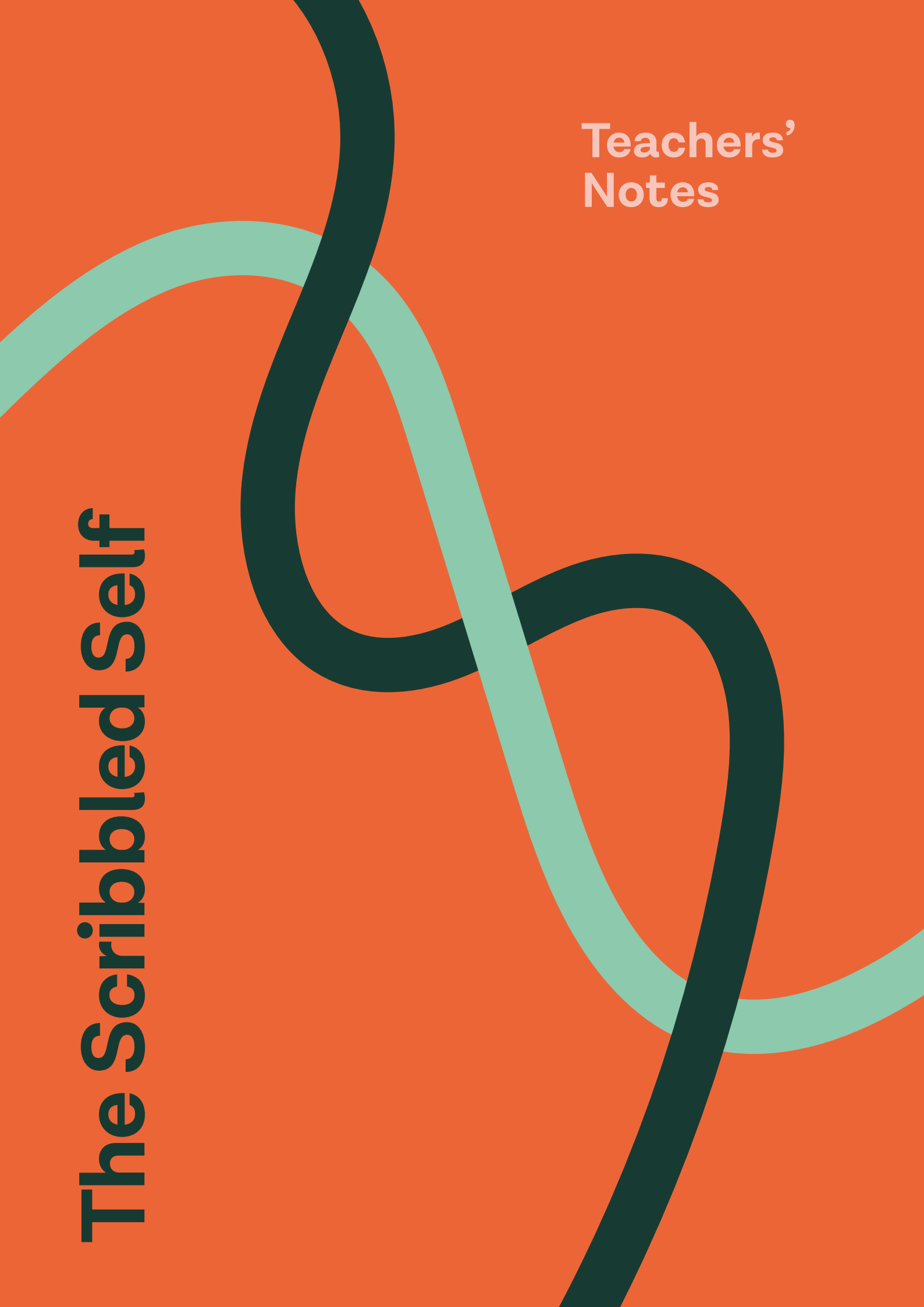


The Scribbled Self

Teachers'
Notes



Introduction

Cheltenham Festivals believes the benefits of culture to health and wellbeing should be accessible to all. Together with Gloucestershire Hospital Education Service, we designed a creative writing programme called Beyond Words in 2016 to harness the power of writing for wellbeing.

Over six years, successive groups of young people met together with a professional writer in inspiring venues across Gloucestershire to write, share, eat, laugh and talk as part of the extra-curricular enrichment programme at GHES which was aimed to support the wellbeing, confidence and writing of the participants. Each year their writing was published in an anthology, and the young people performed their work at Cheltenham Literature Festival.

The impact of the project on participants was profound and saw a marked improvement in their wellbeing, creative writing and confidence. It was, in some cases, life changing, helping participants to achieve, thrive and reach their potential.

