



Working in partnership for a safer Glasgow



working together
to end violence against
women and children

Crush

Schools Support Pack

Updated version developed for Glasgow Violence Against Women Partnership by B Adzajlic, S Boyle and K Hay,
November 2018

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Welcome Letter

Dear Colleague

Welcome Letter to the Gender Based Violence Drama- Schools Support Pack

Welcome to this pack which contains all the resources and instructions needed to implement the *Crush* drama project in your school. This resource complements existing school resources including the “Action Against Abuse” pack and the school Sexual Health/Relationships programme.

Crush was developed in 2008 with monies awarded from the Scottish Government via the National Domestic Abuse Delivery plan. It portrays abuse and control in teenage relationships and addresses a growing concern among professionals about this issue, which is recognised as a form of gender-based violence.

The live drama of *Crush* has been tried and evaluated in our Glasgow schools with a comprehensive citywide evaluation conducted in 2014 that demonstrated that young people’s knowledge and understanding on this issue was enhanced. Young people reported that:

- They learned not to remain silent about their experiences
- They recognised the early signs of controlling behaviour
- They recognised how difficult it is to leave an abusive relationship

In 2015 the city of Glasgow was awarded white ribbon city status which recognises the zero tolerance approach to violence against women in the city. This pack supports this approach and builds on the good work already going on in partnership with organisations across Glasgow.

Significant funding is derived on an annual basis to bring this resource to your school. Funding comes from the Glasgow Violence Against Women Partnership Local Implementation Groups via Glasgow City Council Integrated Grant Funding and other funds including Glasgow City Council Area Partnerships and NHS Greater Glasgow and Clyde. Therefore, you can appreciate that we wish schools to get the most from this opportunity by ensuring that the School Support Pack’s contents are adhered to.

You can access this pack and the *Crush* film at: www.nhsggc.org.uk/gbvresources. We hope you will agree this is a valuable opportunity for pupils and staff to make the most of this excellent resource and to meet relevant experiences and outcomes within Health and Well Being.

Yours faithfully,

Leisa McCracken
Principal Officer
Glasgow City Council, Education Services
November 2018

Mutual Responsibilities for Gender Based Violence Drama Programme in Schools

Introduction

This document is an agreement which defines what services/activity the Gender Based Violence (GBV) Schools Working Group provide and schools themselves provide to ensure the success of the schools gender based violence drama programme.

The following table sets out the agreed expectations/actions of both the GBV Schools Working Group and the participating schools as approved by the working group and Glasgow City Council Education Services.

	GBV Schools Working Group Agreed Actions	Participating Schools Agreed Actions
1	Locate, coordinate and apply for local and national funding streams to support the programme on an annual (or agreed timescale) basis.	If schools are aware of any relevant funding opportunities, to bring to the attention of the working group.
2	Contact each school and ask each to identify a named contact and a depute for the programme.	Agree a named school contact and a depute for all correspondence to go through.
3	On an annual basis prior to bookings being made, provide to schools: <ul style="list-style-type: none"> • Drama script • Actor led workshop outline • Follow up class based lesson plan 	On an annual basis, prior to school commitment being made, read: <ul style="list-style-type: none"> • Drama script • Actor led workshop outline • Follow up class based lesson plan
4	Provide an annual staff twilight session that covers further information on the GBV issue and the follow up work expected to ensure the success of the programme at a school level.	On an annual basis, send any staff who are new to the programme to the twilight session. Ensure that a designated staff member(s) cascade information to staff on the expectations of the programme and follow up actions.
5	The provision of a Schools Information Pack with all the supporting information required to successfully implement the schools drama programme at a school level, and pathways to support services for young people.	Follow contents of information pack and implement requirements at a school level (flow chart on page 5 of this pack will provide direction).
6	Subject to funding, a performance of either Crush or Gold Stars and Dragon Marks by Baldy Bane Theatre Company in the school setting with a follow up actor lead interactive workshop on the themes explored.	Assurance that on performance day the contents of the information pack are followed to ensure that key staff are aware, stage is set up, seating and time allocation is on course. Designated staff member to speak to Baldy Bane at the end to check if any child protection related concerns arose through the workshop.

7	Support to schools in the coordination and production of an annual evaluation to measure impact and effectiveness of the programme.	Coordinate and ensure completion of relevant evaluation tools with staff and pupils as required at a school level. This is a condition of acceptance of the performance.
8	Liaison with Baldy Bane Theatre Company on school bookings and agreed technical requirements for performance day.	Following direct contact from Baldy Bane Theatre Company and consequent booking, ensure that all relevant school staff are aware and that school planners reflect this booking.

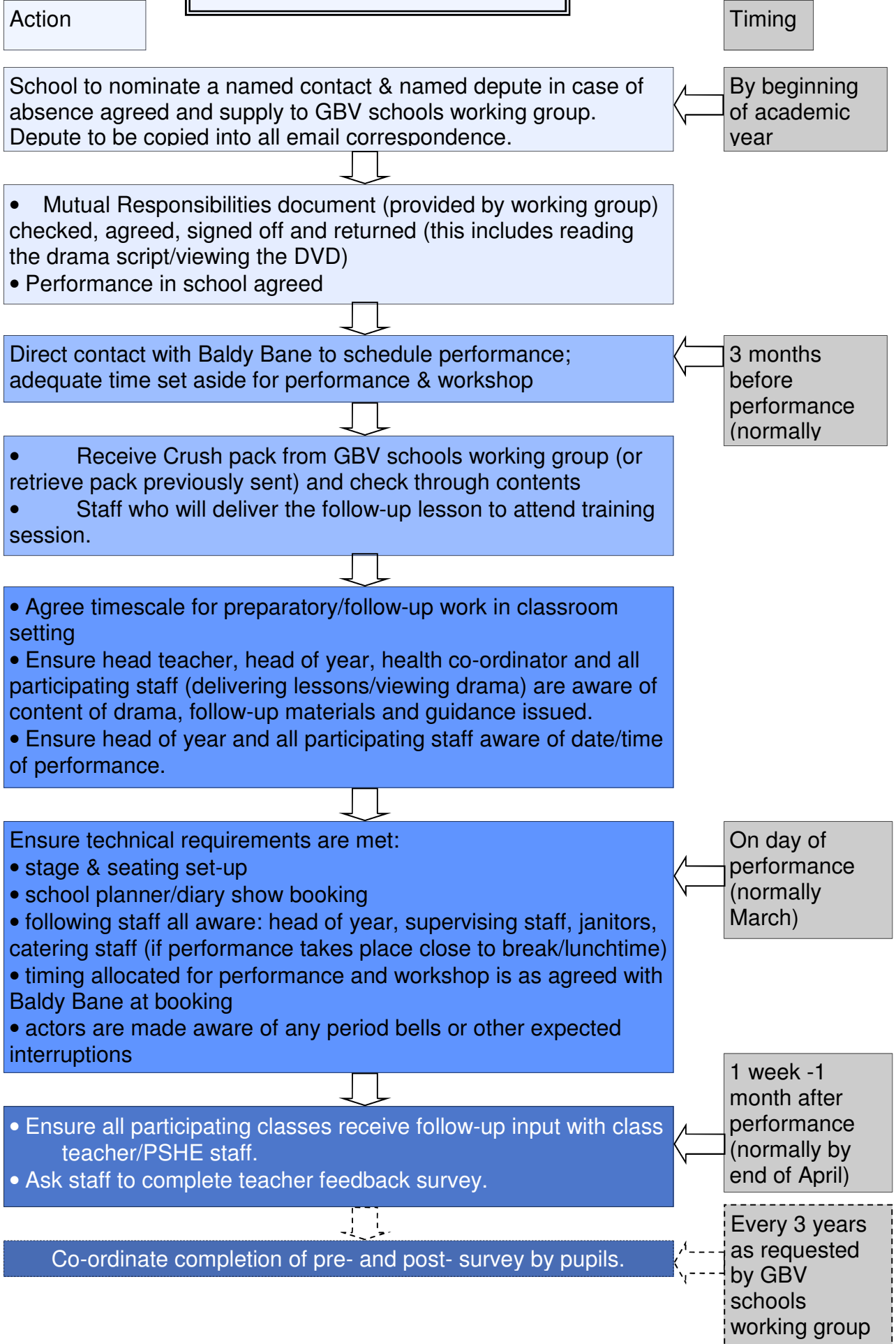
The above agreed actions are a condition of acceptance of the free Gender based Violence drama programme for your school. By signing up to this programme, you are agreeing to sign up to the agreed actions stated. Many thanks.

Name of School: _____

Drama Performance (Please state if Crush or GSDM): _____

Your Name (Sign or Print): _____

Flow chart of Crush process



Set Up information for Performance day

BALDY BANE THEATRE COMPANY TOURING PERFORMANCE AND TECHNICAL REQUIREMENTS

"Crush"

Performance: 60 minutes

The company would like to come and perform the play with the minimum of disruption to your school day. Therefore, we have described below certain requirements, which will help with the smooth running and punctual performance of the event. Your compliance with these would be much appreciated.

