



MEN OF HONOUR

12 WEEKS ON **CHARACTER AND RESPECT.**

SAMPLE PACK · WEEK 3 OF 12 · AUSTRALIAN EDITION



A boy is being handed a definition of manhood by people who have never met him.

Advertisers, algorithms, and angry men with something to sell. They are patient, they are funny, they are available at two in the morning, and not one of them is on his side. A course on the manosphere, movement, money, respect and the things nobody says out loud.

How it runs, and how little time it needs

Every week is built the same way. It begins with true stories about real people doing hard things, alongside research-based analogies that drive each point home. Then comes a worksheet the boys write in by hand if it is printed, or type into if the school keeps it digital, documenting each decision they make to move their life forward. Each week finishes with a parable, and the answers are printed for the teacher. The parts are timed and the run sheet breaks between them, so a teacher can take the parts that fit the time they have. It is written as twelve lessons of 55 to 60 minutes, for Grades 9 to 12, and every format below runs off the same pages with nothing extra to prepare.

20 min **One form time.** The story read aloud, one page of the worksheet, and the decision at the end of it.

3 × 20 **One week, over three form times.** Stories on Monday, the worksheet on Wednesday, the decision on Friday. The run sheet already breaks at those points.

1 period **One week.** Fifty minutes covers both stories, the worksheet, the decision and the parable that closes it.

4 weeks **A pastoral block.** Weeks 1, 3, 9 and 11: man by choice, the manosphere, respect, pornography.

1 day **A camp or a retreat.** Four lessons in one day, with the walking and the meals between them doing the work a week normally does.

12 weeks **A full term, in order.** The playbook goes out in Week 1 and in Week 12 it is the oath he signs.

Every one of these uses the same manual and the same playbook. Nothing is a cut-down version and nothing is sold separately. No preparation and no training day.

What a school is actually buying

A teacher manual, a playbook for every boy in the year level, twelve projection decks and the posters. What a school has at the end of a term is a room of boys who have each written down twelve decisions and put their name to them, and a teacher who can run the whole thing again next year.

WHAT IS IN THIS SAMPLE

Week 3, The manosphere decoded, complete, because it is the week schools ask about first. Every page a teacher gets, six of the twenty-one pages a boy gets, and six slides from the projection deck. Plus the front matter, one page of the sources, the curriculum alignment, and what it costs.

How this course works

“You are not a product of your environment. You are a product of the choices you make in your environment.”

Glen Gerreyn

For young men, Grades 9 to 12. Twelve weeks. Twelve plays. One playbook. The conversations about manhood, respect, consent and the noise online that no one else is having with them. Each week runs 55 to 60 minutes and ends in one written decision.

Room guidelines

Three guidelines. They're the reason what happens in the room actually changes what happens in your head.

1. One device each, playbook open. Notifications off.
2. Fill it in as we go, in your own words. No skipping ahead.
3. What's said in the room stays in the room, with one exception, said out loud now so nobody finds out the hard way: if something tells us that you or someone else isn't safe, we take it to the staff whose job is to help. That isn't the room leaking. That's the room working.

Ways to run it

20 minutes, one form time.

The story read aloud, one page of the worksheet, and the decision at the end of it. One sitting, one thing decided, nothing left hanging.

Three form times, one week.

Stories on Monday, the worksheet on Wednesday, the decision on Friday. The run sheet already breaks at those two points, so nothing has to be cut to make it fit.

One period, one week.

Fifty minutes covers both stories, the worksheet, the decision and the parable that closes it. Week 1 and Week 3 each stand on their own.

Four weeks, a pastoral block.

Weeks 1, 3, 9 and 11. Man by choice, the manosphere, respect, and pornography. The four most schools want first, and they hold together without the other eight.

A camp or a retreat day.

Four lessons in one day, with the walking and the meals in between doing the work that a week between lessons normally does.

Twelve weeks, a full term.

In order. The playbook goes out in Week 1, the boys write in it all term and keep it, and in Week 12 it is the oath they sign.

A full year, one piece a week.

One story or one exercise each form time, in the order the week sets them out. A lesson holds four or five sittings, so the twelve fill a school year. Keep each week's parts together, so the decision still closes the week its story opened.

Every week is written in timed parts, so a session can stop at the end of any one of them and the page still works without the rest. Run this program in the way that works for your school, community, organisation or home.



PRO TIP

The best week is often the one you do not finish.

Some weeks the whole worksheet gets done. Other weeks one question opens a real conversation and the rest waits. Both of those are the program working. There is more in this pack than any single session needs, on purpose, so there is always something worth leaving behind.

The shape of every week

The proof

Last week's decision, closed book, said out loud to a partner.

The opener

Read aloud by a student, a different student each week. It names the week in one idea.

Case study 1

A quote from a real person, the framing under it, then the story of somebody who did the hard version.

Case study 2

The same idea from another angle, usually research.

The reading

One page, read in silence. He highlights the line he wants to remember and writes it down. Ninety seconds. It previews the hour, names the idea the week turns on, and ends on the question he takes into the worksheet.

The worksheet

In the playbook, in his own handwriting. Timed parts that move between silent writing, pairs, small groups and the board.

The if-then

One decision, written, then read out to one other person.

The last word

A parable, two questions, and the answers on the page.

The Men of Honour Course.

You're being handed a definition of manhood by people who've never met you. Advertisers, algorithms, and angry men with something to sell. Not one of them loses anything if they're wrong about you. This is twelve conversations you should be having with an elder instead, about the manosphere, your body, your money, respect, and the things nobody says out loud. Twelve plays. One playbook. You walk out with a definition you chose.

Man by choice

1

Not your circumstances. Your decisions.

TRY THIS

Write the man you're deciding to become in one sentence.
Name one childish thing you're putting down. Sign it.

Who's coaching you

2

The voices you let in become the man you become.

TRY THIS

List the five voices you hear most in a week. Mark each one: building you, or feeding off you? Mute one this week.

The manosphere decoded

3

Anger is the business model.

TRY THIS

Next time a clip makes you angry at a whole group of people, pause and ask: who makes money if I believe this?

Movement

4

Consistency beats intensity.

TRY THIS

Pick one move. Two push-ups every morning for 30 days.
Tick the box daily. Build from there.

Fuel

5

Eat for the man you're becoming.

TRY THIS

Get one meal right this term. Sort breakfast: more protein, less sugar. Same breakfast, most days.

Money

6

Money is a servant or a master. You decide which.

TRY THIS

Open a savings account this week. Put in five dollars and don't touch it. Add to it every week.

The hook

7

Anything that changes your mood can own you.

TRY THIS

Name the thing you reach for when bored, tired or alone. Go six weeks without it and watch what happens.

Online honour

8

Your name travels further than you do.

TRY THIS

Before you send or post, ask: would I be fine with this on the school noticeboard with my name on it?

Respect

9

Every girl is someone's whole world.

TRY THIS

For one day, treat every person you meet as someone's whole world. Notice what it changes in you.

Consent

10

A yes you had to work for is not a yes.

TRY THIS

Practise hearing no on small things without sulking. A man who can hear no is a man who is safe to be around.

Pornography

11

Don't settle for the fake.

TRY THIS

If it's a habit, name your three triggers (bored, tired, alone) and a plan for each. Tell one person you trust.

Future-proofing

12

You are already somebody's reason.

TRY THIS

Write a letter to yourself at 25. What kind of man opens it? Seal it, and open it at the end of Year 12.

Week 3 in full, exactly as a teacher receives it.

The next twenty-nine pages are lifted unchanged from the Teacher Manual. Nothing has been shortened for the sample.

What you are looking at, in order

Teacher notes. The tone this week needs, the hard part, and what to watch for. Written to inform a teacher rather than instruct one.

If a boy says this. Manual only, never in the playbook. Five real objections, what works, and what backfires.

Run sheet. The hour, minute by minute, with the homework and the extra-time material marked separately so a short lesson still finishes.

