medium square, list ideas or images that relate to your *personal experience* with this issue. Emphasize ideas as they relate to your family, your friends, your community, or yourself.

On the left side of the largest square, list ideas or images that relate to the *global experience* with this issue. Emphasize ideas as they relate to humanity at large.

On the right side of the medium square, list ideas or images that relate to your *personal imagination* of what a solution to this social issue may be. Think of what it would look like to be resolved in your life, the life of your family, and the lives of your friends or community.

On the right side of the large square, list ideas or images that relate to your *global imagination* of what a solution to this social issue may be. Think of what it would look like to be resolved at a national, continental, or humanistic level.

LITERATURE REVIEW

4 On the back side of their **worksheet** (SW-B), participants will find a poem by Martín Espada. Have participants read the poem and then discuss the following questions:

What social issues does the speaker highlight?

What does the assertion “this is the year” tell us about the future?

What role does imagination play in problem solving?

WRITING TIME

5 Tell a story about your social issue and what you imagine future solutions may look like. Feel free to use the repetition of “This is the year” to help get you started.

DISCUSSION & REFLECTION

6 Have students *Turn and Talk* to share ideas and, for willing volunteers, maybe even their poems.

IMAGINING OUR FUTURES

Think about the social issue that you previously brainstormed and write it down in the center square. Notice the other squares are cut in half. On the left side of the medium square, list ideas or images that relate to your *personal experience* with this issue. Emphasize ideas that relate to your family, your friends, your community, or yourself. On the left side of the largest square, list ideas or images that relate to the *global experience* with this issue. Emphasize ideas as they relate to humanity at large.

On the right side of the medium square, list ideas or images that relate to your *personal imagination* of what a solution to this social issue may be. Think of what it would look like to be resolved in your life, the life of your family, and the lives of your friends or community. On the right side of the large square, list ideas or images that relate to your *global imagination* of what a solution to this social issue may be. Think of what it would look like to be resolved at a national, continental, or global level.

Global experience	Global imagination
Personal experience	Personal imagination
<div style="border: 1px solid black; width: 50%; margin: 0 auto; padding: 10px; text-align: center;"> Social issue </div>	

IMAGINING OUR FUTURES *(continued)*

“Imagine the Angels of Bread” by Martín Espada (1996)

This is the year that
squatters evict landlords,
gazing like admirals from
the rail
of the roofdeck
or levitating hands in praise
of steam in the shower;
this is the year
that shawled refugees
deport judges
who stare at the floor
and their swollen feet
as files are stamped
with their destination;
this is the year that police revolvers,
stove-hot, blister the fingers
of raging cops,
and nightsticks splinter
in their palms;
this is the year
that darkskinned men
lynched a century ago
return to sip coffee quietly
with the apologizing descendants
of their executioners.
This is the year that those
who swim the borders undertow
and shiver in boxcars
are greeted with trumpets and drums
at the first railroad crossing

What social issues does the speaker highlight?

What does the assertion “this is the year” tell us about the future?

What role does imagination play in problem solving?

WRITING PROMPT

Tell a story about your social issue and what you imagine future solutions may look like. Feel free to use the repetition of “This is the year” to help get you started.

WORKSHOP SEQUENCE #2

developed by InsideOut Literary Arts Project of Detroit

insideoutdetroit.org

TEACHER PREP

Each of the workshop ideas below has students consider their own identities and visions for the world at both individual and global levels. The workshops cycle through pre-writing activities, literature reviews, writing time, and then opportunities for discussion and reflection.

During discussion and reflection, have students *Turn and Talk* to share ideas and maybe even their poems. Ask students if anyone wants to share their work and encourage others to listen and provide positive feedback. (However, students should not be compelled to share their work).

It is important to stress to young writers that they are, at this point, writing for themselves. Invite them to share and perform, but also let them know they can keep these poems to themselves. This can relieve pressure and allow hesitant writers to take a risk and put real emotions down on the paper.

Also let them know that this type of writing never really ends. They can keep working on a poem as long as they like. Let them know that some poets will perform a poem even while they keep working at it, and may make changes and updates to it for years. Emphasize that the goal here is not to earn a grade, but to use their voices, to express, and explore, and to use the power of words to make change.

BEFORE YOU BEGIN

1 This workshop connects to the final part of the *Little Stones Discussion Guide* (p. 39). If students have not identified social issues that they care about, begin by giving them time to brainstorm examples of social issues that concern them.

ICEBREAKER

2 Welcome participants and quickly introduce yourselves. Ask participants to answer the following question:

What's a motto or lesson you learned growing up that you always remember?

OPENING ACTIVITY

3 Write down your full name. Underneath it, complete the following statement: "I am named after _____." Encourage participants to be creative if they don't know how to answer this question. Remember the concept of *after* can be interpreted in many ways.

Next, make a list of at least three nicknames that you've taken over the years. These can be names your friends gave you, names your family calls you, or any names you welcome being called.

Next, make a list of at least three derogatory names, or names intended to hurt you, that you've been called over the years. Try to make them as specific as possible, or add a small note about when and where you were called that name.

Lastly, make a list of at least three other aliases—pennames, Twitter handles, gamer tags, MC names, etc.—and add a note next to each about how and when you take on those personas.

LITERATURE REVIEW

4 Pass out the **Legacy of Names worksheet** (sw-c). Have participants read the poems and then discuss the following questions:

How does the speaker's name operate in different contexts?

In what ways does your name(s) move through the world?

What history or memory does a name carry?

When has your name(s) been a burden?

WRITING TIME

5 Tell a story about one of the names listed in the earlier activity. How does that person approach the world differently? What history or legacy is carried in that name?

DISCUSSION & REFLECTION

6 Have students *Turn and Talk* to share ideas and, for willing volunteers, maybe even their poems.

LITTLE STONES EDUCATIONAL TOOLKIT
SPOKEN WORD WORKSHOP #2

THE LEGACY OF NAMES

“Say My Name” by Idris Goodwin (1996)

WATCH THE PERFORMANCE: <https://www.youtube.com/watch?v=xE1YNefJ1eQ>

“Choi Jeong Min” by Franny Choi (1996)

for my parents, Choi Inyeong & Nam Songeun

in the first grade i asked my mother permission
to go by frances at school. at seven years old,

i already knew the exhaustion of hearing my name
butchered by hammerhead tongues. already knew

to let my salty gook name drag behind me
in the sand, safely out of sight. in fourth grade

i wanted to be a writer & worried
about how to escape my surname — choi

is nothing if not korean, if not garlic breath,
if not seaweed & sesame & food stamps

during the lean years — could i go by f.j.c.? could i be
paper thin & raceless? dust jacket & coffee stain,

boneless rumor smoldering behind the curtain
& speaking through an ink-stained puppet?

my father ran through all his possible rechristenings—
ian, isaac, ivan — and we laughed at each one,

knowing his accent would always give him away.
you can hear the pride in my mother’s voice

when she answers the phone this is grace, & it is
some kind of strange grace she’s spun herself,

some lightning made of chain mail. grace is not
her pseudonym, though everyone in my family is a poet.

these are the shields for the names we speak in the dark
to remember our darkness. savage death rites

we still practice in the new world. myths we whisper
to each other to keep warm. my korean name

is the star my mother cooks into the jjigae
to follow home when i am lost, which is always

in this gray country, this violent foster home
whose streets are paved with shame, this factory yard

riddled with bullies ready to steal your skin
& sell it back to your mother for profit,

land where they stuff our throats with soil
& accuse us of gluttony when we learn to swallow it.

i confess. i am greedy. i think i deserve to be seen
for what i am: a boundless, burning wick.

a minor chord. i confess: if someone has looked
at my crooked spine and called it elmwood,

i’ve accepted. if someone has loved me more
for my gook name, for my saint name,

for my good vocabulary & bad joints,
i’ve welcomed them into this house.

i’ve cooked them each a meal with a star singing
at the bottom of the bowl, a secret ingredient

to follow home when we are lost:
sunflower oil, blood sausage, a name

given by your dead grandfather who eventually
forgot everything he’d touched. i promise:

i’ll never stop stealing back what’s mine.
i promise: i won’t forget again.