The target audience for this play is S3

1. The company will announce its' arrival and comply with the school's security procedure. This will be approximately 60 minutes prior to the performance start time.
2. Where possible the play will be performed on the stage of the school hall/theatre. The stage should be clear in order for the company to set up immediately. Where a school's raised staging is being used this should be set up in location prior to the arrival of the drama company.
3. Access to two 13amp sockets and power for sound.
4. A dressing room or small room adjacent to the stage for actors to change would be appreciated.
5. If a tannoy system were in operation it would be helpful if it could be switched off in the vicinity of the performance area.
6. **Teaching staff must be present and please refer to the guidance document that follows.**

Baldy Bane Theatre & Media

13 Carment Drive, Shawlands, Glasgow, G41 3PP

T: 0141 632 0193 E: alison@baldybane.org.uk

www.baldybane.org

Staff Guidance for Supervising Crush

Information for staff viewing/supervising Crush performance & workshop

This play was created in response to growing concern about an acceptance of abuse within young people's relationships, and about young peoples' attitudes to relationships, gender stereotypes and media influences. The play includes some controversial language and scenes of a suggestive nature.

The performance is followed by a workshop in which the cast remain in character and invite questions from the audience. They also invite the audience to explore some of the themes that arise, and give some information on the prevalence of relationship abuse, and where people can get help.

It is really important that the workshop is given the full time it has been allocated as this will allow the cast to go through the issues thoroughly without being cut off in the middle of a discussion. It is also important to know that pupils may make controversial or offensive comments during the workshop. If this happens, the cast will use the opportunity to explore the attitudes behind these comments with the audience, looking at how society, the media and personal experiences influence young people, and at the impact such comments can have on peoples' lives.

Staff have been given a lesson plan to further explore the topic in a class setting and we would strongly advise that this follow-up is carried out in school to ensure that the correct messages are getting across. We would also ask the following:

- A member of school staff **introduces the play** (exemplar below) and makes it clear that pupils should watch and listen, and that they will be invited to comment afterwards
- Staff supervising the performance ensure there are **no unnecessary interruptions** to the performance and that other staff and pupils passing the performance area are respectful of the cast and audience
- Pupils participating in the workshops are allowed to make comments when invited by the cast, and the cast is given the opportunity to **explore any controversial remarks**. If the cast require assistance in dealing with any pupils they will let a school staff member know.
- Supervising staff are invited to **join in** the workshop by asking questions of the cast or audience, or backing up the messages the cast are giving out

Crush Drama Performance - Introduction Exemplar for School Staff

Baldy Bane Theatre Company are here today to present a play called “Crush”. The play looks at abuse in teenage relationships, gender stereotyping and the media’s influence on our body image and behaviour. This drama is currently making its way around all S3 pupils in Glasgow and has been supported by the Scottish Government.

We are showing this drama in response to a survey in 2009 on young peoples’ relationships that caused some concern about what young people thought was acceptable behaviour in the relationships that they have. Many young people who responded to the survey said that they had been abused within their own relationships, and that they thought this was a normal part of growing up. We want to make sure young people like yourselves know that this is not normal or right and that there is something you can do about it if you find yourself in this situation.

The production that you are about to see helps us think about the differences between healthy and unhealthy relationships. Therefore, there may be issues brought up in this drama that you feel may affect someone you know be that friends, family or yourself. If you do feel that you wish to talk to someone following the performance, please speak to your Pastoral Care Teacher or an adult that you trust. (We have also distributed flyers with contact details of organisations that can help).

After the play you will have the chance to take part in a workshop with the actors. If you have any comments to make please keep them until this time. You will also have the chance to discuss the issues further in class in the coming days.

So without further ado, sit back and enjoy the powerful performance that is “Crush”.

GBV- Guidelines for Use of External Agencies

1. Introduction

1.1 This guidance focuses on the use of external agencies in Glasgow schools to supplement learning around violence against women.

1.2 A recent review of the use of external agencies in Glasgow schools identified inconsistency across the city about how and when agencies were used. It was also established that external agencies were often not aware of the ethos and content of existing school programmes on this subject matter.

1.3 In addition, increasingly the impact of learning requires to be demonstrated. It is important, therefore, that external agencies add value to what is already delivered.

1.4 This guidance seeks to provide clarity for headteachers about the questions they should ask before allowing external agencies to deliver lessons or provide materials within their school establishment and what practical steps can be taken to ensure that learning is maximised.

2. The approach in Glasgow to addressing issues of violence against women

2.1 Glasgow City Council is committed to taking steps to tackle all forms of violence against women. Using the definition from the Scottish Government, Glasgow City Council understands violence against women as:

“Physical, sexual and psychological violence occurring in the family, within the general community, or in institutions including: domestic abuse; rape; sexual assault; stalking and sexual harassment and intimidation at work and in the public sphere; commercial sexual exploitation, including prostitution, trafficking and pornography; child sexual abuse and adult survivors of child sexual abuse; dowry related violence; female genital mutilation; forced and child marriages and ‘so called honour crimes.’”

2.2 As part of its commitment, Glasgow City Council seeks to promote and encourage a range of activity in schools which allows children and young people to develop an understanding of violence against women and critical-thinking skills that assist them to challenge the very existence of violence against women in all of its forms.

2.3 Key messages for learning within a school environment include:

- The gendered nature of violence against women.
- The importance of challenging gender-stereotypes and the sexualisation of children and young people. (Girls and young women are disproportionately affected).
- Children and young people are given clear information which is both age-and-stage appropriate and in line with the above agreed definition.
- Children and young people are given a voice to challenge violence against women and that their views are listened to and taken seriously.

2.4 In the main, most direct learning in this area takes place within PHSE time, either through the Sexual Health & Relationships Education (SHRE) programme or through Religious & Moral Education (RME). However, issues associated with violence against women can and should be addressed across the whole of the curriculum, thus ensuring that learning is dynamic and is embedded within a whole-school approach.

3. Guidance

3.1 When deciding on the appropriateness of engaging an external agency to deliver an input in this subject area, headteachers should ask:

1. Does the agency adopt and promote an understanding of violence against women as indicated in section 2?
2. Does the proposed input reflect the ethos and content of existing SHRE / RME programmes? In what ways does the input by the external agency supplement and add value to existing programmes?
3. Is the material age-and-stage appropriate? Does it compliment the SHRE / RME material already delivered to the year-stage?
4. Is the agency clear about the outcomes they are attempting to achieve? Do these outcomes fit with what the school and the Council is seeking to achieve?

3.2 To assist headteachers to reach decisions on the above questions it is advised that discussions are undertaken with the depute headteacher or principal teacher with responsibility for health and wellbeing. It is advisable that written information is sought from agencies to ensure that there is clarity around the aims and outcomes that the agency's input is seeking to address.

3.3 If, after discussion with the agency, there is a negative response to any of the questions in 3.1 the external agency should not be used in Glasgow schools to deliver learning around violence against women.

3.4 Once the headteacher is satisfied that there is merit in engaging an external agency, there are a number of practical steps that should be taken to optimise the learning experience for students. They are:

- A meeting should take place between school and agency staff to view and discuss lesson plans before they are delivered.
- It is vitally important that teachers are actively involved in delivering the input alongside the external agency. Teachers provide continuity for children and young people, therefore it is important that they can provide on-going advice and guidance.
- Schools should require external agencies to provide written guidance for teachers with whom they will be co-delivering. (Not all teachers will have the opportunity to meet with agencies beforehand).
- Schools should be advised by the agency staff as to the resources they require well in advance of the lesson being delivered e.g. IT equipment, flipcharts etc so the time for learning is maximised.
- Schools should advise external agencies of the need to ensure that a range of abilities (including language needs) and learning styles are taken into account when devising inputs.

3.5 Finally, the school needs to ensure that there is a process in place to gather feedback from pupils and from staff on the sessions that are led by an external agency. This feedback should then be discussed with the external agency to inform future involvement with the school.

Crush

Recommended lesson plan

Based on Crush Teaching Resource Pack

Note to teachers: Three lesson plans were developed to support the Crush resource. This lesson plan is to be used by teachers who only have one lesson available to address the issues raised by Crush with pupils, rather than the three recommended in the pack. Please use the supporting information in the original in the original pack to ensure you have the appropriate information to support pupils in your class. See resources link at the end of the lesson plan.

Learning Intentions

Pupils will:

- Have an understanding of domestic abuse
- Explore the warning signs of abusive behaviour in a relationship
- Know what controlling behaviour in a relationship could consist of
- Learn about abusive behaviour from different points of view
- Gain a sense of empathy for those who experience domestic/ teen abuse
- Be involved in dialogue about healthy relationships

Curriculum Links

Curriculum for Excellence * CfE indicators which cut across the whole Crush resource (drama/DVD and accompanying lessons) are found on the Crush teaching resource pack on page 12. The following indicators relate to the shortened lesson plan on these pages.	
As I explore the rights to which I and others are entitled, I am able to exercise these rights appropriately and accept the responsibilities that go with them. I show respect for the rights of others.	Social Wellbeing HWB 3-09a/HWB 4-09a
As I explore the rights to which I and others are entitled, I am able to exercise these rights appropriately and accept the responsibilities that go with them. I show respect for the rights of others.	Social Wellbeing HWB 3-09a/HWB 4-09a
I am learning to assess and manage risk, to protect myself and others, and to reduce the potential for harm when possible.	Physical wellbeing HWB 3-16a/HWB 4-16a
I understand that there are people I can talk to and that there are a number of ways in which I can gain access to practical and emotional support to help me and others in a range of circumstances.	HWB 3-03a/HWB 4-03a
I am learning skills and strategies which will support me in challenging times, particularly in relation to change and loss.	HWB 3-07a/ HWB 4-07a
I understand that people can feel alone and can be misunderstood and left out by others. I am learning how to give appropriate support.	HWB 3-08a/ HWB 4-08a
I am developing the skills and attributes which I will need for learning life and work. I am gaining understanding of the relevance of my current learning to future opportunities. This is helping me to make informed choices about my life and learning.	Planning for Choices and Changes HWB 3-19a

I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others. HWB 3-05a/ HWB 4-05a
Glasgow Sexual Health and Relationship Education Pack
S3 Lesson 1 - Boundaries and Needs
S3 Lesson 2 - Gender Perceptions
S3 Lesson 3 - Saying No Assertively
S4 Lesson 1 - Morals and Values
S4 Lesson 2 - Relationships
S4 Lesson 3 and 4 - Sexual Exploitation
Called to Love
S3 Session 4 - Living in Love: Boyfriend/Girlfriend
S4 Session 5 - Committed in Love: Sexuality (1)

Lesson Content

Exercise 1

Time: 15 minutes

Ask pupils to summarise the first half of the play (Early years scene; high school; the France trip; Gillian & Jack meet; car scene; first date; Gillian & Jack leave the pub after the pool scene). Lead a short discussion based on the following questions:

- Can pupils identify any warning signs of controlling or abusive behaviour in the early stages of the relationship? Think about the car and pool scenes and who was in control.
- Do pupils think Gillian should have ended the relationship at this stage?
- If not, why not?
- Did Jack display evidence of sexualised behaviour at this stage? What about signs of disrespect for women and girls?