Before we start this week. The standing three-minute proof. Last week's play from memory, nothing turned back to: not what he meant to do, what he did.

The opener. Sixty seconds, read to the class by a student, from his own page in the playbook so the room can follow the words while he reads.

Case studies 1 and 2. Caleb Cain, who turned to YouTube for company, and Tristan Harris, who helped build the machine and then spent his career warning people about it.

The reading. One honest page, taken in silence with a pen in hand, that levels with the room before it asks anything of them.

Activity 1. Manual only. The four voices on the board and the drill that runs before the worksheet opens.

The worksheet, with the answers. Seven parts, every page of the boy's playbook reproduced at full size, with the teacher's notes and the answers set beside the page they belong to.

Myth vs reality, and the last word. Set as homework, then the parable that closes the week, which this week is the emperor's new clothes, and two questions answered properly.

Bonus case study, mindset card and closing. Dr Karl Kruszelnicki if there is time, the card that carries the week in one line, and the closing that sends every boy to the oath page.

The play page, the glossary, the word game and the poster. The page to come back to a year from now, the language decoded, the grid, and the Feynman poster, downloadable at full size straight from the page.

A person with dark hair, wearing a dark blue hoodie, is seen from the back and side, looking down at a smartphone. The background is dark and out of focus, suggesting an indoor setting like a workshop or a dimly lit room. The overall mood is contemplative or focused.

WEEK 3 OF 12

The manosphere decoded.

Manufacture a threat, then sell the fix. Learn the grift before it runs on you.

Teacher notes

The manosphere is the topic a boy is most likely to have already met online, in his own time, with nobody framing it for him. The lesson opens by naming the mechanism, manufacture a threat, then sell the fix, then shows it from both sides: Caleb Cain, who got pulled into it, and Tristan Harris, who helped build the machine that pulls people into things like it. The question that does the work is not whether other boys fall for this. It is where a boy has already felt the pull himself.

Anger is the business model.

Materials

This manual, open at the week you are running, and a Men of Honour Course playbook for every student, either printed or open on a device. Playbooks open from page 45. A board and a marker: the four voices go up before Part 2 runs. The projection deck for the week, if the room has a screen. It carries the stories, the quotes and the week's activity, and it needs no preparation.

The hard part

The tell (Part 2). The page names four voices. Three of them are the ones to catch. The One True Way talks as though there is one right answer and he has it. The Attacker turns anyone who disagrees into the enemy rather than someone with a different view. The Crowd-Pleaser moves his position to whatever keeps the audience happy that week. The fourth voice, the Straight Talker, is the one worth listening to. It is included so the play ends with a man to copy and not just three to avoid.

The hard part is who those three voices belong to. They are not strangers a boy can write off. They are creators he already follows and already likes, and a boy does not usually hold a favourite and a warning sign in his head at the same time. The page asks for his own list, in his own handwriting, rather than a list of who other boys watch.

Somebody else's favourite written in that space costs nothing and changes nothing about how he watches his own. The page does its work when the name on the line is one he would defend.

The voices only matter once they have a name on them, and the name has to be one of his.

Who this week is hardest for

The boy who already holds some of what this lesson is naming. Not because he is a bad kid, but because an algorithm has been walking him there for a while. The play is learn to spot it, not confess you fell for it.

Notes

If a boy says this.

"It's just a joke."

WHAT WORKS

Taking the joke seriously as a joke is what works. "Alright, explain it to me. What's the funny part?" Said flat, not sarcastic. A joke that runs on someone being worth less than you stops working the moment it has to be explained.

WHAT BACKFIRES

Debating whether it was offensive. That is the argument he is already prepared for.

"He actually says a lot of true stuff though."

WHAT WORKS

The true part is worth agreeing with out loud. "Yep. Train, read, earn your own money. All true, and none of it is his. Your grandfather could have told you that for free. So what's he charging you for?" From there it is the business model in question, not the man.

WHAT BACKFIRES

Calling him an idiot for listening. That turns it into a loyalty test, and he will pick his side.

"Why is it always boys who get the lecture?"

WHAT WORKS

This one lands better taken on the chin. "Fair question. This is not a lecture about you being the problem. It is about someone making money off you." That is the lesson's actual frame, so you are not conceding anything by saying it.

WHAT BACKFIRES

Waving it away. The feeling that boys get singled out is the exact grievance the grift is built on, and dismissing it confirms the sales pitch for him.

Silence. Nobody says anything and you cannot read the room.

WHAT WORKS

Normal, especially with this material. The page can carry it instead, and the writing does. Boys will put things on paper that they will not say in front of 25 other people.

WHAT BACKFIRES

Filling the silence by asking one boy directly what he thinks. Once he has taken a position in public he has to defend it.

A boy discloses something heavier. About home, about himself, or about something he has done.

WHAT WORKS

He gets thanked for saying it, and it goes to your school's wellbeing pathway.

WHAT BACKFIRES

Handling it in front of the room, or promising confidentiality you are not able to keep.

Order of play Week 3 · The manosphere decoded

HOW LONG	ACTIVITY	INSTRUCTION	PLAYBOOK
3 min	 The proof	Last week from memory, closed book, then to one partner.	44
4 min	 The opener	Read aloud by a student, a different student each week. Ontological racketeering, the man cave, and the two definition boxes.	45
5 min	 Case study 1	Caleb Cain. Read the story aloud. Any one of the three carries the week.	—
4 min	 Case study 2	Tristan Harris. Read the story aloud.	—
3 min	 Case study 3	Dr Karl and the report he fronted. Read the story aloud.	—
2 min	 The reading	Silent. They highlight and write the line they want to keep.	46
1 min	 Activity 1: four voices	Four voices on the deck, six lines in no particular order. The room calls which it is.	—
6 min	 Part 1. The pitch	One voice he has seen sell anger.	48
9 min	 Part 2. The tell	In four groups, then swap.	49
6 min	 Part 3. The letter a good man writes	Silent.	50
5 min	 Part 4. Real purpose or rented purpose	Silent.	51
6 min	 Part 5. Say it out loud	The two seconds of saying it.	52
3 min	 Pair-share	One of their lines from Part 5, read out loud.	—
Extra time	 Part 6. Audit your own feed	Ten minutes, own phone, set as homework.	53
Extra time	 Part 7. Managing the beast	The poster page.	54
Extra time	 Myth vs reality	Write what is actually true.	56
Extra time	 The last word	Read the parable, write one answer.	57
Extra time	 Decode the language	Read once, kept for reference.	60
Extra time	 Word search	Know the grift.	61
3 min	 The closing	Read aloud.	—
1 min	 The poster	One page, printed for the wall.	—
2 min	 Play 3 summary	The card, the move, the idea, the words and the numbers, on one page.	63

Before we start this week

THE PROOF · 3 MIN · BEFORE ANYTHING ELSE

Last week was Play 2, Who's coaching you. The first two questions are what you remember, without looking back. Question 3 is where you check.

1 Play 2's principle, from memory.

2 My if-then, from memory.

IF

THEN I WILL

3 Now turn back and check yourself. Nobody else marks this.

I got the principle

☐ Yes ☐ No

I got my if-then

☐ Yes ☐ No

4 The proof. Not what you meant to do. What happened.

Did the moment come?

☐ Yes ☐ No

Did I do it?

☐ Yes ☐ No

A different student reads this aloud each week. Everyone else has it in front of them in the playbook.

READ ALOUD · 60 SECONDS

The opener

Every few months, a new voice shows up online promising to tell you the truth nobody else will. He's angry. He's got followers. And he's got something to sell you: a course, a brotherhood, a coaching call, a \$47-a-month membership to keep the real secrets flowing.

Here's the trick, and once you see it you can't unsee it. First, he convinces you that you're a victim. Not of anything specific, just generally: women have it easier than you, the world's rigged against guys, you've been cheated out of something you were owed. Then, once you're angry and afraid, he sells you the cure. His cure. For a price.

