

I Choose: Let's talk About Forced Marriage  
Educator Guidance

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SAVERA UK

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## Introduction

According to the UK Government, “a forced marriage is where one or both people do not or cannot consent to the marriage and pressure or abuse is used to force them into the marriage. It is also when anything is done to make someone marry before they turn 18, even if there is no pressure or abuse.”<sup>1</sup> This definition is in line with Section 121 of the Anti-Social Behaviour, Crime and Policing Act 2014 that makes child and forced marriage illegal in the UK and imposes a maximum penalty of 7 years imprisonment.<sup>2</sup>

In addition to being a crime, forced marriage is also a violation of human rights (such as the right to marry) if at least one spouse has not given free and full consent to the marriage. Inhumane or degrading treatment can occur within a forced marriage, as well as serious emotional, physical, and/or psychological damage if the person suffers violence, indignity or humiliation as a result of their treatment. When control tantamount to possession is exercised over at least one of the parties, forced marriage can even be a form of modern slavery.<sup>3</sup>

Child marriage violates a child’s right to health, education, safety and participation.<sup>4</sup>

Child and forced marriage can affect anyone regardless of their age, gender, ethnicity, religion, and sexuality. In 2022, around 300 people asked the UK’s Forced Marriage Unit for advice. Around 30% of the cases involved children, and around 70% involved female victim-survivors. The highest number of cases related to Pakistan, Bangladesh, Somalia, Kenya, Iraq, and Romania.<sup>5</sup> Globally, the International Labour Organization, Walk Free and the International Organization for Migration estimated that at least 22 million people lived in forced marriages in 2021.<sup>6</sup> 41% of them were children, and 68% were female. 65% of all forced marriages take place in Asia and the Pacific, followed by 13% in Africa, and 10% in Europe and Central Asia.

States have committed to ending forced marriage by 2030 as part of achieving the United Nations (UN) Sustainable Development Goal 5.3 (Achieve gender equality and empower all women and girls - Eliminate all harmful practices, such as child, early and forced marriage and female genital mutilation).<sup>7</sup> Participants in the 65th session of the UN Commission on the Status of Women identified education as the key factor to tackle forced marriage.<sup>8</sup> At national level, the importance of education to prevent

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<sup>1</sup> Foreign & Commonwealth Office, Foreign, Commonwealth & Development Office, and Home Office, ‘[Forced Marriage](#)’ (7 March 2023).

<sup>2</sup> Section 121, [Anti-Social Behaviour, Crime and Policing Act](#) 2014.

<sup>3</sup> Articles 2, 4 and 12, [European Convention on Human Rights](#) 1950.

<sup>4</sup> [Convention on the Rights of the Child](#) 1989.

<sup>5</sup> Foreign, Commonwealth & Development Office and Home Office, ‘[Forced Marriage Unit Statistics 2022](#)’ (20 June 2023).

<sup>6</sup> International Labour Organization, Walk Free and the International Organisation for Migration, ‘[Global Estimates of Modern Slavery: Forced Labour and Forced Marriage](#)’ (2022).

<sup>7</sup> United Nations, ‘[SDG Indicators](#)’.

<sup>8</sup> UN Women, ‘[CSW65 2021](#)’.

and ultimately end forced marriage has been highlighted by the Government<sup>9</sup> and anti-forced marriage organisations<sup>10</sup> as well as researchers and affected communities.<sup>11</sup>

Responding to the call for forced marriage education, our project aimed to prove that comics are an effective tool to educate young people about this harmful practice and to support their development as allies of those at risk or already experiencing it.

The project team developed a comic<sup>12</sup> that tells stories of forced marriage in the UK. The protagonists are teenage girls and boys from diverse ethnic and religious backgrounds. They are being pressured to get married by male and female family members, friends, and members of their communities.

The stories highlight that forced marriage is not someone's culture or religion but that culture and religion can be used to justify abuse. Additionally, forced marriages can happen, for example, because of concerns about family reputation and honour; perceived obligation to comply with what is seen as tradition or norms; family debt; a desire to ensure what is considered to be a better future for children; disapproval of pre-marital or mixed romantic and/or sexual relationships; or censure of LGBTQIA+ identities.

The comic demonstrates that forced marriage does not always lead to unhealthy or abusive relationships. However, the stories indicate that most forced marriage has a negative effect on the physical, psychological, social, and economic health and wellbeing of victim-survivors as well as their families and communities.

Each story presents possible points for resistance by the protagonist and possible points of intervention of friends, family members, neighbours, support organisations, teachers, and other officials to challenge forced marriage.

The project is funded by the Arts and Humanities Research Council (Project Reference: AH/X004325/1).<sup>13</sup>

This educator guidance accompanies our comic. It includes lesson plans for Year 8 and 9 (key stage 3).

The aim of the comic and this guidance is to:

- encourage engaging and nuanced education about forced marriage;
- raise awareness about forced marriage; and
- encourage and support young people to become allies and take action to end these practices as well as become aware of service to help those at risk or already experiencing forced marriage.

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<sup>9</sup> Home Office, '[Forced Marriage Resource Pack](#)' (12 May 2023).

<sup>10</sup> Freedom Charity, '[Forced Marriage](#)'; Karma Nirvana, '[Report Release: Women and Equalities Committee report on Honour Based Abuse](#)'; Savera UK, '[About Savera UK](#)'.

<sup>11</sup> Geetanjali Gangoli, Amina Razak, and Melanie McCarry, '[Forced Marriage and Domestic Violence among South Asian Communities in North East England](#)' (2006).

<sup>12</sup> The comic is available on the [Drawing on Forced Marriage](#) blog.

<sup>13</sup> UK Research and Innovation, '[Drawing on Forced Marriage: Teaching Tough Topics Through Comics](#)'.

By using the comic and lesson plans, young people will develop a deeper understanding of:

- consent and healthy relationships;
- the laws related to marriage and forced marriage;
- victim-survivors and perpetrator constellations;
- the rationale behind forced marriage as well as the pressure on the individual/s to conform against their will and how it can impact their lives;
- possible signs of forced marriage;
- where to seek help and support; and
- the relationship between forced marriage and other human rights violations and forms of 'honour'-based abuse.

Young people will also:

- feel empowered to reflect how they can take actions as individuals and/ or groups and/ or support other initiative to help end forced marriage and support victim-survivors and those at risk, under threat of, or already experiencing forced marriage; and
- develop or strengthen comic literacy, analytical and critical thinking skills, communication and presentation skills, creativity, interpersonal skills, and team work.

### About us

Dr Hannah Baumeister is a Lecturer in Law at Liverpool John Moores University. Her research focuses on gender-based violence, especially rape and forced marriage. Hannah studies its causes and consequences as well as legal, psychosocial, and artistic responses to it.

Alex Carabine is a fourth-year doctoral candidate at the University of Liverpool, and her research examines the influences of medieval culture on nineteenth-century Gothic fiction. She has written on comics as part of her BA and MA degrees, and has designed workshops to encourage at-risk secondary school students to attend university.

Savera UK is a leading charity working to end 'honour'-based abuse (HBA) and harmful practice and other culturally specific abuse through direct interventions and safeguarding, advocacy, education, engagement, awareness-raising and campaigning for policy, attitude and behaviour change.

The comic and guidance is informed by true stories, academic research, and the expertise of our project partners and advisors, Emma Brown, Catherine Kirk and Helen McCabe as well as Karma Nirvana, Savera UK and Savera UK Youth, Childwall Sports and Science Academy, and Nottingham Girls' Academy.

## Feedback

We welcome feedback on the comic and educator guidance. If you are using these materials, please do let us know what you think of them and how your lessons went by emailing us: [dofmproject@yahoo.com](mailto:dofmproject@yahoo.com). This will help us to further improve the materials. If you want, you can use the feedback form included at the end of this document. Free form feedback is equally welcome.

## Teaching about forced marriage

Rather than having a single lesson on forced marriage, we recommend to make it a series of lessons that form part of the learning and teaching around health and wellbeing, families, respectful and intimate relationships, being safe, and living in the wider world.

### Links to PSHE Association Programme of Study for key stage 3<sup>14</sup>

Students should have the opportunity to learn:

- R1. about different types of relationships, including those within families, friendships, romantic or intimate relationships and the factors that can affect them
- R2. indicators of positive, healthy relationships and unhealthy relationships, including online
- R3. about the similarities, differences and diversity among people of different race, culture, ability, sex, gender identity, age and sexual orientation
- R6. that marriage is a legal, social and emotional commitment that should be entered into freely, and never forced upon someone through threat or coercion
- R15. to further develop and rehearse the skills of team working
- R16. to further develop the skills of active listening, clear communication, negotiation and compromise
- R24. that consent is freely given; that being pressurised, manipulated or coerced to agree to something is not giving consent, and how to seek help in such circumstances
- R37. the characteristics of abusive behaviours, such as grooming, sexual harassment, sexual and emotional abuse, violence and exploitation; to recognise warning signs, including online; how to report abusive behaviours or access support for themselves or others
- R43. the role peers can play in supporting one another to resist pressure and influence, challenge harmful social norms and access appropriate support

### Department for Education statutory guidance for relationships, sex and health education (RSHE) education for key stage 3<sup>15</sup>

Students should have the opportunity to learn about Families:

- that there are different types of committed, stable relationships.

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<sup>14</sup> PSHE Association, '[Programme of Study for PSHE Key Stages 1-5](#)' (2020).

<sup>15</sup> Department for Education, '[Relationships Education, Relationships and Sex Education \(RSE\) and Health Education: Statutory Guidance for Governing Bodies, Proprietors, Head Teachers, Principals, Senior Leadership Teams, Teachers](#)' (2019).

- how these relationships might contribute to human happiness
- why marriage is an important relationship choice for many couples and why it must be freely entered into.
- how to: determine whether other children, adults or sources of information are trustworthy: judge when a family, friend, intimate or other relationship is unsafe (and to recognise this in others' relationships); and, how to seek help or advice, including reporting concerns about others, if needed.

Students should have the opportunity to learn about Respectful relationships, including friendships:

- how stereotypes, in particular stereotypes based on sex, gender, race, religion, sexual orientation or disability, can cause damage (e.g. how they might normalise non-consensual behaviour or encourage prejudice).

Students should have the opportunity to learn about Being safe:

- the concepts of, and laws relating to, sexual consent, sexual exploitation, abuse, grooming, coercion, harassment, rape, domestic abuse, forced marriage, honour-based violence and FGM, and how these can affect current and future relationships.
- how people can actively communicate and recognise consent from others, including sexual consent, and how and when consent can be withdrawn (in all contexts, including online).

### Teaching with comics

Comics add another teaching tool to an educator's bag. They are a fun and creative way to engage young people in education and enhance student learning, engagement, skill development, and creativity.<sup>16</sup>

Comics tell nuanced and sensitive stories about complex experiences and tough topics. They offer an opportunity to think about difficult subjects without the distress of reading, for example, news reports. They are immediate (very visual) but also distanced (they are 'made up'). They give students the tools they need to protect themselves and others without being triggering or causing undue distress. This creates space to foster empathy, awareness, and a deeper understanding of the world.

Comics combine images and text, making them visually engaging and appealing to students. The visual format helps capture students' attention and makes the learning material more accessible and memorable. Comics blend visual literacy (interpreting and creating visual images) with textual literacy (reading and writing). This integration allows students to develop multiple literacies simultaneously, enhancing their overall communication and comprehension skills. Comics are accessible and inclusive, accommodating different reading levels, learning styles, and language abilities.

The sequential structure of comics where time passes and movement takes place in the gaps between panels (the gutters) promotes critical and creative thinking. Comics present students with

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<sup>16</sup> Alex Carabine, '[Comics as Educational Tool](#)' (4 August 2023).

opportunities to identify, understand and confront complex problems and to find nuanced solutions for themselves.

Comics provide a platform for students to express their creativity and imagination. They can create their own comics to demonstrate their understanding of a topic, allowing for a more interactive and participatory learning experience.

We included some resources on comic-based learning and teaching at the end of this guidance.

### Self-reflection

In the lessons, the role of the educator is to facilitate discussions, ask pertinent questions, and share a range of perspectives. To guide students through the lessons in a nuanced and non-judgmental way, it is important to reflect on our own experiences, understandings, and views about forced marriage and comics.

If you are new to comics or the issue of forced marriage, it would be ideal for you to access some formal training that Touch the Sun,<sup>17</sup> Karma Nirvana,<sup>18</sup> or Savera UK<sup>19</sup> might be able to provide.

However, we hope that the suggested reading as well as the self-reflection exercises included at the end of this guide will do some of this in a more informal way. While the reading provides some factual information about comics and forced marriage, it is important to remember that there are no right or wrong outcomes in self-reflection. Working through the questions and activities is the learning here.

### Diversity and inclusion in safe and supportive environments for learning and teaching

Our understandings and views about relationships comics are shaped by personal experiences or by experiences of other peoples who we know. It can also be shaped by our age, gender, sexuality, race, ethnicity, religion, and/or health.

This enables you and your students to explore how our background, beliefs, and experiences can impact how we view and understand the issue of forced marriage and the medium of comics, allowing them to share their and other's viewpoints.

To do this, it is important to create environments that are safe, supportive, respectful, equitable, and welcoming to all individuals, regardless of their differences. Safe and supportive learning environments help students feel comfortable with sharing their ideas, prevent negative feedback, and avoid possible embarrassment or distress. Embracing diversity means recognising and valuing differences in backgrounds and perspectives as strengths rather than as sources of division. Inclusion ensures that all individuals within a diverse group feel welcomed, respected, valued, and supported. Inclusion goes

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<sup>17</sup> [Touch the Sun](#).

<sup>18</sup> [Karma Nirvana](#).

<sup>19</sup> Savera UK, '[Professional Interventions](#)'.

beyond simply having diverse representation; it involves actively involving and empowering individuals from diverse backgrounds. It means creating an environment where everyone has an equal opportunity to participate, contribute, and succeed. Discussing this with students sets the tone for the lessons. It enables teachers to manage discussions confidently. And it sets appropriate boundaries that protect the safety and wellbeing of all during the lesson.

Developing or reinforcing ground rules can help create a safe and supportive environment for learning and teaching. A set of suggested ground rules is included at the end of this guide.

Explaining to students where and how they can access support within and outside of school also contributes to creating a safe and supportive environment for learning and teaching. Sources of support are listed at the end of this guidance.

To create a safe and supportive environment for learning and teaching, you might want to provide students with information about the lesson content a week in advance. Encourage them to speak to you or another staff member if they have any concerns. During the lesson, allow students to opt out of discussions. Be available after lessons for open discussion or to address any concerns. Follow up with students who showed signs of discomfort or unusual behaviour during a lesson.

For all lessons on forced marriage, ask students to use school equipment to carry out any research. Using electronic devices that could be viewed by their family could put vulnerable students at risk.

Questions of diversity and inclusion might have to be considered regarding students' age, relationship experience, views about marriage, faith, race, ethnicity, gender and sexual identity, disability, and learning styles.

The comic and lesson plans are aimed at students in Year 8 and 9. However, you could use them with students up to Year 11.

Students might not have any first-hand experience of romantic relationships. However, they will have experience with other types of relationships such as with family and friends. Therefore we suggest to encourage students to draw on their general relationship knowledge to contribute to the discussions. Some resources on how to talk about relationships with young people are included on page x.

It is likely that students will have different views about relationships and marriage. It is important to let them build on that and integrate their learning with their understanding and experience of the world. In discussions, highlight points of connection while also encouraging students to respect different points of view as long as no harm is identified, taking them as positive opportunities for learning.

Gaining an understanding of the rules and views of different faith groups regarding (forced) marriage is useful preparation for the lessons (see resources at the end of this guidance). However, it is important to remember that faith groups are not homogenous and different members and sub-groups have different perspectives. As a starting point, remember that none of the major religions allows

forced marriage.<sup>20</sup> Instead, all promote kindness and respect, which might be a good starting point when talking about relationships.

Try to use the right language when talking about race and ethnicity. Some resources are included at the end of this guidance.

You might also want to become more familiar with the terminology around different gender and sexual identities (see resources listed at the end of this guidance as a possible starting point). Remember though that people create their own labels, if they want a label at all. As a starting point, we suggest to use terms like ‘partner’ instead of gendered terms such as ‘girlfriend’ or ‘husband’. The resources listed at the end of this guidance also include suggested reading on queer relationships.

Language is also important when it comes to disability. Some resources are included at the end of this guide. In addition, you might want to familiarise yourself with the rules on capacity to consent. The general baseline is that, if a person can make a specific decision, i.e. if they can understand, retain and weigh up information, understand the implications of the decision, and can communicate their decision, they have the capacity to consent to it.<sup>21</sup> A person is considered to have the capacity to consent to marriage if they understand the nature of marriage and the responsibilities stemming from it.<sup>22</sup>

We have created lesson plans that suit different learning styles and SEND. However, they are meant to be flexible enough so that you can adapt them to your students.