Pupils should consider Jack's language about women while on the phone to his friend, and Grant's joke about Tesco legs. Does this encourage positive attitudes about women?

Teacher's Note

Negative and derogatory attitudes from men toward women can be a warning sign of how certain men view women. This can indicate who they think should have power in a relationship and that women should be dominated. These types of attitudes are a warning sign and should be interpreted as unhealthy. They should not automatically be construed as abusive.

Conclude the exercise by pointing out that abuse in relationships can be subtle, and build up gradually. It is important to be aware of warning signs of negative and destructive attitudes which may be present from the start and can escalate as the relationship progresses.

Exercise 2

Time: 20 minutes

Ask pupils to summarise what happened after this (Alex & Grant's relationship, shopping trip, France trip, photograph, end scene). Ask pupils to consider Gillian in the final scene: how is she different from the way she was at the beginning? Split the class into three groups (or six, with two groups being given the same character). Allocate a character to each group from Jack, Gillian and friends (Alex/Grant). There is an option to split Alex and Grant into separate groups if numbers permit.

- What is the character feeling?
- What do they want to happen, or think should happen?
- How will it affect their lives?
- Is there anything they can do?

Facilitate a class discussion on the different points of view, asking each group to feed back what they think of the position of the characters. In particular why do they think Jack behaves the way he does? Why are Grant and Jack so different given that they are brothers? What could Alex do to support Gillian?

- Do the class think that Gillian will end the relationship now?
- If not, why not?
- If so, will it be easy for her?

The class will have already agreed that Gillian has become isolated from her friends as a result of Jack's behaviour. How do they think she could best be supported to leave the relationship?

Teacher's Note

Emphasise - men are not destined to be abusive, they make a choice to be. This is shown in the play by the difference between the two brothers and how they treat women even though they were brought up with the same type of parenting.

Due to the abuse, Gillian may have lost contact with her friends. Abusive partners often isolate their victims in order to have complete control. It is essential that friends of the abused woman are not keeping their distance even if they feel their friend has chosen a new boyfriend over them. Friends could provide the support she needs to leave the relationship.

Beware of answers that encourage talking to the male partner about his behaviour. If she is not ready to leave the relationship, she could suffer the consequences of him being reprimanded for his behaviour.

Conclude by drawing attention to support available to people experiencing teen abuse or domestic abuse in their homes. Emphasis should be on the importance of talking to someone.

Exercise 3: Make a Relationship Charter

Time: 15minutes

In the same small groups encourage pupils to think about healthy relationships. On paper encourage the small group to come up with statements about how they should be treated in a healthy relationship. As a class, listen to the group feedback about healthy relationships and write them on the board. Agree 10 statements that will become a healthy relationship charter.

Teacher's Note

Point out that this relationship charter is an agreement on how everyone should expect to be treated in a relationship. Emphasise that this has come about through identifying warning signs and danger signals of unhealthy and abusive relationships, and by doing this, pupils are in a stronger position to make positive choices in their relationships in the future.

Key Point Summary

- ✓ No one **deserves** to be abused in a relationship
- ✓ Domestic abuse/teen abuse is a **pattered and coercive form of abuse** by a partner or ex-partner that can start very subtly and escalate in severity
- ✓ **Warning signs** can be present from the start and are **sometimes overlooked**
- ✓ **Empathy** is important when supporting a friend who has been abused
- ✓ That there is **no excuse** for abusive behaviour in a relationship
- ✓ Being a **good friend** is important
- ✓ There are **support services available** and they will have information about these services
- ✓ It is important to know the qualities of a healthy relationship

Resources/Contacts

Your school should have a copy of the Crush DVD which also contains a CD-Rom with the 3-lesson pack that was developed as part of the original programme. You can also access both the film and this pack at:

www.nhsggc.org.uk/gbvresources

For more information please contact:

Barbara Adzajlic, Health Improvement Senior Barbara.Adzajlic@ggc.scot.nhs.uk

Siobhan Boyle, Health Improvement Senior Siobhan.Boyle@ggc.scot.nhs.uk

Kirsti Hay, Glasgow City Council Kirsti.Hay@glasgow.gov.uk

*This lesson plan has been developed by a partnership between Glasgow City Council and NHS Greater Glasgow & Clyde HSCP Health Improvement. It is based on the Crush Teacher's Pack which is available to all Scottish Secondary schools and accompanies the Crush DVD.

Appendix I

Local support agencies

Agency	Contact details	Website/email	Notes
Cedar	0141 276 7718	www.cedarnetwork.org.uk/cedar-projects/glasgow/	Cedar Glasgow is a partnership project between ASSIST and Glasgow Women's Aid . The Cedar programme takes place over 12 weeks with groups for children, young people and their mothers running in parallel. The groups provide an opportunity to explore feelings with an emphasis on providing fun and creative activities that keep children engaged and interacting with each other. A key aim of the programme is to help mothers to support their children in their recovery. Cedar accepts referrals from children and young people and their mothers, or from any agencies that may already be working alongside a family, providing they have the mother's informed consent.
Lifelink	0141 552 4434	www.lifelink.org.uk	Lifelink provides a range of stress services for adults and young people in communities and schools across Glasgow city and in partnership with partners/networks. Their services include one to one support, group work and training.
Place2Be		www.place2be.org.uk Scotland@place2be.org.uk	Place2Be offers a flexible menu of services, tailored to meet schools' needs. A range of flexible support services are coordinated in the school directly benefiting children needing support through counselling (individual and group), parents/carers (dedicated therapeutic support) and staff (training, individual advice and support). This service is offered in a small number of schools across the city.
Youth Community Support Agency (City-Wide)	0141 420 6600	www.ycsa.org.uk enquiries@ycsa.org.uk	YCSA has expertise in working with people aged 10 to 25 years. They provide specialist support to the black and ethnic young people and their families in Glasgow. They deliver a range of services including: youth counselling, drug and alcohol outreach, employment support, literacy and numeracy support.
Glasgow Women's Aid	0141 553 2022		Offers support, advice and information on domestic abuse as well as refuges for women and families fleeing domestic abuse. Operates across Glasgow.
Drumchapel Women's Aid	(0141) 944 0201		As above but covers Drumchapel area
Glasgow East Women's Aid	0141 781 0230	www.gewa.org.uk	As above but covers Glasgow North East area.
The Daisy Project	0141 634 4053	office@thedaisyproject.org.uk	Provide an advocacy, support and information service for women who are living with, or who have experienced violence or abuse in the South Glasgow area.

Glasgow City Council Homelessness Services			<p>If someone is homeless or about to be through gender based violence, direct them to their local homelessness (called casework) team.</p> <p>Community Casework Services: North East 0141 276 6153 & 0141 276 6160 North West: 0141 276 6169/287 3158 South: 0141 276 8201/276 6180 Hamish Allan Centre Out of Hours/Holiday Contact and for asylum seekers/refugees and those affected by GBV: Freephone 0800 838 502 or 0141 287 1800</p>
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Appendix II National Support Agencies

Men's Advice Line	0808 801 0327	www.mensadvice.org.uk	While women continue to be disproportionately affected by domestic abuse, men can be affected too.
Police Scotland Family Protection Units	101 (Ask to be directed to the appropriate department)	-	These units are specialised in dealing with domestic abuse or other forms of gender based violence.
Scottish Domestic Abuse Helpline	0800 027 1234	-	Please note that this helpline applies to all forms of abuse e.g. emotional and sexual and to men as well as women. If there is a need to signpost to another service e.g. rape or trauma, their trained staff will do so. It is a good first point of contact.
Childline	0800 1111	www.childline.org.uk	Advice and support for children and young people on a wide range of issues including domestic abuse. They can call the helpline or webchat on the website.
Think U Know		www.thinkuknow.co.uk	CEOP resource for children and young people with age-differentiated sections. Includes film clips to promote discussion on sexting, grooming and online exploitation, and highlighting what to do if young people find themselves in this situation.
Rape Crisis Scotland	0808 801 0302 (Helpline number)	http://www.rapecrisis.scotland.org.uk/	The R.O.S.E.Y. Project (Rape Crisis Offering Support and Education for Young People) is a service that offers awareness raising workshops for boys and girls around sexual violence within schools and youth groups. It is the Prevention Programme for Glasgow Rape Crisis. For further information on this service for young people please call 0141 552 3201.