**How
does the
speaker’s
name
operate
in different
contexts?**

**In what
ways does
your name(s)
move through
the world?**

**What
history or
memory
does a name
carry?**

**When
has your
name(s)
been a
burden?**

**WRITING
PROMPT**

Tell a story about one of the names listed in the earlier activity. How does that person approach the world differently? What history or legacy is carried in that name?

WORKSHOP SEQUENCE #3

developed by InsideOut Literary Arts Project of Detroit

insideoutdetroit.org

TEACHER PREP

Each of the workshop ideas below has students consider their own identities and visions for the world at both individual and global levels. The workshops cycle through pre-writing activities, literature reviews, writing time, and then opportunities for discussion and reflection.

During discussion and reflection, have students *Turn and Talk* to share ideas and maybe even their poems. Ask students if anyone wants to share their work and encourage others to listen and provide positive feedback. (However, students should not be compelled to share their work).

It is important to stress to young writers that they are, at this point, writing for themselves. Invite them to share and perform, but also let them know they can keep these poems to themselves. This can relieve pressure and allow hesitant writers to take a risk and put real emotions down on the paper.

Also let them know that this type of writing never really ends. They can keep working on a poem as long as they like. Let them know that some poets will perform a poem even while they keep working at it, and may make changes and updates to it for years. Emphasize that the goal here is not to earn a grade, but to use their voices, to express, and explore, and to use the power of words to make change.

BEFORE YOU BEGIN

1 This workshop connects to the final part of the *Little Stones Discussion Guide* (p. 39). If students have not identified social issues that they care about, begin by giving them time to brainstorm examples of social issues that concern them.

ICEBREAKER

2 Welcome participants and quickly introduce yourselves. Ask participants to answer the following question:

What's one (small) way you've empowered yourself every day?

OPENING ACTIVITY

3 Create a bubble map with your name in the middle. Around your name, connect words and ideas that speak to the following ideas:

- your relationship to America, historically
- your relationship to America, in the future
- what it means to be American, historically
- what it means to be American, in the future

LITERATURE REVIEW

4 Pass out the **On Being American handouts** (SW-D) (SW-E). Have participants read the poems and then discuss the following questions:

What does the speaker hope to achieve through this poem?

How does this poem explore the fabric of American culture?

How do the poems differ?

Why does the speaker want to live on another planet?

WRITING TIME

5 Tell a story that answers one or both of the following questions: Are you American to you? Are you American to America?

DISCUSSION & REFLECTION

6 Have students *Turn and Talk* to share ideas and, for willing volunteers, maybe even their poems.

ON BEING AMERICAN

“Dear White America” by Danez Smith (2014)

with lines from Amiri Baraka & James Baldwin

I have left Earth in search of darker planets, a solar system that revolves too near a black hole. I have left a patch of dirt in my place & many of you won't know the difference; we are indeed the same color, one of us would eventually become the other. You may give it my name if it makes you feel better while running your hands through its soiled scalp. I have left Earth in search of a new God. I do not trust the God you have given us. My grandmother's hallelujah is only outdone by the fear she nurses every time the blood-fat summer swallows another child who used to sing in the choir. Take your God back, though his songs are beautiful, his miracles are inconsistent. I want the fate of Lazarus for Renisha, I want Chucky, Bo, Meech, Trayvon, Sean & Jonylah risen three days after their entombing, their ghost re-gifted flesh & blood, their flesh & blood re-gifted their children. I have left Earth, I am equal parts sick of your 'go back to Africa' as I am your 'I just don't see color' (neither did the poplar tree). We did not build your boats (though we did leave a trail of kin to guide us home). We did not build your prisons (though we did & we fill them too). We did not ask to be part of your America (though are we not America? Her joints brittle & dragging a ripped gown through Oakland?). I can't stand your ground. I am sick of calling your recklessness the law. *Each night, I count my brothers.* & in the morning, when some do not survive to be counted, *I count the holes they leave.* I reach for black folks & touch only air. Your master magic trick, America. Now he's breathing, now he don't. Abra-cadaver. White bread voodoo. This systemic sorcery you claim not to practice, but have no problem benefitting from. I tried, white people. I tried to love you, but

you spent my brother's funeral making plans for brunch, talking too loud next to his bones. You interrupted my black veiled mourning with some mess about an article you read on BuzzFeed. You took one look at the river, plump with the body of boy after boy after boy & asked 'why does it always have to be about race?' Because you made it so! Because you put an asterisk on my sister's gorgeous face! Because you call her pretty (for a black girl)! Because black girls go missing without so much as a whisper of *where?! Because there is no Amber Alert for the Amber Skinned Girls! Because our heroes always end up shot or shootin-up! Because we didn't invent the bullet! Because crack was not our recipe! Because Jordan boomed. Because Emmitt whistled. Because Huey P. spoke. Because Martin preached. Because black boys can always be too loud to live. Because this land is scared of the Black mind. Because they have sold the Black body & appropriated Soul. Because it's taken my father's time, my mother's time, my uncle's time, my brother's & my sister's time, my niece's & my nephew's time ... how much time do you want for your progress?* I have left Earth to find a land where my kin can be safe. I will not rest until black people ain't but people the same color as the good, wet earth, until that means something, until our existence isn't up for debate, until it is honored & blessed & loved & left alone, until then I bid you well, I bid you war, I bid you our lives to gamble with no more. I have left Earth & I am touching everything you beg your telescopes to show you. I am giving the stars their right names. & this life, this new story & history you cannot own or ruin

This, if only this one, is ours.

LITTLE STONES EDUCATIONAL TOOLKIT
SPOKEN WORD WORKSHOP #3

ON BEING AMERICAN *(continued)*

“I, Too” by Langston Hughes (1926)

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I’ll be at the table
When company comes.
Nobody’ll dare
Say to me,
“Eat in the kitchen,”
Then.

Besides,
They’ll see how beautiful I am
And be ashamed—

I, too, am America.

What does the speaker hope to achieve through this poem?

