



Media

Relates



Teaching resources  
about the Media, Sex and  
Relationships for KS3

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# Introduction

## Why Media Relate?

The Media Relate teaching resources have been produced as part of a European e-learning project co-ordinated by David Buckingham and Sara Bragg at the Institute of Education, in partnership with the English and Media Centre. The project drew on research with over 800 young people between 10 and 14 which shows young people's enthusiasm for learning about personal and sexual issues from the media rather than from parents or school. You can read the report on the research on [www.mediarelate.org](http://www.mediarelate.org). A fuller account is contained in *Young People, Sex and the Media: The Facts of Life?* by David Buckingham and Sara Bragg (Palgrave Macmillan, 2004).

## The media as a source of sexual learning

The research suggests that young people are enthusiastic about the media as a source of sexual learning.

- Over two-thirds agreed that the media are a useful way to find out about sex and relationships, and that magazines give particularly useful information on these issues.
- Fifty-four per cent agreed that the media 'try to help young people make up their own minds about sex' and fifty-eight per cent that the media 'try to help young people understand the difference between right and wrong', with only around a quarter disagreeing.
- While there is a widespread public perception that the media encourage young people to have sex too young, only a quarter of the young people surveyed agreed with this.
- The media are now on a par with mothers as a source of information: sixty-six per cent stated that mothers are useful or very useful for finding out about sex.
- However, as other surveys have consistently suggested, young people have difficulty talking to fathers about issues related to sex and relationships: only one-third found their fathers useful – the same rating given to 'posters and advertisements'.
- Young people feel that their parents underestimate their maturity and their existing or potential need for sexual information. Sixty-nine per cent of 12 and 14-year-olds felt they know more about sex than their parents think they do. Ninety per cent also felt that they were not too young to learn about sex.

## Young people's access to sexual content in the media

- Although media use becomes more individualised as they grow older, the majority of young people continue to consume media material in the company of others.
- Most children feel their parents are not unduly concerned to regulate or to limit their viewing of sexual material on television. Many claim they can subvert parental viewing rules.

- Half of all young people surveyed stated that parents had talked to them about these issues in relation to something they were watching together on television. Just over half of them welcomed such discussions.
- However, in general, seventy-three per cent of 12 and 14-year-olds state that they don't like to see programmes or videos containing sex when they are with their mothers; sixty-five per cent feel the same about viewing with their fathers.
- There is ample evidence that children can easily access sexual material, but also actively seek it out.
- A significant minority of 10-year-olds and a majority of 12-14-year-olds appear positively to enjoy adult-oriented programmes (although these may or may not contain sexual content).

## Judgements about sexual content in the media

Young people are also able to make judgements about what they do and do not want to watch on television.

- Two-thirds of respondents had seen a programme or video that had 'too much' about sex in it; sixty-four per cent had carried on watching, while the remainder (36%) had chosen to stop.
- As they grow older, young people become less inclined to reject or be shocked by particular forms of sexual representation in the media.
- They are also more likely to believe that there should be more information about lesbian and gay relationships in the media.

These findings have informed the teaching resources which follow.

## Why study love, sex and relationships in the media?

It seems odd that the popular media forms which young people use and enjoy are rarely discussed and evaluated as sources of learning in their own right within Sex and Relationships Education. Research shows that media texts are often used as illustration, or to convey particular learning outcomes or messages about sexual health or identity; but that the texts themselves, and the ways audiences use and interpret them, are less likely to be explored. We believe that this is a lost opportunity, and that not only do the media offer accessible ways of engaging with sensitive and controversial issues, but that an understanding of how they work enables young people to reflect critically and constructively on the values and perspectives they represent.

These resources consist of a series of flexible activities which directly question the diverse representations of love, sex and relationships in a range of media frequently used by 11-14-year-olds. They aim to provide structured support for teachers involved with the **PSHE and Citizenship** curricula, but could also productively be used by, or in collaboration with, the **English Department**, where they could be developed more extensively to cover a range of literacy objectives. There may also be overlap with aspects of the **Science** and **Humanities** curricula. They draw on active, student-centred strategies and concepts frequently used in media education, and can be adapted to a variety of other media texts and genres.

### Media education pedagogy

Media education is based around a framework of key concepts or aspects of study rather than a body of knowledge about the media. These concepts include study of:

- **Media language** – how still and moving images, sound and text combine to create meaning (e.g. as in Unit 4.1).
- **Media audiences** – how they are targeted, accessed and addressed by producers, and how they read media messages (Unit 2.1).
- **Media producers and institutions** – who produces, controls, regulates and distributes media texts, how, and in whose interests (Unit 3.2).
- **Media representations** – the ideas, messages and values about people, groups, issues, and events suggested by media texts (Unit 2.3, 3.1, 4.1, 4.2). See the Media Relate website for more details.

These resources assume that:

- the media are powerful influences in young people's social, cultural and emotional lives but...
- they are not consumed passively; young people make informed choices, read media messages and values actively, and are able to evaluate, critique, challenge and resist them. However...

- young people often lack the specific analytic skills, knowledge and vocabulary to articulate their responses to media content. A central aspect of these skills is...
- an understanding of the ways media texts and messages are constructed – for example, the production schedule of a soap opera, the regulations governing advertising, or the strategies used by producers to target particular audiences. In the best media education practice this is achieved by...
- hands-on activities involving media production – for example, through simulation, the production of scripts, storyboards, video or editorial decision-making. Through these processes students engage actively with the ways meanings and ideas are represented, the constraints limiting the messages on offer, and the opportunities for change.

As a result, these resources are:

- **talk-focused**, and thus particularly appropriate to the exploration of love, sex and relationships
- **student-centred**, starting from students' own media experiences, and developing more objective and distanced perspectives through structured analysis, role-play and experience of production constraints
- **dependent on group activity and debate** rather than individualised responses
- **open-ended**, with no 'right' answers or prescribed outcomes, and therefore sometimes messy, noisy and unpredictable
- **challenging**, since students are likely to be at least as expert as the teacher, but also less used to discussing popular media in class
- **more extensive** than some PSHE resources, since many of the activities can be used flexibly.

### On the Media Relate website [www.mediarelate.org](http://www.mediarelate.org)

Further resources to support both the PSHE content and the media education approaches outlined here are posted on the Media Relate website. These include:

- full-colour pdfs of this pack, for classroom use with whiteboards or data projectors
- links to PSHE and SRE agencies, websites and information sources
- references to useful PSHE papers, research reports, and Government initiatives
- example pages from student scrapbooks and research undertaken during the pilot
- a fuller account of the key media concepts
- full transcripts of the interviews with *Bliss* and the *Grange Hill* producers, with guidelines on how to use them more extensively.

# Introduction

## How to use the resources in KS3 PSHE and Citizenship

These resources should be used in conjunction with the lesson plans and guidance notes provided at the beginning of each unit.

- They are not intended to form a continuous scheme of work, but as a 'pick and mix' resource to be adapted to the needs and abilities of the year group/s you are working with.
- Each unit is prefaced by general aims, more detailed lesson plans, and suggestions for timings. These are necessarily approximate and flexible; schools in our pilot have spent between one and five lessons on each unit, depending on time available.
- Teachers will therefore need to pre-read and prepare in order to decide the best sequence or time-frame for the activities. Ideally, the PSHE co-ordinator would take the lead in informing these decisions.

### Setting ground rules

These materials aim to distance students from subjective responses or personal revelations by depersonalised activities, where they take on roles and viewpoints other than their own. However, as with much of the PSHE curriculum students should be actively discouraged from personal disclosure. The following issues should be agreed by the class before starting the work. These lessons:

- **will not involve asking or answering personal questions;** if personal concerns are raised, the teacher will give information about where to go for confidential information
- **are about exploring their own perspectives about sex and relationships in the media,** rather than in their own personal lives
- **will allow their views and cultural values** to be heard and respected
- **will allow them to change their minds** in the light of discussion, research and role-play
- **will allow them to develop their own ideas and perspectives,** rather than provide 'right' answers that they think their teachers want to hear
- **will not tolerate the use of homophobic, racist, sexist or offensive language.**

Parents may need reassurance that students will not encounter salacious or culturally offensive material. These resources are age-appropriate and available in the public domain. However, because several activities require homework viewing and research, including Internet searches where relevant, you might wish to send a letter home explaining the context of the activities, and confirming that students will not be required to study any material targeted beyond their age-group, outside the TV watershed, or beyond the remit of the KS3 PSHE curriculum.

These materials have been extensively piloted in mixed, boys and girls' secondary schools, and by the project's European partners. Below we summarise some of the shared outcomes of the pilot, and some initial strategies teachers have suggested in organising and managing the activities in the classroom. Most will be familiar to those already teaching PSHE.

### Age and relative maturity of students

Although these resources are targeted primarily at KS3 students, they can easily be adapted for older students. The pilots suggest that:

- younger classes are more likely to display significant differences in maturity, particularly between boys and girls
- younger students may require more teacher guidance in the more open-ended activities, although the outcomes are often surprisingly thoughtful and enthusiastic
- you may find it helpful to model some of the tasks in class (e.g. the scrapbooks or expert research in Unit 1, or the simulations in Units 3 and 4), or to work with specific groups to focus their attention.

### Gender differences

- Boys and girls access significantly different media at this age, so may start from very different levels of understanding – an interesting issue to explore in its own right.
- Girls are often more able to generalise when they come to draw conclusions, and to take the activities more seriously. However, their work sometimes reflects a concern to second-guess 'expected' responses, or values acceptable to the teacher.
- Boys of the same age tend to be less inhibited, more open, and (despite their negative press!) keener to find out more; but they may have more difficulties in articulating and expressing their ideas in writing, and pay less attention to detail in analysis.

### Groupings

- In most exercises, especially in plenary activities, it would seem that mixed groups prompt more focused discussion and enable students to learn from each others' perspectives.
- A few activities (e.g. problem pages, or the ad campaign), may benefit from single-sex groups, to avoid embarrassment or giggles. Friendship groupings which are often single sex, may be particularly useful for small group work.
- It may be useful to reverse gender roles so that boys take on conventionally female responses and vice versa (e.g. in Unit 2.1 'The Argument Show').

We are keen to hear of teachers' experiences of using the materials, and will post them, with further strategies, on the Media Relate website. Please write to us with your comments at: [jenny@englishandmedia.co.uk](mailto:jenny@englishandmedia.co.uk)

# Researching media images of sex and relationships

## General aims of the unit

- To investigate images of sex and relationships across a range of media used by young people.
- To analyse and evaluate the messages about sex and relationships represented in these images.
- To consider and debate the impact of these images on themselves and others.

## General sequences of activities

- **Students compile individual scrapbooks of images of sex and relationships** over a week's media consumption. These are circulated and analysed in preparation for a radio talk show simulation.

And/or ...

- **Groups of students research and analyse specific media forms or genres** (e.g. soap opera, magazines, newspapers, etc.) to identify types of people represented, issues raised, and the ways different audiences are addressed. The class compares different media genres as sources of learning about love, sex and relationships.
- Supported by the evidence they have researched, **students debate their own responses and ideas in a radio show format.**

The first two activities taken together will give a sound basis of research evidence to initiate discussion of the role of the media in constructing ideas about love, sex and relationships. However, if time is limited, each works as a stand-alone unit.

## Curriculum objectives

### KS3 PSHE Objectives

- Developing confidence and responsibility 1b)
- Developing good relationships and respecting the differences between people 3d); 3k)
- Breadth of Study f); g)

### KS3 Citizenship Objectives

1. Knowledge and understanding about becoming informed citizens b); h)
2. Developing skills of enquiry and communication a); b); c)

### KS3 Literacy Framework Objectives

Year 7: Speaking and Listening: 11-16

Year 8: Speaking and Listening: 12; 15; 16

Year 9: Speaking and Listening: 9; 10

# Lesson plans – Researching media images

## 1.1 Compiling a scrapbook

NB: This exercise will need either:

- a) to be set up in the previous lesson, and conducted as a homework activity or, *preferably*
- b) to be started off in the lesson, drawing on resources you have provided, and completed for homework.

### Aims

- To encourage students to reflect on their own weekly media consumption.
- To collect and analyse images, text and other examples of the ways love, sex and relationships are represented in their own media experiences.
- To discuss and justify personal opinions on the basis of the evidence they have collected.

### Resources

- For each student: several A3 sheets of paper, folded in half and possibly stapled, to form the 'scrapbook'.
- A collection of resources including magazines, newspapers, greetings cards, flyers, advertisements etc. to help resource those students who may not have access to such material at home. The more extensive the collection, the better.
- Worksheet 1.1: 'Compiling a scrapbook' – one copy per student.

### Timing

How long this activity takes in class can depend on the time available, from 20 minutes (if students are doing it in their own time) to a full lesson if you allow lesson time for students to start the activity. Some teachers have experimented with giving students this task several weeks in advance to give them time to explore it at home while covering other aspects of the PSHE curriculum in class.

### Activities

- Introduce the unit as an ongoing research exercise which students will conduct partly in their own time – but stress that this will be more fun and less work than most homeworks.
- Distribute blank scrapbooks. If required, hand out starter resources for those who claim not to have access to magazines or print material at home.
- Emphasise that there are no right or wrong ways of compiling the scrapbook – students can be as creative, messy, or critical as they like. Examples are printed on pages 12-15 and on the Media Relate website.
- Suggest some models – e.g. spider-diagrams or mind-maps, a media diary conducted on a daily basis, the use of highlighting, icons, smiley faces, artwork, etc.
- Emphasise the importance of annotation and students' own interpretation of the examples they select.



# Lesson plans – Researching media images

## 1.2 Reading the scrapbooks and 1.3 Becoming an expert

NB: This lesson may take place a week or more after the scrapbooks task has been set.

### Aims

- To use the scrapbooks to compare students' findings and responses, and to listen to each others' views.
- To prompt questions about how relationships are presented in different media for different audiences.
- To discuss and evaluate what can be learned from the media about love, sex and relationships, and to prepare evidence for the radio talk show debate.

### Resources

- Student scrapbooks.
- Worksheet 1.2: 'Reading the scrapbooks' – one copy per student.
- Worksheets 1.3, 1.3a, 1.3b: 'Becoming an expert' – homework research.

### Timing

Half a lesson to evaluate the scrapbooks; half a lesson to discuss findings and set up expert research groups.

### Activities

- Introduce the idea of a radio show as the eventual outcome of the research.
- Ask students in groups of 3 to circulate scrapbooks and take on one of the research questions. Allow 5 minutes for reading of scrapbooks and note-taking; then swap scrapbooks between groups. Repeat 2 or 3 times.
- Halfway through the lesson, ask groups to report back briefly on 5 key points from their research.
- 5 minutes before the end of the lesson, distribute worksheets 1.3, 1.3a and 1.3b and talk through.

## 1.4 'The Massive Media Show'

### Aims

- To focus in more detail on messages about love, sex and relationships within specific genres of media.
- To consider how different groups are represented within (or excluded from) these messages (e.g. by age, gender, ethnic group etc.).
- To explore how far these representations and messages are realistic, informed or helpful.

### Resources

- Completed copies of worksheets 1.3a and b: 'Becoming an expert'.
- Worksheet 1.4: 'The Massive Media Show'.

### Timing

10-15 minutes for expert groups to share research; rest of the lesson to prepare and conduct the radio debate.

### Activities

- Organise the class into groups according to the medium they have researched (i.e. newspapers, magazines, TV soap/sitcom/reality show/news etc.) and ask them to feed back their findings and share responses.
- Distribute worksheet 1.4, and brief class about the radio debate (20 mins preparation).
- Identify 2-3 confident students to kick off the debate as 'experts'.
- Conduct the simulation over 20 minutes or so. In concluding the simulation, summarise the different views discussed during the debate, and put the question to the vote.

# Guidance notes – Researching media images

## 1.1 and 1.2 Compiling and Reading a scrapbook

This is deliberately open and exploratory; the aim is to consider students' personal response to the media, and to encourage them to justify their opinions with specific evidence. Hence it is flexible and could be extended over several lessons as an ongoing research activity.

However, it requires them to do some **preparation in their own time**, based on the reading or viewing they will already be doing for pleasure. **Students can either bring in material to make the scrapbooks in class or make them at home.**

Your decision about this will be based on how well you know your students, the resources and support they might have at home to help them do this, and so on. You could encourage students to keep a daily diary of what they see and read, if appropriate.

The scrapbook is also useful as **a diagnostic tool**, to identify and better understand students' media use and views. In our experience the outcomes are fascinating and give an insight into the cultural worlds that young people bring with them into school, but rarely get a chance to discuss in formal teaching and learning time.

Material for inclusion in the scrapbook might include fragments from articles, newspaper reports, print ads, blurbs or synopses from listings magazines, magazine ads, problem pages or features, CD covers or flyers – the only requirement is that **each item must be annotated** in some way to demonstrate its 'message' about love, sex or relationships. Extracts from previous students' scrapbooks are used in the worksheets, and further examples will be posted on the Media Relate website ([www.mediarelate.org](http://www.mediarelate.org)).

To avoid students bringing in 'inappropriate' material aimed at adult audiences, specify that they should collect **material aimed at their age group** – that is, prime-time mainstream or youth-oriented television and media which their parents would be happy for them to see.

In circulating the scrapbooks, you may need to prompt students so that key PSHE issues come up – for example those around **respecting and understanding the diversity of (regional, ethnic, cultural) norms and identities**. In order to focus discussion on understanding different cultural norms, you could ask students to think about how the media portray the relationships and love lives of 'their' particular cultural group: for instance, Muslim/Afro-Caribbean/white working class/middle-class families.

Given the frequency with which the media – and especially those media which are used by teenagers – are criticised in the press and in public discourse, **it is important (though often difficult) to avoid a situation where students feel they have to give the 'desired' response** (for instance, condemning the media as a bad influence). The media give a range of

messages, which are mixed, and open-ended; students should be encouraged to make **positive responses where relevant**, and to **explore their own preconceptions** as well as **identifying stereotypes or negative representations**.

Although you may not wish to evaluate the scrapbooks formally, you may wish to give rewards such as commendations or credit points for particularly good ones.

## 1.3 Becoming an expert

This exercise is more focused than the scrapbook activity, and provides a solid basis of research to form the basis of the radio debate and later discussions of the media. However, as before, it does require students to do some work at home, generally focused around media that they are likely to use in any case. For students who may resist the idea of PSHE homework, the worksheet is simply a series of prompts, and requires little writing other than mapping opinions onto a sliding scales of responses. This sheet could also be completed post-hoc during lesson time.

To ensure that the class covers a wide range of different print or TV forms, you could allocate specific genres to small groups of pupils – for example, soap opera, TV sitcom, music show, news programmes, TV adverts, teen magazines, women's magazines, lads' mags, tabloids or broadsheet newspapers. You may prefer to direct students to look at programmes and/or print productions that they are either already familiar with, or that are new to them. You will need to remind them that they should use this research in the radio debate that follows.

To avoid excessive photocopying, students could comment on several examples on the same sheet by using numbers or different colour pens.

Teachers unfamiliar with the media-related aspects of students' findings, such as how opening sequences establish the tone for what follows, may find the following notes helpful.

### Print texts

Students may need your help in:

- **identifying the differences** between tabloid and broadsheet newspapers, news stories and feature articles, or editorial content and advertising
- considering the ways in which magazine covers and contents pages **represent their target readership** through the use of cover images, puffs for articles, stylised or colloquial 'teenspeak' language, and the use of colour and graphics
- commenting on the use of **language, puns and innuendos** in headlines or advertising copy
- discussing the messages suggested by **visual images**.

# Guidance notes – Researching media images

## Television programmes

- **Opening title sequences and first scenes** are particularly significant because:
  - they establish the identity of a programme
  - they must attract the attention of target audiences, and therefore are very carefully constructed with audience-specific appeals
  - they usually set up the narrative or ‘story’ of the programme to follow.
- **Graphics and images** are usually appropriate to their scheduled slot (e.g. pre-or post-watershed – with 9pm generally seen as the watershed beyond which younger children will not be watching).
- Further information about the programme’s likely **audience and content** can be found from its broadcasting channel and scheduling.
- **Sponsorship trails** (where used) also give a good indication of the target audience and the tone of the programme to follow – as do **advertising slots**.

Students may well be familiar with a wider range of TV programmes than their teachers, particularly in multi-channel homes. This should be seen as an opportunity for sharing expertise and information rather than a cause for concern.

## 1.4 ‘The Massive Media Show’

The idea of this final lesson is for students to have an open-ended discussion in which they reflect on whether and how they use the media as a way of learning about love, sex and relationships. It is important that they are encouraged to reflect thoughtfully and genuinely on their own experiences, both positive and negative, rather than voice the opinions they think teachers want to hear (such as that the media are a ‘bad influence’).

