

Teacher's Resource Pack

ANGELS IN AMERICA

Part One: Millennium Approaches

Part Two: Perestroika

By Tony Kushner

Directed by Daniel Kramer



A HEADLONG THEATRE CO-PRODUCTION WITH LYRIC HAMMERSMITH AND
CITIZENS THEATRE GLASGOW

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This resource has been created with the National AIDS Trust and uses excerpts from their HIV in Schools resource pack.





Using this Resource Pack

The Lyric's Resource Packs aim to provide both teachers and students with numerous ways to engage directly with some of the most innovative and imaginative practitioners in theatre. They aim to stimulate creativity, offering dynamic learning opportunities and insights into the techniques and processes used to create the Lyric's unique style of theatre.

The *Angels in America* Resource Pack offers a range of background information, resources, starting points and practical exercises for both teachers and students.

For Teachers it provides:

- Information and materials about *Angels in America*.
- Extensive exploration and background information on issues surrounding the production.
- Curriculum links to help link *Angels in America* to a number of subject areas including Citizenship and PSHE.
- Worksheets and Factsheets containing information and activities that can be photocopied and shared with the class.

For KS3, GCSE and A-Level students it provides:

- A plot synopsis, character breakdown and introduction to key themes.
- Practical drama activities based around the story, themes and theatrical style of the show.
- A comprehensive guide to reflecting on and reviewing the production.
- Ideas and stimulus for promoting HIV awareness in schools.

Look out for the following symbols throughout the pack:



Starting points for discussion and debate.



Ideas for practical activities.

The edition of *Angels in America* referred to in this pack is published by the Theatre Communications Group, Inc, New York in 2003. The full title of the play is *Angels in America: A Gay Fantasia on National Themes*.



Introduction to the Show

1. Plot Synopsis of *Angels in America*

Part One: Millennium Approaches

Angels in America is the story of two troubled couples, one gay, one straight: Louis Ironson and his lover Prior Walter, and Mormon lawyer Joe Pitt and his agoraphobic wife Harper.

Prior has contracted HIV and developed AIDS. His lover Louis tries to support and care for him but soon starts to crumble under the strain and fear. Joe is offered a job in the Justice Department by high-powered Republican lawyer Roy Cohn, his mentor and friend. Harper, who is addicted to Valium, refuses to move to Washington with Joe.

Joe and Louis meet in the bathroom of the courthouse where they both work. Joe tries to comfort the distressed Louis and they form a friendship. Harper and Prior also meet in a shared dream/hallucination. Prior, speaking at the 'threshold of revelation', reveals to Harper that her husband Joe is actually a homosexual. Harper later confronts Joe, who denies it but says that he constantly tries to suppress any 'ugly' thoughts or feelings that he might have.

Roy's doctor tells him that he has been diagnosed with AIDS. Roy, who considers gay men weak and ineffectual, states that he is not gay, he just likes having sex with men. He rejects his doctor's diagnosis, professing that since he is not gay he cannot have AIDS; he chooses to call his disease 'liver cancer'.

Louis, unable to cope with Prior's diagnosis and his drastically diminishing health, strays from his bedside. Fortunately, Prior's former lover Belize, an ex-drag queen and registered nurse is on hand to care for him. Prior confesses to Belize that he has been hearing voices. Once Prior is alone the voice speaks to him, telling him that she is a messenger and that she will soon arrive.

Louis and Joe grow closer as they become increasingly attracted to each other. Finally, a drunken Joe phones his mother Hannah in Salt Lake City to tell her that he is gay. Hannah responds by telling him to stop being ridiculous and go home to his wife. She resolves to put her house on the market and leave for New York immediately to put things right.

Louis tells Prior that he is moving out at the same time as Joe confesses his true feelings to Harper, telling her that he is leaving her. Both couples argue, resulting in Louis leaving and Harper disappearing with her imaginary friend Mr Lies.

Prior is woken in the middle of the night by the ghosts of two of his ancestors, who tell him they have come to prepare the way for a messenger. Harper meanwhile, is lost in a beautiful hallucination of Antarctica with Mr Lies and an Eskimo. Hannah arrives in New York but struggles to find her way to Joe's apartment.

Joe tells Roy that he cannot accept his job offer in Washington; Roy explodes at him and their argument ends in Roy collapsing. Joe leaves just as the ghost of Ethel Rosenberg appears, having come to witness Roy's last days on earth. Ethel was executed for espionage in the 1950s, something that Roy cherishes as his greatest achievement, having illegally intervened in the trial in order to secure the death penalty as her sentence.

As Joe and Louis give in to their mutual attraction, Prior's visions culminate in the appearance of a beautiful angel who crashes through the roof of his apartment and proclaims, 'The Great Work begins, the Messenger has arrived'.

Part Two: Perestroika

As Harper's hallucination starts to disintegrate, she realizes that Antarctica is in fact Brooklyn's Prospect Park and she has just chewed down a pine tree. The police arrive and pick her up.

Roy checks in to the hospital where Belize works. Despite Roy insulting him with a barrage of racist remarks, Belize advises him of Azidothymidine (AZT), the experimental drug treatment that he has managed to get, telling him to avoid being given placebos by getting his own private supply.

Prior confides in Belize, telling him the full story of the Angel's visit. After her dramatic arrival, she presented Prior with a book, explaining that she seeks his help to halt the progressive, forward moving, exploratory nature of human beings. The Angel believes that this is what tempted God to abandon the Angels and leave them alone in heaven. Prior was appalled by her words and has vowed to flee from her at all costs.

Roy has managed to get a lifetime supply of the drug AZT. Belize asks him for a few bottles and Roy refuses. The ghost of Ethel appears to inform Roy that his political opponents are trying to disbar him for his unethical and unprofessional practice. Joe visits Roy and tells him that he has left Harper for a man. Roy is furious and demands that Joe end his relationship with Louis at once.

As Joe is preoccupied with his new relationship with Louis, Hannah comes to Harper's rescue, supporting her through her extreme depression. She insists that Harper join her at the Mormon Visitor's Centre, where she has just started working as a volunteer. Harper spends her days watching a diorama of the Mormon migration from Missouri to Salt Lake City. When Prior drops in to try and research angels, he and Harper see Louis and Joe appear in the diorama as all the dummies come to life and speak to them.

Louis tells Joe that he wants to see Prior again. They meet in the park and not surprisingly, Prior is furious with him. Belize tells Louis about Joe's friendship with Roy. This horrifies Louis, who despises Roy's politics and personal history. When Louis confronts Joe, their fight turns physical and Joe punches him. He apologizes, horrified, but they never speak again.

Ethel informs Roy that the committee have ruled against him and he has been disbarred. Shortly after this, Roy dies. After his death, Belize summons Louis to

recite the Kaddish, the Jewish prayer for the dead, to demonstrate thanks and forgiveness, as he is about to steal Roy's stash of AZT. The ghost of Ethel leads Louis in the prayer.

Prior collapses during another trip to the visitor's centre and Hannah takes him to the hospital. There, the Angel crashes through the ceiling and Prior wrestles her, acting upon Hannah's advice. He succeeds, and is granted access to Heaven. In Heaven, Prior tells the angels that he wishes to continue living, despite his suffering. He rejects his mission as a prophet to halt human progress. The angels sympathize but say they cannot halt the plague. Back on earth, his fever has broken.