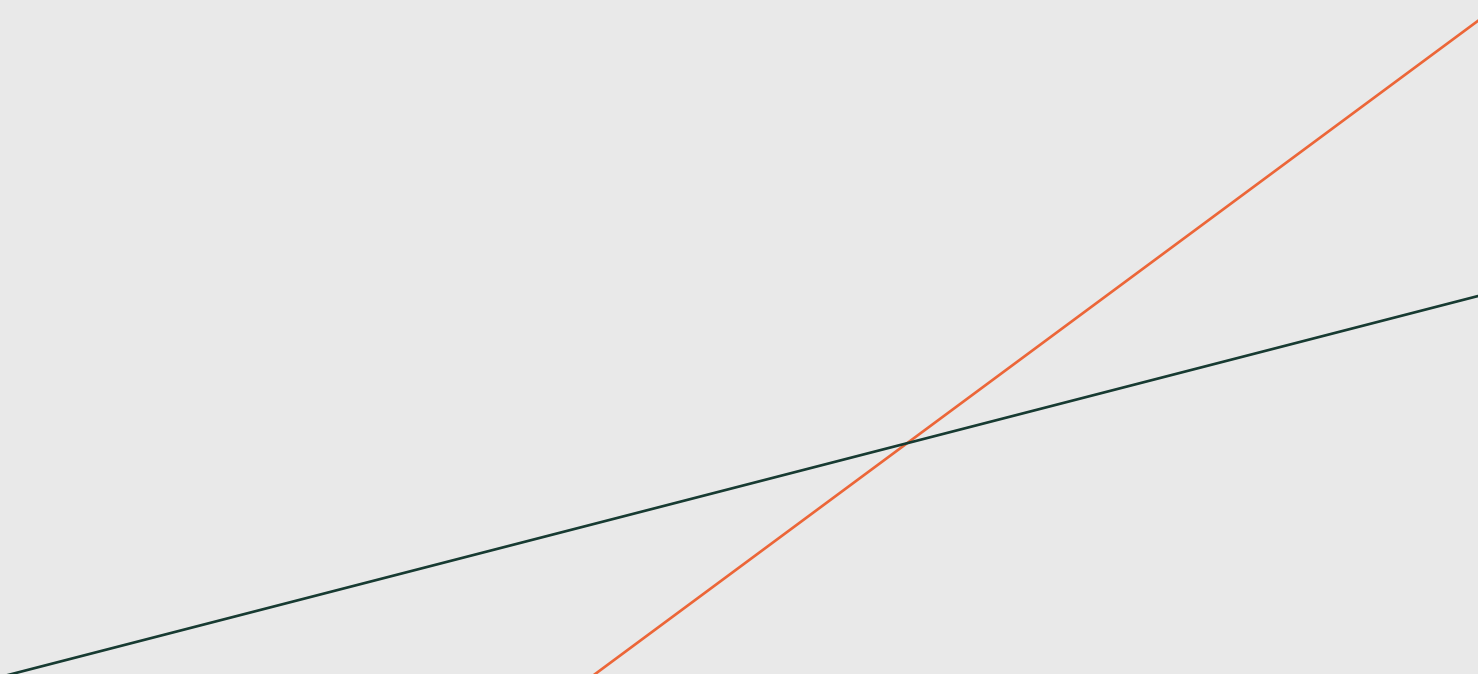
“Beyond Words shows the importance of using the written word to communicate our emotions and state of our mental health in a raw and powerful way. It will speak to you, and you realise you are not alone”

Paul Farmer, chief executive MIND

This led to the creation of The Scribbled Self, a creative writing for wellbeing guide for young people. The guide was co-produced with six young writers who were previously participants in the Beyond Words project. Their aim was to distil the spirit of the project into a guide that supports young people's independent enjoyment of writing, developing work that is authentic to them in support of healthy mental wellbeing. The guide has been designed for use by young people, aged 14+, both in their free time and in the classroom.

The Scribbled Self contains a series of 19 writing activities that are specifically designed to support young people to engage their senses, tune into their surroundings, find their authentic voice and creatively explore their thoughts and emotions in support of their mental health, whilst giving them the confidence to grow as young writers.

The activities have been developed by professional writers under the guidance of a mental health advisory group (BUPA, Gloucester Hospital Education Service, Alpha Wellbeing) and Mind. They are underpinned by the NHS 'five steps to mental wellbeing' and incorporate a variety of techniques to support positive mental wellbeing such as mindfulness.



Using The Scribbled Self in educational settings

This companion resource highlights how the writing activities can be used to compliment curriculum and pastoral support in schools, PRU units, to support school counsellors, social inclusion units, and youth groups extracurricular activities. The writing activities can also be used in form time, or to extend more specific learning objectives whether cross curricular, or in the PSHE or English classroom. The writing guide may be useful not only to English and PSHE teachers, but heads of year, pastoral support staff, heads of safeguarding, and those working with young people with increased vulnerability.

The Scribbled Self young writer team advise teachers using the activities in the classroom/school setting to consider the following:

- **Writer is Paramount:** The activities in the guide should be seen as for the sake of the writer and their wellbeing, rather than for the reader.
- **Creative Flow:** It can be frustrating to find creative 'flow', be involved in deep thinking and writing something of personal meaning, to have to abruptly stop because class time has ended. It is helpful if time can be managed so that young people are aware they can continue their writing in any way they see fit outside the classroom, and that work doesn't have to wait for the next lesson to be continued.
- **Authentic Voice:** To allow young people to relax and truly explore what works for them it is important that there is a strong emphasis on work produced not being viewed through a mark scheme, allowing space to develop their authentic voice.
- **Protecting Privacy:** The writing prompts can act as a gateway to expressing personal emotions or exploring the mind. It is important to provide space to write in a way that protects their privacy. This can be as simple as providing each class member with an extra piece of paper so that they can cover their personal writing as they work, to avoid it being read those close by.
- **Sharing... or Not:** When writing to explore personal emotions and feelings it is important to make clear **before** writing begins that work belongs to the writer, and as such it doesn't have to be shared/ marked/read aloud to anyone else should they not wish for that to happen.