Although the debate is simulated rather than for a ‘real’ radio show, you might find it useful actually to audio-record it; this often helps focus the discussion, and would be useful preparation for the Speaking and Listening work students will be undertaking in English.

The role of the teacher as ‘host’ of the show is crucial in drawing out PSHE issues. Some of the themes and questions listed here may be helpful in highlighting issues not previously discussed explicitly.

- **Gender**  
Are the media equally useful for boys and girls as sources of information about sex and relationships? Are they likely to be learning different things from the different media they choose?
- **Diversity**  
Do the media show a narrow range of lifestyles? Are they only useful for the kinds of groups they actually represent?

- **Too much too young?**  
Do the media introduce young people to issues before they are ready to learn about them?
- **Facts of life?**  
Can young people learn things from the media that their parents are unwilling or too embarrassed to tell them about? Or are school and the home the right place to learn about these things?
- **Talking points**  
Do the media provide a way for young people to talk about issues to do with love, sex and relationships – for instance, by taking examples from soap operas?
- **Education or economics**  
Do the media care about giving good information – or only about profits and ratings?
- **Too much sex?**  
Is there too much about sex and not enough about relationships in the media?
- **Do the media teach?**  
Do we really learn from the media anyway, or are they just a way to switch off? Are some media texts better to learn from than others?
- **Right of reply**  
How far can we challenge or question what we are seeing in the media?

## Debriefing

After the simulation, it is important to ask students to step back and reflect on the larger questions behind what they have been doing, and its relevance to their everyday lives. This need not take long: for instance, students could talk to a partner for a few minutes, focusing on questions such as those suggested here.

- **How does what I have been doing relate to my own life and the media I use?**
- **Have I learned anything new about the media – or about the ways they portray love, sex and relationships?**
- **Which of the issues we have discussed are relevant to me, and in what ways?**
- **Will what we have been doing change my behaviour or attitudes in any way, and if so how?**

# 1.1 Researching the media - Compiling a scrapbook

## You and the media

### What you will be doing

You are going to think about how the media you see or hear in your everyday life portray love, sex and relationships to people of your age. This doesn't just mean television, but all media - magazines, radio, films, advertisements, newspapers, music, computer games, the Internet and so on.

### Compiling a scrapbook

During the next few days, you're going to compile a scrapbook of your thoughts, views and media experiences. Your scrapbook will be anonymous (you don't have to write your name on it) so it can be as informal, personal and opinionated as you like. However, remember that your classmates will be reading it in later lessons.

#### 1. Do some research

■ **Start by collecting media** - this could include your own notes on TV programmes or films you have seen, pictures and articles from magazines or newspapers, packaging, flyers, posters, postcards or birthday cards, the Internet - which seem to you to represent some of the different ways in which **love, sex, friendships and relationships between people are shown in the media**. Your aim is to find examples and evidence to help you consider:

- how the media show romantic love, sex, friendship, long-term relationships such as marriage
- what they suggest are the pressures on relationships and how to have successful relationships
- what they suggest about differences between men and women, different age groups, different cultural or faith groups and so on.



# 1.1 Researching the media – Compiling a scrapbook

## 2. Organise the evidence

■ On the first page of your scrapbook, write your age and gender. Only put your name if you don't mind people knowing which scrapbook is yours.

■ Spread out the materials you have found and try sorting them into different groups. For example, you could make piles of materials about some of the following topics:

- men and women, their different roles
- romantic/passionate love, long term relationships such as marriage
- the pressures on relationships and how to have successful relationships
- things you like and dislike
- things you think are useful, or that you don't understand, or that are entertaining, or simply there to sell you something.

■ Try experimenting - the choice is yours.

## 3. Analyse the evidence

■ Now stick your images into your scrapbook, grouped together in whatever ways you have decided.

■ Use highlighters, arrows, notes and captions to represent your views on each one - for instance, writing notes, or putting ticks and crosses or smiley faces to show what you like or dislike. In your next lesson you will be swapping your scrapbooks around, so make sure your comments are easy to read.

■ Make sure your scrapbook shows clearly:

- what you personally like and dislike about the ways love, sex and relationships are shown in the media
- how useful (or not useful) the media are as a way of finding out about love, sex and relationships - and why.



# 1.2 Reading the scrapbooks



## Reading the scrapbooks

### What you will be doing

In this lesson, you will be:

- preparing to take part in a radio debate
- reading each others' scrapbooks so that you can begin to think about your opinions on the topic and collect evidence to use in the debate.

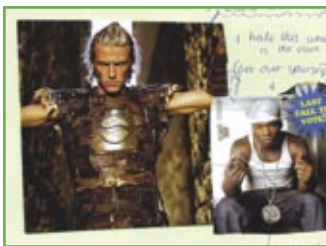


### Reading the scrapbooks

■ In your group, share out the following three questions between you.

#### 1. What messages do you think the media give them about the pressures on relationships and how to have successful relationships?

What do you think about how the media portray romantic love, sex, friendship, and long-term relationships such as marriage?

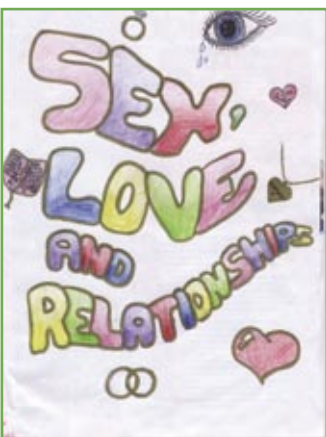


#### 2. What do the media suggest about the differences between various groups in society?

What do you think the media are saying about the attitudes different groups (e.g. men and women, different age groups, cultural or faith groups) have towards love, sex and relationships?

#### 3. Can we learn from the media?

What do you like and dislike about how the media show love, sex and relationships? What do you think you can learn from the media?



■ Each person in the group should read as many of the scrapbooks as possible and make a note of anything that could help them to answer their own question.

■ Now you should share your findings. Choose one person in your group to be the scribe, and to note down the main points.

■ Once you have made a list of the different points raised in your group's research, you must agree on the five most important points.

■ Report your five key points to the rest of the class.

# 1.3 Becoming an expert

## Becoming an expert - preparation

### What you will be doing

In your next lesson, you are going to discuss how love, sex and relationships are represented in different areas of the media.

### Becoming an expert

In groups, you are going to become experts in how one particular form or area of media represents ideas about love, sex and relationships.

### **Areas to research**

■ Choose one of the following areas to research. Your teacher will help you to choose so that there is a range covered by the class.

- Talk shows such as *Trisha*, *Jerry Springer*, *Sally Jessy Raphael*
- Soap operas such as *EastEnders*, *Coronation Street*, *Hollyoaks*, *Home and Away*, *The OC*
- TV drama and sitcom such as *Casualty*, *Coronation Street* (or *EastEnders*), *Friends*, *My Family*
- Newspapers
- Children's TV
- Music programmes
- Magazines
- Reality TV
- Advertisements

### **Researching your chosen area**

■ Over the next week, you should research your chosen area by watching or reading at least two examples - more if you have time. If you're really well-organised, you should be able to decide in advance what to watch or read, so that others in your group can choose different examples.

To help you record your ideas, we've provided a simple chart for you to fill in.

■ In your next lesson, you will get together with other people researching the same area to discuss your experiences, and prepare to make a presentation to your class.



# 1.3a Becoming an expert – television

## Analysing a television programme

Your expert area is: . . . . .

The programme you are watching is: . . . . .

Date and time of programme: . . . . .

### 1. As you watch the beginning of the show (titles and opening scenes) think about...

- what are the first things you see
- how you know what it's going to be about
- what you expect to see in the rest of the show.

■ Think about the following question and mark a cross on the line to record your view.

How far does the opening of this programme use love, sex and relationships to make the audience want to continue watching?

Not at all

A lot



### 2. As you watch, think about the audience, or who the programme is for...

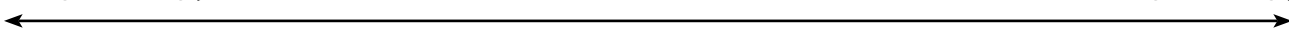
- male/female, or both
- what age range
- for a general or more specific audience, for example, teenagers, children, black people etc?

■ Think about the following statement and mark a cross on the line to record your view.

I think the content of this programme is suitable for people my age.

Disagree strongly

Agree strongly



### 3. Think about the people you see in the programme. What could you say about...

- age and gender
- dress and appearance
- race or culture?

■ Decide how far you agree with the statement at the top of the next page and mark a cross on the line to record your view.

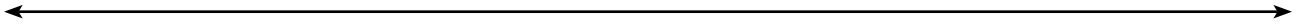


## 1.3a Becoming an expert – television

This programme shows a wide range of different types of people and lifestyles.

Disagree strongly

Agree strongly



### 4. What ideas about love, sex and relationships are in the programme? For example...

- falling in love
- being unfaithful in a marriage/relationship
- having babies and raising children
- getting married.

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

This programme shows a wide range of issues to do with love, sex and relationships.

Disagree strongly

Agree strongly



### 5. How realistic is the programme?

- What seemed most realistic?
- What seemed most unrealistic?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

To teach you about love, sex and relationships a programme needs to be realistic.

Disagree strongly

Agree strongly



### 6. What is the purpose of the programme? For example...

- to inform
- to entertain
- to teach
- to sell.

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

People would learn something useful about love, sex and relationships from this programme.

Disagree strongly

Agree strongly



# 1.3b Becoming an expert - print media

## Analysing a newspaper/magazine

Your expert area is: . . . . .

The publication you are reading is: . . . . .

### 1. Look at the front page or cover and contents page and think about...

- what are the first things you see
- how do you know what kind of publication this is
- what do you expect to see in the rest of the publication.

■ Decide how far you agree with the following question and mark a cross on the line to record your view.

How far do the first few pages of this publication use love, sex and relationships to make the reader want to continue reading?

Not at all

A lot

### 2. As you read, think about the audience, or who this publication is for...

- male/female, or both
- what age range
- for a general 'family' audience or a more specific group - for example, people with a special interest, teenagers, black people, and so on?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

I think the content of this publication is suitable for people my age.

Disagree strongly

Agree strongly

### 3. Who do you see in the publication? What could you say about their...

- age and gender
- dress and appearance
- race or culture?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

This publication shows a wide range of different types of people and lifestyles.

Disagree strongly

Agree strongly

## 1.3b Becoming an expert – print media

### 4. What ideas about love, sex and relationships can you find here? For example...

- falling in love
- being unfaithful in a marriage/relationship
- having babies and raising children
- getting married?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

This publication shows a wide range of issues to do with sex and relationships.

Disagree strongly

Agree strongly

### 5. Does the publication show everyday life, or life the way people might wish it to be?

- Which elements of the publication seem most to represent real life (e.g. articles, adverts, problem page etc.)?
- Which elements of the publication seem most to represent fantasy?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

To teach you about love, sex and relationships a publication needs to be close to real life.

Disagree strongly

Agree strongly

### 6. What is the purpose of the publication? For example...

- to inform
- to entertain
- to teach
- to sell?

■ Decide how far you agree with the statement below and mark a cross on the line to record your view.

People would learn something useful about love, sex and relationships from this publication.

Disagree strongly

Agree strongly

# 14 'The Massive Media Show'

'The Massive Media Show' is a 20-minute weekly radio show on TeenXtra, a new digital channel targeting young people from 11-14. Every week it picks a topic based on some aspect of the media which is of particular interest to its young audience. The topic for debate in the next programme is:

**Are the media teaching young people the right things about love, sex and relationships? What should they do differently?**

## Taking part in the radio debate

### Making your views heard

In this activity you will have a chance to make your views heard - and to take part in a radio talk show.

By now you should be a pretty confident media researcher - and also have some ideas of your own about how different forms of media represent love, sex and relationships.

1. Share the results of your research with your group.
2. Then decide whether you agree or disagree with this statement, based on your experiences and discussions as researchers. You must back up your views with the examples and expert research you have conducted so far.
3. Make some notes about the points you would like to make in the debate, and find the evidence to back them up.

Your teacher, who will be the host of the show, will select two or three 'experts' to kick off the debate with two-minute presentations either for or against the question. She or he will then work through the points listed here.

- Introduce the show, and summarise the issues raised by the question.
- Call upon the 'experts' to explain and justify their points of view.
- Then open the show up for discussion in the 'studio audience'. This means you - and your views are important.
- If there's not much response from the studio audience, your teacher/host may be forced to pick on members of the audience for instant responses - so you need to make sure you have something to say, and can support your views with examples.
- At the end of the show, your teacher/host will summarise the different views expressed in the discussion, and take a vote on the question. Be prepared to change your mind about the question as the show progresses - there are no right and wrong answers in this topic!

# Magazine messages about sex and relationships

## General aims of the unit

- To debate the range of messages about love, sex and relationships represented in teenage magazines, using collage and role-play.
- To explore the role and nature of advice provided by expert problem pages in teen magazines, with a focus on gender.
- To consider the educational role of teenage magazines from the perspective of the editorial team at a teen magazine.

## General sequences of activities

- **In groups of 4-6, students assume roles** relating to the way teen magazines represent love, sex and relationships. Groups construct and annotate a collage representing its in-role views, and prepare a 3-minute presentation.
- **In role, students participate in a TV talk show** ('The Argument Show') to explore different perspectives on the representations of love, sex and relationships in teenage magazines.
- **Students analyse and evaluate a range of problem page letters**, and discuss the qualities of a good problem page.
- Groups **consider the issues involved in producing a problem page for boys**, and create one of their own.

There is also a short video interview with the editor and relationships expert from *Bliss* magazine which could be screened at the teacher's discretion as preparation for 'The Argument Show' debate, or as an introduction to the problem page activities. A further extension task is included for fast-track students interested in constructing a problem page using ICT. (See page 35)

## Curriculum objectives

### KS3 PSHE Objectives

- Developing confidence and responsibility and making the most of their abilities: 1b)
- Developing a healthy, safer lifestyle (depending on 'problems' chosen): 2a); e); f)
- Developing good relationships and respecting the differences between people: 3b); k)
- Breadth of Study: f); g)

### KS3 Citizenship Objectives

2. Developing skills of enquiry and communication: a); b); c)
3. Developing skills of participation and responsible action: a)

### KS3 Literacy Framework Objectives

**Year 7: Reading:** research and study skills 1; 2; reading for meaning 6; 7; 8; 10; 11

**Writing:** inform, explain, describe: 10; 11; persuade, argue, advise 15

**Speaking and Listening:** 1; 5; 10; 11; 12; 13; 15

*Continued overleaf*

# Lesson plans – Magazine messages

## KS3 Literacy Framework Objectives

**Year 8: Reading:** research and study skills: 1; 2; reading for meaning: 6; 9

**Writing:** inform, explain, describe: 10; persuade, argue, advise: 13; 14

**Speaking and Listening:** 12; 15; 16

**Year 9: Reading:** research and study skills: 1; 2; 4; reading for meaning: 8

**Writing:** inform, explain, describe: 9; 12; persuade, argue, advise: 13

**Speaking and Listening:** group discussion: 9; 10

## 2.1 'The Argument Show'

**NB:** this activity may extend over two lessons.

### Aims

- To identify and categorise different representations of love, sex and relationships in teen magazines.
- To re-evaluate the impact of these representations from perspectives other than students' own.
- To debate the effect and influence of teenage magazines in the light of critical and industry perspectives.

### Resources

- A3 paper, glue, scissors for each group of four people.
- Magazines – two per group. If possible use the **same two magazines for each group**, as this will allow students to explore how the same images can be read in different ways.
- Worksheet 2.1a: 'The Argument Show'.
- Worksheet 2.1b: role cards for 'The Argument Show' photocopied and cut up, one role card per group.

### Timing

You can do both the collage and debate in one lesson, although two lessons would be preferable.

### Activities

- Introduce the activity by asking who reads which magazines, who doesn't read them, and why. Summarise recent criticisms of the teen magazine industry and ask for instant responses. (See articles on Bob Geldof's views on [www.mediarelate.org](http://www.mediarelate.org))
- Organise students in groups of 4-6, and distribute role cards, paper scissors, glue and 2 magazines per group. Explain role-play element of exercise, and the nature of the collage as 'evidence' for their group's perspective.
- Allow at least 30 minutes for discussion and collage-making. This may mean running the talk-show activity in the next lesson. You could also run the video interviews with *Bliss* magazine staff prior to the simulation.
- Conduct 'The Argument Show' simulation – preferably as 'authentically' as possible, with the teacher in role as host introducing each group in turn and summarising each perspective. This may take most of a lesson. Conclude with a brief summary of issues and arguments raised. If possible, mount the completed collages on a noticeboard to support the summary.

# Lesson plans – Magazine messages

## 2.2 Advice columns and problem pages

### Aims

- To consider and evaluate the issues and advice offered in a range of problem page letters, from both sexes, and over time.
- To consider the functions of problem pages and their value for both boys and girls.

### Resources

- Worksheets 2.2a; 2.2b – one copy per student.

### Timing

This activity should take about 25 minutes.

### Activities

- Introduce activity by asking: 'Who's read a problem page recently?' and 'Who reads the questions only, and who actually reads the answers?'
- Organise pupils in pairs, and distribute worksheet 2.2b. Allow 10-15 minutes for students to discuss.
- Handout the resource sheet (the answers on pages 36 to 37) and ask students to match up the answers to the problems. Allow 5-10 minutes to match and discuss the responses.
- Ask pairs to join up with another pair and compare results and opinions, using the prompts on worksheet 2.2a 'Comparing results'. Alternatively you could conduct this as a whole class discussion.

## 2.3 and 2.4 Agony aunts and understanding uncles

### Aims

- To consider through discussion and role-play the qualities of effective relationship experts and problem pages.
- To raise issues about the nature and extent of advice on offer for boys.
- To research appropriate ICT sources of Sex and Relationships Education (SRE) information in the context of responding to one or more boys' problems.

### Resources

- Worksheets 2.3 and 2.4 – one copy per student.
- Internet access where appropriate.
- Video extract of *Bliss* relationship expert, if appropriate.

### Timing

These activities should take around 45 minutes. However, if using the *Bliss* interview or tackling the extension activity, you may take a further 1 or 2 lessons.

### Activities

- Distribute worksheet 2.3, and, as a class, brainstorm the ideal qualities of an agony aunt or uncle (5 minutes). The video interview with *Bliss* staff might be useful here, as input into the discussion.
- In pairs, discuss and rank the statements about the functions of problem pages (10 mins).
- Distribute worksheet 2.4 and describe the (fictional) magazine *Safe*. With the whole class, point out that there are currently no commercial magazines directly targeting boys of the 11-14 age-group, and speculate as to why. Ask groups of 4 to list briefly and feed back the sorts of problems which boys might submit to *Safe*.
- Working in the same groups, ask students to write an appropriate response to one of the letters, based on their discussions about agony columnists and referring to the sources of information offered on the worksheet. If Internet access is available, encourage students to visit one or more of the websites.
- 10 minutes before the end, ask 2 or 3 groups to read out their responses. Discuss as a whole class.

# Guidance notes – Magazine messages

## 2.1 ‘The Argument Show’

This unit focuses on love, sex and relationships in **magazines**, using the **talk show format** to explore issues. The stimulus for ‘The Argument Show’ is recurrent recent media criticism of the alleged sexualisation and inappropriate content of teenage magazines, spearheaded by aggressive criticism from Bob Geldof. An article summarising his views is provided on the Media Relate website; you may wish to copy this for selected students.

It’s also important to note that the UK under-16 magazine market caters exclusively for girls. There is no male equivalent to *Sugar* or *Bliss*; attempts to develop boys’ mags have consistently failed. This issue will almost certainly surface from the start of the activity, and is picked up in the problem pages activities which follow it.

### Role-play and student groupings

It is important to establish the talk show context from the start, and explain the role-play aspect of the activity. However much students may personally disagree with the perspective their group is representing, they must attempt to empathise with it. You may find it useful to vary or reduce the number of different perspectives on offer; alternatively, you may want to group students differentially so that more able students are offered more challenging roles (for instance, the Anti-ad lobby or the Youth Worker group).

### Purposeful browsing and chat

Once the nature of the different roles has been established, it is important to give pupils ample time to read, talk, and browse the copies of the magazines you have provided. This is not (for once!) time-wasting or ‘busy work’, but an essential opportunity for reflection and analysis of specific examples, which will be used as ‘evidence’ in the collages. However, you may want to direct less attentive students to look specifically at 3 different types of feature (e.g. a fashion spread, a problem page and an ad) before browsing more generally.

### Making collages

The collage activity is not intended to focus on artwork skills, although the most organised groups will use layout, headings and annotations clearly to help them to refer to specific magazine examples which seem to illustrate their in-role perspective. The main point here is to focus on the messages and values suggested in the magazine, and to demonstrate through concrete examples the ways in which they might be read differently by different interest groups.