Prior tells Louis he loves him but that they cannot ever be together again. Harper leaves Joe and sets off on an optimistic journey to San Francisco to begin a new life.

In 1990, four years later, Louis, Prior, Belize and Hannah appear in an epilogue. Prior, who has responded well to treatment, addresses the audience directly, saying that the disease has killed many but that he intends to live on, and that the 'Great Work' will continue.

2. Main Character Breakdown

Joseph Porter Pitt	Chief Clerk for Justice Theodore Wilson of the Federal Court of Appeals, second circuit. A Mormon.
Harper Amaty Pitt	Joe's wife, an agoraphobic with a mild valium addiction. Also a Mormon.
Louis Ironson	A clerk working for the Second Circuit Court of Appeals.
Prior Walter	Louis' boyfriend. Occasionally works as a club designer or caterer, mostly lives modestly off a small trust fund.
Roy M. Cohn	A successful New York lawyer and an unofficial power broker. The character is based on the real Roy M. Cohn.
Hannah Porter Pitt	Joe's mother, currently residing in Salt Lake City, living off her deceased husband's army pension.
Belize	An ex-drag queen and Prior's former lover. A registered nurse. Belize's name was originally Norman Arriaga; Belize is a drag name that stuck.
The Angel	Four divine emanations; Fluor, Phosphor, Luman and Candle, manifest in one being: The Continental Principality of America. She has magnificent pale grey wings.



3. Key Themes

Stasis Versus Change

Harper: *In this world there is a kind of painful progress. Longing for what is left behind, and dreaming ahead. At least I think that's so.*
Tony Kushner, *Angels in America, Part Two: Perestroika* (p275)

One of the major themes in *Angels in America* is the importance of human progress, as opposed to remaining stationary. In a world full of pain and suffering, Kushner highlights the instinctive desire of humans to halt change and suppress the future. Many characters express this desire, most notably the Angel of America, who asks Prior to try and stop the human tendency to migrate and progress. At the climax of Part Two, Prior speaks out against the Angels and the task they have set him:

Prior: *I want more life. I can't help myself. I do. I've lived through such terrible times, and there are people who live through much worse, but... You see them living anyway.'*
Tony Kushner, *Angels in America, Part Two: Perestroika* (p266)

The play ends with a very hopeful epilogue in which Prior, who has been living with HIV for several years by this point, speaks directly to the audience to encourage people to embrace change, even if they are frightened by it. Kushner leaves the audience with the idea that change is essential to us – it is what makes us human.



Discuss in small groups:

- Is human progress and change always a positive thing?
- Try and think of examples of when human progress has had a positive and negative impact on the world.

The Politics and Pressures of Identity

All of the main characters in *Angels in America* feel limited or pressured by the identities that society imposes on them at one point or another during the play. Joe struggles to suppress his homosexuality in order to fit in with the expectations that people have of him as a married Mormon man. Roy violently rejects being called homosexual, because, in the play, this is a label given only to a people who are weak and have no power. The change in Prior's identity when he becomes HIV positive proves too much for Louis to cope with and causes him to leave Prior.

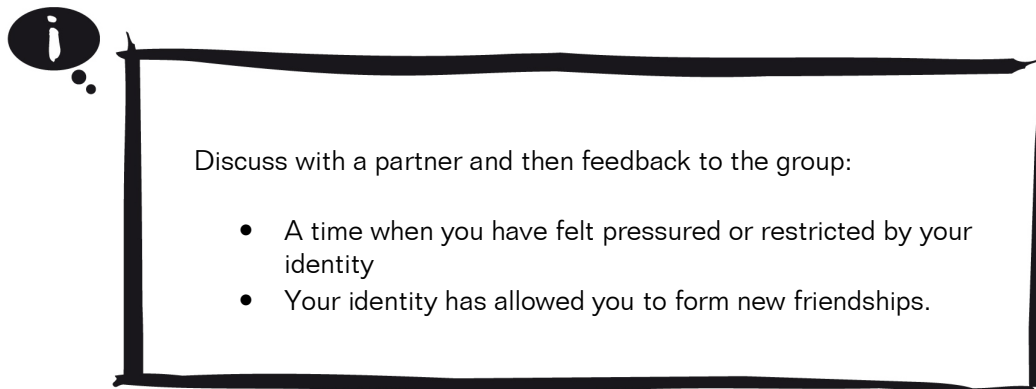
Louis and Belize's argument in Part Two is fuelled primarily by Louis's assumptions about racial and ethnic identities. Both characters make assumptions about the other based on stereotypical views about black people and Jewish people.

Belize: *You hate me because you hate black people.*

Louis: *I do not. But I do think most black people are anti-Semitic.*

Tony Kushner, *Angels in America, Part Two: Perestroika* (p101)

However, identity also plays a positive role within the production as friendships are formed between characters whose identities would appear to drive them apart. What the production demonstrates is that identities don't have to restrict us, if people can look beyond stereotypes and labels.



Stigma and Denial

Often linked to the issue of identity, stigma is a form of prejudice that discredits an individual or group because they seem to be different. Stigma is associated with perceptions of social shame or disgrace.

In *Angels in America*, both Roy and Joe deny that they are gay because they feel that there is stigma attached to homosexuality either in their own eyes or in other peoples. Roy also denies that he is HIV positive because of the stigma attached to the condition.

Roy: *'...Homosexuals are not men that sleep with other men.*

Homosexuals are men who in fifteen years of trying cannot get a

Pissant antidiscrimination bill through City Council. Homosexuals

are men who know nobody and nobody knows. Who have zero clout.

Does this sound like me, Henry?'

Tony Kushner, *Angels in America, Part One: Millennium Approaches* (p51)

Although there is still a lot of stigma and denial associated with homosexuality in many parts of the world, in the UK today the stigma is far less than it was at the time that *Angels in America* was written. Gay men and lesbians are more open about their sexuality and relationships, homosexuality is discussed more freely and openly and civil partnerships are recognised in law.

Since the earliest days of HIV infection, people living with HIV have experienced stigma and rejection. Despite the fact that HIV is better understood and far less visible today, the stigma associated with the condition still persists.

In a recent MORI poll conducted by the National AIDS Trust, 75% of the members of the British public who were surveyed agreed with the statement *'there is still a great deal of stigma in the UK today around HIV and AIDS'*.



Discuss in small groups:

- Why do you think there is less stigma and denial associated with homosexuality than there was?
- Why do you think there is still a high level of stigma associated with HIV?
- What can be done to reduce the level of HIV-related stigma in the UK today?

4. Performance History and Awards

Part One: Millennium Approaches

- Tony Kushner developed the play in association with the Mark Taper Forum of Los Angeles. It was first performed in a workshop production presented by Centre Theatre Group in May 1990, directed by Oskar Eustis.
- The world premiere was presented by The Eureka Theatre Company of San Francisco in May 1991, directed by David Esbjornson.
- It debuted in London on the Cottesloe stage at the National Theatre in January 1992, directed by Declan Donnellan. The production ran for a year.
- Both parts debuted on Broadway at the Walter Kerr Theatre in 1993, directed by George C. Wolfe.