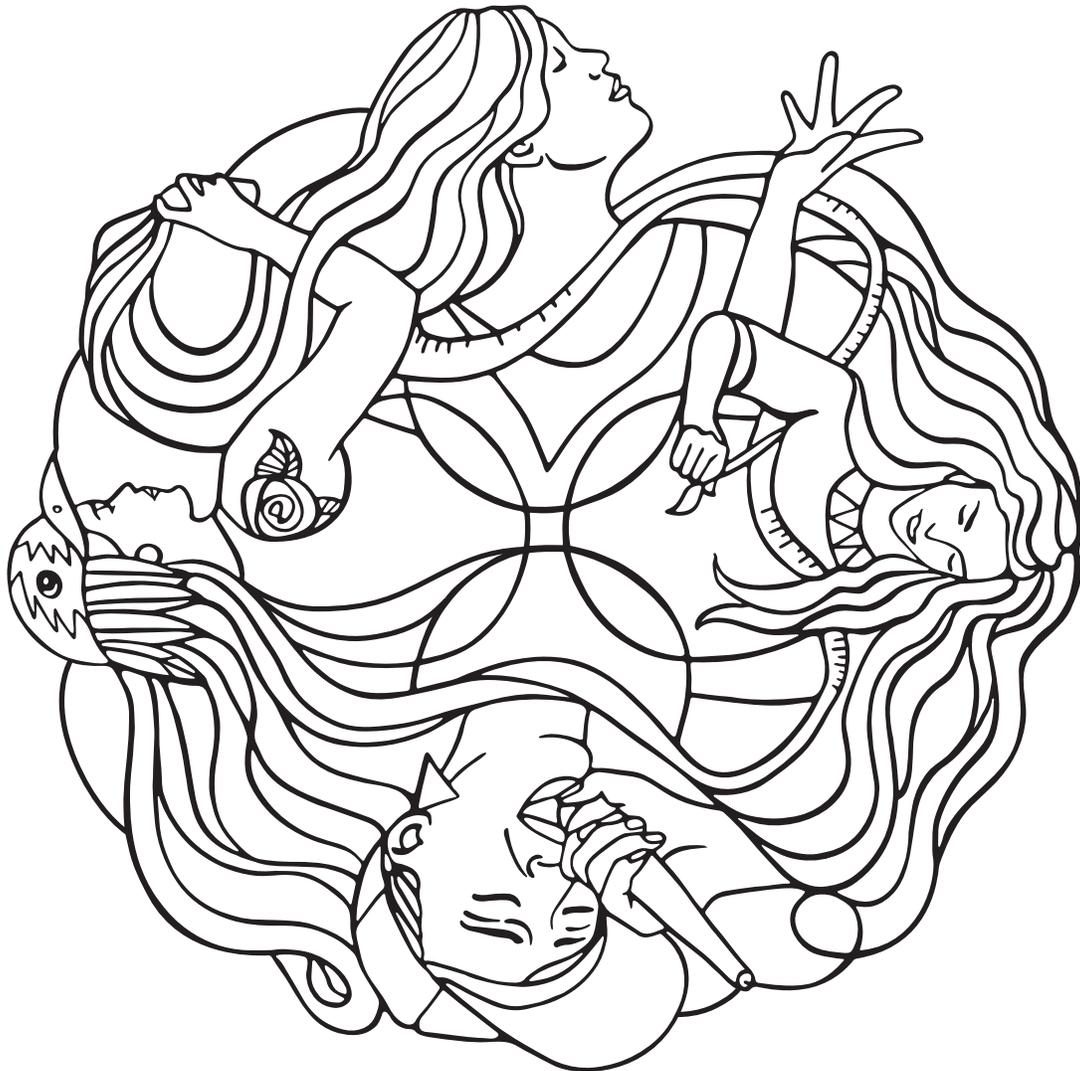
How does this poem explore the fabric of American culture?

How do the poems differ?

Why does the speaker want to live on another planet?

WRITING PROMPT

Tell a story that answers one or both of the following questions: Are you American to you? Are you American to America?

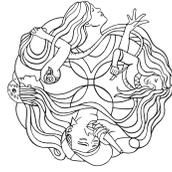


LITTLE STONES
COMMUNITY SCREENING
RESOURCES



DRIFTseed





LITTLE STONES
COMMUNITY SCREENING RESOURCES

INTRODUCTION

Little Stones and Driftseed have established partnerships in the U. S. and around the world to educate and inspire non-traditional and creative outreach on critical gender-based violence issues.

In the fall of 2016, we piloted our first community screening and small group discussion event with *Little Stones*. In the next few pages, you will find the planning checklist and discussion guide we used to plan and prepare these events.

It is our hope that community organizations will take these materials and use them, or even better, adapt and improve them to align with their context and needs, and host community screenings. As groups come together, it is crucial that people have the opportunity to process and talk together after viewing the film. It is also important that people leave with a sense of how they can be a part of the many efforts to combat gender-based violence and work for social change, especially through the arts.

We encourage community organizations to reach out to women's organizations in their area to host tables and provide counselors who specialize in issues of domestic violence and other forms of gender-based violence to support viewers both during and after the film.

For our initial viewing, we recruited volunteer discussion facilitators from our supporting organizations and provided them with the following **Discussion Guide** before the screening. We also met with them thirty minutes before the screening to review the protocol and questions. We also worked with domestic violence counseling organizations and had them set up tables in the lobby. Counselors were stationed near the theater exits where people could find them as needed.

Please read the language of the content warning below and consider sharing it on screen before the start of the film.

CONTENT WARNING

This film deals with different forms of gender-based violence, and the content may be triggering to survivors, and generally upsetting to others. Please take care of yourself while watching this material. If you need to leave the room, please feel free to do so. If you would like to speak with someone now, _____ and _____ will have certified counselors available in the lobby.

LITTLE STONES COMMUNITY SCREENING RESOURCES

CHECKLIST

Community Screenings might range in scale from a small community group event with 30 people to large events with hundreds of attendees and a VIP reception. Depending upon the size and scope of your event, some fields below might not apply.

EVENT DATES:

NOTES:

Consider using this space to list initials for people who get assigned different tasks, so you don't have to write their full names in the "Assigned to" column.

Due Date	Task	Assigned To	Completed?
4-9 months prior	Site visit to theater/screening location.		
6-9 months	Develop event budget.		
6 months	Marketing and outreach planning meeting.		
4-6 months	Finalize screening location; complete any agreements needed with venues for screening.		
4 months	Plan for ticketing, registration, donations or any financial transactions needed, including any equipment rentals needed (tables, chairs, etc.).		
4 months	Schedule walkthrough of space with key event participants (event lead, venue lead, volunteer coordinator, etc) to beginning logistical planning.		
4-9 months	Contact event speakers (including host, keynote, panelist etc) to determine interest and availability. Ensure an honorarium is in the budget if a well-known speaker is desired. To request the <i>Little Stones</i> filmmakers or featured artists at your event, please submit an application if you haven't done so already: littlestones.org/hostscreening		
4-6 months	Purchase a screening copy of <i>Little Stones</i> , which includes a public performance license. littlestones.org/purchase		
1-3 months	Recruit community organizations to host exhibit tables.		

LITTLE STONES COMMUNITY SCREENING RESOURCES

CHECKLIST *(continued)*

Due Date	Task	Assigned To	Completed?
1-3 months prior	Recruit any local artists or activists if you are planning on having a panel discussion as part of the event. Also, identify local artist(s) who uses art for change to do a live show or art piece tied to the event.		
3 months	Obtain catering quotes for reception; select caterer.		
3 months	Identify donors and key allies or organizations to invite to special reception (if you are going to have one).		
3 months	Generate list of VIP guests for reception.		
3 months	Plan discussion activities for after the film. Create discussion guide or adapt the one in the toolkit. Determine how many volunteers you will need as discussion facilitators, etc.		
2 months	Finalize event description for outreach, web presence, etc.		
2 months	Finalize details for reception and guest list, including any equipment rentals (tables, chairs, etc.).		
2 months	Develop marketing materials for event outreach: postcards, flyers, email announcement.		
2 months	Send out email invites to VIP reception.		
2 months	Draft sample program.		
2 months	Review project budget.		
2 months	Send out event announcement on listservs, etc.		
2 months	Recruit volunteers from local organizations to help facilitate discussions as needed.		
1 month	Draft article/press release to publicize event in local media.		
3 weeks	Conduct scheduled walkthrough of screening venue.		
3 weeks	Confirm menu with caterer.		

