



Festival for Healthy Living

Guidelines for Professional Learning



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Guidelines for Professional Learning

An initiative of The Royal Children's Hospital
Integrated Mental Health Program enabling schools
and their communities to access the Professional
Learning Program of the Festival for Healthy Living.

Generously funded by The Jack Brockhoff Foundation

ROYAL
CHILDREN'S
HOSPITAL



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Festival for Healthy Living Guidelines for Professional Learning

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Festival for Healthy Living Victorian Steering Committee

Arts Access

Catholic Education Office Melbourne

Centre for Adolescent Health

Department of Education and Early Childhood Development

Department of Human Services Mental Health Branch

Festival for Healthy Living, The Royal Children's Hospital
Integrated Mental Health Program

Local government representation

Meadow Heights Primary School

MindMatters

Neighbourhood Renewal, Office of Housing and Community Building

Parent representation

Rural representation

School Focused Youth Service

Statewide Mental Health Promotion Officer Network

VicHealth

Victoria Police

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About the Guidelines

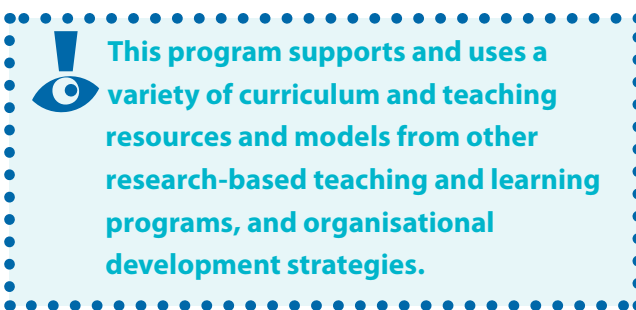
These *Guidelines for Professional Learning* complement *Festival for Healthy Living: Creative arts for mental health and connecting communities*. The *Guidelines* describe the process for implementing professional learning as part of a mental health promoting performing and visual arts program, and provide the resources to support whole school community improvement.

Parts of the Guidelines

This resource in seven parts supports teachers, artists and mental health professionals to implement the Professional Learning Program.

- **Part 1 Introduction** – outlines the structure of the program, shows how it supports whole school improvement, and provides information on the roles and responsibilities of teachers, artists and health professionals.
- **Part 2 Program Overview** – contains a summary sheet and provides the detail of the Professional Learning (PL) Program in an easy-to-use table format.
- **Part 3 Classroom Resources for teachers, artists and health professionals** – contains classroom resources for teachers, artists and health professionals. Used in collaborative situations, resources include a summary sheet and the details of a *Sample 20-week school program planner* for use by teachers, artists and health professionals; a sample curriculum program linked to VELs; and sample lessons for team teaching.
- **Part 4 Artists' Resources** – consists of material specific to the artists. It contains a summary of the *Sample 20-week school program planner*; advice on developing partnerships; information on questioning techniques; guidelines and techniques for establishing mental health; sample games and activities for use with staff and students; and sample agendas.
- **Part 5 Staff Wellbeing** – provides professional learning resources for staff wellbeing, and sample agendas.

- **Part 6 Resources & References** – is where to find the resources and references underpinning the program.
- **Part 7 Festival for Healthy Living Disk for Professional Learning** – contains a promotional package, extracts of performances, PowerPoint presentations and photographs. It also provides both PDF content, modifiable activities and agendas for teachers, artists and health professionals, and materials from other health promotion programs.



Who uses the Guidelines?

- The Statewide Coordination Team
- School staff
- Artists Team
- Health professionals (including MHPOs and Youth and Community workers)
- FHL Victorian Steering Committee agencies

Part 1

Introduction

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Introduction to FHL Professional Learning

Introduction

Professional Learning (PL) is crucial to the Festival for Healthy Living's (FHL) collaborative process of bringing the education, mental health, arts and community sectors together in support of whole school improvement and community development. The PL process provides opportunities for school staff and students to work together with mental health and arts professionals to explore mental health topics and to develop solution-focused performance pieces and presentations.

Working through the Festival's conceptual, implementation, structural and community development models the Professional Learning Program seeks to develop understanding of the continuum of mental health in a spirit of collaboration and celebration. The program aims to destigmatise issues associated with mental health and emotional difficulties, and to promote help-seeking approaches across the school community.

The FHL models provide a way, with local schools as the central focus, for communities to come together to build connectedness, partnerships, and enthusiasm for sustainable mental health initiatives. The FHL Statewide Coordination Team administers and facilitates the PL Program as a catalyst for change. It is not an isolated short-term event with an identified beginning and end. Taking place over three years enables the program to be embedded for whole school change and sustainability. Local steering committees and school professional learning and teaching teams are key components of the professional learning process. This provides a structure for enabling the benefits of the Professional Learning Program and the performances and presentations to be integrated in schools and their communities for the longer term.

Aim

To build the capacity of schools and communities to promote mental health and wellbeing through the performing and visual arts.

Objectives

1. To promote better understanding of the spectrum of mental health in schools and communities, including prevention and destigmatisation of mental illness, early intervention and help seeking.
2. To build individual skills for resilience and emotional wellbeing, including recognising strengths, making and maintaining healthy relationships, problem-solving, help seeking and referral.
3. To advance understanding of the arts as a vehicle to promote mental health and wellbeing.
4. To build the skills and knowledge of arts, education, health and community workers for promoting mental health and wellbeing.
5. To support schools and communities to integrate the Festival for Healthy Living Program with ongoing whole of school/whole of community planning and action.
6. To evaluate and broadly disseminate best practice findings.

Professional learning supporting whole school improvement

The FHL supports schools' core learning and teaching programs. The Professional Learning Program seeks to familiarise participants with strategies for improving the mental health of the whole school community. Using a creative sustainable partnership model for whole school improvement, the program supports schools and their communities, balancing mental health theory with engaging arts activities.


Building protection and addressing risk

The Professional Learning Program provides participants with strategies for addressing risk factors such as bullying, peer pressure and poor social skills. It also builds protective factors such as connectedness, problem-solving, social skills, and healthy values systems. Addressing the needs of *at risk* young people through a whole school approach, rather than by isolation in *alternative* programs avoids the deficit approach of tagging young people in need as problems, while still making available to them the experiences and skills they need (Wyn et al. 2001).

The culminating performances and exhibitions, intrinsic to the model, provide parents and community members with an opportunity to see *at risk* students in a positive light. After participation in the Professional Learning Program and the delivery of performances and presentations to the community, participants are enabled to continue applying acquired learning in the school, in an ongoing capacity.

Festival for Healthy Living Conceptual Framework

The FHL Conceptual Framework offers a process for achieving improved school community practice and improved student outcomes. It reflects the idea that ‘school improvement is best regarded as a strategy for educational change that focuses on student achievement by modifying classroom practice and adapting the management arrangements within the school to support teaching and learning’ (Hopkins 2001, p. 81). The FHL Professional Learning Program supports a whole school community approach, and provides an agency through which change can occur for a school’s leadership team, for staff, and for students.



For further information see:
Glover S, & Butler H, 2004, ‘Facilitating health promotion within school communities’, in R Moodie & A Hulme (eds,) *Hands-on Health Promotion*, IP Communications, Melbourne.

Figure 1: Festival for Healthy Living Conceptual Framework

© Festival for Healthy Living Conceptual Framework, Festival for Healthy Living,
The Royal Children’s Hospital Integrated Mental Health Program 2008



Empowerment, inclusion and cohesion

Part of promoting mental health and emotional wellbeing is to provide a 'safe and supportive climate in which students feel able to seek out help and advice' (Glover et al. 2002, *Teaching resources*, p. 135). Feeling safe and supported within a school is about students being in a position where their thoughts and feelings are acknowledged, listened to, and acted upon. They feel empowered – they have a voice.

The FHL Program creates a classroom climate for empowerment through creative processes. Group learning and creative arts strategies can stimulate inquiry, enhance engagement and support the idea that 'a sense of empowerment may best be acquired through a collective rather than an individual state, through a process of interaction rather than individual action' (Cahill 2002, p.12).

Further, students engage in a process of learning and negotiation in the development of materials, and in the performance and presentations, providing enduring strategies for maintaining mental health. 'The process of learning the different skills needed for a performance allows for the practice of persistence, encouragement, resilience and problem-solving, all of which are essential to a sense of mastery or empowerment' (Jenny Mitchell 2007). The content and outcome of their learning foster a sense that students can make a difference to how they feel about themselves and their worlds.

In addition the program:

- promotes community involvement and responsibility
- promotes student outcomes through participation and inquiry-based learning
- brings together artists, teachers, health professionals and community agencies as positive agents of change, raising levels of expectation and confidence within the school community
- develops new skills and strategies for both staff and students
- addresses both staff and student wellbeing
- incorporates active staff engagement through collaboration, participation, involvement in, and responsibility for decision-making and personal actions. This results in positive empowerment for individuals and groups. Staff feel valued.

Research-based and theory-rich

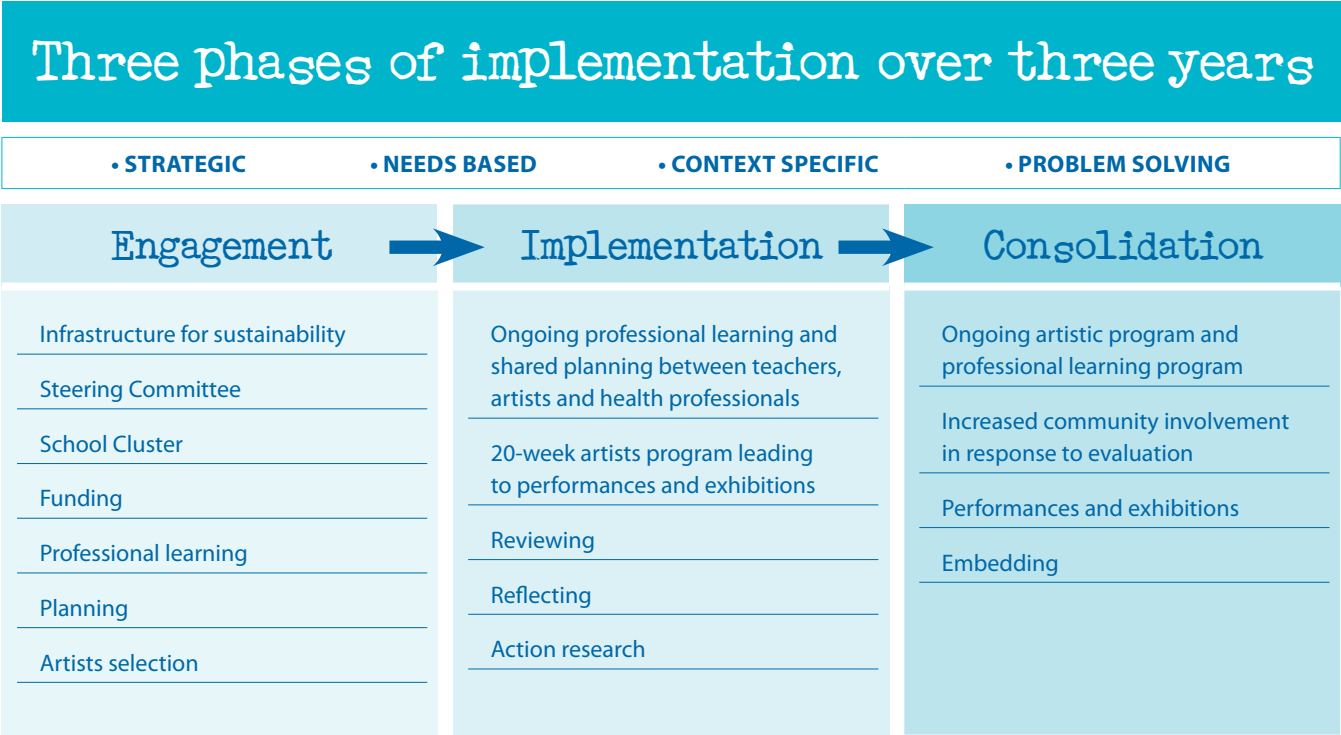
The Program is founded in current research, and makes connection to existing mental health programs. The FHL Program:

- considers evaluation as an important component
- supports Principles of Learning and Teaching
- accesses other established projects, e.g. Gatehouse Project and MindMatters
- works within the School Accountability and Improvement Framework: School Strategic Plan
- supports National Safe Schools Framework
- connects to Victorian Essential Learning Standards (VELS)
- is underpinned by effective schools research.

Implementation

The FHL Professional Learning Program takes place over three years, and recognises change, review and reflection as an ongoing process. This is an essential part of sustainability.

Figure 2: Three phases of implementation over three years
© Three phases of implementation over three years, Festival for Healthy Living, The Royal Children’s Hospital Integrated Mental Health Program 2008



The three phases

The program is implemented over three years, and has three phases of implementation:

Phase 1 – Engagement

Phase 2 – Implementation

Phase 3 – Consolidation

In the **engagement phase**, the readiness of school communities to participate in the FHL is explored, and vital infrastructure for sustainability of the program is established. The program is incorporated within the school's curriculum planning during this phase. Comprehensive professional learning takes place for all stakeholders (arts, education and health professionals), and extends over the three-year process.

In the **implementation phase** professional learning continues. Performing and visual artists initially work in partnership with teachers and local health and community agency staff, before working with students and teachers in the classroom over an 18–20 week period. School curriculum planning and review conducted in the engagement and implementation phases, shapes this second phase of the overall implementation process.

In this time participants explore issues affecting mental health, and strategies for enhancing wellbeing. Outcomes include presentations within schools, and performances and exhibitions culminating in a series of community-based events. Staged in local venues and drawing audiences from families and the local community, the public events are catalysts for further development of sustainable mental health promotion strategies in schools and communities.

The **consolidation phase** is shaped by evaluation conducted during the implementation phase. Skills and content are further developed, through the continuing artistic and professional learning programs, for a range of outcomes. Designed by each community to suit local needs, these may include workshops, performances and exhibitions involving people of all ages, or they may focus on targeted groups with identified needs.

During this phase schools incorporate learnings as part of ongoing policy and curriculum development.

They may access further professional learning and consultation from the FHL Team and/or Health Services to facilitate this.

