MEN OF

HONOUR

12 WEEKS ON **CHARACTER AND RESPECT.**

SAMPLE PACK · PLAY 3 OF 12 · BRITISH EDITION

THE HOPEFULL INSTITUTE

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

Every play is built the same way. It begins with case studies: true accounts of 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 play finishes with a parable, and the answers are printed for the teacher.

It is written as twelve lessons of 55 to 60 minutes, and it does not have to be run that way. There are hundreds of ways to run it, and the next pages set out a few.

What a school is actually buying

A teacher manual, a playbook for every boy in the year group, 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

Play 3, The manosphere decoded, complete, because it is the one 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 mapping for England, Wales, Scotland and Northern Ireland, 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, Years 10 to 13. 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 play 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.

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Ways to run it

It is written as twelve lessons of 55 to 60 minutes. It does not have to be run that way. Every part is timed and the run sheet breaks between the parts, so a play can be cut, split or stretched to fit the time a school has. There are hundreds of ways to run it. These are a few.

In a single form time, 20 minutes.

One case study read aloud, one page of the worksheet, and the decision at the end of it.

Across three form times in a week.

The case studies in the first, the worksheet in the second, the decision in the third. The run sheet already breaks at those two points.

As one lesson a week, 50 to 60 minutes.

The case studies, the worksheet, the decision and the parable that closes it.

As a four-week pastoral block.

Plays 1, 3, 9 and 11: man by choice, the manosphere, respect and pornography. They hold together without the other eight.

In one day, as a residential or a retreat day.

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

Over a full term, all twelve in order.

The playbook goes out in week one, the boys write in it all term and keep it, and after Play 12 it is the oath they sign.

Across a full year, one piece a week.

One case study or one exercise each form time, in the order the play sets them out. Each play's parts stay together, so the decision still closes the play its case studies opened.

Run this programme in the way that works for your school, community, organisation or home.

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The shape of every play

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 play. It names the play 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.

Case study 3
A third, in every play. A story rather than a number.

Case study 4
A fourth, in eight of the twelve. Bonus material, run it when the clock allows.

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 play 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.



PRO TIP

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

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

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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, 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.

Two lists on the board, four case studies, a poem he carries out of the room, and the first line of his oath.

Who's coaching you 2

The voices you let in become the man you become.

Three case studies, a teachability self-score, and four calls he plans to make to the adults already in his life.

The manosphere decoded 3

Anger is the business model.

Four case studies, a worksheet that pulls a real influencer pitch apart line by line, and a letter a good man writes.

Movement 4

Consistency beats intensity.

Three case studies, one move he picks and signs for, and a thirty day tracker he ticks off in the back of the book.

Fuel 5

Eat for the man you're becoming.

Four case studies, the last ten things he ate written down and marked, and one meal he decides to get right.

Money 6

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

Three case studies, four compounding sums worked out in groups with a pen, and the first rung he can reach this year.

The hook 7

Anything that changes your mood can own you.

Four case studies, the loop drawn out and named, and the one person he writes down and would actually tell.

Online honour 8

Your name travels further than you do.

Four case studies, one night walked through on the clock, and the adult he would tell, named on the page.

Respect 9

Every girl is someone's whole world.

A silent class survey with the room's real numbers on the board, three case studies, and three questions he takes to a woman he trusts.

Consent 10

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

Four case studies, the gap between knowing and stopping worked through in if-then form, and a decision dated four weeks out.

Pornography 11

Don't settle for the fake.

Five case studies, objectification named and taken apart, an audit of his own posting, and a plan for bored, tired or alone.

Future-proofing 12

Plant what you will not sit under.

Three case studies, a letter to someone who is counting on him, and twelve lines he reads out loud and signs.

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

The next thirty 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 play 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 play. 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 to 4. Caleb Cain, who turned to YouTube for company, Tristan Harris, who helped build the machine and then warned people about it, fifty men asked how they got there, and Martin Lewis, whose face scammers put on adverts he never made.

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, the last word and the two word games. All set as homework: the myths with room to write what is true, the parable that closes the play, which here is the emperor's new clothes, with three questions answered properly, then nine terms decoded and the grid filled in.

The closing, the poster and the play page. The words that send every boy to the oath page, the Feynman poster downloadable at full size, and the one page to come back to a year from now: the card that carries the play in a line, the move, and the two terms a boy will meet online with the numbers behind them.



PLAY 3 OF 12

The manosphere decoded.

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

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Teacher notes

A boy may already have met the manosphere: online, in his own time, with nobody framing it for him. This play gives him the frame. The mechanism has two steps: manufacture a threat, then sell the fix. The play shows it from both sides. Caleb Cain got pulled into it. Tristan Harris 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 play you are running, and a Men of Honour Course playbook for every student, either printed or open on a device. Playbooks open from page 44. A board and a marker: the four voices go up before Part 2 runs. The projection deck for the play, if the room has a screen. It carries the stories, the quotes and the play'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 play 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

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TEACHER ONLY · NOT IN THE PLAYBOOK

If a boy says this.

"It's just a joke."

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

"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

"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.

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Order of play

Play 3 · The manosphere decoded

HOW LONG	ACTIVITY	INSTRUCTION	PLAYBOOK
3 min	The proof	Last week from memory, closed book, then to one partner.	45
4 min	The opener	Read aloud by a student, a different student each play. Ontological racketeering, the man cave, and the two definition boxes.	46
5 min	Case study 1	Caleb Cain. Read the story aloud. Any one of the four carries the play.	—
4 min	Case study 2	Tristan Harris. Read the story aloud.	—
4 min	Case study 3	Fifty men, asked how they got there. Read the story aloud.	—
3 min	Case study 4	Martin Lewis and the adverts he never made. Read the story aloud.	—
2 min	The reading	Silent. They highlight and write the line they want to keep.	47
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.	49
9 min	Part 2. The tell	In four groups, then swap.	50
6 min	Part 3. The letter a good man writes	Silent.	51
5 min	Part 4. Real purpose or rented purpose	Silent.	52
6 min	Part 5. Say it out loud	The two seconds of saying it.	53
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.	54
Extra time	Part 7. Managing the beast	The infographic page.	55
Extra time	Myth vs reality	Write what is actually true.	57
Extra time	The last word	Read the parable, write one answer.	58
Extra time	Decode the language	Read once, kept for reference.	61
Extra time	Word search	Know the grift.	62
3 min	The closing	Read aloud.	—
1 min	The poster	One page, printed for the wall.	—

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HOW LONG	ACTIVITY	INSTRUCTION	PLAYBOOK
2 min	Play 3 summary	The card, the move, the idea, the words and the numbers, on one page.	64

Before we start this play

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

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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 £24-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.