LITTLE STONES COMMUNITY SCREENING RESOURCES

CHECKLIST (continued)

Due Date	Task	Assigned To	Completed?
3 weeks prior	Confirm participation of any local artists or activists for panel discussions, art show, etc.		
1 week	Schedule test screening to review media format of film and available technology.		
1 week	Have programs printed.		
1 week	Confirm plan with volunteer and facilitators and provide them with <i>Little Stones</i> Discussion Guide.		
2 days	Test screening at venue and event rehearsal.		
2 days	Pick up programs and event flyers from printer.		
2 days	Send out reminder email to guests for VIP reception.		
2 days	Send out reminder email to registrants for film screening.		
1 day	Final test of film projection.		
6 hours	Set up space for event and reception; if necessary, pick up rental projection equipment or be available for delivery.		
2 hours	Volunteers and/or staff arrive and set up registration/sign-in tables. Review Discussion Guide with volunteers. Set up separate table for reception guests; lay out name badges.		
2 hours	Community exhibitors, vendors, counselors set up in lobby.		
45 minutes	Guests/viewers arrive, volunteers assist with seating.		
15 minutes	Welcomes and introductions.		
Screening time	Film screening begins.		
After the film	Q&A with filmmakers and discussion.		

ADDITIONAL RESOURCES

Download free marketing templates, including flyers, postcards, a sample program, and a draft press release at littlestones.org/resources

DISCUSSION GUIDE

Thank you for volunteering! We appreciate your time and dedication! We're attempting something rather ambitious. We couldn't do it without you.

As a facilitator, your role is to give people time to talk about the film, keep the discussion moving, and help insure broad participation across the group you are with. We will provide you each with a colored folder and ask you to hold it up when directed so that the people near you who would like to participate will gather around you. If you see other facilitators without participants, and you have too many, try to help redistribute them by politely asking people to shift to another group. We hope to form groups of six to eight people (roughly) who will have a discussion for about twenty minutes.

There are a LOT of people coming to the film, and it is very hard to estimate how many will stick around for discussions. So, you will be provided with extra question sheets, and if there are too many people milling around, we'll ask facilitators to shift their roles a bit to pass out question sheets and help get multiple groups started.

OPENING ACTIVITY

1 This film deals with powerful, emotional issues. In the spirit of the work being done by the women in the film, particularly the breathing and movement work done by Sohini, we strongly recommend audiences take a moment immediately after the film to breathe and move. If you have community resource people who do work with dance, yoga, meditation, breathing and stress, or with movement and stress, please consider involving them in leading a brief post-screening activity.

Activity leaders might ask everyone to take a deep breath for a count of three, hold it for three, and then exhale for three, and then repeat, adding another count with each repetition up

to ten. This can help to relieve any strong emotions. Activity leaders might also have everyone stretch their arms above their heads, bend over and touch their toes, twist in their seats, or lead a series of simple yoga poses to release tension.

GUIDED DISCUSSION

2 As people gather around, quickly **introduce yourself**. Explain that they will first talk in groups of three or four for about 10 minutes, guided by a provided list of questions. They can work their way through the questions, or dig into any one or two of them that really get them talking. Clarify that the questions are there just to help get the conversation going.

3 Let them know that you will reconvene the larger group so that each small group can share out some of their reflections and insights and engage in large group discussion for another 10 minutes or so. **Inform** each small group that they will need to select a spokesperson by the end of the ten minutes to share some reflections.

4 You can also **remind them** that resources for people dealing with gender-based violence or other issues in their own lives are available in the lobby at the organization tables.

5 At that point, ask them to **form small groups** of three or four to maximize interaction and pass out the questions on the provided half sheets of paper (one per group).

6 When 10 minutes are up, **reconvene** the small groups into one whole group. Remind groups that they should have selected a spokesperson. Briefly review the norms for the large group discussion (on the back of the half sheet with questions)

Listen carefully to what others are saying.

Respect the ideas and time of others.

When speaking, be clear and concise so that others have time to speak.

Ask clarifying questions if you don't understand a point.

Focus disagreements on ideas, not people.

Remember that our goal is to start the conversation, not find the answer!

DISCUSSION GUIDE (continued)

7 Ask that each group have someone share one or two take-aways or big ideas from their conversation. Encourage others to ask clarifying questions as needed, but keep the sharing moving so that each group can participate. Invite groups to support, extend, or challenge the thinking of others.

8 After each group has shared, invite participants to individually voice questions or comments. Refer back to the questions on the handout if the conversation stalls, bringing up questions that have been discussed less.

9 At the end of 10 minutes, thank the participants and invite them to continue the conversation through social media they can access through the *Little Stones* website: littlestones.org

OPTIONAL EXTENSION

If participants want to engage in other forms of action, whether that be fundraising or volunteering or direct service, direct them to consult the ***Little Stones Take Action! Resource Guide***.

In this guide, you can find information about many different organizations across the world and in the United States that are taking on issues of gender-based violence and/or are engaged in art for social change.

DISCUSSION QUESTIONS

GENERAL

Which stories, or which aspects of any of the stories, had the most impact on you? Why?

What are the important commonalities in the stories of these four women? What connecting threads did you see?

GENDER-BASED VIOLENCE

How and why does gender-based violence cut across borders? What makes it a global issue?

Across all of the contexts and stories, what connections did you see between economic opportunity, social/political power, and gender-based violence?

What aspects of gender-based violence do you think are most common in your own community?

ART & SOCIAL CHANGE

Why do these women choose different forms of art as their primary tool in working against gender-based violence?

What ideas do you have about how art can be used in your own community as a tool for transformation and social change?

Do you think, based on the film or your own experiences, that it matters whether or not a change-agent is considered an insider or outsider in a community? For example, Anna could be considered an outsider in Kenya because she hasn't experienced poverty personally and is not from Kenya, whereas Pamela could be considered an insider because she is both a survivor of domestic violence and from Brazil.

What steps or actions are you motivated to take with respect to challenging gender-based violence or other forms of injustice/oppression?

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GENERAL

Which stories, or which aspects of any of the stories, had the most impact on you? Why?

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GENDER-BASED VIOLENCE

How and why does gender-based violence cut across borders? What makes it a global issue?

Across all of the contexts and stories, what connections did you see between economic opportunity, social/political power, and gender-based violence?

What aspects of gender-based violence do you think are most common in your own community?

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LITTLE STONES

DISCUSSION NORMS

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Respect the ideas and time of others.

When speaking, be clear and concise so others have time to speak.

Ask clarifying questions if you don't understand a point.

Focus disagreements on ideas, not people.

Remember that our goal is to start the conversation, not find the answer!



LITTLE STONES

DISCUSSION NORMS

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When speaking, be clear and concise so others have time to speak.

Ask clarifying questions if you don't understand a point.

Focus disagreements on ideas, not people.

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TAKING ACTION!

This toolkit includes ideas for arts-based activities, including a graphic design workshop and a spoken word workshop, that can easily be adapted for use in community settings. These activities can be found on pages 119–134.

Art projects that respond to the film can take place right after viewing, or they can be long-term projects that take months. They can be small-scale or involve hundreds of people, ranging from online galleries to community murals to one-time spoken-word performances. People can work collaboratively to create, or they can create on their own time, panels for a quilt to be hung in a women's shelter, or tiles for a mosaic to be installed in a public space, and engage in collaboration through compilation. We are only limited by our imaginations! When planning your community art project, the following questions can help guide your development process:

Who will be involved and what roles will they play?

Who are your community partners?

Do you need artists to help develop and lead the project?

What art form will be used?

What are the space and materials required for this type of project?

Where will production take place, and where/how will the project be shared with the larger community?

Who is your audience?

What is your overall mission? What do you hope to accomplish?

What is the message you want to communicate?