Staying Safe while using The Scribbled Self

How to create a safe classroom

- The activities in the writing guide may bring up many complex or sensitive issues, indeed any area of focus has potential to be sensitive for some young people. It is therefore important to create and maintain a safe learning environment for all and it's vital to create a climate of trust, cooperation and support.
- A safe learning environment helps young people share feelings, explore values and attitudes, express opinions and consider those of others without attracting negative feedback. As well as encouraging more open discussion, it also helps to make sure that teachers are not anxious about unexpected disclosures or comments.

This short guidance document from the PSHE Association [Handling complex issues safely in the classroom](#) outlines tips for handling complex issues in the classroom and can support teachers working across subject areas:

- Establishing a safe learning environment
- Implementing ground rules
- Finding pupils' starting points
- Using distancing techniques

Since the activities aim to support young people in sharing their thoughts and feelings, it is important to respect their privacy in writing and in sharing what they write. The audience for their creative writing may primarily be the writer themselves, or those in whom they choose to confide and share. Some thoughts and feelings may need a wider audience and we advise you to follow your school's safeguarding policies where applicable. We also advise keeping these activities separate from the pressured world of curriculum and assessment.

Writing can have the potential to trigger emotional, upsetting and/or unhealthy responses. It is important to ensure that young people are aware of how they can seek help if they need to. Whilst it is beyond the scope of The Scribbled Self to provide guidance on issues relating to mental health and emotional wellbeing it is important to seek support if young people are concerned about themselves, or someone else.

The Scribbled Self can be a vehicle to keep young people healthy and safe, especially for those young people who develop difficulties. Creative writing is a strategy that can help manage their emotions, particularly in preparation for challenges in their lives, or periods of change and transition – such as exam pressures at KS4, and possibly moving away from home after KS5.

The guide also lends itself to discussion about how young people might support friends who are facing challenges or struggling, as they are often the first people to realise. It is important to discuss how they can seek help and support in increasingly independent contexts.

Some young people are more vulnerable to experiencing mental health or emotional wellbeing issues than their peers. E.g., looked after young people, young people who have been adopted, LGBTQ+ young people, young carers and young offenders. Always inform young people that they will be taken seriously, listened to and never judged.

Within the guide, activities that might raise sensitive topics or difficult past experiences are marked with a **Heads-up** advisory, which points the young writers to **Stay Creative Keep Safe** (p10) where they can find advice on strategies to manage moments when writing might take them to difficult feelings or experiences, alongside a list of helplines and websites where they can find support and information: **Explore Further** (p58).

When to stop and how to restart

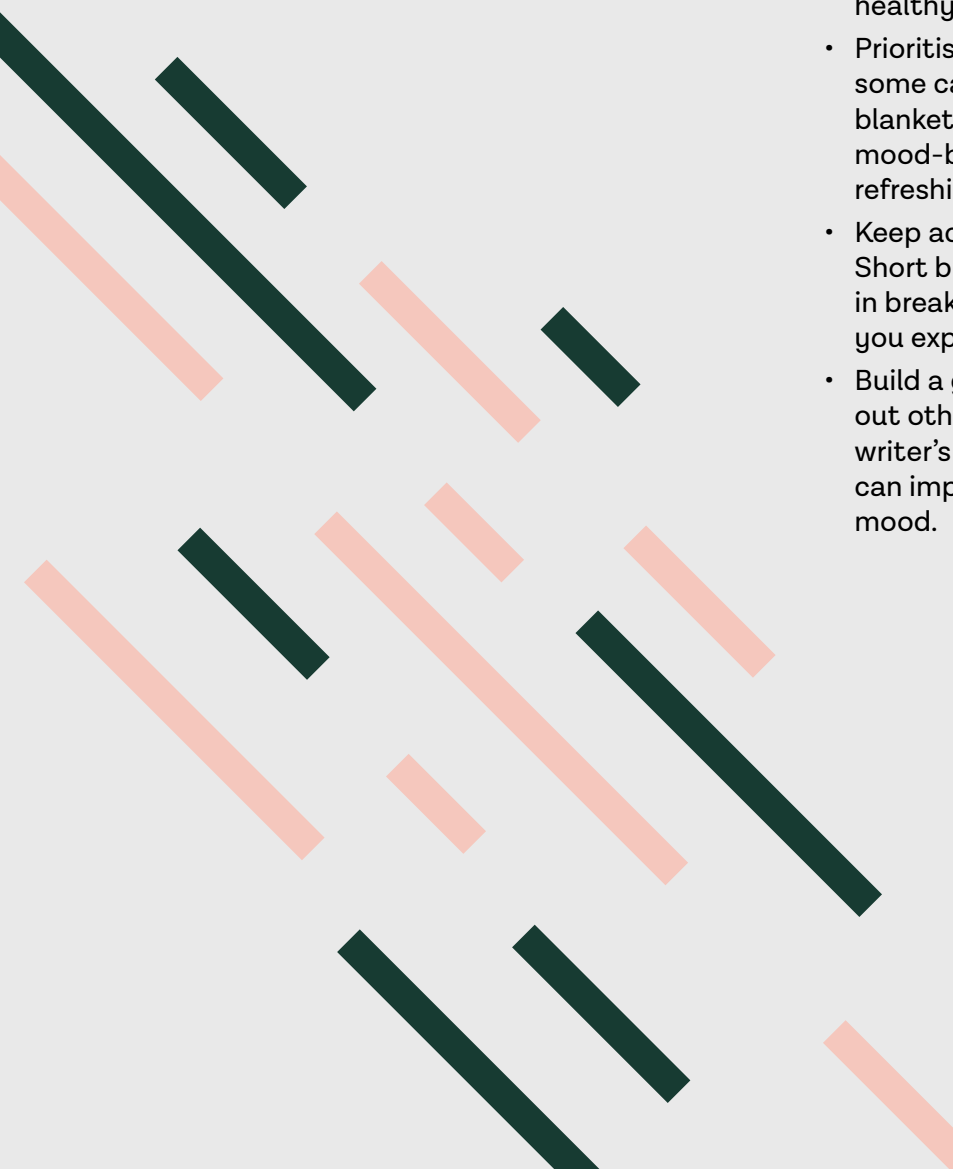
An important discussion to explore with young people is how to recognise when it is time to take a break from writing and how to know when it is a good idea to start again. Sometimes we might not feel like writing, and taking a break can be healthy, however writing in some contexts, despite lack of motivation, might be beneficial.