Be careful that no student is tokenised, for example based on their sexuality, religious or ethnic background, or disability. You or your students might inadvertently expect the only ‘out’ student in the class to answer a question about queer relationships. However, this puts a lot of unfair pressure on that student. Instead, try to (re-)direct the question to the whole group or frame it as a more general question. Encourage approaching any character in the comic with empathy instead of shutting down because that character is different to you or (some of) your students.

If you or your students make assumptions based on a person’s age, gender, sexuality, religious or ethnic background, or disability, question them. Challenge views that are sexist, homophobic, racist, or ableist. If students voice unacceptable views, calmly explain that it is “okay to make an honest mistake in using the wrong language, or expressing a view that has perhaps not been fully thought through”.<sup>23</sup> However, make clear that prejudice is always unacceptable. Remind students of the ground rules, which are likely to include willingness to consider new or different ideas as well as respect. Move on. “If it is something that keeps occurring with one or more students, you might want to address it with them after class.”<sup>24</sup>

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<sup>20</sup> Foreign, Commonwealth & Development Office and Home Office, ‘[Multi-Agency Statutory Guidance for Dealing with Forced Marriage and Multi-Agency Practice Guidelines: Handling Cases of Forced Marriage \(Accessible Version\)](#)’ (13 April 2023).

<sup>21</sup> [Gillick v West Norfolk & Wisbeck Area Health Authority \[1986\] AC 112](#); Articles 2-3, [Mental Capacity Act 2005](#).

<sup>22</sup> [Re E/ Sheffield City Council v E \[2005\] 1 FLR 965](#), paragraph 141.

<sup>23</sup> Justin Hancock and Alice Hoyle, ‘[Do... RSE for Schools](#)’, page 13.

<sup>24</sup> Justin Hancock and Alice Hoyle, ‘[Do... RSE for Schools](#)’, page 13.

## Comments, questions and answers

Initially, some students might be reluctant to participate in the lessons. They might think comics are silly superhero stories for young children. They might think forced marriage is not an issue that affects them because of their age, gender, sexuality, race, ethnicity, religion, or disability. The comic literacy exercises we suggest as part of the lesson plan demonstrate how ubiquitous, fun, and diverse comics are, helping to draw in new and/or reluctant comic readers. The stories told in our comic aim to make forced marriage relevant for everyone by highlighting that forced marriage can affect anyone directly or indirectly. Discussing not only different types and causes of forced marriage, but also and especially opportunities for resistance and intervention, will help encourage everyone to step up and step in.

With time, hopefully students will have questions. That does not mean that you have to have all the answers. If you do not know the answer to a question, be honest about it. You could return the question to the students and ask what they think. Or you could say that you need to think about it and will answer the question in the next lesson, buying yourself time to do some research.

Curveball questions like this create opportunities to add a lesson focused on the issue.

If students ask controversial questions, you might want to keep your answers professional and factual to avoid being drawn into a heated debate.

Conversely, if students ask questions that invite answers informed by personal experience or opinion, sharing that could be part of creating a safe and positive learning environment. However, it might also backfire and lead to criticism or prejudice that would then have to be addressed.

It may be helpful to provide an anonymous question box or Padlet<sup>25</sup> for students. It might encourage students to ask questions they would not ask in person. And it gives you time to review questions, think about a suitable answer, and respond in a subsequent lesson. If you do accept anonymous questions, it is important that that you do make time to answer them to build a positive learning environment in which students are heard and seen as active participants who's contributions are valid.

## Assessment and evaluation

Assessing and evaluating students' learning and your teaching can help to improve both. The lesson plans include discussions and student-generated work that can be assessed and evaluated. We have also included additional assessment and evaluation ideas that you could build into the lesson if you wish. Additionally, reflect on non-verbal feedback and your classroom observations to evaluate the lessons.

To evaluate your teaching, you might want to keep a diary to reflect how each lesson has gone and what you have learned.

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<sup>25</sup> [Padlet](#).

## Reporting forced marriage and signposting support

Forced marriage is a tough topic. Be ready to support your students. They might disclose a case of forced marriage or be affected by the discussions.

Signpost appropriate support within and outside school. Within school, this might include teaching staff, personal tutors, the designated safeguarding lead, or the school nurse. Outside school, organisations like the Forced Marriage Unit, Karma Nirvana and Savera UK run helplines and provide advice, safeguarding, and advocacy services. Their contact details are included in the list of resources at the end of this guidance. Reassure students that school staff and external experts are always willing to listen to their concerns.

In addition to informing students where and how they can access support, it is also important to help them understand why they might seek support for themselves or others, when they might seek support, and what will happen next if they do.

Young people might seek support to get confidential advice, information, and/or practical or emotional support for themselves or others. They might also reach out if they would like to talk to an expert or a neutral third person.

Young people might seek support when they suspect a (risk of) forced marriage or if someone makes a disclosure. They might also reach out when someone else asks them to do so on their behalf.

What will happen next will depend on who the student talks to. A member of staff at school might have to inform the designated safeguarding lead or another appropriate member of staff. They, in turn, might seek guidance and assistance from organisations such as the Forced Marriage Unit, Karma Nirvana, or Savera UK. Additionally, they might consider reaching out to the police or social services for support. It is possible for someone to seek a forced marriage protection order tailored to their unique circumstances. For example, this order may involve the surrender of a person's passport to prevent them from being taken abroad.<sup>26</sup> In situations where a young person suspects someone they know has been or will be taken overseas for a forced marriage, they can report the matter to the Forced Marriage Unit, which can then engage with the appropriate embassy.

If you suspect a (risk of) forced marriage or if a student makes a disclosure, inform the designated safeguarding lead or another appropriate member of staff so that support can be offered to the student. Savera UK provides more information on signs of harmful practices.<sup>27</sup> You might also want to read the statutory safeguarding guidance 'Keeping Children Safe in Education'.<sup>28</sup> If you would like support or advice, contact the Forced Marriage Unit, Karma Nirvana, or Savera UK. There might also be other similar services in your local area. In an emergency, always call the police at 999.

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<sup>26</sup> HM Courts & Tribunals Service, '[Forced Marriage Protection Orders](#)' (27 April 2020).

<sup>27</sup> Savera UK, '[Forced Marriage Factsheet](#)'.

<sup>28</sup> Department for Education, '[Keeping Children Safe in Education](#)' (1 September 2023).



## Lesson plans

The comic and lesson plans have been written to provide opportunities to discuss different types, causes, and consequences of, and interventions to, forced marriage. They are grounded in the expertise of the project team and reflect feedback we received in pilot workshops.

Each lesson plan includes a summary, timeframe, learning objectives, a list of materials that are needed, teaching and learning activities, and educator notes. The timings we suggest are for on small group teaching (around 10 students) and might have to be adapted for bigger groups. Please also adapt the teaching and learning activities to suit your students.

The introduction, ground rules, comic literacy, comic making, evaluation and conclusion activities can be used with each story in the comic. They can be used as parts of a full day workshop or as parts of a series of lessons that extends over a longer period of time.

The comic stories share some common themes and each story also highlights distinct issues. Therefore, we suggest some common as well as specific discussion points for the stories. The stories can be used separately or ideally as part of a series of lessons that allows you to start with a more general discussion and then delve deeper into specific issues related to forced marriage.

In addition to working through the self-reflection exercises, we encourage you to do some research into comics and forced marriage before the workshops. The resources listed at the end of this guidance are a good starting point and there is much more information out there.

## Overview

1. Introduction and icebreaker
2. Ground rules
3. Comic literacy
4. I choose: Let's talk about forced marriage
5. Comic making
6. Evaluation and conclusion

## 1. Introduction and icebreaker

### Summary

Especially if you do not know the students or if the students do not know each other, start the first lessons with a round of introductions and an ice breaker to begin to create a sense of community and a positive learning environment. If you want to continue to foster this, include a short icebreaker at the beginning of every lesson. Ideas for icebreakers are included as part of the resources at the end of this guidance.

### Duration

50 minutes

### Objectives

By the end of the lesson, students will have become acquainted with their classmates. This way, they will have begun to develop a sense of connectedness within the classroom community. Students will have practiced effective communication and active listening skills and they will have developed confidence in speaking in front of their classmates.

### Materials

- Sticky labels for name tags (if applicable)
- Pens for name tags (if applicable)

### Procedure

1. Introduction (5 minutes)
  - Welcome students to the class.
  - Introduce the lesson or series of lessons. Explain that the main aims of the lessons are to gain a better understanding of forced marriage and become more confident to raise awareness about it and help someone at risk or already experiencing forced marriage.
  - Explain the purpose of the ice breaker activity. Share that the aim is to create a positive and inclusive classroom environment by getting to know each other better.
2. What's your name? (15 minutes)
  - Introduce yourself.
  - Ask each student to say their name, or the name they want to be known by. Encourage them to say their name loud and proud.
  - If you do not know the students, you might want to create a seating plan, making a note of the student's name and where they are sitting, to help you learn their names.
3. Icebreaker (25 minutes)
  - Divide the group into pairs.
  - Ask them to respond to the following questions in their pairs:
    - What does your name mean and/or why were you given your name?
    - Who is your favourite person and why? Think about a person who actually know rather than a character from a book or TV or a celebrity.

- Give students 5-10 minutes to discuss the questions. Ask them to pay close attention to what their partner is telling them because they will be asked to summarise it for the whole group.
  - When the time is up, ask each student to introduce their partner.
4. Closure (5 minutes)
- Facilitate a brief discussion to reflect on the ice breaker activity. Ask students how they felt during the activity and if they learned anything new about their partner.
  - Emphasise the importance of building connections and creating a supportive classroom community. Explain that it sets the tone for the lessons. It sets appropriate boundaries that protect the safety and wellbeing of all during the lesson. This will make it easier to share ideas because it will prevent negative comments and avoid possible embarrassment or distress.
  - Conclude the lesson by expressing enthusiasm for the upcoming lessons and the opportunity to learn and grow together.

#### Short versions, extension and adaptations

- The duration of this session, especially step 2 and 3, might be shorter with smaller groups or longer if you are teaching a large group of students. Allow at least 30 seconds per student to introduce themselves and for you to make a note of their name if necessary.
- If you are short for time, you could leave out the introduction and icebreaker activity, especially if students already know each other. However, you might still want to spend 5 minutes introducing the lesson or series of lessons before moving on to the ground rules.
- If you have more time, ask students to create name tags with their name and a symbol that represents them. Ask them to explain why they chose their symbol to their neighbour. You will need to bring sticky labels and pens for this activity. We recommend 10 - 15 minutes for this activity.

## 2. Ground rules

### Summary

Developing or reinforcing ground rules can help create a safe and supportive environment for learning and teaching. Consider reminding students of the ground rules at the beginning of every lesson. You might also want to periodically revisit the ground rules as a class to assess their effectiveness and make adjustments if needed. A set of suggested ground rules is included at the end of this guidance.

### Duration

50 minutes

### Objectives

By the end of the session, students will understand the importance of establishing ground rules in a learning environment, or they will have reflected on the importance of maintaining ground rules. Students will have collaboratively develop a set of ground rules, or reviewed and reinforced the rules that have been established previously. Students will have demonstrated an understanding of the rules by following and upholding them throughout the session.

### Materials

- List of established ground rules (if applicable)
- Chart paper or whiteboard
- Paper
- Sticky notes or index cards
- Markers or whiteboard markers
- Pens or pencils

### Procedure if ground rules are not in place

#### 1. Introduction (5 minutes)

- Begin the lesson by discussing the importance of establishing ground rules in a learning environment. Engage students in a brief discussion by asking questions such as:
  - Why do you think it is important to have rules in the classroom?
  - How can ground rules help create a positive learning environment?

Answers could include that ground rules:

- help create a safe and supportive environment for learning and teaching;
- set the tone for the lessons;
- help students feel comfortable with sharing their ideas;
- prevent negative feedback;
- avoid possible embarrassment or distress; and
- help to work within appropriate boundaries that protect the safety and wellbeing of all during the lesson.

- Explain that, today, students will have the opportunity to collaboratively establish ground rules for the classroom.
2. Thinking board (10 – 15 minutes)
    - Divide the class into small groups of 3 - 4 students.
    - Provide each group with sticky notes/ index cards and pens/ pencils.
    - Instruct the groups to thinking board and write down their ideas for ground rules that will help them to feel safe, included, and valued during the lessons, or what behaviours they would like to see happen during the lesson. Remind them to be specific and provide examples if necessary.
    - Ask each group to select one person who will feedback on their discussion.
    - Set a time limit of 5 – 10 minutes for the small group discussion.
  3. Group sharing and discussion (10 - 15 minutes)
    - Ask the speaker of each group to share their ideas for ground rules, one at a time.
    - Write each group's suggestions on chart paper or the whiteboard, categorising them into common themes or ideas.
    - Facilitate a class discussion about the proposed ground rules. Encourage students to provide feedback, ask clarifying questions, and suggest modifications or additions.
  4. Consolidating ground rules (10 minutes)
    - As a class, review and revise the proposed ground rules based on the discussion.
    - Facilitate a final round of voting or consensus-building to determine the essential ground rules.
    - Write down the finalised ground rules on the chart paper or whiteboard.
  5. Commitment and agreement (5 minutes)
    - Discuss the importance of committing to the established ground rules. The main point would be that it encourages personal and collective accountability. When students know they are expected to follow certain rules, they are more likely to take responsibility for their actions and their impact on others.
    - Ask students to individually sign their names on a separate sheet of paper to demonstrate their commitment to following the ground rules.
    - Collect the signed papers and keep them visible in the classroom as a visual reminder.
  6. Closure (5 minutes)

- Summarise the importance of the ground rules in creating a positive learning environment. Suggested points are included in step 1 above.
- Reinforce that everyone in the class is responsible for upholding and respecting the ground rules.
- Conclude the lesson with a reminder that the ground rules will guide their interactions throughout the (series of) lesson(s).

#### Procedure if ground rules are in place

##### 1. Warm-up discussion (10 minutes)

- Begin the lesson by reminding students of the ground rules. Engage the students in a brief discussion by asking questions such as:
  - Why do you think it is important to review and reinforce the ground rules?
  - How can following the ground rules contribute to a positive learning environment?

Key points include that ground rules:

- help create a safe and supportive environment for learning and teaching;
- set the tone for the lessons;
- help students feel comfortable with sharing their ideas, prevents negative feedback, and avoids possible embarrassment or distress; and
- help to work within appropriate boundaries that protect the safety and wellbeing of all during the lesson.

It is important to review ground rules to:

- create an opportunity for reflection and open communication about what works and what could be improved; and
- remind students of their commitment to the ground rules, reinforcing accountability and compliance.

##### 2. Ground rules reflection (15 minutes)

- Display the list of ground rules on handouts, chart paper, the whiteboard, or slides.
- Lead a class discussion by asking students to reflect on each ground rule one by one. Encourage students to share examples or situations where following a specific ground rule was particularly important. Ask probing questions to stimulate critical thinking, such as:
  - How does this ground rule help to create a safe and supportive environment for learning and teaching?
  - What would happen if this ground rule was not followed?
- Provide positive reinforcement and appreciation for students who contribute insightful reflections.

### 3. Ground rules amendments (5 - 15 minutes)

- Ask if students want to suggest any changes to the ground rules.
- If there are any suggestions discuss them with the class; facilitate a round of voting or consensus-building to decide on the amendments; and write down the new list of ground rules on the chart paper or whiteboard.

### 4. Ground rules commitment (5 minutes)

- Conclude the lesson by reminding students of their commitment to following the ground rules.
- If the ground rules have been amended, ask students to individually sign their names on a separate sheet of paper to demonstrate their commitment to following the ground rules. Collect the signed papers and keep them visible in the classroom as a visual reminder.
- Ask students to individually reflect on how they can personally uphold the ground rules in their daily interactions within the classroom. Provide each student with a small index card or sticky note. Instruct them to write down one action or behaviour they will consciously practice to contribute to a positive classroom environment. Ask students to share their commitments with a partner or in a small group, fostering accountability and support.

### 5. Closure (5 minutes)

- Summarise the key points discussed during the lesson, emphasising the importance of the ground rules for maintaining a respectful and inclusive learning environment. Suggested points are included in step 1 above.
- Encourage students to continually reflect on the ground rules throughout the (series of) lesson(s) and reinforce their commitment to upholding them.
- Conclude the lesson on a positive note, expressing confidence in the students' ability to follow the ground rules and create a positive classroom community.

### Short versions, extensions and adaptations

- If you do not have ground rules already and are short for time, prepare a list of ground rules. Hand out print copies to students or present them on a slide. Explain the rules to students and ask them if they have any questions or suggestions for amendments. When the ground rules are clear and there are no additional suggestions, ask students to sign a separate piece of paper to demonstrate their commitment to following the rules. Collect the signed pieces of paper and keep them visible in the classroom as a visual reminder. This could be done in 10-15 minutes.
- To review ground rules in less time, focus on step 2 and discuss the ground rules in general rather than going through them one by one. This could be done in 5 - 10 minutes.
- If you have more time, you could ask students to consider how they could apply the ground rules outside the classroom. We recommend 5 – 10 minutes for this activity.

