

INTRODUCTION

This book is an attempt to bring together resources for the myriad of different areas that Learning Mentors, and others involved in the pastoral care of school students, are required to be able to deal with. It will be of use to teaching assistants, school secretaries, teachers, school nurses, personal advisors and lunchtime staff, as well as Learning Mentors. In fact, many of the activities are useable or at least transferable to a number of different settings in which young people are receiving support, such as youth offending teams, family support teams, children's residential homes, youth inclusion projects, and youth services. The resources are aimed at anyone working with young people from ages 10 to 16 (late Key Stage 2 to Key Stage 4) although some activities and worksheets will work with children either side of this age range and can be adapted to suit.

We first produced this book and its materials when working as Learning Mentors ourselves in a large Leeds high school, having created a great many resources that we used regularly with students. At that time, the books we had available to refer to were limited although we are pleased to see an increase in pastoral resources. Learning Mentors and pastoral staff needed to provide responses to such a wide range of difficulties that no one resource would cover them all. In the days of tight budgets, we set out with the intention of providing something of a 'one-stop shop' that we hope is at least a starting point for the areas most regularly encountered. We devised the majority of the activities described, but some are derivative of activities we have experienced during years of training days and other interesting events. We have now transferred into different fields; Kathy Hampson is an experienced worker within the Youth Offending Service and is currently completing a PhD and Rhonda Mitchell worked as a Probation Officer, including a secondment with a Family Intervention Project, and is now a Practitioner with the Child and Adolescent Mental Health Service. We believe such experiences have brought a more holistic context to this edition – and it is worth noting that we have used the resources across all settings!

The paperwork needed to run a mentoring programme in a school will differ depending on the existing processes already underway, like registration methods and the availability of computers for record keeping. We used a variety of paperwork, some of which we have outlined below. For more information on what you might encounter another good resource is *The Learning Mentor Manual* by Stephanie George. Incidentally, it may be a good idea to identify a colour of paper that all your paperwork will be printed on, as pupils and teachers alike can easily identify it, and it may be less likely to go astray! We always used light green ... I think this was the colour of paper that we could find at the time we started!

Register appointment request – we used a slip of paper which the teacher would hand to the pupil. It had on it a form of words requesting them for an appointment at a certain time in our room. We placed these in registers that were all together at the beginning (or end!) of the day, so they were easily accessible. This also made it easy to find out whether the pupil had received the appointment or not.

Pupil meeting log – we always wrote up our appointments and kept files on all official referrals while pupils. This enables you to remember what was said last time and what was agreed. They can be completed either on the computer as word documents, or on paper in a paper file, if you do not have reliable access to computers.

Parent/carer letter – if pupils are being mentored then their parents or carers need to know about it! We wrote a letter for each new referral giving an outline of our service, what the pupil could expect, the reason for the referral, and contact details for parents to ring if they wanted to know more or access further support from us.

Report sheet – we had our own report sheet with our targets on, and a space for each teacher to rate how much they feel that pupil has achieved in that lesson for each one. There should be no more than three targets. As well as helping you to see what is really happening, it also reassures teachers that something is being done about issues which they have found difficult.

Rewards/Certificates - we always rewarded our mentees when they achieved targets, and created bronze, silver, and gold certificates which we printed up on parchment paper. The pupils seemed to really value these, and enjoyed working their way up the range. We had samples on our walls so they could see right from the beginning what they could earn. We found that often our certificates were the only achievements these pupils were making, which made it even more important that we celebrated their successes!

The current context

Children's services are now moving more towards the use of CAFs (Common Assessment Framework) with young people and their families. This is a method of coordinating the help that is available to address the needs of children, young people, and their families. Anyone who is CAF-trained can initiate one, as long as the family consents and there is more than one issue to be addressed, so if you have not already received some training on this, it would be useful to request it! The CAF model begins with in-depth assessment of the situation, identification and classification of needs, and then a matching of services to address those needs. A meeting is arranged, where each agency who is contributing to the CAF identifies exactly what they are going to do, and this is put into an action plan. The plan is reviewed later, and possibly re-drafted to reflect what has changed, or targets that have not yet been met. It creates more accountability for agencies to carry out agreed actions, and helps make addressing complex needs more attainable. There is sometimes money available to achieve some aspects of the plan, which can be a useful addition.