When to stop

- Pay close attention to your mind and body.
- The subject matter of your writing could be triggering negative feelings and thoughts
- Take a break from your writing when the subject you are writing about is making you feel worse.

How to restart

- Change your relationship with your writing routine goals, do not force yourself to do something that isn't working
- Choose subject matter that supports a healthy headspace
- Prioritise comfort and self-care. Light some candles, curl up in a comforting blanket, enjoy a plate of healthy, mood-boosting snacks and something refreshing to drink.
- Keep active, writing can be sedentary. Short bursts of movement (5-10 mins) in breaks whilst you are writing can help you experience more creative energy.
- Build a good support system. Seek out other creative friends or joining a writer's group that you can confide in can improve your writing and boost your mood.



How to use The Scribbled Self in the English classroom

At our school, the Scribbled Self resource is being used as the main source for a scheme of work for Y7-9 to develop their creative writing skills. It has been used by several teachers in lessons to supplement a current scheme of work on poetry particularly, either as starters or as entire lessons. The teachers responsible for this have been gathering ideas from the department and assessing which types of activities work well for which students. The general consensus so far seems to be that the range and adaptability of the tasks means that there is little need for differentiation in terms of teacher input, and enable the students to write in a much more free and creative way than perhaps the curriculum, or at least the exam specifications, would allow. It also means that teachers are able to include challenges (e.g. students have to include specific techniques) for the higher attaining students if they wish.

Perhaps its most effective use to date though has been with students who are not able to join a full-time main school curriculum due to emotional or behavioural circumstances. The balance of short, mid-length and long activities suits these students perfectly. They are highly engaged in the lessons, and as well as the benefits of being taught 1:1 or in very small groups, the flexibility and adaptability that the resource allows for is perfect for the variety of needs and abilities of these students. Being given a largely free rein to be creative has meant that these students are evidently delighted to express themselves in these lessons and have a great sense of ownership, often producing far more work, and work of a higher standard, than would normally be expected from them.

- Teacher Case Study, Cheltenham Bournside School

Progression or Pick and Mix

The guide contains a selection of unique and helpful activities inspired by the experiences and expertise of young creative writers, professional poets and authors. It's flexible, with examples and different ways to get started and keep going. The activities can be used as a progression sequence or as a flexible 'pick-and-mix' selection of one-off activities. As a rough guide, they can be grouped by timings:

Short activities: 10 minutes

Quickfire exercises that engage the creative brain, act as a warmup for writing and get ideas flying

Medium activities: 20 minutes

Connecting ideas, finding creative flow

Longer activities: 30 minutes

Deeper reflection, extending and developing ideas and writing practise

Thematic Pathway

If preferred, the activities can be treated thematically, with one of four themes the focus of a lesson:

Colour and senses:

Colouring in Our Senses, Colour Chart Poem, No Ideas but in Things, My Dreams are Warming Rays, and Story Objects.

Looking forward, looking back:

Two-Minute Starter Stems, I Have Never, Growing Up, Growing Old, and Growing (B) older.

Emotions and empathy:

Feeling Feelings, Patchwork Kindness, In Their Shoes, Emotional Rollercoaster, and Make the World Stop/Dear Me, Then.

Playing with words:

Made-Up Mischief, Alliteration Agenda, I'm All Ears, The Exquisite Plant, and Her Eyes are Golden Pools of Honey.

The Scribbled Self writing guide can support and extend normal writing tasks and opportunities in English. This resource provides prompts for English teachers' one-off lessons or lesson sequences, with pointers to where the activity links to key curriculum features, and, where writing may be suited to potential outcomes in the GCSE framework. This is presented as an activity highway, with progression through short to medium to longer pieces of writing. It also demonstrates skills progression where writing may benefit from advice on technical features, and additional advice on moving to higher levels of ambition and achievement. Extension opportunities, including speaking and listening, and pair-work have also been highlighted where appropriate.