Part Two: Perestroika

- *Perestroika* was still in development as *Millennium Approaches* was being premiered. It was performed in various workshop productions and readings by the Eureka Theatre Company and Mark Taper Forum.
- The world premiere performance of *Perestroika* was in November 1992, directed by Oskar Eustis and Tont Toccone.
- It debuted in London at the National Theatre in November 1993, directed by Declan Donnellan. It was performed in repertory with a revival of *Millennium Approaches*.

Awards

Part One: Millennium Approaches

- 1990 Fund for New American Plays/ Kennedy Centre Award
- 1991 Bay Area Drama Critics Award for Best Play
- 1991 National Arts Club's Joseph Kesselring Award
- 1992 London *Evening Standard* Award for Best New Play
- 1992 London Drama Critics Circle Award for Best New Play
- 1993 Drama Desk Award for Best Play
- 1993 New York Drama Critics Circle Award for Best Play
- 1993 Pulitzer Prize for Drama
- 1993 Tony Award for Best Play

Part Two: Perestroika

- 1992 Fund for New American Plays/ Kennedy Centre Award
- 1992 Los Angeles Drama Critics Circle Award for Best New Play
- 1994 Tony Award for Best Play
- 1994 Drama Desk Award for Outstanding Play

5. Tony Kushner

Tony Kushner was born into a Jewish family living in Manhattan in July 1956. He grew up in Lake Charles, Louisiana with his parents William and Sylvia who were both classically trained musicians.

He moved to New York in 1974 to read English Literature at Columbia University. After graduating, he went on to New York University to study Directing. In the early 1980s he founded his own theatre group and began writing and producing his own work.

Angels in America is Kushner's most famous work and has won numerous awards. He is now one of America's most celebrated playwrights.

In April 2003, he married his partner Mark Harris. It was the first same-sex marriage to be covered in *The New York Times* vows column.

Other plays by Tony Kushner include:

The Age of Assassins

La Fin de la Baleine: An Opera for the Apocalypse

The Umbrella Oracle

Last Gasp at the Cataract

A Bright Room Called Day

Stella (adapted from the play by Johann Wolfgang Von Goethe)

The Heavenly Theatre

In Great Eliza's Golden Time

Hydriotaphia

The Illusion (adapted from Pierre Corneille's play *L'illusion Comique*)

In That Day (Lives of the Prophets)

Widows (adapted from a book by Ariel Dorfman)

Slavs! Thinking About the Longstanding Problems of Virtue and Happiness

Reverse Transcriptions: Six Playwrights Bury a Seventh, A Ten Minute Play That's

Nearly Twenty Minutes Long

A Dybbuk, or Between Two Worlds

The Good Person of Szechuan (adapted from the original play by Bertolt Brecht)

(With others) *Love's Fire: Seven New Plays Inspired by Seven Shakespearean*

Sonnets

Termination, or Lass Meine Schmerzen Nicht Verloren Sein, or Ambivalence, in Love's Fire

Henry Box Brown, or the Mirror of Slavery

Homebody/Kabul

Caroline or Change

Helen

Only We Who Guard The Mystery Shall Be Unhappy

For more information visit: http://en.wikipedia.org/wiki/Tony_Kushner

6. Headlong Theatre

Headlong: /hedl'ong/ noun

1. with head first 2. starting boldly 3. to approach with speed and vigour

Headlong Theatre is dedicated to new ways of making theatre. By exploring revolutionary writers and practitioners of the past and commissioning new work from artists from a wide variety of backgrounds, we aim constantly to push the imaginative boundaries of the stage. Headlong makes exhilarating, provocative and spectacular new work to take across the country and around the world.

Oxford Stage Company was founded in 1974 to work closely with the Oxford Playhouse. The 1990's saw the company leave Oxford and establish a new base in London as one of the UK's leading touring companies. The change of name to Headlong Theatre in 2006 marked an evolution of the organisation, combining the successes of the previous regimes with a commitment to new voices and to new ways of making theatre.

Recent work includes:

John Milton's *Paradise Lost* adapted by Ben Power (National Tour/Hackney Empire)
Edward Bond's *Restoration* (National Tour/Hackney Empire)
Christopher Marlowe's *Faustus*, adapted by Rupert Goold and Ben Power (Hampstead Theatre)
Tony Kushner's *Angels in America* (National Tour/Lyric, Hammersmith)

Forthcoming:

Simon Schama's *Rough Crossings*, adapted by Caryl Phillips (National Tour/Lyric, Hammersmith)

Headlong Theatre is:

Artistic Director **Rupert Goold**

Executive Producer **Henny Finch**

Finance Manager **Julie Renwick**

Literary Associate **Ben Power**

Administrator/ Trainee Producer **Jenni Kershaw**

For more information and to join Headlong's mailing list, please go to www.headlongtheatre.co.uk

Background Information

1. HIV and AIDS

Louis: '...and what I think is that what AIDS shows us is the limits of tolerance, that it's not enough to be tolerated, because when the shit hits the fan you find out how much tolerance is worth. Nothing.'

Tony Kushner, *Angels in America, Part One: Millennium Approaches* (p96)

AIDS was first identified in the 1980s. Those diagnosed during the early years of the epidemic had little hope of survival due to lack of knowledge about treatment. A few years after the outbreak, the biology of HIV was better understood and drugs were tested and developed for treatment, which stopped people infected with HIV from developing AIDS.

Those infected with HIV at this time were subject to discrimination, largely fuelled by fear and lack of knowledge about the disease. Negative attitudes and prejudice towards homosexuality during the 1980s fuelled the stigma experienced by people living with HIV, further marginalizing those infected at the time.

President Ronald Reagan's administration did almost nothing in response to the epidemic, partly as a result of the immense political sway that Christian groups had over Republican politicians during the 1980s.

In the UK, the conservative government in the 1980s responded more effectively. They funded a major public awareness campaign – in addition to a national advertising campaign. Every household in the UK received a leaflet telling them the facts about HIV and AIDS and they also introduced needle exchanges so that injecting drug users would not be forced to share needles.

As a result, the number of people infected with HIV in the UK during the 1980s was amongst the lowest in Europe. However, in recent years, the government has reduced expenditure and de-prioritised HIV education and awareness even though the UK has seen the fastest growing rate of HIV diagnoses in the whole of Western Europe.

Today, there are almost 40 million people living globally with HIV and the number continues to rise in every region of the world. With advancements in treatment, people infected with HIV in countries who cannot afford drugs are now surviving, working, having children, bringing up families and growing old. However, those with HIV in all parts of the world, including the UK, continue face stigma and discrimination in their everyday lives.

The National AIDS Trust

The National AIDS Trust (NAT) is the UK's leading policy and campaigning voice on HIV and AIDS. They develop policies and campaign to halt the spread of HIV and improve the quality of life of people affected by HIV, both in the UK and internationally.

All NAT's work is focussed on achieving four strategic goals:

- Effective HIV prevention in order to halt the spread of HIV
- Early diagnosis of HIV through ethical, accessible and appropriate testing
- Equity of access to treatment, care and support for people living with HIV
- Eradication of HIV related stigma and discrimination.

The National AIDS Trust influences attitudes, behaviour and decisions that have an impact on the lives of people affected by, and at risk of HIV and AIDS.

In order to do this effectively they:

- Research current issues
- Identify solutions
- Inform and educate people
- Campaign for change
- Raise awareness through media, resources and events.

For more information visit: www.nat.org.uk

FACTSHEET 1

What are HIV and AIDS?