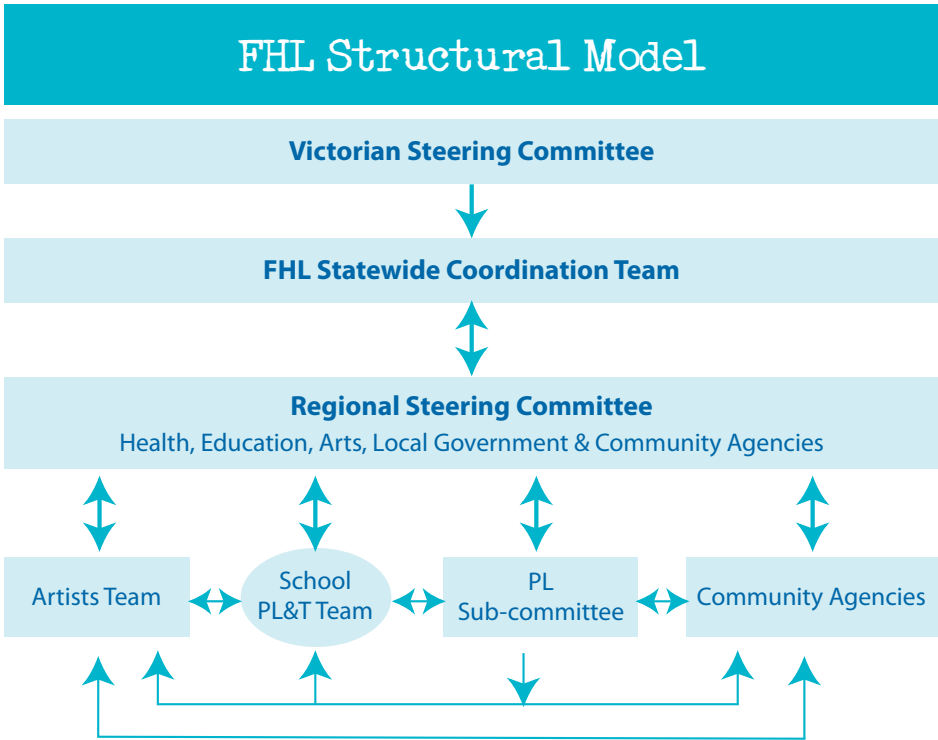
Key features of implementation include:

- an Action Research approach
- artists working with teachers and students in the classroom
- health professionals participating in professional learning sessions for teachers and artists
- the establishment of a local infrastructure (see Figure 3)
- an interventionist and strategic approach in working with school leadership teams to create change, and working with health professionals to support referrals
- an inquiry-driven focus operating through Professional Learning and Teaching Teams to:
 - maximise benefits across the curriculum in improving student learning outcomes
 - develop ongoing reflective learning and teaching approaches
 - generate participatory action
 - foster professional growth
 - develop content for integrating the program into the curriculum – a sample inquiry-based curriculum unit shows ways to integrate the FHL Program with VELs
- a teacher as researcher approach
- a context-specific program that is adapted to specific school community needs, and supports existing programs within schools
- a Professional Learning Program that varies according to a school's:
 - environment and culture
 - existing knowledge
 - previous PL on mental health promotion
- meeting the needs of teachers and student support services staff.

Sustaining mental health promotion

The FHL Structural Model shows the clear organisational structure of the FHL Program. The program establishes and works through local infrastructures and networks, and creates partnerships to enhance professional learning communities, thereby building capacity for sustainability.

Figure 3: FHL Structural Model
© FHL Structural Model, Festival for Healthy Living, The Royal Children's Hospital Integrated Mental Health Program 2008



Professional learning and community cultural development

Community Cultural Development (CCD) describes a process of artistic and cultural engagement for communities to develop their capacity for identifying and exploring important issues, and for creatively expressing their ideas and stories about those issues.

Individuals and groups within a community develop artistic skills for direct participation in the process of making their own culture. They are not merely cultural consumers. CCD artists may inspire, act as a catalyst, or simply assist to facilitate this process.' ... it is most useful to think of CCD as the processes a community goes through as it discovers its social identity and purpose and its capacity to express this identity and purpose ... Community cultural development is what communities do; CCD workers help.' (Hawkes 2003, pp. 3-4)

CCD may occur as creative collaboration between artists and communities to address issues affecting communities. Through the FHL Program professional artists provide performing and visual arts skills and knowledge. They participate in the FHL Artists Training Program thereby engaging in their own process of professional learning, including interaction with local education, health and community personnel. This enables them to act as agents of change in providing a means for school communities to identify mental health issues, to express their views on these issues more potently, and to facilitate strategies to bring about

positive change. This interaction builds capacity for improving the mental health of the whole community. In turn, artists may provide professional learning, in the arena of artistic skills and cultural knowledge, for all those working in education, health and community development.

A school's Professional Learning and Teaching Team (PL&T) can play an important role in the process of developing a community's awareness of environmental concerns and factors that are affecting their quality of life. In the FHL Program context, the FHL Professional Learning Coordinator and/or PL Sub-committee members work with Professional Learning and Teaching Teams to embed learnings in curriculum, policies, programs and practices.

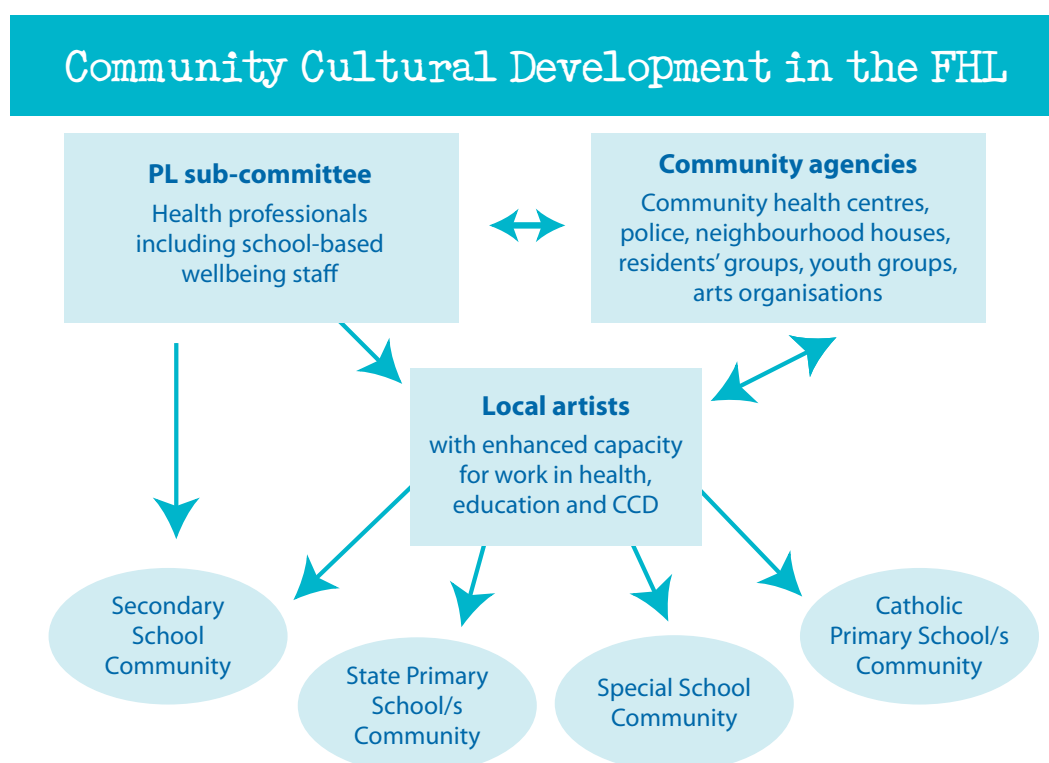
By having an impact on student and staff wellbeing, PL&T Teams may build a community's capacity to improve mental health and those conditions that affect the quality of life.

Further community capacity building occurs through:

- establishment of a local infrastructure (see Figure 3)
- strengthened networks with agencies
- working with school and agency leadership
- student empowerment sustained through peer coaching
- participation in parent and external forums.

Figure 4: Community Cultural Development in the FHL

© Community Cultural Development in the Festival for Healthy Living, The Royal Children's Hospital Integrated Mental Health Program 2008



Mental health promotion and professional learning

The FHL Program supports schools’ professional learning by linking staff wellbeing to the promotion of a thriving, collaborative learning culture. This is reflected in the FHL’s emphasis on the need for teachers, artists and health professionals to plan, implement and review collaboratively within the Professional Learning and Teaching Team structure (see the *Sample 20-week school program planner* in Part 3).

Providing Professional Learning about mental health equips participants with whole school environment and classroom strategies to promote mental health and wellbeing, and to link mental health promotion to student learning outcomes.

The staff and student wellbeing connection

Staff wellbeing is central to student wellbeing. It is for this reason that Part 5 of these *Guidelines* provides sample resources to show the link between staff and student wellbeing. Schools may find it helpful to review their policies, programs and practices to determine their needs for staff wellbeing.

 See <http://cms.curriculum.edu.au/mindmatters> for further information.

Crossing territorial boundaries within diverse communities

Schools are places of diversity. Not only do primary and secondary schools differ in their structures and ways of functioning, but, from region to region, school to school, extreme diversity can exist (Kevin Pope 2007). Cultural, economic and language differences within a school represent a microcosm of the wider school community. Those issues that exist within the wider community are likely to exist within a school in that community, although school differences will occur within a region.

For these reasons it is important for anyone – artists, health professionals and staff from local community agencies – to be aware of a school’s profile (Kevin Pope 2007). Before entering a school it is important to understand its protocols and climate; cultural and linguistic representation; and socio-economic status. Prior knowledge of a school’s profile will provide smoother entry into the school’s territory. Further, it is important to understand the issues of time, management and wellbeing impacting on staff who micro-manage classes of 25 or more students.

Similarly, with the overall objective to improve wellbeing and learning outcomes in a whole school context, it is equally important for teachers to have information on the roles and responsibilities of those people – parents, artists, health professionals and staff from local community agencies – entering a school’s territory. Issues of time availability, other work commitments, and distances to travel, are just some of the practical considerations needing awareness.

Schools, artists, health professionals and community agencies

The FHL Professional Learning Program is underpinned by a partnership between education, health, creative arts, and community agencies. The inter-connecting partnerships promote community awareness, facilitate change, and empower individuals and groups to improve those conditions that affect their mental health.

Community agencies that might participate in the program include:

- Child and Adolescent Mental Health Service (CAMHS)
- Local government
- Local Community Health Services
- Child and Family Services
- Neighbourhood Renewal
- Regional Catholic Education Office
- Regional Department of Education and Early Childhood Development
- Regional Department of Human Services
- School Focused Youth Service (SFYS)
- Primary Care Partnership (PCP)
- Local Arts Council or Community Arts network



The sectorial partnership is intrinsic to the FHL Professional Learning Program, and supports existing programs in schools, including current Victorian Government initiatives

Roles & responsibilities

To ensure respectful, functioning partnerships occur, the partners need to understand their own and others' roles and responsibilities in the FHL Program. The following outlines respective roles, and needs to be read in conjunction with *FHL Professional Learning Program* in Part 2; *Sample 20-week school program planner* in Part 2; and *Team teaching: Sample lessons* in Part 3.

Roles and responsibilities below that relate to the **names of sessions** in the *FHL Professional Learning (PL) Program* are shown in bold (see Part 2).

While there are a range of roles and responsibilities listed, it is not possible, nor indeed appropriate for all professionals within the categories to undertake all roles and responsibilities.

Schools/teachers

1. Undertake **PL1: School Leadership Professional Learning** (leadership team)
2. Participate in **PL2: Staff Information** (leadership team and teachers)
3. Participate in **PL4: Identify Professional Learning and Teaching Teams** (leadership team, teachers of participating classes)
4. Participate in Professional Learning and Teaching Team meetings (leadership team, teachers of participating classes)
5. Participate in **PL7: Whole School Staff Day**
6. Participate in **PL8: Creative Partnerships Day** (identified school staff)
7. Undertake **PL9: Partnerships between Teachers and Artists**
8. Participate in planning process with artists to implement the 20-week program (teachers of participating classes)
9. Consult and work collaboratively with artists in the 20-week program (teachers of participating classes)
10. Participate with artists in student selection of mental health themes (teachers of participating classes)
11. Consult and work with health professionals where necessary
12. Participate in **PL10: Continuing Professional Learning for Schools** (identified school staff)
13. Participate in **PL12: Combined Performing Arts Day** (School Team staff)
14. Participate in **PL13: Whole School Suite of Activities** (whole school staff)
15. Explore and further understand the cultural, developmental and organisational differences between participating primary and secondary schools

Artists

Includes all artists and the Artists Coordinator, unless otherwise specified.

1. Undertake **PL3: Artists Coordinator Induction** (Artists Coordinator)
2. Participate in **PL4: Identify Professional Learning and Teaching Teams** (Artists Coordinator)
3. Undertake **PL5: Establish PL Sub-committee of Steering Committee** (Artists Coordinator)
4. Participate in **PL6: Form Artists Team**
5. Participate in Professional Learning and Teaching Team meetings
6. Co-present **PL7: Whole School Staff Day**
7. Participate in **PL 8: Creative Partnerships Day**
8. Undertake **PL9: Partnerships between Teachers and Artists**
9. Participate in planning process with teachers to implement the 20-week program
10. Consult and work cooperatively with teachers in the 20-week program
11. Participate with teachers in student selection of mental health themes (Artists)
12. Co-present **PL10: Continuing Professional Learning for Schools** (if required)
13. Facilitate **PL12: Combined Performing Arts Day**
14. Provide advice and support for **PL13: Whole School Suite of Activities** (Artists Coordinator, if required)
15. Establish links to allow work with health professionals
16. Understand the differences between working with primary and secondary schools (Artists)
17. Explore and understand the cultural, developmental and organisational differences between participating primary and secondary schools (Artists Coordinator)

Health professionals and community agencies

It is not expected that all participating health professionals will undertake all of these roles and responsibilities.