Researchers who study this stuff have a name for it: ontological racketeering. Manufacture a threat, then sell the fix. It's the oldest con in the world with a new coat of paint, and it works because it doesn't feel like a sales pitch. It feels like someone finally telling you the truth.

The people running this aren't stupid, and they're not wrong about everything, and that's exactly why it works. But the anger they're selling you isn't a side effect. It's the product. A calm, secure guy doesn't buy the course. A scared, angry one does.

There's an old idea that fits this better than anything new anyone's come up with. Plato told it 2,400 years ago: prisoners chained in a cave their whole lives, watching shadows on a wall, believing the shadows are the whole world, because they've never seen anything else. Call it the man cave: a place that teaches you a handful of lies about being a man and convinces you they're the whole truth. The manosphere is that cave with a wifi connection. Same shadows, same chains, new landlord.

Let's decode it.

“It feels like you're going into this deep cave to discover hidden knowledge, except at the bottom of the cave is Nazi gold. (He expected truth. He found propaganda.)

Caleb Cain, PBS Amanpour & Company

Why this matters.

This isn't a story about a bad kid. It's a story about a lonely kid, and a system that made money every minute he stayed angry and watching. The same system will happily sell any of them the exact same ride, if they let it.

He turned to YouTube for company. The algorithm had other plans.

Caleb Cain grew up in Martinsburg, West Virginia, an ordinary American kid who dropped out of community college after about three semesters. In his own words, he had a lot of depression, wasn't going to class, and dropped out of school.

Spending most of his days in bed, he turned to YouTube, not looking for extremism, just looking for something to fill the hours. He's said he was depressed during that period and looking for an outlet for it, and that's how he ended up on YouTube in the first place.

What started as self-help and comedy content drifted, video by video, into red-pill creators and, further down the same pipeline, the more extreme corners of it. He's described the pull directly: men like Stefan Molyneux set themselves up as authority figures and, more importantly, set themselves up as father figures. Cain has been blunt about what that meant to him, saying it plainly: Stef was a father figure to me.

He's described the feeling of going deeper into that world as chasing something that felt like forbidden insight, in a line that's become the defining image of his story: it feels like you're going into this deep cave to discover hidden knowledge, except at the bottom of the cave is Nazi gold.

He's been just as direct about who the whole arrangement actually served, saying the algorithm does not care what your politics are. It cares about watch time and keeping you on platform, and extremists come online and take advantage of that.

Getting out wasn't one dramatic moment either. Deradicalisation is a process, he's said, but there were moments along the way, and you can get pulled out of it just as easily as you could get pushed into it. He now runs his own YouTube channel, Faraday Speaks, picking apart the same pipeline that pulled him in.



CASE STUDY 2 · TRISTAN HARRIS · READ THE STORY ALOUD

He helped build the machine, then spent the rest of his career warning people about it.

Tristan Harris joined Google in 2011, after it acquired his startup, and became known inside the company as a design ethicist. In February 2013 he wrote a 141-slide internal presentation, *A Call to Minimize Distraction and Respect Users' Attention*, warning that products were being engineered to exploit psychological weak points for engagement.

He left Google in December 2015 and co-founded what's now the Center for Humane Technology. He's since become one of the central voices explaining how the attention economy actually works, including as a lead subject in the Netflix documentary *The Social Dilemma*.

From inside one of the biggest tech companies in the world, Harris watched product teams optimise, deliberately, for whatever kept people watching longest, and realised outrage and fear were simply the most reliable fuel. He's put the mechanism in blunt terms since leaving: it becomes this race to the bottom, where the lower I go on the brainstem at getting you to click and stay, the lower someone else has to go.

In plain terms: fear and outrage hit the most primitive part of your brain, the part that reacts before you've even had a chance to think. That reaction is what keeps you watching. So whichever platform or creator can trigger it hardest wins your attention, which forces everyone else to go even more extreme just to compete. Round after round, the whole feed keeps sliding lower, not because anyone particularly wants it to, but because it's the only way left to win.

He's also put the plainest possible version of who profits on the record, in written testimony to the US Senate: the narrower and more personalized our feeds, the fatter their bank accounts, and the more degraded the capacity of the American brain.

He said American because he was sitting in front of American senators. The feed he is describing is the one in your pocket.

Cain's story shows what it feels like from inside the feed. Harris's shows you the room where the feed gets built. Anger isn't an accident of the algorithm. It's the fuel it was built to run on, and somebody designed it that way on purpose.

He fronted the ads, then read the whole report and gave the fee away.

Dr Karl Kruszelnicki has been explaining science on Australian radio and television for more than 40 years. He built that audience the slow way, by answering questions and showing his working, not by making anyone furious at anyone. When his name goes on something, people trust it. That was the thing he had to protect.

In 2015 the federal government asked him to front its Intergenerational Report, a forecast of the next 40 years for the country. He said yes. He had read parts of it and the rest was still under embargo, so he took it on trust that the finished document would be what he had been told it was: independent and bipartisan.

Those two words are carrying the whole story, so here is what they mean. Independent means nobody who stood to gain from the answer got to shape the question. Bipartisan means both sides of politics would put their name to the same set of numbers. Together they are the difference between a document written to tell the country what is actually coming, and a document built to make one side's plan look like the only sensible option left. The first one informs you. The second one sells to you. That difference is the entire subject of this lesson, which is why it matters that he put his name on it before he could check which one he had.

Then he read the whole thing, and he had two problems with it.

The first was what was in it. A report trying to see 40 years down the track had almost nothing to say about climate change, and he did not think you could leave that out of a 40-year forecast. The second problem was the bigger one. The document read to him like it was making the case for one side of politics, and the only reason he had agreed to front it was that he had been told it would be independent, bipartisan and non-political. He called it flawed, and said that if it turned out to have been interfered with, he would deeply regret having had any part in it. By then he had been paid, and the ads were already running on television, on radio, in newspapers and online, with his face and his name on them.

He could have stayed quiet and banked it. Instead he said publicly that he had got it wrong, and he reached for an old fable to explain how. A scorpion asks a frog to carry him across a river. The frog says no, you will sting me. The scorpion says he would never, because then they would both drown, and the frog agrees. Halfway across, the scorpion stings him anyway, and as they both go under the frog asks why. It is my nature, the scorpion says. Dr Karl's line was this: "It was my fault for not realising the nature of the beast that I was involved with."

Read that again, because of what it does not say. It does not say they tricked him. The beast was going to behave like the beast. His fault was not checking what he was climbing onto the back of. Then he announced he was giving the money to schools that needed it.

Ask the question of everybody. Including the people you like. Including the ones who have never let you down. Dr Karl asked who profited if people believed him, the answer came back with his own name on it, and he dealt with it in public inside 24 hours.

The reading

Students read this section silently, then highlight and write the line they want to remember.

Somebody is making money out of how you feel about being a man. Working out who, and how is the whole objective of this play. It starts here because this isn't a lesson about other boys falling for something you'd never fall for. Recent Australian research (Jesuit Social Services, the University of Melbourne, and others, all cited on the citations page) shows most teenage boys privately reject the idea that being a "real man" means switching your emotions off and staying in control no matter what happens. That's not the same as rejecting toughness. Grit still matters, and so does holding it together when it counts. The problem is treating "always in control" as never showing anything at all, when the actual goal is regulating what you feel, not shutting it down. But a substantial minority buy into the shutdown version anyway, and that minority is measurably more likely to end up harmed by it, and to cause harm with it.

Here's a number worth sitting with. In a 2026 study out of Melbourne, roughly a third of teenage boys surveyed held misogynistic beliefs, beliefs that treat women as less capable, less trustworthy or owed less respect than men, the single strongest predictor of support for extremism out of everything the researchers measured. That's not a fringe number. That's the room.