HIV stands for the Human Immunodeficiency Virus. HIV attacks the body's immune system – the body's defence against diseases.

AIDS stands for Acquired Immune Deficiency Syndrome. A person is considered to have AIDS when the immune system has become so weak that it can no longer fight off a whole range of diseases with which it would normally be able to cope. If HIV is diagnosed late or treatment is not provided, people are more likely to develop AIDS.

How HIV is transmitted

HIV is passed on from one person to another via body fluids – blood, semen, pre-ejaculate (pre-cum), vaginal fluids and breast milk.

In the UK today, the main routes of transmission are:

- Through vaginal or anal sex without a condom.
- By sharing needles and other drug injecting equipment.

Less commonly, HIV is passed on through:

- Oral sex (particularly if someone has ulcers or gum problems or has recently brushed or flossed their teeth).
- Mother-to-baby transmission, although with the right medical interventions there is a 1-in-100 chance of this happening.
- Breast feeding (where the mother is HIV positive).
- Accidents in a healthcare setting (needle-stick injuries).
- Tattooing – where dirty needles or makeshift equipment are used.

There are still a lot of myths and misunderstandings about how HIV is passed on, but you cannot get HIV from everyday activities including:

- Hugging, kissing or holding hands.
- Sharing a bath.
- From a swimming pool.
- From a toilet seat.
- Sharing cutlery or drinks with someone.
- By someone spitting on you.

FACTSHEET 2

HIV Statistics

International Statistics

- There are over 38 million people living with HIV and AIDS worldwide.
- Since AIDS was first identified over 20 years ago, more than 20 million people have died.
- There are more than 15 million children who have lost one or both parents to AIDS.
- Worldwide, almost half of those infected by HIV are women.
- In some of the worst affected countries in sub-Saharan Africa, rates of HIV infection are as high as one in three.

For further information visit:

www.unaids.org

www.avert.org

UK Statistics

- There are more than 60,000 people living with HIV in the UK.
- There are around 1,200 young people under 18 infected in the UK.
- 1 in 3 people in the UK who are HIV positive do not know that they are infected.
- At least 20,000 children live in a family affected by HIV.
- Approximately 300 people die every year from illnesses related to HIV infection.
- More than 7,000 people are diagnosed with HIV each year, so the number of people living with HIV in the UK is growing year-on-year. Last year, the highest ever number of new diagnoses in the UK was recorded.

For further information visit:

Health Protection Agency, www.hpa.org.uk

National AIDS Trust's HIV information, www.hiv.uk.com

FACTSHEET 3

HIV in the UK

People most affected by HIV in the UK

Anyone can become infected with HIV. However within the UK some communities have higher rates of infection than others, particularly gay and bisexual men and Black African men and women.

There are currently more straight people than gay and bisexual men **living** with HIV in the UK. However because many people, particularly Africans, were infected outside the UK, the majority of people who **become** infected here are gay men.

The reality is that people in the UK of all ages, backgrounds and ethnic groups are becoming infected with HIV and the number is growing each year.

It is important to remember that HIV is not a 'gay disease' or 'African disease' – there may be a young person in your class who is HIV positive or who has a family member who is infected.

For further information visit:
Health Protection Agency, www.hpa.org.uk or www.hiv.uk.com

Living with HIV in the UK

There is no cure for HIV, but since 1995 there have been drugs available to treat it and, unlike many other parts of the world, most people in the UK who have received an HIV diagnosis will be given treatment if they need it.

Treatment for HIV is known as anti-retroviral therapy (ART). Treatments are often quite complicated – for example requiring a number of different drugs which have to be taken at different times, and don't always work. It can also be difficult to find the right combination for an individual and forgetting to take treatment at the right time can result in complications and drug-resistance.

ART can be very effective. However, most HIV drugs also have side effects ranging from diarrhoea, nausea and prolonged headaches to changes in body shape, depression and other mental health issues.

In addition to the limitations caused by treatment, HIV can create other restrictions. For example, travel can be difficult because some countries (including the US) require people living with HIV to apply for a special visa to visit and some HIV drugs need to be refrigerated which can restrict travel arrangements.

People living with HIV in the UK continue to experience prejudice and discrimination which for many people is more difficult than living with the physical effects of HIV.

Stigma and discrimination is often the result of ignorance about how HIV is passed on and unfounded fear about becoming infected.

Because of the communities in the UK who are most affected, HIV related discrimination is often linked to homophobia, racism or negative attitudes toward immigrants and asylum seekers.

People living with HIV in the UK report experiencing stigma and discrimination most frequently:

- In the workplace.
- In the NHS – particularly among healthcare workers who aren't HIV specialists (e.g. General Practitioner's and dentists).
- In the media – where reporting of HIV is often inaccurate and misleading and fuels existing prejudices.
- Amongst family and friends.

For example, people still lose their jobs, are treated badly at work, are refused dental treatment and are rejected by friends and family – just because they are HIV positive. Fear and rejection can also make it hard for people to tell others that they are living with HIV and this can make it more difficult for them to build relationships.

For further information visit:

National AIDS Trust, www.nat.org.uk/Stigma_And_Discrimination

FACTSHEET 4

World AIDS Day and HIV Awareness

Raising awareness about HIV continues to be an important challenge and World AIDS Day is a key opportunity to do this, right across the world.

World AIDS Day and the red ribbon

- World AIDS Day (WAD) is held on 1 December. World AIDS Day was the very first international health day.
- World AIDS Day was started by the World Health Organisation in 1988, in recognition of the need for a global response to address the HIV pandemic.
- The red ribbon is the universally recognised symbol of HIV and is inextricably linked to World AIDS Day.
- The red ribbon has been an international symbol of HIV awareness since 1991. It was created by a group of US-based artists as a symbol of support for the growing number of people living with HIV.
- Throughout the 1990s many celebrities wore red ribbons, encouraged in the UK by Princess Diana's high profile support for those with HIV.
- Wearing the red ribbon is a simple and powerful way to challenge the stigma and prejudice surrounding HIV and AIDS that prevents us from tackling the global epidemic.

For further information visit:

World AIDS Day, www.worldaidsday.org

World AIDS Campaign, www.worldaidscampaign.org

2. Reaganism

1980s America was largely shaped by President Ronald Reagan. Ronald Reagan served as president from 1981 to 1989, having been re-elected in 1984. Reagan, a Republican, promised the country lower taxes and smaller government and it was these policies that dominated his two-term presidency and had a huge impact upon America.

Reaganomics

Reagan, like his contemporary British Prime Minister Margaret Thatcher, believed that the economic crisis could be combated through lowering taxes for high earners. The theory was that those in the top tax bracket would then have more money to invest back into the economy. It was also thought that lowering taxes would provide the American people with more of an incentive to earn.

These tax cuts, along with cuts in the welfare system, created a huge polarisation in American society, as the rich got richer and poor became poorer.

Failure to Act

Despite the scale of the AIDS epidemic during the 1980s, Reagan's administration did little to help and support those affected. Religious Republicans held huge sway with Reagan, and they manipulated the perception of the HIV and AIDS crisis to try and halt the acceptance of homosexuality in America. Christian groups in particular used their influence to block the use of federal money to research the biology of HIV and attempts to find treatments.