1. Understand the Festival for Healthy Living Program, and how it promotes mental health and wellbeing
2. Understand the school structure, through consultation with the school leadership staff, and what is needed to work within an individual school's structure and program objectives
3. Explore and understand the cultural, developmental and organisational differences between participating primary and secondary schools
4. Assist in destigmatising mental health
5. Provide support to the Artists Team and participate in ongoing meetings as negotiated
6. Where possible, attend monthly PL&T Team meetings
7. Co-present in **PL1: School Leadership Professional Learning**
8. Co-present **PL3: Artists Coordinator Induction**
9. Co-present **PL4: Identify Professional Learning and Teaching Teams**
10. Participate in **PL5: Establish PL Sub-committee of Steering Committee**
11. Co-present **PL6: Form Artists Team**
12. Co-present **PL7: Whole School Staff Day**
13. Co-present and participate in **PL8: Creative Partnerships Day**
14. Co-present **PL10: Continuing Professional Learning for Schools**
15. Participate in **PL12: Combined Performing Arts Day**
16. Co-present **PL13: Whole School Suite of Activities**
17. Assume a partnership role with school staff, artists, and the FHL Statewide Coordination Team
18. Act as a mental health resource within the PL Program, responding to participants' issues as they arise
19. Support the mental health themes selected by schools
20. Participate in the Professional Learning planning committee
21. Provide support within the whole school community

Part 2

Program Overview

Contents

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 - Who plans and coordinates professional learning?
 - Who conducts professional learning?
 - The purpose of professional learning
 - How long does the Professional Learning Program take?
 - What form does professional learning take?
 - Who participates in the FHL Program?
 - Program structure within the three phases of the Festival for Healthy Living
- Summary: FHL Professional Learning Program
- FHL Professional Learning Program

Professional Learning (PL) program sessions 1-14

Why is professional learning a part of the Festival for Healthy Living?

Comprehensive professional learning is critical to the success of a Festival for Healthy Living project in a school community. It creates knowledge and understanding in these areas:

- young people's mental health issues
- using the performing arts as an effective means of exploring key issues with young people
- supporting a school's whole school approach to mental health promotion.

The FHL Program is comprehensive and can be tailored to suit specific school needs. These needs will vary according to a school's:

- environment and culture
- existing knowledge
- previous PL on mental health promotion.

To meet these needs, the stages, nature and timing of the FHL Professional Learning is:

- flexible - the needs of teachers and student support services staff are met according to school policies, programs and practices that support mental health promotion
- inclusive of teachers, student support services staff (internal and community) and participating artists
- collaborative - key personnel are trained together. When this is not possible, the program provides for separate PL for schools and artists
- supportive of professional learning and teaching teams. It incorporates time for teachers to talk, and to plan how the FHL Program can support current curriculum initiatives
- inclusive of sessions on staff and student wellbeing
- inclusive of parents, where appropriate
- founded on, and emphasises, the partnership between teachers, professional artists and health professionals.

Who plans and coordinates professional learning?

A sub-committee of the Steering Committee, in consultation with the FHL Professional Learning Coordinator and the Artistic Coordinator.

Who conducts professional learning?

This will vary from region to region, and cluster to cluster, but will involve one or more of the following:

- FHL PL Coordinator and the FHL Artistic Coordinator.
- A regional mental health promotion officer (MHPO) located in Child and Adolescent Mental Health Services (CAMHS) across Victoria. Local MHPOs can be consulted for establishing and resourcing a professional learning program. They can be contacted through their website at www.youthmentalhealth.org.
- A local Professional Learning Coordinator, identified by the Steering Committee.
- The local Artists Coordinator and Artists Team.
- School Focused Youth Services (SFYS).
- Neighbourhood Renewal.
- Regional education organisations, such as Department of Education and Early Childhood Development Wellbeing staff and Student Support Services staff, and Catholic Education Office Student Wellbeing Unit staff.
- Community health agencies, and organisations such as the Centre for Adolescent Health.
- Student Welfare/Wellbeing Coordinators.



Professional learning can be conducted by school staff who have experience of the FHL Program. Anyone conducting PL on mental health issues and mental health promotion, however, must have an awareness of the following key concepts:

- A Health Promoting School (*Health Promoting Schools* p. 18)
- Mental Health (*What is Mental Health Anyway?* p. 12)
- Mental Health Promotion (*Why Mental Health Promotion in Schools?* p. 14)
- A Whole School Approach (*Health Promoting Schools* p. 18)
- Existing curriculum initiatives (*Integrating the Festival for Healthy Living into a whole school approach to mental health promotion* p. 24; *Why Mental Health promotion in Schools?* p. 14)

MHPOs may deliver this material, and are available for consultation to identify and support others who may be involved in delivery.

(NOTE: Page references above refer to *Festival for Healthy Living: Creative arts for mental health and connecting communities*, the over-arching manual of the Festival for Healthy Living.)

The purpose of professional learning

Overall, the FHL Professional Learning Program facilitates teachers, health professionals, artists, parents and community members working collaboratively with a common purpose of promoting mental health in schools and their communities. The purpose of professional learning is to:

- support schools with the implementation of their wellbeing initiatives
- create awareness of the need for staff to work together to achieve positive mental health outcomes for young people
- highlight ways to reduce risk factors and increase protective factors for mental health
- provide a range of health promoting strategies to engage students
- develop strategies for effective partnerships
- facilitate communication between parents, young people, schools and the wider community
- address staff wellbeing and demonstrate the connection between staff and student wellbeing
- ensure understanding of the implementation process of the FHL.

The FHL Professional Learning Program provides a structure to enable improvement in:

- schools' connection to their community
- school culture
- the way schools respond to students
- learning and teaching.

How long does the Professional Learning Program take?

Professional learning takes place across all three years of the FHL Program. There are three phases in the program. These are:

Phase 1: Engagement

Phase 2: Implementation

Phase 3: Consolidation

The following takes place within the phases:

Phase 1: Engagement

The infrastructure essential for sustainability within and beyond the FHL Program is established. This includes:

- engaging schools with aims to address mental health
- identifying a school cluster
- consulting with the regional MHPO to identify capacity and human resources
- establishing a local steering committee
 - identifying relevant school-based teams
 - identifying roles/portfolios and goal coherence of partners and sub-committees/teams
- sourcing funding opportunities
- planning and commencing professional learning
- planning the FHL Program within the curriculum
- planning evaluation
- selecting artists for Artists Program.

Phase 2: Implementation

The ongoing Professional Learning Program commences. This includes shared planning between teachers, artists and health professionals. In particular the 20-week school program for teachers, artists and health professionals commences. This culminates in Performances & Exhibitions promoting mental health strategies. This phase promotes a process of ongoing review and reflection (action research).

Phase 3: Consolidation

Following performances and exhibitions the program is evaluated. Subsequent to evaluation, further options for reviewing and embedding for sustainability are considered. This may include:

- an ongoing Artistic Program
- a Professional Learning Program
- community involvement.



Commencing the Professional Learning Program in the school year preceding implementation of the FHL Program is crucial to success.

What form does professional learning take?

The program is flexible, and professional learning is tailored to meet individual school programs and needs. It mainly takes place in these forums:

- Victorian Steering Committee meetings
- Stakeholder meetings
- PL Sub-committee meetings
- Artists Team meetings
- Professional Learning and Teaching Teams
- Regional and metropolitan training days
- Staff meetings and whole school curriculum days
- Identified classes

Who participates in the FHL Program?

- Students
- School staff
- Artists Team
- Health professionals
- Parents

Program structure within the three phases of the Festival for Healthy Living

There are, typically, five stages and twenty-eight steps within the three phases of the Festival for Healthy Living Program. Professional learning takes place throughout the program. Stages 1 and 2 are establishment stages, while the majority of PL takes place within Stage 3 and is followed up during Stage 4. Stage 5 provides an opportunity for further student engagement activities, for ongoing PL for staff, and for inclusive school-engagement of parents. The five stages are:

Stage 1: Establishing a Regional Steering Committee

Stage 2: Establishing a Local Infrastructure

Stage 3: Towards Performance

Stage 4: Production: Performances and Exhibitions

Stage 5: Post-production and Planning for Sustainability



The professional learning schedule needs to be in place before Stage 3 commences.

While the content in the Professional Learning Program in the following pages is drawn from *Festival for Healthy Living: Creative arts for mental health and connecting communities*, some changes have occurred. Please refer to the steps therein for further information on the steps in the whole program.

Summary: FHL Professional Learning Program

PL Session	Purpose	Presenters	Who is it for?	Timing
1	School Leadership Professional Learning	FHL Statewide Coordination Team in consultation with health professionals	Identified school leaders	April – May in the engagement phase.
2	Staff Information	FHL Statewide Coordination Team	School staff	July – September in the engagement phase.
3	Artists Coordinator Induction	FHL Statewide Coordination Team and health professionals	Artists Coordinator	July – November in the engagement phase.
4	Identify Professional Learning and Teaching Teams	PL Coordinator, FHL Statewide Coordination Team	Teachers of classes participating in the FHL Program, member of School Leadership Team, artists, health professionals	July – December in the engagement phase. Ongoing monthly meetings commencing end of Term 1 in year of implementation. Concurrently with 5 and 6.
5	Establish PL Sub-committee of Steering Committee	FHL Statewide Coordination Team	Artists Coordinator and health professionals, regional consultants, and may include a representative of the School Leadership Team	August – November in the engagement phase. Concurrently with 4 and 6.
6	Form Artists Team	FHL Statewide Team and health professionals	Artists Team	July – November in the engagement phase. Concurrently with 4 and 5.
7	Whole School Staff Day	FHL Statewide Coordination Team, artists, health professionals and education consultants	All school staff	Term 1 in the implementation phase.
8	Creative Partnerships Day	FHL Artists Coordinator, FHL PL Coordinator, health professionals and consultants	Identified school staff, artists, health professionals and regional consultants	Term 1 – one week after the Whole School Day.

9	Partnerships between Teachers and Artists	Establish the criteria for a clear working relationship between teachers and artists, using the <i>Sample 20-week school program planner</i> .	FHL Statewide Coordination Team and/or PL Sub-committee members	Teachers and artists	November - December in the engagement phase and/or Term 1 of implementation phase.
10	Continuing Professional Learning for Schools	Support schools in identified areas of need.	FHL PL Coordinator, health professionals and artists in partnership	Identified school staff, artists and health professionals	As requested (often during Week 4–5 of school program with artists).
11	Parent Program	Involve parents in the FHL Program. For students to demonstrate to parents their understanding of mental fitness. Build the capacity of schools to promote mental health.	FHL Statewide Coordination Team, teachers, artists, or a member of the PL Sub-committee, including health professionals. This also includes students.	Parents and teachers	Any time in implementation phase after the artists have been working with students – usually Week 5, and then again Weeks 16–17.
12	Combined Performing Arts Day	Hold an exciting and intensive introduction to the FHL program, and to provide an opportunity for those involved to meet and work cooperatively.	Artists Team facilitates student performance	School Team staff, health professionals, students	Middle – end of Term 2.
13	Whole School Suite of Activities	Provide an opportunity for across-school activities on mental health themes complementary to the FHL.	School Teams and staff across the school, and/or identified participants	Whole school staff and students	Term 2 – Term 3 prior to performance. This may continue into the implementation phase in the following year, if requested by schools.
14	Ongoing Reflection Process	Plan for sustainability.	Team leaders and PL coordinators, or a member of the PL Sub-committee, including health professionals	School Team staff, School Leadership Team and teachers	October – December in the implementation phase and into the consolidation phase as requested by schools.

FHL Professional Learning Program

Session	PL 1: School Leadership Professional Learning
Presenters	FHL Statewide Coordination Team in consultation with health professionals
Who is it for?	Identified school leaders
Timing	April – May in the engagement phase
Location	It may take place at a staff meeting
Purpose	Discuss the role of the FHL as a mental health promotion program
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Provide an overview of the FHL Program • Discuss the concept of mental health promotion • Explore mental health as a continuum • Discuss the links between performing arts and optimising mental health for young people • Provide the research findings on school retention and student perception of school • Explore how the FHL aligns with current government initiatives, such as accountability and strategic planning • Explore ways the FHL can help to meet identified school improvement plans • Discuss the ways the FHL model can support a whole school approach to mental health promotion, including strategic team development • Explore connections between staff wellbeing and student wellbeing
Follow up/ further actions	<p>Follow up at October Steering Committee meeting to determine:</p> <ul style="list-style-type: none"> • the curriculum in place for the following year • how the PL Program can support implementation of the proposed curriculum • strategies for supporting teachers participating in implementation of the FHL.
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • Performance excerpts on the <i>FHL Disk for professional learning</i> • PowerPoint presentations on the <i>FHL Disk for professional learning</i>

Session	PL 2: Staff Information
Presenters	FHL Statewide Coordination Team
Who is it for?	School staff
Timing	July – September in the engagement phase
Location	Staff meeting
Purpose	Explore the aims and objectives of the FHL
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Explore ways the FHL model can support a whole school approach to mental health promotion • Explore links to current government curriculum initiatives • Create interest in the FHL Program approach to supporting a school's learning and teaching program
Follow up/ further actions	Whole school staff professional learning day in Term 1 of the following year.
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • Performance excerpts on the <i>FHL Disk for professional learning</i> • PowerPoint presentations on the <i>FHL Disk for professional learning</i>

Session	PL 3: Artists Coordinator Induction
Presenters	FHL Statewide Coordination Team and health professionals
Who is it for?	Artists Coordinator
Timing	July - November in the engagement phase
Location	To be confirmed
Purpose	Discuss the mental health promotion context of the FHL Program
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Introduce the manuals of the FHL. • Discuss: <ul style="list-style-type: none"> – the concept of performance as mental health promotion – administration – the timeline – the process of developing a quality performance piece – learning and teaching strategies for performance as and for mental health promotion – the partnership between the performing artist and the classroom teacher.
Follow up/ further actions	<ul style="list-style-type: none"> • Visit participating classes two weeks into the class sessions • Contact local health professional for guidance and references on key concepts/ language of mental health promotion • Check that school-based professional learning and teaching teams are structured to include discussion and planning time for the FHL Program
Resources	<ul style="list-style-type: none"> • Coordinator position brief • Coordinator task list • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • FHL Statewide Coordination Team • Local mental health provider • <i>FHL Disk for professional learning</i> • MindMatters