In addition to the progression, pick and mix or thematic pathways the activities can be navigated examining the four modes of writing as indicated in this guide next to each activity below:

D Description

E Explanation

N Narration

AP Argument & Persuasion

The writing activities are supported by guidance, examples and possible extensions activities / Speaking and Listening / Pair work.

Short activities

Colouring in Our Senses, p15	D
Feeling Feelings, p16	D
Two-Minute Starter Stems, p18	D
Made-Up Mischief, p20	D
Alliteration Agenda, p21	D
Patchwork Kindness, p 21	D
I'm All Ears, p23	E

Medium activities

Colour Chart Poem, p27	D
No Ideas but in Things, p28	D
I Have Never, p32	D
Growing Up, Growing Old, p33	D, N, AP
The Exquisite Plant, p36	D, E
In Their Shoes, p38	D, N
Emotional Rollercoaster (Acrostics), p40	D, N

Long activities

My Dreams are Warming Rays, p43	D, N, AP
Story Objects, p44	D, N
Growing (B)older, p46	D, E
Make the World Stop/ Dear Me, Then, p50	N, AP
Her Eyes are Golden Pools of Honey, p52	D
Six-word memoirs, p60	N

Writing craft guidance

Adjectives & nouns: Colouring in Our Senses, p15
Alliteration: Alliteration Agenda, p21
Idioms: I'm All Ears, p23
Writing Advice from young writers, p9
Writing resources for young writers, p59

Wellbeing

Five ways to write for wellbeing, p24	D, N, AP
Explore further, helpful organisations for further support, p58	

Suggested English extension activities, Speaking and Listening / Pair work

Colouring in Our Senses, p15

S&L/Pairs: one person chooses the object, the other chooses the adjective, then swap round.

Feeling Feelings, p16

S&L/Pairs: one partner chooses an object and describes it positively, the other describes it negatively, then swap round.

Two-Minute Starter Stems, p18

Try a variation of the Feeling Feelings lists.

- Spend two minutes writing a list of lies. You can be honest or you can use the list to get your own back on things you've been told that turn out to be not true. (Apologies to Father Christmas and the Tooth fairy....)

Getting Personal with feelings and attitudes

Extended writing: how far can you go with this?

Try the following suggestions for a longer piece of writing that can use your powers of description to help you **narrate**, **argue**, **persuade** or **explain**.

1. Telling a whopper (Narrate)
2. The difference between a lie, a fib and a half-truth. (Explain)
3. Why a lie may sometimes be justified. (Argue, persuade)

S&L/Pairs: one partner argues/persuades that lying is never justified, the other that it can be. Swap around.

Getting personal: feelings and attitudes

Extension writing:

Repeating the starter words is a quick way to write a list. When you've tried that, go for more variety and contrast within your writing. Variety and contrast within writing lead to structure.

I wish that people wouldn't....

I wish that people tried to....

I wish the world was....

I wish tomorrow brought...

I wish that I could...

Once I saw...

Once I thought....

Once I felt....

Once I didn't....

Once I learned....

Now I'm older....

Now I see....

Now I feel....

Now I know.....

Now I do.....

I like it when the sun is....

I hate it when the sun....

I like it when my friend says....

I hate it when my friend says...

I like it when the clock shows...

I hate it when the clock shows...

You could list:

lies you tell to keep out of trouble,

lies you tell to cover up for someone,

lies you tell to make some else feel better

- or

lies that parents/teachers/friends have told you.

Extended writing (Paragraph level):

(try five paragraphs -an introduction, three developments e.g. two opposite views and a possible middle one and a conclusion)

Extended writing (text level) - beyond description

These topics can be used to try other text types. Make your choice of words, sentences and paragraphs support your chosen text type - narrative, argument, persuasion, explanation - or any mix of these.