Most young men who end up deep in manosphere content didn't go looking for it. Researchers who interviewed more than 50 men across Australia and Ireland found most arrived through ordinary interests, gaming, fitness or fandom, and got walked in from there by the algorithm, one recommendation at a time. Nobody signs up for radicalisation. They sign up for a highlight reel and get led somewhere else.

That same research found something else. The boys who believed hardest in the shutdown version, always in control, never rattled, were also the most likely to say their own mental health was suffering. It wasn't the toughness that hurt them. It was never letting anything show. If you can't show what's going on, you can't ask for help either, and that's what leaves a boy carrying it alone.

This is the exact moment the manosphere recruits: a boy stinging from rejection, told that women are the enemy and contempt is the cure. It's poison sold as painkiller.

Before you start: where's your own on-ramp? What's the ordinary thing, a game, a gym account, a highlight reel, that a feed could use to walk you somewhere you didn't choose to go?

Highlight anything you want as you read, if your reader lets you.

THE LINE THAT STUCK

Activity 1.

This runs before the boys open their playbooks, and it takes about a minute.

The four voices go on the board with nothing under them: The One True Way, The Attacker, The Crowd-Pleaser, The Straight Talker. Then a line comes up on the deck, one at a time, with those four names along the foot of the slide, and the room names which of the four the line belongs to. Wrong answers are fine and arguing about them is better.

Nothing is explained first. The names go up bare, because working out what each voice is from the line it says is the exercise, and being told first removes it.

The lines are not in the order of the names, and two of the voices come up twice, so counting along the list does not work. Four of them is the minute. The last two are there for a room that has got into it.

The drill. One line at a time, and the room calls the voice.

READ THIS OUT

“Look, I've got nothing against women. I love women. My mum's a woman. All I'm saying is you can't trust a single one of them.”

TEACHER'S NOTE

THE CROWD-PLEASER

Watch the disclaimer at the front. It is there so he can point back at it later and say that is not what he meant. He is playing to two rooms at once, the one that laughs and the one that insists he never said it.

READ THIS OUT

“There's one way to be a man. Anyone who tells you there's more than one is lying to you.”

TEACHER'S NOTE

THE ONE TRUE WAY

The claim is that there is one right answer, and he happens to have it. Listen for what is missing. There is no maybe, no it depends, and no version of this where a man who lives differently is also right.

READ THIS OUT

“Anyone who disagrees with me is either brainwashed or getting paid to say it.”

TEACHER'S NOTE

THE ATTACKER

Disagreeing with him is not allowed. Anyone who does it is either brainwashed or bought, and that is built into the sentence on purpose.

READ THIS OUT

“I'm not saying anything. I'm just asking questions. Why is it only ever men who get told to change?”

TEACHER'S NOTE

THE CROWD-PLEASER AGAIN

Nothing has been claimed, so there is nothing to argue with. The question does the work a statement would have done and leaves him able to say he only asked.

READ THIS OUT

“Real men don't go to therapy. End of discussion.”

TEACHER'S NOTE

THE ONE TRUE WAY AGAIN End of discussion is the tell: no reason, no maybe, just a door closing. This one sounds like strength, which is why it travels further than the others.

READ THIS OUT

“I reckon I'm right about this. Here's the thing that would change my mind.”

TEACHER'S NOTE

THE STRAIGHT TALKER He states his position and then names the thing that would change his mind. It is worth reading last, so the room hears what the honest version sounds like.

Part 1. The pitch

Name one online voice, creator, account or community, you've seen sell anger as strength. What problem does he say you have? What's he selling as the fix?

The voice I'm naming:

The problem he says I have:

What he's selling as the fix:



Part 2. The tell

Three of these four voices are what it sounds like when somebody is trying to control you rather than help you. The fourth is what honest sounds like, and it is here so you have something to hold the other three against. Once you can name all four you can spot the move fast, on anyone, without needing to fact-check every claim in real time. Your group takes one of the four. Three minutes to work out what it sounds like and where you have actually heard it, then one sentence to the room. Then back to your own page and the voice you picked in Part 1.

The One True Way: talks like there's only one right answer, and he's got it. No room for maybe, no room for a different view that's also valid.

The Attacker: the second anyone disagrees, it stops being a conversation and becomes a fight. Critics aren't wrong, they're the enemy.

The Crowd-Pleaser: says whatever keeps the audience on side and the numbers climbing. His actual position shifts depending on what's popular that week.

The Straight Talker: says what he actually thinks, admits when he's not sure, and doesn't need you to be scared or angry to keep listening. Sure of himself without needing to be right about everything.

Which voice is he using, and why (one line)?

What problem does he say I have, what's the fix, and who actually profits if I believe this?

Now flip it. Write ONE honest sentence as the Straight Talker, something you actually believe, including what would change your mind.

TEACHER NOTE

Split the room into four groups and give each group one of the four voices. In a small class two groups can share a voice. Each group reports back to the room: the voice they had, and one creator who sounds like it. The report back is the part that does the work. A name said out loud to three other people is harder to walk back than a name written down alone. The whole part also runs silently, start to finish, for a room where that lands better.

Part 3. The letter a good man writes

This letter is what a man who is actually on your side says to a young man. It might be your father. It might be an uncle, a grandfather, a coach or a teacher. Not the version selling you a course, the real one. Read the paragraph below, then write both letters.

He tells you the truth even when it costs him your approval for a day, because he's not going anywhere. He says I don't know out loud, in front of you, and it doesn't make him smaller. He corrects you because he's staying, not because he's leaving. He doesn't need you to be afraid of anyone to feel like a man himself. And when you get something wrong, he doesn't sell you a cure for it, he just stands there while you fix it, and tells you that's what strength actually looks like.

That's it. That's the whole pitch. No membership required.

1. The letter you wish someone had given you:

2. The letter you'd give a younger brother, son or mate one day:

Part 4. Real purpose or rented purpose

Write one thing you'd genuinely like your life to be about. Test it with the two questions. Then do the same to something the manosphere sells you.

One thing I'd genuinely like my life to be about:

Is it meaningful to me? Is it consequential for the world beyond me?

Now take one thing the manosphere sells a young man. Being feared. Never being questioned. Having people look up to you because they are scared of you. Run that through the same two questions. What happens?



PLAY 3 · THE MANOSPHERE DECODED

Anger is the business model.

Part 5. Say it out loud

Knowing it's a grift is the easy part. The hard part is the two seconds after someone in your group chat says something and the room goes quiet. Here's what most boys never find out: the research says the others usually agree with you, they just each think they're the only one. So everybody waits, and nobody says anything. It only takes one voice to break that.

You don't need a speech. You need one line you can actually say without it turning into a fight. Three of them work.

The one-liner	The redirect	The walk-away
Short, flat, no lecture. "Nah, that's rough." "Mate, come on." "That's not funny." Say it and move on. You're not trying to win, you're refusing to nod along.	Change the subject and take the oxygen out of it. "Anyway, did you see the game?" Best when he's performing for an audience, because you're taking the audience away.	Say nothing. Leave the chat, leave the group. Silence with your feet still counts as an answer, and everyone notices who left.

1. A mate drops a clip in the group chat of some man explaining why women are the problem. Everyone laughs. Write the line you'd actually send:

2. Someone rates a girl out of 10 in front of you. Write your line:

3. A mate says a girl is lying about what someone did to her. Write your line:

Which of the three moves would you actually use, and why that one?

Part 6. Audit your own feed

Homework, and it only works if you're honest. Ten minutes with your own phone. You're not judging yourself here, you're collecting evidence on the machine.

1. Open your main app and scroll for two minutes without tapping anything. Write down the first five things it served you:

2. How many of those five were built to make you angry, jealous, or worried about yourself?

3. Search one of the names you wrote in Part 1. What does it serve you next, and how fast?

4. One thing you're going to do about it: unfollow, mute, "not interested", or nothing. Write it, and date it.

Part 7. Managing the beast

Real anger works differently to the manufactured kind you've just spent this whole lesson learning to spot. Nobody engineered it and nobody profits from it, and it answers to five things: stop and rethink before you react, stay calm, let it go where you can, respond instead of react, and speak gently. Work through this with a real example from your own life.