Session	PL 4: Identify Professional Learning and Teaching Teams
Presenters	PL Coordinator, FHL Statewide Coordination Team
Who is it for?	Teachers of classes participating in the FHL Program, member of School Leadership Team, artists, and health professionals
Timing	July – December in the engagement phase. Ongoing monthly meetings commencing end of Term 1 in year of implementation. Concurrently with 5 and 6.
Location	School
Purpose	Understand the rationale of the professional learning and teaching teams, in context of the FHL
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Explore the process of forming and identifying PL&T Teams. • Discuss roles and responsibilities including: <ul style="list-style-type: none"> – planning, facilitation, reporting and participation in activities – supporting a school's curriculum – classroom management – resources – artist's role in the broader school community – developing a school's individual project schedule – implementing a problem-solving mechanism, and monitoring progress and continuity within the school. • Discuss: <ul style="list-style-type: none"> – strategies for effectively supporting current teaching and learning activities – ways of facilitating mental health promotion across the school – support strategies for teachers and the participating artist. • Discuss strategies to meet performance guidelines • Discuss the role of artists and teachers, and determine ways to strengthen their partnership • Determine how the outcomes relating to the FHL will be reported to the Steering Committee each month • Discuss issues for promoting ownership of the FHL Program
Follow up/ further actions	<ul style="list-style-type: none"> • Member of school leadership team reports back to staff, and informs school-based teams of the critical role the professional learning and teaching team plays in the success of the FHL Program • Develop individual school project schedule • Hold regular team meetings
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • The 2007 FHL CD: <ul style="list-style-type: none"> – School Team Checklist – School Team Discussion Notes – Memorandum of Understanding – Project Schedule: Action Plan

Session	PL 5: Establish PL Sub-committee of Steering Committee
Presenters	FHL Statewide Coordination Team
Who is it for?	Artists Coordinator and health professionals, regional consultants, and may include a representative of the School Leadership Team
Timing	August – November in the engagement phase Concurrently with PL 4 and 6
Location	To be confirmed
Purpose	Explore strategies for implementing PL over the implementation and consolidation phases of the FHL Program
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Determine rationale for membership • Establish roles and responsibilities of sub-committee members • Align the FHL aim and objectives with members' position descriptions • Discuss the FHL Conceptual Framework • Discuss presenters and content for Whole School Staff Day (Session 7) • Determine dates for schedule of sub-committee meetings • Plan for Creative Partnerships Day
Follow up/ further actions	<ul style="list-style-type: none"> • In consultation with sub-committee members, FHL PL Coordinator adapts generic FHL Whole School Staff PL PowerPoint presentation • FHL PL Coordinator emails the FHL Whole School Staff PL PowerPoint presentation to sub-committee members • Ongoing email communication between members to clarify program details • Ongoing sub-committee meetings
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i>

Session	PL 6: Form Artists Team
Presenters	FHL Statewide Coordination Team and health professionals
Who is it for?	Artists Team
Timing	July – November in the engagement phase. Concurrently with 4 and 5.
Location	The Royal Children's Hospital Integrated Mental Health Program, Flemington
Purpose	Provide early induction to the Artists Team; inform on the do's and don'ts of the program; and plan for PL days
Brief description including key messages, focus, activities.	<p>Induction</p> <ul style="list-style-type: none"> • Briefing on the FHL Program, including how and why it works as a mental health promotion strategy • Explore ways artists' skills can be applied to achieve the aim and objectives of the FHL • What is mental health anyway? <ul style="list-style-type: none"> – What are protective factors? • The role of performing arts in mental health promotion • What makes this program different from others: <ul style="list-style-type: none"> – mental health themes, including solution-focused approaches to issues are discussed – incorporates structures to support the FHL aim and objectives – explores partnerships. • Links to current government initiatives: <ul style="list-style-type: none"> – curriculum approaches to mental health—student empowerment – linking whole school support of the FHL to school accountability. • Do's and Don'ts • Planning for professional learning days
Follow up/ further actions	<p>Artists Team Meetings as required in the early weeks after appointment of the artists. These meetings provide an opportunity for:</p> <ul style="list-style-type: none"> – ongoing administration and briefing – continuing discussions of resources – checking progress against the timeline – problem-solving. • A session on scenarios and questioning techniques • After four to five weeks in schools, schedule a one to two hour meeting to discuss development of performance pieces. 'Show and Tell': <ul style="list-style-type: none"> – how things are going (20 minutes) – the games, activities and questioning techniques used – expectations of how the performance piece will look – scenarios used and discussed from the <i>FHL Disk</i>.
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> <ul style="list-style-type: none"> – Grief and loss; Inclusion/Exclusion resources on the <i>FHL Disk</i> • MindMatters

Session	PL 7: Whole School Staff Day
Presenters	FHL Statewide Coordination Team, artists, health professionals and education consultants
Who is it for?	All school staff
Timing	Term 1 in the implementation phase
Location	To be determined
Purpose	Explore the FHL as a mental health promotion program Participate in fun activities
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> Define mental health. Explore mental health issues, including risk and protective factors, for children and young people. Explore the FHL links to existing policies, programs and practices within the school, for example the Gatehouse Project, the <i>Health Promoting Schools Framework</i>, MindMatters, the <i>Student Services Framework</i>, and the <i>National Safe Schools Framework</i>, outlining the spectrum of prevention and early intervention. Provide an overview of how the FHL can link to key pedagogical initiatives and learning frameworks within schools, for example the Victorian Essential Learning Standards, Principles of Learning and Teaching, and the integral assessment guidelines. Provide practical advice on how to promote mental health within the broader school community. Explore staff wellbeing as central to student wellbeing and improving student learning outcomes. Discuss how the FHL Program can assist with engaging the parents of students. Facilitate hands on workshops, conducted by the Artists Team, to demonstrate the role of performing artists in enhancing resilience in the classroom, incorporating reflections on the use of particular techniques for a range of situations.
Follow up/ further actions	<ul style="list-style-type: none"> A staff wellbeing session at a staff meeting, approximately 3–4 weeks into the program Staff, other than those directly involved with identified classes may access the artist for further information At staff meeting, look for opportunities for the FHL to support the curriculum; and have a Show and Tell of available resources Inform on mental health issues facing students at different developmental stages, and appropriate strategies to address them. (This is available if interest is established)
Resources	<ul style="list-style-type: none"> <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> <i>Festival for Healthy Living Guidelines for professional learning</i> PowerPoint presentations on the <i>FHL Disk for professional learning</i>

Session	PL 8: Creative Partnerships Day
Presenters	FHL Artists Coordinator, FHL PL Coordinator, health professionals and consultants
Who is it for?	Identified school staff, artists, health professionals and regional consultants
Timing	Term 1 – one week after the Whole School Staff Day
Location	To be determined
Purpose	Develop partnerships between arts, health and education to build the capacity to promote mental health in schools and their wider communities; to promote sustainability by broadening the skill base; and to maximise human resources in a region.
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Explore rationale for performing arts as mental health promotion • Discuss evidence base of the FHL. • Model partnerships of artists, teachers and health professionals over the 20-week FHL Program. (Role-play processing activities for sustained learning, making links between arts activities and other areas of the curriculum. Use <i>What? Why? So what? Now What?</i>). • Discuss concepts of security, communication and positive regard • Discuss concepts of risk and protection • Discuss roles • Discuss process of using games and activities as a means of modelling/ developing emotional literacy • Explore ways the FHL Program supports key government curriculum initiatives and school curriculum objectives • Discuss resources • Role-play script development and editing for a favourable health outcome • Preliminary planning within school teams for Artists Team schedule • Discuss Artists Team schedule and implementation of integrated units
Follow up/ further actions	<ul style="list-style-type: none"> • School personnel report back to PL&T Team meeting regarding ways the FHL Program supports the school curriculum • Confirm PL&T Team role in planning ways to integrate mental health into the curriculum
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • MindMatters resources, including two scenarios: <ol style="list-style-type: none"> 1. Bullying 2. Change/Grief and Loss • <i>Gatehouse Project Approach</i>

Session	PL 9: Partnerships between Teachers and Artists
Presenters	FHL Statewide Coordination Team and/or PL Sub-committee members
Who is it for?	Teachers and artists
Timing	November – December in the engagement phase and/or Term 1 of implementation phase
Location	School
Purpose	Establish the criteria for a clear working relationship between teachers and artists, using the <i>Sample 20-week school program planner</i>
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Discuss class availability and the feasibility of the workload • Define the respective roles of teachers and artists • Discuss group dynamics of participating class • Discuss games and activities to be used in sessions with students • Explore possible scenarios arising, and strategies for managing student behaviour • Discuss the FHL as a primary prevention program designed to accommodate all students within a school population
Follow up/ further actions	<p>PL&T Team meeting to discuss:</p> <ul style="list-style-type: none"> • Issues arising and shared problem-solving, including theme development, scenarios, timeline and how artists' activities align with integrated units • Structured time with the class teacher to apply thinking curriculum, or to reinforce the work of the artists
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • <i>Sample 20-week school program planner</i> in Part 3

Session	PL 10: Continuing Professional Learning for Schools
Presenters	FHL PL Coordinator, health professionals and artists in partnership
Who is it for?	Identified school staff, artists and health professionals
Timing	As requested (often during Week 4 of school program with artists)
Location	Either at a staff meeting or in class
Purpose	Support schools in identified areas of need
Brief description including key messages, focus, activities.	<p>Options include:</p> <ul style="list-style-type: none"> • building on earlier PL • exploring the link between artists' work and specific mental health themes • clarifying issues around roles and responsibilities • consultation between the Professional Learning Coordinator and individual schools • responding to findings from <i>Staff PL: Needs Survey</i> of attitudes to mental health and emotional wellbeing of students • parent activities to enable involvement in their children's learning • extending skills and understanding with the artist through: <ul style="list-style-type: none"> – a drama/movement or juggling workshop after school, during (or instead of) a regular staff meeting – a PL session on the use of Performing Arts for Arts/Health/English faculties (secondary school) – a few fun games and exercises combined with mental health promotion PL sessions – a pupil-free curriculum day devoted to Performing Arts (which could draw on the skills of the whole Artists Team).
Follow up/ further actions	<ul style="list-style-type: none"> • Ongoing PL delivered by PL Sub-committee • Repeat or expand any of the early activities offered by artists working with the students • Discuss possible follow-up activities for the year following the performance
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • The <i>FHL Disk</i> for games and activities

Session	PL 11: Parent Program
Presenters	FHL Statewide Coordination Team, teachers, artists, or a member of the PL Sub-committee, including health professionals. This also includes students.
Who is it for?	Parents and teachers
Timing	Any time in the implementation phase after the artists have been working with students – usually Week 5, and then again Weeks 16–17
Location	This may take place after school, or in the evening at the school
Purpose	Involve parents in the FHL Program. For students to demonstrate to parents their understanding of mental fitness. Build the capacity of schools to promote mental health
Brief description including key messages, focus, activities.	<p>Students introduce:</p> <ul style="list-style-type: none"> – Artists – Teachers – Health Professionals. <ul style="list-style-type: none"> • Discuss the FHL Program, including how and why it works as a mental health promotion strategy • Enlist parent support as the ‘primary educators’ in their children’s lives • Explore ways to be involved in the FHL Program: <ul style="list-style-type: none"> – creative workshops with students – performance night supervision – costume design and construction – set design and construction. • Show arts activities, including games and scenarios. For example: <ul style="list-style-type: none"> – how to deal with change and loss – how to deal with challenging emotions – circus skills. • Students explain what they are learning, what the obstacles are, how they overcome them, and what they plan to do with the skills they are learning • Include segments where students teach parents skills they have learnt: <ul style="list-style-type: none"> – That all of us have ups and downs and that there are some things we can change and some things that we can’t, but there are always more helpful ways of looking at things. – Discussion led by students on how parents can be helpful when their children are not travelling well.
Follow up/ further actions	<ul style="list-style-type: none"> • Seek parental involvement through a letter from the Principal • Continue to inform parents on the FHL’s progress, and ways to participate, through existing newsletters • Publicise the FHL Program through articles in local newspapers • FHL staff and guest speakers on mental health speak at parent club forums • Hold parent information nights • Introduce programs on positive parenting. • Develop strategies for involving both fathers and mothers in the school community • Students invite parents to the Festival for Healthy Living Performance
Resources	<i>Festival for Healthy Living Disk for professional learning</i>

Session	PL 12: Combined Performing Arts Day
Presenters	Artists Team facilitates student performance
Who is it for?	School Team staff, health professionals, students
Timing	Middle – end of Term 2
Location	A place accessible and convenient to all participants
Purpose	Hold an exciting and intensive introduction to the FHL program. Provide an opportunity for those involved to meet and work together cooperatively.
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> • Explore games and activities for developing group devised performances and presentations around mental health content • Participate in activities demonstrating the connection between performing arts and mental health promotion
Follow up/ further actions	<ul style="list-style-type: none"> • Ongoing PL for school staff
Resources	<ul style="list-style-type: none"> • <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> • <i>Festival for Healthy Living Guidelines for professional learning</i> • The FHL Disk for games and activities



Session	PL 13: Whole School Suite of Activities
Presenters	School Teams and staff across the school, and/or identified participants
Who is it for?	Whole school staff and students
Timing	Term 2 – Term 3 of engagement phase. This may continue into the consolidation phase in the following year, if requested by schools.
Location	School
Purpose	Provide an opportunity for across-school activities on mental health themes complementary to the FHL
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> Activities across the school run parallel to the Artists Program School Teams oversee activities across the school with advice and support from the Artists Team, the PL Coordinator and members of the Steering Committee as appropriate Students and staff engage in activities to a greater or lesser extent <p>A sample whole school participation program might be as follows:</p> <ul style="list-style-type: none"> School Team brainstorms ideas for participation by all staff. The School Team confers with curriculum coordinators to include activity-based mental health themes, such as positive relationships, across the school. The themes need to be complementary to the FHL Program. Appropriately qualified staff plan and run PL sessions around this topic for a whole staff meeting. The FHL PL Coordinator assists if required. Visual Arts staff plan for all students to create artworks for exhibition; others make costumes, sets or props for performances. English staff introduce writing exercises centred on expression of emotions and positive resolution of emotional dilemmas. These can be used as starting points for scripts, or for exhibition purposes. Drama, Music, Dance or Physical Education staff identify suitable existing performing groups or curriculum programs to produce performance pieces based on wellbeing issues, e.g. self-confidence, friendships, resilience. All staff consider outcomes for Mental Health Week program of displays and participatory activities. Some, or all, staff invite the performing artist and/or the Artists Coordinator to visit their classroom to help provide inspiration for the program. School Team meetings review progress. In consultation with artists and the Artists Coordinator, the Team decides if performance/exhibition pieces and activities are suitable for public display or for other outcomes (e.g. classroom or intra-school presentations, annual school concert, parents' night, Mental Health Week program, or the combined cluster performance).
Follow up/ further actions	Performance and exhibition opportunities
Resources	<ul style="list-style-type: none"> <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> <i>Festival for Healthy Living Guidelines for professional learning</i>