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CASE STUDY 1 · CALEB CAIN · READ THE STORY ALOUD

> “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. He has said he was struggling mentally, wasn't going to class, and so dropped out of community college after about three semesters.

Spending most of his days in bed, he turned to YouTube, not looking for extremism, just looking for something to fill the hours.

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.

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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.

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CASE STUDY 3 · FIFTY MEN, ASKED HOW THEY GOT THERE · READ THE STORY ALOUD

Nobody went looking for it. One of them got there from a Star Wars forum.

In 2026 researchers at Queensland University of Technology, Deakin and Dublin City University sat down with more than fifty men in Australia and Ireland and asked them one question. How did you end up here?

The answer was not politics. It was hobbies.

The doors were Doctor Who forums. Star Wars fan sites. Gaming channels. Football pages. A man would be three hours into an argument about whether a franchise had gone soft, and the next video along would be about women, and the one after that would be angrier, and the one after that would be selling something.

Others came through the self-improvement door. They wanted to get fit, or get their money sorted, or work out how to talk to a girl. One of them said he was looking for the guidance his father never gave him. The creators waiting with an answer to that were certain about everything, they were easy to find, and the first video never costs anything.

Not one of these men went looking for a video about women. They went looking for a lightsaber argument, or a workout, or a way to start a conversation with a girl. One of them described what happened once the first clip landed. “It did feel inescapable. Once it started showing up, it didn’t stop.”

Here is the part worth taking out of the room. The useful question is not whether you are smart enough to spot a grift. Not one of these men was argued into anything. Nobody sat them down and made a case. They were served, one video at a time, each one a little angrier than the last, and not one of them was big enough on its own to stop and ask what it was teaching him.

The skill is noticing the drift. Can you tell when a feed has stopped being about the thing you came for?

You came for highlights of last night’s game. You are now eleven minutes into a man in sunglasses explaining what is wrong with modern women, and you could not say which video turned the corner.

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CASE STUDY 4 · MARTIN LEWIS · READ THE STORY ALOUD

He has never done an advert. Scammers ran more than a thousand with his face on them.

Martin Lewis has spent most of his working life telling people in Britain how not to get ripped off. He built MoneySavingExpert.com into one of the best-known money websites in the country, and ITV gave him a show doing the same thing. His whole value rests on one rule, and he repeats it every chance he gets. He does not do adverts. Nobody pays him to recommend anything. That is the reason people believe him.

Then his face started turning up in adverts on Facebook. Martin Lewis, they said, had found a way to get rich fast. Click through and you landed on what looked like a news story from the BBC or the Mirror, explaining how he had done it with something called Bitcoin Code, or Cloud Trader. The story was fake. The scheme was fake. The money people sent was real.

One woman lost more than £100,000. A man lost £19,000. A woman bringing up her orphaned grandchildren put the money she had set aside for them into one of the schemes and lost all of it. Every one of them blamed him, because his was the face that had told them it was safe. He said it made him feel physically sick, "because they trusted me, and now they blame me."

Stop on this part for a moment, because it is the easiest part of the story to read past. Nobody who lost money was stupid, and none of them was won over by the scheme itself. Most people could not tell you how the scheme worked, and they did not need to. What won them over was the face on the front of it, the one man in the country they had every reason to believe. The scammers did not pick a celebrity at random. They picked the one man famous for having nothing to sell, because his trust was worth more than anything they could say about their own product. So they took it and put it on the front. The ad was not really selling bitcoin. It was selling him.

He reported the ads for more than a year. They came down slowly, and new ones went straight back up. So in April 2018 he sued Facebook in the High Court and promised any money he won to anti-scam charities. On the day he announced it, news websites reporting the lawsuit ran fake Martin Lewis ads beside the story about Martin Lewis suing over fake ads.

In January 2019 Facebook settled. It gave £3 million to Citizens Advice to set up a project for scam victims, and it built a button for reporting scam adverts in the UK, with a team behind it. Lewis was plain about what the case had been for: "I didn't want to take out a lawsuit. That was not my aim. My aim was to try and reduce the number of hideous scam adverts in UK advertising that have hurt real people."

Now bring it back to your own feed. The man in the clip seems to be on your side. He sounds certain, he seems to have it all worked out, and he talks to you like a mate. That feeling of trust is real, and it is the thing being sold. So when a face you trust tells you something, ask the question none of those people got the chance to ask: who gets paid if I believe this? Sometimes the answer is nobody, and the face is honest. Sometimes the face has a course to sell. And sometimes, like Martin Lewis, the face has no idea it is being used.

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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. When researchers asked 1,032 boys in British secondary schools about growing up now, 79 per cent said it was not clear to them what masculinity even is. One boy put it plainly: people always say what it shouldn't be, but never what it is. That gap is the opening. If nobody hands you a picture of a good man, somebody on a screen will, and he will not be handing it over for free. Behind the clips that cost nothing sits a course, a monthly membership or a paid coaching call, and the man in the video is paid every time a boy like you signs up.

Here's a number worth sitting with. In the same survey, two in three of those boys said women's rights are important or very important. That is most of the room. It rarely feels that way, because the loudest voice in a group chat is not the biggest group in it. The influencers who sell courses and memberships to teenage boys know that, and they make their videos sound like what every boy already thinks.

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.

There's a cost on the other side too. In a UK survey of more than a thousand boys and young men aged 14 to 21, almost half said they would not ask for help with something making them anxious or low, even if things got really bad. Nearly half also named pressure from other boys to act dominant as one of the things doing the damage. That's not the same as rejecting toughness. Grit still matters, and so does holding it together when it counts. The goal is regulating what you feel, not shutting it down. 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

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TEACHER ONLY · BEFORE THE WORKSHEET

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.

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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:



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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.

From your answers in Part 1, 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.

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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 a man on a screen doing it for an audience. Somebody who is actually in your life. 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:

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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 with something the manosphere sells you.

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

Now answer these two questions about what you wrote. Is it meaningful to me? Is it consequential for the world beyond me?

Now do the same for one thing the manosphere sells. Being feared. Never being questioned. Money that means nobody can tell you what to do. A girl who does what she is told. Never needing anybody for anything. Having people look up to you because they are scared of you. Pick one. Is it meaningful to me? Is it consequential for the world beyond me?



PLAY 3 · THE MANOSPHERE DECODED

Anger is the business model.

Last thing online that made you angry. Not sad, not bored. Angry. Who was paid for the time you spent on it?

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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?

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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.

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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?