A time you felt angry recently. Did you react straight away, or stop and rethink first?

Someone else's anger made things worse before. What would staying calm have looked like instead?

Something you're still angry about that you could let go of. What's stopping you?

One sentence you could say next time, instead of reacting. Try starting with "I am angry because..."

Managing THE BEAST OF ANGER

Five strategies to put into action when you feel yourself getting worked up.



WHAT IS ANGER COSTING YOU?

Disagreements are inevitable. It's how you handle them that proves your strength as a person. Stay on the path to peace and avoid using words as weapons. www.thehopefullinstitute.com



1. STOP & RETHINK

When angry feelings arise, practice delaying your impulsive urge to react immediately. **Taking a few minutes or hours (or even days) before you respond will reframe the situation and create space for understanding to replace emotions.**

2. STAY CALM

A hot-tempered response will only draw more anger your way. **Displaying patience in a tense situation will de-escalate the situation and help you and the person you are angry with work towards harmony instead of further conflict.**

3. BE SMART & LET IT GO

Choosing peace is an indicator of intellectual humility. **When you have the capacity for forgiveness, you're in line for greater mental wellbeing and stronger relationships.**

4. RESPOND (DON'T REACT)

While you have the right to express your emotions, there are different ways to do so. **The wise choose to thoughtfully manage their words rather than ranting and raving. Try simply saying, "I am angry because..."**

5. SPEAK GENTLY

Harsh words hurt, and they trigger a continued spiral of negative emotions. **Communicate mindfully and strategically so you can reach level ground sooner.**

WHY THIS WORKS.

Here's why the five strategies on this poster actually work, not just as good advice, but as brain science. The part of your brain that reacts fast, the amygdala, fires off fear and anger before you've had any real chance to think. By the time you hit your teens, that part is basically fully wired.

The part that's meant to catch that reaction and decide what to actually do with it, your prefrontal cortex, the seat of judgement, planning and self-control, isn't finished yet. It keeps developing right through your teens and doesn't fully mature until your mid-20s.

Researchers call this a dual systems mismatch. One system, the one that reacts, switches on early. The other, the one that's meant to regulate it, takes another decade to catch up. That gap is real, and it's not a character flaw or a discipline problem. It's just where a teenage brain actually is.

That's exactly what strategy 1 on this poster, stop and rethink, is training. Every time you build in a pause before you react, you're doing the job your prefrontal cortex can't fully do on its own yet. You're not weak for feeling the reaction fast. You're building the skill of catching it before it runs you.

Now the plan. Write the moment, not the intention.

TEACHER NOTE

Same rule: a moment, not a mood. This is the hardest of the four, because here the cue is an emotion arriving.

What we want: "If a clip comes up that makes me angry at a whole group of people, then I will ask who makes money if I believe this, before I comment."

What we do not want: "If I get angry, then I will calm down." That one is worth handing back. There is no moment in it and calming down is not an action. This is the most common version boys will write, so expect it.

The fix is the delivery rather than the feeling: which app, which kind of clip, whose voice. The "then" works best small enough to do with a thumb in three seconds. The other thing that turns up is a plan about what other people should stop doing. The plan is only ever about his own next move.

IF

the next thing that makes you angry at a whole group of people. Name the app and the kind of clip.

THEN I WILL

what you do in the three seconds after. The question you ask, or what your thumb does.

Signed

Date



PAIR-SHARE · 3 MIN

Turn to one person. Read one of the lines you wrote in Part 5 out loud. The other person says nothing back, just nods, then reads you one of his. That's it. Saying it once in a room where nothing is riding on it makes it far more likely you can say it in a room where something is.

Myth vs reality.

You've heard every one of these. Here's the myth, in the old words. Write what's actually true, in yours.

1. "If a video makes me angry, it's because it's telling me an important truth."
2. "These guys are just brutally honest, that's why people don't like them."
3. "Real strength means not needing anyone, just grinding alone."
4. "Wanting to know where your partner is all the time is just caring about them."



The last word.

Students read this silently. The aim is to be able to retell the story to somebody tonight without the page in front of them. Then they know they have got it.



Two swindlers ride into a kingdom and go straight to the palace with an offer no vain man can refuse. They can weave a cloth, they say, finer than any in the world, dyed in colours no eye has seen and cut in a pattern no tailor could copy. But the cloth has one strange property. It's invisible to anyone unfit for their position, or too stupid to see it. The emperor hands over a fortune in gold and thread on the spot.

The swindlers set up their looms and get to work, moving their hands over nothing, night and day, and the whole palace watches them do it. Curious how the work is coming along, the emperor sends his oldest and most trusted minister to check. The minister walks into the room, looks at the empty loom, and sees nothing at all. Panic hits him first, then a colder fear: if he says so, everyone will know he's unfit for his post, or a fool. So he squints, nods, praises the colours and the weave, and reports back that the cloth is the finest he has ever laid eyes on. A second minister is sent. He sees nothing too, and says the same thing, for the same reason. Soon the whole court has filed through that empty room, and every one of them has lied for the same reason the man before him lied.

By the time the emperor goes to look himself, he already knows what he's supposed to see. He looks at nothing, feels the same cold drop in his stomach the ministers felt, and says the cloth is magnificent,

because the alternative is unthinkable. The swindlers dress him in it for the procession, miming the fastenings, and he steps into the street in nothing at all.

The whole city already knows the story of the cloth, because the whole court has been telling it for weeks. So when the emperor walks past in procession, wearing nothing, the crowd does exactly what the court did. They cheer. They admire the cut of an invisible cloak, the shimmer of a fabric catching the light of nothing at all, because no one wants to be the one person in the street too stupid or too unfit to see it. An entire kingdom performs belief in something not one of them believes, because each person is only watching what everyone else is doing, and everyone else looks convinced.

Then a child, too young to know the rule everyone else is following, says it out loud. He isn't wearing anything. No malice in it, no big statement, just a plain fact stated the way children state things. And once it's said, the whole crowd can suddenly see what was always in front of them. The murmur spreads down the street faster than the swindlers' gold ever moved, because the truth, once spoken, doesn't need anyone's permission to be believed.

Hans Christian Andersen, 1837.

1. Where in your own feed have you gone along with something because it felt embarrassing to say I don't buy this?
2. Who's the child in the crowd in your own life, someone who says the honest thing when everyone else is nodding along?
3. What would it cost you, actually, to be the one who says it out loud next time?

Answers

What the swindlers sell is a cloth. What actually does the work is the sentence they attach to it: this fabric is invisible to anyone who is a fool, or unfit for the job he holds.

Take that sentence away and the swindle is over by lunchtime, because the first minister through the door says the loom is empty and nothing happens to him. Leave it in and the same man, looking at the same empty loom, now has something to lose by saying so. That is the whole trick, and it is the one rule that turns a room full of people who privately agree into a court that publicly lies.

Worth being precise about why, because it is not stupidity. Every man in that palace can see the empty loom. Each one is also alone with what he can see, and each one works out, correctly, what saying so would cost him. The minister is not a fool. He is a man doing sums about his own position and getting the right answer.

Which is the connection back to this week's worksheet. Most of the boys in the room privately disagree with the material this week is about, and almost every one of them assumes he is the only one. That is the same room as the palace.

The child is not braver than the ministers. He has nothing to lose and no post to be unfit for, so the truth costs him nothing. So on the third question, accept any answer that names an actual cost rather than a virtue. A boy who says it would cost him nothing has not been honest, and a boy who can name the cost and still says he would speak has done what the whole court failed to do.