### ‘The Argument Show’ format

You can give more or less emphasis to the talk show format, for example:

- at its simplest, groups can give straightforward presentations from their tables, chaired/hosted by the teacher
- alternatively, focus more on the conventions of a talk show, for example by making the presentations more like a studio session. In this case, organising the room with a ‘guest’ area and studio audience, will add structure to the activity. Each group elects representatives to act as main speakers, with the rest of the class (the studio audience), encouraged by the host to participate, argue, or even heckle.

### Extending the activity and debriefing

Further discussion could focus on young people’s own views. If the studio format is used (see above), they could do this as members of the studio audience. In addition, after completing the activities, students need to step back and reflect on the larger questions behind what they have been doing and its relevance to their everyday lives and relationships. This need not take long: for instance, students can talk to a partner for a few minutes, focusing on questions such as those suggested here.

- How does what I have been doing relate to my own consumption of magazines? In what ways might they influence or affect me?
- What do I now think about the images of love, sex and relationships in the magazines I read?
- Will what we have been doing change the ways I read and think about teen magazines, and if so, how?

### If part of an English/Media lesson...

More input could be given on the format of the talk show.

- A lesson could be given up to analysis of clips from existing talk shows (e.g. *Trisha*, *Richard and Judy*).
- Groups could be dispatched to work on aspects of the format, for example producing a logo, title caption for the show, seating plan, set, and so on.
- Groups could also compare and evaluate the collages themselves. Discuss how the same, or similar images have been used to support different points of view. This would be easier if groups have used the same magazines.
- The simulation could be videoed for post-hoc analysis of arguments and issues raised.



# Guidance notes – Magazine messages

## 2.2 and 2.3 Advice columns and problem pages

In these activities students explore problem pages and consider issues of gender, focusing particularly on boys' problems. It aims to help them develop research and information retrieval skills. This should take at least two lessons, possibly three – but can be adjusted according to the length of your lessons and the time you are able to allocate to the unit.

We assume that the 'problem page' format may already be used by teachers in SRE, so are not aiming to cover all possible activities. The examples provided in worksheet 2.2.b cover a typical range of issues, and have been drawn from real publications over 25 years. The aim of this historical approach is to suggest that while the content of teen magazines may have become increasingly explicit and sophisticated over time, the nature of young people's problems, and their motivations for sharing problems by writing to magazines have changed very little, and are in most cases related as much to general adolescent insecurities, to lack of communication with parents, and to the very real problems of embarrassment and ignorance many young people still experience, as to the increasingly explicit sexual content of the media themselves.

## 2.4 Replying to a problem and 2.5 Extension activity – your own problem page

We had intended to include a comparison of our fictional boys' magazine to the problem page of *Sorted*, a real magazine aimed at the 12-16 boys' market in 2004. However, rather revealingly, this magazine folded after three issues and is now unavailable. The sample boys' problems offered for students to respond to could clearly be changed or adapted to fit the circumstances; alternatively students could create their own problems. As with previous activities, the exercise is as much intended to create space for students to discuss the issues and identify their own lack of knowledge, as to come up with definitive answers.

### The use of ICT information sources

The sites listed in the resources as prompts for student research are all reputable, many with DfES or other Government funding. While time may not permit extensive research, part of the aim of this activity is to give students a chance to browse, learn, and evaluate the content of a range of 'safe' sites, many of which are engaging, informative and age-appropriate. You may prefer to offer students the opportunity to research these sites in their own time if your school has an ICT filtering system.

### The extension activity

This activity is suggested as an additional resource for fast-track students, or for teachers who wish to explore the issues

in more depth. The task could be developed over several lessons, and incorporate the use of DTP skills; developing production and ICT skills is an important aspect of media literacy approaches. It would thus work particularly well as a cross-curricular activity with the English or ICT department. Students have the opportunity to explore more media-specific aspects of the problem page format, such as layout, use of images and fonts. Ideally the lesson would be relocated to the ICT suite, if available.

### Further resources on teen magazines

The English and Media Centre has produced resources for more extensive study of teenzines at both Key Stage 3 in the *Key Stage 3 Media Book*, and as a study unit for GCSE English and Media Studies in the *Key Stage 4 Media Pack*. The issues explored in these activities are developed and extended, particularly in relation to gender, target audiences, and the coverage of sex and relationships.

### Answers for problem pages past and present

**1=A; 2=E; 3=I; 4=J; 5=H; 6=F; 7=G; 8=B; 9=D; 10=C**

### Using the *Bliss* interview

A full transcript of the interview is available on [www.mediarelate.org](http://www.mediarelate.org)

Annabel Brog was deputy editor of *Bliss* at the time of the interview, and went on to become editor of *Sugar* magazine. Tina Radziszewicz is the *Bliss* 'love guru', and author of *The Love Guru's Guide to Sex* (Piccadilly Press, £5.99).

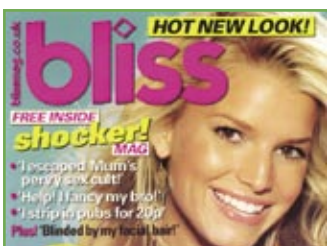
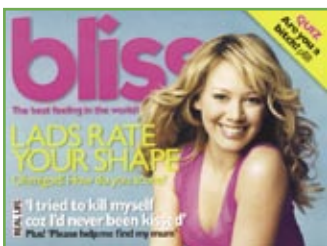
Prompts for discussion might include:

- Is *Bliss* behaving responsibly in its treatment of sex and relationship issues?
- Are you a typical *Bliss* reader, according to Annabel?
- Do you agree that 'everything in *Bliss* is 100% morally upright and educational'?
- What have you learned about how 'love guru' Tina deals with problem page letters?

Alternatively:

- ask students to discuss and present a summary of Annabel and Tina's views on sex education, moral values, and their role in *Bliss*. This is to be presented to parents who might be worried about what their sons/daughters are reading in teenage magazines.

## 2.1a 'The Argument Show'



### 'The Argument Show'

#### What you will be doing

Over the next few lessons you will be looking at the information, messages and values teenage magazines offer you about love, sex and relationships. Some of you may already know more about these magazines than most adults, but for this first activity you're going to role-play **an adult reader** and **take part in a TV talk show on the subject of ... teenage magazines**.

■ In a small group, you will be given a role card and a magazine. Your task is:

- to take on the role you have been given and talk about it in your group
- to scan your magazine for examples which illustrate the point of view you have been given
- to create a collage from these examples, which you will then present on a TV programme called 'The Argument Show'. Your teacher will be the host of the show, and will organise the format of the programme.

Further details about what you need to do are included in the box below.

#### **Your task**

- **Find** as many examples as you can in your magazine which seem to illustrate the anxieties or positive points described on your role card. Make sure your examples are from different parts of the magazine including: *advertisements; fashion and/or beauty features; problem pages; celebrity articles; reader's true-life stories etc.*
- **Choose at least four or five examples** that you think show clearly what you are worried or pleased about, and mount them on sugar paper in the form of a collage.
- **Annotate your collage**, using highlighters, arrows, captions and written comments to explain visually what you think each example seems to be saying.
- **Prepare to present your collage** on 'The Argument Show', and to spend three minutes explaining 'your' (well, actually, your role characters') views on the magazines (for example, why you think they are important, or outrageous; how they could be more useful). Everyone in your group should take part in this presentation.
- **Remember**, this is not about what you *really* think. You're role-playing someone else's point of view.

## 2.1b 'The Argument Show' – role cards

### Role card 1: TeenCounsel says: 'Good information - but not enough about relationships'

#### **Your role**

You are a member of TeenCounsel, a (fictional) group of expert relationship counsellors with special experience of working with teens and young people. You believe that teen magazines:

- offer very useful factual information and advice about sexual health
- could be very helpful in helping confused young people make decisions
- *but* don't provide enough help in dealing with friendship and relationships
- *and* could give much more advice about dealing with emotions.



### Role card 2: Youth-workers praise teenmags for no-nonsense advice, but there's not enough about same-sex relationships

#### **Your role**

You are youth-workers who work with young people outside school on a daily basis, and often deal with problems such as bullying of gay teenagers, juvenile crime, pregnancy scares, and drugs. You believe that teen magazines:

- provide really important information about sex and contraception which kids often don't get elsewhere
- are 'safe' places for young people to share their problems
- are better than teachers or parents at giving accurate advice about sexual health
- *but* they tend to assume that all teenagers are heterosexual, and don't offer enough advice, support or positive images for lesbian or gay young people.



## 2.1b The Argument Show – role cards



### Role card 3: 'Where's the help for our boys?' say Dads 4 Lads

#### **Your role**

You are a member of Dads 4 Lads, a (fictional) pressure group of fathers who are concerned about their teenage sons. You believe that teen magazines:

- are really only interested in girls
- show boys mainly as pin-ups or 'sex objects', with too much emphasis on six-packs, good looks and being cool
- say they deal with boys' problems too, but don't really take them seriously
- don't emphasise that boys have feelings too, and underestimate boys' emotions or relationships.

You would like to see more teen magazines produced especially for boys.



### Role card 4: 'Too much, too young,' say parents' group

#### **Your role**

You belong to Responsible Parenting, a (fictional) group of parents who feel that children are introduced to adult life too soon. You believe that teen magazines:

- are often read by younger children who are not yet ready to be exposed to so much 'adult' information
- often offer irresponsible advice, and encourage sexual behaviour too young
- spend too much time discussing sex with young people
- encourage peer-group pressure which can be dangerous
- should be made by law to carry a Parental Guidance sticker, so parents can control what their children read.



## 2.1b The Argument Show – role cards

### Role card 5: 'Ads in teenmags should be banned,' say anti-ad lobby

#### Your role

Your local MP is spearheading a group calling for all advertising to children and young teenagers to be banned. You believe teen magazines:

- carry far too much advertising of a sexual nature
- encourage teens to worry too much about their looks, fashion, beauty and copying celebrity lifestyles
- carry a lot of 'hidden' advertising which pretends to be articles and features, but really is about selling products to readers
- encourage 'pester power' and peer pressure
- should only be allowed to carry advertising material which is educational
- should not be allowed to feature sexual issues in this advertising.



### Role card 6: Teenmag editors defend their corner

#### Your role

You are a member of TED, the Teen Editors Directorate, a (fictional) group of Editors of teen magazines, who meet once a year to discuss their work and the way the public responds to it. You believe that teen magazines:

- offer invaluable advice about love, sex and relationships, which young people cannot get elsewhere
- take their responsibilities very seriously, and consult lots of experts about how to cover relationships and sexual health
- are read by sensible, intelligent people who can decide for themselves what to read and what to ignore
- reflect the interests and concerns of their readers
- help to develop active and independent young women.



## 2.2a Advice columns and problem pages



### Advice columns and problem pages

#### Problem pages past and present

The extracts on pages 31 and 32 have been taken from the problem pages of magazines dating from 1978 to the present day.

#### ■ With your partner, do the following:

- make a list of the different types of problems these extracts represent
- decide whether you think each letter was written by a girl or a boy. This will be obvious in some cases, but not in all. How old do you think each writer might be?

#### Matching letters to answers

■ Look at the assorted answers to the letters on pages 36 and 37. Match each answer to the correct question. This should be fairly easy!

■ Look at the dates on the letters. Do any of them surprise you?

■ Discuss whether you agree with the advice that was given.

#### Comparing results

■ From what you have read here, apart from obvious physical differences, do there seem to be any big differences between girls' problems and boys' problems? If so, what kinds of differences?

■ Using the evidence of these extracts, and your own reading of magazine problem pages, do you think there have been many changes over the last 25 years in young people's problems and the way they are handled by the experts?

■ The comments below describe the range of problems you have read. With your partner, discuss which comment is closest to your own opinions.

Most of these problems...

...could be solved by talking to a parent or close friend.

...are more about finding a good relationship than about sex.

...are about feeling insecure and anxious about growing up.

...come from being worried about what other people might think.

...are because the writers haven't been taught enough about sex.

...aren't usually talked about or shown on TV.

...are things you really need to work out for yourself without anyone's help.

■ How do your views about problem pages compare with others in your class?

1

**Lots of my friends have had problems with their parents about going out with older boys, but I've got an even bigger one. I really like this boy who's younger than me (he's 13 and I'm 15) and I just know that if I agree to go out with him, my friends will take the mickey out of me. What can I do? He's in my year group, so I can't pretend he's older.**

2

I'm worried. I can make love with my boyfriend on the floor or the settee, but when we make love on the bed I don't enjoy it. Is there something wrong with me?

3

*I sweat a lot and think I smell. What should I use to cover it up?*

4

*Are you supposed to open your mouth when you kiss? I've been out with a couple of people and they both kissed with their mouths shut. It was really boring and I hated it*

5

Just recently I've started to get panicky in certain situations, like before an exam, or when I'm on a crowded train. I feel dizzy, can't breathe properly or I start crying and feel like I'm losing it. Mum says to take deep breaths, but it doesn't seem to help. What's wrong with me?

## 2.2b Problem page letters

6

I am sixteen and still a virgin, I am the only virgin in my class. The reason for this is that my penis is relatively small. I have had the chance to lose my virginity twice, but I am far too embarrassed about my penis. Is there anything I can do to overcome my problem?

8

I'm 17 and I feel so lonely and depressed. I hate my job. I do try and make friends. I go to the gym every week, but there's no one there my own age, and I work with older people in a factory. I'm stuck in a rut and I can't help feeling full of self-pity. Please help, because I'm beginning to feel life isn't worth living any more.

7

I have been going out with my boyfriend for six months. The other day we were at his house with one of his best mates. I went upstairs and saw my boyfriend and his mate kissing! I don't know what to do.

Please give me some advice.

9

My boyfriend is 16 and is always asking me to have sex with him. I've always refused as I'm 14 and worried that I might get pregnant. He says that if I won't have sex with him he'll find another girl who will. What should I do?

10

I've been going out with Greg for eight months and thought everything was fine. We had broken up once because we were always arguing, but that only lasted for a week. Once I had time to think, I realised it was my fault, and persuaded him to come back to me. Then last week I found he's been spreading the worst kind of rumours about me. When I challenged him about it, he said we were finished for good. Since then I've seen him out with three different girls. I still love him and want him back. What shall I do?

Please give me some advice.



# 2.3 Agony aunts and understanding uncles

## Agony aunts and understanding uncles

### Discussing problem pages

Relationships experts who write advice columns or problem page replies used to be called 'agony aunts'.

■ Make a list of what you think are the ideal features of a really helpful agony aunt or uncle. For example:

- Do they need a 'personality' or identity you can relate to?
- Should they be caring and motherly, or young, cool and streetwise?

In the speech bubbles are a number of comments about what a problem page or advice column is for.

■ In your group, talk about the statements, and reject any you don't agree with. Add statements of your own if any of your views are not represented. Then put the statements in order of importance, with the most important ones at the top of the list.

A problem page is there...



# 24 Replying to a problem

## 1. Dear *Safe*

My friend's dad tried to put his hand on my leg last time I went round his house. I don't know whether to talk to someone about it, or how to explain to my mate that I don't want to go round there any more.

## 2. Dear *Safe*

My parents make a massive fuss of my little sister and spoil her rotten, but they hardly even notice I'm there. Is it my fault, or is it because she's a cute little girl? I don't know what I've done wrong.

## 3. Dear *Safe*

I really like the Scissor Sisters and I have long hair. My teacher keeps making homophobic comments about me. He thinks he's being funny, but I really don't like it, especially as one of my friends is gay. How can I challenge my teacher?

## Replying to a problem - *Safe* solutions

### A problem page for boys

*Safe* is a new magazine aimed at boys aged between 11 and 16. It will cover sports, music, style, and relationships. This is a new concept for boys of this age group!

- In a group of four, your task is to think about some of the problems boys of this age might have. Which do you think boys might write in about? Which do you think the magazine would publish? Why?
- Share your ideas as a class and discuss your views.
  - Is it harder for boys to share their problems?
  - Are there fewer places for boys to go for advice and information?
  - Do boys have different types of problems from girls?

### *Safe* solutions

The openings of three letters from the *Safe* problem page are printed in the boxes on the left.

- Choose one of the letters, and write a response that includes sources of information and advice. If you prefer you could make up a letter of your own and write a reply to it.
- Make a list of the different organisation and websites you will refer your readers to. You will need to do some research on this! Your teacher may give you some handouts to start you off; or you could check out:
  - Marie Stopes International - [www.likeitis.org.uk](http://www.likeitis.org.uk)
  - Health Development Agency - [www.lifebytes.gov.uk/](http://www.lifebytes.gov.uk/)
  - BBC - [www.bbc.co.uk/teens](http://www.bbc.co.uk/teens)
  - Brook Advisory Centre - [www.brook.org.uk](http://www.brook.org.uk)
  - AVERT - [www.avert.org/sexedu.htm](http://www.avert.org/sexedu.htm)
  - [www.channel4.com/health/sex/](http://www.channel4.com/health/sex/)
  - Vodafone and Youth Net sponsor [www.thesite.org.uk/info/sex](http://www.thesite.org.uk/info/sex)
  - [www.bullying.co.uk](http://www.bullying.co.uk)
  - Childline - [www.childline.org](http://www.childline.org)
  - Kidscape - [www.kidscape.org.uk](http://www.kidscape.org.uk)
  - The NHS run [www.wiredforhealth.gov.uk](http://www.wiredforhealth.gov.uk)

Your reply should not be longer than 100 words.

## 2.5 Extension activity – your own problem page

### Extension activity

#### Your own problem page for *Safe* magazine

■ You are going to create your own problem page for *Safe* magazine.

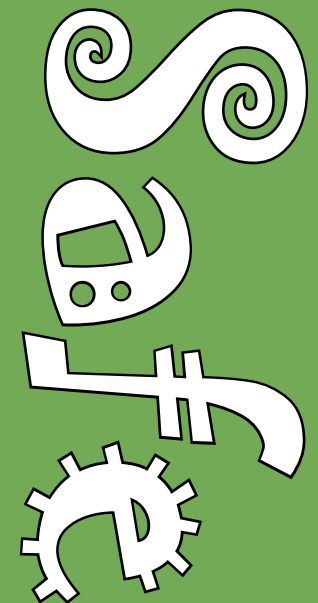
You will need to:

- give the page a title
  - design a logo for it
  - think about what to call your agony expert, and what sort of person she or he should be
  - draft out a rough design for your page.
- Split into two pairs. One pair will write the letters (once you have all agreed on them), and the other pair will provide the answers. If you prefer you can take these roles in turn. You should come up with at least four letters and answers.

#### Some starting points

Before you get too stuck into writing your problem letters, you might find it helpful to make a list of some possible topics in headline format. Here are some suggestions to start you off, if you want to use them.

- How do I tell my friends that I'm gay?
  - I'm scared my girlfriend will find someone better.
  - How do I know whether it's a crush or the real thing?
  - I'm inexperienced, and don't know how to ask a girl out.
- Make a list of the different organisation and websites you will refer your readers to. You will need to do some research on this! Your teacher may give you some handouts to start you off; or see handout 2.4 for useful websites.
- If you have access to computers you could really think about your layout, and how to make your problem page look like one from a magazine. Think about the pages you have seen in published magazines. You could consider:
- using photographs (e.g. of the agony uncle/aunt, or of a young reader. What should the advisor look like? If you portray a reader, would you use an image of someone looking worried, or happy? Check out Google's directory of images - [www.google.co.uk](http://www.google.co.uk) and click on 'images'). Or you could design some cartoon artwork to illustrate your problems.
  - choosing fonts and a layout which conveys the right tone for your page (entertaining? serious? caring?).
  - using colour (e.g. a coloured box for sources of further information).



See handout 24 for a list of websites to help you with your research.

# Resources – problem page replies

## Problem pages past and present – original replies

A. **S**urely what really matters is that you like each other. I know it's not as difficult for boys, but if he's asked you out and the only reason you can give for not accepting is that he's younger than you, then I think you're making a big mistake.

OK, so it might be difficult at first, but when your mates see how happy you are together, they'll soon change their tune. And if they don't, think carefully about why they're making nasty remarks. It may have something to do with jealousy... (*My Guy*, 1983)

B. **T**here will be young people all over the country reading this letter and echoing your feelings. It's a shame you can't all get together! But there are ways you can meet other people in the same situation.

First you say you're in a rut – and that's true. So get out of it! Go to the local library and ask to see their list of clubs and associations. There may be nothing you feel is exactly right, so go for anything worth a try, or a bit of a laugh.

Next, contact your local 18+ group (OK, I know you're only 17, but you won't be forever!). They run social groups all over the country for people to get together and do everything from tiddlywinks to stock-car racing. (Addresses and telephone numbers provided.)