- If you have more time, students can create visual representations of the ground rules to display in the classroom. We recommend 10 – 20 minutes for this activity.
- An alternative way to conduct the thinking board session would be to prompt the group discussion by presenting students with handouts of the word cloud at the end of this guide, or copy it onto a slide and show it to students. Ask students to discuss which of the words feel important to them and why. We recommend 10 minutes for this activity.

### 3. Comic literacy

#### Summary

This part of the lesson will develop students' innate comic literacy skills (that is, the ability to read the imagery and the literature of a comic book confidently). Students will be introduced to key concepts in comic design (panels, text, and gutters), and will then use these concepts to close read three examples of comics we have provided.

This session would only have to be covered once at the beginning of a series of lessons. However, you might want to refer back to it throughout the lessons to facilitate or deepen the analysis of the forced marriage comic, or to structure your students' own comic making.

#### Duration

50 minutes

#### Objectives

By the end of the lesson, students should confidently be able to analyse the imagery, symbolism and text of a comic book. Students will understand that comics are not limited to entertainment, but can also explore real world issues, as well as represent events that can impact the lives of real people.

#### Materials

- Printed comic example handouts, preferably one per student

#### Procedure

##### 1. Introduction (5 minutes)

- Who reads comics? – Ask the group if there are any students present who read comics already. If they feel comfortable to share, ask them to elaborate on which comics they already read (Marvel, DC and Manga will probably be popular answers). The aim of this question is to encourage flexibility in any preconceived notions of comic readership (for example, comics may still have the reputation of belonging predominantly to white, young-to-middle aged men).
- What is a comic? – Get the students to elaborate on what makes a comic. Answers will usually include: drawn images, text, story, to be fun or funny. Broadly speaking, a comic is a medium through which ideas (often in the form of a narrative) can be conveyed with images and text.
- Divide the students into small groups of no more than five people, as this will help with discussions as the workshop progresses.

##### 2. The Meme<sup>29</sup> (10 minutes)

- Give the students a copy of the 'Woman Yelling at Cat' meme handout.
- Ask the students – how many people here read memes, or have seen a meme? Most students are usually familiar with the concept of a meme.

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<sup>29</sup> [Woman Yelling at a Cat](#) (21 June 2019).

- Ask the students – Is this a comic? If not, why? If it is, why?
  - If they are willing, try to get the students to explore what a meme is. What is it composed of? What is the purpose of a meme? Does this have anything in common with what makes a comic? If they are reticent, have them discuss these questions in their groups before offering their thoughts to the plenary.
  - Explain that this meme actually follows comic conventions:
    - Panels – each image in the meme behaves in the same way as comic panels. Based on this, ask the students: what is the purpose of a panel? Usual answers: to depict the action of a story, to illustrate the scene, to introduce us to the characters.
    - Captions – above each panel, there is a small block of text. In a comic, this is called a caption, and can appear anywhere in the panel, but is usually separated from the image by a boundary. Based on the meme, ask the students if they can guess what is the purpose of a caption? Once they have answered, either confirm their analysis or let them know that a caption is a piece of text that guides the reader, either by providing elements of the plot, or by giving additional context through which the comic ought to be read.
    - Gutters – this is the white line or gap that divides the panels. Ask the students if they can guess what the gutter is for. Gutters are where the viewer’s imagination steps in. You can imagine it as the movement of a camera in a film scene, how it moves from shot to shot but your brain always understands that you’re in the same scene. You can also picture it as a storyboard: time might pass between the panels (if panel 1 shows a sun set, and panel 2 a night sky, then you know that the scene has moved from day to night). The images (and captions) give the context, but it is the reader’s mind (and imagination) that analyses and applies the information to the comic.
  - Try to get the students to articulate what is happening in the meme, and why it is amusing. Emphasise any correct deductions. Once the students have finished, you may want to note how memes subvert expectations. The reason the cat meme is funny is because we know cats do not sit at dinner tables or eat salad, yet the meme is asking us to believe (briefly) that this is the case. The woman’s strong reaction to the cat is also funny under these circumstances – why would a human react in an argumentative way to a cat? The text gives us the context of why this argument is happening, and this is equally funny because we know that the images have nothing to do with school, and cats neither eat salad nor do homework. We are being asked, imaginatively, to believe multiple ridiculous things, and by combining them all (very quickly) in our minds, we find the joke. In two panels, the students are making fast and sophisticated deductions based on very little information. Use this as an opportunity to bolster their confidence, and reassure them that in finding the meme amusing (or at least, understanding the joke) they already know more about comics than they may have previously realised.
3. The Mermaid<sup>30</sup> (15 minutes)
- The students already know how to read a comic, but – as the meme has demonstrated – they may not always be consciously aware of the work their minds are doing to understand how the images and text relate to each other. In this section, they will develop the skills needed to

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<sup>30</sup> Sarah Andersen, [Mermaid](#) (14 June 2023); Sarah Andersen, [Mermaid](#) (14 June 2023).

consciously understand how to read a comic. These skills will be useful later, when they may take part in designing their own comics in the comic making session.

- Give the groups the mermaid handout. This might look more familiar to the students as a comic. Ask the students to identify what is the same between the mermaid comic and the cat meme. Similarities may include: panels, gutters, text. Ask them what is different: four panels instead of two, drawings instead of photographs; speech and thought bubbles instead of captions. Make sure the students are clear as to the difference between a speech bubble and a thought bubble. Try to get them to provide the differences, and then prompt them if needed: smooth with a tail pointing towards the character is speech; scalloped edge with smaller circles leading to the character is thought. One is heard by everyone, the other is an insight into the character's private world.
- Give the groups a couple of minutes to discuss amongst themselves and decide on what is the plot of the comic. What story is being conveyed?
- Have the students feed back to the plenary and tell you what they think is happening in the comic. Ask: 'What is happening?' Get them to give their feedback, and once everyone has a chance to explain the comic, either confirm their analysis or let them know that the comic shows a mermaid (who wishes to be human) swapping places with a human (who wishes to be a mermaid). The unexpected consequences are the source of the humour: the human loves being a mermaid, but the mermaid finds herself having to do work, and therefore does not enjoy being a human the way she expected.
- Ask them 'How do you know?' This will challenge the students to close read the visuals of the text to understand and express how the imagery conveys the narrative. Ask them to really look at the images in the comic, paying close attention to background, props and expressions. What do they tell the viewer?
- Give the students a few minutes to consult with their group and then feed back to the plenary.
- Things they might observe include: the background of the first panel matches the shoreline of the second, so it is easy to understand that the mermaid is under the water and the human is on the beach. The characters have consistent characteristics that make sure we know who they are, even when their bodies change (notice their hair, for example). The background of the mermaid in panel one is plain and dull grey, indicating her boredom with the sea. The background of panel three, where the human has become a mermaid, is full of light and bubbles and fish and plants, showing how exciting she has found the change. The final panel is plain white, indicating that the mermaid has not found the excitement she hoped for in becoming human. She is also sat at a desk that is messy: students may read this as a job, but are more likely to interpret her as a school student doing homework that she does not enjoy.
- Once students have described their findings, observe to them that the mermaid character is not white. Give them a moment to react. Then, ask them why do they think that is? Is there anything happening in pop culture recently with mermaids, and their ethnicity?
- If you can, lead them into a brief discussion of the Disney live action version of The Little Mermaid, where a black actress was cast in the (previously white) role of the mermaid Ariel. Sensitively explore if the students are aware of the cultural (racist) backlash against this decision. Give them time to process this.
- Once they are ready, observe that the artist has deliberately made the choice to have a mermaid who is not white. Ask the students why they think this is, and what message the

artist might be trying to convey. In short: she is supportive of black mermaids, and feels positively about representation and diversity.

- To wrap up this section, summarise what the students have covered, reiterate any interesting observations they have made, but most importantly emphasise that comics – even light-hearted webcomics about mermaids - can comment on the real world.

#### 4. *Persepolis*<sup>31</sup> (15 minutes)

- This is a classic style comic, that you can find in book form in the 'graphic novels' sections of bookshops and libraries. It is a page from *Persepolis* by Marjane Satrapi.
- The context of this novel is very different to what the students might expect, however. This is an autobiographical comic. Teachers should explain what this means to the students, making sure that they understand that the author is expressing true events from her own life in comic form. Ask the groups: does that change how we read the comic? Does it change how we feel about it? Students may feel more thoughtful towards the comic as a result of discovering it is 'true'. If they came to the workshop with the preconception that comics are frivolous, they may be surprised that an author/artist would choose a comic to convey such a serious topic.
- Give the students a bit of historical context to help them understand the scene they are reading. *Persepolis* is set during the Islamic Revolution of the 1970s in Iran. Prior to this moment, girls and women did not have to wear the veil. This page is showing the protagonist's reaction to the veil being introduced at school. It is important to emphasise that the point of this exercise is not to discuss the veil, or religion, or politics, or history, or what we think is 'right' or 'wrong'. The purpose is to look at the comic and analyse its imagery. This might be a good opportunity to gently remind the students of the ground rules that are likely to include that we must be respectful when we speak to each other.
- Once again, ask the students - what is happening? Get them to summarise the story of the page. Once you have their observations, add any of the following: that the comic is told in first person, using 'I', and 'my.' This is the first comic studied in the workshop with a single narratorial point of view. The protagonist was confused about the veil, despite the fact that she was a devout child. So much so, that she fantasised about being a prophet (even though all previous prophets were men, and she was a girl). She then explains her reasons to be a prophet: because of the class imbalance in her home, because of the financial imbalance she witnessed outside the home, and because her grandmother ached with old age.
- Ask them again - How do we know? They may note that the baby is on a prayer mat, the prophet child is smiling, and has a solar looking halo, the previous prophets all have beards, and look angry. When the kneeling people pray to the prophet child, the font is cursive (perhaps indicating more formal speech). The three panels at the bottom indicate potential injustices the protagonist wishes to address: the maid is in a different room (the floor tiles give the room a cage-like feeling), the gasping onlooker is outside the car, which itself divides the panel like a black bar, and the grandmother is sitting with a serious expression.
- Detailed analysis is not necessary for this comic; the primary aim is to get the students comfortable applying the skills they have learned in comic analysis to this extract of *Persepolis*. Be as supportive and encouraging as possible; get them to note aspects that all the comics

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<sup>31</sup> Marjane Satrapi, [Persepolis](#) (Pantheon Books 2002) page 10; Marjane Satrapi, [Persepolis](#) (Pantheon Books 2002); Marjane Satrapi, [Persepolis](#) (Pantheon Books 2002) page 6.

have in common (panels, text, gutters) and to note any unique imagery in the *Persepolis* page (for example, the protagonist's solar halo).

#### 5. Conclusion (5 minutes)

- Reinforce what the students have learned about comics: panels, gutters, types of text (captions, thought bubbles, speech bubbles).
- Reiterate any examples of analysis they have given that were interesting – building their confidence is key.
- Summarise that comics can be funny, fun or serious, and that they can be used to comment on real world issues. This will act as a useful introduction to the forced marriage comics. Inform the students that, though the forced marriage comics are not literally true like *Persepolis*, they are still inspired by true events and should be treated with sensitivity and seriousness.

#### Short versions, extensions and adaptations

- If you are short for time, you could replace the meme, mermaid comic and *Persepolis* with one of the forced marriage comic stories as an example to discuss the key points of this session. To begin the discussion, ask students if they are familiar with memes; briefly explain that memes obey similar rules as comics. This will help students approach the task with confidence. Key concepts to cover with the forced marriage comic story:
  - What is happening? Have the students summarise the plot of the comic.
  - How do you know? Ask the students to analyse the visual information and symbolism in the comic as evidence of their plot summary.
  - Comics can comment on serious issues, as well as real life issues.

This could be done in 5 – 10 minutes.

- If you have more time, after dividing students into small groups as part of step 1, ask them to name their groups, formulating a team (this can work well as an icebreaker, if the students are new to each other and if time allows). This could be done in 5 minutes.
- If students are struggling, or if time is short, ask that they focus their attention on the first panel of *Persepolis* (step 4). What might the two backgrounds represent? Why is it split in two? What might this represent? Why is she wearing the veil in one half but not the other? How might we interpret her expression? You may want to briefly explain the meaning of avant-garde (new, unusual or experimental ideas, especially in art) to the group before beginning analysis. An analysis of the panel could be that the division represents past/future, or religion/science (note the rulers and the Arabic artwork in the background), or heritage/modernity. The girl's mouth is down-turned, as though unhappy, but her eyes and eyebrows are neutral, making her expression somewhat ambiguous. Ambiguity might show how she is in 'two minds' about the veil (another reason for the panel being split in two). She wears the veil on the side that could be interpreted as heritage/history/religion, and her hair is loose on the side that can be interpreted as modernity/science/future. Ask the students for their thoughts on this panel and its interpretations. Does it change the way they read the rest of the comic? They might, for example, assume that because she was religious she would have clearer feelings about the veil. This could be done in 5 minutes.
- If there is time and the students are engaged, see if they are willing to discuss issues such as class, gender and socioeconomical issues raised in *Persepolis* (step 4). We recommend 10 – 20 minutes for this.

- If you have more time, you could ask students to find a school-appropriate meme online and, in their teams, explain how it works to the group. If there is more time, ask students to draw an extra panel or two to go with the meme (it would not have to be funny) to show that they understand how the conventions of comics work. This can also serve as a formative assessment exercise.
- Instead of summarising the key points yourself, ask each group to state one thing they learned, or the point they found most important. This can also serve as a formative assessment exercise. You might want to fill in any gaps, reinforcing the key points.

#### 4. I choose: Let's talk about forced marriage

##### Summary

In this part of the lesson, students will analyse and discuss the forced marriage comic stories. This will provide opportunities to learn about the types, causes and consequences of forced marriage as well as possibilities for resistance and intervention. Students will discuss questions of consent; healthy relationships; the laws related to marriage and forced marriage; victim-survivors and perpetrator constellations; reasons why people are pressured to marry against their will and how it can impact their lives; possible signs of forced marriage; where to seek help and support; and the relationship between forced marriage and other human rights violations and forms of 'honour'-based abuse.

##### Duration

100 minutes

##### Objectives

By the end of the session, students will have demonstrated a baseline understanding of marriage, other forms of long-term relationships, and/or consent. They will have gained a better understanding about forced marriage, its forms, causes, and consequences as well as opportunities for resistance and intervention. This will have increased the likelihood that students will raise awareness about forced marriage and help those at risk or already experiencing it. Students will have applied their comic literacy skills and practiced critical analysis, verbal communication, presentation, interpersonal and teamwork skills.

##### Materials

- Quiz sheets, one for each pair of students (included at the end of this guide with correct answers highlighted in green)
- The comic stories, ideally one copy per student
- Whiteboard or chart paper
- Sticky notes or index cards
- Pens or pencils, markers

##### Procedure

1. Introduction (5 minutes)
  - Begin by giving students an overview of the session. Tell students that, in this part of the lesson, they will get the opportunity to apply the comic literacy skills they have learned and analyse and discuss a comic about forced marriage. Tell students that you will start the discussion with a thinking board and quiz activity to get everyone thinking about consensual and non-consensual relationships.
  - Present the learning objectives for the lesson.
2. Thinking board (10-20 minutes)
  - Hand out sticky notes/ index cards and pens/ pencils for each student.