Session	PL 14: Ongoing Reflection Process
Presenters	Team leaders and PL coordinators, or a member of the PL Sub-committee, including health professionals
Who is it for?	School Team staff, School Leadership Team and teachers
Timing	October – December in the implementation phase and into the consolidation phase as requested by schools
Location	School and/or community organisations
Purpose	Plan for sustainability
Brief description including key messages, focus, activities.	<ul style="list-style-type: none"> Teachers reflect on whole school improvement Evaluate lessons and activities Plan what might be built into subsequent years' work. What practices are feasible, and represent sustainability? How can essential mental health learnings be incorporated into everyday school life? What skills are transferable? For example: <ul style="list-style-type: none"> Arts pedagogy Personal and Interpersonal learning Protective factors for mental health. Consider funding avenues Evaluate school resources for possible sustainability activities Address potential for sustaining and further developing school/community links
Follow up/ further actions	<ul style="list-style-type: none"> Sustainability programs for mental health promotion are an ongoing agenda item for Team Meetings
Resources	<ul style="list-style-type: none"> <i>Festival for Healthy Living: Creative arts for mental health and connecting communities</i> <i>Festival for Healthy Living Guidelines for professional learning</i>



Part 3

Classroom Resources

for teachers, artists &
health professionals

Contents

- Classroom Resources for teachers, artists and health professionals
 - Introduction
- Summary: Sample 20-week school program planner
- Sample 20-week school program planner
- Sample Festival for Healthy Living Inquiry Unit Level 5:
Identity – The world we shape
- Team Teaching: Sample Lessons 1 – 6

Classroom Resources for teachers, artists and health professionals

Introduction

Part 3 contains resources for teachers, artists and health professionals to use collaboratively in the classroom. These materials are sample materials, and may be adapted to suit particular school community climate and needs.

The sample school program takes place over 20 weeks. It provides strategies for artists and teachers to strengthen their partnership, and to work with health professionals. Use the planner in conjunction with the sample agendas for professional learning and teaching teams (on the *FHL Disk for professional learning*) when discussing the FHL at PL&T Team meetings.

Each weekly session below represents a possible approach to planning and development for implementing the FHL performance and presentations of student work around mental health themes. There are four types of sessions: those for artists and teachers; those for teachers and health professionals and/or the PL Coordinator; those for students conducted by teachers and artists working in partnership; and those for students conducted by teachers in between visits by artists.

The sessions for artists and teachers familiarise participants with the program and provide professional learning opportunities for working with students in the area of mental health. The sessions for students introduce the skills and knowledge described in curriculum frameworks, for example, the Victorian Essential Learning Standards (VELS) that provide the basis for staging a performance and presentations around mental health themes.

The planner follows a prescribed format for each session. This is designed to assist with the planning process.

The planner includes strategies for use in:

1. Shared professional learning sessions.
2. Planning sessions held early in the year. This includes advice for:
 - two 40-minute sessions in which schools identify agenda items for school team meeting times
 - meetings that take place every four weeks to enable reporting to the steering committee.
3. A weekly double session with students. This may vary according to the age of the student group, or the level of group cohesion.

Discussion of planner needs to occur before the artists commence their work in schools.



The Student Health Survey must be administered and results collated before the commencement of the 20-week program.

For an overview of the *20-week school program* see the summary below.

Sample Festival for Healthy Living Inquiry Unit Level 5: Identity - The world we shape provides a sample curriculum program showing how the Festival for Health Living mental health promotion program can be linked to curriculum frameworks such as the Victorian Essential Learning Standards. This program is a sample only, and may be adapted to Level 4 of the Standards.

Team Teaching: Sample Lessons provides content and strategies for six team-teaching sessions between a member of the Professional Learning Sub-committee and classroom teachers. These sessions provide opportunities for collaborative work in the classroom to understand mental health, and to develop knowledge and skills.

Summary: Sample 20-week School Program Planner

Week	Session	Purpose	Presenters	Who is it for?	Timing
1	Planning Session 1	Familiarise with and plan the partnership process for implementing the 20-week school program.	Member of Statewide Coordination Team and Artists Coordinator	Artists and teachers	40 minutes. Takes place after Creative Partnerships Day
2	Planning Session 2	Follow up from Planning Session 1 and discuss language to be used with students.	Member of Statewide Coordination Team and Artists Coordinator	Artists and teachers	40 minutes
2 cont.	Introduction for Students	Introduce the FHL Creative Arts Program to students.	Artist and teacher	Students in identified classes	Double period
3	Developing Group Cohesion and Exploring Themes (This may take place as late as Week 6, depending on level of group cohesion.)	Explore student reactions to activities, emphasising skills, and building towards shaping themes for scripts/narratives or outcomes that promote mental health and wellbeing.	Artist and teacher	Students in identified classes	Double period
3, 4, or 5	Shared PL on Mental Health Themes – What is Mental Health?	Understand mental health issues and their application to developing a performance. Enhance knowledge on identified mental health themes.	Health professional and/or a member of the PL Team	Students and teachers	Double period. This takes place after teacher/s have reflected with the class/es on the questions from the previous week.
4 - 5	Developing Group Cohesion and Exploring Themes cont.	Develop the central theme – exploring and understanding for class assessed outcomes and/or performance.	Artist and teacher	Students in identified classes	A single or double period
6	Content Development	Develop content for selected mental health themes.	Artist and teacher	Students in identified classes	Double period
7	Content Development cont.	Continue developing the selected mental health theme, while using content to address current curriculum initiatives.	Artist and teacher	Students in identified classes	Double period

Summary: Sample 20-week School Program Planner (continued)

Week	Session	Purpose	Presenters	Who is it for?	Timing
8	Structuring and Characterisation	Move the process beyond content development towards structuring a narrative and developing characters.	Artist and teacher	Students in identified classes	Double period
8, 9, or 10	Shared PL on Mental Health Theme, e.g. Making Links with the Artist's work	<p>To build the capacity of schools to promote mental health:</p> <ul style="list-style-type: none"> • Link the work of the artists to other areas of the curriculum. • Use a common language of the thinking curriculum, making connection between ideas and topics for deeper understanding. • Empower young people to take charge of their lives. • Think and delve more deeply, to apply thinking to all areas of the curriculum. 	Health professional and/or PL Coordinator with classroom teacher	<p>Classroom/s teacher and health professionals.</p> <p>Students</p> <p>Artists may choose to join this session</p>	<p>Double period.</p> <p>This takes place after teachers have reflected with the class on the questions from the previous week.</p>
9	Structuring and Characterisation cont.	Focus on structuring the script/narrative and explore ways to develop characters, using a workshoping process.	Artist and teacher	Students in identified classes	Double period
10	First Draft Stage	Create a first draft of the script/narrative and complete a first run through.	Artist and teacher	Students in identified classes	Double period
11	Towards a Final Presentation	Rehearse and redraft the script for performance.	Artist and teacher	Students in identified classes	Double period
12	Towards a Final Presentation cont.	Rehearse and redraft the script/narrative and prepare for additional presentations.	Artist and teacher	Students in identified classes	Double period

Week	Session	Purpose	Presenters	Who is it for?	Timing
12, 13, or 14	Shared PL on Mental Health Theme, e.g. Emotions	<ul style="list-style-type: none"> Explore what we can do to become more mentally fit. Understand that we have a choice: exploring leads to understanding, and understanding leads to applying or taking action. Build the capacity of schools to promote mental health. Facilitate learning about mental health for teachers. Destigmatise mental health. Link understanding of mental health to artists' activities with students. 	Health professional and/or PL Coordinator with classroom teacher	Classroom teacher/s and health professionals. Students Artists may choose to join this session.	Double period. This takes place after teacher/s have reflected with class/es on the questions from the previous week.
13	Towards a Final Presentation cont.	Continue redrafting the script/narrative and making preparations for the final presentations.	Artist and teacher	Students in identified classes	Double period
14	Towards a Final Presentation cont.	Finish refining the script/narrative, and reflect on script and presentation activities undertaken.	Artist and teacher	Students in identified classes	Double period
15	Towards a Final Presentation cont.	Rehearse and prepare for the final presentation.	Artist and teacher	Students in identified classes	Double period
16	Towards a Final Presentation cont.	Rehearse and prepare for the final presentation.	Artist and teacher	Students in identified classes	Double period

Summary: Sample 20-week School Program Planner (continued)

Week	Session	Purpose	Presenters	Who is it for?	Timing
16 - 17	Shared PL on Mental Health Theme, e.g. Building Strengths and Resilience	<ul style="list-style-type: none">Explore what we can do to become more mentally fit.Understand that we have a choice: that exploring leads to understanding, and understanding leads to applying or taking action.Model team learning and teaching.Explore Strengths as a way of understanding ourselves, and for developing mental health.Understand that feelings are changeable, and to learn about reframing.	Health professional and/or a member of the PL Sub-committee and classroom teacher	Classroom teacher/s and health professionals. Students	50 minutes. 1–3 sessions are possible between sessions when the artist is in the school. This will vary according to the content already covered in classes.
17	To the Performance Space	Rehearse the performance piece in the performance space.	Artist and teacher	Students in identified classes	Double period
18	Full Dress Rehearsals and Performance	Have final rehearsals, a full dress rehearsal, and final performance/s and presentation/s.	Artist and teacher, assisted by additional school staff, health professionals, students and parents.	Students in identified classes	One full day with time slots for particular classes, followed by a 3 – 4 hour session for full dress rehearsal, and a 3-hour call for each performance.
19 - 20	De-briefing	Discuss the overall experience and gain feedback from the students.	Artist and teacher	Students in identified classes	Single period

Sample 20-week School Program Planner

Session	Week 1: Planning Session 1
Presenters	Member of Statewide Coordination Team and Artists Coordinator
Who is it for?	Artists and teachers
Timing	40 minutes. Takes place after Creative Partnerships Day
Location	School
Purpose	Familiarise with and plan the partnership process for implementing the 20-week school program
Brief description including key messages, focus, activities.	<p>This is the first of two introductory planning sessions between the artist/s and teachers.</p> <p>Agenda</p> <p>Discuss the <i>Sample 20-week school program planner</i></p> <ol style="list-style-type: none"> 1. Plan actual dates from the beginning to the end of the 20-week program 2. Determine roles and issues relating to particular classes 3. Student management issues: group dynamics, safety, relevant student management guidelines document, referral, and personal space 4. Inquiry Unit: <ul style="list-style-type: none"> • Using the FHL as a resource • How the FHL can be applied within, for example, <i>VELS</i> and <i>PoLT</i> • Plan assessment ideas - FOR, AS and OF learning • Develop process for reviewing assessment 5. Activities: discuss skills/outcomes to work on with students, and how they will occur 6. Resources needed for implementation of the program 7. Discuss the results of the Student Health Survey. This survey will have been conducted at least two weeks before the commencement of the 20-week program 8. Discuss strategy for advance preparation for each session with students. Arrange to attend Learning and Teaching Team meetings for planning and feedback. FHL needs to be a 10–15 minute agenda item
Follow up/ further actions	Hold another introductory planning session between artists and teachers
Resources	<ul style="list-style-type: none"> • <i>Sample 20-week school program planner</i> • Centre for Adolescent Health, <i>Gatehouse Project Approach: Teaching resources for emotional well-being</i>, in particular pp. 10–26 for classroom management strategies, and pp. 131–133 for advice on group work • <i>Festival for Healthy Living Inquiry Unit Level 5: Identity - The world we shape</i> • <i>Victorian Essential Learning Standards (VELS) Level 5</i> • <i>Principles of Learning and Teaching (PoLT)</i> • Assessment criteria • Student Health Survey

Session	Week 2: Planning Session 2
Presenters	Member of Statewide Coordination Team and Artists Coordinator
Who is it for?	Artists and teachers
Timing	40 minutes
Location	School
Purpose	Follow up from Planning Session 1 and discuss language to be used with students.
Brief description including key messages, focus, activities.	<p>This is the second of two introductory planning sessions between the artists and teachers.</p> <p>Agenda</p> <ol style="list-style-type: none"> 1. Check off tasks on Checklist of Preparatory Tasks for Schools (see the <i>FHL disk</i>) 2. Discuss language to be used with students when dealing with sensitive health issues, or issues that concern young people. For example: 'If we were to ask young people in the school about the things that concern them or worry them, what do you think they might say?' Or 'What are the things that students in your class might be concerned about?' 3. Discuss ways to involve parents
Follow up/ further actions	Discuss ways to involve parents at Planning and Learning Team meeting
Resources	<ul style="list-style-type: none"> • Checklist of Preparatory Tasks for Schools (see the <i>FHL disk</i>) • Centre for Adolescent Health, <i>Gatehouse Project Approach: Teaching resources for emotional well-being</i>, in particular 'Checklist for working with individual students', p. 26

Session	Week 2 cont. Introduction For Students
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	To introduce the FHL Creative Arts Program to students
Brief description including key messages, focus, activities.	<p>Activities</p> <p>Introduce the session with <i>Getting to know you</i> warm-ups/ice-breakers</p> <ol style="list-style-type: none"> 1. Explain the program for the next 18 weeks, including: <ul style="list-style-type: none"> • What the Festival for Healthy Living is • Why they will do games and activities • Their group-task in shaping scripts or themes to promote mental health and wellbeing. This involves developing a solution to an issue 2. Hold a class discussion: (Note: This activity may be delayed, depending on teacher/artist perception of student readiness.) <ul style="list-style-type: none"> • Use an inquiry-based learning approach to discuss issues that might concern students, and that they would like to understand/improve/change. e.g. prompt them with: 'If we were to ask young people in the school about the things that concern them or worry them, what do you think they might say?' 'What things happening around the school might worry young people ... friendships etc?' • Explain to the class that they are going to work in pairs to make a list of their thoughts and ideas about issues of concern around the school • The teacher and artist distribute sheets of paper and coloured pencils • Students think and work in pairs, and share thoughts/ideas • Class teacher compiles a class list of thoughts/ideas • Explain the task again: over the next 10–12 weeks this class will come up with a positive solution to an issue that they have identified 3. Reflect on the activities with the class: <ul style="list-style-type: none"> • 'What skills have we developed in these activities today?' • Use the <i>What if? How? What now? So what? Why?</i> approach to take the discussion further. See <i>Questioning techniques on the FHL Disk for professional learning</i>. (This is an example of <i>Assessment for Learning</i>.) • Teachers explain what will happen to student responses to issues
Follow up/further actions	<ul style="list-style-type: none"> • Teachers store student responses to identified issues that might be of concern to young people. (Consider displaying in the classroom) • Teachers could also explain that these issues can be explored later
Resources	<ul style="list-style-type: none"> • Selected Games and Activities: Warm-ups/Ice-breakers • Questioning Techniques • Sheets of paper • Coloured pencils