Amina Muslim Women's Resource Centre	Tel no. 0808 801 0301 (Scotland Wide) Tel no. 0141 585 8026 (Glasgow)	www.amina.org.uk	Amina aims to encourage Muslim women to participate fully in society. The organisation deals with issues affecting Muslim women including forced marriage, domestic abuse and other forms of gender based violence. 20 languages spoken on helpline.
Scottish Women's Aid	0131 226 6606	www.scottishwomensaid.org.uk	Advice, support and information on domestic abuse. Provides links to all the local
Women's Support Project	0141 418 0748	http://www.womenssupportproject.co.uk/	The Project works to raise awareness of the extent, causes and effect of male violence against women, and for improved services for those affected by violence.
Wise Women	0141 550 7557	http://www.wisewomen.org.uk/	Wise Women pro-actively address women's fears and experiences of violence and crime by providing free Personal Safety and Confidence Building Courses and Workshops to women living in local communities in Glasgow.
SAY Women	0141 552 5803	http://www.say-women.co.uk/	Offers safe, supported accommodation and related services for young women, aged 16-25 years, who are survivors of childhood sexual abuse, rape or sexual assault and who are homeless or threatened with homelessness
LGBT Scotland	0141 552 7425	https://www.lgbtyouth.org.uk/domestic-abuse	Information and support for young people identifying as LGBT. Leads on preventing domestic abuse in LGBT relationships in Scotland.
Mentors in Violence Programme		http://www.mvpnational.org/	A mentoring programme from the US that aims to address sexism and violence against women. Being promoted across Scottish schools by Police Scotland.
White Ribbon Scotland	07563 774 525	http://www.whiteribbonScotland.org.uk/ info@whiteribbonScotland.org.uk	A campaign encouraging men to take a stand against violence against women. Glasgow City Council is working towards becoming a White Ribbon City and is promoting the campaign across its departments.

Appendix III

Resources for tackling violence against women

A selection of DVDs suitable for training and public education

A number of dvd resources have been produced by Scottish organisations and partnerships working against violence against women. Unless otherwise stated, these can be borrowed from the Women's Support Project <mailto:janwsproject@btconnect.com> . These include the following:

Survivors talking about experiences of domestic abuse:

- **Hear our Voice.** 10 minutes Scottish Borders Safer Communities Team. 2011. Four women from the Scottish Borders discuss their experiences of surviving domestic abuse in Scotland. Contact: Andrea Beavon, <mailto:Andrea.Beavon@scotborders.gov.uk>
- **Domestic Abuse Stories.** 9 minutes. Dumfries and Galloway Domestic Abuse Training Consortium. 2007. Highlights two women's experiences of domestic abuse including emotional and psychological abuse. Available on loan from Women's Support Project
- **Let me tell you.** 17 minutes. Scottish Women's Aid. 2006. An opportunity for professionals to hear directly from women, children and young people what is helpful about support following domestic abuse. Designed for use within a wider training course dealing with the potential impact of domestic abuse. Available on loan from Women's Support Project
- **Changing Lives.** 15 minutes. Scottish Women's Aid. 2009. Collaboration between SWA, local Women's Aid groups and women, children and young people who have used Women's Aid services. Available on loan from Women's Support Project

Young people talking about domestic abuse

- **One Voice at a Time: tackling domestic abuse through the voice of the young.** 15 minutes. Voice Against Violence. 2011 A dvd made by young people, for young people, teachers and professional with sections on getting through domestic abuse, offering advice and taking a stand against domestic abuse. Copies available from Jan Macleod
- **Listen Louder.** 5 minutes. Scottish Women's Aid. 2004. Young people speak out about their own experiences of domestic abuse and the support that they find helpful. Available on loan from Women's Support Project.
- **Pleasure vs Profit: Growing up in a pornified Scotland.** 11mins. From Women's Support Project and Zero Tolerance. 2011 An essential tool for teachers, youth workers and parents on the risks of 'porn culture.' Contact: Linda Thompson.

DVD Resources on GBV for work with young people

- **Love or Lies "My Dangerous Loverboy."** 20 minutes. Eyes Open Creative. Updated 2012. This DVD resource looks at sexual exploitation in a way that is relevant to young people. It comes with an education resource pack that helps workers explore with young people explore positive and negative relationships, peer pressure and exploitation. Contact: mail to HealthImprovement.Resources@ggc.scot.nhs.uk (For South Glasgow resources). See <http://www.eyesopen.org.uk> for further information on this short film resource, supporting pack and interactive website.

- **Gold Stars and Dragon Marks.** 20 minutes. West Dunbartonshire Council, National Children's and Young People's Prevention Network. 2010. Primary schools resource aimed at P4-7. Performances of the stage production now tour Glasgow Primary schools. Looks at dealing with bullying both at home and at school, and introduces domestic abuse as a form of bullying. Includes lesson plans for use with children. Contact: mail to HealthImprovement.Resources@ggc.scot.nhs.uk (For South Glasgow resources); Barbara.Adzajlic@ggc.scot.nhs.uk (for North East Glasgow). Glasgow primary schools can receive a free copy via Baldy bane Theatre Company by contacting: mail to administrator@baldybane.org.uk
You can also access the film, original script and teacher pack with lesson plans online at: <http://www.dartsscotland.org/resources/teaching-resources/view/87/gold-stars-%2526-dragon-marks>
- **Crush.** Remember you can access the film as well as the original script and teacher pack with 4 lesson plans online: <http://www.dartsscotland.org/resources/teaching-resources/view/86/crush>

Various Resources to Support GBV Work

- **Leaving** 20 minutes. Omni Productions. 2008. A powerful short drama that tells the story of a women trying to leave her violent husband. It explores the long arduous process of safely leaving an abusive relationship as well as confronting the deep rooted social misconceptions that those living with domestic violence "Should just walk away." Can be used for awareness raising and training on this issue. For South Glasgow groups, available on loan from the Daisy Project. Contact mail to: office@thedaisyproject.org.uk. For North East, contact Glasgow East Women's Aid on 0141 781 0230.
- **No Boundaries: Domestic Abuse and Substance Misuse** Dundee Domestic Abuse Forum. 2008. Various scenarios around domestic abuse and substance misuse Available on loan from Women's Support <mailto:janwsproject@btconnect.com>
- **Violence against Deaf Women.** 3 – 5 minutes per section. Deaf Women Against Violence Group and WISE Women. 2010. A series of short videos in British Sign Language on: bullying and harassment; child sexual abuse, rape and sexual violence, domestic abuse, prostitution and personal safety. Available to view online <mailto:http://www.wisewomen.org.uk/deaf/bully.html> or contact WISE Women <mailto:frances@wisewomen.org.uk>
- **Money and Power.** 7 minutes. Women's Support Project and Zero Tolerance Prevention Network. 2010. Highlights the harm caused in prostitution and the need to challenge demand. Contact: <mailto:lindawsproject@btconnect.com>

Appendix IV

Packs for schools use

Respect Education Resource Pack

A pack developed by Zero Tolerance promoting positive relationships and exploring the links between violence against women and wider gender equality issues. Primary and Secondary packs available free online: <http://www.zerotolerance.org.uk/respect>

The Expect Respect Education toolkit

Developed by Women's Aid for use in English schools. One easy to use 'Core' lesson for each year group from reception to year 13, based on themes that have been found to be effective in tackling domestic abuse. Published November 2008. Available free online: <http://www.womensaid.org.uk/page.asp?section=0001000100140012§ionTitle=Free+resources>

Appendix V

Further Reading

Policy Context

Safe and Well (Scottish Government, 2005)

The document provides advice for Education staff on keeping children and young people safe and well; warning signs, responding to concerns; an A-Z of issues for special consideration and a list of contacts

<http://www.scotland.gov.uk/Resource/Doc/57346/0016229.pdf>

Equally Safe: (Scottish Government 2014)

Scotland's strategy for preventing and eradicating violence against women and girls

<http://www.scotland.gov.uk/Publications/2014/06/7483>

Research & Further Reading

Partner exploitation and violence in teenage intimate relationships (NSPCC 2009)

Research by NSPCC into young people's attitudes towards abuse in teen relationships which revealed alarmingly high acceptance of coercion and violence.

<http://www.nspcc.org.uk/globalassets/documents/research-reports/partner-exploitation-violence-teenage-intimate-relationships-summary.pdf>

Care Versus Control (Girl Guiding, 2013)

A girlguiding report into attitudes of girls towards inequality and relationships

http://girlsattitudes.girlguiding.org.uk/pdf/2025_Care_Versus_Control.pdf

Overleaf:

The following page contains flyers that can be printed and cut out (4 flyers to a page), and handed to parents/carers if you need to pass on any information following participation in *Crush* or at any other time.

If you or someone you know is affected by the issues in Crush, please speak to a member of the pastoral care team or another adult you trust. You can also get help and support from the following organisations:

National Support for men and women

- Scottish Domestic Abuse Helpline
0800 027 1234
- Rape Crisis Scotland Helpline
0808 801 03 02
- Childline0800 1111

Women's Aid:

You can get the phone number of your local Women's Aid project by contacting the phone numbers above or Scottish Women's Aid, below.

Websites

- Domestic Abuse Website
www.domesticabuse.co.uk
- Survivor Scotland
www.survivorscotland.org.uk
- Scottish Women's Aid
www.scottishwomensaid.org.uk
- Rape Crisis Scotland
www.rapecrisisscotland.org.uk
- LGBT domestic abuse project
www.lgbtdomesticabuse.org.uk
- Men's Advice Line
www.mensadviceline.org.uk

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CRUSH SCRIPT

Devised by the original cast
Final draft January 2015

© Baldy Bane Theatre 2015
13 Carment Drive
Glasgow G41 3PP
administrator@baldybane.org.uk
0141 632 0193

DOUBLING

Actor 1 - JACK, MR MACKAY

Actor 2 - DAD, GRANT, TOURIST

Actor 3 - ALEX

Actor 4 - GILLIAN

SCENE 1

Actor 1 Polly put the kettle on, kettle on, kettle on.