Boldness Against Communism

Reagan took a strong stance against communism, referring to the Soviet Union as the 'evil empire'. Reagan met with Mikhail Gorbachev, Prime Minister of the Soviet Union, towards the end of his presidency to sign the Intermediate Nuclear Forces Abolition Treaty. Gorbachev subsequently withdrew Soviet troops from Eastern European countries, which in turn led to the fall of communism in countries such as Poland, Hungary, Romania and East Germany. As a result, Reagan was credited with bringing an end to Communism in Eastern Europe.

For more information visit: http://en.wikipedia.org/wiki/Ronald_Reagan

3. Roy M. Cohn

The character of Roy M. Cohn in *Angels in America* is based on the real Roy M. Cohn, a high powered American lawyer who died in 1986. Kushner included a disclaimer at the beginning of the published play text:

'For the most part the acts attributed to the character Roy, such as his illegal conference with the judge in the trial of Ethel Rosenberg, are to be found in the historical record. But this Roy is a work of fiction; his words are my invention, and liberties have been taken.'
Tony Kushner, Preface to *Angels in America*, (p11)

Anti-Communist Investigations

Cohn first came to prominence when he played a part in winning several high-profile anti-Communist cases, including the conviction of eleven Communist Party leaders. However, it was his significant role in the espionage trial of Julius and Ethel Rosenberg in 1951 for which he is most famous. Cohn's examination produced the testimony that was instrumental in the Rosenberg's conviction and execution. Cohn later claimed that he had an even greater part to play in the case, stating that he had suggested imposing the death penalty to the judge who was a personal friend.

The Rosenberg trial led to Joseph McCarthy hiring Cohn as his chief counsel. Cohn became known for his aggressive tactics when interrogating suspected communists and gained a great deal of power during his time working for McCarthy. Cohn resigned from McCarthy's staff in the mid 1950s after conflict with the army over a friend of his being drafted.

Private Practice

After leaving McCarthy, Cohn worked as an attorney for thirty years in New York. He maintained close links with Republican politicians, in particular Richard Nixon and Ronald Reagan. After numerous federal investigations into his professional dealings, Cohn was disbarred for misconduct including witness tampering and pressuring a client to amend his will. He lost his licence just a month before he died in 1986.

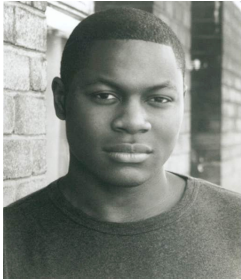
Homosexuality

Despite Cohn's public disapproval of homosexuality, including his statement that homosexuals should not be allowed to be school teachers, it was widely suspected that Cohn was gay. Cohn took pride in exposing homosexual men, some of whom lost jobs, homes, families or committed suicide as a result. Cohn was diagnosed with AIDS in 1984, although he insisted to his dying day that he had liver cancer.

For further information visit: www.wikipedia.org/wiki/Roy_Cohn

D In Rehearsal

1. Company List



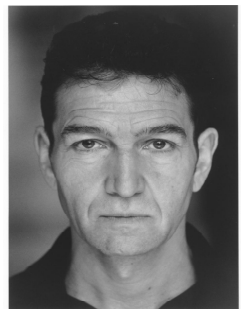
Obi Abili (Belize / Mr Lies / The Offstage Voice of Caleb / The Angel Oceania)



Kirsty Bushell (Harper Amaty Pitt / Martin Heller / The Angel Africanii)



Mark Emerson (Prior Walter / The Man in the Park)



Greg Hicks (Roy M. Cohn / Prior 2 / The Angel Antarctica)



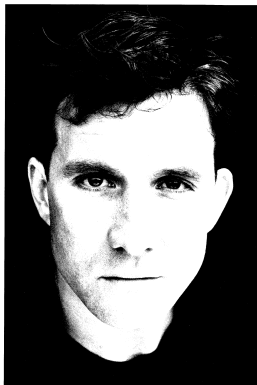
Adam Levy (Louis Ironson / Angel Australia / Sarah Ironson)



Ann Mitchell (Hannah Porter Pitt / Rabbi Isidor Chemelwitz / Henry / Ethel Rosenberg / The Angel Asiatica / Aleksii Antediluvianovich Prelapsarionov)



Golda Rosheuvel (The Angel / The Voice / Emily / Sister Ella Chapter / The Woman in the South Bronx / Taped Voices / The Offstage Voice of Orrin / The Mormon Mother)



Jo Stone-Fewings (Joseph Porter Pitt / Prior 1 / The Eskimo / The Mormon Father / The Angel Europa)

2. At Rehearsals

7 weeks into the rehearsal process, two members of the Creative Learning Department visited the company to find out how they were approaching rehearsing two plays at the same time and to catch a glimpse of what the finished production might look like.

We arrived at 10am, just as the day's rehearsals were starting. The company begin at 9am with an hour of yoga to prepare themselves for the day. The scene being rehearsed was one of the most crucial scenes in *Part One: Millennium Approaches*, where Louis and Belize's racially fuelled debate is juxtaposed with Prior's examination by the nurse. The major issues being addressed in the rehearsal seemed to be:

- **How to create a split scene without drawing focus away from the dialogue**
Director Daniel Kramer placed entrances and exits carefully, so the flow of the scene would not be interrupted by focus being drawn away from the dialogue.
- **Long speeches**
These are a huge challenge for the actors, particularly with this scene. By experimenting with variations of vocal intonation, pace and physicality, the actors found the most effective delivery to communicate their characters journey, whilst allowing the audience to follow every word of the speech.
- **Communicating the themes of the piece**
Kushner's script is packed with political, religious and social themes. The actors therefore have to convey these to the audience effectively for the piece to have the intended impact. Daniel and his assistant director provide the actors with context for the references in the script, helping them to ground their performances in the political and social climate of the 1980s.
- **How to make the transition from the naturalistic elements of the scene into the fantastical**
In this scene, the nurse begins speaking to prior in Hebrew and a book bursts up through the floor. These elements appear and disappear very quickly, and Daniel works with the actors to make the transition seamless. They experimented with how dramatic to make the non-naturalistic moments and explore the character's reactions to these extraordinary events.

The rehearsal had a relaxed feel, despite the complexity of the piece being performed. The actors are clearly passionate about the piece and the themes and issues that it explores. There was a constant dialogue between Daniel and the actors, allowing the actors to shape their individual performances and find their own way into the characters. Daniel knows when to push the actors to achieve something he can envisage and when to let them find the delivery themselves.

E

Pre-Visit Activities

The section is intended to prepare your students for the performances and give them an insight into the themes and issues explored.

WORKSHEET 1

HIV Facts Quiz

Curriculum Links: PSHE

- | | |
|-----|---|
| KS3 | 2.e. Students should be taught in a context of the importance of relationships, about human reproduction, contraception, sexually transmitted infections, HIV and high-risk behaviours including early sexual activity. |
| KS4 | 2.e. Students should be taught about the health risks of alcohol, tobacco and other drug use, early sexual activity, pregnancy and about safer choices they can make. |

WORKSHEET 2

1980's America

Curriculum Links: Drama

- | | |
|-----------|---|
| KS3 & KS4 | En1- 4.a. To use a variety of dramatic techniques to explore ideas, issues, texts and meanings. |
|-----------|---|



WORKSHEET 1

HIV Facts Quiz



Task: Working with a partner, answer the following questions.