Confidentiality

A word ought to be said about confidentiality. We operate under a strict code of confidentiality, which we display so that all students can see it. In this statement we explain that we can keep things confidential (with an explanation of that word!) as long as the student is not being placed, or placing others, in danger. We also do not ensure confidentiality when illegal activities are being discussed (this may not be the case in your establishment – check your own confidentiality guidelines). If this is clear at the start, then all students can make the decision as to whether they tell you or not. It safeguards the relationship with the student, as she will then not feel betrayed if you feel you cannot keep what she says to yourself; however, you must tell her if you need to pass it on, and also be very clear about who will be told, so she knows how far the information will go. In some areas, such as self-harm, it is important to be clear beforehand how much you will keep confidential, and at what stage you feel you need to pass it on for Safeguarding.

Using the Resources

The worksheets and activities presented within this book are generally more effective when used within the context of an appropriate trusting relationship between the mentor and the young person, which is found to be more important for success than the theoretical approach used. Although Learning Mentors are not qualified counsellors (nor expected to be), some knowledge of basic counselling skills is essential. We tended to use the style of Socratic questioning, which is an open and guided questioning technique that facilitates the pupil to reach their own conclusion and explore the problem themselves, whilst avoiding the impression of instructing. As most of the worksheets lead on to further discussion with the student, we suggest that you focus on Socratic questions to avoid just yes or no answers: young people can be difficult enough to draw out as it is and closed questions tend to make them clam up more! We would also advise cautious use of the question, 'Why?' as it can be interpreted as being

judgemental and too direct. Try to phrase your question in a different way. Young people come to Learning Mentors with sensitive problems and will make mistakes; they do not want to be judged and need your belief in their ability to change and survive. Using your communication skills to listen and reflect back to the young person will show respect and a friendly, open approach which young people respond to.

Motivational Interviewing focuses on resolving ambivalence to enable change and uses the Cycle of Change model to recognise the process an individual will encounter when changing a behaviour (see Miller & Rollnick).

The resources can be used across the chapters for different difficulties, and of course worksheets can be used in whichever way you find most useful. Our guidelines for use are merely what we had in mind when we created them. Each worksheet is printed in the same order as they are detailed in the chapter followed by suggested activities. We then give combined ideas for helpful contacts and further reading as more often than not; the contacts also provide reading material and information.

We have labelled each sheet with information that should help you to navigate within the chapters. We have specified the age range it is suitable for, and provided a key to explain what type of sheet it is. There are three types of worksheet:

Information – this is information for the Learning Mentor, other members of staff or parents and carers.

Student information – these are sheets that contain information for the student, rather than a specific task.

Student worksheets – these are worksheets that contain tasks that the student can complete.

Each sheet is replicated on the included CD-ROM, for your ease of use. The directions for using the CD-ROM are printed in the preliminary pages.

Worksheets

Getting to Know You

Included in this introduction are a couple of ‘getting to know you’ ideas to help the initial contact with the student. Using non-threatening questionnaires such as these can help break the ice, especially when difficult issues need to be addressed.

Finally, we hope you find this book a useful tool and enjoy supporting young people as much as we do! Hopefully we are all contributing to improving the lives of young people.

Chapter One

EMOTIONAL INTELLIGENCE

Introduction

Someone who is emotionally intelligent can identify, express, understand and manage their emotions and can empathise with the emotions of others. Many of the difficulties encountered by young people in school might be attributable to a poor development of these skills. For example, anger management would be difficult to improve if the young person cannot adequately identify and understand their emotions, making it a backbone to much of the work within this book. The order in which people improve these skills has been shown to be significant, as they need to be able to identify and name emotions before they can express them appropriately, and they need to be able to understand them before they will be able to control them. For further reading on this subject, see Emotional Intelligence: Key Readings on the Mayer and Salovey Model (see bibliography).