- Instruct them to write down one word answers to one or two of the following questions:
    - What do you know about marriage/ long-term relationships?
    - Why do people get married/ have long-term relationships?
    - What does consent and choice mean to you?
    - What happens if someone forced you to do something you do not want to do?
  - If you ask them to answer two questions, provide differently coloured sticky notes and instruct students to write down their answer to the first question, for example, on the green note and their answer to the second question, for example, on the pink note.
  - Collect all notes. Stick them on chart paper or the wall, categorising them into common themes or ideas.
  - Words associated with marriage/ long-term relationships and reasons why people get married/ commit to long-term relationships could include love, happiness, care, acceptance, commitment, trust, compromise, forever, family, rings, and money.
  - Words associated with consent and choice could include agreement, voluntary, boundaries, respect, agency, autonomy, empowerment, and freedom.
  - Words associated with force could include fear, intimidation, pressure, aggression, harm, lack of consent, no choice, obey, and resistance.
  - Facilitate a class discussion about the answers. Encourage students to respond to their classmates' answers to hear different viewpoints.
  - Gently correct any misconceptions, for example that only heterosexual couples can get married, that a couple has to be married to have children, or that married couples have to stay together.
  - Feed forward any points that might be relevant to the discussion of forced marriage. For example, if students associate marriage/ long-term relationships and reasons why people commit to them with love, refer back to this when you explain that forced marriages are not love marriages. If students associate consent and choice with voluntariness, refer back to this when you discuss whether the characters in the comics freely consented or experienced some form of pressure to agree to the marriage and could not say no. If students associate being forced with pressure, refer back to this when you discuss that victims of forced marriage can experience different types of pressure, including social, psychological, emotional, and financial.
  - Conclude the activity with a summary of the key points.
3. Quiz (10 – 15 minutes)
- Introduce the activity by explaining that, after having thought about consensual marriages/ long-term relationships, the focus of the lesson will be on forced marriage. Explain that the quiz is meant to be a conversation starter that will begin to address some of the myths around forced marriage and help to create a common understanding of forced marriage.
  - To do the quiz, divide the class into pairs. Hand out one quiz sheet and pen to each pair. Ask students to complete the quiz. Encourage them to discuss the questions and answers in their pairs and to ask any questions or seek clarification from you if necessary. Inform students of the time limit. We suggest 5 – 10 minutes.
  - When students have completed the quiz, facilitate a brief discussion on each question. Ask students to share their answers and explain their reasoning. Provide correct answers and

explanations for each question, ensuring understanding of the information. These are key points you might want to mention in relation to the questions:

- Question 1: Highlight that the key problem with forced marriage is lack of consent. This can be due to threats, physical violence or sexual violence, financial abuse, or making someone feel like they are bringing ‘shame’ on their family. Lack of consent can also be related to lack of capacity to consent, for example because people are below the minimum age of marriage or because they cannot understand the nature of marriage and the responsibilities stemming from it. Emphasise that sometimes one of the spouses does not want to get married and sometimes neither of them agrees to the marriage. This already indicates that women and men, girls and boys can be forced into a marriage.  
You might want to use this Question 1 as an opportunity to discuss the difference between a forced marriage and an arranged marriage. In a forced marriage, people do not get to choose. They are told to get married, or are pressured to marry a particular person, even though they do not want to. In an arranged marriage, the people who are getting married agree to have their marriage arranged and they agree who they are going to marry and when. They also have the freedom to end the arrangement at any point.<sup>32</sup>
- Question 2: Emphasise that forced marriage is illegal in the UK. It is a crime and people can go to prison for it. The court can also make a forced marriage protection order to protect a person facing forced marriage or who has been forced into marriage. Inform students that the minimum age of marriage now is 18 in the UK (it used to be 16 with parental consent).<sup>33</sup> That means that any marriage involving a minor is automatically considered a forced marriage now.
- Question 3: Highlight that forced marriage does not only happen to women and girls but to men and boys as well.<sup>34</sup> Emphasise that, statistics show that forced marriages predominantly happen in South Asian communities. Also emphasis that that picture is skewed. In reality, forced marriages happen within many nationalities, ethnicities, cultures and religions, including in White British Christian families.<sup>35</sup> It is important to remember though that not every member of those communities experiences forced marriage and all major religions are against the practice.
- Question 4: Explain that it is common for multiple perpetrators to be involved in or assist with a forced marriage which can be male and female family members, friends, and members of the community.<sup>36</sup>

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<sup>32</sup> Childline, [‘Forced Marriage’](#); Freedom Charity, [‘Forced Marriage’](#); Unchained At Last, [‘Forced/Arranged/Child Marriage’](#).

<sup>33</sup> Section 1, [Marriage and Civil Partnership \(Minimum Age\) Act 2022](#).

<sup>34</sup> Unicef, [‘115 Million Boys and Men Around the World Married as Children’](#) (6 June 2019); University of Bristol, [‘Pioneering Research Exposing Scale and Danger of Forced Marriages Calls for Urgent Reform to Protect Victims’](#) (18 May 2023).

<sup>35</sup> Foreign, Commonwealth & Development Office and Home Office, [‘Forced Marriage Unit Statistics 2022’](#) (20 June 2023); Keziah Ridley and others, [“‘Honour’-Based Abuse: A Descriptive Study of Survivor, Perpetrator, and Abuse Characteristics’](#) (2022) 20(1) Journal of Investigative Psychology and Offender Profiling 19; UK Government, [‘What is Forced Marriage’](#).

<sup>36</sup> European Union Agency for Fundamental Rights, [‘Addressing Forced Marriage in the EU: Legal Provisions and Promising Practices’](#) (2014).

- Question 5: Explain that people can be forced into a marriage for many reasons, for example because people want to ensure what they consider to be a better and safe future for their children. In addition, people force their children to get married because they are worried about the family's reputation and honour. Many people also still try to justify forced marriage as part of their traditions and beliefs and think that it is their obligation to comply. And forced marriages can happen because people want to pay off a family debt; because they do not want their children to have relationships or sex before marriage; or because they do not approve of their child being gay, lesbian, bisexual or transgender (LGBT).<sup>37</sup>
- Question 6: Emphasise that forced marriage do not always lead to unhealthy and abusive relationships. But most do and will have negative effect on people's independence, on their physical and mental health and well-being, on their education and career, and on their social life.<sup>38</sup> Where people are used, controlled, and treated like they belong to someone else (before or during the marriage), or where they are forced into marriages in exchange for money, forced marriages can be a form of modern slavery.<sup>39</sup> Stress that the nature of the relationship, whether it is healthy, unhealthy or abusive, does not change anything about the fact that it is a forced marriage if at least one of the spouses did not freely consent.
- Question 7: Explain that there are many ways in which someone can step up and help a person at risk or already in a forced marriage. They could simply offer a listening ear and compassionate support to the victim, they could speak to a trusted adult, or they could reach out to the Forced Marriage Unit, Karma Nirvana or Savera UK. In an emergency, they should call the police. Speaking to the person's family might not be the best course of action though because it might put the person at risk.
- To conclude the activity, recap the key points covered in the quiz. Reemphasise that:
  - a marriage is forced if at least one of the parties does not freely consent due to pressure or lack of capacity;
  - a forced marriage is different from an arranged marriage because the parties to an arranged marriage choose to have their marriage arranged and agree to the match and the wedding plans;
  - forced marriage, including child marriage, is illegal in the UK;
  - forced marriages happen in many nationalities, ethnicities, cultures and religions but not every member of a community will experience forced marriage;
  - it is common for there to be multiple perpetrators involved in a forced marriage who can be male and female family members, friends, and members of the community;

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<sup>37</sup> Keziah Ridley and others, [“Honour”-Based Abuse: A Descriptive Study of Survivor, Perpetrator, and Abuse Characteristics](#) (2022) 20(1) *Journal of Investigative Psychology and Offender Profiling* 19; University of Bristol, [‘Pioneering Research Exposing Scale and Danger of Forced Marriages Calls for Urgent Reform to Protect Victims’](#) (18 May 2023).

<sup>38</sup> Khatidja Chantler, ‘Forced Marriage’ in Parveen Ali and Michaela M Rogers (eds) [Gender-Based Violence: A Comprehensive Guide](#) (Springer 2023).

<sup>39</sup> Helen McCabe, Wendy Stickle, and Hannah Baumeister, [‘Forced Marriage and Modern Slavery: Analysing Marriage as a “Choiceless Choice”](#) (2022) 7 *Journal of Modern Slavery* 33; Helen McCabe and Lauren Eglan, [‘I Bought You. You are my Wife’: “Modern Slavery” and Forced Marriage’](#) (2022) *Journal of Human Trafficking* 1; Article 1(c), [Supplementary Convention on the Abolition of Slavery, the Slave Trade, and Institutions and Practices Similar to Slavery](#) (07 September 1956).

- causes of forced marriage include beliefs in tradition and concerns about a child's safety and wellbeing, their gender and sexual identity and romantic relationships as well as concerns about family reputation, honour and finances;
- forced marriages do not have to lead to unhealthy or abusive relationships. However, most have a negative effect on people's independence, on their physical and mental health and well-being, on their education and career, and on their social life and be a form of modern slavery; and that
- there are different opportunities for resistance and intervention, including reaching out to a trusted person, a helpline or the police who can offer a support.
- Lead into the next activity by saying that you will further discuss some of these points raised in the quiz as part of the next activity.

#### 4. Comics (50 minutes)

- Explain that, in this part of the lesson, students will analyse a comic story about forced marriage and further discuss different forms of forced marriage, why they happen, and what the consequences can be as well as what acts of resistance and intervention students might want to see.
- Recap the key points from the comic literacy session. Remind students that:
  - comics are made of panels, gutters, and types of text (captions, thought bubbles, and speech bubbles);
  - can be funny, fun or serious, and that they can be used to comment on real world issues; and
  - though the forced marriage comics are not literally true like *Persepolis*, they are still inspired by true events and should be treated with respect and seriousness.
- To analyse the forced marriage comic, divide the class into small groups of 3 – 4 students. Hand out a copy of the comic you want to discuss to each student. Ask them to read and discuss the story in their groups for 10 - 15 minutes and to select a one person who will later summarise their discussion for the whole group. Suggest that this person takes notes as an aid memoir.
- For any and all of the comic stories, ask students to discuss what is happening in the story and how they know. This asks students to use their comic literacy to summarise the story. This question creates an opportunity to establish a common understanding of the plot and characters.
- *The Matchmaker* presents an opportunity to learn about the difference and sometimes fine line between arranged and forced marriage. The protagonists agree to have their marriage arranged by a matchmaker. The comic shows different, non-linear ways in which their stories can develop. Some demonstrate the protagonists' free and full consent and their ability to disagree with a proposed match, others indicate grey areas of reluctant acquiescence under pressure. Some highlight that both parties or just one person might consent, disagree, or acquiesce. This story can be used for self-directed learning that provides students with an opportunity to decide which images show an arranged marriage and which indicate a forced marriage and how the different scenarios could be threaded together into a story. If you are using it in that way, list the questions below on a slide or write them on a whiteboard or chart paper. Ask students to discuss the questions in their groups. You might want to listen in to their discussions to assess their understanding, correct any misconceptions, and fill in any gaps.
  - In one sentence and using your own words, what is the difference between a forced and an arranged marriage? Consent, or the lack thereof, is the key difference. A forced

marriage is where people do not get to choose. It is when people are told to get married, or when they are pressured to marry a particular person, even though they do not want to and are not given a choice. If a person does not fully understand what a marriage is, for example because of a disability, then it would still count as a forced marriage. And if one of the people getting married is under the age of 18, then it is also a forced marriage, even if there is no pressure and the parents agree. That is also called child marriage. A forced marriage is different from an arranged marriage. In an arranged marriage, the people who are getting married agree to have their marriage arranged and they agree who they are going to marry and when. They also have the freedom and choice to end the arrangement at any point. Emphasise that a marriage can be arranged for both spouses and that both spouses can be forced into a marriage. This then provides an opportunity to stress that men and boys can be forced into a marriage as well. It does not only affect women and girls.

- Which images show an arranged or a forced marriage and why? Roman saying “She’s the one!” and “I’m getting bad vibes from her, Aunty.” indicate an arranged marriage. Similarly, Sabs saying “He is everything I ever wanted in a partner, and more.” And “No, not that one.” indicate an arranged marriage. Here, Roman and Sabs can consent or object to the match. Their positive and negative reactions are reflected in the facial expressions of happiness and strong determination.

In contrast, the speech bubbles of Roman’s and Sabs’ parents indicate pressure and therefore a forced marriage. They say: “Such a fussy girl.” “You’ve said no three times now. You have to say yes to someone.” And “Do not bring shame upon us.” “You must marry her.” However, the parents’ facial expression add an element of ambiguity to the images. For example, when Sabs’ mother says “Such a fussy girl.” she almost seems to laugh at the folly of her daughter. This is contrasted with the stronger expression of Sabs’ father, indicating a tension between the parents. In contrast, Roman’s parents look almost pleadingly. This could indicate that they themselves feel pressure to find a match for their son and are genuinely concerned about the impact of his behaviour on their family.

Some images show a mixed picture. Roman saying “I guess she’ll do.” and Sabs saying “I will do as you wish.” indicate reluctant acquiescence more than free and full consent. The same goes for the images where Roman and Sabs stay quiet. Their facial expressions can be interpreted as doubt, frustration, or resignation.

- Number the scenarios in chronological order. How many stories do they tell? There are many ways in which one scenario could follow another. There is not The One Way or correct way the story could go. This shows that there is no such thing as a typical arranged or forced marriage. And what starts off as an arranged marriage could become a forced marriage and vice versa, and it can be difficult to draw a line. We can imagine that, initially, Roman and/ or Sabs object to a match and are then pressured by their parents to accept the next one, either quietly acquiescing or expressing consent without actually meaning it. We can also imagine a story where Roman agrees to a match but Sabs does not (or vice versa) and is then pressured into it. And we can imagine a story where one or both of them are pressured into a match but grow to like the person.

- Why might people use a matchmaker? Is this more common in some communities than others? People may choose to use a matchmaker for several reasons. Those include the support, expertise and professional guidance a matchmaker can offer, time efficiency, and access to a larger pool of potential matches. Emphasise that, while we might associate matchmakers more with some communities than others, anyone can use a matchmaker. Technically, introducing a friend to someone they might like makes us a matchmaker.
- *Emina*, a 16-year-old blind girl, is forced into a marriage to ensure that she gets the support she needs in the future. Her story offers an opportunity to discuss the law related to (forced) marriage and whether she freely consents to the marriage or merely repeats what she is being told without actually agreeing with it and the marriage arrangements. It also offers an opportunity to discuss her capacity to consent based on her age and disability. Her story highlights disability and concerns for a person's wellbeing as a cause of forced marriage. Isolation is indicated as a potential consequence of forced marriage. Together with the images that show Emina and her family as part of a community, the ambiguous reference to 'them' as perpetrators indicates that 'they' might be Emina's parents and/or other family or community members, emphasising social pressure not only on Emina but also on her parents. Emina's light skin can inspire a discussion about the prevalence of forced marriage in different communities. Her interactions with classmates, her family and community offer an opportunity to discuss opportunities for intervention and resistance. If you are presenting this story to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide.
  - Does Emina want to get married? Could she say no? The question of consent is key in this story and is threefold: 1) The question is whether Emina freely and fully consents. While there is no physical violence or financial abuse, Emina feels pressured to get married because she does not want to be a burden on her family and because she feels she owes it to the people who have helped and supported her so far. She repeats the positive picture that 'they' have painted about marriage and her future husband, but she is sceptical. While her parents are not bad people and only want her to be safe and cared for, Emina does not feel like she can reject the marriage. Panel 4 shows a physical distance between Emina and her parents which could indicate a barrier she cannot overcome. Her doubts can be seen in the change of colour from bright and positive in panel 1 to dark and gloomy in panel 6. The fallen flower petals in panel 6 also indicate that she does not quite believe in the positive picture 'they' have painted of marriage and that she imagines in panel 2. 2) The question is whether she has reached the age of consent to marriage. The law in the UK recently changed the minimum age of marriage from 16 with parental consent to 18. In the last panel, Emina says that she is 16. Therefore she is below the minimum age of marriage and cannot legally consent to marriage. The age difference between Emina and her future husband does affect the question of consent to marriage, but the power differences and consequent risks are another point that could be discussed. 3) The question is whether Emina has capacity to consent. This is linked to the question whether someone understands the nature of marriage and the responsibilities stemming from

it.<sup>40</sup> Emina is blind. She wears sunglasses and uses a white cane to walk. While her disability is unlikely to negate her capacity to consent to marriage, it is a risk factor of forced marriage. You can use this point to discuss possible causes of forced marriage. Forced marriages can happen for many reasons, for example because parents want a better and safe life for their children and want them to be cared for. Forced marriages can also happen because people are worried about the family's reputation and honour. Many people also still try to justify forced marriage as part of their traditions and beliefs and think that it is their obligation to comply. And forced marriages can happen because people want to pay off a family debt; because they do not want their children to have relationships or sex; or because they do not approve of their child being gay, lesbian, bisexual or transgender. Some of these risk factors are picked up in the other comic stories.

- Would her marriage be legal? No, because she is below the minimum age of marriage and does not and cannot freely and fully consent to the marriage. That makes her marriage a forced marriage which is a crime in the UK and 'they' can go to prison for it. Emina could also get a forced marriage protection order. This can forbid 'them' from doing certain things such as being physically violent, contacting Emina, taking her out of the country, or making marriage arrangements.
- How do you think marriage would change Emina's life? Discuss potential consequences of forced marriage. Forced marriages do not have to lead to unhealthy and abusive relationships. But they can have a negative effect on people's physical and mental health and well-being, on their education and career, and on their social life. Where people are used, controlled, and treated like they belong to someone else (before or during the marriage), or where they are forced into marriages in exchange for money, forced marriages can be a form of modern slavery. Emphasise that the nature of the relationship, whether it is healthy, unhealthy or abusive, does not change anything about the fact that it is a forced marriage if at least one of the spouses did not freely consent. The comparatively smaller size of panel 6 indicates that Emina's world would get smaller with the marriage. The fallen petals and darker colour indicate negative consequences. In panel 6, Emina is alone again which might indicate that the marriage would isolate her from her friends and family who could be seen in previous panels. It could also indicate that she feels alone with her doubts and does not think she can talk to anyone about it. The scenes in panel 3 and 4 indicate that she wishes she could talk to a friend or her parents.
- Who are 'they'? Discuss different perpetrators. The text and images in panel 4 and 5 indicate that 'they' could be her parents, other family members, or members of her community. It is common for there to be multiple perpetrators involved in a forced marriage which can be male and female family members, friends and members of the community.
- Where do you think Emina is from? Discuss different victims. We think Emina is from a White, Eastern European background. This highlights that forced marriages happen in many nationalities, ethnicities, cultures and religions. Statistically, forced marriages mostly happen in South Asian communities. However, people at risk of forced

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<sup>40</sup> [Re E/ Sheffield City Council v E \[2005\] 1 FLR 965](#), paragraph 141.

marriage can come from Bangladesh, India, Iraq, Kenya, Pakistan, Romania and Somalia. They can be Christian, Hindu, Jewish, Muslim, or Sikh. But not every member of those communities experiences forced marriage and all major religions are against the practice.

