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Sex education showrunner

Cast & crewUser reviewsTrivialMDBProA teenage boy with a sex therapist mother teams up with a high school classmate to set up an underground sex therapy clinic at school.A teenage boy with a sex therapist mother teams up with a high school classmate to set up an underground sex therapy clinic at school.A teenage boy with a sex therapist mother teams up with a high school classmate to set up an underground sex therapy clinic at school.1.3KUser reviews78Critic reviews3 years202120202019See all"Socially awkward high school student Otis may not have much experience in the lovemaking department, but he gets good guidance on the topic in his personal sex ed course – living with mom Jean, who is a sex therapist. Being surrounded by manuals, videos and tediously open conversations about sex, Otis has become a reluctant expert on the subject. When his classmates learn about his home life, Otis decides to use his insider knowledge to improve his status at school, so he teams with whip-smart bad girl Maeve to set up an underground sex therapy clinic to deal with their classmates' problems. But through his analysis of teenage sexuality, Otis realizes that he may need some therapy of his own. —krmainiethnampaygay teenagermetflix originalissex therapyppygay best friend54 morePlot summaryPlot synopsis The only way to make the classic American High School genre better is to..... set it in Britain, fill it full of British humour, and give it a decent budget.Suggest an edit or add missing contentYou have no recently viewed pages Hands-free vibrator Eva II. Photo Courtesy: Dame Products When it comes to sex toys, the days of the bright pink, phallic, vibrating object as the dominant choice in the market are over. Fortunately, the days of going to a seedy-looking sex shop to buy one of those adult toys and feeling guilty about it are also pretty much done. “It’s important to have thoughtful well-designed products that are designed for women. The vast majority of what we’ve seen was designed by men at women [...]. They just didn’t really fully embrace the user of these products,” says Ti Chang over a Zoom video chat. Chang is co-founder and VP of Design at the sex tech company Crave, which was founded in 2010 after the industrial designer Chang had already launched a line of sex jewelry called INCOQNITO in 2008. Crave products are sold through the company’s website but also at mainstream retailers like Nordstrom, where they’re available in-store and online. Dame Products co-founder and CEO, Alexandra Fine, seems to be on the same page as Chang when it comes to the evolution of sex toys. Over email, she tells me about Dame Labs, the research arm of her sex tech company, where customers inform the process of product development — “from the type of stimulation a product provides to where each button is placed,” she writes, adding they test their products with real people. “The Dame community is working to humanize a product space that isn’t always speaking to the audience it serves.” Dame, which launched in 2014 and was founded by sexologist Fine and engineer Janet Lieberman, has a team of full-time engineers to ensure their products are based on research and also get all the technological sophistication they need as standard consumer products. Browse the products by Dame and Crave but also those by other leading sex tech companies — such as Lora DiCarlo, Lelo and Womanizer — and you’ll see a diversity of offerings. And I don’t mean just in terms of the colors you can choose from, but also in the shapes, sizes, materials and functions of the devices. There are waterproof toys, flexing vibrators, hands-free devices, suction stimulators, pleasure products that are designed for solo play and those for use with a partner. There are even small, inconspicuous gadgets ideal to take with you while traveling. You’ll also see mainly people with vulvas or vulva-owners — terms used by Chang and Fine to describe their users — represented on those companies’ websites. “The sex industry is on an exciting swing from a male-centric vice industry to a female-centric wellness industry,” says Fine.When Pleasure Meets WellnessAlmost perfectly aligned with this lineup of sex tech companies catering to people wanting to be more in touch with their pleasure, we find the resurgence of the so-called sex-positivity movement. Think of Phoebe Waller-Bridge’s show Fleabag as an excellent contemporary introduction to this movement or ideology that promotes sexuality as a natural part of being a human and aims to remove stigma and shame from sex. Sex-positivity encourages being open-minded, non-judgmental and respectful of personal sexual autonomy. And it emphasizes safe sex and consent. Flexible vibrator Pom. Photo Courtesy: Dame Products “Sex is becoming a more public part of everyday conversation, which helps shed light on high-quality products within the industry,” says Fine. “We’re seeing it more openly discussed in pop culture, which helps validate and sanction products that were once shamed.” Not only that, but Dame, Crave and other sex tech companies can also play an integral part in bringing the sexual conversation to the forefront by helping us gain a better understanding of our pleasure and sexuality. “We believe that our toys can help vulva-owners understand their own ‘pleasure map,’ and help them enhance sexual pleasure and communication with their partner (and themselves). More pleasure means better sleep, less stress and overall improved wellbeing. Vibrators are also amazing tools for folks who have low libido, cancer patients and abuse survivors, among others, to reconnect with themselves in a safe low-pressure atmosphere,” says Fine. “The reason why we haven’t had well-designed sex toys [in the past] is because of the archaic attitude that did not value female pleasure and sexuality,” Chang says, referring to the pervasive cultural stigma associated with women’s pleasure. “We’re emerging out of that darkness. Female pleasure is every bit a part of a woman’s wellbeing as mental