Primary schools have tackled this issue with the SEAL initiative (Social and Emotional Aspects of Learning), but secondary schools have not as widely adopted the secondary version, and perhaps the emphasis on achieving curriculum targets makes this less likely in any case. This makes the role of the mentor, being totally concerned with students' well-being, much more significant to fill the gap.

The exercises in this section cover all these different aspects of emotional intelligence, from mere recognition to empathy for others. There are a mixture of activities designed for use on a one-to-one basis, and those designed for group work, but many can be used for both. The key at the base of each sheet indicates for which use each are recommended.

One of the basic elements of this emotional intelligence section is a set of 90 Emotion Cards, which have been made as comprehensive as possible. These are designed to introduce new emotional vocabulary to young people, so they are better equipped to express exactly how they feel. The emoticon-style expressions are there to provide a visual clue to the word's meaning. We recommend that you photocopy them onto coloured card and, if possible, laminate them. This makes a very durable resource. Indeed, they can even be used in further chapters' activities.

Worksheets

What's In My Head?

This can be used in many ways, depending on the needs of the student, so has been deliberately kept non-directive. You could ask the student to write down his thoughts and feelings (using the Emotion Cards if necessary). You could ask him to draw a series of symbols representing different thoughts and feelings, or you could ask him to draw one picture. Drawing can often help when the student is lost for words, and can be as abstract as he wishes. Recommended for individual use only.

Your Thoughts

This is a good introduction to looking at emotions, and helps students to start thinking and responding, as the questions are all concrete in nature.

Emotions

This sheet is rather more personal, and therefore carries a slightly higher risk factor than the previous worksheet. It may need to be completed with the Emotion Cards to choose from. It can be used in a one-off session, or re-visited several times to monitor progress.

How Do I Feel...

Some students feel happier drawing their responses rather than saying them. These worksheets cover basic emotions with a spare space for them to enter something more specific. It is good for younger students, and excellent for really quiet ones. It can be made into a small 'feelings' booklet if you staple the middle section. This will help those who find it difficult to talk about their emotions express them in a different way.

Word Association

This worksheet can be used on its own to look at how any chosen emotion looks, feels, acts, and so on. The emotion being considered is written in the centre shape. Responses to the questions can be drawn together into a multimedia collage-type picture of that emotion. This would work well in a group setting as a large wall picture depicting all the responses given by individual group members.

Individual Emotion worksheets

These worksheets investigate specific emotions in more detail: sadness, love, hate, fear, hope, jealousy and loneliness. They can be used either with groups or individually as appropriate.

Activities

Emotion Cards

These cards can be used in any way you wish. All the suggestions are designed to improve young people's ability to identify, express, understand and control their emotions. The only limit is your own imagination! The following are some suggestions:

Ideas for use in one-to-one sessions

Sometimes students find it difficult to talk about their emotions. These cards are a great way to start even the quietest student talking.

- Ask the student to separate the cards into positive and negative emotions. Discuss with her what could cause each feeling.
- Sort through the cards first and remove those that are more complex. Ask the student to put the emotions in pairs of opposites. The student could then be asked to select which ones she feels most often. This will improve emotional vocabulary.
- Ask the student to sort the cards into groups of similar emotions. She could then be asked to choose one that she's experienced from each group. This improves emotional understanding.
- Ask the student to select from the pack all the emotions she has ever felt. Put aside the unselected ones. Working through the selected cards, ask the student to tell you about a specific time when she has felt each emotion. This aids identification of emotions.
- When addressing a specific incident, ask the student to select which emotions she felt at that time. Ask her to describe what that feeling felt like physically, and what thoughts were going through her head. This improves emotional understanding.

- Write scenarios about different situations (for example, bullying at school, confrontation at home, confrontation in the classroom, friendship difficulties) and ask the student to select two or three emotions that she imagines each character in the scenario feels. This can be developed to use with actual incidents, such as helping the student think how the teacher might feel in a confrontation that has recently taken place. This exercise helps to improve empathy skills.