- Where could Emina find help? How could we help her? Discuss possible interventions. Emina could speak to her friends from panel 3, to her parents, or a member of her community from panel 5. She could also speak to another person she trusts. For example, this could be a member of staff at her school. She could also reach out to the Forced Marriage Unit or organisations that work to end forced marriage, like Karma Nirvana and Savera UK. She does not seem to be in an emergency situation but she could still speak to the police. We could help her by offering a listening ear and compassionate support. If Emina agrees or asks us to, we could speak to a trusted person, the Forced Marriage Unit, Karma Nirvana or Savera UK on her behalf. In an emergency, we should call the police. Speaking to her family or a member of her community might not be the best course of action though because it might put the person at risk.
- *Azedah's* story offers an opportunity to discuss the difference between an arranged and forced marriage as well as signs, causes, and consequences of forced marriage and opportunities for intervention. *Azedah's* parents have arranged her marriage to Jay without her knowledge and consent. She is introduced to her future husband at another wedding. *Azedah* can convince her parents to postpone the marriage until she has finished her education, possibly hoping to avoid it completely that way. However, at her graduation, Jay and his family reappear. *Azedah* considers her options, objecting to the marriage and possibly being excluded from her family and community or acquiescing to the match and fulfilling her obligations to her parents. She decides to follow the latter path and for her, it ends well. She builds a positive relationship with Jay. If you are presenting this story to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide.
  - Was *Azedah's* marriage arranged or forced? Generally, consent, or the lack thereof, is the key difference between an arranged and a forced marriage. A forced marriage is where people do not get to choose. It is when people are told to get married, or when they are pressured to marry a particular person, even though they do not want to and are not given a choice. If a person does not fully understand what a marriage is, for example because of a disability, then it would still count as a forced marriage. And if one of the people getting married is under the age of 18, then it is still a forced marriage, even if there is no pressure and the parents agree. That is also called child marriage. A forced marriage is different from an arranged marriage. In an arranged marriage, the people who are getting married agree to have their marriage arranged and they agree who they are going to marry and when. They also have the freedom and choice to end the arrangement at any point.

*Azedah's* story shows how difficult it can be to draw a line between an arranged and a forced marriage. In the story, *Azedah's* and Jay's family arranged the marriage without *Azedah's* knowledge. Therefore she did not have a chance to object and it actually is a forced rather than an arranged marriage. However, she convinces her parents to postpone the marriage until she finished her education. At graduation it becomes clear though that the marriage really is just postponed, not cancelled, which might be

what Azedah was actually aiming for. Again, this indicates a forced marriage. Lying in her bed, she considers her options. Azedah might feel like she owes her parents because they supported, maybe funded, her education. She might feel like she cannot leave her elderly parents and disagreeing with their marriage plans for her would mean leaving them, and maybe leaving their community too. This indicates that she reluctantly acquiesces rather than freely consents to the marriage and therefore her marriage would be more like a forced marriage. She chooses the path that allows her to continue her generally positive relationship with her parents. She allows her father to arrange a meeting with Jay and her father acts on her initiative. This is more like an arranged marriage again.

- What is Azedah's relationship with her husband like? Their relationship appears to be generally positive. After an awkward first date, the last two panels of the comic show an improvement in Azedah's and Jay's relationship. At their first date at Dr. Tasty's, Azedah looks bored, disinterested, and as if she does not really want to be there. She does not even look at Jay. On a later date in town, Azedah and Jay seem to get on much better and feel more comfortable around each other. They are smiling, holding hand, and they seem to be doing that sweet, swinging motion that couples do when they pull apart and then lean back together. They are also smiling in their wedding photo. The polaroid strip next to the wedding photo shows that they have grown close and enjoy each other's company. The flowers reaching up from the last panel and into the penultimate one symbolise their blossoming relationship. This indicates a positive relationship. This demonstrates that not all forced marriages lead to an unhealthy or abusive relationship. Emphasise that the nature of the relationship, whether it is healthy, unhealthy or abusive, is irrelevant to the question of whether or not their marriage was a forced marriage. Add that, while Azedah's relationship appears to be generally positive, forced marriage can have a negative effect on people's physical and mental health and well-being, on their education and career, and on their social life. Where people are used, controlled, and treated like they belong to someone else (before or during the marriage), or where they are forced into marriages in exchange for money, forced marriages can be a form of modern slavery.

As a follow-up question, ask students if they think Azedah and Jay sometimes argue and how their conflicts could be resolved. Emphasise that arguments happen even in positive relationship. Disagreements are ok as long as they are not cruel, condescending, rude, or aggressive. It is important to resolve conflicts in a respectful manner. Students might say that conflict can be resolved through open, honest and respectful communication, and working together to find mutually acceptable solutions. Sometimes conflicts need time and space for emotions to settle and taking a temporary break from the conflict can allow for reflection that puts the conflict into perspective. If the conflict is particularly complex or heated, people might consider involving a neutral third party to facilitate the resolution process. In certain situations, resolution may involve forgiveness and letting go. Setting clear boundaries and establishing agreements can help manage and prevent further conflicts.

- Why was Azedah forced to get married? Explain that people can be forced into a marriage for many reasons. People force their children or family members to get married because they are worried about the family's reputation and honour. Many

people also still try to justify forced marriage as part of their traditions and beliefs and think that it is their obligation to comply. And forced marriages can happen because people want to ensure what they consider to be a better and safe future for their children; pay off a family debt; because they do not want their children to have relationships or sex; or because they do not approve of their child being gay, lesbian, bisexual or transgender. Azedah's parents do not seem to be bad people who want to harm their daughter. Their conversation over tea and biscuits indicates that Azedah's parents are attuned to their daughter's mood and concerned about her. They reassure her that they love her and ask her whether she is ok. It seems like they are approaching Azedah's marriage in the way it is always done. They might genuinely think they are doing the right thing. At their first date in Dr. Tasty's, Jay asks Azedah if she knew that their fathers met at university. This indicates a longstanding relationship between their families that the parents might want to strengthen through the marriage of their children.

- Where could Azedah find help? How could we help her? Discuss possible interventions. Azedah exercised her agency by telling her parents that she did not want to get married yet. This indicates that there might be a possibility for family dialogue. However, openly or outrightly rejecting the marriage could have negative consequences for Azedah. For example, she might face violence, coercion, isolation, and/ or disownment. Rejecting the marriage might also have an impact on her mental health. In addition to speaking to her parents, Azedah could have spoken to another person she trusts, like her teacher, friends, neighbour, the Forced Marriage Unit or another organisations that works to end forced marriage, like Karma Nirvana and Savera UK. In the comic, there are multiple opportunities for Azedah to ask for help which we hope students will pick up on. For example, when Azedah arrives home from school, readers can see that one of her neighbours is a uniformed police officer. Azedah could have spoken to the police because forced marriage is illegal in the UK. Her bus stop displays a poster for the charity Karma Nirvana that explains the differences between arranged and forced marriage. We could help her by offering a listening ear and compassionate support. If Azedah agrees or asks us to, we could speak to a trusted person, the Forced Marriage Unit, Karma Nirvana or Savera UK on her behalf. In an emergency, we should call the police. Speaking to her family or a member of her community might not be the best course of action though because it might put her at risk.
- Could the same happen to her younger sisters? Yes. It is considered to be a risk factor for younger siblings when older siblings have been forced into a marriage. This is indicated at Azedah's graduation party. When her father reintroduces Azedah to Jay, her middle sister is standing directly behind her, indicating that she is next in line. Other signs of forced marriage include domestic abuse; a person having to stay at home and not being allowed to speak to other people; members of their family or community monitoring and/or surveilling them; lack of (financial) independence; absence from school; decline in grade and behaviour; low mood; and going missing from social media and in real life. However, these could also be indicators for other difficulties a person might be experiencing.

- In terms of close reading the imagery of the comic, students' attention can be drawn to how joyful Azedah is when she tosses her graduation cap into the air. The sky is blue behind her, representing optimism and hope for the future. Conversely, when Azedah is introduced to Jay for the second time during her graduation celebrations, her cap has been removed, which can be read as symbolising the impact marriage could have on her future career. The mirroring of the first wedding scene with the graduation ceremony shows that Azedah's family are more interested in her marital status than in her degree. Finally, readers are never shown Azedah's own wedding day, but rather photographs of her relationship with Jay are displayed on a home mantel piece. This is to intimate that a marriage has ramifications beyond a single day or ceremony, but that it is most felt in the day-to-day life of the home. Though Azedah's marriage is ultimately a happy one, it is worthwhile to ask students what they think her experience of domestic life might be if she was apathetic towards her husband, or actively disliked him or felt disliked by him.
- *Chen's* story shows that boys and men can be forced into marriage as well. It highlights homosexuality and ethnically mixed relationships as risk factors. Chen's parents are also motivated by tradition, which can be another cause of forced marriage. The story demonstrates that not only male but also female family members can be the driving force behind a forced marriage. The empty panel on the first page offers an opportunity to discuss possibilities for resistance and intervention. The story's ending allows for a discussion of different forms of consensual relationships, what commitment can look like, and why people might want to be in committed relationships. If you are presenting this story to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide.
  - Why is Chen forced to marry? Explain that people can be forced into a marriage for many reasons. People force their children to get married because they are worried about the family's reputation and honour. Many people also still try to justify forced marriage as part of their traditions and beliefs and think that it is their obligation to comply. And forced marriages can happen because people want to ensure what they consider to be a better and safe future for their children; to pay off a family debt; because they do not want their children to have relationships or sex; or because they do not approve of their child being gay, lesbian, bisexual or transgender. The latter seems to be the motivation for Chen's parents to force him into a marriage, together with him being in a relationship with someone from a different community and Chen's mother's wish to follow tradition. We can tell that Chen does not want to leave Daniel and be introduced to his grandfather's friends from the shocked expression on his face when he overhears his parents' conversation. He literally had to sit down when he heard his parents' plan. He might be wringing his hands anxiously, unable to focus on his packing, or unwilling to continue with it. The story also highlights that men and boys can be forced into a marriage as well. It does not only affect women and girls.
  - What happens in panel 6? Discuss possible interventions. Chen could take out his phone and message Daniel or another person he trusts. He could also reach out to the Forced Marriage Unit. Because Chen's family is preparing to go abroad and get Chen married there, the Forced Marriage Unit can contact the relevant embassy. Chen could

also contact organisations that work to end forced marriage, like Karma Nirvana and Savera UK, or the police.

- Did Chen have to marry Daniel? Same-sex marriage is legal in the UK and same-sex married couples have the same rights and obligations as heterosexual spouses.<sup>41</sup> However, emphasise that marriage is not the only way people can be in a committed relationship. Instead, people could enter a civil partnership. People could cohabit without being married or partnered, or they might live apart and still be in a committed long-term relationship. You might want to discuss what commitment can look like in a relationship. For example commitment can mean spending quality time together; regular open and honest communication; treating their partner with respect; building trust; fostering emotional intimacy; offering unwavering support and encouragement; mutual growth and compromise; and planning for the future. You might also want to discuss why people get into committed relationships. Some of the reasons are that people might seek emotional connection, love, affection, companionship, support, intimacy, and/or long-term stability. When discussing different forms of committed relationships, it is important to remember that marriage can be an important part of religion and culture and people may want to follow this tenet. But again, this should also be a matter of choice and not forced. Both Chen and Daniel are smiling and happy in the final image of the comic. They are holding hands, and their bodies are turned towards each other. This indicates they have consented joyfully to their marriage, and that they have a close and affectionate bond. If students challenge the idea of same-sex relationships, remind them of the ground rules which are likely to include respect and being non-judgemental. Emphasise that the point of this exercise is not to discuss sexuality as such, or what we think is 'right' or 'wrong'. The purpose is to look at the comic and analyse its story. You might want to refer back to the UK's legal position that allows homosexuality.
- *Becca's* story focuses on the relationship between forced marriage and modern slavery. Her father gives Becca in marriage to pay off a financial debt. Becca's husband then forces her to work long hours, without pay, in his shop. The story also indicates that he is physically and sexually violent towards her (she has a bruise on her cheek and is pregnant when she meets Sam), controlling her movements, sexuality, and labour. Customers in the shop present opportunities for resistance and intervention which Becca takes to escape her slavery-like marriage. With the support of an organisation, she rebuilds her life and future. If you are presenting this story to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide.
  - Why is Becca forced to marry? Explain that people can be forced into a marriage for many reasons. People force their children to get married because they are worried about the family's reputation and honour. Many people also still try to justify forced marriage as part of their traditions and beliefs and think that it is their obligation to comply. And forced marriages can happen because people want to ensure what they consider to be a better and safe future for their children; because they do not want their children to have relationships or sex outside of marriage; or because they do not approve of their child being gay, lesbian, bisexual or transgender.

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<sup>41</sup> [Marriage \(Same Sex Couples\) Act](#) 2013.

Becca is forced to get married to pay off a family debt. In her story, the debt is financial. However, there are situations where the financial debt is historic, carried through generations and transformed into a social obligation. This indicates that it could also be debt in the sense of owing favours.

The first page of the story makes clear that giving Becca in marriage to pay off his debt is not an easy decision for Becca's father. With his threatening demeanour and words, the shopkeeper puts a lot of pressure on Becca's father to pay his debt, even though Becca's father says that he does not have the money. The close up on Becca's father shows him crying, highlighting how desperate he is. At home, Becca's father stays up late into the night, thinking about what to do and contemplating what he might see as his only option: giving Becca in marriage to pay his debt.

We can tell that Becca is married against her will because of her body language when she first meets her husband (her arms are folded protectively in front of her and her chin is lowered). Additionally, Becca rarely speaks in the comic, and she never gives consent to either her father or her husband.

- Slavery is when one person owns another person, or when someone is treated as if another person owns them. Enslaved people have to do whatever the owner tells them to do. Is Becca enslaved by her father and her husband? The 1926 Slavery Convention defines slavery as "the status or condition of a person over whom any or all of the powers attaching to the right of ownership are exercised."<sup>42</sup> In the UK and many other countries, slavery isn't allowed under the law. So no one can legally own another person like they would own, for example, a phone. But people are still treated as if someone owns them. In those situations, someone exercises the powers usually associated with (legal) ownership over them, against a background of control. The 1956 Supplementary Slavery Convention states that a situation in which "a woman, without the right to refuse, is promised or given in marriage on payment of a consideration in money or in kind to her parents, guardian, family or any other person or group" is "an institution or practice similar to slavery".<sup>43</sup> It is also an "institution or practice [similar to slavery when] a child or young person under the age of 18 years, is delivered by either or both of his natural parents or by his guardian to another person, whether for reward or not, with a view to the exploitation of the child or young person or of his labour."<sup>44</sup> Therefore, Becca's marriage could be seen as a slavery-like marriage. Even though he does not do it lightly, her father trades her like an object when he gives her in marriage in exchange for debt relief. Her husband forces her to work all day every day and he benefits from her labour but does not pay her. Her husband controls and exploits Becca, and deprives her of her liberty. She cannot move around freely and has no means of escape. The comic depicts Becca working in the shop, then scrubbing the floor in a kitchen, then working in the shop again. The window above the kitchen counter shows the night sky, indicating that her working hours are endless and her life is a cycle of labour. Even though we do not see the husband on the second and third page, we can imagine him taken her to and from

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<sup>42</sup> Article 1(1), [Slavery Convention](#) 1926.

<sup>43</sup> Article 1(c)(i), [Supplementary Slavery Convention](#) 1956.

<sup>44</sup> Article 1(c)(iv), [Supplementary Slavery Convention](#) 1956.

work, not allowing her to go anywhere else or to have any contact apart from with the customers in the shop. He might be checking up on her, checking if she has done her work (properly), always asking her to do more, finding fault with everything she does. We can imagine his presence looming over Becca. The fact that she gets pregnant indicates a sexual relationship which is unlikely to be consensual under the circumstances.