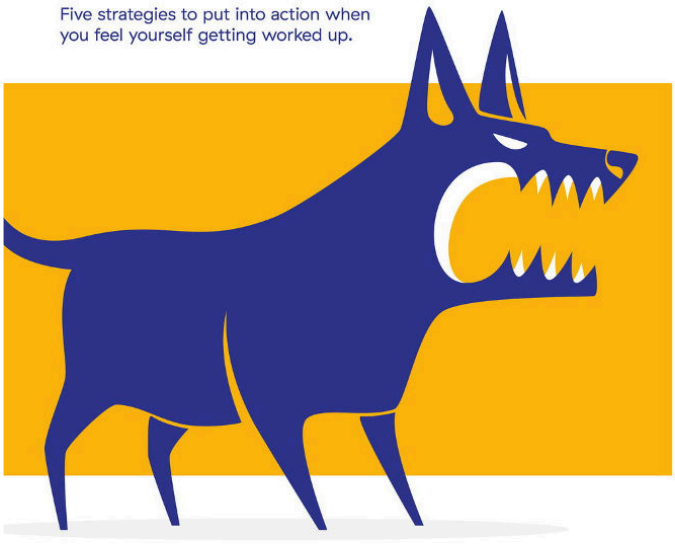
One sentence you could say next time, instead of reacting. Try starting with "I am angry because..."

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Managing
THE BEAST OF ANGER

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



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.**

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

THE HOPEFULL INSTITUTE

WHY THIS WORKS.

Here's why the five strategies on this infographic 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 infographic, 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.

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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 not what the page is asking for. There is no moment in it and calming down is not an action, so it is worth another go with both of those in 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.

FOR EXAMPLE

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 send it to anybody

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** _____



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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."



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The last word.

Read this out loud. One student, or go around the room. 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,

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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.



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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 play's worksheet. Most of the boys in the room privately disagree with the material this play 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.

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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.

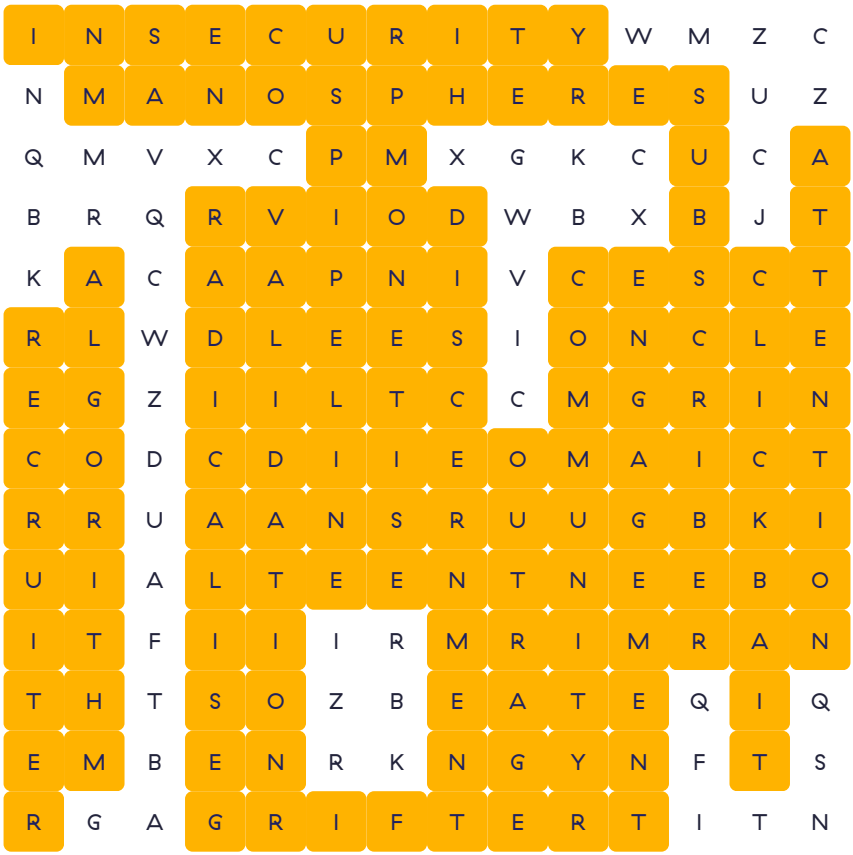
THE WORD	WHAT IT MEANS	WHAT IT'S ACTUALLY DOING
Alpha (or Chad)	Top of the pile. Successful with women, rich, physically dominant.	Builds a ladder where almost everyone you know is below the top rung, then charges you for the climb.
Beta	The loser tier. No confidence, no success with women.	Hands you 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	Maxing 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.

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Know the grift.

Find all 16 words in the grid below. On paper, circle each one. If you are typing in this book, tick it off in the list as you find it. Either way, read what each word actually means.

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*

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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 226 IN THE PLAYBOOK

READ ALOUD

Turn to page 226, 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 play. This Oath statement sets you up from now on.

You are not signing anything yet. You sign all twelve after Play 12.

Teacher note

Thirty seconds, in silence, before anybody stands up, and nothing collected. The page only works if all twelve lines are there after Play 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: **347**.

Notes for next time

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

— Richard Feynman, Caltech, 1974



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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 play 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 about £73 a month. It has around 155,000 members. That's roughly £136 million a year, from one creator, one product. That's who profits.

CLOSER TO HOME

In 2023 a British charity polled 1,200 young people aged 16 to 24. Among boys of 16 and 17, around eight in ten had watched, listened to or read something from the best-known manosphere influencer, and more of them had come across him than had heard of the Prime Minister.

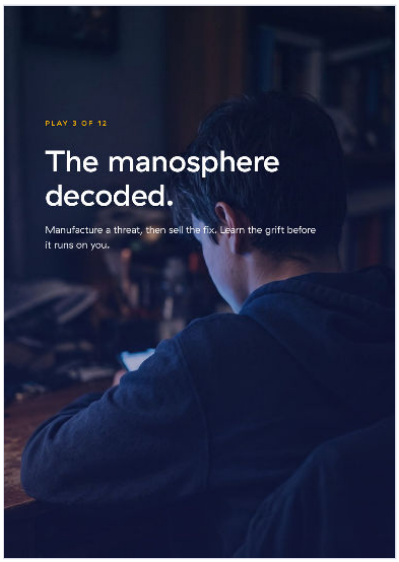
Reach like that is not an accident. It is the business.

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What the boys hold.

You have already read all twenty-one of these at full size. The Teacher Manual carries every page of the Playbook with the teaching notes and the answers set beside it. What a boy holds is the same twenty-one pages with both of those taken out, and the space they took is where he writes.