	True	False	Not sure
1. Someone you know has HIV. You can catch HIV from them by:			
a. Sharing their toothbrush			
b. Sitting next to them			
c. Hugging and kissing them			
d. Helping them if they cut their finger			
e. Sharing their drinking cup or cutlery			
f. Swimming in the same pool			
g. Sitting on a toilet seat just after they have			
h. Them sneezing over you			
i. Being their best friend			
2. HIV can be passed from one person to another if:			
a. Someone is given a blood transfusion or a blood product			
b. Someone who uses drugs by injecting with a needle shares a needle that has recently been used by someone else who has HIV			
c. Two people (a man and a woman, two men or two women) have sex			
3. A pregnant woman has HIV. She can pass it on to her baby.			
4. If someone gets HIV, they will not live for a long time.			
5. You can tell if someone has HIV by looking at them.			
6. Once someone has HIV there are many things that can be done to help them.			
7. People with HIV in the developing world don't usually live as long as people with HIV elsewhere.			

HIV Facts Quiz – Answers

1. They are all **False**. You cannot catch HIV from a friend by doing everyday things.
2. (a) **True – but not in this country**. It could happen if the blood product was infected with HIV. Since 1985 in the UK, blood and blood products have been heat treated to inactivate the virus. Since then, there have been no recorded transmissions of HIV caused by infected clotting factor used for treating haemophilia. All blood donations have also been screened for HIV antibody. HIV can still be transferred in this way in some other countries that cannot afford to check and treat blood before giving it to people in hospital.
(b) **True**. Some people who inject drugs, such as heroin, share needles, syringes and other injecting equipment have caught HIV in this way. The first person using the syringe leaves a tiny bit of infected blood in the syringe and when the next person uses the syringe, this blood goes into them. There are needle exchange schemes across the country where people who inject heroin can get clean needles to prevent the spread of HIV. Having an injection at the doctor's or in hospital is not a problem, because a new syringe is used for each injection. However, in some counties a lot of people, including children, have been infected with HIV through being injected in hospital with syringes that had been used on other people with HIV.
(c) **True**. If a condom is not used for penetrative sex, HIV can be passed between two people through semen and vaginal fluids if one of the people has HIV. Using a condom properly when having oral, vaginal or anal sex can prevent the exchange of infected semen or vaginal fluids.
3. **True**. This can happen, but increasingly in England, steps are being taken to minimise the risk of infection from situations in which a pregnant woman has HIV. These include giving medicines, giving birth by Caesarean section births and not breast-feeding the baby.
4. **False**. Many people who have HIV live happy and healthy lives for many years, particularly if they find out they have HIV soon after they have contracted it, and they take medicines regularly.
5. **False**. Many people have HIV without knowing it themselves. The only sure way is to have an HIV test.
6. **True**. There are medicines that help people stay as healthy as possible and live longer. Having a healthy lifestyle and looking after your emotional and physical health can help.
7. **True**. This is because the cost of medicines, food and living conditions needed to stay healthy are less affordable in developing countries than elsewhere.

WORKSHEET 2

1980s America

The political and social climate of the 1980s provides a vivid background and context to the events of the play. Real people and events are referenced throughout the play and are crucial to the impact of the production.



Devise a short documentary scene, in which you educate your audience on an aspect of 1980s America that is significant within *Angels in America*.

- Divide your group into small groups and assign each group one of the information cards.

Ronald Reagan:

- American President for most of the 1980s.
- A Republican (conservative) who strongly believed in low taxes for high earners.
- Strongly opposed communism.
- Did almost nothing to halt the AIDS crisis – was influenced by Christian groups who opposed homosexuality.
- Believed strongly in traditional values.

The AIDS epidemic:

- AIDS was first identified in the early 1980s.
- In the first few years, doctors knew very little about how to treat HIV and therefore, there was little hope for those who were diagnosed at the time.
- By 1985 there were approximately 10,000 cases of AIDS across America. Many more people were infected with HIV.
- People living with HIV were subject to extreme discrimination from friends, family and work colleagues.

- Groups can use the information on the cards or carry out additional research. The more information they can gain, the better their documentaries will be.
- When rehearsing their documentaries, encourage them to include a variety of dramatic techniques such as narration, direct address, hot seating and dialogue.
- Ask them to think about the best way to communicate the facts to the audience – what will have the greatest impact?
- Watch all of the documentary scenes. Ask the students to comment on how effective each one is at educating the audience on their specific topic.

F Post-Visit Activities

This section is intended to help your students reflect on the productions and structure and express their thoughts.

WORKSHEET 3

Reflecting on the Play

Curriculum Links: Drama

KS3 & KS4 En1.4.d. To evaluate critically performances of dramas that they have watched or in which they have taken part.

WORKSHEET 4

Structuring Your Notes

Curriculum Links: English

KS3 & KS4 En3.9.d. To analyse, review and comment, focusing on considered and evaluative views of ideas, texts and issues.

WORKSHEET 5

Raising Awareness about HIV and AIDS

Curriculum Links: Citizenship

KS3	2.a. To think about topical political, spiritual, moral, social and cultural issues, problems and events by analysing information 2.b. To justify orally and in writing a personal opinion about such issues, problems or events
KS4	2.a. Research a topical political, spiritual, moral, social or cultural issue, problem or event by analysing information 2.b. Express, justify and defend orally and in writing, a personal opinion about such issues, problems or events

WORKSHEET 6

Playing Spilt Scenes

Curriculum Links: Drama

KS3 & KS4 En1- 4.a. To use a variety of dramatic techniques to explore ideas, issues, texts and meanings .

WORKSHEET 7

Finding Truth in the Fantastical

Curriculum Links: Drama

KS3 & KS4 En1- 4.a. To use a variety of dramatic techniques to explore ideas, issues, texts and meanings.

WORKSHEET 3

Reflecting on the Play

This worksheet is intended to help you reflect on your visit to the theatre. The following is a guide to structuring and expressing your thoughts.



Creating Tableaux of Key Moments

- In small groups think of three memorable or significant moments from the play - one from beginning, middle and end.
- Create a tableaux or frozen image for each of these moments, paying particular attention to use of space, facial expressions and body language.
- Share these with the rest of the group and discuss why each group chose their three moments.



Shared Recall

- Organise the class into groups of four or five and give each group a large piece of paper and some pens.
- Assign each group an area of the production such as acting, directorial interpretation, set and costume, lights or music.
- Each group now has two minutes to brainstorm ideas, thoughts and comments around their area of focus.
- After two minutes pass all the sheets on to the next group and ask them to add their ideas to it. Repeat this process until all the class have commented on all areas.
- These sheets could then be photocopied and handed out to everyone.



Qualities

- Look at this list of words and phrases that have been used to describe other productions by Daniel Kramer.
- How do these relate to *Angels in America*?
- What would you add to the list?

Compulsive, soul-wrenching stuff
Unnerving to watch
Thought-provoking
An emotionally gruelling play

A strong and touching production
Flamboyant
Slickly-staged

WORKSHEET 4

Structuring your notes

This worksheet is intended to help you reflect on your visit to the theatre. The following is a guide to structuring your notes. Remember: your personal response is the most important aspect of any review.

General Overview

- Summarise the plot in three to five sentences.
- Describe the overall style of the production.
- Did it remind you of any other productions you have seen or know?
- What was your personal response to the production?
- Did you enjoy it? Why?
- Did it give you food for thought? About what and why?
- What theatrical devices and conventions were used?