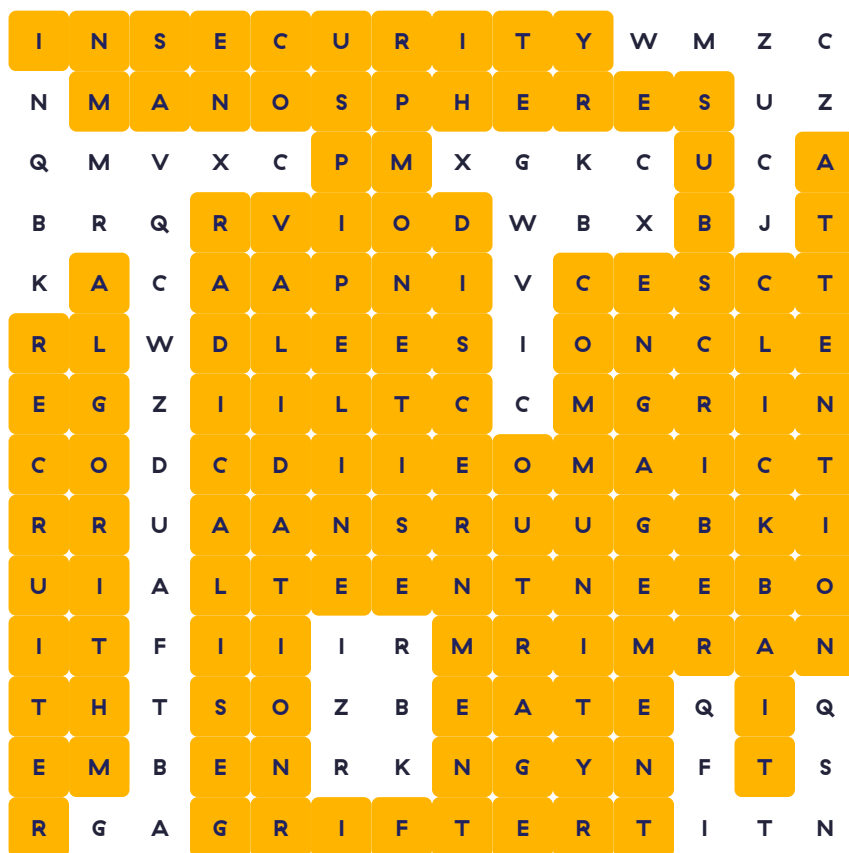
Decode the language.

You'll already have heard most of these. They sound like harmless slang, but they do a job: they sort every boy you know into a ranking, and then sell you the climb. Here's what each one actually means, and what it's doing while you're not looking.

THE WORD	WHAT IT MEANS	WHAT IT'S ACTUALLY DOING
Alpha (or Chad)	Top of the pile. Successful with women, rich, physically dominant.	Builds a ladder where almost everyone you know is below the top rung, then charges you for the climb.
Beta	The loser tier. No confidence, no success with women.	Hands you a word for your worst fear about yourself, so you'll pay not to be it.
Sigma	The lone wolf. Sits outside the whole ranking, rejects the rules, takes what he wants.	Dresses up needing nobody as a superpower. Mostly it just means being alone and calling it strategy.
Red pill	You've supposedly woken up to the truth: feminism is a con and men are the ones being done over.	Borrowed from a film so that agreeing with him feels like intelligence instead of recruitment.
Black pill	The harder version. Women will only ever want high-value men, and nothing about you can change.	Total hopelessness sold as realism. This is the tier where a man stops trying and starts hating.
Incel	Involuntarily celibate. Someone who believes he can never get a partner and never will.	Takes loneliness, which nearly every person feels at some point, and turns it into a permanent identity with an enemy attached.
Looksmaxxing	Maxxing out your appearance. Skincare, gym, diet, jaw routines.	Some of it's just grooming and training. The grift is the promise that your entire life runs downstream of your face.
Grindset	Out-work everyone, sleep less, want it more.	Work ethic is real. This version quietly makes every setback your personal failure, then sells you the fix.
High value man	The finished product all of it is supposedly building towards.	A finish line that moves every time you get near it. A man who's arrived doesn't need next month's subscription.

Know the grift.

Solved grid, words highlighted.



Word list, for reference.

ALGORITHM: Decides what you see next based on what keeps you watching, not what's true

OUTRAGE: The easiest emotion to manufacture, and the most reliable way to keep you watching

GRIFTER: Sells you a fake cure for a problem he invented

INSECURITY: The actual product being sold, packaged as strength

VALIDATION: What a crowd-pleaser voice is really chasing, not the truth

ENGAGEMENT: The metric that pays a creator more the angrier you get

CLICKBAIT: A promise dressed up loud enough that you can't scroll past it

PIPELINE: The path from an ordinary interest into something far more extreme

MONETISE: Turn someone's anger, loneliness or attention into your own income

RECRUITER: Doesn't always look like one. Sometimes he's just "keeping it real"

ATTENTION: The actual currency of the whole online economy

RADICALISE: Pull someone gradually toward an extreme belief, one video at a time

MANOSPHERE: The online world built around "reclaiming" manhood, one subscription at a time

SUBSCRIBER: Pays monthly to keep hearing what he already agrees with

DISCERNMENT: The skill of testing a claim before you let it move you

COMMUNITY: Real ones are free. The manosphere sells you a fake one with a price tag

Closing

Anger is the business model. That's Play Three. Every grift in this lesson runs on the same trick: manufacture a threat, then sell you the fix. Now you've got a name for it, and four voices to listen for. Next time something online makes you furious at a whole group of people, ask the one question that breaks the spell: who profits if I believe this?

BEFORE YOU CLOSE THE BOOK

THIS IS PAGE 221 IN THE PLAYBOOK

READ ALOUD

Turn to page 221, the Oath page, and complete line 3, that is labelled "The manosphere decoded". In your own words, write one sentence in present tense.

This is a different task to the if-then you just wrote. That one reflects this week's play. This Oath statement sets you up from now on.

You are not signing anything yet. You sign all twelve in Week 12.

Teacher note

Thirty seconds, in silence, before anybody stands up, and nothing collected. The page only works if all twelve lines are there in Week 12, and a boy who misses three of them has an oath with holes in it. If the room is stuck, the fix is not a better example from you, it is a narrower question: what will you actually do differently, in one sentence, starting with "I". Oath page: **339**.

Notes for next time



The first principle is
that you must not fool
YOURSELF
and you are the easiest
person to fool.

— Richard Feynman, Caltech, 1974



MINDSET CARD

Play 3. The manosphere decoded

**Anger is the business model.**

The men selling you 'alpha' online are selling you a cage. Learn the grift so it can't run on you.

THE MOVE

Next time a clip makes you angry at a whole group of people, pause and ask: who makes money if I believe this?

Play 3: THE MANOSPHERE DECODED SUMMARY

Nothing to fill in here. This is the page to come back to when you have forgotten what the week was about.

THE IDEA · ONTOLOGICAL RACKETEERING

Manufacture a threat, then sell the fix. Convince someone they're under attack, then charge them for the cure to a problem you invented.

That's the trick behind almost everything in this lesson. Once you can name it, you can spot it running on you.

THE WORD · GRIFT

A scam. Someone convinces you that you've got a problem, sells you a fake fix for it, and profits either way, whether or not the fix actually works.

That's the whole lesson in one word. Spot the grift before it works on you.

THE NUMBERS

One well-known manosphere subscription costs US\$99 a month. It has around 155,000 members. That's roughly US\$184 million a year, from one creator, one product. That's who profits.