Actor 2 [*Spoken*] Polly! Put the kettle on; we'll all have tea.

Actor 3 Peter, Peter, pumpkin eater
Had a wife and couldn't keep her

Actor 2 He put her in a pumpkin shell

Actor 1 And there he kept her, very well.

1 & 2 [*Menacing, they converge on ACTOR 4*]

Georgie Porgie pudding and pie
Kissed the girls and made them cry
When the boys came out to play
Georgie Porgie ran away.

Actor 4 [*Overlapping*] Rock a bye baby, on the tree top.
When the wind blows, the cradle will rock.
When the bough breaks, the cradle will fall.
And down will come baby, cradle and all.

ACTORS 1 & 2 exit.

SCENE 2

Gillian Don't cry. Don't cry. Do not cry.

She gradually changes from an adult into a young, young child - she picks up a baby doll and begins talking to it Gillian Don't cry. It's okay, Mummy's here. Ssh. That's a good girl. Oh, look at your dress. It's all crumpled. Mummy will fix it.

She picks up an iron and makes as if to iron the baby's dress. Alex rushes to stop her

Alex Don't do that.

Gillian Why not?

Alex Because you'll burn it.

Gillian But her dress is all crumpled. She needs to look pretty.

Alex Just pat it. *(Gillian pats forcibly)* Not like that. Like this. Nice and soft. *(Gillian pats softly)* That's better. Is that what you got for Christmas?

Gillian Yes.

Alex Do you want to see what I got?

Gillian Yes.

Alex Look! *(She holds up Barbie.)*

Gillian Barbie!

Alex And... *(Holds up Ken)*

Gillian Ken!!

Gillian throws the baby and the iron into the pram, then grabs Barbie. The girls talk in Scottish/American accents

Alex Hi Barbie.

Gillian Hi Ken.

Alex You look very pretty today, Barbie.

Gillian And you look very nice too, Ken.

Alex Would you like to come for a drive in my car?

Gillian Yes, that would be good. Do you like my dress?

Alex Yes, it's pretty.

JACK sneaks on, armed with a rifle. He is a commando. He aims his gun at the girls.

ALEX and GILLIAN see him, and stop playing.

Alex *[To JACK]* What's your name?

Jack Jack. What's yours?

Alex Ken.

Jack What are you doing?

Alex Playing.

Jack Can I play?

Alex No! We've only got two dolls.
Deflated, Jack walks away

Gillian Well, we could share if you want.
JACK rushes in and swaps the gun for Ken

Jack All right there, doll.
The girls laugh

Alex It's not doll, it's Barbie.

Jack All right there Barbie, doll. How's it going?

Gillian It's going good, Ken.

Jack Do you want to watch me play football?

Alex (*laughing*) Ken doesn't play football, he drives a car.

Jack Do you want to watch me drive my car?

Gillian Yes, I'd like that.

Jack Then we could go to the pub.

Alex Ken doesn't go to the pub.

Gillian And Barbie doesn't go to the pub either.

Jack Well, I'll go to the pub and you can make my dinner.

Gillian Okay. What do you want?

Jack Steak and chips.

Gillian Listen, the baby's crying. Don't cry. It's okay, mummy's here. Ssh. Do you want to push the pram?

Jack Boys don't push prams. Prams are for girls.

Girls No, they're not!

Gillian You can push him down this hill. (*Jack pushes the pram really fast.*) No, not like that. You'll wake the baby up. Good mums do it gently. Here, you be the mum.
GILLIAN dresses JACK as the mum. ALEX takes the dolls and the rifle

Jack But it's pink.

Gillian It's not pink, it's coral red.

JACK and GILLIAN play with the pram. ALEX plays with Ken & Barbie.

Alex I'm not really going to the pub, Barbie. It was just a joke. That's okay, Ken. Let's go for a nice drive in your car and a nice picnic.

Dad [*Enters and sees ALEX and the rifle*]

Dad Alex, where's Jack?

Alex Playing.

Dad Where about?

Alex [*Points to GILLIAN & JACK*] Over there. [*exits*]

Dad Girls, have any of you seen - [*JACK turns to face DAD*] Jack! What are you doing?

Jack Playing.

Dad Playing what?

Jack Mums and dads.

Gillian He's the mum.

Dad In a stupid hat, with a handbag and a pink scarf?

Jack It's not pink, it's coral red.

Gillian It brings out his eyes.

Dad I'll give you a black eye when you get home.

Get that off right now. Do you want to get called a big Jessie, playing with dolls and wee girls?

Jack No.

Dad Because that's what will happen. Jack the Jessie, that's what they'll call you. [*JACK starts to blubber*] Now! Stop that! don't you - Big boys don't cry! What did I say?

Jack Big boys don't cry!

Dad Get in the house.

JACK runs off. DAD looks at GILLIAN, and exits. GILLIAN wheels the pram off as...

SCENE 3 - PRIMARY SCHOOL

ALEX runs on and stands waiting. Jack enters bouncing a ball.

Jack Hey, Alex. Hey.

Alex What?

Jack Since when did you start playing football?

Alex I don't play football.

Jack Then what are you doing on the football field?

Alex I'm just walking over to the swing park.

Jack Any chance of walking a wee bit quicker?

Alex What's your problem?

Jack You're my problem. I don't want eleven year old girls on my football field. Why don't you just run along and paint your nails?

Alex What colour? Coral red?

Jack Beat it.

ALEX exits. GRANT enters.

Grant I'm sorry I'm late.

Jack Where were you?

Grant Mum and dad fell out again and I got the brunt of it.

Jack Well, you better not be late again. Come on, fix the goalposts. [*GRANT does so*] Wider than that. [*Again*] Wider! Okay, the trials are next week. You'll need to practise if you want to get picked.

Grant But there's going to be over two hundred first years. I'll never get in, I'm crap at football.

Jack Hey! You're not crap, you're an Armstrong. Dad was the Captain, I'm the Captain and you'll be the next Captain. You can't let the side down. [*He takes an easy shot which GRANT saves*] See, [*patronising*] you are good. You looking forward to secondary?

Grant Kind of. I don't like the idea of being split up from all my pals though.

Jack I've seen your pals, a bunch of geeks. Anyway, you'll make new pals when you get in the team.

Grant Jack, is it true that they try and flush your head down the toilet?

Jack Ducking. Aye, it's a great laugh.

Grant You wouldn't do it to me, would you?

Jack No. But my pals might.

Grant Would they?

Jack You big Jessie. You'll be the first down the pan greeting like that.

Grant I'm not greeting.

Jack Here's something to greet about then.

JACK hits GRANT in the groin with the football. They freeze.

Gillian Is that the bag you're going to use for the big school?

Alex Yeah. It's cool, isn't it? It's pink.

Gillian That's amazing. I'm using this one. It's not totally pink, but it has got pink stars.

Alex It's still pink, really.

Gillian Did you see Bliss? [*or other relevant publication*]

Alex No.

Gillian It's got the top five things you need for secondary school.

Alex Really. What are they?

Gillian Number one: lip-gloss.

Alex I don't have any lip-gloss.

Gillian It's okay. It came free with the magazine, so just get a copy. Number two is about school uniform: you need a really, really *short* skirt.

Alex I've already got my short skirt.

Gillian Seriously?

Alex Yeah. I went shopping with mum last week for it. It's like this short.

Gillian Oh, no - mine goes right down to there. Do you think that's too long?

Alex Yeah. But you can roll it up.

Gillian Oh, good. And number three, this has to be important 'cos it's underlined in pink: it's the school walk.

Alex Oh, no. I don't have a school walk. What are you going to do?

Gillian Well, my mum got me high-heels 'cos you've got to be tall for the big school and I was thinking something like this. [*She demonstrates her walk; it is too sexual for her age, but she seems unaware of the sexuality*] What do you think?

Alex Totally amazing, totally the walk you should do.

Gillian Oh, cool. Right, show me yours.

Alex Well, can I use your clicks?

Gillian Yeah. It totally draws attention to us.

Alex Right. Well, I was thinking...

Alex demonstrates a walk very similar to Gillian's and they congratulate one other.

Gillian That's awesome! Let's do it together so as we look the same.

Alex Yeah, 'cos we're totally BFF's.

Gillian Totally!

They stop and descend into a sotto voce conversation.

Grant Ow! You hit me right in the nuts!

Jack Aye, right. You don't have any nuts. Stop greeting.

Grant You'd be greeting as well, if I hit you there.

Jack I know it's a big target, but you'd still miss. Come on, man-up. Big boys don't cry. You'll never get in the team and impress girls like that.

Grant There's no girls in the team.

Jack I'm talking about the talent that hang about the team.

Grant Talent? Gillian and Alex.

Jack I'm not talking about wee lassies, I'm talking about real women. The cheerleaders with their wee skirts up to there and their wee tight tops. Although that wee Gillian has got potential. Marks out of ten? I'd give her one.

Grant Give her one what?

Jack You don't know anything, do you? Rule one: get into the football team. Rule two: stand up for yourself. And rule three: get yourself a bird.

Grant How?

Jack Hit Alex with the ball and get her attention.

Grant But what if I hurt her?