Finally you could try an ad in the personal column of your local paper. It wouldn't cost too much, and might even be free. Say you're interested in meeting other people to go out and have a good time with. But it's very important not to give your phone number or address, only a Box Number, because there's always the chance you could get a weirdo trying to contact you.

Stop waiting for the world to come to you. Take a deep breath, put on your best smile, and go and find it. (*Mizz*, 18th April 1990)

C. **I** don't think you'll like what I have to say, but I think it's the best help I can give you. Have you ever considered that he's doing these things to you to prove to you for once and for all that he doesn't want to go out with you? Just because you have changed your mind once doesn't mean he has to. I know it's hard, but in time you'll get over him. (*Blue Jeans*, 1978)

D. **L**et him go, that's my advice. He's after you for one thing only – even you must see that – and has no respect for you as a person.

And apart from anything else, what your boyfriend's suggesting is also illegal! (*My Guy*, February 1983)

E. **I**'m tempted to say that you should either get a new bed, or keep on making love elsewhere. There's nothing wrong with either of you. There is probably something wrong with the bed! Perhaps it's too soft and springy. If you change the bed and the story's still the same, well, we don't think you should worry too much. We do think you should try other beds, just so you can satisfy your own curiosity. But its only convention which says people should make love on/in beds. (*Teenage Kicks*, 1981)

## Resources – problem page replies

F. **T**he reason you're still a virgin is not because you believe your penis is too small, it's because you haven't had sex yet! I know I may sound harsh, but penis size is not a factor to take into consideration. You must not let yourself become obsessed with a right and wrong size – there isn't one. You are what you are and you are built as you are. These facts cannot be changed. And the question which is most relevant when you consider sex is not 'am I suitably equipped physically?' but 'am I suitably equipped mentally?' Everyone is a little scared about having sex for the first time. And I believe the most emotionally painless approach to first-time sex is to be well-informed and to be with someone you love, trust and know well...

Don't worry about your body, believe me everything will work out alright in the end, but do spend time learning the facts of life and investing care and love into a relationship before having sex... (*Just 17*, January 1990)

G. **T**he simple fact of the matter is that you saw your boyfriend kissing a guy! As his girlfriend of six months, you should have the right to ask him what was going on, but from your letter there doesn't sound like there could be a reasonable explanation. If he was kissing another girl, what would you have done? Frankly, it doesn't matter who he was kissing, if he's upstairs being unfaithful while you're in the same house, then it's plain that he doesn't have much respect for you. Don't get all weird about the fact that he was kissing a boy. Simply ask him what he was up to. How does he feel about you? He's the one with the answers. If you like him, you've got to be honest with him. (*J-17*, November 2003)

H. **I**t sounds as though you're suffering from anxiety and your mum is right; deep breathing is the best advice, but it's not quite as simple as that. Anxiety usually strikes during periods of high stress, and exam time is certainly one of these. Panic is your body's normal response to fearful situations and the feeling you won't be able to cope. Talk to your mum about all the things that are worrying you right now, and try to avoid panicky situations. Counselling might be helpful. Ask your GP for a referral. But above all, don't worry. These feelings will pass in time. (*CosmoGirl*, December 2001)

I. **S**weating is an issue for a lot of lads during puberty because your hormones switch on your sweat glands. Things will soon settle down, but using aftershave won't help. Instead, wash regularly and wear fresh clothes every day – preferably made of cotton so your skin can breathe. For extra confidence, always use deodorant. (*Bliss*, May 2002)

J. **T**here aren't any rules about kissing, you just work it out as you go along. Usually though people kiss with their mouths slightly – or fully – apart, and move their heads gently backwards and forwards. Also a kiss is more enjoyable if your lips are slightly moist. Not too wet, and not too dry. (*Oh Boy*, January 1980)

# TV drama about sex and relationships

## General aims of the unit

- To generate and promote discussion of issues of communication, consent, peer pressure and under-age sexual activity in relationships, generated by the study of a TV soap opera narrative.
- To analyse, evaluate and challenge the ways adolescent relationships and sexuality are addressed in TV serial drama.

## General sequence of activities

- **Watch and discuss an edited storyline from *Grange Hill*** which follows the story of a relationship between Tom and Leah, aged 16 and 15 respectively, and thus raises issues of the age of consent, the importance of communication in relationships, peer pressure, and sources of emotional support. The DVD is organised into four parts to allow for structured debate and activities and could be screened over several lessons, if appropriate.
- **Watch a short video interview with the producer and scriptwriter** who explain the intentions behind the storyline, how it was developed, and the production constraints which affected how the issues were represented.
- **Develop ideas and a treatment for a soap storyline of their own**, based on an issue such as teenage pregnancy, to be integrated into an existing soap of their own choice, and to involve their own research into sources of support and advice. This is a flexible activity which could involve one, two or several lessons.

## Curriculum objectives

### KS3 PSHE Objectives

- Developing a healthy, safe lifestyle: 2 b); e); f); g)
- Developing good relationships: 3b); c); d); e); h); i); j); k)
- Breadth of study: f); g)

### KS3 Citizenship Objectives

1. Knowledge and understanding about becoming informed citizens: a); g); h)
2. Developing skills of enquiry and communication: a); b); c)
3. Developing skills of participation and responsible action: a)

### KS3 Literacy Framework Objectives

**Year 7: Reading:** research and study skills: 1; reading for meaning: 10

**Writing:** inform, explain, describe: 11; persuade, argue, advise: 15

**Speaking and Listening:** 1; 3; 5; 10; 11; 12; 13; 14; 15; 16

**Year 8: Reading:** research and study skills: 1; 2; reading for meaning: 7

**Speaking and Listening:** 3; 5; 11; 12; 15; 16

**Year 9: Reading:** research and study skills: 1; 2; 4; reading for meaning: 7; 8; media: 8

**Speaking and Listening:** 9; 10

## 3.1 Grange Hill – Tom and Leah’s story

**NB:** The storyline is 43 minutes long and has been edited for DVD into four sections to allow for structured debate and role-playing during the development of the narrative. Ideally it should be screened over two lessons to allow for full discussion and reflection. However, if your time is limited, you could screen just the first two sections, and adapt the activities accordingly.

### Aims

- To analyse a dramatised sexual relationship between 15 and 16-year-old school students (thus technically illegal) to generate discussion of ‘peer pressure’, and different interpretations of the term ‘consent’.
- To raise questions about the importance of communication in relationships.
- To offer opportunities to discuss how to resist pressure, to maintain safe and healthy relationships, and where to go for sources of help and support.

### Resources

- Worksheets (including the viewing chart on the Media Relate website, if appropriate) – one copy per student.
- DVD extract from *Grange Hill* (43 minutes).

### Timing

90 minutes in all if showing the entire storyline; about 45 minutes if only viewing sections 1 and 2.

### Activities

- Before screening: ask students if they already watch *Grange Hill*; when it is screened; what kind of an audience it is for; how this time and audience might affect what can be shown. A brief summary of data about *Grange Hill* is provided in the Guidance notes on page 41.
- Organise the class into pairs; half the pairs will track the story from Leah’s point of view, the others from Tom’s.
- Distribute worksheet 3.1 and the viewing chart (available on the website), and explain how to make notes to explore the feelings of either Tom or Leah, and the issues in their relationship.
- Screen the DVD extract in sections, pausing for activities between each section.

## 3.2 Grange Hill – the Producers’ Story

### Aims

- To explore how serial TV drama is written and produced, and the impact of the production process on the representations of characters, storylines and issues.
- To consider the messages and values of the Tom and Leah storyline, and how these were developed by the *Grange Hill* production team.
- To prepare students for the storylining simulation in the following lesson.

### Resources

- DVD interview with *Grange Hill* producers.
- Worksheet 3.2 – ‘The Producers’ Story’

### Activities

- This brief optional interview can be screened simply as useful background to the simulation which follows.
- Alternatively you could use it with student worksheet 3.2 to spark discussion of how successfully the producers have been able to negotiate the particular logistical difficulties of the serial format and an under-age cast. Points to draw out in discussion are suggested in the Guidance notes.

# Lesson plans – TV drama

## 3.3 Drama simulation – developing a new soap storyline

### Aims

- To apply students' own expertise in the soap opera/serial drama format, and their study of the *Grange Hill* narrative, to the development of a new storyline addressing the issue of teen pregnancy (or another sex and relationship issue of your own choice).
- To encourage students to research collaboratively and discuss the issues around teen pregnancy, from a safe distance.
- To explore the tensions between information and entertainment in the context of popular TV drama.

### Resources

- Worksheet 3.3 – 1 copy per student.
- Information sheet: Teen pregnancy – 1 copy per student.
- If appropriate, the storyline planning grid downloaded from [www.mediarelate.org](http://www.mediarelate.org) – 1 copy per group.

### Timing

This activity could take either one or two lessons, depending on the nature and engagement of your group. It could also be used as a cross-curricular activity with the English department, in which case it may take two or three lessons.

### Activities

- Distribute student worksheet 3.3. Read the introductory memo aloud to the whole class, to clarify the nature of the task, particularly the need both to attract audiences, and to offer informed and responsible advice on the issue of teen pregnancy.
- Organise students into groups of 3. Since this activity depends on shared familiarity with specific soap operas, you might prefer to ask who watches what, and then organise groups accordingly (see Guidance notes on page 41).
- Explain that for the rest of this lesson, students will be identifying the characters and narrative they wish to develop, and researching the issue of teen pregnancy, using the factsheet provided.
- A few minutes before the end of the lesson, ask each group to briefly summarise progress so far, and then to continue thinking about how to develop their storyline for the next lesson.
- Start the following lesson by reminding students about the ways the Tom and Leah storyline developed over time, and how characters like Shannon, Danny, Lisa and Matt interact with them, but also have their own stories. Distribute the planning grid, if appropriate, and explain how to use it as a way of planning their own storyline.
- 15 minutes into the lesson, remind students they need to start preparing to 'pitch' their storyline to the Executive Producer.
- Allow enough time for each group to spend three minutes presenting the storyline to the class and to you (the Executive Producer), and for a short debriefing period at the end of the lesson. This may mean postponing the report-back pitches into a third lesson, if time permits.



## 3.1 Grange Hill – Tom and Leah’s story

The DVD is 43 minutes long, and follows the story of a relationship between Tom who is in Year 11, aged 16, and Leah, Year 10, aged 15. The storyline touches on issues of the age of consent, since for them to have sex is strictly speaking illegal. However, more importantly it raises questions about the importance of communication in relationships, how to resist pressure, where to go for sources of help and support. Working with it thus helps meet key PSHE objectives. The DVD can be screened in sections, with pause points for structured debate and activities. This will probably take 2 lessons.

### Before screening

Ask students if they already watch *Grange Hill*; when it is screened; what kind of an audience it is for; how this time and audience might affect what can be shown. You may find the following background information useful.

#### Useful background

- *Grange Hill* is currently screened on BBC1 on Mondays and Wednesdays at 4.35pm.
- First screened in 1978, and thus one of the longest running children’s programmes, *Grange Hill* was originally developed by Phil Redmond, who went on to launch *Brookside* and *Hollyoaks* for Channel 4 via his own independent production company, Mersey TV.
- *Grange Hill* was produced by the BBC until 2002, when at the end of series 25, the school burned down. In 2003, it ‘re-opened’, having relocated the set to Liverpool and axed 14 characters. It is now produced by Redmond’s company Mersey TV. This particular storyline was screened during Series 24 – i.e. the penultimate series before the re-launch.
- Phil Redmond has always maintained close editorial control over *Grange Hill*. Indeed his interactive company Conker Media now runs the ‘official’ website called Phil Redmond’s *Grange Hill* ([www.grangehill.com](http://www.grangehill.com)). The BBC has its own microsite [www.bbc.co.uk/cbbc/grangehill/index.shtml](http://www.bbc.co.uk/cbbc/grangehill/index.shtml).
- *Grange Hill* has been a source of controversy throughout its 27-year history. During the 1980s it was continually attacked by the media and parents for its realism and uncompromising storylines, but by some teen viewers for being old fashioned and out-of-touch.

### The parallel stories

Tom and Leah’s story has been edited together by the BBC to make one continuous narrative, although originally it was interwoven with other storylines running alongside. In particular, Leah’s under-age friend Shannon lies about sleeping with Danny, a sixth former who is then arrested. Aspects of this storyline appear in this video, as does one about Matt, who appears angry and upset at various points. Other characters are Leah’s friend Max and Tom’s friends Lisa, Cracker, Tracy, and Ozzie; these characters frequently act as ‘sounding boards’ for Tom and Leah’s dilemmas, or as commentaries or perspectives on their behaviour.

### Organising the viewing

You may find it useful to adopt one or more of the strategies suggested here.

- Before viewing, remind students that all discussion of the storyline will be confidential, but that they should avoid disclosing any personal issues. Ensure they know which professionals in the school or beyond they can go to for support or advice.
- **Ask pairs to track different characters.** Organise the class into pairs, and then divide the class so that half of the pairs concentrate on Tom and the other half on Leah. At intervals, the video can be stopped to ask the ‘Tom’ and ‘Leah’ pairs to join up and compare what they might be thinking and feeling.
- **Alternatively: ask groups to track different themes.** Ask groups to focus on key issues that emerge in the video, such as:
  - the importance of communication in relationships
  - the role of the peer group, both in influencing what happens and in making sense of it
  - the age of consent, ‘safer sex’, the nature of consent
  - differences between boys and girls in attitudes to sex.
- **Debate the issues.** The DVD should be screened in sections. The optional attached pupil worksheets may be useful in focusing discussion, and the activities are summarised in the brief synopsis of the storyline which follows. Depending on your group you may wish to provide further resources of your own to support the activities. You could also generate a ‘physical debate’, where students position themselves around the room according to how far they agree with key statements such as ‘Tom and Leah are in love’; ‘Tom acted responsibly’; ‘Leah missed Tom’; ‘Tom raped Leah’; ‘Leah should have told Tom how she felt’.
- Students may bring up more generalised ideas about rape during these lessons. Whilst this should not become the main focus of the activities, a section on the Media Relate website suggests what issues might be raised, and ways of responding to them.

# Guidance notes – TV drama

## Scene by Scene – narrative summary and discussion points

### Part 1 (17 minutes)

Shannon overhears Max and another boy talking about Leah, but saying that she should get away from Shannon.

Tom and Leah are getting on well. They clearly like each other, but both are worried about the age gap. Leah asks Shannon if she is jealous, but Shannon starts dropping hints about going out with a sixth former, Danny.

After several false starts, Tom does ask Leah out. They go bowling together, and Leah ‘makes the first move’ by kissing Tom.

Next day in the school canteen, Shannon tells a group including Leah and Tom that she has slept with Danny. Tom talks about Leah to Tracy, who counsels him that he is not ready to sleep with Leah. Tom is convinced that Leah wants to go ‘all the way’, but admits he has not talked directly to her about it. Lisa asks them to a party.

At the party, Tom and Leah are kissing. Shannon turns up in tears, claiming that Danny has dumped her because she’s under age. Tom finds Leah upstairs and pulls her into Lisa’s bedroom where they fall onto the bed, but they are found by Lisa’s father and told to leave.

At school, Danny is arrested because of Shannon’s lies. Tom is dropping hints about events in the bedroom, which Leah avoids and seems embarrassed by. Leah tells Shannon she thinks she loves Tom. Tom asks Leah round to Lisa’s open house again.

➔ **FOLLOW UP** Ask students to discuss what Tom and Leah are thinking and feeling at this point. Students could perform a short monologue, or write a commentary about ‘what’s in their head’.

### Part 2 (6 minutes 40 seconds)

At the party, once again Tom follows Leah upstairs, and they end up in Lisa’s bedroom despite Leah seeming reluctant. We don’t see what happens next, but in the next scene they are both putting on their clothes. Leah looks upset and asks Tom not to tell anyone.

Next day at school, Leah sees Tom talking to his friends and runs away to avoid seeing him.

Shannon thinks he has dumped her, but in the café Leah tells her that they slept together. She cries and tells Shannon that she didn’t want to, but didn’t know how to stop him. Shannon says that Tom has raped her and urges Leah to talk to someone.

In the boys’ toilets, Tom tells his friends they slept together, but that she hasn’t been near him since. He doesn’t understand why. Max overhears.

Leah talks to Shannon more about what happened between her and Tom. She says she couldn’t move or stop him.

➔ **FOLLOW UP** Ask students:  
– Has Tom raped Leah? What do each of them feel about this, and why?  
– What advice would they give to Leah and to Tom?

## Part 3 (13 minutes 15 seconds)

Later, Leah overhears Max telling a friend that they slept together and that people will think ‘Tom’s the stud, Leah’s the slapper’. Leah runs away. Shannon explains to Danny that she lied about them because she was jealous of Leah. Leah is angry with Shannon for lying. Several times, Tom tries to stop Leah, but she won’t talk to him. Lisa and Shannon argue in the toilets, Shannon drops hints about Tom. Other students are gossiping about them.

Leah hides in the toilets at break times, finally admitting Tom raped her. Eventually Tom talks to Leah. He thinks the problem is that others know, and asks why she doesn’t want them to know they’re ‘in love’. Leah says ‘not any more’ and walks off.

Shannon accuses Tom in public of raping Leah. At first no one will believe her because of her lies about Danny. Others start to debate the issue. Boys say that if Leah went into the bedroom on her own knowing that Tom fancied her, then ‘what did she expect?’. During a school performance, the boys are divided over whether you should expect ‘it’ if ‘a girl goes into a bedroom with you’. Some say that she is just trying to get back at Tom for telling everyone they slept together. Tracy is prepared to believe that Tom might have been in the wrong and Lisa and Tracy argue vehemently over it in the playground.

Tom and Leah talk. He asks Leah why she said he had attacked her, she asks why he told people about them sleeping together. He says he was happy about it, but she responds that she wasn’t and he never thought about her. He asks why she went into the bedroom; she says she wanted to be with him. He grabs her and she looks frightened.

In the playground, Tom continues to ponder what he should do. He accuses Shannon of ruining their relationship. He claims it was mutual, that they both wanted to have sex, denies that he hurt her and claims he didn’t make her do anything she didn’t want to. However, when Shannon asks if he asked her, he cannot answer.

Shannon gives Leah the number of Rape Crisis.

→ **FOLLOW UP** Check if students know what Rape Crisis is and what it does (see page 55), and if they know how to find help. Ask students to discuss in groups what they think are the reasons for the breakdown of Tom and Leah’s relationship, using the prompts provided on the student worksheet.

## Part 4 (7 minutes)

Lisa tackles Shannon, who tells her that Leah has gone to see a rape counsellor.

In counselling, Leah talks about feeling guilty and says that it was her fault. She explains why she went into the bedroom with Tom, saying she thought he wouldn’t like her if she didn’t, although he didn’t say this – ‘you know what boys are like’. She explains that neither of them dared to say anything.

Lisa tells Tom about Leah going to a rape counsellor and he responds by saying ‘I didn’t mean to’. Lisa says, ‘You mean you didn’t ask her?’, he says he didn’t know how – ‘But she never said no’. ‘But she never said yes?’ asks Lisa. Cracker comments that then it was OK – ‘You didn’t attack her and she’s his girlfriend’, but Lisa shouts, ‘That’s not a reason!’.

The counsellor advises Leah not to feel guilty or at fault, that Tom had no right to do what he did. She offers support if she wants to involve the police or tell her parents, and another session.

Tom’s friends are still divided. Matt says, ‘It’s pretty simple: you ask her if she’s OK, see if it’s all right to carry on. It’s not difficult’. Meanwhile Lisa reminds Tom that Leah was only 15 so that even if she had agreed to sex it was illegal. Tracy now says that he didn’t mean to do anything wrong.

Finally Tom and Leah talk. She says she feels ‘worthless and used’ and they talk about why they didn’t communicate better at the time. Neither of them ‘knew the words’. He asks for forgiveness; she acknowledges that really he was just ‘stupid and scared and shy’ and hurt her ‘by accident’, but that neither of them will ever be able to forget this.

→ **FOLLOW UP** Ask students to discuss in mixed Tom/Leah groups and present their views on the following: what do you think are the most important messages the writers and producers were trying to get over in this storyline? For instance, what are they saying about: the importance of communication in relationships; the age of consent, ‘safer sex’, the nature of consent; the role of the peer group, both in influencing what happens and in making sense of it; differences between boys and girls in attitudes to sex.

Think about how the producers chose to present the story. How different would it have been if we had seen more of what went on between them in the bedroom?

# Guidance notes – TV drama

## What if...?

■ Ask students to script different outcomes, where Tom and Leah discuss their feelings properly. Different groups could focus on different moments such as those suggested below.

- After the first party.
- When Tom invites Leah to the second party.
- On the landing, before they go into the bedroom for the first or second time.
- Once they have started kissing in the bedroom.