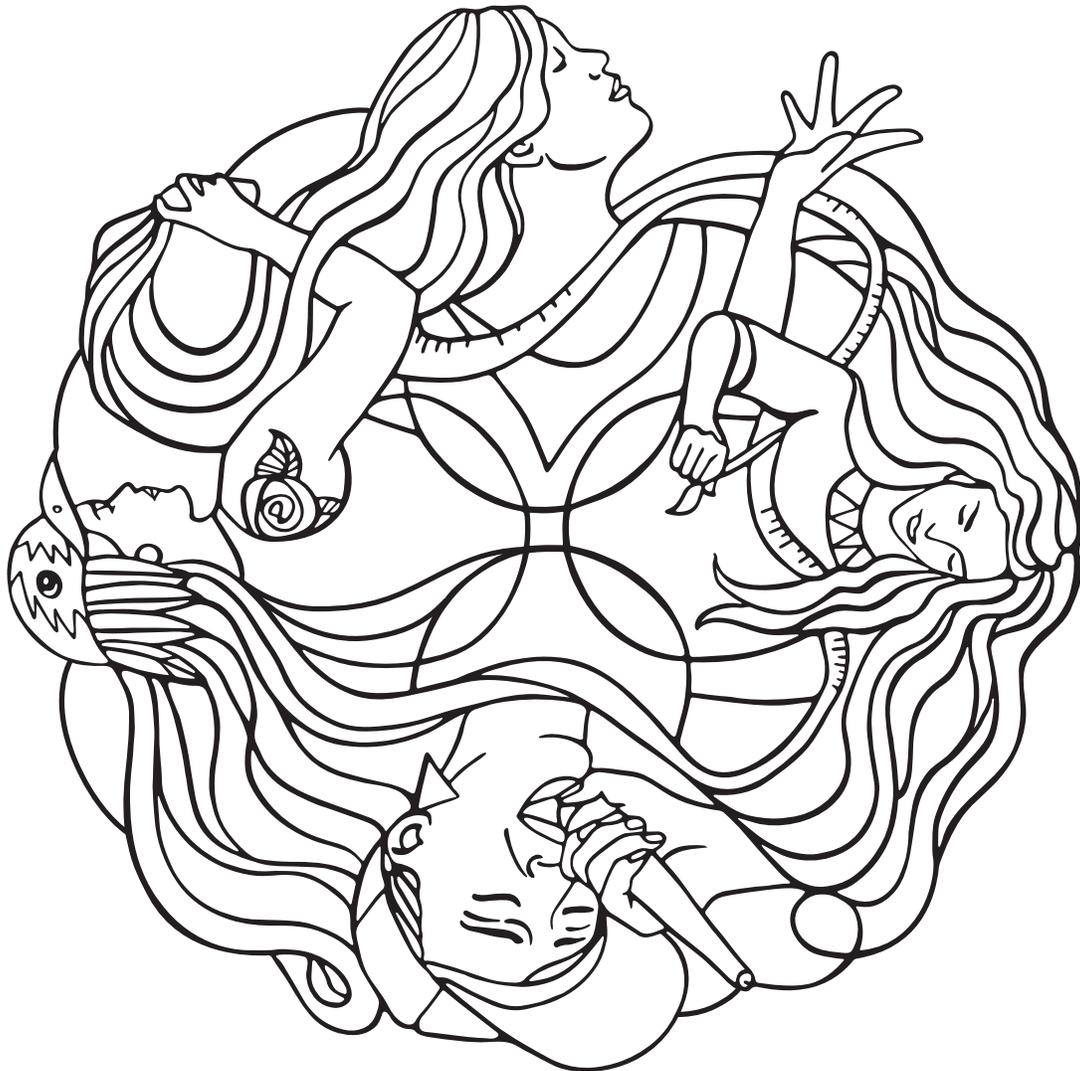
How long will this project take place?

How much (if anything) will it cost?

NEXT STEPS

If you want to engage in other forms of action, whether that be fundraising or volunteering or direct service, consult the *Little Stones Take Action! Resource Guide* (p. 145).

In this guide, you can find information about many different organizations across the world and in the United States that are taking on issues of gender-based violence and/or are engaged in art for social change.



LITTLE STONES TAKE ACTION! RESOURCE GUIDE

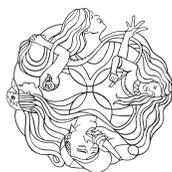
**“I always feel the movement is a sort of mosaic.
Each of us puts in one little stone.”**

ALICE PAUL, WOMEN’S RIGHTS ACTIVIST



DRIFTseed





LITTLE STONES
TAKE ACTION! RESOURCE GUIDE
OVERVIEW

The organizations listed on the following pages are not endorsed by Driftseed or the University of Michigan but are listed to help you learn about the wide range of organizations that support women, support the arts, and challenge different forms of gender-based violence. Please research organizations before you donate or volunteer. A little bit of effort can help you spend your money and time effectively.

WHAT WOULD YOU LIKE TO DO?

DONATE see page 147

VOLUNTEER 150

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CAN'T DECIDE?

The following websites provide initial reviews of different organizations. These lists are by no means comprehensive.

charitywatch.org/top-rated-charities
charitynavigator.org
ngoadvisor.net/top100ngos

WANT TO HELP A FEATURED ARTIST?

Don't forget the great work being done by the artists profiled in the film. Consider giving them your support!

Panmela Castro panmelacastro.carbonmade.com
Rede Nami redenami.com

Sohini Chakraborty kolkatasanved.org

Sister Fa sisterfa.com

Anna Taylor j127foundation.com
Judith & James judithandjames.com

WANT TO SUPPORT LITTLE STONES?

You can make a tax-deductible donation to support Driftseed or any of the women featured in *Little Stones*: driftseed.org

Sign up to host a community screening of the film: littlestones.org/hostscreening

Use the *Little Stones* curriculum with your students: littlestones.org/educators

DONATE



Driftseed driftseed.org

Founded by *Little Stones* director/producer Sophia Kruz, cinematographer/co-producer Meena Singh, and attorney Ankita Singh, Driftseed is a nonprofit dedicated to empowering women and girls through documentary storytelling. Donations support the *Little Stones* education campaign as well as screenings of the film worldwide.

TO END DOMESTIC VIOLENCE

HopeLine from Verizon

verizon.com/about/responsibility/domestic-violence-prevention

HopeLine from Verizon collects no-longer used wireless phones, batteries, chargers, and accessories (in any condition from any service provider) to benefit victims and survivors of domestic violence. Donated phones are then turned into valuable resources for non-profit organizations and agencies that support domestic violence victims and survivors nationwide. HopeLine from Verizon provided funding for the *Little Stones* impact campaign.

National Coalition Against Domestic Violence ncadv.org

NACDV seeks to be the voice of victims and survivors and a catalyst for changing society to have zero tolerance for domestic violence. They do this by affecting public policy, increasing understanding of the impact of domestic violence, and providing programs and education that drive that change and support survivors.

Promundo promundoglobal.org

Promundo is an organization working to include men and boys in the fight for gender justice. They conduct research, develop programs, and create campaigns and events.

Rede Nami redenami.com

Founded by Pamela Castro, Rede Nami empowers women and girls and seeks to end domestic violence in Brazil—through graffiti. Make a tax-deductible donation through Driftseed: driftseed.org

TO END FEMALE GENITAL MUTILATION

Grandmother Project: Change Through Culture grandmotherproject.org

Grandmother Project: Change Through Culture (GMP) works towards promoting women's health (and children's health). It is

an international organization, working primarily in Senegal, which partners with other agencies with community programs. GMP focuses on intergenerational relationships and involves elders in the movement towards gender equality in communities.

The Orchid Project orchidproject.org

The Orchid Project collaborates with other organizations such as Tostan to create and develop programs and hold advocacy events. They focus on increasing resources and raising awareness to end female genital cutting.

Sister Fa sisterfa.com

Support Senegalese singer and activist Sister Fa in her work to end child marriage and female genital mutilation globally. Make a tax-deductible donation through Driftseed: driftseed.org

Tostan tostan.org

Tostan is an international organization working with rural communities in Africa. Their goals are to improve issues surrounding human rights, literacy, child welfare, and the environment. Tostan's Community Empowerment Program encourages communities to initiate development and social transformation, particularly in stopping female genital cutting.