It is a writable PDF. A boy can fill it in on a school laptop, typing into the fields and ticking the boxes, and it saves. Or the school prints it and he writes in it with a pen. Every page works both ways, which is why the write-in space is ruled lines rather than a text box. Nothing a boy is asked to do depends on colour, so a black and white print costs the photographs their colour and costs the work nothing. The licence lets a school print and distribute it to an entire year group, in any quantity, for as long as the licence is current.



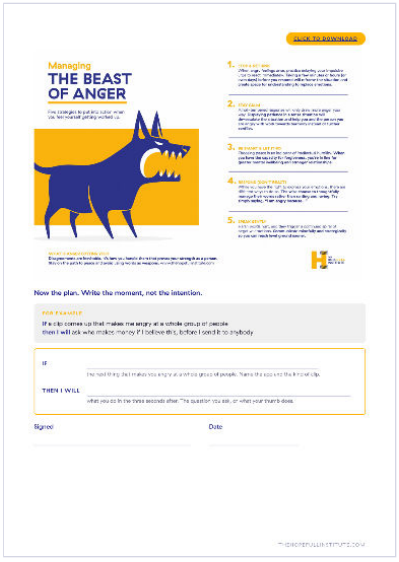
THE WEEK OPENS ON THE TITLE PAGE



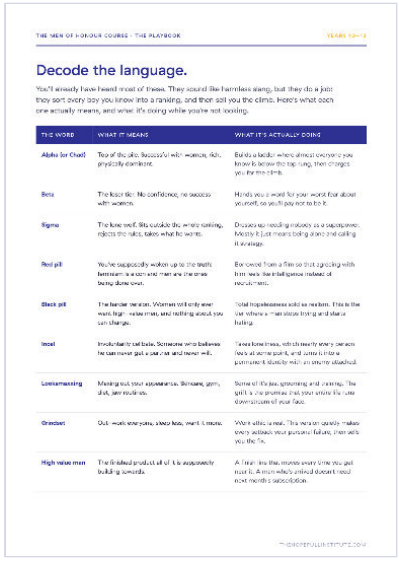
THE PLAY, ON ONE PAGE



A WORKSHEET PART



THE WEEK'S INFOGRAPHIC



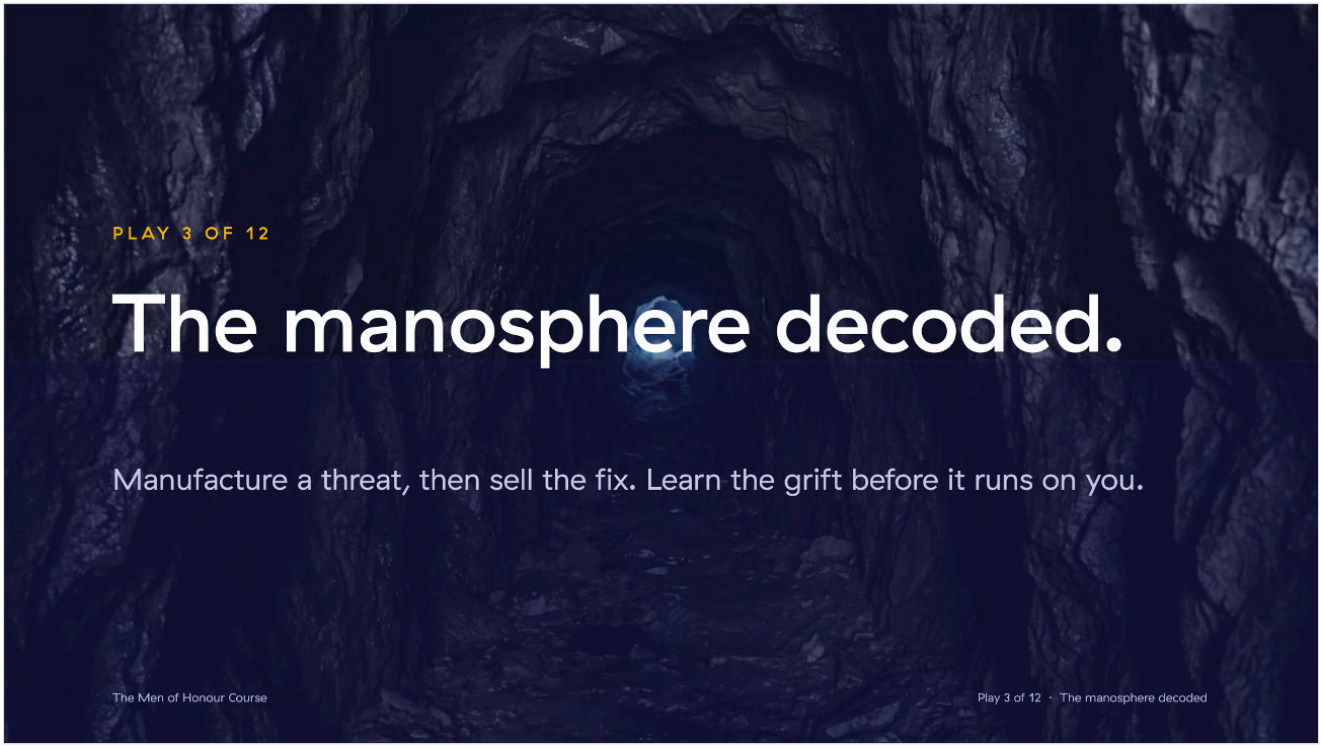
A REFERENCE PAGE

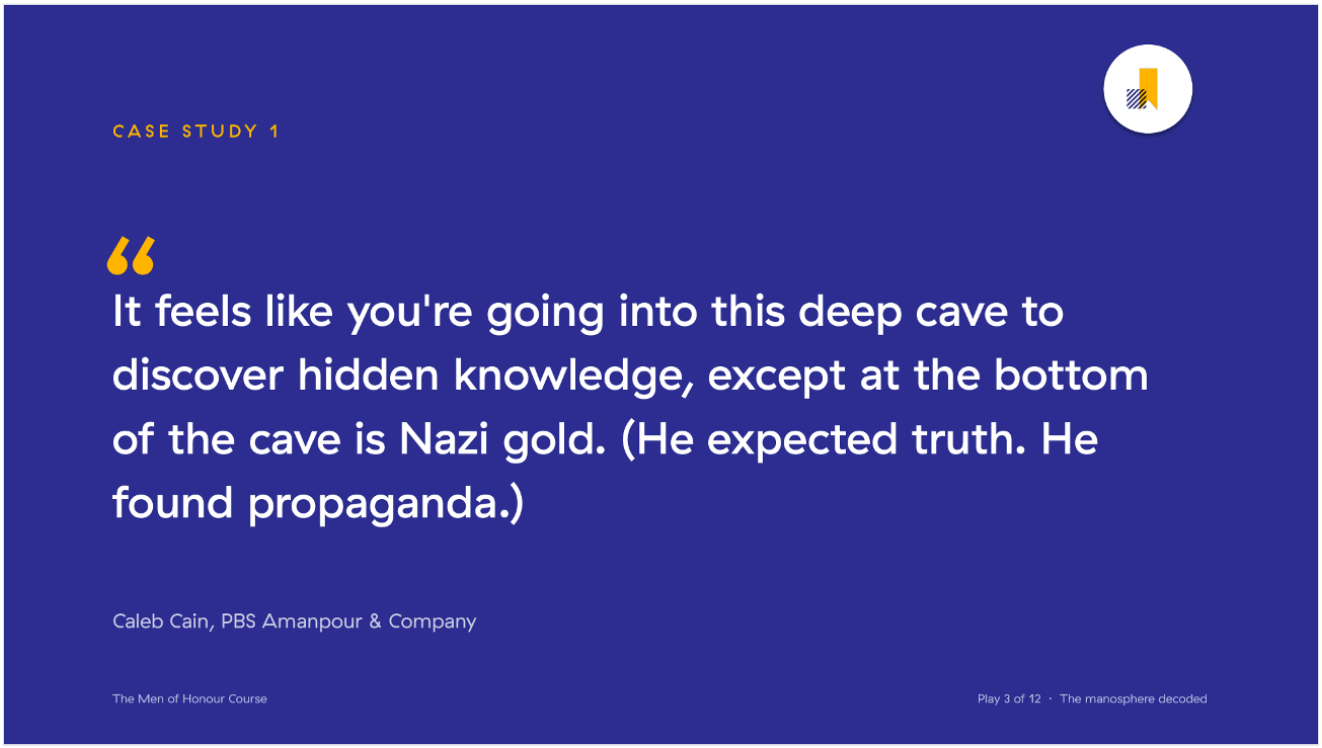


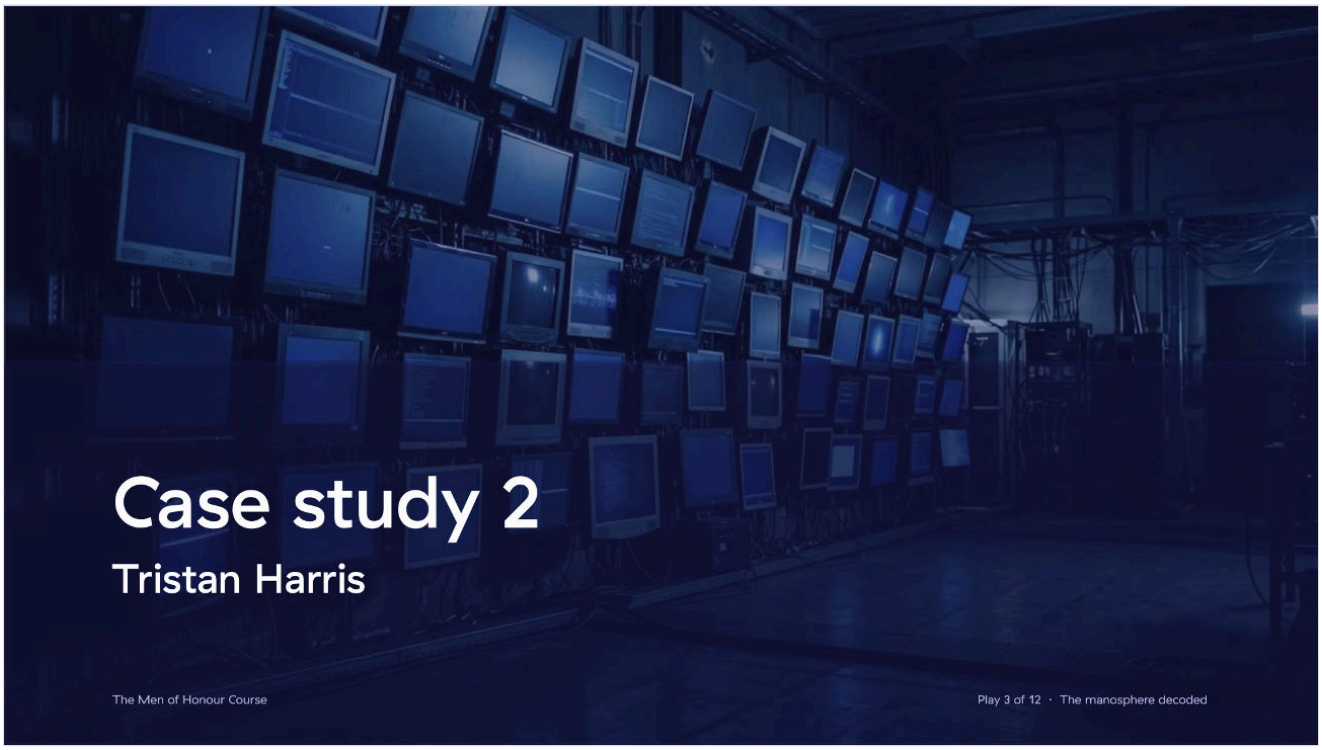
THE PUZZLE

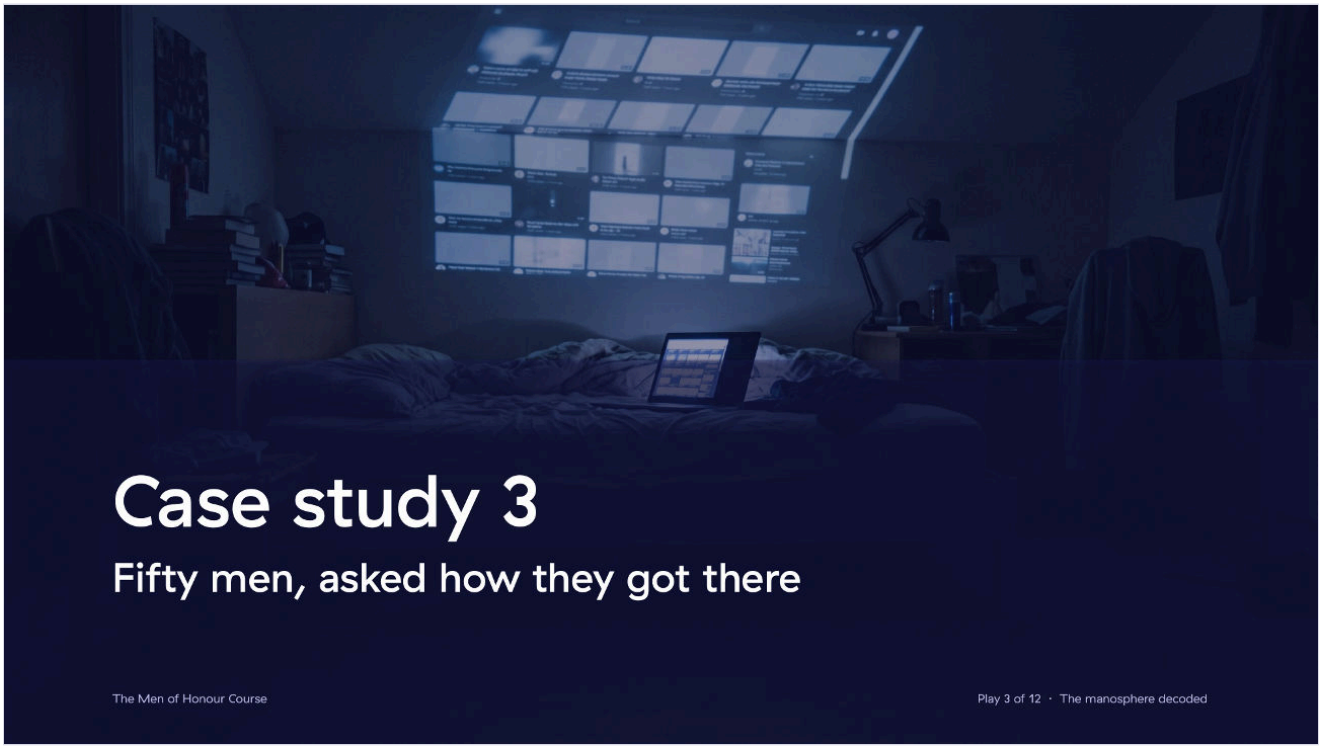
On screen.

Twelve projection decks, one per play, ready to run. Six of Play 3's thirty-one slides are below. The deck carries the case study and the instruction, so the teacher is not reading from a page while the room waits.






Case study 2
Tristan Harris
The Men of Honour Course
Play 3 of 12 · The manosphere decoded


Case study 3
Fifty men, asked how they got there
The Men of Honour Course
Play 3 of 12 · The manosphere decoded

WORKSHEET · IN THE DIARY

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.

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 a man on a screen doing it for an audience.

SAMPLE · NOT LICENSED FOR CLASSROOM USE
THEHOPEFULLINSTITUTE.COM

What else is in it.

Play 3 is one of twelve. The other eleven are built the same way, on the same page order, with their own case studies, 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, after Play 12.

Two poems, whole. Invictus in Play 1 and Kipling's If— in Play 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.

Thirteen posters and twelve mindset cards, one for every play and a second for Play 2, in the pack rather than sold separately.