Debrief with a discussion of whether there is a ‘best’ moment to talk. Is it ever ‘too late’?

## Tom and Leah – the future

Ask students, in role as *Grange Hill* scriptwriters, to provide notes for extra scenes, set several months later, where the characters discuss what has happened and how Tom and Leah’s relationship has changed or developed since the end of the storyline.

## Summarising the issues

Ideally a wide range of issues will have emerged during watching, but the following 5-minute strategies might be useful to summarise the learning outcomes and would be useful preparation for watching the video interview with the producer and script editor.

- Ask Tom and Leah pairs to join up into a group of four. Ask them to summarise the main point of the story in not more than 25 words. Compare the summaries of two or three groups to see what overall messages each has taken from the narrative.
- Ask groups to imagine they are the Executive Producer of *Grange Hill* and have to prepare a press statement defending the Tom and Leah storyline to angry parents who think it was handled irresponsibly.

## 3.2 The Producers’ Story

### Points to emphasise

The most important issues raised in the interview relate to the producers’ intentions in developing this particular storyline. Students should be aware of the points listed here.

- This storyline is a highly constructed piece of fiction specifically intended to raise issues and give viewers ‘something to chew on’.
- It was written in direct response to viewers’ anxieties about the lack of attention paid in both school and media to the emotional aspects of relationships rather than the biological ones. Students should be asked to consider whether they feel these anxieties have been effectively addressed.
- In transmission, it was interwoven with a variety of other storylines and was thus less focused. You could ask students whether they have found it helpful to follow a complete narrative without other distractions, or whether the messages of the storyline would have had the same impact in its original form.
- The *Grange Hill* producers see this storyline as primarily about failure of communication, ‘to get people talking about talking’, and to show that the issues in Tom and Leah’s relationship are more complex than they might seem to a character like Shannon. Ask your students how far they saw this as the key message of the story, and what other ideas, if any, they took from it.
- From a media education perspective, *Grange Hill*, more than most other soaps, is particularly constrained by its time-slot, child audience, and status as a BBC ‘flagship’ product.
  - The BBC operates strict guidelines about both the content of childrens’ programming, and the representations of childrens’ behaviour on-screen, as well as rules governing the employment of children.
  - The late afternoon scheduling of *Grange Hill* within traditional ‘children’s viewing time’ places further constraints on what can or cannot be shown, given that younger children may also be watching.
  - All forms of serial drama are produced in a highly industrialised way, which may affect the quality and nature of performance.
- Ask students to consider the ways this story might have been handled in an adult or family soap such as *EastEnders* or *Emmerdale*, and whether its key messages might have been different.

## 3.3 Drama simulation – Creating your own storyline

Small groups develop their own storyline for a TV soap they already know well. Their brief is to develop a plot line to raise an issue relevant to love, sex and relationships. The activity would work particularly well linked to an English or Media scheme of work around soap opera, and delivers a wide range of Literacy Framework Objectives. [See the Media Relate website for further guidance.](#)

We have suggested focusing the new storyline on teenage pregnancy. This allows for a variety of interpretations that students can then research, such as abortion, adoption, miscarriage, responses of the pregnant woman and her partner, being a young parent, the support services that are available, and so on. Students may also wish to offer sources of advice and help at the end of the programme. However, if the introductory memo in worksheet 3.3 (page 53) is adapted the activity could focus on other issues, such as: young love; STIs; abuse; divorcing parents; coming out as lesbian, gay or bisexual etc.

The simulation could be followed up with written work, as suggested on page 52.

### Managing the simulation

- This activity involves a genre familiar to most pupils – but not all. You may want to select groups carefully, either on the basis of enthusiasm for/knowledge of particular soaps, or on the basis of sharing expertise so that those with less knowledge of the genre can be supported by more confident pupils.
- Any simulation involves a great deal of productive talk. As in previous units, this is an essential part of the process, no matter how anecdotal or noisy. Your main role during the planning and story development stage should be to ensure that groups are on task, and to move them on with time-checks and prompts.
- Boys frequently claim they do not watch soap opera, and may initially use this as an avoidance tactic. However, experience from Media Studies shows that this form of activity is intrinsically motivating and, with careful grouping and monitoring, will engage most pupils.
- Pupils at Key Stage 3 often demonstrate their understanding of media conventions through parody, humour and pastiche; this may well be the case in this simulation. However, a parodic response does not mean the activity is not working, or that the learning is more limited – just more entertaining.
- This is potentially a very rich discussion activity, and if undertaken in depth, could be extended over a number of lessons. **If time is limited**, you could:

- foreground essential elements, and downplay others (e.g. the parallel storylines)
- prescribe strict time limits and allocate a single lesson for stages 1-3, with a call for interim feedback at the end of the lesson, and another lesson for the remainder of the activity
- use the planning grid flexibly – if it becomes an encumbrance rather than a help, ditch it!

- Alternatively, because of the range of Literacy skills developed through the activity (including information retrieval, speaking and listening, understanding narrative structure, etc.) **you could undertake the activity jointly with an English teacher, over a longer period of time.** The presentation/‘pitch’ stage would make an excellent task for a Speaking and Listening assessment. If time permits, pupils could extend the activity to provide storyboards of key scenes, or even record a sequence on video.
- The **media education** aspect of the work could be extended by thinking about the narrative conventions of soap operas, such as:
  - how the **interweaving of storylines** can create resonance and depth for individual events
  - the **structure** of individual soap episodes, which often require ending with an enigma, cliffhanger, or climax
  - the ways **characters** are revealed and developed episodically. The English and Media Centre’s *The Soap Pack* might be useful here (see [www.englishandmedia.co.uk](http://www.englishandmedia.co.uk)).

### The ‘pitch’ and debriefing

Worksheet 3.3 includes a framework for groups to present their new storyline, and can be used as a prompt for the teacher, possibly in role as an Executive Producer. If you wish formally to evaluate the presentations, you could apply a number of criteria:

- **the quality of students’ research and thinking about teen pregnancy**, and the way this informs the new storyline (PSHE: 2)
- the ways students have applied their **understanding of soap opera conventions and audience expectations** to their own storyline (English: Reading)
- the ways students have **worked collaboratively in problem-solving** and negotiating their ideas (Citizenship: 2)
- the **confidence and fluency of the final presentation** – how far students are able to articulate and justify their ideas. (English: Speaking and Listening)

## 3.1 Grange Hill – Tom and Leah’s story



### Grange Hill – Tom and Leah’s story

In this lesson, you will investigate some of the ways sex and relationships are represented in TV drama. You will:

- watch an edited storyline from *Grange Hill*, which follows a relationship between Tom (Year 11) and Leah (Year 10)
- use role-play and discussion to explore the problems and decisions Tom and Leah face in their relationship.

#### Before watching the DVD

■ How much (if anything) do you know about *Grange Hill*? For example:

- When did *Grange Hill* first start?
- When is *Grange Hill* screened, and on which channel?
- What, if anything, do you know about the people who make *Grange Hill*?
- What age group do you think it is intended for?
- What difference might the age of its audience make for the sorts of stories and ideas it can show?



This storyline has been split up into four sections. At the end of each one, the DVD will be paused. Working with a partner, you will be asked to take on the role of either Tom or Leah and to discuss the issues raised in the story, focussing on:

- a) your character's feelings and thoughts
- b) the different sorts of problems they face in their relationship.

#### After Part 1

■ In pairs, talk for two minutes about what you think Tom/Leah might be thinking and feeling at this point. Jot down your thoughts in role, ready to present back to the rest of the class. You could do this either as:

- a mind-map or spider diagram
- the diary entry your character might write at the end of the day
- a conversation with a mate from another school.

■ Listen to two or three versions of Tom and Leah's thoughts. How similar or different are the versions?

■ Now watch part 2.



# 3.1 Grange Hill – Tom and Leah’s story

## After Part 2

- In role as Tom or Leah, talk with your partner about your instant impressions of the situation. Do you think Tom has actually raped Leah? Why does Leah feel she has been raped?
- What should Leah do next? What advice would you give her?
- What should Tom do next? What advice would you give him?
- Now watch part 3.



## After Part 3

- In role as Tom/Leah, note down your feelings and decide what you should do next.
- Your teacher will tell you about the work of Rape Crisis, and how to find the right kind of help if you were in this situation. Talk about:
  - whether you could talk to a parent, teacher or another adult you know about your experience, and why (or why not)
  - why it might be helpful to find someone with special skills to talk about your experience.
- At this point in the story, Tom and Leah are in a mess. Talk about which of the factors below you think is most damaging to their relationship.



Girls and boys have different expectations of relationships.

Failure to talk to each other properly.

Pressure from friends to show off or act big.

Embarrassment about everyone knowing.

They're under-age and it's against the law.

Neither of them was really ready for sex yet.

Society's attitudes – boys are 'studs', but girls are 'slappers'.



- Now watch part 4.

## 3.1 Grange Hill – Tom and Leah’s story



### After Part 4

- Each Leah pair should now join up with a Tom pair. Discuss and present your views on the questions listed here.
- What do you think are the most important messages the writers and producers were trying to get over in this storyline? For instance, what are they saying about:
  - the legal age of consent, 'safer sex', what 'consent' actually means
  - the role of the peer group, both in influencing what happens and in making sense of it
  - the importance of communication in relationships
  - differences between boys and girls in attitudes to sex?
- Think about how the producers chose to present the story, and why. For example:
  - we don't actually see what happened between Tom and Leah in the bedroom. Why not? How different would it have been if we had seen more of what went on between them?
  - how have some of the other characters been used to highlight particular ideas or issues - for example, what is Shannon's role in the situation, and why? What is the point of the storyline about her and Danny? What role does Lisa play?





# 3.1 Grange Hill – Tom and Leah’s story

## A different story - what if...?

In this activity, you will be imagining how differently this storyline might have been if Tom and Leah had actually talked to each other properly about their feelings.

For example: what if ...

- ... Tom and Leah had talked properly after the first party?
- ... Tom had made his feelings clear when he invited her to the second party?
- ... they had discussed their relationship before going into the bedroom at the second party?
- ... they had taken a break after they started kissing?
- ... the day after the party, Leah had not avoided Tom, but told him how she felt?

■ Get into a group of four – a Leah pair and a Tom pair. Take one of these 'what if?' points in the story (your teacher will tell you which) and try scripting or improvising an alternative scene in which Tom and Leah actually communicate their real feelings to each other.

■ Share your 'what if?' scenes with the class. Then discuss the questions listed here.

- Why is it important to talk in a relationship?
- Is there a 'best' moment to talk?
- Is it ever 'too late' to talk?

## Tom and Leah - the future

■ Imagine you are the *Grange Hill* scriptwriter. Your producer is worried that viewers might take sides too easily with Tom or Leah without understanding the issues properly. He has asked you to add in some extra scenes where some of the characters discuss the situation a few months later. Write notes for two more scenes in which characters from the storyline talk about how Tom and Leah's relationship has developed since the end of the story. Think about:

- which characters you would include
- what their views might be
- whether boys and girls might think differently about the situation, and why
- what might happen to Tom and Leah in the future. Can they be friends? Will they get back together?



## 3.2 The Producers' Story



### The Producers' Story

- Watch the interview with the *Grange Hill* producers. There is also an account of how this series of *Grange Hill* was recorded.

Think back to the Tom and Leah story.



- Talk about how the following technical aspects of the production process might help or hinder the development of their story.

- Taking a whole day to shoot just five minutes of footage.
- The numbers of people involved in shooting each scene, including extras.
- The fact that the cast can only legally work a certain number of hours per week, and may also be involved in exams or school work.
- The fact that the main characters are all the right age for their parts, rather than older professional actors.



The *Grange Hill* producers say they are aiming for an audience aged around 12 - but because they also deal with older characters, they also cover stories and issues for an older age group.

- What kinds of problems might this cause them - for example, from younger viewers? Parents? Teachers? Newspapers and magazines looking for juicy stories?



The Tom and Leah storyline was developed because the producers discovered (from teen magazines, the cast and the *Grange Hill* message boards) that while young people get sex education from school, they are not taught about emotional issues and relationships.

- Do you agree with this view? Do you think they have tackled it in a useful way?
- Finally, do you think they have succeeded in their aim of showing the importance of talking and communicating in relationships?



## 3.3 Drama simulation

### Creating your own storyline

In this activity, your group will become the scriptwriting team of a soap opera you know well. It could be *EastEnders*, *Hollyoaks*, *Family Affairs*, *Emmerdale*, *Corrie* - the choice is yours. You have been asked by the show's producers to come up with a storyline about teenage pregnancy. You will be:

- **researching the issue of teen pregnancy**, using links and the fact-sheet provided for you
- **deciding on how you will introduce your storyline**, who it will affect, and how it will develop
- **mapping out your storyline over a number of episodes**, to show how it develops
- **'pitching' your ideas** to the show's Executive Producer to persuade her/him that you will be tackling the topic sensitively and helpfully.



### What to do

1. **Read the memo on page 53**, which tells you what you need to think about, and why.
2. **Choose your character** Decide whether you will use a teenage character already in the soap, or introduce a new one. Think carefully about this. If you're developing a new character, you'll have to give her/him a personality, a background, and a relationship - perhaps with another existing character?
3. **Outline your storyline**. Sketch out how the story will develop, and the decisions your character/s will have to make, the problems they will face, and how these will be resolved. This will involve some research. Use the information sheets provided to help you with this.
4. **Map out your storyline episode by episode**. Think about how the storyline might work out over a number of episodes. Note down what will happen, who will know about it, and what else might be happening at the time. You could organise your ideas in a chart like this.



Episode	Main characters and events	Other characters	Other storylines
1	<i>A is seen buying a pregnancy test. Later we see her crying.</i>	<i>C sees A coming out of the pharmacy, but A rushes away without speaking to her.</i>	<i>X and Y are in love: they talk about their dreams for a future, including what it would be like to have children.</i>
2	<i>A tells her best friend B that she thinks she is pregnant.</i>	<i>Later best friend B talks to her mother about advice, without telling her about A.</i>	<i>C comments that A has been looking unwell recently.</i>
3	<i>A phones B for moral support.</i>	<i>C talks to X about why A has been so moody.</i>	<i>X tells C she's longing for a baby.</i>

## 3.3 Drama simulation



5. Prepare to present your ideas to the show's Executive Producer (i.e. your teacher). S/he will want to hear the following:

- **Who are the characters that you will involve in the story?** Briefly describe their ages, backgrounds, culture, families and other relevant details about them. Explain why you decided to use these characters for your storyline.
- **How will the story develop and why?**
- **What is dramatic and gripping in the story?** What kind of cliffhangers or moments of suspense might you have in the narrative?
- **What is realistic in your storyline?** Might it conflict with the dramatic bits? How would you deal with this?
- **Who else will be involved, and how?** Usually in soaps (as in Tom and Leah's story) other characters debate and discuss each other's actions, and also relay information between different characters. In this storyline, who might find out what is going on and how would they react?
- **What other storylines might be happening around it,** and how might they affect the meaning?
- **What other help will you provide?** Would you try and provide an advice booklet? Which helpline will you have at the end of the programme? What other sources of advice and support will you offer?
- **How might the teenage audience respond to this story?** How might older audiences such as parents respond? How will you make the story realistic enough to satisfy your target audience, but avoid letters of complaint from others?



### Extension work

■ Write an article for a TV listings magazine (e.g. *Radio Times*, *TV Quick*, *Satellite* and *Cable TV Guide*) describing your forthcoming storyline. You have to give the audience enough information to make them want to watch it, but without giving the whole story away. You also need to draw attention to the teen pregnancy issue, and why the Government is worried about it - so you'll need to include some of your factual research as part of the article. Include elements such as:

- an attention-grabbing headline
- an outline of the story - but don't forget to keep 'em guessing!
- one or more interviews with actors playing the key roles.

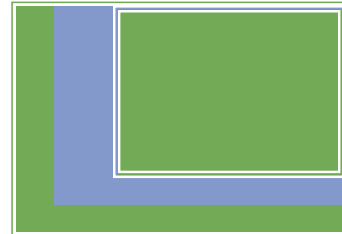


## 3.3 Drama simulation

### Memo from producers

Dear Team

We are asking you to come up with a new storyline about **teenage pregnancy**.



- ▶ **Britain has one of the highest rates of teenage pregnancy in Europe.** Rates of teenage pregnancy are falling only very slowly.
- ▶ **Around 100,000 teenagers become pregnant every year.** A large proportion choose to have a termination rather than give birth.
- ▶ **Roughly 10% were under 16 when they became pregnant.** Figures for 2002 report that of teenagers getting pregnant, '5,954 were 15; 2,011 were 14, and 450 were under 14'.
- ▶ **The Government has spent many millions tackling the issue** but teenage pregnancy rates are still not falling fast enough.

The Sex and Relationships Authority supports young mums and their children, but is keen to ensure that young people are better equipped to prevent pregnancy in the first place. It is launching a new campaign next summer, targeting young people with a number of messages that it hopes will get through to them.

In other words, the teenage pregnancy issue will be a 'hot topic' that will be discussed in homes, workplaces and schools. We need to show that we are aware of this too.

We need you to come up with a story that will:

- a) **appeal to the audience**
- b) **help increase ratings** - i.e. get more viewers watching
- c) **prove that we are a socially responsible show**, and can make an informed and worthwhile contribution to public understanding. But be careful - nothing too outrageous, or we'll get complaints from parents!

For your storyline, you can either **introduce** new characters as the main focus of the story, or **involve existing ones**. However, as you know, all storylines in soaps intertwine, and you may want to think about how other events or characters in the programme might relate to yours.

# Resources – fact sheets

## Teenage pregnancy

### The issues



Teenage pregnancy is not falling fast enough. Evidence links teenage pregnancy with poverty, lack of education and training, poor housing and underachievement of children, as well as lack of social life for the parent(s).



Immediately after sex, if it has been unprotected or there has been an accident such as a condom splitting, emergency contraception (eg the ‘morning after pill’ or an IUD) can be obtained from a doctor, Brook, family planning clinics or (if you are over 16) the chemist, or sometimes the school nurse.



If a girl becomes pregnant, she may – or may not – experience symptoms such as missed periods, tender breasts and feeling or being sick. If there is any risk of pregnancy, she should see someone and get a pregnancy test from a doctor, or chemist.

### If a woman becomes pregnant, what are the options?



**Termination or abortion** is a safe and legal procedure which ends an unwanted pregnancy. Most babies are born at about 40 weeks (dated from the start of the woman’s last period). Legal abortions can be carried out within the first 24 weeks of pregnancy, by a registered medical practitioner in an NHS hospital or in a clinic approved to carry out abortions by the Department of Health. Later abortions can be carried out if there is a risk of serious foetal abnormality.

**Anyone over 16** or over can decide whether to continue or end a pregnancy. Even an under-16 year old may be able to have an abortion without parental consent. Most doctors feel that if a woman has decided she really wants an abortion, there will be a greater risk to her health and wellbeing if she is forced to continue with her pregnancy. Doctors who have strong feelings against abortion must still let a woman know where to get help.

**Most abortions are paid for by the NHS** and are normally quite easy to access up to 12 weeks. After that time it can be harder to get an abortion and women may need to travel to another town to have a later abortion. Because it is easiest and safest to access abortion earlier on it is essential that women talk to a professional as soon as they know they are pregnant. In 2003 87% of all abortions in the UK were carried out in the first 13 weeks.

Early abortions can be carried out using a medical procedure called medical abortion with no anaesthetic or a surgical procedure called vacuum aspiration under local or general anaesthetic.

**Abortion does not affect a woman’s fertility.**



**Adoption** Social services or special agencies can arrange adoptions. A mother cannot formally agree to an adoption until her baby is 6 weeks old, in case she changes her mind.



**Keeping the baby** If a woman decides to have the baby and bring it up, she may do so with the father of her child, or on her own. She may live with the father, or they may live apart but still share childcare. In some cases grandparents will be willing to help.

## Where to get advice

Sexwise helpline and website: 0800 282 930; [www.ruthinking.co.uk](http://www.ruthinking.co.uk)

### For contraception advice

The Brook Advisory Service: 0800 0185023, Monday-Friday 9am-5pm: [www.brook.org.uk](http://www.brook.org.uk)

Contraceptive Education Service (CES): 020 7837 4044, Mon-Fri 9am to 6pm

Marie Stopes clinics: 0845 3008090

### For advice on abortion

Education for Choice: [www.efc.org.uk](http://www.efc.org.uk)

British Pregnancy Advisory Service: 08457 304030

### For support with pregnancy

Teen Pregnancy Unit: [www.dfes.gov.uk.teenagepregnancy](http://www.dfes.gov.uk.teenagepregnancy)

BAAF – Adoption and Fostering: Tel 020 7593 2000; [www.baaf.org.uk](http://www.baaf.org.uk)

NHS Direct: 0845 46 47

## Rape support

**Rape Crisis or The Rape Crisis Federation England and Wales** – to give it its full title – is a charitable organisation that promotes, supports and develops the work of rape crisis groups across England and Wales.