TO END SEX TRAFFICKING

Apne-Aap Women Worldwide apneaap.org

As a grassroots organization working to end sex trafficking, Apne-Aap Women Worldwide brings together marginalized women into empowerment groups. The women work together to claim their social, legal, political, and economic rights. The organization has created approximately 150 groups in red-light districts, brothels, and slums since 2002.

Kolkata Sanved kolkatasanved.org

Founded by Sohini Chakraborty, Kolkata Sanved uses dance to help heal survivors of trafficking, abuse, and neglect in India. Make a tax-deductible donation through Driftseed: driftseed.org

National Center for Missing & Exploited Children missingkids.com

NCMEC is an organization serving as an information clearing-house for parents and law enforcement in the United States. Their services include a national missing children's hotline and database.

DONATE (continued)

They collaborate with law enforcement to distribute information and locate missing children.

National Human Trafficking Hotline humantraffickinghotline.org

The National Human Trafficking Hotline is a toll-free hotline for survivors of human trafficking in the United States. The goal of the organization is to provide individuals with support and resources in order to receive the help that they need.

Project Liberty projectliberty.net

Project Liberty is an organization that helps search for and rescue trafficking victims worldwide. They often coordinate with local law enforcement.

TO END GENDER-BASED POVERTY

Aid to Artisans aidtoartisans.org

Aid to Artisans creates economic opportunities for artisan groups around the world where livelihoods, communities, and craft traditions are marginal or at risk. They work with partners in the artisans' countries and in international markets, leaving behind an infrastructure that continues to support the artisan community long after mentoring is complete.

Global Giving globalgiving.org

The largest global crowdfunding community which allows nonprofits to access tools, training, and support.

Grameen Foundation grameenfoundation.org

A global nonprofit that works to enable the poor, especially women, to create innovative solutions to fight poverty and hunger, combining partnership, technology, and self-help solutions.

Heifer International heifer.org

Heifer International's goal is to eliminate hunger and poverty. They give animals as well as agricultural and values-based training to people around the world. Those who receive Heifer's resources must "pass on the gift" by sharing their animals and new agricultural skills with other families.

James 127 Foundation j127foundation.com

Founded by Anna Taylor, the James 127 Foundation is a nonprofit that trains impoverished Kenyan women to become certified Kenyan tailors, teaches them important life skills, and helps place them in jobs after graduation.

Kiva kiva.org

Kiva is an international nonprofit seeking to alleviate poverty through microloans. Donors can give start-up funds directly to women entrepreneurs in need.

Pro Mujer promujer.org

Pro Mujer is a leading women's development organization providing microloans to poor women in Latin America so they can start small businesses. These women then invest their incomes back into their communities and families, creating a ripple effect.

TO SUPPORT WOMEN

American Association of University Women aauw.org

AAUW seeks to advance equity for women and girls through advocacy, education, philanthropy, and research. They are a member-based organization in the United States working to create gender equality in colleges and universities, in the workplace, and around the world, by providing opportunities in STEM education and careers, closing the gender pay gap, and awarding fellowships to more than 3,500 women in more than 140 countries.

American Jewish World Service ajws.org

AJWS strives to end poverty and promote human rights in the developing world. They focus on sexual health and rights, civil/political rights, and land/water rights through grants and advocacy.

Ashoka ashoka.org

Ashoka Fellows are social entrepreneurs selected by the organization to implement their ideas to create social change. Ashoka Fellows work in 93 countries and focus on areas such as social enterprise, environment and sustainability, and civic engagement.

Center for the Education of Women cew.umich.edu

CEW advances diversity and inclusion at the University of Michigan by serving as a resource, voice, and advocate to empower women and nontraditional students. They provide immediate and ongoing services and financial support to ensure educational success and degree completion.

Equality Now equalitynow.org/take-action

Equality Now works for the protection and promotion of the human rights of women and girls around the world. Working with grassroots organizations, Equality Now documents violence and discrimination against women and mobilizes international action to

DONATE (continued)

support efforts to stop these abuses. Their international network of lawyers, activists, and supporters holds governments responsible for ending legal inequality, sex trafficking, sexual violence and harmful practices, such as female genital mutilation and child marriage. They believe social change often begins with legal change and political will to enforce the law.

Futures Without Violence futureswithoutviolence.org

FWV aims to advance the health, stability, education, and security of women, men, girls, and boys worldwide. To that end, the organization was a big player in developing the Violence Against Women Act (passed by U. S. Congress in 1994) and continues to work with policy makers and train professionals (doctors, nurses, athletic coaches, and judges) to improve responses to domestic violence and educate people about the importance of healthy relationships.

Global Fund for Women globalfundforwomen.org

Global Fund for Women promotes political and economic empowerment for women, as well as reproductive rights and awareness about gender-based violence. They partner with women-led organizations promoting gender equality in their communities and have provided financial support to approximately 5,000 grassroots organizations in 175 countries.

International Justice Mission ijm.org

The IJM is a global Christian organization that strives to protect the poor from violence in the developing world through a global team of lawyers, investigators, social workers, activists, and other professionals. They strive to rescue victims, bring criminals to justice, support survivors, and strengthen the justice system.

UN Women unwomen.org

UN Women focuses on aspects of human rights that are a priority to women's equality, such as economic empowerment, peace and security, HIV/AIDS awareness, and stopping gender-based violence. By engaging with grassroots organizations and advocating for legislative reform, UN Women supports women across the globe.

Vital Voices vitalvoices.org

Vital Voices is an international nonprofit that works with women leaders in the areas of economic empowerment, women's political participation, and human rights. They identify, train, and empower emerging leaders and social entrepreneurs around the globe. Their work challenges many global problems, including human trafficking and other forms of violence against women and girls.

World Vision International worldvision.org

World Vision International is a Christian organization focused on providing humanitarian aid around the world. Their efforts include health care, emergency aid, and economic development. They partner with other UN organizations such as UNICEF, WHO, ILO, and UNHCR. World Vision also advocates for equality by raising awareness about issues such as child labor and poverty.

TO SUPPORT THE ARTS

American Dance Therapy Association adta.org

The ADTA advocates nationally and internationally for the development and expansion of dance/movement therapy training and services. They stimulate communication among dance/movement therapists through social media, publication of the American Journal of Dance Therapy, and the ADTA newsletter.

Art Works for Change artworksforchange.org

Art Works for Change uses the transformative power of art to promote awareness, provoke dialogue, and inspire action. They address issues such as human rights, social justice, gender equity, and environmental stewardship through traveling exhibitions.

VOLUNTEER



Little Stones littlestones.org/hostscreening

Sign up to host a community or university screening of the award-winning documentary, *Little Stones*.

You can raise funds and awareness for a nonprofit of your choice, while educating your community on global women's issues and the power of art to create change. Whether you are a high school student, university faculty, or a member of a nonprofit, our *Little Stones* Community Screening Resources make it easy to produce a fun and unique event.

American Association of University Women aauw.org/get-involved

AAUW seeks to advance equity for women and girls through advocacy, education, philanthropy, and research. On their website, you can find ways to get involved, including Two-Minute Activism, joining a student organization, and sharing issues on Facebook.

American Jewish World Service ajws.org

AJWS strives to end poverty and promote human rights in the developing world. They offer study tours and Global Justice Fellowships and host local events across the United States.

Driftseed driftseed.org

Driftseed is a nonprofit dedicated to empowering women and girls through documentary storytelling. Contact the founders for internship and volunteer opportunities.

Equality Now equalitynow.org/take-action

Take action and join grassroots campaigns to end trafficking, female genital mutilation, child sexual abuse, and all forms of violence against women and girls around the world.

Futures Without Violence futureswithoutviolence.org/take-action

To help prevent violence before it starts, FWV has a range of volunteer resources for teens, students, parents, educators, coaches, and healthcare workers.