Ideas for use in groups

- Emotions charades – split the group into two teams. Working through the cards (which have been previously sorted for appropriateness), one member from each team mimes the emotion. The student who guesses correctly collects that card for their team and then chooses the next card. The team with the most cards at the end wins. This helps young people to identify emotions in others, a key skill for empathy.

Two variations on this theme could be to have the emotion expressed on paper (with no letters allowed) or to have it molded in modelling clay, with the other team guessing the emotion.

- Emotions sculpting - split the group into pairs. Each pair has an Emotions Card. One person ‘sculpts’ the other person into a shape expressing that emotion by manipulating their pose. It could be stated what the emotion is or left open for group members to guess. This improves emotional understanding and communication.
- Emotions bingo – the cards could be used to make a bingo game. Arrange them for a master copy in alphabetical order and photocopy. To make the game cards, choose at random 25 emotions for each (from the whole range each time) and photocopy these onto card in a five by five block. A good tip is to laminate the individual game cards, so that whiteboard pens can be used to mark ‘called’ emotions. These can then just be wiped at the end of the game ready for use again. The Emotion Cards can then be drawn at random by the caller and placed on the master copy, with the student marking their game card with a pen. This improves emotional vocabulary usage.

Pool of Emotions Game

This game takes place over stepping-stones around a pool of emotions. You will need a counter and two pass tokens for each player, some modelling clay, some extra paper and a pen, and a dice. It can be played by up to six people, including the mentor.

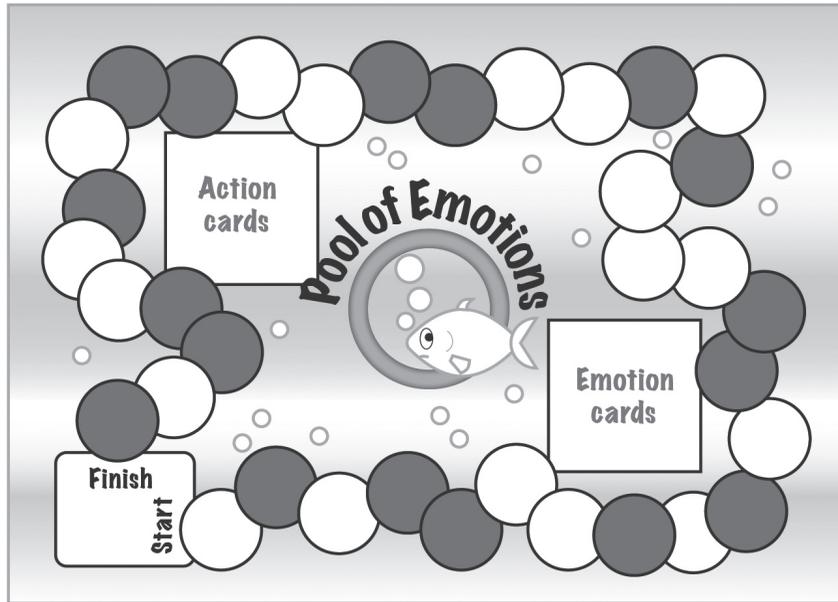
Preparation

The game layout should be pasted onto board for greater ease of play and durability. Photocopy one set of Emotion Cards and two sets of Action Cards. It is easier if the Emotion and Action Cards are different colours. Shuffle both sets of cards and put them on the appropriate spaces in the centre of the board.

To play

Each player takes it in turns to throw the dice and move the appropriate number of stepping-stones. If they stop on a green stepping stone, they have to take an Emotion Card (which they do not show anyone) and an Action Card. The player has to follow the instructions on the action card, moving forward the appropriate number of stepping-stones if they are successful. If moving forwards takes them to another green stone, then they start their next turn with new Emotion and Action cards. Their used cards are then replaced at the bottom of the pack. Each player is equipped with two pass tokens, which they can use during the game if they are not prepared to complete the instruction on the action card. If they run out of tokens, any further refusal results in a missed turn. The winner is the first to reach the finish (an exact dice-throw is not needed!).