A source for every number. All 195 of them are listed at the back of the Manual, with the study, the publisher and the year. The next page is one of those citation pages, printed exactly as a teacher receives it, so you can see the standard.

THE MEN OF HONOUR COURSE

AT A GLANCE

46 case studies

12 parables, with 32 reflection questions

2 poems, printed whole

372 places to write

63 answered objections

55 myths, with room to write what is true

42 terms defined

12 word games

195 citations

300 deck slides

601 pages across the two books

Van Dam, Smit, Wildschut, Branje, Rhodes, Assink & Stams PLAYBOOK PART 5 · WHY AN ADULT ALREADY IN HIS LIFE
"Does Natural Mentoring Matter? A Multilevel Meta-analysis," American Journal of Community Psychology 62, 2018: 24 studies, 63,327 young people. Simply having a natural mentor, an adult already in the young person's life, helps a little. How good that one relationship is helps about twice as much, and the gap between the two is wider than chance would explain (r = .106 against r = .208 across 8 studies, 7,363 young people). Quality was measured as relatedness, social support and autonomy support.

Raposa et al. / Grossman & Rhodes PLAYBOOK PART 5 · WHY NOT AN ASSIGNED MENTOR
Raposa, Rhodes, Stams, Card, Burton et al., Journal of Youth and Adolescence 48, 2019: 70 studies, 25,286 young people. Formal youth mentoring produced a small positive effect overall, larger for boys and for male mentors (g = .21). Grossman & Rhodes, American Journal of Community Psychology 30②, 2002: relationships lasting 12 months or more produced the most improvement, while those that terminated early left youth worse off on several measures. Hence deepening an existing relationship rather than assigning a new one.

PLAY 3 · THE MANOSPHERE DECODED

Caleb Cain 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." PBS Amanpour & Company, "Caleb Cain and Kevin Roose on Radicalization and YouTube"; Media Matters interview transcript; Kevin Roose, "The Making of a YouTube Radical," New York Times, 8 June 2019.

Tristan Harris CASE STUDY 2