- Is forced marriage a form of modern slavery? “Essentially, [modern slavery] refers to situations of exploitation that a person cannot refuse or leave because of threats, violence, coercion, deception, and/or abuse of power.”<sup>45</sup> It is much broader than slavery (being treated like property) or institutions and practices similar to slavery (which is limited to a very specific list of situations such as bride sale) that we mentioned in relation to the previous question. Modern slavery also includes, for example, forced labour, human trafficking, and domestic servitude. But those forms of modern slavery would not be considered slavery or institutions and practices similar to slavery as defined in the 1926 Slavery Convention or the 1956 Supplementary Slavery Convention. However, the concept of modern slavery is broad enough to include slavery and institutions and practices similar to slavery. Forced marriage is a good example here. As described above, it can be seen as a institution and practice similar to slavery, for example when the bride is sold to her husband. Forced marriage can also be a form of modern slavery, for example when it includes sexual exploitation and extraction of labour under the guise of marriage. However, this is not the case for all forced marriages.<sup>46</sup>
- What if Becca would have to do housework instead of work in shop? Would that be modern slavery? Yes. The circumstances and conditions of Becca’s work could still amount to slavery, for example if her husband withholds her identity documents; does not allow her to leave the house; limits her contact with other people; and subjects her to threats or violence.<sup>47</sup>
- The encounter with Sam changes Becca’s life. Who else could have helped? Generally, the advice is that Becca could speak to someone she trusts. However, this can be difficult if she is isolated from other people. She could have approached the nurse or other customers who came into the shop. For example, she might have been able to slip them a note. She could also try to reach out to the Forced Marriage Unit or organisations that work to end forced marriage, like Karma Nirvana and Savera UK, or the police. For example, she could have written a note asking a customer to contact someone on her behalf. However, it is really hard for people to trust that they can seek help, and that people will help, especially where the whole family and/or community is in some way involved in their situation. So there are good reasons why Becca might not have risked doing this. For example, some customers might be friendly with her dad or her husband, or she might not trust that they wouldn't just tell her dad or husband what she'd done, or try to tackle him themselves (leading to terrible

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<sup>45</sup> International Labour Organization, Walk Free, and International Organization for Migration, ‘[Global Estimates of Modern Slavery: Forced Labour and Forced Marriage](#)’ (2022).

<sup>46</sup> Helen McCabe, Wendy Stickle, and Hannah Baumeister, ‘[Forced Marriage and Modern Slavery: Analysing Marriage as a “Choiceless Choice”](#)’ (2022) 7 *Journal of Modern Slavery* 33.

<sup>47</sup> Anti-Slavery, ‘[Domestic Slavery](#)’; End Slavery Now, ‘[Domestic Servitude](#)’.

consequences for her). And even if Becca thinks they would try to help, it would be risky to reach out to them and she might not think it's worth it, given the potential negative consequences.

- *The Friend* is aimed at students who might not consider themselves at risk of forced marriage or forced marriage to be an issue that is relevant to them. It highlights signs of forced marriage that friends could spot and ways in which friends could intervene. If you are presenting this story to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide. The story could also be used as a story for self-directed learning. If you are using it in that way, list the questions below on a slide or write them on a whiteboard or chart paper. Ask students to discuss the questions in their groups. You might want to listen in to their discussions to assess their understanding, correct any misconceptions, and fill in any gaps.
  - Could you spot any signs of forced marriage? What else could they be signs for? The question invites students to reflect on how they relate to the people around them, whether they pay close attention, look out for others, and know when something is up. The signs highlighted in the comic are just some of the signs of forced marriage. They could also be signs for other forms of domestic or 'honour'-based abuse; overprotective parenting; parental concern for children's safety; financial difficulties; academic struggles; mental health issues; shyness; introversion; personal preferences for privacy; or a desire for digital detoxification.
  - What else could you do to support someone at risk of or already experiencing forced marriage? The comic only suggests some possible interventions. Generally, it is important to be empathetic and respect an individual's boundaries. Offer non-judgmental support and reassurance. Offer a safe space for the person to share their feelings, fears, and concerns. Listen, respect their decisions, and provide assistance without imposing your own beliefs or choices. Validate their emotions and provide empathy and understanding. Help them recognise that they are not alone and that their experiences are not their fault. Help them understand that forced marriage is a violation of their human rights and that there are resources available to assist them. Share information about organisations specialising in forced marriage cases such as the Forced Marriage Unit, Karma Nirvana and Savera UK. Encourage the individual to seek professional assistance from these organisations. They can provide guidance, legal support, counselling, and protection measures. Respect the person's autonomy in deciding when and how to seek help, but emphasise the importance of reaching out to professionals who are equipped to handle forced marriage situations. In the meantime, you might want to work together to identify a safe place to go, to establish safe communication methods, and to create a support network. It is crucial however to respect the person's need for confidentiality and privacy. Share information only with their consent, and be mindful of the potential risks they may face if their situation is exposed to the wrong individuals.
- *The Bigger Picture* contextualises forced marriage within other human rights abuses and forms of 'honour'-based abuse to highlight that forced marriage does not happen in a vacuum. If you are presenting this comic to students, ask them to discuss the questions below. You might want to write the questions on chart paper or a whiteboard, or list them on a slide. You might want

to focus the discussion on positive rights rather than dwelling on harmful practices to minimise the potential for distress.

- Which of these human rights have you heard of? Can you explain them? How can you see them in your own life?

Students might have heard of some or all of the human rights listed on the left side of the panel. They can be explained in the following ways:<sup>48</sup>

Right to marry: When people are legally old enough, they have the right to marry and have a family. But nobody should be forced to marry. In a marriage, both spouses have the same rights.

Right to life, survival, and development: Everyone has the right to be alive. Governments have to make sure that children survive and develop in the best possible way.

Right to access of information from the media: Children have the right to get information from the internet, radio, television, books, and other sources. However, adults should make sure the information children are getting is not harmful. Governments should encourage the media to share information from lots of different sources, in languages that all children can understand.

Right to health and health services: Everyone has the right to the things they need to have a healthy life. Children have the right to the best possible health care.

Right to education: Everyone has the right to go to school. Primary schooling should be required. Secondary and higher education should be available to every child. Children should be encouraged to go to school to the highest level possible. At school, everyone should be able to develop all their talents and learn to respect others, whatever their race, religion or nationality. Parents should have a say in the kind of education their children receive.

Right to leisure, play, and culture: Every child has the right to rest, relax, play, and to take part in cultural and creative activities.

Freedom of expression: Everyone has the right to share freely with others what they think and feel, by talking, drawing, writing or in any other way unless it harms

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<sup>48</sup> [Convention on the Rights of the Child](#) 1990; [European Convention on Human Rights](#) 1950; Equality and Human Rights Commission, '[The Human Rights Act](#)' (15 November 2018); [Human Rights Act](#) 1998; [Universal Declaration of Human Rights](#) 1948. For child friendly versions of the Universal Declaration of Human Rights and the Convention on the Rights of the Child see for example The Guardian, '[Universal Declaration of Human Rights: Children's Edition](#)' (20 October 2008); European Youth Centre, '[Universal Declaration of Human Rights](#)'; Unicef, '[The Convention on the Rights of the Child: The Child-Friendly Version](#)'. For easy read explanations of human rights and the UK Human Rights Act see for example The British Institute of Human Rights, '[Easy Read Hub](#)'.

other people. Children have the right to give their opinions freely on issues that affect them. Adults should listen and take children seriously.

Protection from violence, abuse, and neglect: Everyone has the right to feel safe. Governments must protect children from violence, abuse, and being neglected by anyone who looks after them. For example, governments must stop children being taken out of the country when this is against the law, for example when one or both parents do not agree. The government also should protect children from sexual exploitation and sexual abuse.

Prohibition of discrimination: Everyone has human rights and no one should be treated unfairly, no matter who they are, where they live, what language they speak, what their religion is, what they think, what they look like, if they are a boy or girl, if they have a disability, if they are rich or poor, and no matter who their parents or families are or what their parents or families believe or do. Identities are intersectional and shaped, for example, by people's age, gender, sexuality, class, race, ethnicity, AND religion. People who are forced into a marriage might experience discrimination based on all of those identity markers.<sup>49</sup>

Prohibition of torture or inhuman or degrading treatment: Nobody has the right to torture, harm or humiliate another person. Inhuman treatment or punishment is behaviour that causes serious physical or mental harm. Degrading treatment means behaviour that is extremely humiliating.<sup>50</sup>

Prohibition of slavery, forced labour, and child labour: Everyone has the right to be free. Nobody has the right to treat another person as a slave. Children have the right to be protected from doing work that is dangerous or bad for their education, health or development. If children work, they have the right to be safe and paid fairly.

- Which of these forms of ('honour'-based) abuse have you heard of? Can you explain them?

Students might have heard of some or all of the forms of ('honour'-based) abuse listed on the right side of the panel. They can be explained as follows:

Female genital mutilation (FGM): FGM involves the partial or total removal of the external female genitalia, or other injury to the female genital organs, for non-medical reasons.<sup>51</sup>

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<sup>49</sup> Center for intersectional Justice, '[What is Intersectionality](#)'; Kimberlé Crenshaw, '[Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Anti-discrimination Doctrine Feminist Theory and Antiracist Politics](#)' (1989) 1 University of Chicago Legal Forum 139; Kimberlé Crenshaw, '[Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Colour](#)' (1991) 43(6) Stanford Law Review 1241.

<sup>50</sup> Equality and Human Rights Commission, '[Article 3: Freedom from Torture and Inhuman or Degrading Treatment](#)' (3 June 2021).

<sup>51</sup> Savera UK, '[Female Genital Mutilation \(FGM\) Factsheet](#)'.

Virginity testing: Virginity testing is an intrusive examination of the female genitalia intended to determine if a girl or woman has had vaginal intercourse. It is also referred to as hymen, '2-finger' or vaginal examination.<sup>52</sup>

Breast ironing/ chest binding: This is the practice of bringing a girl's breasts into contact with hard or heated objects such as stones, belts, pestles, and heated implements to suppress or reverse the growth of breasts by destroying the tissue.<sup>53</sup>

Spiritual/ religious abuse: Spiritual/ religious abuse includes attempts to exert power and control over someone using religion, faith, or beliefs.

'Honour' killing: The term 'honour' killing refers to the killing of a relative who is perceived to have brought dishonour on the family.<sup>54</sup>

Dowry abuse: Dowry abuse is any act of violence or harassment associated with giving or receiving dowry. Dowry is a payment of cash or gifts from the bride's family to the groom's family upon marriage.<sup>55</sup>

Threats and intimidation: Threats and intimidation include situations where someone is doing or saying something that makes another person feel scared or unsafe.<sup>56</sup>

Pressure: Pressuring someone can be defined as pushing someone to do something they do not want to do.

Monitoring: Monitoring includes continuously watching and checking on someone.

Stalking: Stalking can include following a person; contacting, or attempting to contact, a person by any means; publishing any statement or other material relating or purporting to relate to a person, or purporting to originate from a person; monitoring the use by a person of the internet, email, or any other form of electronic communication; loitering in any place (whether public or private); interfering with any property in the possession of a person; and watching or spying on a person.<sup>57</sup>

Abduction and kidnapping: Child abduction is when a person takes or sends a child abroad without the consent of those with parental responsibility or consent from the court. Kidnapping means taking or carrying away of one person by another, by

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<sup>52</sup> Savera UK, '[Virginity Testing / Hymenoplasty Factsheet](#)'.

<sup>53</sup> Crown Prosecution Service, '[So-Called Honour-Based Abuse](#)' (2 March 2023).

<sup>54</sup> European Human Rights Advocacy Centre, '["Honour", "Honour"-Based Violence and "Honour" Killings](#)' (25 November 2019).

<sup>55</sup> Thomson Reuters, '[Dowry-Related Abuse](#)' (2023).

<sup>56</sup> Citizens Advice, '[What to do if you're Being Intimidated](#)'.

<sup>57</sup> Crown Prosecution Service, '[Stalking or Harassment](#)' (6 October 2023).

force or fraud, without the consent of the person so taken or carried away and without lawful excuse.<sup>58</sup>

Human trafficking: Human trafficking is when people are brought to (or moved around) a country and forced to work, or do other things, they do not want to do.<sup>59</sup>

False imprisonment: False imprisonment occurs when a person intentionally and illegally restrains another person's ability to move freely.<sup>60</sup>

Physical, sexual and economic abuse: This can include physical violence such as slapping, pinching, choking, kicking, shoving, or inappropriately using drugs or physical restraints; rape and/or sexual assault; and control over money and finances.

Passport and/or phone taken away

- After the small group discussion, facilitate a plenary discussion. Ask the speaker from each group to summarise the discussion they had in their group. You might want to note key points on the whiteboard. Encourage all students to ask questions and respond to the points the speakers raised. Ask follow-up questions yourself to cover all key points and deepen students' understanding. End the plenary with a summary of the key points covered in the comic and the discussion.
5. Conclusion (10 minutes)
- Summarise the key points covered in the whole session (thinking board about marriage/ long-term relationships and consent, quiz, comic) and the skills students have learned and used.
  - Thank the students for their active participation and congratulate them on their efforts.

### Short versions, extensions and adaptations

- If you are short for time, focus on the comic and fold some of the discussion about marriage/long-term relationships and consent as well as the facts from the quiz into the discussion of the comic. This way, the session could be completed in 50 minutes.
- Depending how much time you have for each lesson or the series of lessons, you might want to focus on one story in each lesson, or on one element of a story, and discuss a different story or a different element in the next lesson. If you only have time to cover one story, we suggest *Emina* because it addresses key questions about the law related to (forced) marriage and consent, and offers opportunities to discuss the prevalence of forced marriage as well as different causes, consequences and opportunities for resistance and intervention. If you only have time to discuss one element of the story, we suggest to focus on the question of consent. This way, the discussion could be limited to 20 minutes.
- There are many alternatives to a paper quiz that take about the same amount of time. For example:

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<sup>58</sup> Crown Prosecution Service, '[Child Abuse \(Non-Sexual\)](#)' (16 August 2023).

<sup>59</sup> Crown Prosecution Service, '[Modern Slavery, Human Trafficking and Smuggling](#)' (6 July 2022).

<sup>60</sup> Crown Prosecution Service, '[Offences Against the Person, Incorporating the Charging Standard](#)' (27 June 2022).

- You could set up an online version using Kahoot<sup>61</sup> that students can access via school computers.
- You could have the quiz questions on slides and present them one by one, asking students to note their answers on a piece of paper.
- You could ask students to position themselves along an imagined continuum line across the classroom depending on whether or not they think a statement is true or false. Physically, this allows students to get moving and energised. Mentally, it allows them to position themselves at a 'not sure' point somewhere in the middle of the continuum, or to express that they think some parts of the statement are true while others are not. An extension to this would be to ask some students to explain why they positioned themselves at a certain point along the continuum.
- Another more active and fun alternative to a quiz is a beachball Q&A. This needs a bit of preparation. Get a beachball, paper and envelopes. Write one question on each of the flaps of the envelopes. Write each answer on a separate piece of paper and put it in the envelop with the matching question. Blow up the beachball. Glue the envelops to the beachball so that the question is readable and the envelop can be opened. In the lesson, throw the beachball to a student. Ask the catcher to pick a question, attempt an answer, check their answer by reading out the answer paper. The first catcher now throws the beachball to another student and the game repeats itself until all questions have been answered.
- Instead of working in pairs, you could ask students to complete the quiz individually or in small groups. This would take the same amount of time as suggested above (10 - 15 minutes).
- Please feel free to change the quiz questions based on your own research. For future lessons, encourage students to create their own quiz questions based on the material and exchange them with classmates. Allow for approximately 10 minutes to write one question and answers.
- You could ask students to complete the quiz at the beginning and end of the session to assess their learning.
- If you have more time to discuss the forced marriage comic, you could introduce a group swap after the small group discussion and before the plenary discussion. Ask 1 - 2 students from each group to move to another group. In the new group, ask students to summarise the discussion they had in their first group for the new group members. Encourage students to ask follow-up questions and discuss their takes on the comic. This could take 10 minutes.
- Additional question for all comics are how the protagonists might be feeling and thinking and what other characters might be thinking about the protagonists. This could add 10 minutes to the activity.
- To discuss *The Matchmaker*, you could ask half of the groups to focus on arrange marriage and the other half on forced marriage. Ask the arranged marriage group to discuss the following questions: In one sentence and using your own words, what is an arranged marriage. Which images show an arranged marriage and why? Is there any reason why this could be a forced marriage? Ask the forced marriage group the following questions: In one sentence and using your own words, what is a forced marriage? Which images show a forced marriage and why? Is there any reason why this could be an arranged marriage? Ask both groups to consider any hidden agendas the characters might have and what the consequences could be of not asking Roman and Sabs questions and simply accepting what is happening to them.

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<sup>61</sup> [Kahoot.](#)

- If you have more time for the discussion of *The Matchmaker*, you could provide students with scissors, glue and extra paper and ask them to cut out the different scenarios from page 2 and glue them on to a new sheet of paper to tell the story they want to tell with them.
- If students do not pick up on *Emina's* age and/or disability, ask how old they think she is and why she is wearing sunglasses. This will then allow you to discuss age-related consent, the change in the law regarding the minimum age of marriage, the illegality of marriage of minors, and disability and other risk factors of forced marriage.
- If you have more time, ask students about other ways in which *Azedah* could have (further) postponed her marriage.
- If you have more time to discuss *Azedah's* story ask students what they think school should do to help within (threats of) forced marriage and Whether they feel safe to ask for help from school.
- If you have more time, ask students how *Chen's* and *Daniel's* relationships could have started. Emphasise that relationships can start in different ways. For example, people could be friends or friends of friends before they fall in love, or they could be in the same sports team or music group. People might also meet online. Discuss the risks surrounding this, for example that the person might not actually be who they say they are and/or behave differently in real life.
- If you have more time, use *Becca's* story discuss the difference between ownership and responsibility. Ask students: What is the difference between ownership and responsibility for a child? What might healthy responsibility look like? What kind of relationship would a parent and child have in a healthily responsible relationship?