Global Grassroots globalgrassroots.org/get_involved

Global Grassroots helps vulnerable women. Volunteer to fundraise or to become a certified Conscious Social Change (CSC) practitioner and travel overseas.

Half the Sky halftheskymovement.org

On the Half the Sky site, you can find a state-by-state guide of US volunteer opportunities on the issue of sex trafficking.

International Justice Mission freedomcommons.ijm.org

The IJM is a global Christian organization that strives to protect the poor from violence in the developing world. Take action and volunteer to be an advocate at the IJM Freedom Commons.

International Rescue Committee rescue.org/volunteer

The IRC offers lifesaving solutions for people whose lives have been shattered by conflict and disaster. Volunteer to mentor refugees or help maintain a New Roots garden.

iZōsh International izosh.org

Through microloans, iZōsh International members help impoverished women lift themselves out of poverty and reduce the risk of oppression and exploitation in their lives. Head to iZōsh International's website to learn how you and a group of friends can form a microloan Giving Circle. Giving Circles meet regularly to decide which women will receive donations to fund their small businesses.

National Coalition Against Domestic Violence

ncadv.org/get-involved/volunteer

NACDV seeks to be a catalyst for changing society to have zero tolerance for domestic violence. Sign up on their website to volunteer, raise awareness, sign petitions, and write to Congress.

Soroptimist soroptimist.org

Soroptimist is a global volunteer organization working to improve the lives of women and girls through programs leading to social and economic empowerment. Join a local club and volunteer with other women in your community.

Tostan tostan.org/volunteer-intern

Tostan is an international organization working to improve issues surrounding human rights, literacy, child welfare, and the environment. Tostan offers two volunteer programs: the Africa Volunteer Program and the Washington, DC Internship Program.

Volunteer Match volunteermatch.org

On this website, you can search for various terms, including 1600+ volunteer opportunities to combat domestic violence.

Zonta International zonta.org

Zonta International is a group of professionals empowering women worldwide through service and advocacy. Join a local club and volunteer with other Zontians in your community.

SHOP ETHICALLY



Little Stones littlestones.org/purchase

Support the *Little Stones* impact and education campaign by purchasing a DVD or Blu-Ray of the feature documentary. You can also purchase public performance licenses for community screenings or an educational copy of the film for use on high school, college, and university campuses. Limited-edition film merchandise, such as tote bags and T-shirts, is also available while supplies last.

Acacia Creations acaciacreations.com/shop

Acacia Creations has been making eco-friendly, fair-trade jewelry, gifts, and home accents in Kenya since 2007. They go beyond fair trade by creating jobs, providing training, and giving back to communities through education and healthcare initiatives.

Bead for Life beadforlife.org/shop

Bead for Life offers a wide selection of Ugandan jewelry and shea butter products that create opportunities for impoverished women in Uganda. Their handmade paper beads are crafted into necklaces, earrings and bracelets. Bead for Life purchases help more than 12,000 people a year in 1,400 households.

Buy the Change buythechangeusa.com

Buy the Change USA sells goods created by women in the developing world who are victims of sex trafficking, gender-based violence, and deep poverty. Their mission is to encourage consumers to buy goods that support undervalued women.

Catrinka catrinka.com

Founded in Brooklyn in 2013, Catrinka creates high quality handbags featuring traditional textiles in a design that works for the urban streets. Every part of the business is focused on financially empowering women and girls, opening doors and creating choices for them so they can have control over their own lives.

Global Girlfriend globalgirlfriend.com

Global Girlfriend offers a line of trend-setting, women-made, fair-trade products, including stylish apparel, accessories and gifts with one purpose: helping women in need help themselves.

Global Goods Partners globalgoodspartners.org

Global Goods Partners sells handcrafted products by community-based organizations in marginalized regions of Asia, Africa, the Americas, and the Middle East. Many of their products are made by former sex workers. Global Goods Partners also provides technical assistance to artisans building sustainable livelihoods.

Judith & James judithandjames.com

Founded by Anna Taylor, the proceeds of this clothing line support tailor-training programs for women in poverty in Kenya.

Mabinti Centre facebook.com/TheMabintiCentre

The Mabinti Centre trains women recovering from fistula surgery in screen-printing, sewing, beading, and crochet. During a twelve-month course, the trainees develop the knowledge and skills they need to establish an income and become financially independent. Each graduate is supplied with a sewing machine, scissors, a supply of fabric and a calculator. After training for a year, the Mabinti women are ready to start their own businesses.

Noonday Collection noondaycollection.com

Noonday Collection designs and sells jewelry and accessories made by artisans across the globe. To make a difference in some of the world's most vulnerable communities, they partner with artisan businesses that share a passion for building a flourishing world.

Shop Soko shopsoko.com

Soko employs technology to provide equal access to opportunity for marginalized artisans. Their supply chain innovation uses the mobile phone to connect independent artisan entrepreneurs to Soko in an ethical and transparent "virtual factory." With Soko's mobile tools, artisans have access to an entire world of consumers, expanding their business horizons and entrepreneurial prospects.

Thistle Farms thistlefarms.org

Thistle Farms is a social enterprise run by the women of Magdalene in Tennessee. By hand, the women create natural bath and body products. Purchases of Thistle Farms products directly benefit the women by whom they were made. They are the largest social enterprise run by survivors in the United States.

GET INFO



Little Stones littlestones.org/educators

Driftseed teamed up with the University of Michigan School of Education to create the official *Little Stones* Educational Toolkit, featuring: eight high school and undergraduate lesson plans, a classroom film discussion guide, bonus educational videos, and two arts workshops. All materials engage students on the themes of ending gender-based violence and using art for social change. Resources are free to download and use in the classroom. To purchase an educational copy of the documentary, go to: littlestones.org/purchase/educational

TO END DOMESTIC VIOLENCE

Futures Without Violence

futureswithoutviolence.org/resources-events/get-the-facts

FWV aims to advance the health, stability, education, and security of women, men, girls, and boys worldwide. Their website has stats on violence against women and children as well as downloadable and shareable resources dedicated to engaging men, global violence prevention, health, judicial education, policy, advocacy, and workplace safety and inequality.

National Sexual Violence Resource Center nsvrc.org

As a non-profit organization combating sexual violence, NSVRC distributes information on research, statistics, prevention, and training curricula. They also coordinate projects on sexual violence, such as *Engaging Bystanders in Sexual Violence Prevention and Sexual Violence and the Workplace*.

TO END FEMALE GENITAL MUTILATION

Equality Now equalitynow.org/fact-sheets

On the Equality Now website, you can download fact sheets on female genital mutilation in the U.S. and around the world, sex trafficking, sexual violence, and legal inequality.

The Orchid Project orchidproject.org/resources

The Orchid Project collaborates with other organizations such as Tostan to create and develop programs and hold advocacy events. They focus on increasing resources and raising awareness to end female genital cutting.

TO END SEX TRAFFICKING

National Center for Missing & Exploited Children missingkids.com

NCMEC is an organization serving as an information clearing-house for parents and law enforcement. They collaborate with law enforcement to distribute information and locate missing children.

National Human Trafficking Hotline humantraffickinghotline.org

The National Human Trafficking Hotline is a toll-free hotline serving survivors of human trafficking and the anti-trafficking community. The goal of the organization is to provide individuals with support and resources in order to receive the help that they need.

Slavery Footprint slaveryfootprint.org

Slavery Footprint is a website about modern-day slavery. There is an interactive component that allows users to take a survey indicating their tendencies as consumers and calculates the number of slaves needed to maintain that lifestyle.