You may want to remove some of the action cards before the start of the game, depending on how emotionally intelligent the players are. Some of the tasks will carry too much risk for some students. Photocopy more of the cards chosen to make a bigger pile if some are removed. The omitted cards could be introduced as emotional intelligence increases.



Masks

Multimedia materials can be used to make a mask depicting a particular emotion (these could have a paper plate as a base or a cardboard cut-out shape). The emotion could be one that an individual is struggling with at the moment, or one that she would like to have. A mask could have two sides with opposite emotions on each side. For example, if the student feels sad and would like to feel happy, he could make a mask that is happy on one side and sad on the other. You could have a discussion afterwards about what steps he could take for him to move from sad to happy.

Song Emotions

This works well used with a group.

Choose a couple of contemporary songs that demonstrate contrasting emotions. Ask students to write down words about the emotions being expressed either on individual sheets to be pooled later, or on a central flipchart sheet using a marker pen.

Photo Emotions

Collect photos of people showing different emotions from magazines. Mount these individually on card to make them more durable. Ask the students (either individually or in a group) to choose a photo, and suggest two or three emotions that the person may be feeling. A development could be to devise a scenario as to why that person may be feeling those emotions. Alternatively, use the book *Reading Faces* (see bibliography) for a comprehensive set of 412 emotions photographs, and work with those.

Plasticine Emotions

This could be done either with selected Emotion Cards, an emotion the student is struggling with, or during work on a specific emotion in conjunction with the Individual Emotion worksheets. Give the student a lump of plasticine, and ask him to make a shape representing the emotion chosen. Explore what made him make the shape he chose.

To begin the game, you first need to make a game board. It is suggested that A1 is a good size. The diagram below has been provided as a guide. You should draw a wobbly path of stepping-stones around the board from a spot marked 'start' to a spot marked 'finish'. About two thirds of these

stepping-stones need to be yellow, and one third green (spread throughout the whole board). You will also need to copy the Category Cards and a set of the Sayings Cards (which would work well if they were laminated).

This game is for six players, including the facilitator. The complexity of some of the sayings means it is not designed to be played by students on their own, but rather with an adult who is able to adjudicate, offer prompts and hints, and encourage those who are not confident to take a guess.

Later on in the game, when some Category Cards have already been won, a player will pick up a card she already has. If this happens, then it is hard luck and she has to wait till her next turn to have another go!

Throwing a six ensures another go.

The person with all five of the category cards who lands on the finish square is the winner. If players land on the finish square without all the necessary Category Cards, then they have to go round the board again.

Helpful Contacts and Further Reading

<http://nationalstrategies.standards.dcsf.gov.uk/primary/publications/banda/seal>

Bar-On, R. and Parker, J. (2000). *The Handbook of Emotional Intelligence*. San Francisco: Jossey-Bass.

Goleman, D. (1995). *Emotional Intelligence: Why It Can matter More Than IQ*. London: Bloomsbury.

Mayer, J. and Salovey, P. (1997) *What is Emotional Intelligence?* In Salovey P, Brackett M, & Mayer J (Eds). *Emotional Intelligence: Key Readings on the Mayer and Salovey Model*.

What's In My Head



Your Thoughts

1. What have you done that makes you most happy?

2. Do you like your name? Would you like to change it? What to?

3. What is the best thing that has ever happened to you?

4. What is the weirdest thing that has ever happened to you?

5. What is the silliest thing you have ever done?

6. What is the funniest thing that has ever happened to you?

7. Who do you admire and why?

8. What qualities do you look for in a friend?

9. What is the most important thing in your life?

10. What is your best quality?

11. What one thing would you change about yourself?

12. What one thing would you change about school?

13. What do you hate doing most in the world?

14. What do you like doing most in the world?



Individual Emotion Worksheet

I Fear...

1. One animal I would not like to meet face to face is

2. One person I fear is

3. One experience I fear is

4. One film that made me feel fear was

5. One fear I would like to conquer is

6. One fear I have conquered is

7. One fear in other people that I find hard to understand is



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