All RCF members groups provide a telephone helpline service for women and girl survivors of rape, sexual abuse, attack and harassment.

Some centres also offer face-to-face counselling.

The service is confidential and completely free to ALL women and girls. You can contact the Rape Crisis Federation via their website, or using email [info@rapecrisis.co.uk](mailto:info@rapecrisis.co.uk). You can also telephone them Monday to Friday during working hours on 0115 9003560.



**The National Association of Male Sexual Assault Services** is a collective of agencies that offer a service to men and boys who have suffered sexual assault/abuse at any time in their lives. NAMSAS aims to address the issues men face, and work on collaborative projects to provide appropriate services for them. More information at [www.namsas.org.uk](http://www.namsas.org.uk).



Charities such as **Childline** or **Kidscape** who will either help directly or recommend a suitable place to find further help. They can be used by both boys and girls.



**The Brook Advisory Service** (again, a local clinic can be found in the phone book) provide confidential advice to people under 25 on all aspects of sex and relationships, including the legal issues, rape, contraception etc.

# Selling messages about sex and relationships in advertising

## General aims of the unit

- To raise awareness of the uses of images of sex and relationships in advertising.
- To differentiate between commercial and information campaigns, and to understand the ways these are constructed by the advertising industry.
- To provide a purposeful context to discuss, research, and promote key health education messages and factual information.

## General sequences of activities

- **Students investigate and categorise** the ways images of sex and relationships are used in a range of advertising for both commercial products, and sexual health campaigns.
- **They analyse the advertising strategies and techniques** used in a health education campaign targeting young people.
- **In a simulation, as members of an advertising agency, small groups research, develop and produce** ideas for a range of health campaigns of particular relevance to 12-16-year-olds.

## Curriculum objectives

### KS3 PSHE Objectives

- Developing confidence and responsibility and making the most of their abilities: d)
- Developing a healthier safer lifestyle: a); b); d); e)
- Developing good relationships and respecting the differences between people : a-g); j); k)
- Breadth of study: c); g); i)

### KS3 Citizenship Objectives

1. Knowledge and understanding about becoming informed citizens: h)
2. Developing skills of enquiry and communication: a); b); c)
3. Developing skills of enquiry and responsible action: a); b); c)

### KS3 Literacy Framework Objectives

**Year 7: Reading:** 1; 2; 7; 10

**Writing:** 15

**Speaking and Listening:** 10; 12; 13; 14; 15

**Year 8: Reading:** 11; 2; 8; 9

**Writing:** 1; 2; 10; 11; 14

**Speaking and Listening:** 12; 15; 16

**Year 9: Reading:** 1; 2; 8

**Writing:** 13; 14; 17

**Speaking and Listening:** 9; 10

### KS3 Mathematics Framework Objectives

Make and justify estimates and approximations of calculations.



## 4.1 Sex and relationships in advertising

### Aims

- To encourage students to evaluate and critique the use of images of sex and relationships in a range of advertising, and to differentiate between commercial and campaigning advertisements.
- To deconstruct and analyse a print advertisement in depth, focusing on the verbal and visual techniques used to attract attention, present information, and represent ideas and messages.

### Resources

- Worksheet 4.1 – one copy per student.
- Copies of advertisements 1-10 – 1 copy per pair (if laminated, these can be used again with other classes).
- Thumbprint copies of all ads (page 67) – 1 copy per small group, with scissors for cutting up (optional).
- Annotated example of an advert (page 68).
- Sugar paper, glue and felt-tips for students to mount and annotate an ad of their choice.
- If available: data projector or DVD player for screening full colour versions of all ads to the whole class.

### Timing

This activity should take most of a lesson.

### Activities

- Organise class into pairs, and distribute the advertising sheets. If possible, screen each ad in colour, using the DVD.
- Allow 10-15 minutes for pairs to discuss, categorise and evaluate the ads, using the thumbprint-sized versions to group and move around.
- Screen the ‘Sexwise’ underpants ad, and ask whole class to comment on its techniques. If a whiteboard is available, students could annotate the ad themselves. Then screen the annotated version for comparison.
- Allow 5-10 minutes for pairs to select and annotate their own favourite ad, then join up with another pair for comparison.
- For the last 10 minutes of the lesson, ask each pair to present their own analysis of their favourite ad, and the most effective advertising techniques for the 12-16-year-old audience.

# Lesson plans – Selling messages

## 4.2 Creating your own campaign

### Aims

- Through simulation, to explore the development of health education messages with students in role as members of advertising agency teams responsible for developing a new SRE campaign.
- To research and discuss the key ideas and issues around a range of problems experienced by young people, using fact-sheets, websites and sources of support.
- To work collaboratively on a campaign strategy advertising their cause across a range of appropriate media, within a given budget.

### Resources

Each group will require:

- One of the advertising briefs on worksheet 4.2b (page 70).
- Worksheets 4.2a-f – these should be distributed individually over the course of the simulation.
- Fact sheets as appropriate.
- Rough and A3 paper, felt-tips, etc. for storyboards, draft artwork, etc. as required.

### Timing

This activity can be done over two lessons, but may take longer if students are keen to produce more developed versions of their draft advertisements.

### Activities

- Organise pupils into groups of four, and talk them through the outline of the task, using worksheet 4.2a as a framework.
- Distribute to each group one of the memos (see 4.2b) and the appropriate fact sheet. NB: we have provided four, but you may prefer to only use two or three – or even to ask the entire class to work on the same campaign. They should work on their memo independently, following the first three steps on the worksheet.
- 5 minutes before the end of the lesson, review progress and identify any difficulties the groups may be experiencing.
- Start the following lesson by distributing worksheet 4.2c, and reminding students of the advertising techniques they analysed in the first lesson of the unit. Explain the use of the budget costings sheet 4.2d. (See Guidance notes on pages 59-60.)
- Allow groups to work at their own pace planning their choice of media and costings for the first part of the lesson. If your time is limited, or the class unfocused on this aspect, intervene by distributing sheets 4.2e and 4.2f, which will take them onto the more creative aspects of designing advertising material and preparing to pitch their ideas.
- The amount of time you allocate to the final ‘pitch’ presentation (worksheet 4.6) will depend on how detailed and extensive your students’ work is (see Guidance on pages 59-60). Allow around 5 minutes for each group’s pitch and feedback.

# Guidance notes – Selling messages

As with the other units in this pack, these resources are entirely flexible. The initial advertising analysis will probably already be familiar to many students who may have undertaken this sort of work in English, and should be easily manageable within a single lesson.

The simulation is a lengthier activity, and could extend over three or four lessons to gain maximum impact and to cover the widest possible range of curriculum objectives. For example, if undertaken with the collaboration of the English Department:

- the research element could be extended to develop research and study skills, information retrieval, and the use of ICT
- the creative aspects of devising campaign material could involve a range of writing skills
- the final pitch presentation could be emphasised as an opportunity for structured Speaking and Listening assessment, and for covering a wide range of drama and group interaction outcomes.

Similarly, the budgeting aspect of the simulation draws upon numeracy skills, which could be foregrounded as a strength of the activity, while the problem-solving nature of the creative implementation of ideas has close links with Design Technology and Art skills. The emphasis you give to these elements can be varied, depending on the time available.

## 4.1 Sex and relationships in advertising

## 4.2 Creating your own campaign

### The simulation process

Make sure pupils understand that this simulation is *loosely* based on the ways an advertising agency would address a public service health campaign of this nature. It has been modelled on a simplified version of a campaign commissioned by the Central Office of Information and DfES from the prestigious advertising agency DLKW as part of the Government's drive to reduce the rate of teenage pregnancy in the UK by 50% by 2010. The 'Are you thinking about it enough?' ad highlighted in the first lesson was part of this campaign. DLKW was also responsible for the innovative 2004 Sex Lottery Adult Sexual Health campaign commissioned by the Department for Health, which attracted major press coverage, and can be seen at [www.playingsafely.co.uk/games/sex\\_lottery.asp](http://www.playingsafely.co.uk/games/sex_lottery.asp). Both these campaigns are outlined on the agency's website [www.dlkw.co.uk/index22.html](http://www.dlkw.co.uk/index22.html)

### The memos

The 'client' commissioning the campaign is a fictional body called the Sex and Relationships Education Authority (SREA), based on an amalgam of existing health education agencies. Each group takes on the role of a creative team at a fictional advertising agency, BBG.

While the planning process remains the same, we have provided four alternative campaign options for students to research: two which require some factual information (on chlamydia and condoms), and two which require discussion and empathy (helplines for problems with parents, and for anxieties about being gay). This should enable you to provide each group with a task appropriate to ability and level of maturity; but you could restrict these choices, substitute another issue of your own choice, or even focus on one option for all groups.

### The research element

Part of the aim of this activity is to encourage students to undertake their own research, and to look beyond the initial fact sheet for sources of information.

As with the TV drama unit, access to the Internet during the lesson would be a great help here, but as the activity may last over several lessons, students could be encouraged to continue their own research in their own time. If Internet access is not possible, a supply of leaflets and further factsheets from sexual health organisations will supplement the existing fact sheets. However, if time is short, the fact sheets alone should provide enough data to generate discussion about the most important key messages to put across.

### The budget

Ensure that students understand that whichever media they want to use, they will have to pay a one-off production fee for the making of their ad, followed by costs for placing each ad. Thus the cost of producing a TV ad will automatically consume a large chunk of the budget, to which further costs will be added with each TV screening.

This economic aspect is a central element both of any advertising campaign, and of this activity, since it forces students to consider carefully which media will be most effective in reaching their target audience (i.e. their own age-group), and how to reach the widest possible numbers within a limited budget. The costings provided are approximate, but should broadly indicate the relative costs of TV over print media, the economic value of radio advertising, etc. Thus, students should think carefully before blowing their entire budget on a couple of TV slots, or flooding the local press with a glut of ads – if these media cannot guarantee a mass audience of 12-16-year-olds, they may be wasting their money. Some basic advantages and disadvantages of each medium have been provided to help them make their choices.

However, it's essential not to let the economic decisions get in the way of discussion and creative planning; if students get too bogged down in calculations and time is limited, you could move them on by giving a 10-minute time-limit, or by asking simply for a summary of which media they expect to use, with reasons for their choice.

# Guidance notes – Selling messages

## The creative process

This is usually the most engaging aspect of the experience for students, and often yields original and imaginative results. Some groups may want to produce highly detailed storyboards, scripts and artwork; if time is available, this is often a very rewarding and interesting opportunity for creativity. However, you may find it useful to set time-limits to avoid 'busy work' or unnecessary perfectionism. The main focus should be on the **quality and clarity of information**, the use of well-conceived **visual and verbal techniques** which will appeal to the **12-16-year-old audience**, and on a **clear key message** underpinning the campaign. The prompts provided to students in worksheet 4.2f should be helpful in evaluating the outcomes of each group's work.

## The pitch

This final stage offers students the opportunity to 'sell' you their ideas and justify their decisions from their own perspective. It's often useful to set this up as a formal process, particularly if you invite a visitor (e.g. the Head of Year or class English teacher) to sit in on the proceedings as the Chief Executive Officer of the SREA, who will select the most appropriate and well-executed campaign.

You could display students' draft ideas and visual material on noticeboards to facilitate the presentations; alternatively, if time and technology permit, this could become a useful context for groups to develop Powerpoint skills. However, the most important aspects of the pitch process are:

- **identification of a key idea** underpinning the thinking behind the campaign which will have impact on 12-16-year-olds
- **the effective selection** of relevant or important information which 12-16-year-olds should be aware of
- **a coherent slogan or message** which runs across the campaign whatever media are used
- **choice of image, design and layout** which will appeal to a teenage audience
- **appropriate choice of media** to reach the 12-16-year-old audience
- **some awareness** of what can and cannot be said in a SRE campaign – i.e. regulation of overly explicit images, offensive or inappropriate language, misinformation or misrepresentation of facts and issues etc.
- **the ability to explain and justify decisions** in terms of what 12-16-year-olds should know.

NB: Please note that this activity would be most appropriate for students towards the upper end of KS3, due to the explicit nature of some of the information and fact-sheet data.

- The target audience suggested for the campaigns is 12-16-year-olds.
- This activity might also be particularly appropriate for KS4 students, who may have a greater understanding of the issues, and possibly some experience of working on non-commercial or charity campaigns through their English or Media GCSE lessons.

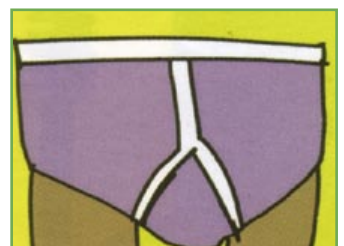
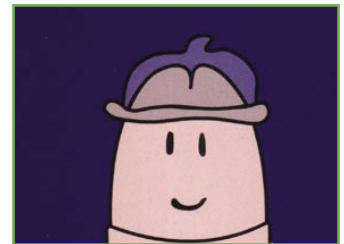
# 4.1 Sex and relationships in advertising

## Sex and relationships in advertising

### What you will be doing

In this lesson you will be:

- looking at a series of adverts which deal with images or ideas about sex and relationships
  - analysing the techniques they use and the messages they suggest about sex and relationships
  - discussing what styles and techniques most appeal to you and your age-group, and the best ways of attracting your attention and making you think.
- With a partner, look carefully at the 10 ads on pages 62-66. Your teacher will show you full-colour versions, so you can see them as they would appear in real life.
- Make sure you know what each ad is offering you - is it **selling** you something, **telling** you something, or **persuading** you to think in a particular way about something?
- Now shuffle the mini-sized versions of these ads into as many different groups as you can. For example, you could group them according to:
- whether they're selling you a product, an idea, or a source of information
  - the sorts of images they use (e.g. cartoon illustration, photographs, writing/graphics only) and what sorts of people and behaviour they show
  - who they seem to be talking to - girls? Boys? Adults? Families?
- How many different ways can you find of grouping them? How many similarities can you find between them?
- Which ads are:
- actually trying to **teach you something** about sex and relationships?
  - using ideas about sex and relationships to **sell you a product**?
- Choose your **favourite** ad - the one which you think is most useful or interesting - to annotate, showing the different techniques it uses, and why you think its effective. To give you some ideas, there's one we did earlier on page 68.
- Finally join up with another pair and compare your views on the ads, and your own personal favourites.
- Then use the examples and your own views to discuss as a class which advertising techniques you think are most effective, and why.



## 4.1 Sex and relationships in advertising

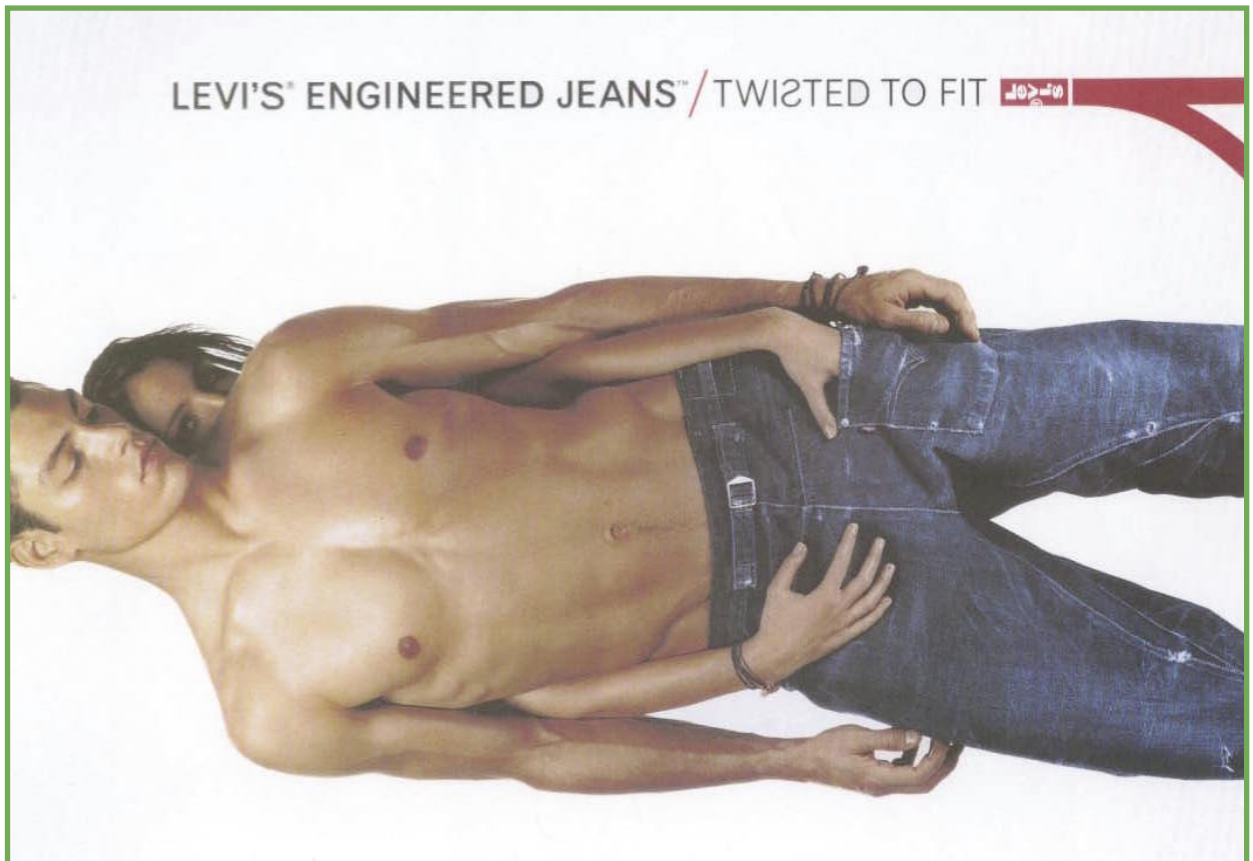
How good is new easy-on Durex?  
Here's a demonstration.



easy-on™  
durex  
LONDON DUREX.CO.UK

Don't let them intimidate you. They all need banging up. Preferably in a new easy-on Durex condom. The name suggests, easy-on is just that. These condoms have a unique natural shape. They're not just quicker and easier to put on, they're more comfortable too, so you'll notice a far better fit and feel. New easy-on Durex. Well worth a trial. For a hundred million reasons.

LEVI'S® ENGINEERED JEANS™ / TWISTED TO FIT



# 4.1 Sex and relationships in advertising

**MISSED PILL.  
OOOOOPS.  
EMERGENCY  
CONTRACEPTION!!!  
QUICK.  
PHARMACY.  
BUY LEVONELLE....**

*...phew\**

*You can now buy the emergency contraceptive pill from the pharmacy. It's called Levonelle and works best within 24 hours but can be used up to 72 hours after unprotected sex.*



**Levonelle®**  
Ask your pharmacist

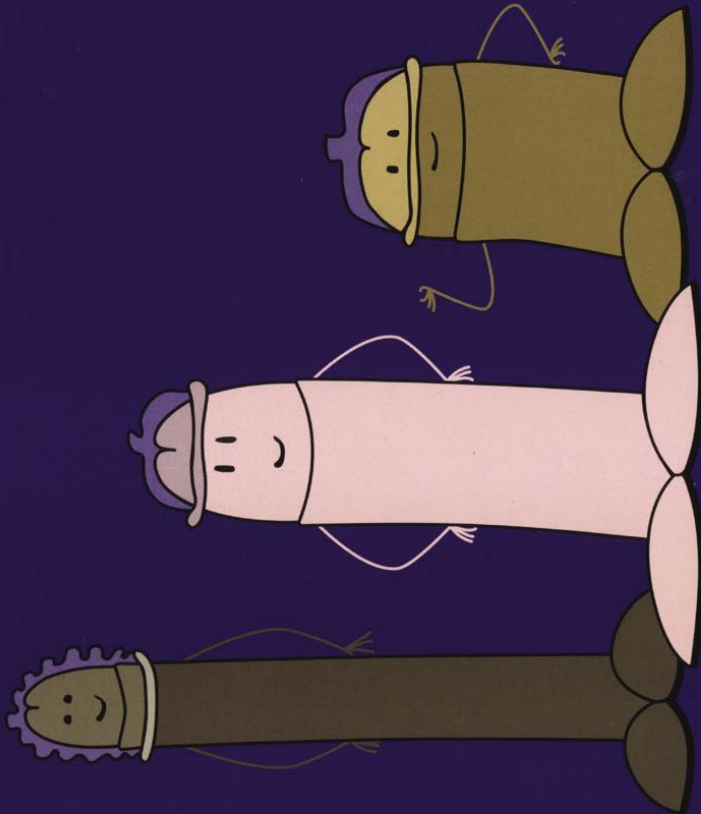
LEVONELLE HELPLINE: 08456 035035  
Lines are open 10am - 6pm daily

[www.levonelle.co.uk](http://www.levonelle.co.uk)

\*Emergency hormonal contraception is not 100% effective & should not replace regular long-term contraception.