Ownership over a child might include controlling them “in such a way as to significantly deprive [them] of [their] individual liberty, with the intent of exploitation ... Usually this exercise will be supported by and obtained through means such as violent force, deception and/or coercion.”<sup>62</sup>

Responsibility for a child includes making important decisions for the child such as where they go to school and agreeing to their medical treatment. The child's best interest is the most important factor in making those decisions. Healthy responsibility might also include: taking the preferences of the child into consideration; having clear and open conversations with the child about decisions the parent/guardian must make that would affect the child; being able to say no and set clear boundaries for the child; being able to articulate to the child their reasons for saying 'no' and setting those boundaries. In a healthily responsible relationship, the relationship between parents/guardians and children would include: the parent giving the child space and safety to express their thoughts and feelings, even 'negative' ones like anger, sadness or frustration; the child feeling confident their feelings and preferences would be taken into consideration; disagreements not damaging the love and respect in the relationship.

If you and your students have discussed some of the other forced marriage comic stories, it might be useful to build on the difference between *Becca's* father and the way other parents are behaving. They all behave responsibly, within their own world view.

You might also want to refer back to the ground rules and highlight how they can be extended out to all relationships, not just the peer relationship occurring in the workshop.

- In addition to focusing on possible interventions that could happen in panel 6 in *Chen's* story, ask students a more open question of what else could have happened in that time. For example, could *Chen's* family have come round and accepted that he is gay? This is an opportunity for students to creatively fill the gap in the story. If there is time and inclination, students can be encouraged to

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<sup>62</sup> [The Bellagio–Harvard Guidelines on the Legal Parameters of Slavery](#) (3 March 2012).

'fill in' the blank panel with their own drawings or ideas for how Chen could find help, or what could have occurred between him overhearing his parents and his getting married later.

- If you have more time, you could extend the discussion of *The Friend* by dividing the students into small groups and have them discuss what safe word/secret code they could use in an forced marriage situation. Then they could share their choice with the group (or draw the conversation where a safe word is used as a comic). Then the full classroom could discuss the merits or shortcomings of the code words - too common, too obscure, etc. This fun activity gives students an opportunity to practice for reality and allows you to embed key points in resulting discussions.
- If you have more time to discuss *The Bigger Picture*, you might want to emphasise that every person has human rights by virtue of being human. However, it should not be assumed that everyone has access to them. For example, every child has the right to education. In reality however, many children do not go to school. Reasons include conflict-related safety concerns, lack of infrastructure and resources, poverty, illness, and caring responsibilities. Discriminatory beliefs can also keep children, especially girls, children from minoritized backgrounds, and children with disabilities, out of school.
- If you have time to discuss two comics, you could assess students' analysis of the second comic.
- Instead of summarising the key points yourself, ask each group to state one thing they learned, or the point they found most important. This can also serve as a formative assessment exercise. You might want to add to the points raised by students to complete the picture.
- Instead of asking students to summarise the key points, ask them to write one thing they have learned on a sticky note. Collect the notes, stick them on chart paper or the wall, and categorising them into common themes or ideas. Discuss the responses as you go or once you are done ordering them. Add to the points raised by students to cover all key points. This can also serve as a formative assessment exercise.

## 5. Comic making

### Summary

In this part of the lesson, students will discover how comics are constructed, and will learn some of the techniques that comic artists use in their work. They will then apply these techniques in order to create alternative endings to one of the forced marriage comics. Depending on which story, or stories, you discussed with your students, they could either continue to work with a story of your choice or choose one themselves.<sup>63</sup> The comic making can serve as a formative assessment exercises that allows students to reflect on what they have learned about comics and forced marriage and bring that to bear on their comic.

### Duration

120 minutes

### Objectives

Students will use the skills they have learned and the critical insights they have gained to develop a comic that creates a new ending for the protagonist in one of the comic stories.

### Material

- 'Creating comics' handout sheets (Script template, Blank panels, Speech bubbles and sound, Symbols and emanata)
- Paper
- Pencils, pens, and markers in multiple colours
- Erasers
- Ruler
- Scissors
- Masking tape (or other tape – such as washi – that can easily be moved around on paper)

### Procedure

1. Introduction (5 minutes)
  - Begin the lesson by explaining the objectives of the lesson: to create alternative endings to one of the stories in the comic, using what they have learned about comics and forced marriage.
  - Divide the students into small groups. We recommend trios, but groups should be no larger than five members. Students may wish to discuss how they will collaborate: one student might be in charge of story creation, one in charge of the art, depending on where they feel their strengths lie. Try to ensure that each group has a member who is happy to write and one who is happy to draw.
2. Imagine a new ending (10 minutes)

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<sup>63</sup> In this [Tweet](#), you can see pictures of alternative endings to *Emina* that students have created in one of our workshops.

- Have the students discuss in their groups the ways in which the protagonist could find help, or be helped, based on the information they have learned in the previous workshops.
  - Ideas might include: speak to a teacher, call a helpline, ask a friend for support, reach out to a charity, etc.
  - Once they have decided on the way in which the protagonist can be helped, ask them to come up with a short storyline that leads from the end of our comic to their imagined ending.
3. Plot (5 minutes)
- Now that the students have their storyline, ask them to plot their new ending so that they can tell its story in six panels.
  - It might be helpful to the students to have them imagine the panels as acting like scenes in a film: each panel shows an event, which leads to and/or causes a reaction in the next panel.
  - For example: Scene 1, Aladdin finds an old lamp. Scene 2, He rubs the lamp because it is dirty. Scene 3, A genie appears from the lamp and offers to grant a wish! Scene 4, Aladdin wishes to be rich. Scene 5, the genie grants his wish with a puff of magic. Scene 6, the puff of magic has cleared, and Aladdin is holding a chest full of gold coins.
  - The story is clear, simple and easily visualised. This is ideal for a first draft of a comic.
4. Plot Panels (10 minutes)
- Give the students a copy of the script template.
  - Ask the students to write a script for the text that will appear in their comic. Will there be captions? Dialogue? Thoughts?
5. Thumbnailing (20 mins)
- Let the students know that this is not the final version of the comic, and they can be as imperfect as they like.
  - Ask the students to *each* draw sketches in the six panel handout of how they would arrange the visuals of the scene.
  - Stick figures are fine, but remind them that in comics people have consistent characteristics so that they are easily recognised (for example, Emina has dark hair and sunglasses).
  - Then, ask that the groups compare and contrast their ideas and pick their favourite panels (the final product may end up being a hybrid of multiple students' work – this is ideal, but not essential).
  - Give them the opportunity to cut out their favourite panels and tape them into a new draft (this isn't necessary, but it is a fun and interactive moment).
6. Text (10 minutes)
- Based on their thumbnails, ask the students to decide on where the text elements will be placed.
  - Should the caption go at the top of the panel, or the bottom? Based on the scene's composition, where can the speech and thought bubbles go? Do they need to change anything in the panel layout to make this work?
7. Bubbles and Emanata (10 minutes)
- Give the students copies of the speech bubble and emanata handouts.

- Explain that emotion can be added to the scene with visual representations. Get the students to analyse the emanata and bubble sheets. How do they 'read' the tone of voice for the bubbles? Have them look at the 'TIMBER' bubble and offer thoughts on how to interpret it. For example: the capital letters are indicative of a raised voice, and the jagged bubble might convey suddenness, or shock, or something frightening.
- Next, have the students interpret a piece of emanata. For example, 'movement': the dotted line behind the paper airplane gives us an idea of the path the plane has just taken through the air (and the dotted line shows us this is different to the smooth line of, for example, 'bad smell'). The fact that the plane is poking out of the panel emphasises the movement of the object: it is literally flying away beyond the boundaries of the comic. Explain that the students can play with the edges of the panels in this way, if they wish, though for now they might like to stay within the boundaries to keep things simple.
- Ask the students – what tone of voice do they want their dialogue to convey in their comic? Can they change the shape of the bubble or the font of the text to show this emotion? Is there anything in the scene – a new idea, a scary moment, a loud noise – that would benefit from emanata? Ask them to add this to their thumbnail sketches.

#### 8. Final comic (25 minutes)

- The students should now have a rough first draft of their comic. They should also have an understanding of scripting, thumbnailing and emanata. If they have completed the comic literacy session, they will also understand the use of panels, gutters and text.
- Now, ask the groups to produce a finalised comic, which they will draw as well as they can based on their first draft. One student might do the characters, another the lettering of text, etc.
- Let them know it is ok if they find that some things have to change between drafts (they might change their mind about panel composition, or speech bubble placement, etc.). The important thing is that their comic shows a way in which the protagonist can find help.

#### 9. Gallery (10 minutes)

- If the students are comfortable, have them leave their finished comic on their desk, and then ask that the groups circulate so that everyone can read the other comics that have been created.

#### 10. Feedback (10 minutes)

- Ask the students to return to their seats and offer *positive* feedback on the other comics.
- Open the forum so that students can ask each other questions, and use this as an opportunity to reinforce the different ways in which the protagonist can find help.

#### 11. Conclusion (5 minutes)

- Summarise the key points.
- Thank the students for their active participation and congratulate them on their efforts.

#### Short versions, extensions and adaptations

- If you are short for time, you could leave this activity out completely or ask students to create one additional panel for one of the comics, rather than a whole different ending. Without further explanation about comic making, creating a rough draft panel could take 10 minutes. This could be an activity to assess both, students' learning about comics and forced marriage.

- If you have more time for step 4 (plot panels), use the Spaghetti comics included at the end of the document to explain how the images of the comic do not have to mimic the text of the narrative. This could add 5 – 10 minutes to the activity.
- If you have more time for step 7 (emanata) and have done the comic literacy session with the students, ask them to identify moments of emanata in the *Persepolis* comic. For example: the lines around the baby's head might indicate her newness, or innocence, or even her clarity of faith. This could add 5 – 10 minutes to the activity.
- Instead of creating alternative endings to one of the stories in the comic, students could create a completely new story about forced marriage. This could be an activity to assess both, students' learning about comics and forced marriage.
- Instead of creating alternative endings to one of the stories in the comic, students could write a comic report about lessons learned. This could be an activity to assess both, students' learning about comics and forced marriage.
- Instead of making a comic, students could also write a letter of support to one of the characters, or a letter to the head of school or academy trust or to the local counsellor for education to call for more or better education about forced marriage. This could be an activity to assess students' learning about forced marriage.
- If you have more time, you could ask students to make a comic about their best possible future relationships. This can help them determine and express their relationship values, their red flags and green flags. Students can focus on a range of relationships including relationships with family and friends as well as romantic relationships. Formulating what they want from relationships and what they will not tolerate can help prevent unhealthy, abusive, and non-consensual relationships. This could add 10 minutes to the activity.

## 6. Evaluation (Students)

### Summary

After delivering the lessons, you may want to give the students the opportunity to provide general feedback. Together with the assessment and evaluation activities we suggested for individual sessions, this will give you an idea of how the lessons went and how you could improve it in the future.

### Duration

20 minutes

### Objectives

- Students will reflect on their learning and provide feedback about the lessons.

### Material

- Pens, pencils
- Sticky notes
- Chart paper or whiteboard

### Procedure

1. Introduction (5 minutes)
  - Begin the session by thanking students again for their active participation and congratulate them on their efforts.
  - Explain that you would like their feedback on how the lessons went and how they could be improved it in the future.
2. Activity (10 minutes)
  - Display the questions you want to ask on a whiteboard or slide. You might want to ask your students the following:
    - How do you feel after the lessons?
    - What did you like about the lessons?
    - What do you think could have been better?
  - Ask students to work individually or divide them into the pairs or the small groups they have been working in throughout the lessons.
  - Hand out different colour sticky notes and ask students to write down their answers to the questions on specific notes, e.g. answer question one on the green sticky note and question two on the pink one.
  - Emphasise that this is not a test for them but an exercise to evaluate the lesson instead.
  - Emphasise that this is an anonymous exercise . And ask students not to write their name on the notes.
  - Give students 5 minutes to complete the exercise.
  - At the end, ask students to place their notes on a pile in one place of the room.
3. Conclusion (5 minutes)
  - Collect the notes but do not read them in the presence of the students.

- Thank the students for their feedback and emphasise how important it is to improve the lessons.
- Explain that you will read their notes and share your reflections and the steps you will take to address their feedback in the next lesson.

### Short versions, extensions and adaptations

- As an alternative to the sticky notes, you could also facilitate a pair, small group, or plenary discussion that would take the same amount of time.
- As an alternative to the sticky notes, you could prepare posters with the questions you would like to ask. Write down one question per poster. Hang them up or place them in different parts of the room. Ask students to take a pen and move from poster to poster and note down their responses. This activity would take the same amount of time as the original session.
- As an alternative to the sticky notes, you could set up a Padlet<sup>64</sup> that students can use to leave feedback. This activity would take the same amount of time as the original session.
- In addition to the evaluation exercises above, you could ask students to make a pledge. Ask them to write down one thing they could realistically do to make a difference about forced marriage. This could be speaking to a friend or posting something on social media if it is safe for them to do so. You could invite students to keep the note as a reminder to themselves, or you could create a pledge wall that displays all the pledges on sticky notes or written on chart paper. You might want to revisit the pledges after a period of time as a method of accountability for students to actually do what they pledged.

### Evaluation (Educator)

#### Summary

In addition to asking your students for feedback, we suggest that you reflect on the (series of) lesson(s) yourself. It is worth remembering that it is okay for the lessons not to have gone perfectly the first time around. For next time, you might want to tweak the content or activities, or adjust the timings.

#### Procedure

- You might want to ask yourself the same questions that you asked your students:
  - How do you feel after the lessons?
  - What did you like about the lessons?
  - What do you think could have been better?
- In addition, you might want to think about:
  - Where you might need further support;
  - What training needs you might have ; and
  - How other agencies and organisations might be able to support you and the lessons.

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<sup>64</sup> [Padlet](#).



## Materials

### Self-Reflection Exercises

You might find it helpful to write things down and use your notes for further reflection at a later point, or as a prompt for discussion with others. However, it is also ok to just think through the exercises.

#### *1. Your understandings and views of comics and forced marriage*

##### *Summary*

It is a useful starting point to reflect on what you know and think about comics and forced marriage. Doing this can help you recognise and unlearn biases and fill knowledge gaps.

##### Duration

10 minutes

##### Procedure

1. Think carefully about what you have learned about comics and forced marriage. These learnings might have been things said to you, or things you saw or experienced. It might involve:

- Who reads comics and what kind of stories they tell (e.g. comics are just superhero stories for little boys, or the funnies in a newspaper, but not serious, educational stories for people of all ages)
- What is forced marriage (e.g. has to involve physical force and social or psychological pressure is not forceful enough)
- Who experiences forced marriage (e.g. girls from South Asia but not boys or men and not White people)
- Who forces someone to get married (e.g. male but not female members of a family or communities)
- Why people are forced to marry (e.g. that it is their culture or religion but has nothing to do with their sexuality)
- What the consequences of forced marriage are (e.g. abusive but not slavery-like relationships)
- How to intervene (e.g. talk to the police but not to the Forced Marriage Unit)

2. Consider the following:

- Do you have any preconceived notions of comics and forced marriage that you might want to unlearn?
- Do you have any knowledge gaps about comics and forced marriage?
- Where could you find information?

## 2. Hot Topics

### Summary

Comics and forced marriage can relate to controversial topics that you might be passionate about or find difficult to think about. They may relate to our interests, faith, beliefs, or experiences. Thinking about hot topics in advance can make talking about comics and forced marriage in the lesson easier.

### Duration

30 minutes

### Procedure

1. Reflect on hot topics related to comics and forced marriage. Below are some examples but you might want to think of some others.

- Offensive comics (e.g. what could be considered offensive in comics, e.g. the cartoons of the Prophet Mohammed, hypersexualised representation of women etc.)
- Representing diversity in comics (e.g. whether comics include characters of different ages, body types, race, religion, gender, sexuality etc.)
- Different types of committed relationships (e.g. living together apart)
- Queer relationships (e.g. whether they are similar and equal to heterosexual marriages)
- Child marriage (e.g. what the minimum age of marriage should be)
- Arranged marriage (e.g. which communities practice arranged marriage; how consent is present in arranged marriages; how arranged marriages are different from forced marriages)
- Immigration (e.g. sham marriages; child taken abroad to be married in family's country of origin; forced marriages in the UK)
- Religion (e.g. how different religions view forced marriage)
- Modern slavery (e.g. whether forced spouses can exercise individual autonomy; whether forced marriage can be a form of modern slavery)

2. Consider which, if any, of the hot topics elicit particularly strong feelings and how you will manage them in class. Suggestions for how to deal with tricky questions are included at the end of this guide.

## 3. What is marriage/ long-term relationship?

### Summary

We are given very strong messages about what a 'proper' marriage/ long-term relationship is. In this activity, think about what marriage actually is or could be.