Direction

- What do you think the director was trying to convey through the production?
- What meanings did you draw from the production?
- How did the acting, set design and staging support these meanings?
- Was there an interesting and varied use of the stage space?
- Did the theatre itself suit the production?
- What did you think about the pace and rhythm of the production?

Acting

- How would you describe the acting style?
- What can you say about the acting in comparison with other productions you have seen or appeared in?
- Was the acting style suitable for the style and themes of the production?
- Who gave the most notable performance? Try to be specific about why.

Design

- Describe the set, lighting and costumes.
- What kind of statement did each of these make within the production?
- How did the design contribute to the production's meanings?
- Include sketches where they are helpful.

Music

- Describe the style of music used in the production. Was it played live or pre-recorded?
- How did the music contribute to the atmosphere, settings and themes within the production?

WORKSHEET 5

Raising awareness about HIV and AIDS

HIV has a huge impact on the lives of almost all the characters in *Angels in America*. Although it is less visible in developed countries such as the USA and UK, HIV still has a real impact on the lives of people living with HIV and those that are close to them.

- As a group discuss the impact that HIV has on the following characters in the play and write down your responses:
 - Prior
 - Belize
 - Louis
 - Roy
- For example, you could say of Prior that being infected with HIV resulted in the break up of his relationship, affected his health and his independence and caused him to lose friends.
- Put these sheets up on the walls so that they can be referred back to throughout the session.
- In groups of 4, improvise a short scene set somewhere in your local area in 2007. You should each adopt one of the following four characters:
 - **A** is a young person (aged around 20) who has recently been diagnosed as HIV positive.
 - **B** is A's girlfriend or boyfriend – they have not been together very long.
 - **C** is A's best and oldest friend
 - **D** is another person in their circle of friends who has very negative views about HIV and is very outspoken.
- Take a few minutes to discuss the characters and the setting before you start.
- The scene can be set anywhere in your local area and the characters can be of any gender, sexual orientation or ethnic/cultural group.
- After you have shared the work with the rest of the group, discuss some of the issues and questions that arose during your rehearsals, the emotions that the characters felt and the things that were said and unsaid.
- Discuss how the character's actions and feelings in your scenes relate to those of the characters in *Angels in America*.

WORKSHEET 6

Playing Spilt Scenes

One of the main theatrical conventions used in *Angels in America* is the split scene, where two scenes are happening at the same time, with the action shifting between them. In this way, a scene can be made more poignant by juxtaposing it with contrasting or complimentary image and/or dialogue.



Task: Use the split scene convention to create devised scenes about the impact of AIDS on people's lives.

- Divide the class into groups of four and ask each group to choose two of the following scenarios to play alongside each other

A man visits his doctors for some tests; he suspects he has glandular fever. His doctor diagnoses him with HIV.

A man and woman meet in a bar, they get chatting and leave together.

A woman lies in a hospital bed, she has HIV. A friend sits with her and tries to convince her to have hope for the future.

A man tells his parents that he has HIV. His parents are disgusted with him. They throw him out of the house.

A man tells his pregnant girlfriend that he has just been diagnosed with HIV. He is worried that he might have infected her and their baby.

A group of people are injecting heroin and sharing needles with each other.

Two people are on their way to the funeral of a friend who has died from AIDS.

A man lies in a hospital bed, he has HIV. His friends visit him but don't want to touch him or get too close.

A man is enjoying himself at a party. He chats to friends, dances and drinks.

- Once the groups have chosen two scenarios, they should explore how to play the scenes alongside each other to greatest effect. Each group should also think about how the scenes can inform each other and/or contrast with each other
- The groups need to find the right time to switch back and forth between the two scenes, finding poignant and dramatic moments to do this
- Watch the scenes and comment on how effective each group has been in using the split scene device.

Note to teachers: To provide your student with more information on HIV, you should hand out some of the Factsheets from Section C or encourage them to find out more through research.

WORKSHEET 7

Finding Truth in the Fantastical

Angels in America contains many fantastical and extraordinary events, such as angels crashing through the ceiling, books bursting through the floor and characters climbing into heaven. However, the actors have to play all of these fantastical moments completely truthfully for the production to achieve the intended impact. Only in the epilogue do the actors address the audience directly and in doing so, break the fourth wall.



Task: Rehearse one of the following scenes, exploring a truthful portrayal of the fantastical events.

(Late night... The stage is completely dark. Prior is in his bed in his apartment, having a nightmare. He wakes us, sits up and switches on a nightlight. He looks at his clock. Seated near the bed is a man dressed in the clothing of a 13th century British squire)

Prior : *(Terrified):* Who are you?

Prior 1: My name is Prior Walter.

(Pause)

Prior: My name is Prior Walter.

Prior 1: I know that.

Prior: Explain.

Prior 1: You're alive. I'm not. We have the same name. What do you want me to explain?

Prior: A ghost?

Prior 1: An ancestor.

Prior: Not *the* Prior Walter? The Bayeux tapestry Prior Walter?

Prior 1: His great-great grandson. The fifth of the name.

Prior: I'm the thirty-fourth, I think.

Prior 1: Actually the thirty-second.

Prior: Not according to mother.

Prior 1: She's including the two bastards, then; I say leave them out. I say no room for bastards. The little things you swallow...

Prior: Pills.

Prior 1: Pills. For the pestilence. I too...

Prior: Pestilence... You too what?

Prior 1: The pestilence in my time was much worse than now. Whole villages of empty houses. You could look outdoors and see death walking in the morning, dew dampening the ragged hem of his black robe. Plain as I see you now.

Prior: You died of the plague.

Prior 1: he spotty monster. Like you, alone.

Tony Kushner, *Angels in America, Part One: Millennium Approaches* (p92)

(Very late...Prior's hospital room. Hannah is sleeping in a chair. Prior is standing on his bed... Hannah stirs...wakes up, suddenly, Sees him)

Prior: She's on her way.

(The lights drain to black)

Hannah: Turn the lights back on, turn the lights...

(...The Angel is there, suddenly. She is dressed in black and looks terrifying. Hannah screams and buries her face in her hands.)

Angel: I I I I have returned, prophet.

(Thunder)

And not according to plan.

Prior: Take it back.

(Big Thunderclap)

The book, whatever you left me, I won't be its responsibility, I reject it.

(Thunder. To Hannah:)

Help me out here. HELP ME!

Hannah *(Trying to shut it all out):* I don't, I don't, this is a dream
it's a dream it's a...

Prior: I don't think that's really the point at this particular
moment...

Hannah: I don't want to...

Prior (Overlap): Well it was your idea, reject the vision you said and...

Hannah (Overlap): Yes but I thought it was more a... metaphorical...i...

Prior (Overlap): You said scriptural precedent, you said... WHAT AM I
SUPPOSED TO...

Hannah (Overlap): You... you... wrestle her.

Prior: SAY *WHAT?*

Tony Kushner, *Angels in America, Part Two: Perestroika* (p249-250)

1. HIV in the National Curriculum

Learning Outcomes

In schools, sex and relationships education (SRE) is often taught within the context of Personal, Social and Health Education (PSHE). HIV education can be delivered as a discrete module within SRE or integrated into the general SRE programme.

Ofsted (2002) offers suggested learning outcomes for work on sex and relationships education across each Key Stage. Below are outcomes which are either specific to work on HIV or provide the broader context in which work should develop.