**SCHERING - LEADERS IN CONTRACEPTION**

The emergency contraceptive pill is 95% effective within 24 hours of unprotected sex, 85% between 25-48 hours and 55% if used between 49 and 72 hours. Advice on emergency contraception is also available free from your GP, Family Planning Clinic or NHS Walk-in Centre. Contains levonorgestrel. Always read the label. © Levonelle is a registered trademark of Schering AG. L0111024(G)



Wilbert and his buddies  
out on the pull.

EMERGENCY CONTRACEPTION  
ABORTION HELP  
CONTRACEPTION  
HEALTH SCREENING

**0845 300 8090**  
[www.mariestopes.org.uk](http://www.mariestopes.org.uk)



MARIE STOPES  
INTERNATIONAL  
UK

**ONLY CONDOMS HELP PREVENT BOTH STIs AND PREGNANCY**

# 4.1 Sex and relationships in advertising



**How can I TELL if he's got an INFECTION?**

Get him to strip down to his pants and you've practically seen everything. Get him to take them off and you really have seen everything. Or have you? Lots of sexually transmitted infections don't show on the outside and lots of people don't even know they've got one. So if you want to avoid any nasty surprises and make sure you don't catch one, always use a condom. Because the only thing you can tell about a bloke in a pair of pants, is his taste in pants.

**sex** Are you thinking about it enough?

Even if you're under 16 you have the right to free, confidential advice about sex and contraception. Talk to your local doctor, family planning clinic or young person's service. For your nearest service call Sexwise on 0800 38 39 30 or visit us at [www.nuthinkin.co.uk](http://www.nuthinkin.co.uk) (telephone for people with hearing impairments) 0800 328 1551.

## Had a recent close encounter?

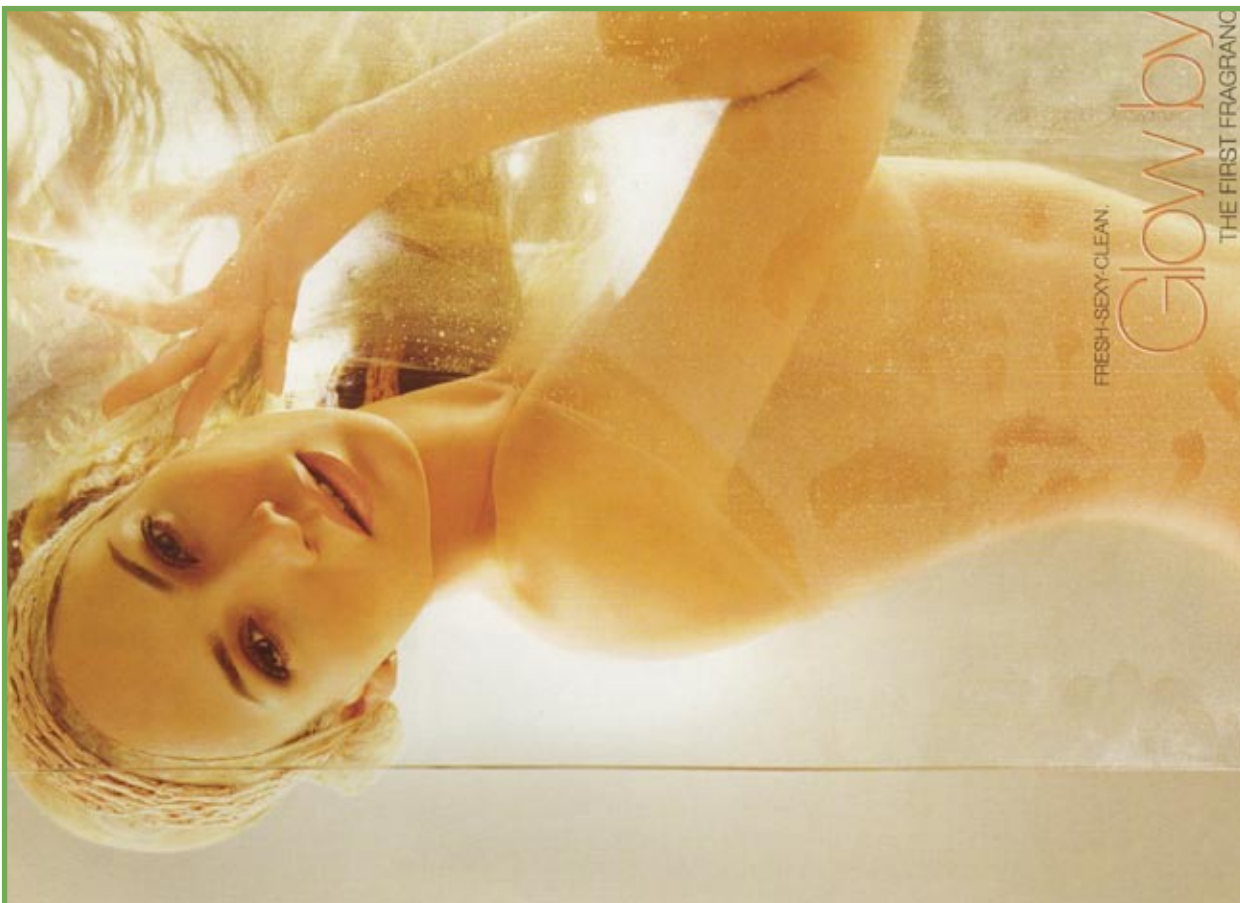
**No protection?  
Don't take any  
chances.  
Speak to an expert  
today.**



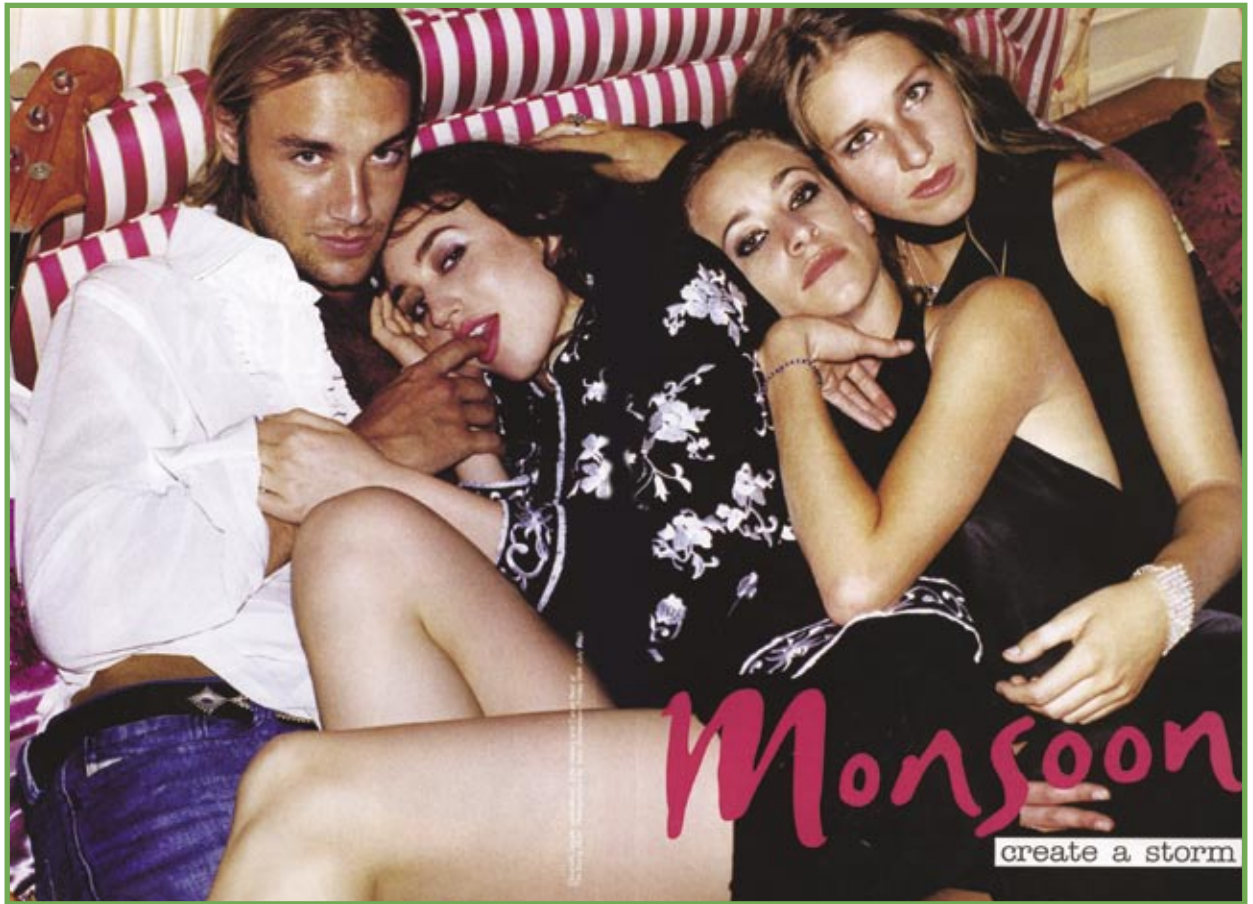
Call the **Friendly Planets & Aliens** society on **0845 310 1334**  
or visit [www.fpa.org.uk](http://www.fpa.org.uk)



## 4.1 Sex and relationships in advertising



## 4.1 Sex and relationships in advertising



**W**hen it comes to beating spots, acne or other skin problems, cream or sticks only touch the surface. The secret of a healthy, spotless complexion goes deeper than that.

**Clear Complexion** tablets contain natural active herb that help to treat your skin from within. So your skin stays clear of spots - even under close inspection!

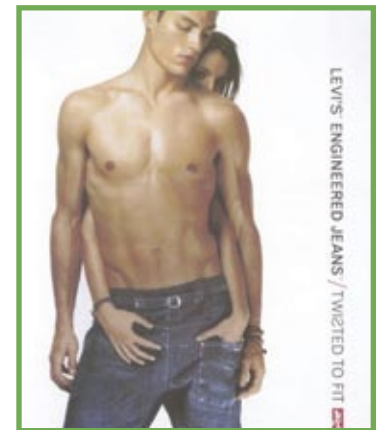
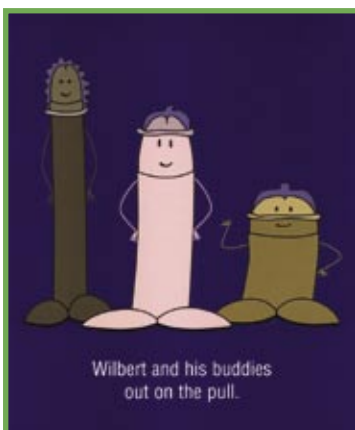
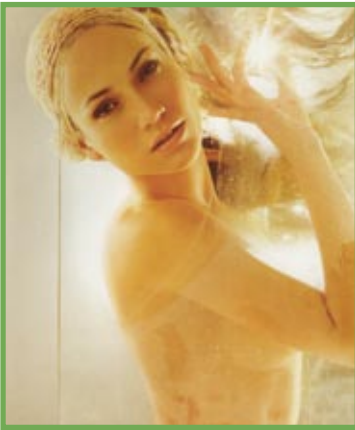
Available from Boots, Superdrug, large Tesco, Sainsbury's, Asda and Waitrose stores, Holland and Barrett, health shops and pharmacies.

Jessup Marketing, London WC1N 3XX.

Always read the label

[www.jessup.co.uk](http://www.jessup.co.uk)

# 4.1 Sex and relationships in advertising



# 4.1 Sex and relationships in advertising

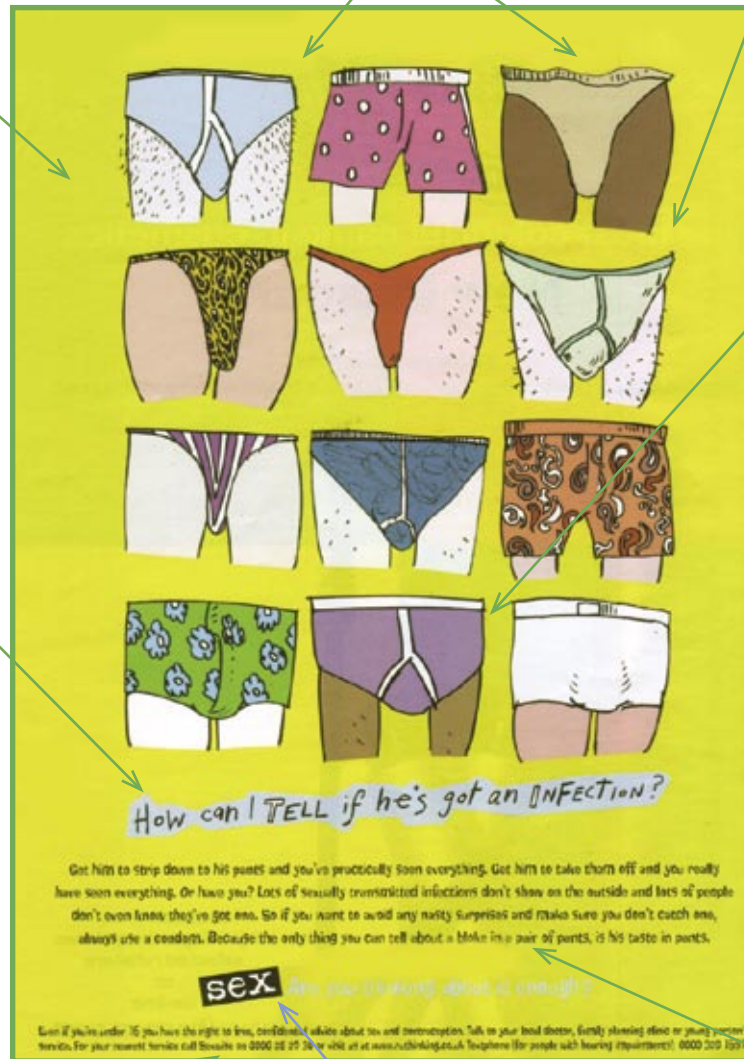
Bright yellow background - very eye-catching. Yellow sometimes means jealousy, cowardice, freshness...

Different styles of underwear and body-shape - for old, young, trendy, etc - everyone is different - there's no right shape, size or style.

Cartoon illustrations - funny, light-hearted, makes you feel like finding out what it's about. Also not too personal

Handwriting style - casual, young. On blue background to stand out. A direct question addressed to me - but 'me' could be male or female.

12 different pairs of pants - cheeky! Each pair is on a different person - fat, skinny, black, white - tells you this message is for all different types.



Talks to you directly - makes a serious problem seem funny. Tells us you can't see an STD - the main message is about being safe by using a condom. Does it also seem to suggest we don't know enough about our boyfriends?

The bit which tells you where to go for help - but why is it in such tiny writing? Especially when it tells you you don't have to be 16 and it's confidential - the other main message of the ad. Plus website address [ruthinking.co.uk](http://ruthinking.co.uk) - could be very useful and maybe fun too?

Eye-catching white-on-black. Pale blue line reads 'Are you thinking about it enough?' - a joke because we think about it all the time but aren't really supposed to. A double meaning here?

# 4.2a Creating your own campaign

## Creating your own campaign

### What you will be doing

Over the next two lessons, you will be competing with the experts to come up with a new sex education media campaign targeting your age group.

You will be working in a group of four in role as an advertising agency team. Your teacher will provide you with a **brief** which will explain who you are working for and the particular topic you will be campaigning about, the different stages of the planning process, and the amount of money you can spend on your campaign.

■ In this lesson, your task will be to work through the points listed here.

- **Research** your topic and decide what to do about it - the **main aim** behind your campaign.
- **Decide** on the **key messages** you need to communicate to people of your own age.
- **Decide** on the **best ways to 'sell' your messages**, using everything you already know about the sorts of advertising techniques which appeal to your own age-group.
- Develop your **media strategy**. This means deciding which media - print, radio, TV or Internet ads, or a combination of all of them - you will use to reach your target audience and how you will spend your budget (assuming you have enough money, of course!).

■ In your next lesson, you will:

- **devise ideas** for ads in your chosen media which will really grab your audience
- **produce rough drafts** for posters, storyboards, web pages, or radio scripts which you will be using in your campaign
- **pitch your ideas** to your 'client' as creatively and persuasively as possible.

Your teacher will tell you which of the following campaigns you will be working on. Two of the campaigns involve information about sexual health; the other two are more focused on anxieties about relationships and how to share problems by talking about them.

1. A helpline for young people who have stressful home lives and would like to be able to talk to their parents.
2. A helpline for young people who think they might be gay but have nobody to talk to about it.
3. A campaign to cut down the rising rate of an STI called chlamydia.
4. A campaign encouraging young people to use condoms for safe sex.

## 4.2b Creating your own campaign

### The briefs

#### **The Client: The Sex and Relationships Education Authority**

##### **Brief 1 - The Sex and Relationships Education Authority**

- To produce an advertising campaign for a new helpline which aims to **help young people who are unhappy at home to talk more openly with their parents**. Research shows that 63% of the 12-16-year old age group feel their home life is stressful and that they would like to communicate better with their families.

**The budget: 500 units**

##### **Brief 2 - The Sex and Relationships Education Authority**

- To produce an advertising campaign for a new helpline which will **reassure young people who think that they, or a close friend, might be gay**. Research shows that 48% of the 12-16-year-old age group is unsure about what it means to be gay, and that 85% would be embarrassed to talk about this to friends, teachers, or parents.

**The budget: 500 units**

##### **Brief 3 - The Sex and Relationships Education Authority**

- To produce an advertising campaign as part of the Government's drive to **reduce the rate of chlamydia in under-18s**.
- Research shows that targeting and educating 12-16-year-olds is the key to achieving this goal.

**The budget: 500 units**

##### **Brief 4 - The Sex and Relationships Education Authority**

- To produce an advertising campaign as part of the Government's drive to **encourage boys under 18 always to use condoms for protection during sex**. Research shows that targeting and educating the 12-16-year-old age group is the key to achieving this goal.

**The budget: 500 units**

## 4.2c Creating your own campaign

### What to do

#### **Step 1 - Research the topic**

- Find out as much as you can about your topic, using the fact sheet and links provided.

#### **Step 2 - Find the overall aim of your campaign**

- What are you trying to get across? Find a single idea which will be the main aim behind the advertising in your campaign. For example, the DfES *Sex - are you thinking about it enough?* campaign you studied earlier is based on the idea of brand truth that however much they think they know about sex, most boys and girls are ignorant about the 'real' facts of life and their emotional aspects - such as how to ask your boyfriend to wear a condom, whether he's got an STD, or how to avoid being pressurised into sex.
- So: what will be the key **idea** in your campaign?
- See if you can come up with a slogan or catchphrase which sums it up. Some of the phrases suggested here may help to get you started.

*Don't be embarrassed - get help!!*

*Protect yourself!*

*Don't join the club!*

*It's good to talk.*

*You need each other.*

*Don't let other people's ignorance get you down.*

*Be proud of yourself.*

*You're not alone.*

#### **Step 3 - Choose your key messages**

Key messages are the most important information you need to communicate to your audience. What do 12-16-year-olds really need to know about this topic?

- Make a bullet point list of three or four essential facts, ideas or issues which you will include in your campaign and note them down.

#### **Step 4 - Appeal to your audience.**

Here's where you get down to business and decide how you'll get your audience interested in your ideas. You'll need to decide what will make your **campaign appealing to 12-16-year-olds**. Humour, drama, special effects, animation or cartoon characters, using celebrities, cool music - the possibilities are endless.

- Use what you've already discussed about the advertising techniques you like to jot down some ideas.

## 4.2c Creating your own campaign



### Step 5 - Sort out your strategy

Your next step is to decide **where to advertise** so 12-16-year-olds will see the ads. In teenage magazines? On the Internet? On radio or TV? Through posters in the tube or bus stops or billboards in public places?

■ Before you make any decisions, look quickly at the chart on page 73, which tells you how much it will cost you to advertise in different media, and suggests some of the advantages and downsides of each medium. Use the data in the chart to:



- **decide which media to use.** You could stick with one medium only - for example a print campaign repeated in a range of different youth magazines, or a high profile TV ad - but you'll need to be sure that you've chosen the right mags or TV channels for your target audience. Or you could try a 'mixed media' approach, with different types of ad in different media. But bear in mind this could be costly, and without careful planning could lessen the impact of your campaign.