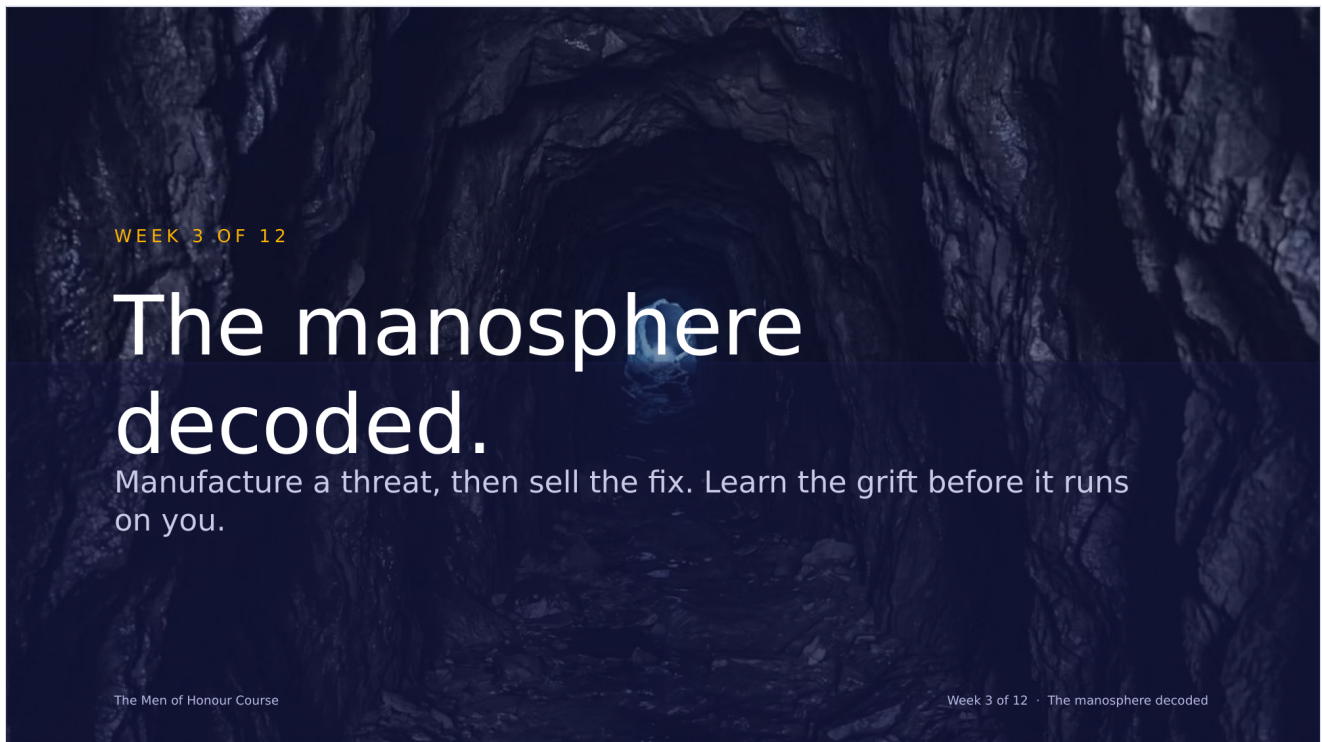
CLOSER TO HOME

In 2026 the University of Melbourne surveyed 3,429 Australians, including teenagers from age 13, about six different extremist movements. Across every one of them, hostility towards women was the single strongest predictor of whether someone supported violence. Not politics. Not religion. Not money.

How a man talks about women is the tell. It always was.

On screen.

Twelve projection decks, one per week, ready to run. Six of Week 3's twenty-nine slides are below. The deck carries the story and the instruction, so the teacher is not reading from a page while the room waits.



CASE STUDY 1



“

It feels like you're going into this deep cave to discover hidden knowledge, except at the bottom of the cave is Nazi gold. (He expected truth. He found propaganda.)

Caleb Cain, PBS Amanpour & Company

The Men of Honour Course

Week 3 of 12 · The manosphere decoded

CASE STUDY 2 · TRISTAN HARRIS

He helped build the machine, then spent the rest of his career warning people about it.

Tristan Harris joined Google in 2011, after it acquired his startup, and became known inside the company as a design ethicist.

The Men of Honour Course

Week 3 of 12 · The manosphere decoded

THE READING

Read it in silence.

Highlight anything you want as you read, if your reader lets you. One of them goes at the bottom of the page either way, in your handwriting.

The Men of Honour Course

Week 3 of 12 · The manosphere decoded

WORKSHEET · IN THE DIARY

3

The letter a good man writes.

This letter is what a man who is actually on your side says to a young man. It might be your father. It might be an uncle, a grandfather, a coach or a teacher. Not the version selling you a course, the real one.

The Men of Honour Course

Week 3 of 12 · The manosphere decoded

WORKSHEET · IN THE DIARY

4

Real purpose or rented purpose.

Write one thing you'd genuinely like your life to be about. Test it with the two questions. Then do the same to something the manosphere sells you.

The Men of Honour Course

Week 3 of 12 · The manosphere decoded

What else is in it.

Week 3 is one of twelve. The other eleven are built the same way, on the same page order, with their own stories, their own response page and their own sources. The twelve topics and what each one asks a boy to try are on the overview page near the front.

And across the whole pack

The oath page. One numbered line per week, written in his own words at the end of each lesson, in his own handwriting. Twelve weeks later he has a page nobody wrote for him, and he swears it once, out loud, in Week 12.

Two poems, whole. Invictus in Week 1 and Kipling's If— in Week 12, printed in full, read aloud before anything is explained.

A different puzzle every few weeks. Crosswords, word searches, an anagram, a cryptogram. No format runs more than twice in the twelve, on purpose.

Posters and mindset cards for each of the twelve plays, in the pack rather than sold separately.

A source for every number, printed in the back of the Manual and every one traceable, with about a hundred of them in the six weeks this sample draws on. The next page is one of those pages, so you can see the standard.

William Damon PLAYBOOK PART 4 · REAL PURPOSE OR RENTED PURPOSE

The Path to Purpose: How Young People Find Their Calling in Life (Free Press, 2008); ~1,200 young Americans studied, ~20% found to have real purpose by his two-part test.

Hans Christian Andersen LAST WORD · PARABLE

"The Emperor's New Clothes," 1837.

Laurence Steinberg POSTER NOTE · WHY THIS WORKS

"A Dual Systems Model of Adolescent Risk-Taking," Developmental Psychobiology, 52, 2010: the brain's reactive ("socioemotional") system matures earlier than its regulatory ("cognitive control") system, which keeps developing into the mid-20s.

National Institute of Mental Health (US) POSTER NOTE · WHY THIS WORKS

"The Teen Brain: 7 Things to Know": the brain finishes maturing in the mid-to-late 20s, and the prefrontal cortex is one of the last parts to develop.

Roozenbeek, van der Linden, Lewandowsky & Goldberg PLAYBOOK PART 2 · THE FOUR VOICES DRILL

"Psychological inoculation improves resilience against misinformation on social media," Science Advances, August 2022: 7 experiments, ~30,000 participants, plus a YouTube field test across 5.4 million users. Teaching the manipulation technique before exposure made people roughly twice as good at spotting false dichotomies and incoherence.

Miller, Tancredi, McCauley et al. PLAYBOOK PART 5 · WHY REHEARSAL

"Coaching Boys into Men," cluster-randomised trials: Journal of Adolescent Health, 2012 (16 high schools, 2,006 male athletes), and the middle-school trial reported in JAMA Pediatrics, 2020 (973 male athletes), which found 76% lower odds of abuse against a dating partner 12 months on, and more than double the rate of positive bystander behaviour. The programme is built on short, repeated rehearsals delivered by coaches.

Fabiano et al. / Berkowitz PLAYBOOK PART 5 · "EVERYONE THINKS HE'S THE ONLY ONE"

Fabiano, Perkins, Berkowitz et al. (2003), and Berkowitz, "The social norms approach as a strategy to prevent violence perpetrated by men and boys" (2022): men routinely overestimate other men's endorsement of sexist attitudes, and perceived peer norms predict a man's willingness to intervene better than his own attitudes do.

Robert B. Cialdini TEACHER PAGE · WHY NOT TO READ THE PREVALENCE FIGURES OUT

"Crafting Normative Messages to Protect the Environment," Current Directions in Psychological Science, 2003. Petrified Forest signs warning that many visitors steal wood increased theft by roughly 8%: naming how common an undesirable behaviour is can normalise it.