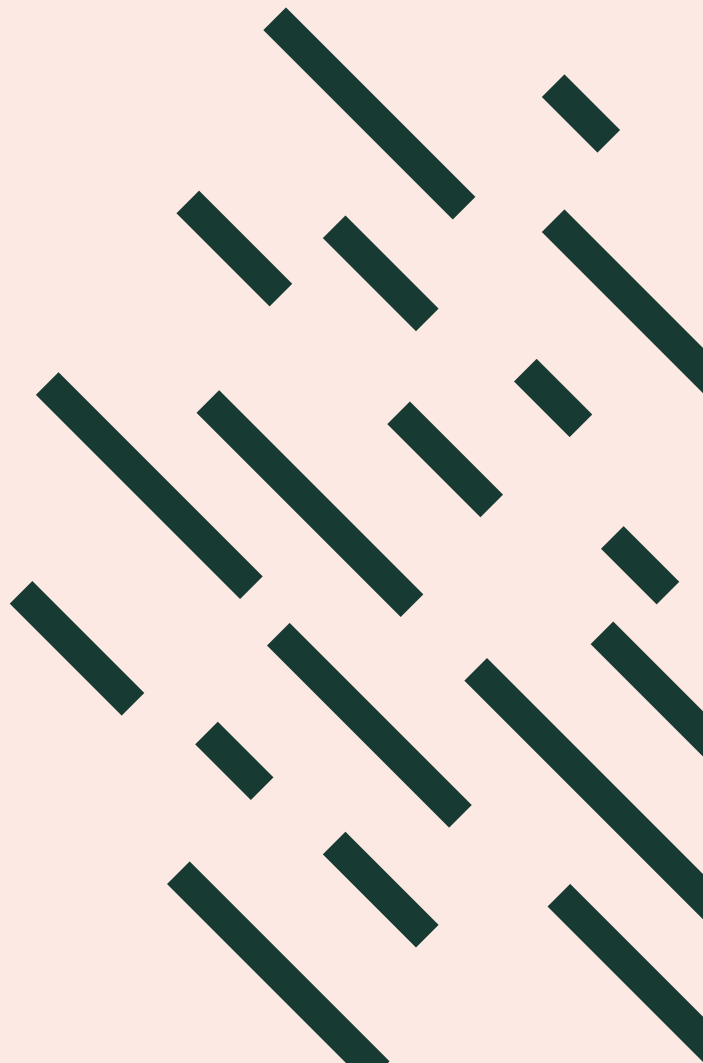
Made up mischief, p20

S&L/Pairs: try this activity with a partner. Talk and make some notes on these questions:

Discuss what made you and your partners false mischiefs believable or unbelievable?

Patchwork kindness, p22

S&L/Pairs: take turns to choose the noun and add the adjective.



I'm all ears, p23

S&L/Pairs: ask your partner "What if..., What then..., How would...?" and both try to imagine what is impossible.

Idioms come into fashion and others survive for years. Sometimes, an idiom gives you a clue to the writer's age. Which of these do you think are from a younger and an older person:

No good crying over spilt milk.

I'm cool with that.

Chill out, bruv.

Least said, soonest mended.

Some idioms survive among people who were familiar with the Bible. e.g.

"To make a pig's ear of it" comes from "Thou canst not make a silk purse from a sow's ear", meaning nothing delicate can be made from something rough.

Others come from Shakespeare e.g.

"A rose by any other name would smell as sweet" or

"In my mind's eye".

Taking it further

Are there any idioms that you recognise in the speech of your teachers or people at home? Make a list. What do they mean in normal English?

No Ideas but in Things, p27

S&L/Pairs: do the same with your partner's object. Compare the different impressions.

Growing Up, Growing Old, p33

Where do ideas about older people come from? Students could talk to an older person they know and make some notes about what they remember from their childhood, or any idioms they use that are not common today.

Extended writing

There are extra writing opportunities in this activity. For example, the talk could be based on a questionnaire devised by the student, or there could be a transcript of the taped conversation, with a commentary.

The Exquisite plant, p36

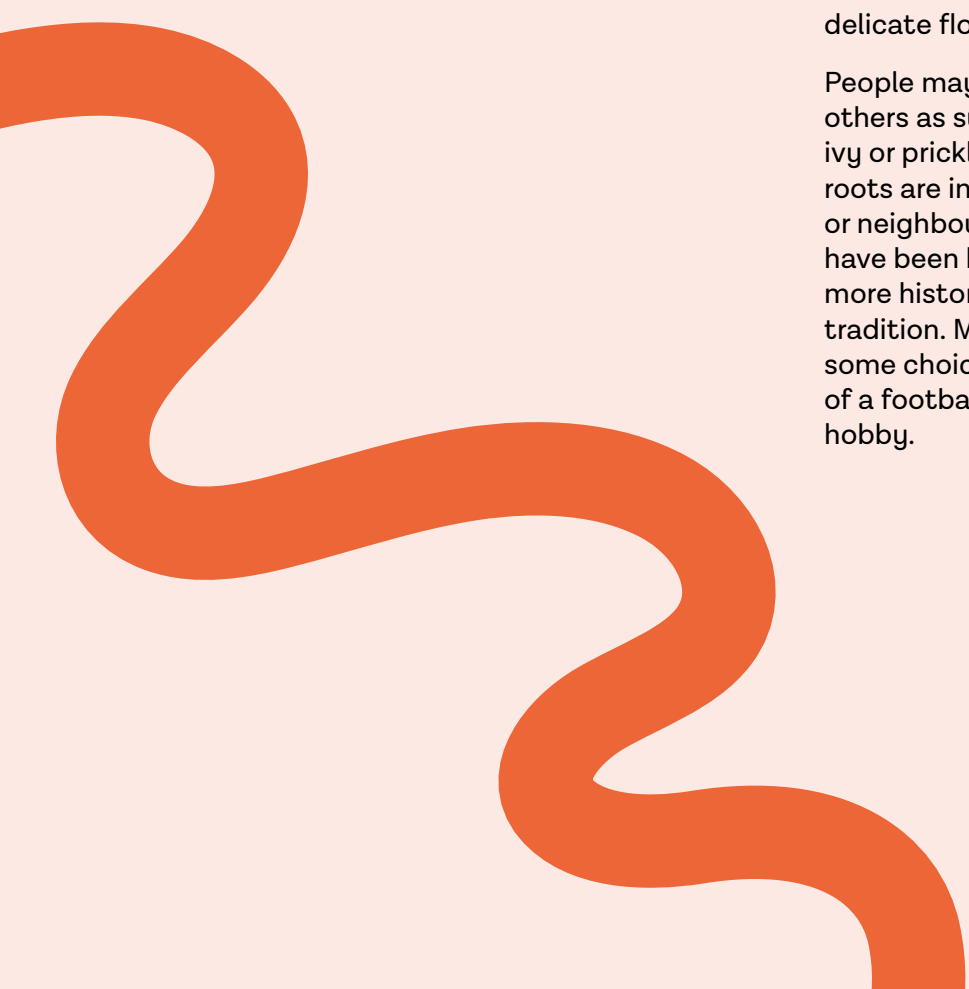
There are several idioms based on plants and things that grow which the students could refer to:

"A rose between two thorns: refers to someone delicate and beautiful surrounded by rough company.