Internal Google presentation, "A Call to Minimize Distraction & Respect Users' Attention," February 2013; Big Think, "The attention economy: a race to the bottom of the brain stem"; written testimony, US Senate Judiciary Subcommittee, 27 April 2021.

Queensland University of Technology, Deakin University and Dublin City University CASE STUDY 3
Interviews with more than 50 men in Australia and Ireland on how they came to the manosphere; reported by ABC News, 20 August 2026, "The manosphere continues to suck young men in as study reveals troubling findings." Pathways named: self-improvement content, geek-culture and fan communities (Doctor Who, Star Wars, gaming, soccer), arguments over franchise politics, and incidental algorithmic exposure. Participant quote as published: "It did feel inescapable ... once it started showing up, it didn't stop."

Male Allies UK FRESH RESEARCH · THE READING
"Voice of the Boys" (the Boys in Schools report), October 2025: surveys and listening sessions with 1,032 boys aged 11 to 16 in 37 secondary schools across England, Scotland and Wales. 79% said it is not clear to them what masculinity is; 32% said women's rights are not very important, 45% important and 23% very important.

stem4 FRESH RESEARCH · THE READING
UK survey of 1,068 boys and young men aged 14 to 21 (801 aged 14 to 18), carried out by Survey Goo, October 2021: 46% would not ask for help with a problem making them upset, anxious or depressed "even if things got really bad"; 46% named pressure from peers to behave in a dominant masculine way as damaging to mental health.

Professor Michael Flood (QUT/Deakin/Dublin City University) FRESH RESEARCH · THE READING
Reported by ABC, 20 August 2026: 50+ men across Australia and Ireland interviewed on manosphere pathways; most arrived via ordinary interests (gaming, fitness, fandom), algorithmically walked in from there.

Jesuit Social Services, The Men's Project MYTH VS REALITY · ITEM 4
"The Man Box 2024": men who most endorsed rigid "stay in control" rules were 44% more likely to want to track a partner's location, and reported far higher rates of binge drinking and problem gambling.