### Duration

20 minutes

## Procedure

1. Write down or think about 10 words you associate with marriage.
2. Order the words along the spectrums suggested below. Some words may be at the ends, others may be in the middle. For all spectrums, consider what you notice about where the words are.
  - Not proper marriage/ long-term relationship - Proper marriage/ long-term relationship (what counts as a proper marriage and what does not)
  - Unhealthy marriage/ long-term relationship -Healthy marriage/ long-term relationship (what counts as a healthy marriage and what does not)
  - Lack of consent - Consent (what indicates consent in a marriage and what does not)
3. Think about where and why the words have moved across the spectrums during the exercise. Consider:
  - What do we open up when we talk about 'proper' marriage/ long-term relationship and what do we close down?
  - Who gets to have a 'proper' marriage/ long-term relationship? Who does this leave out?
  - What might be the effect of us thinking about a marriage/ long-term relationship which may (or may not) be healthy or consensual? Might the marriage/ long-term relationship be more or less 'proper'?

## Adaptation

- Instead of writing down words you associate with marriage/ long-term relationships, you could use the word cloud included at the end of this guide.

## 4. Why do people get married/ enter long-term relationships?

### Summary

As a society, we can place a lot of emphasis on marriage/ long-term relationships to give us lots of things. This can put a lot of pressure on us to feel like we have to get married/ be in long-term relationships in order to be happy and fulfilled, which is not true. One of the messages we have received is that marriage/ a long-term relationship is a life goal, that it is a logical step on the romantic relationship ladder. This puts marriage/ long-term relationships at the top of a hierarchy of romantic and other kinds of nurturing and loving relationships. This can put a lot of pressure on a marriage/ long-term relationship and on people to get married/ be in a long-term relationship if they want their needs met and not be neglected. This activity helps you to unpack the many reasons why we might or might not want to get married/ be in a long-term relationship, how marriage/ long-term relationships might impact other relationships, and to consider what that means for ourselves. The activity is also an opportunity to consider whether there might be more helpful messages we might want to include in the lessons.

## Duration

20 minutes

## Activity

1. Write down or think about 10 reasons why people get married.
2. Answer the following questions about what you have written down or thought of:
  - What do you notice?
  - Are there 'good' and 'bad' reasons to get married? What are the differences?
  - Which of these can only be achieved through marriage? Can marriage give us everything we want or can we get what we want from marriage through other things?

## Ground Rules

### Respect

We want this to be a safe space. Be nice to each other. Listen and don't interrupt when someone else is speaking. Comment on what they said, not on the person. Use language that won't offend or upset people.



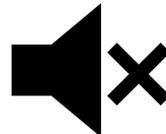
### Non-judgmental

Do not judge someone for who they are or what they have said. Do not make assumptions. Be open-minded and willing to consider new or different ideas.



### Confidentiality

What is said in the room stays in the room. But if you tell us about a crime, we might have to tell other people.



### Asking questions

Ask if something is unclear or confusing. There are no wrong or stupid questions.



Ground rules word cloud

A word cloud of ground rules terms. The words are arranged in a roughly circular pattern and include: positivity, acceptance, honesty, helpfulness, listen, inclusivity, space, ask, sharing, respect, curiosity, confidentiality, non-judgmental, kindness, punctuality, privacy, participation, and caring. The words are in various colors including green, orange, blue, purple, and yellow.

## Quiz

Circle what you think is the right answer.

1. A forced marriage is when one or both people do not freely consent to the marriage.  
 a. Right  
 b. Wrong  
 c. Not sure
2. In the UK, it is a crime if a person under the age of 18 is married, even if there is no pressure and the parents agree to the marriage.  
 a. Right  
 b. Wrong  
 c. Not sure
3. British women and girls are never forced into a marriage.  
 a. Right  
 d. Wrong  
 e. Not sure
4. A mother would never force her daughter to get married.  
 a. Right  
 b. Wrong  
 c. Not sure
5. Some people are forced to get married to try to ensure that they are safe and cared for.  
 a. Right  
 b. Wrong  
 c. Not sure
6. Forced marriage can lead to loss of independence.  
 a. Right  
 b. Wrong  
 c. Not sure
7. If someone tells you they are being forced to get married it is best to talk to their family about it.  
 a. Right  
 b. Wrong  
 c. Not sure

## Script template

A comics page will usually have around 6 panels, but this can vary on each page, so add or remove.

No more than 9 or it becomes crowded.

## A 6 squared comic template

- What/who is in the panel?
- Caption – you can describe something here to set the scene.
- Word Balloon - this is a balloon that contains speech and is connected to the speaker by a tail that points to the mouth of the speaker.
- Thought Bubble - a bubble, or cloud-like shape that tells us what the character is thinking.
- Sound FX – a sound effect is usually part of the composition (drawn in at the point of creating the artwork rather than at the lettering stage), and may be an onomatopoeic word, such as BOOM!

You should always provide a brief description of what is shown in each panel, and there is usually a caption or word balloon, and sometimes both, however, there may not be captions, word balloons, thought bubbles, or sound effects in every panel, so fill in and leave blank as you need.

### **Panel 1**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

**Panel 2**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

**Panel 3**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

**Panel 4**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

**Panel 5**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

**Panel 6**

What/ who is in the panel?

Caption:

Word Balloon:

Thought Bubble:

Sound FX:

Blank panels




# A story about : Spaghetti

The Bumble Family were eating spaghetti



They were happy



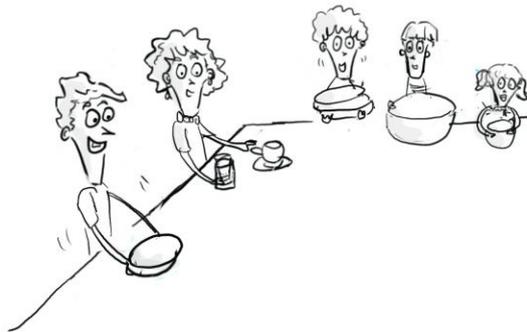
They kept on eating spaghetti ...



Until it was gone.



The Bumbles got up and started tidying.

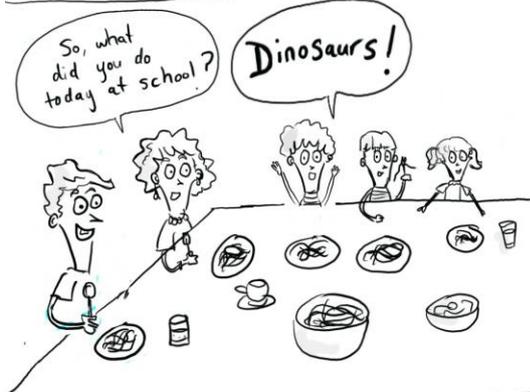


The Bumbles washed the plates in the kitchen.



# A story about : Spaghetti!

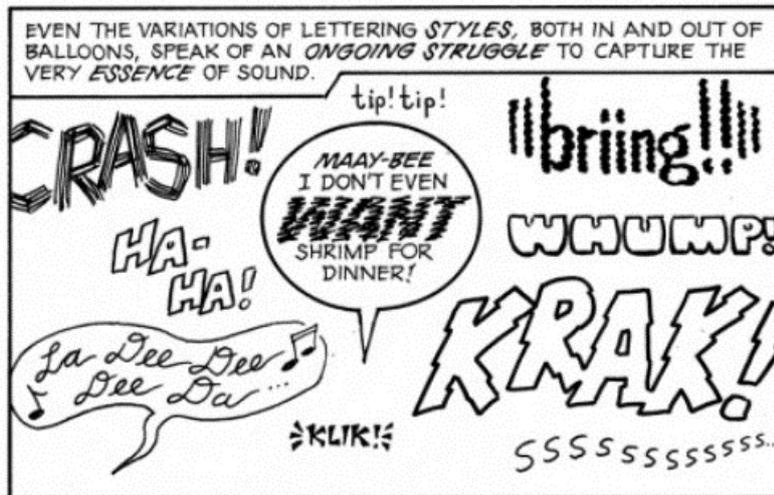
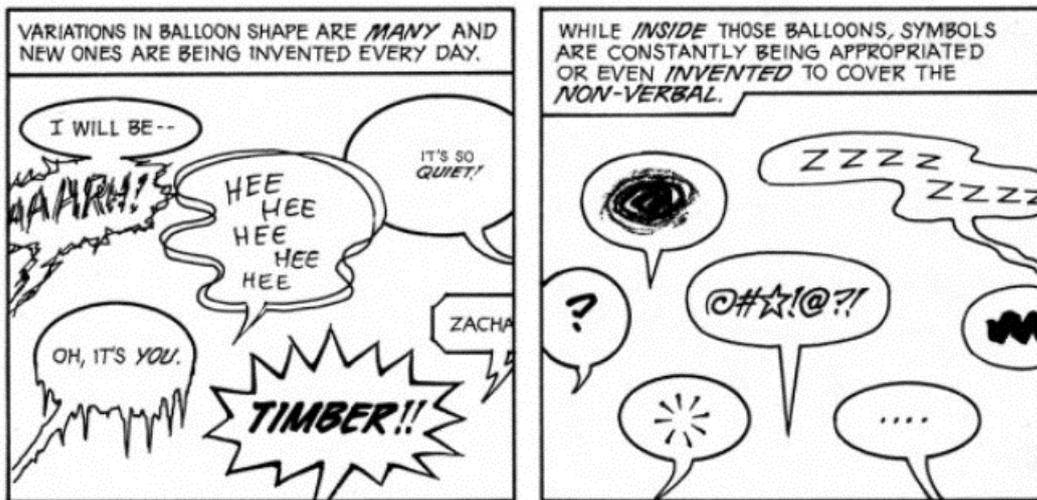
It was a sunny evening in the Bumble household.



The Bumble Family couldn't stop thinking about dinosaur-birds



Speech bubbles and sound



# Symbols and Emanata

Cartoonists use symbols, emanata and facial expressions to show what a character is thinking and feeling, as well as information about the environment.



Image from The Centre for Cartoon Studies

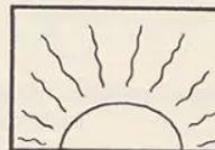
Emanata can come from things as well as people to show what's going on. Here are a few:



**Waftarom**  
Shows that the pie smells good.



**Indotherm**  
The coffee is hot.



**Solrads**  
You can almost feel the warmth radiating from the sun.



**Lapsebeams**  
Used by cartoonists to show that time has passed.



**Neoflect**  
Lets us know that something is spanking new.

From *Lexicon of Comicana* (1980) by Mort Walker



## Resources

### Support

Childline (if you are a young person): call 0800 1111

Forced Marriage Unit: call 020 7008 0151; email [fmf@fcdof.gov.uk](mailto:fmf@fcdof.gov.uk); Facebook [Forced Marriage page](#)

Karma Nirvana: call 0800 5999 247 for free, Monday - Friday 9 am - 5 pm; email [support@karmanirvana.org.uk](mailto:support@karmanirvana.org.uk)

The police: call 999 in an emergency situation; call 101 if it is not an emergency

Savera UK: call 0800 107 0726, Monday - Friday 10 am – 4 pm

### Forced Marriage

Antislavery Usable Past, '[VOICES: Narratives by Survivors of Modern Slavery](#)'.

Hannah Baumeister, '[Forced Marriage Real Simple](#)' (2020) 1 Journal of Human Trafficking, Enslavement and Conflict-Related Sexual Violence 25

Hannah Baumeister, '["I do – not": An Introduction to Forced Marriage](#)' (25 August 2023)

Hannah Baumeister, [Sexualised Crimes, Armed Conflict and the Law The International Criminal Court and the Definitions of Rape and Forced Marriage](#) (Routledge 2018)

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Aisha K Gill and Deborah Gould, '[The Role of Family Coercion, Culture, Expert Witnesses and Best Practice in Securing Forced Marriage Convictions](#)' (2020) 4(1) Journal of Gender Based Violence 98

Home Office and Foreign, Commonwealth & Development Office, '[The Right to Choose: Government Guidance on Forced Marriage](#)' (13 April 2023)

Karma Nirvana, '[Breaking the Stigma: Empowering Males subject to Honour Based Abuse](#)' (May 2023)

Karma Nirvana, '[Child Marriage in England & Wales](#)' (December 2020)

Helen McCabe, '[Forced Marriage Research](#)'

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Helen McCabe and Lauren Eglen, '["I Bought you. You are my Wife": "Modern Slavery" and Forced Marriage](#)' (2022) Journal of Human Trafficking 1

Kyja Noack-Lundberg, Aisha K Gill, and Sundari Anitha, '[Understanding Forced Marriage Protection Orders in the UK](#)' (2021) 43(4) Journal of Social Welfare and Family Law 371

## Comics

Jón Már Ásbjörnsson, '[On the Use of Comic Books and Graphic Novels in the Classroom](#)' (2018)

Maureen Bakis Carter, [The Graphic Novel Classroom: POWERful Teaching and Learning with Images](#) (Skyhorse Publishing 2014)

Alex Carabine, '[Teaching with Comics: A Reading Guide](#)' (21 August 2023)

Alex Carabine A, '[Batman and Wife: How to Close Read a Comic](#)' (8 September 2023)

Althea Delwiche, '[Comic Book Glossary Index](#)'

Courtney Donovan and Ebru Ustundag, '[Graphic Narratives, Trauma and Social Justice](#)' (2017) 11(2) Visual Research and Social Justice 223

Thomas Giddens, '[Comics, Law, and Aesthetics: Towards the Use of Graphic Fiction in Legal Studies](#)' (2012) 6(1) Law and Humanities 85

Paula E Griffith, '[Graphic Novels in the Secondary Classroom and School Libraries](#)' (2010) 54(3) Journal of Adolescent & Adult Literacy 181

Jérémie Gilbert and David Keane, 'Graphic Reporting: Human Rights Violations through the Lens of Graphic Novels' in Thomas Giddens (ed) [Graphic Justice: Intersections of Comics and Law](#) (Routledge 2015)

Amine Harbi, '["He Isn't an Animal, He Isn't a Human; He Is Just Different": Exploring the Medium of Comics in Empowering Children's Critical Thinking](#)' (2016) 7(4) Journal of Graphic Novels and Comics 431

Christopher Murray and Golnar Nabizadeh, '[Educational and Public Information Comics, 1940s–present](#)' (2020) 11(1) Studies in Comics 7

Gretchen Schwarz, '[Graphic Novels, New Literacies, and Good Old Social Justice](#)' (2010) The Alan Review 71

## Marriage and religion

BBC, '[Religions](#)' (weddings are covered under Rites and Rituals)

Rebecca Probert, Rajnaara C Akhtar, and Sharon Blake, [Belief in Marriage: The Evidence for Reforming Weddings Law](#) (Bristol University Press 2023)

## Race and ethnicity

The Law Society, [‘A Guide to Race and Ethnicity Terminology and Language’](#) (27 June 2023)

Together Scotland, [‘Together, Terminology Around Race and Ethnicity: Examining the Strengths, Shortcomings and Implications of Different Terms’](#)

## Disability

Cabinet Office and Disability Unit, [‘Inclusive Language: Words to Use and Avoid when Writing About Disability’](#) (15 March 2021)

UN Geneva, [‘Disability-Inclusive Language Guidelines’](#)

## Gender, sexuality and queer relationships

Meg-John Barker and Jules Scheele, [‘Sexuality: A Graphic Guide’](#) (Icon Books 2021)

Meg-John Barker and Jules Scheele, [‘Gender: A Graphic Guide’](#) (Icon Books 2019)

Meg-John Barker and Jules Scheele, [‘Queer: A Graphic History’](#) (Icon Books 2016)

Justin Hancock, [‘Sex and Gender’](#) (19 November 2021)

Justin Hancock, [‘Sexualities’](#) (29 October 2021)

Alex Iantaffi and Meg-John Barker, [‘Life Isn’t Binary: On Being Both, Beyond, and In-Between’](#) (Jessica Kingsley Publishers 2020)

## Relationships and young people

BISH, [‘Relationships’](#)

## Teaching Tools

Lynn How, [‘12 Icebreaker Ideas For INSET Day’](#)

## Feedback form

1. Which story did you use? Delete as appropriate.
  - a. The Matchmaker
  - b. Emina
  - c. Azedah
  - d. Chen
  - e. Becca
  - f. The friend
  - g. The bigger picture
  
2. Why did you choose that story?
  
  
  
  
  
  
  
  
  
  
3. Which year group did you use it with?
  
  
  
  
  
  
  
  
  
  
4. What is your student demographic?
  
  
  
  
  
  
  
  
  
  
5. Delete and provide information as appropriate. Did you use the comic:
  - a. as part of a normal lesson? Which subject?
  - b. in an extracurricular activity? What kind of activity?
  
  
  
  
  
  
  
  
  
  
6. How long was the session?

7. How did students respond to the comic and the session? Were students engaged? Bored? Keen? Confused? Did they learn anything new?

8. How useful did you find the comic as teaching material?

Not at all	Somewhat	Very
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Tell us about it:

9. How useful did you find the lesson plan?

Not at all	Somewhat	Very
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Tell us about it:

10. Any other comments?