"Grasp the nettle" refers to having to do something temporarily painful but needs to be done for a longer term purpose

"A shrinking violet" refers to someone shy who avoids being noticed, like the small delicate flower called a violet..

People may choose to see themselves or others as sunflowers, dandelions, clinging ivy or prickly holly. Some people feel their roots are in close communities like family or neighbourhood where they happen to have been born. Others feel rooted in a more historical way, in a culture or ethnic tradition. Most people also feel rooted in some choice of grounding - in membership of a football club, a musical trend or a hobby.



My Dreams are Warming Rays, p43

People sometimes use colours to describe a situation or a mood. Examples you might refer to are:

- a dangerous stretch of road is called a black spot
- feeling in low spirits is called feeling blue
- getting angry is called seeing red
- feeling very happy is called in the pink

Story Objects, p44

Here are some useful objects that can start a student on exploration of the life or lives connected with it:

- a wardrobe
- a bathroom cabinet
- a school bag
- a photo album
- the space underneath the fridge
- down the back of the sofa

Growing (B)older, p46

Further things to think about

- Are older people influenced by peer-group pressure?
- Do older people care as much about their appearance?
- Are older people less bothered about keeping up with trends?
- Do older people develop new habits?

Make the world stop/Dear me, then, p50

We all have moments that are important to us and cling to in our memory. Sometimes that's because the moment can't happen again, or it involved someone no longer here

Or it may be because we were different then.

This activity gets you to think about what was special then, and why.

Extension - Can you think and write about how you have changed, and why?

Her Eyes are Golden Pools of Honey, p52

There are various idioms which draw a likeness between a person and an animal which you might refer to:

- a bull in a china shop - someone who can't help smashing delicate things around them
- a dog in a manger - someone who uses something that he or she does not need to use
- an ostrich - which sticks its head in the sand and can't see what's happening around

If people are represented by cars, some would be sports coupes, others would be minis, pick-up trucks or HGVs. You could represent people by brands e.g. Rolls Royce, Fiat 500, Lamborghini, Land Rover.

Five ways to write for well-being, p24

S&L/Pairs: Talk to a friend about any of these - or about your own way of developing well-being.

How to use The Scribbled Self in the PSHE classroom

Mental Health and Emotional Wellbeing

The activities in The Scribbled Self can be used as part of young people's personal reflection on a broad range of topics and themes (faith, relationships, personal safety, values, bullying, sex education etc) that they explore in RSE and Health Education, and PSHE. Writing is a valuable means of reflection and provides opportunity to see how their learning in RSE and Health Education, and PSHE is relevant in their lives or will be in the future.

Teaching young people about mental health and emotional wellbeing can play a vital role in keeping young people safe. The activities in The Scribbled Self can support Mental Health and Emotional Wellbeing presenting opportunities to draw creative cross-curricular links and moments to explore these curriculum links:

- How to talk about emotions accurately and sensitively, using appropriate vocabulary
- That happiness is linked to being connected to others, (Five ways to write for wellbeing p24)
- How to critically evaluate when something they do or are involved in has a positive or negative effect on their own or others' mental health, (Reflections on sharing – see below)
- The benefits and importance of physical exercise, time outdoors, community participation and voluntary and service-based activities on mental wellbeing and happiness, (Five ways to write for wellbeing p24)

The Scribbled Self also provides stimulus to explore other aspects of MHEW, such as:

- The link between language and mental health stigma and develop strategies to challenge stigma
- Myths and misconceptions
- The causes and triggers for unhealthy coping strategies, and the need to seek help for themselves or others as soon as possible
- Healthy coping strategies (in this case writing) and an understanding of their own emotions as well as those of other people. (Five ways to write for wellbeing p24)
- How to recognise when they or others need help with their mental health and wellbeing
- Sources of help, support and how to access what they need. (Explore Further, p58)

These conversations can support broader discussions on MHEW curriculum:

- How to recognise the early signs of mental wellbeing concerns
- Common types of mental ill health (e.g., anxiety and depression)

Sharing writing ethically and safely

The context of when to share creative writing can support wider conversation about:

- Why people share writing / their thoughts and feelings?
- What are the pros and cons of doing so, what might be more / less appropriate to share?
- How sharing might make someone feel vulnerable. The fact that this leaves them open to criticism, other points of view. What are the ramifications of this, good or bad?
- Discuss the importance of ground rules in writing in a school setting, which names are used or not used, (classmates)?

Such a discussion can also cover personal and online safety, asking young people to consider why they might feel comfortable to share with in the moment and might regret later down the line and may include the following curriculum criteria:

- Their rights, responsibilities and opportunities online, including that the same expectations of behaviour apply in all contexts, including online.
- Online risks, including that any material someone provides to another has the potential to be shared online and the difficulty of removing potentially compromising material placed online.
- Not to provide material to others that they would not want shared further and not to share personal material which is sent to them.
- That the internet can also be a negative place where online abuse, trolling, bullying and harassment can take place, which can have a negative impact on mental health.
- The impact of viewing harmful content.
- How information and data is generated, collected, shared and used online.
- What to do and where to get support to report material or manage issues online.