TO END GENDER-BASED POVERTY

Care Action Network careaction.org

The Care Action Network is an international humanitarian organization focused on poverty and gender equality. Their services include delivering emergency aid to areas affected by disasters/war, and advocating for better education, public health, and economic opportunities.

ONE Campaign one.org/international

ONE is an organization combating poverty and disease, especially in Africa. By running grassroots campaigns and lobbying, ONE encourages governments to increase efforts against preventable and treatable diseases in impoverished parts of the world.

Self-employed Women's Association sewa.org

SEWA is an Indian trade union supporting low-income, self-employed women who do not have regular salaries or employment benefits. It brings together workers from different castes who have experienced gender inequality in the workforce. SEWA's goal is for these women to be fully employed and out of poverty.

GET INFO (continued)

TO SUPPORT WOMEN

American Association of University Women aauw.org

AAUW is a member-based organization working to create gender equality in colleges and universities, in the workplace, and around the world. They have awarded fellowships to more than 3,500 women in more than 140 countries.

Association of Black Women in Higher Education abwhe.org

ABWHE hosts regional, national, and international conferences for networking and professional development. They also advocate for equality for marginalized groups and circulate job opportunities.

Business and Professional Women's Foundation bpwfoundation.org

BPWF works with employers to promote equality and diversity in the workplace. This research and education organization also conducts research on working women and supports workforce development programs and policies.

Center for the Education of Women cew.umich.edu

CEW advances diversity and inclusion at the University of Michigan by serving as a resource, voice, and advocate to empower women and nontraditional students.

National Association of Negro Business and Professional Women's Clubs nanbpwc.org

NANBPWC is a nonprofit supporting African-American women in the professional world. Members are provided with professional development resources and opportunities for scholarships.

National Council of Negro Women ncnw.org

NCNW is a nonprofit promoting opportunities for African-American women. Its 28 national affiliate organizations and 200 community-based sections focus on human rights and welfare. Programs include an early childhood literacy programs and an educational exchange between the US and countries in Africa.

National Women's Studies Association nwsa.org

NWSA is an organization of individuals in the field of women's studies with the goal of sharing their knowledge through research, teaching, and service. They have an annual conference in Baltimore to present the latest feminist scholarship.

Women's eNews womensenews.org

Women's eNews is a non-profit online newspaper that covers topics about women's issues and publishes stories about women.

TO SUPPORT THE ARTS

American Art Therapy Association arttherapy.org

AATA is a non-profit, non-partisan, professional, and educational organization dedicated to the growth and development of the art therapy profession, which was founded in 1969. AATA provides members with the latest information, resources, and meaningful networking opportunities. The association advocates for the furtherance of the profession and connects members to the important work of art therapists around the world. Learn how you can become an arts therapist, or find an arts therapist in your community on their website.

American Dance Therapy Association adta.org

The ADTA advocates nationally and internationally for the development and expansion of dance/movement therapy training and services. Learn how you can become a dance therapist, or find a dance therapist in your community on their website.

American Music Therapy Association musictherapy.org

AMTA's purpose is the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings. Learn how you can become a music therapist, or find a music therapist in your community on their website.

American Society of Group Psychotherapy and Psychodrama asgpp.org

The ASGPP promotes the development of creativity, spontaneity and encounter to enhance the relationship between individuals, families and communities, and works actively to heal and transform society through the knowledge and practice of psychodrama, group psychotherapy and sociometry in all its diverse applications.

International Expressive Arts Therapy Association ieata.org

IEATA provides a professional guild and an international network for bringing the arts into the world for growth, healing, communication, and collaborative learning. They promote professional excellence and standards of practice in the field of expressive arts. Learn how to become an expressive arts therapist on their website.

National Association for Poetry Therapy poetrytherapy.org

NAPT is a non-profit international organization promoting growth and healing through written language, symbol and story. Members have forged a community of healers, educators and other helping professionals who value the applications of words and language.

GET INFO (continued)

National Coalition for Creative Arts Therapies nccata.org

NCCATA is a national coalition of human service professionals who use art and creative processes to optimize health and wellness. The Coalition includes art therapy, dance/movement therapy, drama therapy, music therapy, poetry therapy, and psychodrama. NCCATA provides a listing of employment resources in the arts therapies as well as a listing of granting agencies and resources for professional development.

North American Drama Therapy Association nadta.org

The North American Drama Therapy Association was founded in 1979. Drama Therapy is an active, experiential approach to facilitating change. Through storytelling, projective play, purposeful improvisation, and performance, participants are invited to rehearse desired behaviors, practice being in relationships, expand and find flexibility between life roles, and perform the change they wish to be and see in the world. Learn how you can become a drama therapist, or find a drama therapist in your community on their website.

GET FUNDING

American Dance Therapy Association adta.org/apply-for-a-grant

The ADTA advocates nationally and internationally for the development and expansion of dance/movement therapy training and services. Their Marian Chace Foundation provides research, education, and film/video grants.

Fractured Atlas fracturedatlas.org

Fractured Atlas is a non-profit tech company that empowers artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression. They provide insurance for artists and fiscal sponsorship.

Girlgaze girlgaze.tv

Girlgaze supports girls pursuing photography through its publications and exhibitions (called #girlgaze: A Frame of Mind). They also offer grants through The Girlgaze Foundation.

Michigan Council for Arts and Cultural Affairs

michiganbusiness.org/community/council-arts-cultural-affairs

MCACA is an organization working to strengthen arts and culture in Michigan by increasing its visibility; supporting arts education; encouraging new, creative and innovative works of art; and broadening cultural understanding.

National Endowment for the Arts arts.gov

The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

GET HELP

TO REPORT ABUSE

If you are in immediate danger in the United States, call 9-1-1

National Domestic Violence Hotline

For anonymous, confidential help, 24/7, please call the National Domestic Violence Hotline at 1-800-799-7233 (SAFE) or 1-800-787-3224 (TTY).

National Coalition Against Domestic Violence

ncadv.org/learn-more/get-help

NACDV seeks to be the voice of victims and survivors, and a catalyst for changing society to have zero tolerance for domestic violence. The NCADV site has a list of helpful resources, including planning ahead, financial education, and cosmetic support.

National Human Trafficking Hotline humantraffickinghotline.org

The National Human Trafficking Hotline is a toll-free hotline serving survivors of human trafficking and the anti-trafficking community. The goal of the organization is to provide individuals with support and resources in order to receive the help that they need.

Polaris Project polarisproject.org

Polaris is a nonprofit that works with human trafficking survivors and provides tip and crisis hotlines. Polaris also advocates for better anti-trafficking legislation and encourages communities to support grassroots efforts.

TO FIND A THERAPIST

American Dance Therapy Association

adta.org/find-a-dancemovement-therapist/

Find a dance/movement therapist in your community by searching the ADTA's directory.

American Art Therapy Association

arttherapy.org/art-therapist-locator

The Art Therapy Locator provides a method of searching for Credentialed Professional, Professional, New Professional and International Professional members of AATA for the exclusive purpose of finding an art therapist. AATA member art therapists are bound by the association's code of ethics and are committed to providing competent health services.

American Music Therapy Association

musictherapy.org/about/find

If you are interested in locating a music therapist, please contact AMTA at findMT@musictherapy.org or by searching their online directory. AMTA National Office staff can provide you with a current list of qualified music therapists in your local area free of charge.

North American Drama Therapy Association

nadta.org/what-is-drama-therapy/find-a-drama-therapist

On the NADTA's website, you can find a drama therapist in the United States, Canada, or internationally.

The American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy

psychodramacertification.org

The American Board of Examiners has certified over four hundred persons in the professional practice of psychodrama, sociometry, and group psychotherapy. Their members have great diversity in their educational degrees and professional training. Areas of expertise include mental health, law & criminal justice, organizational development and training, and education. You can search for members on their online directory.

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