Gerrand, Ging, Roose & Flood OPENER · "ONTOLOGICAL RACKETEERING"
2025 paper introducing the "ongoing racketeering" framing of manosphere content: manufacture a threat, then sell the fix.

Plato OPENER · "THE MAN CAVE"
Adapted from Plato's Republic, Book VII, c. 375 BC.

"The Grift Economy" report / Fortune THE NUMBERS · REVENUE FIGURES
Fortune, "The manosphere isn't just an ideology, it's an economy," 17 August 2026: Andrew Tate's subscription programme, US$99/month, ~155,000 members, ~US$184 million/year. Converted for this edition at US$1 = £0.74 (13 November 2026).

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.

TEACHER MANUAL · SAMPLE · NOT LICENSED FOR CLASSROOM USE · © 2026 FREEDOM HOUSE PUBLISHING

Where this sits in the curriculum in England.

Twelve plays against the statutory Relationships, Sex and Health Education guidance for secondary schools in England, published in July 2025 and statutory from 1 September 2026.

The guidance sets out what pupils should know by the end of secondary school and leaves the order and the method to the school. It asks for teaching that helps pupils form positive views of masculinity and recognise misogynistic content online, without stigmatising boys. Every play is listed against the topic heading it teaches to, so a scheme of work can be written straight off this page.

	PLAY	RSHE STATUTORY GUIDANCE, JULY 2025	PART
1	**Man by choice**	Respectful relationships · self-esteem and a positive relationship with oneself	RSE
2	**Who's coaching you**	Respectful relationships · how online influencers shape views. Personal safety · recognising and managing peer influence	Both
3	**The manosphere decoded**	Respectful relationships · recognising misogyny, online influencers. Online safety and awareness · evaluating sources	RSE
4	**Movement**	Physical health and fitness · how activity supports wellbeing and reduces stress. Mental wellbeing · exercise, sleep and time outdoors	Health
5	**Fuel**	Healthy eating · poor diet, tooth decay, weight gain and heart disease. Wellbeing online · how advertising targets young people	Health
6	**Money**	Wellbeing online · gambling-style features in games, and debt. Mental wellbeing · the harm gambling can do	Health
7	**The hook**	Drugs, alcohol, tobacco and vaping · dependency and nicotine addiction. Mental wellbeing · substance use and mental health	Health
8	**Online honour**	Online safety and awareness · sharing and circulating images, sextortion, deepfakes. Being safe · image sharing without consent	RSE
9	**Respect**	Respectful relationships · stereotypes and misogyny. Being safe · sexual harassment and violence against women and girls	RSE
10	**Consent**	Being safe · consent and resisting pressure. Intimate and sexual relationships · consent and the age of consent	RSE
11	**Pornography**	Respectful relationships · how pornography shapes attitudes. Online safety and awareness · pornography online, AI chatbots	RSE
12	**Future-proofing**	Mental wellbeing · feeling connected to others, community and acts of service. Respectful relationships · self-esteem	Both

What the guidance asks of the teaching

Positive views of masculinity
Paragraph 81 asks that pupils learn from positive male role models. The case studies in every play are real people, on the record, who did the hard version.

Without stigmatising boys
Paragraph 79 asks teachers to avoid language that treats boys as always the perpetrators. Not one page of this course tells a boy that being male is the problem.

Most boys respect girls, women and each other
The guidance says so. Play 9 shows a room its own numbers before anybody is told what to think.

How the content harms men as well as women
Play 3 follows the money. It names what is being sold to a boy and who is paid when he buys it.

Wales, Scotland and Northern Ireland. Each nation has its own curriculum. A one-page mapping for each comes with this pack, alongside the one for England.

Where this sits in the Curriculum for Wales.

Twelve plays against the five statements of what matters in Health and Well-being, and the three strands of the RSE Code.

Authority. Welsh Government · **Mapped to.** Curriculum for Wales: the Health and Well-being Area, and the Relationships and Sexuality Education Code

	PLAY	HEALTH AND WELL-BEING · WHAT MATTERS	RSE CODE STRAND
1	**Man by choice**	Decision-making · Social influences	Relationships and identity
2	**Who's coaching you**	Social influences	Relationships and identity
3	**The manosphere decoded**	Social influences · how sex and gender are portrayed in the media, and what that does	Empowerment, safety and respect
4	**Movement**	Physical health and well-being	
5	**Fuel**	Physical health and well-being · Decision-making	
6	**Money**	Decision-making	
7	**The hook**	Mental health and emotional well-being · Decision-making	
8	**Online honour**	Healthy relationships · sharing images, with and without consent, and the law	Empowerment, safety and respect
9	**Respect**	Healthy relationships · challenging stereotypes, speaking out about harmful behaviour	Relationships and identity
10	**Consent**	Healthy relationships · consent, what affects it, and the age of consent	Empowerment, safety and respect
11	**Pornography**	Social influences · sexual material online and what it does	Empowerment, safety and respect
12	**Future-proofing**	Decision-making · Mental health and emotional well-being	

The five statements of what matters

Physical health and well-being Developing physical health and well-being has lifelong benefits.

Mental health and emotional well-being How we process and respond to our experiences affects our mental health and emotional well-being.

Decision-making Our decision-making impacts on the quality of our lives and the lives of others.

Social influences How we engage with social influences shapes who we are and affects our health and well-being.

Healthy relationships Healthy relationships are fundamental to our well-being.

How this sits with what Wales requires

Relationships and sexuality education

Mandatory for every learner aged 3 to 16. Plays 3 and 8 to 11 teach to the third phase of the Code, from age 11, each ending in a written decision in the student's own hand.

Years 10 to 13

Written for Years 10 to 13, as twelve lessons that sit inside the Health and Well-being Area.

Consent in the law of England and Wales. The Sexual Offences Act 2003 defines consent as agreeing by choice, with the freedom and capacity to make that choice. The age of consent is 16. Play 10 is written to it.

Where this sits in Scotland's Curriculum for Excellence.

Curriculum for Excellence is Scotland's national curriculum. Twelve plays against its Health and Wellbeing area, with the experience and outcome each one teaches to.