Session	Week 3: Developing Group Cohesion and Exploring Themes (This may take place as late as Week 6, depending on level of group cohesion)
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Explore student reactions to activities, emphasising skills, and building towards shaping themes for script/narratives or outcomes that promote mental health and wellbeing.
Brief description including key messages, focus, activities.	<p>This session builds on the introductory session with students.</p> <p>Activities</p> <p>Introduce the session with selected games and activities, incorporating inclusion/exclusion activities with the class.</p> <ol style="list-style-type: none"> Explore the students' reactions to the activities: <ul style="list-style-type: none"> 'How does it feel to be included/excluded?' 'What skills have we developed?' The teacher could express questions relevant to, for example, <i>VELS</i> (Interpersonal Development and Personal Learning domains in Physical, Personal and Social Learning strand; The Arts domain in Discipline-based Learning strand; and the Thinking domain in Interdisciplinary Learning strand). Build on the introductory session with students by further explaining the task of shaping themes for script/narratives that promote mental health and wellbeing. The teacher explains how assessment will take place, and develops assessment tools following principles of assessment FOR learning, AS learning and OF learning.
Follow up/ further actions	<ul style="list-style-type: none"> In between the sessions with the artist, the teacher works with the class to develop ideas on issues and to research themes for possible presentation in the classroom. Teacher explains that the class will work with the artist to process and finalise themes for performance in the next 3–6 weeks.
Resources	<ul style="list-style-type: none"> Selected games and activities: Inclusion/Exclusion Curriculum documents, e.g. <i>VELS</i> See Part 6 and the <i>FHL Disk for professional learning</i> for further resources

Session	Week 3, 4 or 5: Shared PL on Mental Health Themes - What is Mental Health?
Presenters	Health professional and/or a member of the PL Team
Who is it for?	Students and teachers
Timing	Double period. This takes place after teacher/s have reflected with the class/es on the questions from the previous week.
Location	Classroom
Purpose	Understand mental health issues and their application to developing a performance. Enhance knowledge on identified mental health themes.
Brief description including key messages, focus, activities.	<p>Activities</p> <p>Introduce the session with selected games and activities for 30 minutes.</p> <ol style="list-style-type: none"> 1. Show connection of games and activities to other areas of the curriculum, and to mental health themes (the thinking curriculum). 2. Artist/teacher team discusses health issues, e.g. grief, friendship, so that students remember how the class decided to choose a theme/s. Refer back to last week: Which one warrants attention? Purpose: student empowerment. 3. Week 4–5 activities could be the start of curriculum-based activities using the whole, or part of, <i>Festival for Healthy Living Inquiry Unit Level 5: Identity – The world we shape</i>. 4. Discuss and develop artwork and/or poetry, creative writing, scriptwriting around themes. Link to Inquiry Unit if appropriate
Follow up/ further actions	<ul style="list-style-type: none"> • Arrange to report on work completed to date, and receive feedback at scheduled PL&T Team meeting. This can be a 15-minute agenda item presented by the artist, teacher and the Artists Coordinator • Discuss the possibility of parent involvement, e.g. a parent evening • Health Professional presentation on understanding mental health issues for students. (This could also take place Week 3 as a parallel or complementary session/s when the artist is not scheduled to work with the students.)
Resources	<ul style="list-style-type: none"> • Selected Games and Activities • <i>Festival for Healthy Living Inquiry Unit Level 5: Identity – The world we shape</i>

Session	Week 4 - 5: Developing Group Cohesion and Exploring Themes cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	A single or double period
Location	Classroom
Purpose	Develop the central theme – exploring and understanding for class assessed outcomes and/or performance
Brief description including key messages, focus, activities.	<p>Activities</p> <ol style="list-style-type: none"> 1. Introduce the session with selected games and activities: 35 minutes for a double period, and 5–10 minutes for a single period. For example, for Grade 5/6 or Year 7 students, see <i>MindMatters: Enhancing Resilience 1</i>, pp. 2–27 <i>Creating Connections, Session 1 Welcome</i>; and <i>Games Collection</i>, pp. 41–53. 2. Discuss issues arising, working towards mental health themes, and building on previous discussions: <ul style="list-style-type: none"> • ‘If we wanted to make our community at school a better place, what could we do?’ • ‘Which issues concern you and which would you like to understand/improve/change? e.g. environment, friends, grief etc.’ (Bring preliminary list from Week 2 to this session.) 3. Discuss and identify issues for performance pieces, developing a whiteboard summary as a means of establishing the group’s knowledge. (See below for the Sample summary of issues for performance pieces.) <ul style="list-style-type: none"> • Ask the question: ‘What do we know?’ • The teacher keeps a record of the whiteboard summary

Sample summary of issues for performance pieces

Friends	Grief	Bullying	Peer pressure	Identity Environment The world we shape Community	Resources e.g. Who to go to for help
What is a good friend?	What causes it? How can we help?	What is it? Who does it? Why? What role do bystanders play? What needs to change? etc.	What is it? How does it affect us? How do we deal with it?	Who are we? What groups are we part of? What are the issues that concern you? What can we do to make a difference?	e.g. psychologist Mental Health Professional MindMatters http://cms.curriculum.edu.au/mindmatters/ Tribes, J. Gibbs <i>Bounce Back</i> , Helen McGrath and Toni Noble <i>The Heart Masters</i> , Fuller et al. Restorative Practice Resources <i>The Global Classroom</i> , Townsend & Otero <i>Learning Links</i> , K. Murdoch, & J. Wilson

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<p>Brief description (continued) including key messages, focus, activities.</p>	<ol style="list-style-type: none"> 4. Students work in groups to define the question for research 5. Emphasise that the task is to develop a health-promoting outcome with a solution 6. Ask the question: <i>What do we need to know more about? Who might we need to consult about themes such as bullying, friendship and grief?</i> <ul style="list-style-type: none"> • Health professionals /community agency representative • PL Coordinator • A combination of both. 7. For purposes of ownership, it is important that the class makes the decision about how the topics are researched and the purpose: <ul style="list-style-type: none"> • Ask the question: 'Which of these issues do you think is the most important to share with our audience?' • Prioritise student concerns thematically. Select the one that warrants most attention.
<p>Follow up/ further actions</p>	<ul style="list-style-type: none"> • Discuss progress at Team meeting • Book class session/s with a health professional, and/or the PL Coordinator to help resource the identified area to improve; and seek support for making links between issues students have identified, and the work of the artists • Commence ICT activities, e.g. student website or journal that captures progress via photos and creative writing
<p>Resources</p>	<ul style="list-style-type: none"> • Selected games and activities • A whiteboard • Preliminary list of <i>Issues of concern</i>, as developed in Week 2 • Sample summary of issues for performance pieces

Session	Week 6: Content Development
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Develop content for selected mental health themes
Brief description including key messages, focus, activities.	Activities <ol style="list-style-type: none"> 1. Introduce the session with selected games and activities. 2. Develop content towards performance based on research. 3. Re-emphasise that the task is to develop a health-promoting outcome with a solution to an issue. 4. Further develop artwork and/or poetry, creative writing, scriptwriting around mental health themes (see <i>Inquiry Unit</i>).
Follow up/ further actions	<ul style="list-style-type: none"> • Further develop content for selected mental health themes in the next session • Further develop artwork and/or poetry, creative writing, scriptwriting around mental health themes (see <i>Inquiry Unit</i>) • Health Professional or PL Coordinator could run a literacy-based session with mental health themes (refer to <i>Team teaching: Sample lessons</i> at the end of Part 3)
Resources	<ul style="list-style-type: none"> • Selected games and activities • <i>Festival for Healthy Living Inquiry Unit Level 5: Identity - The world we shape</i>

Session	Week 7: Content development cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Continue developing the selected mental health theme, while using content to address current curriculum initiatives.
Brief description including key messages, focus, activities.	<p>Activities</p> <ol style="list-style-type: none"> 1. Introduce the session with selected games and activities. 2. Continue to develop content. Remind students of the task. (Refer to Weeks 4–5) 3. Develop thinking and reflecting skills to enable students to evaluate their own work. Ask students: <ul style="list-style-type: none"> • ‘What have we learnt?’ • ‘What do we need to work on?’ 4. Teachers and students work together to develop an assessment rubric. Use, for example, <i>VELS</i> Personal Learning, English and Performing Arts outcomes.
Follow up/further actions	Students continue their research project (integrated unit: inquiry-based learning).
Resources	<ul style="list-style-type: none"> • Selected games and activities • Script development notes taken in the previous week • Curriculum documents, e.g. <i>VELS</i> Personal Learning, English and Performing Arts outcomes

Session	Week 8 : Structuring and Characterisation
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Move the process beyond content development towards structuring a narrative and developing characters
Brief description including key messages, focus, activities.	<p>Activities</p> <ol style="list-style-type: none"> 1. Introduce the process to be used for scriptwriting, or otherwise developing a narrative. NB: This may take the form of songwriting, storyboarding, choreography or other creative devices. 2. Discuss how to develop character. Consider: <ul style="list-style-type: none"> • What makes a character different from a real life person? • What is a caricature? • Are caricatures always negative? • What is a stereotype? • What happens if we cast someone in a role that stereotypes the performer? • What needs does the performer have when they are stereotyped? • How can their needs be satisfied? • How can we represent the character? • How can we rouse sympathy, empathy, etc? Refer to, for example, <i>VELS</i>, Interpersonal Learning and other social skill development initiatives that are in place. <p>NOTE: During the week, the teacher guides the class, focusing on language to develop the script/narrative. (Refer to, for example, <i>VELS</i> English outcomes.)</p>
Follow up/ further actions	<ul style="list-style-type: none"> • Continue structuring in Week 9 & 10 • Continue work on characterisation in Week 9 & 10 • Students continue their research project (integrated unit – inquiry-based learning)
Resources	<ul style="list-style-type: none"> • Script/narrative development notes • Curriculum documents, e.g. <i>VELS</i>

Session	Week 8, 9 or 10 : Shared PL on Mental Health Theme e.g. Making Links With The Artist's Work
Presenters	Health professional and/or PL Coordinator with classroom teacher
Who is it for?	Classroom teacher/s and health professionals. Students. Artists may choose to join this session.
Timing	Double period. This takes place after teachers have reflected with the class on the questions from the previous week.
Location	Classroom
Purpose	To build the capacity of schools to promote mental health: <ul style="list-style-type: none"> • Link the work of the artists to other areas of the curriculum • Use a common language of the thinking curriculum, making connection between ideas and topics for deeper understanding • Empower young people to take charge of their lives. • Think and delve more deeply, to apply thinking to all areas of the curriculum
Brief description including key messages, focus, activities.	<p>Activities</p> <p>Introductions</p> <ol style="list-style-type: none"> 1. Ask questions: <ul style="list-style-type: none"> – What have you been doing with the artists? – What skills have you learnt? What skills have you been developing? – What did you all have to do to achieve that? – How? – What else? – What do you still need to work on? – What needs to happen for that to work well? – What else? – Repeat question, What do you still need to work on? 2. Further questions: <ul style="list-style-type: none"> – Why might these skills of cooperation, teamwork, and trust be important? – When, in our lives, might we use these skills? – Why? – What else? – What do you think the Festival is about? 3. Sample script: <p><i>X... is from Child and Adolescent Mental Health Services, and I am from The Royal Children's Hospital. Why are we here today?</i></p> 4. Discuss connection between mental and physical fitness. 5. Tell the anecdote about the AFL Final. 6. Questions: <ul style="list-style-type: none"> – What do we need to do to become physically fit? – What do we need to do to become mentally fit? 8. Practise.