Pfizer, McCook, Phelan, Wescott, Roberts & Scott DECODE PAGE · TERMINOLOGY

"An introductory guide to the manosphere and the impacts for young people, teachers and schools" (ANROWS Insights 01/2026, Monash Gender and Family Violence Prevention Hub). Source for the alpha, beta, sigma, red pill, black pill, incel, looksmaxxing, grind mindset and high-value-man definitions.

Sara Meger, University of Melbourne THE NUMBERS · CLOSER TO HOME

"Misogyny, Online Radicalisation, and Youth Extremism in Australia," 16 August 2026: 3,429 Australians surveyed, including teenagers from age 13, across six extremist movements. Hostility towards women was the strongest predictor of support for extremist violence.

Monash University & Australian Education Union TEACHER PAGE · CLASSROOM PREVALENCE

Survey of 2,668 AEU member teachers, August 2026: 78% had observed or experienced sexism or misogyny at school, and 70% had witnessed manosphere influence on classroom behaviour.

Dr Karl Kruszelnicki BONUS CASE STUDY

Fronted the Australian Government's 2015 Intergenerational Report advertising campaign, then publicly distanced himself from the report, saying he had believed it would be "not for any political party but for the Government of Australia as a non-political, bipartisan, independent report." Two stated objections: that a 40-year forecast said almost nothing about climate change, and that the document read as an argument for one side, on which he said that if it had been "subject to political interference from one side of politics I would deeply regret playing any part in it whatsoever." Only parts of the report were available to him before he agreed, the remainder being under embargo. On his own responsibility: "It was my fault for not realising the nature of the beast that I was involved with." He announced the following day that he would donate his campaign fee to schools in need; the amount was not disclosed. ABC News, 15 April 2015 and 16 April 2015; SBS News, 15 April 2015.

Where this sits in the curriculum.

Twelve weeks against Health and Physical Education, Years 9 and 10, Version 9.0 of the Australian Curriculum, and against the four focus areas of the Respectful relationships curriculum connection.

Version 9.0 teaches consent and respectful relationships explicitly from Foundation to Year 10, and the National Respectful Relationships Education Framework asks for material that is expert-developed, curriculum-aligned and delivered across a year rather than in a single assembly. Every week carries the content description code it teaches to, so a scope and sequence can be written straight off this page.

WEEK	AUSTRALIAN CURRICULUM, YEARS 9 AND 10	FOCUS AREA
1 Man by choice	AC9HP10P01 · factors that shape identities	Mental health and wellbeing
2 Who's coaching you	AC9HP10P01 · how individuals influence the identities of others	Relationships and sexuality
3 The manosphere decoded	AC9HP10P03 · challenging assumptions about gender. AC9HP10P09 · critiquing media messaging	Relationships and sexuality
4 Movement	AC9HP10M06 · personalised plans for physical activity	Health benefits of physical activity
5 Fuel	AC9HP10P10 · strategies to enhance health and wellbeing	Food and nutrition
6 Money	AC9HP10P08 · managing situations where wellbeing is at risk	Safety
7 The hook	AC9HP10P06 · managing emotional responses. AC9HP10P09 · critiquing media messaging	Alcohol and other drugs
8 Online honour	AC9HP10P08 · rehearsing strategies for risk to self or others. AC9HP10P07 · communicating choices	Safety
9 Respect	AC9HP10P04 · respect, empathy, power and coercion. AC9HP10P05 · challenging bias and stereotypes	Relationships and sexuality
10 Consent	AC9HP10P07 · seeking, giving and denying consent. AC9HP10P04 · power and coercion	Relationships and sexuality
11 Pornography	AC9HP10P09 · critiquing media messaging about relationships. AC9HP10P03 · assumptions about gender	Relationships and sexuality
12 Future-proofing	AC9HP10P02 · managing change and transition. AC9HP10P10 · planning for the future	Mental health and wellbeing

The four focus areas of the Respectful relationships curriculum connection

Recognising and practising respect

Week 9 in full, and the room guidelines that open every week.

Developing personal and social skills

The written if-then that closes all twelve weeks, and the pair-share that rehearses it out loud.

Recognising how gender norms and stereotypes can influence choices and actions

Weeks 3, 9 and 11, and the response bank a teacher takes into each.

Taking action to create equal and respectful communities

Weeks 8 and 9, where the ask is what he does in front of other boys.

Your state authority. Each state and territory implements the Australian Curriculum through its own authority. A mapping against your own syllabus is available from The HopeFULL Institute on request.

The parts a school gets asked about.

Every citation is in the Teacher Manual

Every figure, story and quote in this pack is sourced in the citations pages at the back of the Teacher Manual, with the study, the publisher and the year. A teacher challenged by a parent can find the paper in a minute. Every story is a real account of a real person, checked against the record, and every quote is the words that were said.

Three things this pack refuses to do

It does not frighten boys with statistics about boys. Week 3 has a figure on how many teenage boys hold a particular belief. It is printed for the teacher and deliberately withheld from the students, because telling a room of boys how many boys already think something is the one form of norms messaging the research says backfires. What lands is not that it is wrong, it is that it is normal.

It does not promise confidentiality a school cannot keep. An earlier draft of the room rules said what is said in this room stays in this room. It was cut. A concerning disclosure goes to the wellbeing team, and a program that tells a boy otherwise has lied to him in week one.

It does not ask a boy to disclose anything. No page asks what his family has, what happened at home, or what he has done. The writing is his and it is not collected or marked.

If something surfaces

The rule is the same every time: it is not handled in the room, it is not held up as an example, and it goes to the school's own wellbeing pathway the same day. The pack defers to the school's process rather than inventing one, which is consistent with the National Principles for Child Safe Organisations.

Parents

The licence lets a school share this material as it sees fit inside the school community. The one-page overview of the twelve plays, the one you read at the front of this sample, is written so it can go home as it is: each week's principle and the one small thing it asks a boy to try. Several schools will want to send that before Week 9.

Who wrote it

Glen Gerreyn, founder of The HopeFULL Institute, who has spoken to young people in schools across Australia for more than twenty years. The course is built from his own book and seminar material, fact-checked against current research, and published by Freedom House Publishing.

What it includes, and what it costs.

In the pack

The Teacher Manual. Every week written out in full: teacher notes, the run sheet, the stories to read aloud, the whole worksheet with the answers, the response page for when a boy pushes back, and the sources for every number.

The Playbook, one per student. Print it and hand it out to an entire year level in any quantity, or send the file and let the boys type into it on a laptop and save their own copy. Same pages either way.

Twelve projection decks. Ready to run, no preparation.

Posters and mindset cards for the twelve plays.

When you can have it

All twelve weeks are written. The complete pack is available from 25 September 2026, so a school can license it now, read it over the break, and run it from week one of Term 1. This sample is Week 3 of the finished twelve.

The licence

\$2,500 for one school, unlimited classes. One payment, not a subscription: nothing to renew, nothing to budget for again. Unlimited students and unlimited printing, not per student and not per year level. That is a term on the Manual's licence page, not a line in a brochure.

FOUNDING RATE

~~\$2,500~~ **\$900** one payment

One school, unlimited classes, unlimited printing. Closes Saturday 31 October 2026.

This is the rate for the schools that run it first. Pay once and the pack is the school's to keep and to keep running. For a year level of 130 boys that is under seven dollars a head.

The Australian Edition pack: the complete twelve weeks, the Playbook for a whole year level, all twelve decks and the posters. If a later edition is published it will be its own pack, and this one keeps working.

What happens next

Reply to this email and we will send an invoice to your school. Once payment is received we will send through the digital downloads.

Glen Gerreyn

Founder, The HopeFULL Institute



The Men of Honour Course. 12 weeks on character and respect.

Teacher Manual. First edition.

By Glen Gerreyn. First published in Australia in 2026 by Freedom House Publishing Pty Ltd, Brisbane.

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