Jack It'll not be sore. You'll have made contact and you're in there.

Grant But she's my friend.

Jack You don't have girls as friends.

Grant What if she hits me back?

Jack Do it, you wee poof.

JACK throws the ball and hits GILLIAN in the back of the head.

Jack Result. Well, get the ball back. Go!

Gillian What did you do that for?

Grant I didn't mean to hit you. I meant to hit Alex.

Alex Why did you want to hit me? I thought you were alright.

Grant Jack... It was a joke.

Alex A joke?

Grant An accident.

Gillian It wasn't very funny.

Grant Can I get my ball back?

Gillian No.

Grant Please?

Alex No. I don't think you should get it back.

Jack *[To the GIRLS, indicating GRANT]* Ignore her; she's just a tube. Give me the ball. I'll have a word with him when we get back home. Don't worry, it hasn't spoiled your looks. *[He moves to exit. To GRANT]* Come on, Princess.

Girls Bye, Princess.

JACK & GRANT exit. ALEX & GILLIAN put on ties and begin rearranging chairs and sit, chatting noisily. GRANT enters and joins them

SCENE 4 - SECONDARY SCHOOL

MR MACKAY enters

Mackay OK - settle down, fourth year. Right, that's better. Now - the trip to Marseilles: I haven't had all your deposits yet, so remember: they are due in by the end of this week. No deposit - no trip. Gillian, you know the rules about length of skirt: dress appropriately tomorrow please. Alex, is that lip gloss? Remove it please. If you're that keen on being noticed, wear a high-viz jacket in future. [*GRANT laughs, and punches ALEX's arm*] Grant, I'm sure it's very macho, but would you mind *not* punching people to show your appreciation? Thank you. Now then, we're still looking to raise funds to cover additional costs on the trip, and I believe you're meant to be organising sponsorship events? Gillian, what are you going to do?

Gillian A sponsored silence, sir.

Mackay It's meant to be something difficult - not impossible. You don't make it easy for yourself, do you?

Grant It'll be fine, sir. She's only doing it when she's asleep.

Mackay Thank you, Grant. What about you?

Grant I'm not going to wash for a week.

Mackay Understood, but what are you doing for the sponsorship event? [*They mock GRANT*] Settle down - it was a joke. Alex, what is your master plan?

Alex I'm holding a sponsored karaoke.

Mackay So you can sing?

Alex Yes, sir.

Mackay Are you any good?

Alex I'm OK

Mackay Give us a wee burst then.

Alex What?

Mackay A song - give us a wee demo.

Alex No!!

Mackay Come on now - stand up!

Alex No way!

Mackay Alex! Up!!

She stands, horrified.

Mackay OK Alex, only joking - sit down. OK - settle down. Now - any questions?

Grant Sir, do you need a passport?

MacKay Seriously?

Grant Yeah.

Mackay Do you need a passport?

Grant I have got one, sir. I just wondered if I needed to bring it.

Mackay You're going to Marseilles?

Grant Right

Mackay In France?

Grant Yeah.

Mackay Of course you need a passport! I'm going to have a word with your Geography teacher. Get on with your work. [*He exits*]

Grant What's up with him? I only asked. Must be on his period.

Alex PFT.

Both What?

Alex PFT - Pre-France Tension.

Gillian I'm so excited, I've never been abroad before.

Grant Neither have I.

Alex You'll love it. Gillian, the French boys are stunning. They're so romantic. And the way they talk is so sexy. Voulez-vous coucher avec moi, ce soir?

Grant Vol au vents? What's sexy about them?

Gillian It's not vol au vents. It's voulez-vous.

Alex It means "will you sleep with me tonight?"

Grant That's nothing special - we've got the same thing here: "Bonsoir, mesdemoiselles, get your coat - you've pulled."

Alex Aye, right.

Grant It'd be quite cool to have a French bird.

Alex you wouldn't like it.

Grant Why not?

Alex They don't shave.

Grant Neither do I.

Gillian No - their legs...

Alex Their pits

Gillian Long, flowing locks.

Grant Away you go!

Gillian Seriously.

Alex Your French girlfriend would have hairy legs

Grant Not good. Jack says they've got Tesco legs?

Alex Tesco legs?

Grant Aye, open 24/7. [*He takes out his phone and reads a text*]

Alex A week in Marseilles.

Gillian A week by the beach. We'll have to get some clothes.

Alex Well, I'm not getting a bikini.

Gillian Jenny Fleming took photos of herself in her bikini, and sent them to Pete!

Alex Off her own back?

Gillian No - I think they were of her front.

Alex *NO!!* I mean - did she just decide to do it, or did Pete ask her for a photo?

Gillian I don't know, but she left her phone in the kitchen and her mum saw them. Her dad went mental.

Alex What was her mum doing nosing through her phone?

Gillian She wasn't; Jenny's wee brother was, then he showed his mum.

Alex God, at least put a PIN number on it. And what photos did Pete send her?

Gillian None - I think. What photos *would* he send...?

Both Eeeew! Gross!

Alex None of this is making me want to take a bikini to France. Plus, I'd hardly be photo material.

Gillian What do you mean?

Alex Are you kidding? Layers of fat hanging over it?

Gillian You've not got muffin tops; you're stick thin.

Alex *You* are. Anyway - if we're going shopping, we should get something to make us a bit older.

Gillian Glasses and a walking stick?

Alex Ha ha. Thongs.

Gillian Thongs? Seriously?

Alex. Seriously.

Gillian. I don't know. I mean, who's going to know if we just wear pants?

Alex. We will!

Gillian I know, but -

Alex If we want to look older, we have to dress older.

Gillian Thongs it is.

Grant I'm off

Gillian Who was on the thong? I mean, the phone?

Grant Eh? Jack. He's waiting outside. I'm getting a lift.

Alex Has he got a car?

Grant No, I'm getting a lift on his donkey.

Alex Alright! "Do I need a passport"

Gillian Any chance of a lift?

Grant Aye.

They walk to the car.

SCENE 5 - THE CAR

GRANT gets in front seat, GILLIAN and ALEX sit behind

Jack Grant! Where's your manners? Let Gillian go in the front. You can go in the back.

Gillian No - it's OK.

Jack No, it's not OK. Grant - shift.

Grant You serious?

Jack Get in the back!

GRANT and GILLIAN swap places

Alex (*teasing*) Yeah, get in the back, Grant.

Grant (*sitting*) Shut it, you!

Gillian What do you want to do about Wednesday?

Alex Why don't you just come round to mine?

Grant What time?

Alex Half six?

Gillian Aye.

Grant I haven't played for ages.

Jack (*to Gillian*) What's this?

Alex We're going bowling on Wednesday.

Jack (*to Gillian*) Are you any good?

Alex I'm okay, but Gillian has to use one of these things that toddlers use.

Gillian It's not just for toddlers; lots of people use them.

Grant Yeah, toddlers, old grannies, pregnant women...

Gillian Shut up! The balls are too heavy.

Jack I'm sure you could handle heavy balls if someone helped you.

Silence

Gillian I like your furry dice.

Jack I didn't know they were showing.

Beat

Gillian I like your car. What kind is it?

Jack A 1.6 Injection turbo.

Gillian Oh.

Jack Do you know much about cars?

Gillian Not really. I just liked the colour.

Jack It's Flame Red.

Gillian Flame Red? Are you sure it's not Coral Red?

Jack Very good! That football didn't damage your brain, then. And it definitely didn't spoil your looks.

Gillian What are you wearing on Wednesday, Alex?

Alex I don't know. What are you wearing?

Gillian I'm going to wear my heels.

Grant You can't wear heels to the bowling. You'll break your ankles.

Gillian It's not for the bowling. It's just for turning up. You have to look good. What are you going to wear?

Grant A three-piece suit. What do you think? Jeans and a t-shirt.

Alex What a skank.

Jack Right, you can get out here. It'll save me turning into the street. [*As GILLIAN starts to leave*] Gillian, hang on. Grant, you see Alex to her door. I'll drop off Gillian and come back for you.

Alex Remember: half six at my place, next Wednesday.

GRANT and ALEX get out of the car.

Jack Where to?

Gillian Actually, I'm -

Jack [*Taking out his phone*] Hang on. [*To phone*] Alright mate, how's it going? She said what? I'd give her the body swerve mate, she's too high maintenance. She's not my problem any more. You know the drill: hump her or dump her. I'll catch you later. Gillian Was that your pal?

Jack Aye. A guy from work. Where to?

Gillian Actually, that's my house right there!

They laugh

Jack Listen, why don't I come and pick you up on Wednesday and take you to the bowling?

Gillian Thanks. That's okay, but we're meeting up at Alex's place.

Jack I just thought we could go for a wee drive together before the bowling.

Gillian You and me?

Jack You and me.

Gillian That sounds great, but I told Alex I'd go to hers...

Jack Don't say anything, but I think Grant fancies Alex; maybe you should give them some space.

Gillian Really?

Jack Don't say anything though.

Gillian No, of course not.

Jack So will I pick you up?

Gillian Okay.

Jack I'll pick you up at half five.

Gillian. Okay, I'll see you then. [*She tries the handle*] Eh...

Jack Problem?

Gillian Yeah, how do you open the door?

Jack You give me a kiss.

Gillian Shut up. Seriously? Okay.

They kiss

Jack Night then.

Gillian Oh - eh - night then. Right. I'll see you on Wednesday?

Jack It's a date.

JACK exits. GILLIAN takes out her phone as ALEX enters

SCENE 6 - PHONE CALLS

Gillian Hello?

Alex What's up? I just got your messages. All fifty of them! What's the panic?