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Session	Week 8: Structuring and Characterisation cont.
Brief description including key messages, focus, activities.	<p>Activities (continued)</p> <ol style="list-style-type: none"> 9. Exploring Understanding Applying. (See <i>What is mental health? No.1</i>, available on the <i>FHL Disk for Professional learning</i>) 10. Make whiteboard summary 11. What can we do to become mentally fit? 12. Make a whiteboard summary 13. Teacher makes an activity from the whiteboard summary 14. Ask question: What do you do when you are feeling low, to cheer yourself up? 15. Discuss coping strategies 16. Health professional explains how we all have coping strategies 17. Ask question: How is it helpful if we have a range of coping strategies?
Follow up/ further actions	<ul style="list-style-type: none"> • Activities 1, 2 & 3 from Cahill & Guthrie, <i>Literature for Life</i> (See Part 6 for further details) • Recommend follow-up lesson on coping strategies, OR play the game, <i>The Wright Family</i> (See <i>FHL Disk for professional learning</i>)
Resources	<ul style="list-style-type: none"> • <i>What is mental health? No. 1</i> (See <i>FHL Disk for Professional learning</i>) • <i>Resilience: The slippery slope of unhelpful thinking</i> (Gatehouse Project Approach)

Session	Week 9: Structuring and Characterisation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Focus on structuring the script/narrative and explore ways to develop characters, using a workshoping process
Brief description including key messages, focus, activities.	<p>Activities to structure the narrative</p> <ol style="list-style-type: none"> 1. Continue to develop scriptwriting or narrative representation. The artist workshops the early parts of the script with the class. The artist asks: <ul style="list-style-type: none"> • <i>How will we construct this to ensure that it carries our meaning?</i> • <i>What stories will our image/s tell?</i> • <i>What will we include/omit?</i> 2. If possible, have a health professional observe the session at this stage, and give feedback re health promoting solutions. Email pieces of draft script to a health professional and the FHL Team. 3. Develop ideas for props and/or costumes (e.g. Props may be human metaphors; ICT representation; or other visual representation). <p>Activities to develop the characters</p> <ol style="list-style-type: none"> 1. Discuss ways to develop character. Ask students: <i>How can we develop this character so that he/she is not just a caricature?</i> Consider: <ul style="list-style-type: none"> • What might he/she be thinking, feeling, but not necessarily saying out aloud? What might he/she be afraid of? What might he/she be <i>hoping</i> for? • Reality testing and reflecting • Voice production. (This has application within, for example, <i>VELS</i> English, Communication and The Arts) 2. Introduce and explore the concept of body language. 3. Introduce and explore the use of eye contact <p>NOTE:</p> <ul style="list-style-type: none"> • In between sessions with the artist, teachers could work on voice projection, eye contact and body movement • Arrange to meet with other staff at Learning and Teaching Team meeting for feedback and planning
Follow up/further actions	<ul style="list-style-type: none"> • Continue work on characterisation and narrative structure in Weeks 10–14 • Students continue their research project (integrated unit – inquiry-based learning) • Students practise skills with class teacher (between sessions with artists), on identified skills needing attention
Resources	<ul style="list-style-type: none"> • Script notes • Curriculum documents, e.g. <i>VELS</i> • Sample props

Session	Week 10: First Draft Stage
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Create a first draft of the script/narrative and complete a first run through
Brief description including key messages, focus, activities.	Activities <ol style="list-style-type: none"> 1. Compile first draft of script, song lyrics, choreography, storyboard, set of metaphors, or any other form of narrative. 2. Run through draft of script (Links to, for example, <i>VELS</i> English). 3. Reflect on what worked well, what could be improved, etc.
Follow up/ further actions	<ul style="list-style-type: none"> • Students continue to work on their integrated unit – inquiry-based learning, artwork etc. • Students practise skills with class teacher (between sessions with artists), on identified skills needing attention • Email the draft script/narrative to all teachers involved • Continue work on redrafting script in Weeks 10–14
Resources	<ul style="list-style-type: none"> • Draft of script/narrative • Curriculum documents, e.g. <i>VELS</i>

Session	Week 11: Towards a Final Presentation
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Rehearse and redraft the script/narrative for performance
Brief description including key messages, focus, activities.	<p>This session commences a four-week period of script/narrative development; rehearsal; redrafting; and class activities related to costumes, props, visual arts, ICT and curriculum initiatives, e.g. <i>VELS</i>. (Some of these may have begun earlier.)</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Rehearse and refine draft 1. 2. The teacher and artist guide the students in editing the script/narrative. 3. Costume construction. 4. Props acquisition and construction. 5. Discuss additional presentations: <ul style="list-style-type: none"> • Visual arts activities, such as preparation for an art exhibition • ICT activities, e.g. student website that captures progress – photos, video, script, artwork and other images • English related activities, such as writing poetry • Program preparation – photo captions.
Follow up/ further actions	<ul style="list-style-type: none"> • Students continue to work on their integrated unit – inquiry-based learning, artwork etc • Students practise skills with class teacher (between sessions with artists), on identified skills needing attention • Email the draft script/narrative to all teachers involved • Continue work on redrafting script in Weeks 10–14
Resources	<ul style="list-style-type: none"> • Draft of script/narrative • Curriculum documents, e.g. <i>VELS</i>

Session	Week 12: Towards a Final Presentation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Rehearse and redraft the script/narrative for performance.
Brief description including key messages, focus, activities.	<p>This is the second session of the four-week period</p> <p>Activities</p> <p>Rehearse and refine the script/narrative</p>
Follow up/ further actions	<ul style="list-style-type: none">• Continue work on additional mental health presentations under preparation, such as art exhibitions, poetry writing (integrated unit) activities, etc.• Consider ways to involve parents
Resources	<ul style="list-style-type: none">• Script/narrative• Costumes• Props• Technical equipment• Materials for additional presentations

Session	Week 12, 13 or 14: Shared PL on Mental Health Theme, e.g. Emotions
Presenters	Health professional and/or PL coordinator with classroom teacher
Who is it for?	Classroom teacher/s and health professionals. Students. Artists may choose to join this session.
Timing	Double period. This takes place after teachers have reflected with their classes on the questions from the previous week.
Location	Classroom
Purpose	<ul style="list-style-type: none"> • Explore what we can do to become more mentally fit • Understand that we have a choice: exploring leads to understanding, and understanding leads to applying or taking action • Build the capacity of schools to promote mental health • Facilitate learning about mental health for teachers • Destigmatise mental health • Link understanding of mental health to artists' activities with students
Brief description including key messages, focus, activities.	<p>Activities</p> <p>Read a short story and make a list of the emotions that the characters are experiencing. e.g. <i>The Huge Bag of Worries</i> by Virginia Ironside, <i>Hooray for Chester</i> by Rina Foti.</p> <ol style="list-style-type: none"> 2. Ask students to choose an emotion card that expresses how the characters felt. (Allow the protection of the third person.) Alternatively, they could mention when they feel an emotion. 3. Health professional models how to use the card. e.g. 'I feel very embarrassed when I forget someone's name.' 4. Students put the card into a sentence to show their understanding of the emotion. 5. This activity shows the link between thinking, feeling and acting.
Follow up/ further actions	Students make their own emotion cards
Resources	<ul style="list-style-type: none"> • <i>Photolanguage</i> is available at www.peoplemaking.com.au • Flash cards of emotions: Use cards or butcher's paper to make a range of cards expressing different emotions. See also <i>The Bears</i> cards (St. Luke's Innovative Resources, www.stlukes.org.au). • Excerpts from selected sound tracks • <i>The Huge Bag of Worries</i> by Virginia Ironside • <i>Hooray for Chester</i> by Rina Foti

Session	Week 13: Towards a Final Presentation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Continue redrafting the script/narrative and making preparations for the final presentations
Brief description including key messages, focus, activities.	<p>This is the third session of the four-week period.</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Rehearse and refine the final script/narrative. 2. If possible, have a health professional observe the session at this stage, and give feedback re health promoting solutions. Email complete draft of script/narrative to a health professional and the FHL Team. 3. Continue work on additional presentations. 4. The teacher guides students in the development of assessment rubrics.
Follow up/ further actions	<ul style="list-style-type: none"> • Continue work on additional mental health presentations under preparation, such as art exhibitions, poetry writing (integrated unit) activities, etc • Students design publicity or make invitations for parents to attend the performance
Resources	<ul style="list-style-type: none"> • Script/narrative • Costumes • Props • Technical equipment • Materials for additional presentations

Session	Week 14: Towards a Final Presentation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Finish refining the script/narrative, and reflect on script and presentation activities undertaken.
Brief description including key messages, focus, activities.	<p>This is the fourth session of the four-week period.</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Discuss feedback re script/narrative from health professional and FHL Team (if needed). 2. Rehearse and finalise script/narrative. 3. Students use their journals to reflect on their work so far. 4. Students use the assessment rubric to reflect on their work so far.
Follow up/ further actions	Continue work on additional mental health presentations under preparation, such as art exhibitions, poetry writing (integrated unit) activities, ICT projects, etc.
Resources	<ul style="list-style-type: none"> • Complete script/narrative • Student journals • Assessment rubric

Session	Week 15: Towards a Final Presentation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Rehearse and prepare for the final presentation
Brief description including key messages, focus, activities.	<p>Weeks 15 to 17 comprise rehearsals with a finalised script/narrative</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Rehearse the performance piece. 2. Finalise additional presentations.
Follow up/ further actions	<ul style="list-style-type: none"> • Continue work on additional mental health presentations under preparation, such as art exhibitions, poetry writing (integrated unit), ICT activities, etc • Teacher discusses assessment processes with students
Resources	<ul style="list-style-type: none"> • Finalised script/narrative • Costumes • Props • Materials for additional presentations

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Session	Week 16: Towards a Final Presentation cont.
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Classroom
Purpose	Rehearse and prepare for the final presentation
Brief description including key messages, focus, activities.	<p>The second week of rehearsals with a finalised script/narrative.</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Rehearse the performance piece 2. Finalise additional presentations
Follow up/ further actions	<ul style="list-style-type: none"> • Continue work on additional mental health presentations under preparation, such as art exhibitions, poetry writing, ICT, (integrated unit) activities, etc • Teacher discusses assessment processes with students
Resources	<ul style="list-style-type: none"> • Finalised script/narrative • Costumes • Props • Materials for additional presentations

Session	Week 16-17: Shared PL on Mental Health Theme, e.g. Building Strengths and Resilience
Presenters	Health professional and/or a member of the PL Sub-committee and classroom teacher
Who is it for?	Classroom teacher/s and health professionals, students
Timing	50 minutes 1–3 sessions are possible between sessions when the artist is in the school. This will vary according to the content already covered in classes.
Location	Classroom
Purpose	<ul style="list-style-type: none"> • Explore what we can do to become more mentally fit. • Understand that we have a choice: that exploring leads to understanding, and understanding leads to applying or taking action • Model team learning and teaching • Explore Strengths as a way of understanding ourselves, and for developing mental health • Understand that feelings are changeable, and to learn about reframing
Brief description including key messages, focus, activities.	<p>Activities</p> <ol style="list-style-type: none"> 1. Ask students to choose a strength card. 2. Health professional models how to use the card, e.g. <i>I can be very resilient when I have a set back, because I think about what I can change, and work on the things I can change.</i> 3. Students put the text on the card into a sentence. 4. Read a picture book e.g. <i>Hooray for Chester</i>; <i>Giraffes Can't Dance</i>. 5. With guidance, the class makes a list of the Strengths of the main characters in a text. 6. Students make the helping hand. Using coloured card, students trace around their hand on the coloured card, then cut it out and write down: <ul style="list-style-type: none"> • Know your strengths • Think twice; understand helpful and unhelpful thinking (negative/positive) • Understand your emotions • Know what makes you feel good – coping strategies • You are in charge, but remember who you can go to for help (problem-solving).
Follow up/ further actions	<ul style="list-style-type: none"> • Students make strength cards • Follow up resilient activities, e.g. <i>Resilient Kids</i> pp. 53–56, Open doors • Exploring, understanding and applying problem-solving • How we can be more helpful as friends? (Use a quadrant) • List 5 people we can go to if we are feeling down
Resources	<ul style="list-style-type: none"> • Strength Cards • <i>Hooray for Chester</i> by Rina Foti • <i>Giraffes Can't Dance</i> by Giles Andreae • Coloured card • Pencils • Quadrant

Session	Week 17 : To The Performance Space
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Double period
Location	Performance space
Purpose	Rehearse the performance piece in the performance space
Brief description including key messages, focus, activities.	<p>This session introduces students to the performance/exhibition space they will use for the final performance/presentation.</p> <p>Activities</p> <p>Rehearse performance piece in performance space.</p> <p>NOTE: The number of rehearsals (see Week 18) in the performance space will be dependant on funding and needs of students.</p>
Follow up/ further actions	Following this session, the teacher and artist arrange to give a report and receive feedback at the Learning and Teaching Team meeting
Resources	The final script/narrative

Session	Week 18: Full Dress Rehearsals and Performance
Presenters	Artist and teacher, assisted by additional school staff, health professionals, students and parents
Who is it for?	Students in identified classes
Timing	One full day with time slots for particular classes, followed by a 3–4-hour session for full dress rehearsal, and a 3-hour call for each performance.
Location	Performance and exhibition space
Purpose	Have final rehearsals, a full dress rehearsal, and final performance/s and presentation/s
Brief description including key messages, focus, activities.	<p>This session is the culmination of all activities and learning that lead to the performance and presentation for mental health promotion.</p> <p>Activities</p> <ol style="list-style-type: none"> 1. Final rehearsals 2. Full dress rehearsal 3. Final performance and exhibition 4. Additional presentations
Follow up/ further actions	De-briefing
Resources	<ul style="list-style-type: none"> • The final script/narrative • Costumes • Props • Live and/or recorded music and soundtrack • Artwork, written work and multimedia items for exhibition • Exhibition equipment e.g. display boards • Technical equipment • Technical crew • Additional presentations • Assessment and reporting

Session	Week 19-20: De-briefing
Presenters	Artist and teacher
Who is it for?	Students in identified classes
Timing	Single period
Location	Classroom
Purpose	Discuss the overall experience, and to gain feedback from the students
Brief description including key messages, focus, activities.	<p>This session involves de-briefing that takes place at a time during the two weeks following a culmination performance</p> <p>Activities</p> <ol style="list-style-type: none">1. Discuss the performance/presentations with students.2. Show video/DVD/slideshow documentation of student performance/exhibition (if available).3. Conduct post project evaluation (Student Health Survey) with students.
Follow up/ further actions	<ul style="list-style-type: none">• Forward Student Health Surveys to the project's Evaluation Coordinator.• Part of de-briefing includes reporting to the PL&T Team meeting. The artist and teacher discuss Student Health Surveys and work together to develop a report.
Resources	Student Health Survey

Sample Festival for Healthy Living Inquiry Unit Level 5: Identity - The world we shape

By referring to the Victorian Essential Learning Standards, this concept can be adapted to Level 4.

NOTE: This program presents a sample of how the FHL health promotion program can be linked to curriculum frameworks. This particular sample is linked to the Victorian Essential Learning Standards.

(See table on following page)

Reference: Victorian Curriculum and Assessment Authority, Victorian Essential Learning Standards, <<http://vels.vcaa.vic.edu.au>>. VELs material herein is included with permission.