Key Stage 3

By the end of Key Stage 3 young people should:

- Be able to recognise the risk to personal safety in sexual behaviour and be able to make safe decisions.
- Ask for help and support.
- Develop assertiveness skills in order to resist peer pressure and stereotyping.
- See the complexity of topical moral, social and cultural issues and be able to form a view of their own.
- Be tolerant of the diversity of personal, social and sexual preferences in relationships.
- Understand how the growth and reproduction of bacteria and the replication of viruses can affect health.
- Know about when and where to get help, for example the Genito-Urinary Medicine (GUM) Clinic.
- Recognise the unacceptability of prejudice and homophobic bullying.

Key Stage 4

By the end of Key Stage 4 young people should:

- Recognise the influences and pressures surrounding sexual behaviour and respond appropriately and confidently, and seek professional health advice that may be required.
- Have the confidence to assert themselves and challenge offending behaviour.
- Understand how HIV and other STI's affect the body.
- Understand the risks of early sexual activity and the link with use of alcohol.
- Have an understanding of HIV as a global issue, including its economic and social impact.
- Take responsibility for their own attitudes and behaviour.

The Context for Teaching About HIV

HIV, like SRE, must be contextualised within the broader areas of relationships, teenage pregnancy, sexuality, sexual behaviour, cultural beliefs and norms. In an increasingly globalised world, young people need to learn about the global impact of HIV, whilst at the same time appreciating its local impact. Effective education about HIV cannot take place in isolation. Young people must learn about it in its broadest social context so they can effectively develop an understanding of the risks, rights and responsibilities associated with HIV and AIDS.

It is increasingly recognised that SRE is the most effective when it is well linked to sources of support and sexual health services in the community. This is particularly significant when teaching about HIV in the context of SRE. Facilitating access to health services for help and support, including the provision of condoms, forms an important part of the schools pastoral role in promoting the health and well-being of young people. Access to services can be promoted by:

- Improving information about the services available to young people.
- Visits from health professionals.
- Pupils' visits to sexual health services.
- Mobile services visiting schools.
- Easy referral procedures.
- On-site health services.

A safe, supportive and positive learning environment is an essential pre-requisite for learning about HIV. Young people need to feel safe in order to learn effectively. This is particularly true when addressing the sometimes complex and challenging issues presented by HIV. HIV education will have little impact if what happens outside the classroom does not support the taught curriculum. It is crucial to promote an ethos within schools where any derogatory comments toward people living with HIV or homosexuality are consistently challenged by staff.

2. Fundraising Ideas

Raising HIV Awareness and Funding

The National AIDS Trust wants to put young people at the heart of their HIV awareness activities, as in many ways they have been the generation that missed out on HIV awareness messages – and because young people are the decision makers and opinion formers of the future.

There are lots of things that young people can do to make a difference

- **Wear a red ribbon** and encourage others to do the same. Just by making HIV visible, you are both showing your support and encouraging people to find out the facts about HIV.
- **Wear a virtual red ribbon** as a sign of your support on your e-mail signature, by downloading it off the World AIDS Day website
- www.worldaidsday.org/support_virtual_red_ribbon.asp
- **Find out the facts about HIV** and make sure you know how to protect yourself. Visit www.hiv.uk/com
- **Talk to your friends and family about HIV** – tell them a fact that you have learnt and encourage them to find out more for themselves.
- **Offer to organise an assembly or design a display** at your school to teach other students about HIV.
- **Fundraise.** Do something yourself to raise money for NAT and help them to carry on their important work. You could do a sponsored swim, cycle or silence, make red things and sell them, organise a red party and charge an entrance fee or come up with your own idea!
- **Take a red ribbon collection box.** If you are willing to make red ribbons available to the rest of your school in return for a small donation to the NAT, they will send you a collections box, poster and 100 ribbons free of charge. You can then organise a collection by going round to classrooms or in assembly. You might want to organise an event as part of the collection such as a fashion show or concert and charge people an entrance fee. The event could be a performance of drama work created in response to *Angels in America*, using the activities outlined in section F of the this pack. Order a box online at www.worldaidsday.org/collectionsbox.asp
- **Organise a human red ribbon.** How many people can you get to hold hands and form a human chain in the shape of a red ribbon? You could ask friends and family to sponsor you to create a chain of 100, 200 or 1000 people around your school grounds. You could set up an online sponsorship page for the NAT by visiting www.justgiving.com/nat/raisemoney

3. Useful Organisations

The following organisations can provide you with a wide range of resources and information about HIV and AIDS.

National AIDS Trust (NAT)

Phone: 020 7814 6767
Email: info@nat.org.uk
Web: www.nat.org.uk

National Children's Bureau (NCB)

Children and Young People HIV
Network

Phone: 020 7843 1911
Email: hiv@ncb.org.uk
Web: www.ncb.org.uk/hiv

AVERT

Phone: 01403 210 202
Email: info@avert.org
Web: www.avert.org

Children With AIDS Charity (CWAC)

Phone: 020 7247 9115
Email: info@cwac.org
Web: www.cwac.org

Health Initiatives (HI)

Free phone Help line:
0800 2983099
Phone: 020 7733 9391
Email: clint@healthinitiatives.org
Web: www.healthinitiatives.org/

Terrence Higgins Trust (THT)

Phone: 0845 1221 200
Web:
www.tht.org.uk/informationresources/publications/

Body & Soul

Phone: 020 7383 7678
Email: info@bodyandsoulcharity.org
Web: www.bodyandsoulcharity.org

Brook

Phone: 020 7284 6040
Email: admin@brookcentres.org.uk
Web: www.brook.org.uk



Additional Resources

Useful Texts

Avena, Thomas, ed. *Life Sentences: Writers, Artists, and AIDS*. San Francisco: Mercury House, 1994.

Clum, John M. *Still Acting Gay: Male Homosexuality in Modern Drama*. New York: Columbia University Press, 1992.

Cohn, Roy. *Only a Miracle Can Save America From the Red Conspiracy*. USA: Wanderer Printing Company, 1954.

Cohn, Roy. *How to Stand up for Your Rights and Win!* USA: Devin-Adair Publishers, 1981.

Frantzen, Allen J. *Before the Closet: Same-Sex Love from Beowulf to Angels in America*. Chicago: University of Chicago Press, 1998.

Kushner, Tony & Nichols, Mike. *Angels in America*, USA: HBO, 2003.

Teaching Resources

Teaching and Learning about HIV – A Resource for Key Stages 1-4

Part of the Spotlight Series from NCB's Sex Education Forum, an invaluable resource for teaching SRE.

Your Choice...Choose Wisely

A range of materials from NAT designed specifically for young people.

AWARE!

Innovative media pack created by Crusaid to encourage 12-16 year olds to think about the pandemic, explore the power of the media and design a safer sex campaign for their peers. Available free from www.crusaideducation.org.

All About Us: Living and Growing

Series from Channel Four Learning.

HIV in Schools: Good Practice Guide

A practical guide for schools from NCB.

HIV Risky Business

A video from the Children With AIDS Charity.

Pandemic

CD-ROM and teacher's guide exploring global health and the impact of HIV, produced by ActionAid.

Protect Yourself!

A teaching resource from Brook which includes eight ready-made teaching packages on contraception and STI's.