Gillian You'll never guess what happened?

Alex OK...

Gillian Okay. You know how Jack dropped me off the other night? Well, wait till you hear this, he kissed me.

Alex He kissed you? How did that happen? What did he say?

Gillian I don't know. He just grabbed my face and we just... done it.

Alex You done it? What, in the car?

Gillian No! I mean, yes, we were in the car; but, no, we didn't do it, do it.

Alex Well, what did you do?

Gillian He just kissed me. Did Grant kiss you?

Alex What? No! So, how was it anyway?

Gillian It was - I don't know - but I can't wait till he picks me up on Wednesday.

Alex Wednesday? I thought we were meeting at mine?

Gillian I know. I'm really, really sorry, but Jack wants to take me for a drive...

Alex Okay.

Gillian Oh - a text. It's Jack; he's trying to get me. I'll need to go.

Alex OK - he's keen! Bye.

Gillian Bye. [*She hangs up and dials. ALEX exits as JACK enters*] Hi.

Jack Hi gorgeous. Who were you talking to?

Gillian Alex.

Jack Oh, right. Listen, there's been a change of plan. I'm not finished till seven on Wednesday.

Gillian Oh - oh, well - that's OK. I'll just go down with Alex and Grant.

Jack No, don't do that. I'll still come and get you. It'll just be after seven.

Gillian Right, it's just Alex booked the lane at seven, so if you're not getting to mine till *after* seven - I'll be pretty late.

Jack Alex and Grant will be fine on their own for a wee bit. I can get you after seven and take you down there. That's if we're going out now?

Gillian What? Eh, yeah - yeah - we are.

Jack Right then - I'll see you Wednesday. *[Exits]*

Gillian See you Wednesday, bye... *[She goes to say goodbye, but he has already hung up. She exits]*

SCENE 7 - THE BOWLING

SFX bowling alley. GRANT and ALEX enter. GRANT gets the ball, ALEX checks her watch, then her phone.

Alex I wonder what's taking them so long.

Grant They're probably having a romantic meal at Mickey D's. Right, it's your turn. Try and get some points on the board at least.

Alex bends down to bowl.

Grant No, not like that. You've got to bend your knees. Let me show you. Bend your knees. Not like that! You look like you're going to take a pee in the middle of the floor.

Alex Shut it! Like this? Are you looking at my bum?

Grant What? Eh? No. No way! Absolutely not. Shut it!

No way.

Alex I'm winding you up!

Grant I hate you! Right - take your time, and gently swing your arm back and... *(ALEX hits him in the groin.)* Ow!

Alex You told me to swing my arm back.

Grant I said slowly!

Alex I'm going to the toilet.

She exits

Grant I wish I could!

JACK and GILLIAN enter. GRANT is doubled up

Jack What are you looking for? You've not lost your virginity have you?

Grant Where have you two been? You were supposed to be here an hour ago.

Jack Blame her. She couldn't keep her hands off me.
Gillian Shut up.

Jack So where's your wee bird, then?

Grant She's not my bird, she's my pal. She's away to the toilet.

Jack So what are we waiting for?

Grant Alex - it's her go.

Jack Gillian will take it. Here [*Gives GRANT money*] go and get us some drinks.

GRANT exits. GILLIAN takes the bowling ball and lines up with her back to JACK. He watches her avidly.

Jack What are you doing?

Gillian Taking my shot.

Jack Like that? Have you ever bowled before?

Gillian Aye, I'm quite good.

Jack No you're not. Here, [*He moves in behind her, aggressively close, one hand round her waist. His instructions have little or nothing to do with bowling*] Right. Open your legs a bit. Wider. [*He reaches round to hold her - she wriggles and giggles*] Aye alright - calm down! [*He reaches round again*] What?

Gillian Stop it! It tickles!

Jack [*Playfully, dismissively*] Shut up. [*He reaches round again, sliding his hands down to her crotch. She pulls away*]

Gillian I said stop it!

Jack What? Get a grip.

ALEX returns at the same time as GRANT - there is an atmosphere.

Alex You got here then?

Gillian Yeah.

Jack [To ALEX] Gillian took your shot

Alex Right. [To GILLIAN] Are you okay?

Gillian I just feel a bit funny. Sore head.

Alex You'll never guess who's up at the bar.

Gillian Who?

Alex Do you remember Dean Smith?

Gillian Oh, where?

Alex Over there, at the bar.

Gillian So it is. Hi Dean!

The girls wave

Jack Who are you waving at?

Gillian Just somebody Alex knows.

Jack Who?

Alex Just a guy I used to know - Dean. He's standing over at the bar.

Jack Him? What's he staring at?

Alex Gillian, probably. He used to well fancy her.

Gillian Shut up.

Jack Is that right?

Grant Jack, you're up.

Jack You take it - I'm going to the bog. [Exits]

Alex Are you sure you're OK? Did Jack say something?

SFX a glass smashing and a chair falling

Grant What's that?

JACK enters

Jack *[To GILLIAN]* Come on, we're leaving.

Grant Did you just deck that guy?

Jack Aye. *[To GILLIAN]* I said come on!

Gillian But we just got here.

Jack Now we're just leaving.

JACK and GILLIAN exit

Alex *[Calling after GILLIAN]* I'll call you.

Grant What was that all about?

Alex I don't know. The guy just waved at Gillian.

Grant Jack wouldn't just hit the guy - he must have done something to deserve it.

Alex The guy waved.

Grant Do you want to try and catch up with them?

Alex I'm going home.

Grant Right

Alex Are you coming with me?

Grant Do you want me to?

Alex You're brother's a dick. It doesn't mean you are.

Grant Right.

Alex. So, are you coming?

GRANT goes up to her, awkwardly. As they turn to exit, she takes his hand

Grant You're buying the chips.

They exit

SCENE 8 - THE CAR

JACK and GILLIAN enter. They sit. Silence.

Jack Are you OK?

Gillian Yeah - a bit scared.

Jack Look, I'm sorry about that, but the guy was asking for it. treating you like a piece of meat.

Gillian Was he? I never noticed.

Jack Did you not see? Eyeing you up like some pervert.

Gillian Oh. Well - thanks for sticking up for me.

Jack If any other guys give you grief, you let me know.

Gillian I will.

Jack You promise?

Gillian I promise. Oh *She gets a text on her phone*

Jack Who's that?

Gillian It's just Alex.

Jack Let's see. [*He takes the phone from her, and reads*] What's happening tomorrow?

Gillian Nothing. We're just going shopping.

Jack Tell her you need to be done by four.

Gillian Four?

Jack I'm taking you out for a meal. To say sorry for tonight. So if I know you're done by four, I can book us a table.

Gillian Really! I've never been out for a meal with a boyfriend before.

Jack Well, you're not a wee girl anymore. You're in a proper relationship now. You'll be doing lots of things you've never done before.

Gillian OK. I'll text her when I get home.

Jack No, don't wait till then. Call her. Call her now.

They exit

SCENE 9 - PRESSURES OF RELATIONSHIPS & BODY IMAGE - 1

GRANT enters and waits. ALEX enters

Alex Hiya - only me!

Grant Hi. Where's Gillian?

Alex Where do you think?

Grant Seriously? does she actually do *anything* that doesn't involve Jack?

Alex You should have seen her today at the shops: checking her watch all the time.

Grant Really? [*Checks his watch*] I thought she had to be "done by four" - it's not even two.

Alex Oh true love - she got all panicked and texted him that she'd be at his by half-twelve.

Grant Looks like it's just you and me.

Alex That's not a bad thing, you know.

Grant I know. I just sort of miss her. The three of us had a laugh, you know?

Alex Well - I'll show you what I bought and the two of us can have a laugh.

Grant Yeah - I'm going to have to get stuff. Not for going out and that, but there's a beach, right?

Alex It's Marseilles - there are beaches - and you need a passport.

Grant Alright - I was just asking! I'm going to get a pair of shorts.

Alex Don't you have any?

Grant What? For going down to swim in the Clyde? Sunbathing in Coatbridge?

Alex The swimming pool?

Grant No - I had trunks for that.

Alex So just take your trunks.

Grant Are you kidding? Shorts'll do. I have to get to the gym before we go.

Alex Get lost! The gym? You're not fat.

Grant Aye, I am - but even if I wasn't - it's about body fat percentages.

Alex What?

Grant Men's Health? The magazine? They've got all these tips for perfect abs, and they say none of it is any use unless you get your body fat down.

Alex And I thought girls were bad.

Grant Girls *are* bad - what the hell made Jenny Paterson send a photo of herself in her bikini to Pete? The guy's an idiot.

Alex Oh - jealous?

Grant Jealous? Of having your girlfriend's dad come round and threaten to kill you? No - not really.

Alex Really? God - Jenny must be so embarrassed.

Grant Aye - you could say that. She dumped Pete after her mum and dad found the photo - the photos...

Alex "Photos"?

Grant Yup - she took a load of them. Bright girl.

Alex Oh come on - that's not fair.

Grant Fair enough - be in love or whatever, do stupid things folk do - but sending photos of yourself?

Alex What's the problem with that? OK - she was daft for not having a PIN on her phone, but if her folks hadn't seen them, no one would - only Pete.

Grant Only Pete and everyone who uses FaceBook. After she dumped him he posted the photos online. She's not come into school since.

Alex Creep. I thought I'd not seen her around; I hope she's ok

Grant Give her a call tonight. [*Beat*] So - if *you* think there's nothing wrong with taking photos of yourself in your bikini - does that mean....?