Suggested activities to support reflecting on writing and emotion:

1. Think, Feel, Do

Ask young people to reflect on their emotions and how they think, feel and relate to those around them. Discuss how it can be difficult at times to align, control or manage our thoughts, emotions and actions using *Think, Feel, Do*.

- Consider how and in what situations our thoughts might differ from our feelings, and how this can affect our actions. Why might our thoughts, feelings and actions not align?

Explore:

- What vocabulary they would use to describe specific feelings?
- How they might react in a specific situation— What physical reaction they might have or what physical action they might take. Would that be appropriate in the situation? Why or why not?
- What would help them in the moment — at the time of this situation? What could or should they do?
- What would help after this situation? — What could or should they do?
- How does it feel to talk? Might they feel nervous, embarrassed, relieved, positive, unsure, ashamed, ok, relaxed.
- Who can help? What are the positives and negatives of talking to others, and how can you determine who is best to talk to? Who might this be and how can you find out?
(Signposting support)
- Consider what advice might be helpful to give if they were concerned about themselves, a friend. Who would be best placed to give advice / support / help?

Adapted from healthyschoolscp.org.uk resource.

2. Five different perspectives

Ask young people to consider reflecting on their own creative writing, from the imagined point of view of five different trusted perspectives. They might choose from the following:

- Favourite singer
- A friend
- A pet
- Character from a film
- Family member or trusted adult

Learning from different perspectives, including imagined ones, allows us to overcome the fear of being wrong and helps us understand others and ourselves. We can learn from the imagined viewpoint of others by challenging our existing perspectives and gathering new information.



Teacher Wellbeing

Teaching lessons which may raise sensitive topics or mental health issues can affect teachers personally. Before teaching a lesson that touches on or is specifically about mental health, it may be helpful to talk to your line manager or other colleagues about any concerns. You may also be faced with managing disclosures from pupils, which can take an emotional toll, so it is important that you are supported by colleagues. Note also that the Education Support Partnership educationsupport.org.uk provides free listening to teachers by trained counsellors. This guidance is intended to increase teacher confidence, but face-to-face training should be provided wherever possible. It can also be helpful to work through your planning with colleagues when you are about to address issues that you feel less confident about.

Writing can also offer a reflective space for teachers to support their own wellbeing. Why not experiment with creative writing yourself or try some of the activities in the guide? You might be surprised how beneficial writing just for yourself can be.

“...as teachers, our role is to constantly think about others, which, in itself, is an honour. Time flies during the school day, and there is rarely time to stop and rest. A diary [or creative writing] gives that focus to stop and think solely about yourself. It showed me the importance of writing and expressing emotions to enable our minds to release thoughts and refresh.”*

**my.chartered.college/impact_article/reclaiming-teacher-wellbeing-through-reflective-diary-writing*



A Final Word from the Editor- Caleb Parkin (writer, poet)

On my second year facilitating Beyond Words, one student – who initially felt too anxious to come into the workshop room – stood up and read a poem, on a mic, in front of a sizeable bookshop audience. The poem explored a powerful wild creature and this young person had, I thought, located some of that power and pride in themselves.

It was one of many moments you'd see young people going slightly *beyond* their previous ideas of themselves: exceeding their self-expectations, little by little. Scribbling 'myself' a bit differently.

So as the writer-in-residence on Beyond Words for three years, supporting the project's legacy, the development of *The Scribbled Self*, was a real privilege. Especially because of the commitment to this legacy being co-produced by previous participants, for young people in the wider world. That spirit of generosity and paying-forward is key to *The Scribbled Self*: to oneself, the practice of writing, for our wellbeing, and how we nurture a wider culture of writing.

For many, perhaps even more so for busy teachers, taking time out to write simply for its own sake can feel like an indulgence, an *extravagance*. However, engaging with this process more frequently and playfully can pay dividends in how we approach the teaching of writing – as well as for our own wellbeing. So have a go yourself - set aside ten minutes and defend that time, to write indulgently, *extravagantly*, for its own sake!

For teachers, with curricular and assessment pressures, I hope that this resource provides tools and opportunities to step outside those daily factors, however briefly, and engage in creativity for its own sake – in the classroom and across the curriculum. This could build an even calmer, more rounded, learning atmosphere. Paradoxically, we've seen time and again the ways that writing *for its own sake* feeds back into literacy and oracy for Beyond Words participants, how their confidence and self-esteem build.

While I don't think we should view these activities solely through an instrumentalist lens, there are wellbeing benefits in their own right, *and* which support academic attainment. My experience of teachers is that they both matter and both have value.

Sometimes, it can feel very different setting out with no other intention than to 'enjoy the process' rather than setting out with a specific Learning Objective. In my practice, I'll often set a very light 'goal' of 'exploring' or 'enjoying' whatever theme or activity we're engaged with, which can give the sense of direction.

I hope this resource supports you in supporting students, to give voice to a self which slightly exceeds their past expectations – scribbled a little differently, each day.

Additional Resources:

nate.org.uk

pshe-association.org.uk/resources-landing
educationsupport.org.uk

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