health, physical health and their sexual health.” To make information about sex accessible to anyone, regardless of their ‘gender, sexual orientation or level of sexual engagement,” Dame Products launched Swell in early 2020. It’s a digital platform that explores sexual wellness and human intimacy. The site includes a very educational glossary that explains the meanings of all sorts of sexual terms, from “sexting” to “pelvic floor.” Swell — which is written by journalists, therapists, sex educators, activists, essayists and health experts — also offers an array of articles on topics ranging from sex during pregnancy to logistics of conception while being transgender and how to make long-distance relationships work.The Importance of DesignPart of the reason why I was able to mention five sex tech companies in this article, while still managing to leave some names out, is also due to the way current pleasure products look. Necklace vibrator Vesper. Photo Courtesy: Crave If the days of the big phallic vibrator are over, the days of hiding sex toys away are also numbered. Take Crave’s Vesper, for instance. This small and elegant vibrator — available in silver, rose gold and 24kt gold — can also be worn very publicly as a necklace. While designing the Vesper, Chang was very aware of the taboo around sex and women’s pleasure. She thought that, to remove that taboo, more people needed to start talking about it. “It was intentional to create a conversational piece, that it’s a statement necklace that you can wear out but it’s also a functioning vibrator,” she says. “I’m not saying everyone has to wear a vibrator out, but women doing it are starting conversations with friends, sometimes with family.” The designer also talks about how sex jewelry has become an iconic symbol of empowerment. Fine also sees Dame Products as empowering tools, but she points out the importance of eliminating many of the lingering biases within the pleasure market — like the fact that they’re prohibited from many modes of advertising on social media platforms and also in physical spaces. Dame Products sued New York’s Metropolitan Transit Authority in June of 2019 for rejecting its ads and saying the transit authority perpetuates a double standard. The case is still active. “We need to continue to urge advertisers to treat sexual wellness solutions for all sexes and genders equally in how they approve or deny advertisements, whether they are ED [erectile dysfunction] medications, vibrators, lubricants, condoms, dildos, dilators or books. This leveling of the playing field is crucial to ensure all people have access to the products and solutions they need, as well as continue to break the stigma surrounding sexuality and sex toys specifically — that’s what sex positivity means to us,” says Fine. MORE FROM ASK.COM Laurie Nunn is remembering her own experience of sex education. It was, she says, “practically nonexistent” at her school, which is ironic, given that she is responsible for one of the most candid TV shows ever made about the subject. “They didn’t talk about female pleasure at all,” says the writer. “I’m in my 30s and I feel like I’m only now starting to get the right language to talk about my own body. I think, ‘God, I wish I’d known this stuff when I was in my 20s.’”When Sex Education was picked up, Nunn had no big credits to her name. She had written and directed a couple of short films and had worked up ideas for production companies, but nothing had quite landed. Then, suddenly, she had a hit – such a hit that Netflix’s UK headquarters now has a Sex Education-themed floor. (We meet on the Stranger Things floor, though. Perhaps the Sex Education floor would have been just too weird.)We spoke just before lockdown, and just before the third season was officially announced – and the world’s loudest “Duh” echoed around the internet. The second season only arrived in January, but Nunn had actually started writing the third last October – not because she was being presumptuous, she insists, but because knocking out a season a year means being very organised. Plus, she left season two on an unbearable cliffhanger. “I’ve been getting a lot of angry Instagram messages from 14-year-olds,” Nunn says with a laugh, then quickly catches herself. “Who probably shouldn’t be watching the show.”Sex Education, officially an 18 certificate, came from a “seed” idea, a one-liner floated by a production company that writers then flesh out into a pitch. “It was basically: what would happen if we put a teenage sex therapist on to a school campus?” The idea captivated her. “I pitched really hard. I sent them photographs of myself as a teenager. I was the biggest dork in the world. I had braces, teeth, glasses. It was bad.”Heightened world ... Aimee, Maeve and Otis in Sex Education. Photograph: Sam Taylor/NetflixNunn wrote a pilot, but the production company, Eleven, couldn’t find a home for it. The project was thought to be dead. Then Netflix came across it and Nunn and Eleven pushed again. “We created a bible of what I wanted to do visually,” She still has the document. “I had images of teen films and TV shows we loved: Freaky and Geeks, 10 Things I Hate About You, a lot of John Hughes. Then we paid someone to draw all these graffiti penises over it.” She laughs. “We actually had to go back and forth and say, ‘Can you make that penis a bit smaller?’ And make that one have less semen?” Less semen clearly did the trick. Netflix said yes.Although filmed in Wales, and set in the fictional town of Moordale, the show’s aesthetic is quite dreamlike and much indebted to US high-school movies, from its bright colours to its cliques. Some UK viewers called out the first season for aspiring to American teen life, rather than gritty British realism. Did that come as a surprise? “I think it did, yeah,” says Nunn, who has a bit of an Australian twang. She was born in London and moved to Australia after her parents’ marriage ended. Relocating to another country at the age of 14 may explain why the show feels untethered to one country or experience. “It felt quite clear to me that we’d made a creative choice. So when that narrative started – that we’d done it to win over an American audience – I found it baffling. The pitch of the show is so heightened. It’s about this kid who gives out sex advice in the toilet cubicle. It needed a really heightened world to match it. Moordale’s not a real place: it’s almost like a comic book, a teenage utopia.”The frankness about sex was there at the start. “That was the only way I could do it, because it’s really awkward, writing sex scenes. It’s why they have that Bad Sex award! I remember trying to write it in a flowery way, and just going, ‘This is so ...’” She cringes. “You just have to be like, ‘What is it?’ And write that.”“Nobody is going to be touched anywhere they’re not prepared for” ... Otis and girlfriend Ola. Composite: Guardian/NetflixThe show has an “intimacy coordinator” called Ita O’Brien, who choreographs more explicit scenes. “Nobody is going to be touched anywhere they’re not prepared for. Everyone can speak up in a very open and safe way. I think a lot of the actors have felt empowered by that. It’s made them feel they can be braver in those scenes, because they have that back-up.”Despite how explicit the show can be, Nunn says she’s never had anyone tell her they were upset. “I think the opening scenes of season one and season two are quite graphic, so if it’s not for you, then you’re probably not going to get to the anal douching bit.” She’s laughing, but she knows that really isn’t what Sex Education is about. “At its heart, the show’s about communication and honesty. There’s a sweetness to it. I think you’d have to work quite hard to get really offended.”In Melbourne, she did a degree in film, then returned to Britain for an MA in screenwriting, where she picked up an agent. “Having family in the arts made me feel, from a very young age, like that was an option for me,” she says. Her mother is the Australian actor Sharon Lee-Hill; her father the British theatre director Trevor Nunn. “I’ve got friends who are in the arts whose family aren’t, and it feels like more of a scary prospect. They definitely encouraged me to follow my passions.”The fact that Sex Education is Nunn’s debut series is extraordinary, given its impact – even more so because she was on the verge of giving up writing. “I’d had a lot of stuff in development, but I had never got anything to a green light. I was 30 and really thinking about retraining.” She actually considered becoming a therapist. “It sounds so cringe, because of what the show is about. But I was really lucky this happened.”The parents are as messed up as the kids’ ... Gillian Anderson as Jean, the sex therapist mother of Otis. Photograph: NetflixThe way it happened, and the fact that it has been such a smash, means Nunn now has little time for anything else. “At the moment, Sex Education is my main focus, because I just live in the brains of those characters.” She laughs. “Not very healthy.”One of the highlights of season two was a shift in focus, to include the adults more. In one delightful subplot, Samantha Spiro, who plays the headmaster’s wife, rediscovers her sexual desire. “After series one, it was lovely to realise that lots of people from all age groups were enjoying the show.” This may have been due to the presence of Jean, the mother of Otis the teenage sex therapist. Jean is an actual sex therapist, perfectly played by Gillian Anderson. “But in series two,” continues Nunn, “I wanted to go deeper into the adult characters. The parents are as messed up as the kids. I really believe we don’t change very much from when we’re 17.”As well as adult explorations, teenage longings, and a hilarious school production of Romeo and Juliet that turns the play into a sex-positive sci-fi musical, one of the breakout storylines of season two involved Aimee, the show’s sweetest character, who is sexually assaulted on a bus, leaving her quietly traumatised. Nunn says it’s the story she’s had the most feedback about, by some margin. I was the biggest dork in the world’ ... Laurie Nunn. Photograph: David Levine/The Guardian“That came from something personal that happened to me in my late-20s, but had taken an MA in my mental health. Basically, a similar thing happened to me on my local bus, and it made me feel very unsafe in my environment.” When she was writing season two, she was thinking about the things that had happened in my life, and that one thing on the bus – why did that affect me so much, compared with other things?Aimee was perfect, says Nunn, because she is so sunny and trusting: her loss of innocence is heartbreaking. “What I really wanted to explore was, ‘Hang on, when I walk home, why am I carrying my keys in my hand like I’m ready to stab someone?’ Who taught me to do that? Why am I always afraid when somebody’s walking too close behind me? Or, you know, when you get on the tube, and you look around, and you think, ‘Who shall I sit next to? What’s the safest space?’ And we just do this. It’s instinct.”Is she hoping that male viewers will learn from that story? “Yeah. Women have always known this stuff. We’ve brought it to the surface now and we’re saying, ‘OK men, look at it, think about it, deal with it.’”At the beginning, they considered gender-flipping the lead, having a girl as the sex therapist, rather than “the straight white geeky virgin” Otis. But Nunn found it less interesting to write. “I’m making a generalisation, but girls are probably better at talking about sex. And I really wanted his friendship with Eric to feel like an antidote to some bromance storylines we’ve seen in the past. They take the piss, but they also love each other, and accept each other for their differences, and are able to be vulnerable with each other. We don’t see that with male characters enough.”Plus in Maeve – the Bikini Kill-loving, Virginia Woolf-reading tough best friend – there’s plenty of cool-girl fodder. I wonder if, in those teenage photos she used in the pitch, Nunn was a Maeve? “Oh God no,” she grins. “No, I wish. But I’m Otis, 100%.”

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