Alex That'll be right. I got a one-piece - and there are no photos! I'm not wearing a bikini and having my fat hang over the edge.

Grant You're never fat.

Alex I am compared to Julie. And Sandra came back yesterday and she's soooo thin.

Grant Sandra had gastric flu. She's been puking and skittering for a week.

Alex Well it worked.

Grant Attractive thought. Anyway - I think you're... you know you're not fat. You're just right.

Pause. The conversation becomes hesitant.

Alex Do you know who you're sharing with yet?

Grant Yeah, big James.

Alex Right. He's nice.

Grant Yup - good guy. Good guy.

Beat

Alex Gillian and me could come over some evenings. With some wine.

Grant French wine.

Alex Yeah.

Both And I../It's not a...

Grant Ha! Like in the films.

Alex Yeah.

Beat

Grant So what were you going to say?

Alex Nothing. [*Beat*] I suppose some nights James might be out.

Grant Maybe Gillian too.

Alex Maybe.

Grant You could - you know - visit. With wine.

Alex And crisps.

Pause

Grant And crisps... That'd be good.

Alex We wouldn't have to -

Grant No, no, no. Not at all. I wasn't thinking that.

Alex Me neither.

Pause

Grant Kettle on?

They exit

SCENE 10 - PRESSURES OF RELATIONSHIPS & BODY IMAGE - 2

JACK waits, agitatedly. *Gillian calls from the doorway*

Gillian Hiya! Only me.

Jack Hang on.

He goes to the doorway to let her in. As she enters, he stops her, avoiding the kiss she tries to plant on him

Gillian What?

Jack Where have you been?

Gillian Shopping.

Jack Who with?

Gillian With Alex - I told you.

Jack You said you'd be back by half twelve.

Gillian What time is it?

Jack Nearly half one. I was worried.

Gillian Sorry.

Jack So is this all your stuff you got?

Gillian Just clothes for the school trip.

Jack So, am I getting a wee fashion show then?

Gillian No, don't be silly. I'm just going to show you what I bought. *(He hands her a glass. She takes a drink and gags)* Is that Coke?

Jack Yes. I put a wee vodka in it for you.

Gillian That's strong.

Jack Lightweight. Right, shake it baby! Come on!

Gillian Silly! Right, I got jeans and T-shirts for trips and just for during the day. A couple of pairs of heels to dress them up for night.

Jack What size are you?

Gillian Eh?

Jack Dress size. What size are you?

Gillian Oh, eh eight. [*or appropriate*] why?

Jack Just wanted to know. You look good. Keep it at eight, eh?

Gillian Yeah - of course.

Jack So? What else? You've got a million bags.

Gillian Oh. And then, for the last night, 'cos we're having a party, I got this. [*Produces a short dress*] What do you think?

Jack. I think that that's a bit off.

Gillian. Don't you like it?

Jack. Aye, of course I like it. But are you planning on wearing that without me?

Gillian. Well, yeah! You're not going to be there.

Jack. Exactly! I'm not going to be there, so why wear it? Do you not think it's the kind of thing you should be saving for me?

Gillian. I never thought. Okay, I think I've got something else that I can wear. *GILLIAN puts the dress away. As she does a small La Senza bag falls out*

Jack Hello - La Senza? What have you got planned?

Gillian Nothing.

Jack Let's see.

He grabs the bag and pulls out the thong

Gillian That's not for France.

Jack Too right it's not for France. Try it on then.

Gillian No, silly - it was just a joke. Me and Alex were having a laugh and bought one each. It's just a bit of fun.

Jack Try it on, then and we'll have some fun.

Gillian No, stop it.

Jack Stop it? You stop it.

Gillian Stop what?

Jack Don't pretend you don't know what you're doing.

Gillian I'm not doing anything, Jack - honest.

Jack You play all hard to get, all innocent and "having a laugh" - then you show me this? And I'm meant to do nothing? Are you wanting to leave me?

Gillian No - of course not.

Jack Do you want me to leave you?

Gillian No.

Jack Do you even love me?

Gillian Of course, Jack. I do love you. It's just... I don't think I'm ready for... for - that.

Jack OK - so when?

Pause

Gillian After the trip.

Jack After the trip? You promise?

Gillian Promise.

JACK exits. GILLIAN gathers her bags as ALEX enters.

SCENE 11 - PARIS

Alex Come on and we'll sit over there. I can't believe how hot it is.

They sit in silence

Gillian I've missed this.

Alex Me, too. I hardly see you anymore.

Gillian I know. I'm just...

Alex You all loved up?

Gillian Yeah..... yeah.

Alex Lucky you. I miss my pal.

Gillian What about you and Grant?

Alex Oh that's great. We're just taking our time.

And just because we're going out doesn't mean the three of us can never get together.

Gillian I know.

Alex Does he never let you out of his sight?

[*GILLIAN goes quiet*] Gillian? Is everything OK?

Gillian Yeah. Well, I've kind of... I've kind of promised him something... [*Beat. A TOURIST enters. GILLIAN shouts to him*] Excuse me!

Alex Gillian?

Gillian Excuse me! Could you take our photograph, please?

Tourist OK. Scottish?

Alex Yes. You too? Are you on holiday?

Tourist Aye. What about you two -

Gillian School trip.

Tourist Alright for some! Give us your camera then. Alex Why not get in between us and get one of the three of us?

All Cheese!

ALEX and the TOURIST exit, leaving GILLIAN with the camera. JACK enters and takes it from her. He scrolls through the images.

SCENE 12 - JACK'S BEDROOM

Jack Who's that?

Gillian That's just a Scottish guy we met.

Jack Enjoying yourselves, aren't you?

Gillian Yes. He was quite funny. It was weird going to France and meeting someone -

Jack I thought I told you not to wear that dress?

Gillian Eh? Oh - [*Checks the picture*] it was the party...

Jack [*Threatening*] I thought I told you not to wear that dress?

Gillian Well, Alex said -

Jack Oh, Alex said? What did Alex say? [*Hands her the camera*] Here - have a good look at yourself! Acting like some dirty wee slapper with strange men all over you.

Gillian They weren't -
He slaps her

Jack Don't lie to me. My friends were right: they told me to get rid of you ages ago, said you were just a daft wee girl.

Gillian I'm sorry.

Jack Heard it.

Gillian I'll make it up to you.

Jack Will you? When? After the meal? After next week? After the trip? There's always something, isn't there?

Gillian No, there's not, Jack. I do love you.

Jack Do you? Do you really? Prove it.

He leans over her. He stands and exits. GILLIAN gradually curls up on the chair

SCENE 13 - VOICE MESSAGES

SFX - The following answer machine messages are played while GILLIAN sits alone

Alex Gillian? Only me. Are you never in? Are you sick? Or dogging it? I've got homework for you. I'll drop it off - let me know when you'll be around.

Grant Gillian - Grant. Alex and me are going out to the bowling again - if you fancy coming. If you get this - give me a shout.

Alex Gillian. I know you and Jack are in each other's pockets now, but you're my best mate, and I never see you. [*Beat*] Call me.

Grant Gillian - Grant. Gonna pick up?

THE END

1 - Actor playing Grant

- What will happen next?
- Why?
- What should happen next?
- Why?

- Why might it NOT happen?
- In 2007/2008 almost 50,000 cases of domestic abuse were reported to the police.
 - 1,000 cases a week
 - about 140 cases a day
 - about 6 cases an hour
 - 4 cases would have been reported during performance of play:
 - Not just numbers or statistics: it's people - somebody's daughter, son, sister, mother.
 - 50,000 cases reported - how many go unreported? Why might people not report domestic abuse?

2 - Actor playing Alex

- Describe Gillian's personality at the start of the play? Any examples?
- How is her initial relationship with Grant? With Alex? With Jack?
- As a young child, she and Alex played with dolls, the pram, the iron and dressed up
- What do you think of these activities?
- Jack was shocked at the thought of boys playing with girls. What do you think?
- Describe Jack's personality
- What influenced Jack in terms of "Boys don't cry", captain of the team, "Hump her or dump her" etc?
- What was Dad's problem with the mummies & daddies game, pink scarf etc?
- What do you think of that?
- If Dad/upbringing is so strong an influence, explain Grant?
- What do you say to the idea: "Although environment shapes us growing up, at some point we have a choice as to how we behave"?

3 - Actor playing Gillian

- Pink bags, short skirts, heels, lip gloss. What do these mean to you?
- What might they mean to some people?
- Are young girls being over-sexualised? If so, are we then saying girls have to dress a different way to be "safe"?
- What does that say about attitudes to appearance?
- Grant is concerned about body fat percentages and his abs; what pressures are on young men today?
- What pressures are on young women?
- Some of these ideas came from magazines; what other influences affect young people's self-image?
- What kind of role models do young men & women have?
- What effect might or does that have?

4 - Grant

- What do you think of Jack & Gillian's relationship?
- Why does Jack treat Gillian the way he does?
- What effect might it have on her?
- On her friendships?
- Why does she tolerate it?

- How does their relationship compare to that of Grant & Alex?
- What examples are there of inappropriate or abusive behaviour from Jack?
- Hot Seat Jack, Gillian, Alex

5 - Jack - *It is clear from the introduction that this is THE ACTOR and not the character.*

- If someone was in an abusive relationship like Gillian and Jack's, whom would you be most comfortable turning to for advice or support?

Why?

- And whom would you be least likely to turn to? Why?
- Remember that 85% of these cases are reports of abusive treatment of women by men. Why would people suffer - on average - 35 assaults before reporting it to the police?
- If you had to give one piece of advice to Gillian and Jack, what would it be?