Authority. Scottish Government and Education Scotland · **Mapped to.** Curriculum for Excellence, Health and Wellbeing experiences and outcomes, fourth level

	PLAY	HEALTH AND WELLBEING · FOURTH LEVEL	ORGANISER
1	**Man by choice**	HWB 4-02a, HWB 4-19a	Mental wellbeing
2	**Who's coaching you**	HWB 4-03a, HWB 4-46b	Mental wellbeing
3	**The manosphere decoded**	HWB 4-46b, HWB 4-45a	RSHP
4	**Movement**	HWB 4-25a, HWB 4-22a	Physical activity and sport
5	**Fuel**	HWB 4-34a, HWB 4-35a	Food and health
6	**Money**	HWB 4-16a, HWB 4-19a	Physical wellbeing
7	**The hook**	HWB 4-39a, HWB 4-40a	Substance misuse
8	**Online honour**	HWB 4-45b, HWB 4-49b	RSHP
9	**Respect**	HWB 4-05a, HWB 4-45a	RSHP
10	**Consent**	HWB 4-46c, HWB 4-49a	RSHP
11	**Pornography**	HWB 4-46b, HWB 4-44c	RSHP
12	**Future-proofing**	HWB 4-19a, HWB 4-20a	Planning for choices and changes

The outcomes named above, in brief

HWB 4-02a how thoughts and emotions shape behaviour, and managing them

HWB 4-03a who to talk to, and how to find support

HWB 4-05a friendship, fairness and respect in building relationships

HWB 4-16a assessing and managing risk, to protect himself and others

HWB 4-19a realistic, informed choices and goals

HWB 4-20a careers, and pathways in learning and training

HWB 4-22a organising practice to sustain performance and fitness

HWB 4-25a daily activity, and understanding what it does

HWB 4-34a what shapes food choice, and what that does to health

HWB 4-35a the place of processed food in a balanced diet

HWB 4-39a how images of substance use shape behaviour

HWB 4-40a making decisions under stress or peer pressure

HWB 4-44c commitment, trust and respect in loving and sexual relationships

HWB 4-45a power in a relationship, used well or badly

HWB 4-45b personal space, boundaries and responding to what is communicated

HWB 4-46b how media, popular culture and peers affect self-image and actions

HWB 4-46c decisions about relationships and sexual behaviour when it is hard

HWB 4-49a managing sexual health situations, and what behaviour is appropriate

HWB 4-49b where to find help with abuse, and the laws that protect people

How this sits with what Scotland requires

Relationships, sexual health and parenthood education

RSHP in the table above, under the statutory guidance published in February 2026. Plays 8 to 11 sit inside it, each ending in a written decision in the student's own hand. Written for S3 and the senior phase, with the fourth level outcomes as the reference point.

Consent in Scots law. The Sexual Offences (Scotland) Act 2009 defines consent as free agreement. The age of consent is 16. Play 10 is written to it.

Where this sits in the Northern Ireland Curriculum.

Twelve plays against the statutory statements for Personal Development at Key Stage 4.

Authority. Department of Education and CCEA · **Mapped to.** Northern Ireland Curriculum, Learning for Life and Work at Key Stage 4, Personal Development

	PLAY	PERSONAL DEVELOPMENT · KEY STAGE 4	ALSO
1	**Man by choice**	Concept of self	
2	**Who's coaching you**	Concept of self	
3	**The manosphere decoded**	Relationships and sexuality	Citizenship: rights and social responsibilities
4	**Movement**	Health and well-being	
5	**Fuel**	Health and well-being · Discerning consumers	
6	**Money**	Discerning consumers · Managing risk	
7	**The hook**	Managing risk · Health and well-being	
8	**Online honour**	Managing risk · Relationships and sexuality	
9	**Respect**	Relationships and sexuality	
10	**Consent**	Relationships and sexuality · Sexual and reproductive health and rights	
11	**Pornography**	Relationships and sexuality · Managing risk	
12	**Future-proofing**	Concept of self	Employability: a personal career plan

The statutory statements named above

Health and well-being develop an understanding of how to maximise and sustain their own health and well-being

Concept of self reflect on, and respond to, their developing concept of self, including managing emotions and reactions

Managing risk recognise, assess and manage risk in a range of real-life contexts

Relationships and sexuality develop their understanding of relationships and sexuality and the responsibilities of healthy relationships

Discerning consumers develop further their competence as discerning consumers in preparation for independent living

Sexual and reproductive health and rights age-appropriate, comprehensive and scientifically accurate education, added in 2023

How this sits with what Northern Ireland requires

Relationships and sexuality education

Statutory through Personal Development. Plays 8 to 11 sit inside it: image-based abuse, respect, consent and pornography, each ending in a written decision in the student's own hand.

Years 11 to 14

Key Stage 4 is Years 11 and 12, where the statements above apply. The same twelve plays run in Years 13 and 14.

Consent in Northern Ireland law. The Sexual Offences (Northern Ireland) Order 2008 defines consent as agreeing by choice, with the freedom and capacity to make that choice. The age of consent is 16. Play 10 is written to it.

The parts a school gets asked about.

Every citation is in the Teacher Manual

Every figure, case study 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 case study is a real account of a real person, checked against the record, and every quote is the words that were said.

Why a lesson, and not a letter home

Dutch researchers followed 1,947 people aged thirteen to twenty-five over two months, measuring pornography use, objectifying views of women, and whether the person had ever been taught anything about pornography at school. Among those never taught, the link between use and objectifying views was strong. Among those who had learned about it in a classroom, it was not significant, for males and females alike and across the whole age range. What broke the link was not willpower, shame or abstinence. It was a classroom.

Three things this pack refuses to do

It does not frighten boys with statistics about boys. Play 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. A concerning disclosure goes to the school's safeguarding or child protection lead, and a programme 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 safeguarding or child protection lead the same day. The pack defers to the school's own policy rather than inventing one.

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 play's principle and the one small thing it asks a boy to try.

Who wrote it

Glen Gerreyn, founder of The HopeFULL Institute, who has spoken to young people in schools for more than twenty years. The course is built from his own book and seminar material, fact-checked against current research, with the British Edition's case studies and figures drawn from British sources. Published by Freedom House Publishing.

What it includes, and what it costs.

In the pack

The Teacher Manual. Every play written out in full: teacher notes, the run sheet, the case studies 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 group 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.

Thirteen posters and twelve mindset cards.

When you can have it

All twelve plays are released on 1 December 2026. A school can license it then, read it over the Christmas break, and run it from the first week of the new term. This sample is Play 3 of the twelve.

The licence

£1,428 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 group. That is a term on the Manual's licence page, not a line in a brochure.

LAUNCH PRICE FOR THE FIRST BRITISH SCHOOLS

~~£1,428~~ **£514** one payment

One school, unlimited classes, unlimited printing.

Pay once and the pack is the school's to keep and to keep running. For a year group of 130 boys that is under four pounds a head.

The British Edition pack: the complete twelve weeks, the Playbook for a whole year group, all twelve decks and the posters.

Where to buy it

The school licence is bought online at menofhonour.co.uk. Pay once and the downloads come through.

Glen Gerreyn
Founder, The HopeFULL Institute

FREEDOM HOUSE PUBLISHING

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