- **work out how to spend your budget of 500 units most effectively.** You need to think carefully about the best ways of reaching your 12-16 audience. For example, you could blow your whole budget on a few TV slots - but would you be sure of reaching the largest possible audience?

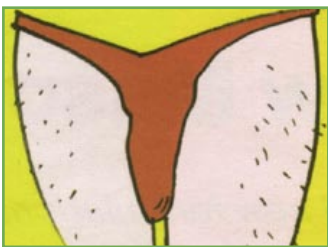


■ In the empty column on the right hand side of the chart, pencil in the cost of producing your ads, the number of ads (if any) you will buy in each medium, and how many units you will be spending on each. Then add up your total unit spending in the space at the bottom. Be careful though - if you spend too little, your funders might cut your budget in future campaigns; and you must not overspend!



You will be asked to justify your choice of media, and to explain how and why you have used your budget, so make sure you have thought your ideas through carefully.

You must pay a one-off fee for the cost of producing your ad, whatever the medium.



**NB: Do not spend more than 15 minutes on the budget or you may run out of time!**

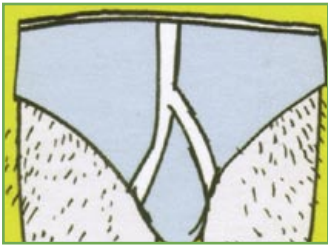


## 4.2d Creating your own campaign

### Costings for Media Strategy: Your budget is 500 units

Medium	Cost of production	Cost per appearance	Advantages	Disadvantages	Are you buying?
1 x 30-second TV ad peaktime	150	30	<ul style="list-style-type: none"> <li>• Can reach huge audiences if scheduled right</li> <li>• Can use teen-friendly range of fun and persuasive techniques</li> <li>• 12-16s like TV ads</li> </ul>	<ul style="list-style-type: none"> <li>• Massively expensive to produce</li> <li>• Airtime very costly</li> <li>• Lots of repeats needed to get the message across</li> <li>• May not hit teen audience</li> <li>• Can easily be missed or zapped</li> </ul>	
1 x 30-second TV ad off-peak	150	15	<ul style="list-style-type: none"> <li>• Cheaper than peak time</li> <li>• As above</li> </ul>	<ul style="list-style-type: none"> <li>• Still very expensive to produce and screen</li> <li>• As above</li> <li>• Much smaller audience</li> </ul>	
1 x 30-second local radio ad in peak time	20	5	<ul style="list-style-type: none"> <li>• Relatively cheap to produce and buy</li> <li>• A great medium to reach 12-16s</li> <li>• Can target local youth and make ads more intimate</li> <li>• Lots of creative opportunities</li> </ul>	<ul style="list-style-type: none"> <li>• Smaller audiences than TV</li> <li>• People pay less attention to radio ads, so you need to buy more of them to get the impact</li> </ul>	
1 x full page ad in teen mag e.g. <i>Sugar</i> , <i>Bliss</i> , <i>CosmoGirl</i>	30	15	<ul style="list-style-type: none"> <li>• If well-designed, can grab attention</li> <li>• Can be re-read</li> <li>• Can be passed on to other people</li> </ul>	<ul style="list-style-type: none"> <li>• Many teens don't read mags</li> <li>• You have to choose the right mags to advertise in</li> <li>• Not many mags for boys</li> </ul>	
1 x half-page ad in your local newspaper	15	5	<ul style="list-style-type: none"> <li>• Your ad could be targeted at local young people at risk</li> </ul>	<ul style="list-style-type: none"> <li>• 12-16s don't often read local newspapers</li> </ul>	
Viral email	15	Free	<ul style="list-style-type: none"> <li>• Passed on by email to friends</li> <li>• Information travels by word of mouth and creates a 'buzz' of excitement</li> </ul>	<ul style="list-style-type: none"> <li>• Can't be sure the the ad is reaching the right audience</li> <li>• If it's not funny enough, it won't get passed on</li> <li>• Only seen by regular email-users</li> </ul>	
Internet ad on teen website e.g. mykindaplace.com, monkeyslum.com	25	5	<ul style="list-style-type: none"> <li>• Directly targets teens</li> <li>• Fun to play with new media</li> </ul>	<ul style="list-style-type: none"> <li>• Not everyone has access to Internet</li> <li>• Smaller audiences</li> </ul>	
Outdoor poster/ billboard site – 100 sites nationwide	25	50	<ul style="list-style-type: none"> <li>• Very noticeable</li> <li>• Potentially large passing audience</li> </ul>	<ul style="list-style-type: none"> <li>• May cause offence!</li> <li>• Not good for complicated messages</li> </ul>	
<b>Total spend:</b>					<b>£</b>

## 4.2e Creating your own campaign



### Getting creative

■ Now you can get on with the creative bit - planning your ads. You will need to present your advertising ideas in draft form. Depending on which media you are using, this might involve one or more of the following:

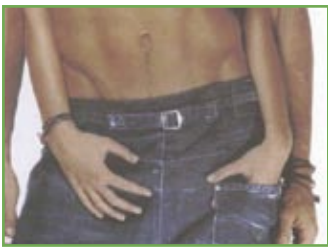
#### Layouts for print adverts, including:

- Slogan or tagline.
- Written copy (the bit which provides the information & key messages).
- Rough artwork, showing whether you're using photographs, illustrations, cartoons or just words.
- The use of colour, pattern, or other visual devices.
- The style and size of fonts for lettering and graphics.
- Exactly where your ads will be seen (e.g. inside back cover of *Smash Hits*, billboards on London Underground, etc.).



#### Script for radio ads, including:

- Spoken dialogue - indicating the types of voices (male, female, young, old, any dialect or accent, etc.) you want to hear.
- Sound effects if required.
- Any music you intend to use - including jingles or lyrics.
- The radio station/s, time of day and particular shows where your ads will be heard (e.g. Choice FM, 6-8pm, Master Stepz Choice UK Cuts).



#### Designs and text for Internet ads, including:

- Written copy.
- Rough layout and artwork, showing whether you're using photographs, illustrations, cartoons or just words.
- The use of colour, pattern, Flash animation, special visual effects, etc.
- Any sound effects.
- The style and size of fonts for lettering and graphics.
- The particular websites where you will place your ad.



#### Storyboards for TV ads, which include:

- Artwork (matchstick people only - no art required!) showing what will be happening in each key shot - camera shots and angles, movement, action, special effects, etc.
- A written instruction explaining the action in the shot.
- Any dialogue, music or sound-effects accompanying each shot.
- Any captions or graphics - such as a slogan, website address, or helpline.
- Which channels, times of day and programmes you will schedule your ads in (e.g. Channel 4, 6.45pm, in *Hollyoaks*).



#### Remember:

- Your campaign aim and key messages - what do you want to achieve?
- Your target audience - how are you going to get them interested?
- The reasons behind your ideas - you're going to have to explain these when you pitch your campaign to your client.

## 4.2f Creating your campaign

### Pitching your campaign.

As a team, present your campaign to your client. Each person in your team should take on one part of the presentation. You will need to explain the points listed here.

- a. The thinking behind it - the campaign aim, and key messages of the campaign.
- b. Your campaign strategy - which media you have decided to use, and why, and how you have decided to spend your budget.
- c. The actual ad/s you have devised - how they will work, exactly where they will be scheduled, and most importantly of all, why you think they will appeal to your 12-16 audience.

### **Some tips for your presentation**

1. **Plan it!** Share it out between you so everyone has something to present, and rehearse what each of you will say (if there's time!).
2. **Make it visual.** Your client likes to see the facts presented clearly - it's worth making simple posters to show your key messages, your budget breakdown, and the different variations of slogans or images you might use
3. **Keep it short and sweet.** Focus on the most important decisions you have made, and try not to waffle.
4. **Be persuasive.** Your job is to convince your client that you know what you're doing, that your ideas are really lively and appealing for your audience, and that your key messages will come across loud and clear. Make your campaign sound fun.
5. **Be confident.** Speak loudly and clearly, make eye contact, and even if you feel embarrassed, don't show it! Remember, you are the experts - you know your 12-16-year-old audience better than anyone else.

Good luck!

# Resources – fact sheets

## Communication between young people and parents

**The issue:** Many young people seem to be depressed, stressed and unhappy. Many say they can't talk to their parents and that they don't know where to go for help. Many are particularly unhappy because their parents are separating or often have arguments.

Meanwhile parents often say they wish their children would talk to them more and that they don't know how to start up a conversation about how their children are feeling.



According to a survey (*Bliss* magazine 2005) nine out of ten girls aged 14 and 15 claim to have suffered depression.



Almost half said they were stressed because of parental divorce or separation.



Many found the pressure to look good and to do well at school made them worried and anxious. More than two thirds said they had been bullied.



Anyone of any age has the right to talk to a professional in complete confidence about anything – bullying, acne, sex ...



Almost 20% said they had no one to talk to about problems, while 68% said their friends were 'the only ones who will listen'.



Meanwhile suicide and depression rates are also increasing amongst boys. In a survey, many said they had no one to talk to about relationship issues.



Boys are less likely to talk to their mothers than girls are, and neither boys nor girls are likely to approach their fathers (BSC 2003).



Evidence suggests that many people – both parents and young people – do not know how to start a conversation about difficult issues. They appreciate having some 'scripts' they can follow to help get them started, such as some opening lines, or referring to media such as magazines or soap operas to discuss an issue without being too personal.

### Sources of support for young people

- **Childline:** available free anytime on 0800 1111, [www.childline.org.uk](http://www.childline.org.uk)
- **Like it is:** Marie Stopes International site with sexual health information for 11-15 year olds, ranging from handling peer pressure to understanding sexually transmitted diseases: [www.likeitis.org](http://www.likeitis.org)
- **Careline Crisis Line:** Tel: 020 8514 1177 (confidential counselling service for young people)
- **Gay Youth UK:** extensive information, resources and support for gay youth nationwide: [www.gayyouthuk.co.uk](http://www.gayyouthuk.co.uk)
- **Samaritans:** Tel: 08457 909090 for confidential emotional support for those experiencing distress or despair (24 hours a day) [www.samaritans.co.uk](http://www.samaritans.co.uk)

### Sources of support for parents

- [www.raisingkids.co.uk](http://www.raisingkids.co.uk)
- [www.ivillage.co.uk](http://www.ivillage.co.uk)
- [www.parentlineplus.org.uk/](http://www.parentlineplus.org.uk/)
- [www.divorceaid.co.uk](http://www.divorceaid.co.uk)
- [www.bbc.co.uk/parenting](http://www.bbc.co.uk/parenting)
- **National Council for One Parent Families:** 0800 018 5026
- **Gingerbread:** 0800 018 4318 (self-help groups offering friendship, support and practical help for one-parent families) and [www.gingerbread.org.uk](http://www.gingerbread.org.uk)
- **Sex Education Forum:** the national authority on sex and relationships education, which produces a range of very useful factsheets, briefings and publications. See [www.ncb.org.uk/sef/index.asp](http://www.ncb.org.uk/sef/index.asp) or call 020 7843 1901

## Support for lesbian and gay teenagers

**The issue:** although there seems to be greater tolerance to gay and lesbian people today, many young people who feel they do not 'fit in' with heterosexual behaviour feel isolated, particularly if they don't conform to gender stereotypes and are seen as 'tomboys' or 'sissies'. Lesbian and gay youth are 2 to 6 times more likely to attempt suicide than heterosexuals, particularly those who have no support. The prejudice that exists in society can make young people want to hide the way they feel, even from themselves, which can also make them feel alone.



Unless their parents have been very open with them about sex, many teenagers can feel guilty and ashamed of any sexual feelings and experiences, straight (heterosexual) or gay. Some adults have a hard time with their sexual thoughts, so it's not surprising that teenagers do, too.



Gay people often have to grow up and mature faster than others their age, because they are dealing with a wide range of problems and issues. This may make them more sensitive, insightful and sympathetic to others too.



Young lesbian and gay teenagers need: a safe place to meet others, access to local, regional and national events, one-to-one support, counselling, telephone support, access to other supportive services (e.g. sexual health, housing, alcohol/drugs counselling), support for 'coming out' (to family, friends, work), and sometimes also help in dealing with police, school, social services, work.



What is being gay? Being gay is being sexually and sometimes romantically attracted to a member of the same sex. It means two men or two women getting together, and having a relationship – exactly like a straight couple (female with male) might do.



The age of consent for gay men is 16, the same as for heterosexuals.



The feelings of attachment and love are the same for gay people as for straight people. They share intimacy and feelings, and they hurt when their relationships end.



Being gay is not the same as being transvestite or transsexual. Transvestites are people who like to dress like members of the opposite sex, but most transvestites are actually straight – like Eddie Izzard. Transsexuals are people who want to change their gender through surgery, and then live their lives just like any other man or woman (like *Big Brother's* Nadia Almada). Being gay doesn't make you a transvestite or a transsexual, and being a transvestite or transsexual doesn't make you gay.



Is it normal? Being gay, lesbian, or bisexual is a normal and healthy way to be. It's just one part of who you are, like your eye colour is. Dr. Alfred Kinsey, the world's best-known sex researcher, concluded that almost nobody is purely straight or purely gay. He found that most people have some attraction to the same sex during their lives, and that many people have some sexual experiences with the same sex, or with both sexes. Think of it as points along a line. At one end of the line are many people who are attracted only to the same sex; at the other end are many people who are attracted only to the opposite sex. And in between are people who are attracted to both sexes. So wherever you are on that line, you've got plenty of company. Some estimates say that one in every ten people is gay.

*Chart continues overleaf*

# Resources – fact sheets



How do you know? It takes time to know who you are. It's okay to be confused, or to be unsure whether you're gay or straight, and it's okay to take time finding out. And you're not alone! Right now, tens of thousands of teenagers are wondering if they're gay, or if they're the only one, all trying to find someone to talk to about it. Hundreds of thousands more have already travelled that road.



How can you start talking about it to friends and family? You need to talk to someone you can trust. Maybe someone you already know – a friend, parent, brother or sister, or an adult you've talked to in the past, whom you know you can trust again. Be careful to trust only friends who will respect your privacy and confidentiality. Gossip can cause problems, even if it's not meant to hurt.



Some people may need time to adjust to the idea of a friend being gay. Some may feel uncomfortable and fear their friend might come on to them; some may wonder, since their close friend is gay, whether they're gay too.



Talking about a TV show with a gay character or issue, or a book, record, or celebrity who is gay is sometimes a good way to start discussion and find out how people are likely to react.

Here are some first steps to help for people who need to find someone to talk to. Remember to use good judgment when making any contacts.

- The phone book probably offers a local hotline which can supply contacts with gay and lesbian organisations in the area, and possibly even a local gay/lesbian youth group.
- There may be a gay/lesbian newspaper in the area. Check local bookstores, community centres and cafes for copies.
- Being Gay is OK offers support and advice website for gay youth, answers questions about sex, coming out and dealing with feelings: [www.bgiok.org.uk/](http://www.bgiok.org.uk/)
- Stonewall campaigns for equality for lesbians, gay men and bisexuals and has a website section of further contacts: [www.stonewall.org.uk/](http://www.stonewall.org.uk/)
- Parents, Families and Friends of Lesbians and Gays, or PFLAG, for parents who want to support their gay sons and lesbian daughters, US based but worldwide: [www.pflag.org/](http://www.pflag.org/)
- Gay and Lesbian Youth in Calderdale: [www.homestead.com/galyic/](http://www.homestead.com/galyic/) has useful information
- Gay Youth UK lists youth support groups nationwide: [www.gayyouthuk.org.uk/](http://www.gayyouthuk.org.uk/)
- Queer Youth Alliance includes message boards: [www.queeryouth.org.uk/](http://www.queeryouth.org.uk/)
- Gay Christians provides information and community: [www.gaychristians.org](http://www.gaychristians.org)
- Gay teens: [www.gayteens.org/](http://www.gayteens.org/)

## Chlamydia

**The issue:** chlamydia is on the rise in Britain, especially amongst younger age groups. Yet too few people are aware of chlamydia and its effects.



Chlamydia (pronounced clam-id-ear) is a sexually transmitted infection (STI). It is the most common STI in the UK. It is caused by bacteria that can often only be detected by special tests.



**Men and women can both be infected, but show no symptoms. This means they can be unaware they have it and can infect anyone they have sex with!**



Chlamydia is easily treated, but if left untreated it can have serious consequences. For instance, in extreme cases it can make it difficult for women to have children later in life.



**Teenagers and young adults (straight or gay) are most at risk of infection from chlamydia.**



In 2004 there were more than a thousand cases of chlamydia diagnosed in girls aged 15 or younger. One in eight teenage girls has chlamydia.



**One in five men between 20 and 24 has chlamydia.**



Chlamydia is passed on by any form of unsafe (unprotected) sex, without using a condom. This can include touching each other's genitals with your hands, or oral sex. It can be prevented by using condoms when having sex, even if not having full intercourse.



**Most infected people have few symptoms. If there are symptoms, women might experience: unusual vaginal discharge, pain when passing urine, heavy periods or bleeding between periods, lower abdominal pain, abdominal pain during vaginal sex. Men might have: white/cloudy and watery discharge from penis, pain when passing urine, painful swelling of testicles.**



Chlamydia can be easily treated with antibiotics. Both partners need to have the treatment.



**Testing is available free and confidentially from a doctor or sexual health clinic. You don't even have to give your name if you don't want to.**



The sexual health clinic may also be known as a GUM clinic (Genito-Urinary Medicine clinic), usually part of a local general hospital. It is open to anyone who wants help, advice and information on any sexual health matter including free testing and treatment for STIs.



**Call the hospital switchboard to find out more about where it is, the opening hours, and whether you need an appointment. You can even go to a clinic outside the area where you live.**



You can also try: Brook Young People's Information Service – call 0800 0185 023 or visit [www.brook.org.uk](http://www.brook.org.uk); Sexwise helpline 0800 282930 and website [www.ruthinking.co.uk/](http://www.ruthinking.co.uk/); Sexual health line 0800 567123 and website [www.playingsafely.co.uk](http://www.playingsafely.co.uk).

# Resources – fact sheets

## Boys and condoms

**The issue:** Despite the importance of condoms for contraception and to prevent sexually transmitted infections, many boys are still unwilling to use them.



Used properly, condoms provide ‘all in one’ protection against pregnancy and sexually transmitted infections (STIs) such as chlamydia, herpes, gonorrhoea (‘the clap’), genital warts and HIV. Many of these STIs are increasingly common, but may have no immediate symptoms.



Some contraceptives, such as the Pill or the IUD (‘coil’), may prevent pregnancy but not the spread of STIs. Only condoms will do this, even if the woman is using another form of contraception.



Carrying condoms (by boys or girls) is a sign of being responsible and mature, not ‘easy’. Using condoms can be a way for a male partner to show he is taking responsibility for a couple’s shared sexual life.



Condoms come in different shapes and sizes. You might have to try a range before finding one that is most suitable. They must fit well to be effective but are rarely ‘too tight’. Try blowing one up to see how large they can get!



Condoms with a British Kitemark (EN 600: 1996) or the CE mark have been tested and should be reliable. Condoms without a kite mark should not be used for sex – they are a gimmick.



All condoms have a ‘use by’ date on the outer packaging. Don’t use them if they are out of date – they might split! Keep them in a cool, dry place.



Condoms today are very thin and sensitive. Extra lubricant may improve how a condom feels. But only use water-based lubricants (from chemists, supermarkets and specialised shops); oil-based lubricants (e.g. Vaseline) will damage the rubber, making a condom more likely to split.



All condoms come with instructions on how to use them. If things go wrong when using a condom, it is probably because it hasn’t been used correctly. Practise putting one on first *before* you’re ready to have sex so you are confident you know how to use it.



You do not have to be over 16 to buy or get condoms. You can get them from chemists, supermarkets, petrol stations, vending machines and the Internet. They are free from some doctors’ surgeries, advice centres such as Brook, Family Planning and GUM Clinics (for Genito-Urinary Medicine).



If a condom does split, emergency contraception (the ‘morning after pill’) can be obtained from a doctor, family planning clinic or (if you are over 16) the chemist up to 72 hours after sex (but the sooner the better).



A GUM (Genito-Urinary Medicine) clinic can check out the risk of infection. GUM clinics can be contacted through your local hospital, or by contacting 0845 310 1334 or [www.lovelife.uk.com](http://www.lovelife.uk.com). Family Planning Association [www.fpa.org.uk](http://www.fpa.org.uk).



You can also try: Brook Young People’s Information Service – call 0800 0185 023 or visit [www.brook.org.uk](http://www.brook.org.uk); Sexwise helpline 0800 282930 and website [www.ruthinking.co.uk](http://www.ruthinking.co.uk); Sexual health line 0800 567123 and website [www.playingsafely.co.uk](http://www.playingsafely.co.uk)