Essential question: How do we shape the world we live in? Victorian Essential Learning Standards (VELS)					
Concepts for exploration with students: culture, adaptation, belonging, traditions, human rights, customs, change, resilience					
Strand	Domain	Dimension	Key Elements of Standards In FHL activities, students:	Teaching and Learning Activities	Assessment:
Physical, Personal and Social Learning	Interpersonal development	Building social relationships	... demonstrate respect for individuality and empathise with others in local and global contexts, acknowledging the diversity of individuals.	Inclusion/Exclusion Game Brainstorm ways to identify what someone could be thinking. Ask what did you feel when we did that exercise? What skills have we developed? Role-play on feelings for empathising. How can we rouse sympathy for a character in a script?	Teachers make on-balance judgments about student progress in relation to the standards Assessment FOR, AS, OF learning Share time: What did you learn? How did you do that? AS and FOR Student learning: Record skills learnt in journal AS and FOR PMI (Plus/Minus/ Interesting)
		Working in teams	... accept responsibility as a team member and support other members to share information, explore the ideas of others and work cooperatively to achieve a shared purpose.	Develop group rules (team building skills). Students contribute to development of criteria for evaluating their effectiveness in teamwork. Reflect on how it feels to be excluded from a group. Development of values.	Rubric - see suggestions What happened? What did you learn? How? Why? What support did the group give? What part did you play to assist?
	Personal Learning	The individual learner	... identify their individual strengths and weaknesses and analyse how emotions affect their learning.	Identify and reflect on personal learning preference. What are the ways you learn best? Use Bloom's Taxonomy and/or Gardner's Multiple Intelligences	Reflective journals
			... demonstrate an awareness of different cultural and social beliefs, values and practices, identifying and discussing the effect of ethical issues on learning.	Provide students with prompts and questions and develop skills in giving and receiving feedback.	Set goals for the week.

Physical, Personal and Social Learning (cont.)	Personal Learning	Managing personal learning	... set realistic short- and long-term goals within a variety of tasks and describe their progress towards these.	Teachers devise with students an assessment rubric. Students set individual short- and long-term goals for cooperative learning and performance objectives.	Rubric - AS learning Self assessment Peer assessment
			Individually and collaboratively plan, design, improvise, interpret and present arts works that expressively communicate feelings, ideas and purpose.	Use a range of games Students work in groups to define the question for research. Health professional and/or PL Coordinator visit to talk about themes such as bullying, friendship, grief ... The class develops a health-promoting outcome with a solution. The class decides how to research topics and the purpose of the research. Develop props and costumes.	Metaphor for reflecting on how they went. FOR & AS: Learning triangle tool Feelings, Ideas, Purpose Use KWHL tool. What do I know? What do I want to know? How will I find out? What have I learnt? OF: Development of assessment criteria with student table group input.
			... generate and develop ideas that explore themes, techniques and issues when making arts works. ... manipulate arts elements and principles to communicate ideas expressively and to develop imaginative solutions to set tasks.	Discuss and identify issues for performance pieces. What can we do to make a difference? How can we express mental health themes? Create arts works to express mental health promoting themes, e.g. paintings. Use the rehearsal process to reflect and develop solutions. Final performance.	Mind map on a chosen topic With student input, develop assessment criteria for performance outcome.

Essential question: How do we shape the world we live in? Victorian Essential Learning Standards (VELS)					
Strand	Domain	Dimension	Key Elements of Standards In FHL activities, students:	Teaching and Learning Activities	Assessment: Teachers make on-balance judgments about student progress in relation to the standards Assessment FOR, AS, OF learning
Discipline-based Learning (cont.)		Exploring and responding	... develop and express opinions about their own and others' use of arts elements, principles, skills, processes, materials ...	Experiment with and explore interdisciplinary art forms.	Develop assessment rubric for visual art, and for performance.
			... evaluate, interpret and respond to arts works created by artists from different social, cultural and historical contexts ...	View previous FHL performances. Attend a live performance. Research, improvise and practise/rehearse skills, techniques, processes, recognising when they are achieving their aims. Rehearse and refine script.	
			... identify ways that their work is culturally and historically influenced.	What is their country of origin? Research key images that represent their country of origin: physical – buildings, arts works, clothing; cultural – traditions, symbols. What do we know about ourselves?	
	English	Reading	... read and view imaginative, informative and argumentative texts that explore ideas and information related to challenging themes and issues. ... infer meanings and messages in texts, analyse how social values or attitudes are conveyed, compare the presentation of information and ideas in different texts, and identify cause and effect in informative texts.	Study texts dealing with mental health themes. e.g. identity, emotions, coping with change or grief, conflict, and celebrating nature. Teacher-led reading of a range of poems. Teacher-led reading of newspaper texts. Teacher-led reading of part of a novel. Student reading circles. Student analysis of newspaper articles relating to resilience; and environmental issues, including renewable energy.	Students develop a SWOT analysis tool (Strengths, Weaknesses, Opportunities, Threats) relating to a controversial issue.

Discipline-based Learning (cont.)	English (cont.)	Writing	... write extended narratives or scripts with attention to characterisation, consistency of viewpoint and development of a resolution.	Draft first to final draft of a script for performance incorporating selected mental health themes. Artist and teacher work with class.	Assessment FOR and OF learning
			... write reports, personal reflections on, or evaluations of texts incorporating challenging themes and issues.	Write personal/imaginative pieces around mental health themes, e.g. poetry on our changing identity in our environment. Students reflect in journal or against assessment rubric.	
			... edit writing.	Students edit script content and poetry as part of reflective process. Edit for mistakes with teacher guidance.	
	Speaking and listening	... express creative and analytical responses to texts, themes and issues.	<p>Discuss character development: How can we develop this character so that he is not just a caricature?</p> <p>Are they always all bad?</p> <p>What is a stereotype?</p> <p>What happens if we cast someone in a role – stereotype?</p> <p>What are their needs?</p> <p>How can we represent the character?</p> <p>How do they sometimes go about satisfying their needs?</p>	<p>Assessment OF:</p> <p>Presentation of selected poems. Analyse literary features and reactions to environment; and to grief or loss.</p> <p>Peer assessment, using rubric with peer feedback.</p> <p>Peer feedback on how characters are presented.</p>	

Essential question: How do we shape the world we live in? (continued) Victorian Essential Learning Standards (VELS)					
Strand	Domain	Dimension	Key Elements of Standards In FHL activities, students:	Teaching and Learning Activities	Assessment: Teachers make on-balance judgments about student progress in relation to the standards Assessment FOR, AS, OF learning
Discipline-based Learning (cont.)	English (cont.)	Speaking and listening (cont.)	... express creative and analytical responses to texts, themes and issues. (continued)	Literature circles: When listening to spoken texts, students identify the main idea and supporting details and summarise them for others. They identify opinions offered by others, propose other relevant viewpoints and extend ideas in a constructive manner. When listening to others, students ask clarifying questions and build on the ideas of others. They identify key ideas and take notes. They show an awareness of the influence of audience on the construction and presentation of spoken texts, and of how situational and socio-cultural factors affect audience responses.	Assessment OF (cont): Presentation of selected poems. Analyse literary features and reactions to environment; and to grief or loss. Peer assessment, using rubric with peer feedback. Peer feedback on how characters are presented.
			... critically evaluate the spoken language of others and select, prepare and present spoken texts for specific audiences and purposes.	Workshop a script with the artist along lines of the selected theme, reflecting and evaluating progress for audience and purpose. Students share their views.	Identification of criteria to evaluate the effectiveness of spoken presentations.
			... show awareness of the influence of audience on construction and presentation of spoken texts.	How can we develop a script/ construct a play, to ensure that it carries our meaning to the audience?	Contributions to discussions with peers to compare ideas, express opinions and develop conclusions about themes and issues.

Discipline-based Learning (cont.)	The Humanities e.g. History	Historical knowledge and understanding	... compare key aspects of past and present societies, e.g. cultural values and beliefs.	Students brainstorm interview questions to ask teachers/family/friends, 'What issues concerned them in the past?' As a class, students brainstorm issues of concern to them in the present. Possible issues: friendships, grief, and the environment. Record findings in simple data charts. Compare and contrast findings. How could we change/improve our community?	Assessment OF: Develop a Venn diagram, within table groups, that illustrates similarities and differences.
		Historical reasoning and interpretation	... use historical evidence, concepts and conventions to present a point of view.	Collect photographs – historical and current school photographs. What do they tell us about our changing identity? Make notes on changes, and use this to write a story. Sort findings into categories, e.g. clothes, cultures. Present a photographic display showing how our identity has changed over time.	
Inter-disciplinary Learning	Communication	Listening, viewing and responding	... show respect for others' ideas by modifying verbal and non-verbal responses.	Students discuss mental health themes, listening to and respecting one another's ideas for performance.	
			... interpret complex information and evaluate the effectiveness of its presentation.	After listening to information presented by health professionals/PL Coordinator, select a theme for performance by discussing themes and prioritising student concerns. Select the one that warrants most attention.	

Essential question: How do we shape the world we live in? Victorian Essential Learning Standards (VELS)					
Strand	Domain	Dimension	Key Elements of Standards In FHL activities, students:	Teaching and Learning Activities	Assessment
Inter-disciplinary Learning	Communication (cont.)	Presenting	... use communication conventions that convey a clear message suitable for a context, purpose and audience.	The class determines which of the mental health issues discussed is the most important to share with an audience.	Teachers make on-balance judgments about student progress in relation to the standards Assessment FOR, AS, OF learning
			... provide and use constructive feedback and reflection to develop effective communication skills.	Develop questioning techniques for students interrogating their own work. e.g. What have I learnt? How do you know you have learnt this? What do I need to work on? How will you use this again? Practise voice production, eye contact and using body language.	
	Information and Communications Technology (ICT)	ICT for visualising thinking	... apply ICT tools and editing functions for representing and organising ideas, concepts and issues.	Students choose how to give a visual representation of themselves using ICT. Develop a Word file for the script.	
			... modify successful approaches to visualising thinking for use in new circumstances.	Shape ideas as a jigsaw. Digitally represent props as human metaphors.	

Inter-disciplinary Learning (cont.)	Information and Communications Technology (ICT) (cont.)	ICT for creating	... organise desktop workspace and retrieve documents easily.	Store research data in simple tables. (See History above)	Assessment FOR and OF learning
			... monitor project plans and record reasons for adjusting them during the processing stage of collaborative work.	Keep a performance journal in a Word file.	
	Thinking	ICT for communicating	... compose and send emails with attachments.	Email the script to health professional and the FHL Team. Email the script to all teachers involved. Design posters. Design website for FHL Program. Design posters for mental health promotion.	Students, with assistance, devise rubric for assessment. Clarity: <ul style="list-style-type: none">• information/purpose• language conventions.
		Reasoning, processing and inquiry	... use appropriate reasoning and analysis to evaluate evidence and consider their own and others' points of view.	What stories will our image/s tell? What will we include/omit?	Reflective journal What? Why? How? So what? What if?
			... complete problem-solving and decision-making activities.	What might a character be thinking, feeling, but not necessarily saying out aloud? What might the character be afraid of? What might the character be hoping for?	
Reflection, evaluation and metacognition	Creativity	... apply creative thinking to explore possibilities and generate multiple options, define problems and develop solutions.	Use de Bono <i>Six Thinking Hats</i> to explore possibilities and solve problems as the performance process develops.	Use a fishbone diagram to reflect and consolidate learning: <ul style="list-style-type: none">• show a different de Bono thinking hat at the end of each stem.	
	Reflection, evaluation and metacognition	... use specific language to describe their thinking and reflect on their thinking processes during investigations.	At the end of a session ask, 'What skills have we developed today?'		
		... describe and explain changes in ideas and beliefs over time.	In a discussion and journal entry reflect on the overall progress towards performance, and on the performance. Conduct post project evaluation (health survey) with students.		

Principles of Learning and Teaching (PoLT)

- 1.1 The teacher promotes a culture of value and respect for individuals and their communities**
- 2.1 The teacher encourages and supports students to take responsibility for their learning**
- 3.1 The teacher uses strategies that are flexible and responsive to the values, needs and interests of individual students**
- 3.3 The teacher builds on students' prior experiences, knowledge and skills**
- 4.2 The teacher promotes substantive discussion of ideas**
- 5.4 The teacher uses assessment practices that encourage reflection and self-assessment**
- 6.1 The teacher supports students to engage with contemporary knowledge and practice**

Assessment

In teaching and learning activities, determine the purpose of the task. Choose one of the following:

- **Assessment FOR learning** (occurring when teachers use inferences about student progress to inform their teaching)
- **Assessment AS learning** (occurring when students reflect on and monitor their progress to inform their future learning goals)
- **Assessment OF learning** (occurring when teachers use evidence of student learning to make judgements on student achievement against goals and standards)

Reporting

Reporting is not specifically dealt with in the table above. Teachers use the teaching and learning activities of the Festival for Healthy Living to report on student learning. Specifically, within the Victorian Essential Learning Standards, teachers show the point within the standards to which the students have progressed.

(The Principles of Learning and Teaching (PoLT) and information on Assessment FOR, AS and OF learning is referenced from the Department of Education and Early Childhood Development at <www.education.vic.gov.au>)

Team teaching: sample lessons

With health professionals and/or classroom teachers: Sessions 1-6

The sample lessons in this unit provide opportunities for teachers to integrate wellbeing strategies into:

- classroom practice
- the artistic program
- whole school planning.

Session	Team Teaching 1: What is mental health? An introduction	
Presenters & roles	PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required. Health professional team-teaches, assists and explains.	
Who is it for?	Classroom teacher/s and their classes	
Location	Classroom	
Timing	50 minutes. 1–3 sessions are possible. This will vary according to the content already covered in classes	
Purpose	By seeing education (teachers) and health professionals working together in a session with the PL Coordinator, students learn the connection between mental and physical health	
Aims & objectives	<ul style="list-style-type: none"> • Build the capacity of schools to promote mental health • Facilitate learning about mental health for teachers • De-stigmatise mental health • Link understanding of what mental health is to what the artists are doing 	
Brief description including key messages, focus, activities.	<p>Understanding of the difference and similarities between mental health and physical health.</p> <ol style="list-style-type: none"> 1. Students work on the quadrant (below). 2. Students work in table groups on the quadrant. 3. The health professional asks questions. The teacher or PL coordinator records students' responses. 4. The health professional explains the difference between mental health promotion or mental health and mental illness. 5. Explain main mental health issues: <ul style="list-style-type: none"> • 1 in 5 • how 5 in 5 can help • how most mental illnesses can be treated effectively • many people with psychotic illnesses can lead productive and rewarding lives. 	
Follow up/ further actions	<ul style="list-style-type: none"> • Student reflection • Session 2: <ul style="list-style-type: none"> – <i>What is mental health? No.1 (see FHL Disk for Professional learning)</i> – <i>What is mental health? No.2 (see FHL Disk for Professional learning)</i> 	
Resources	Picture books	

What would kids say about each of these?

Physical health

Mental health

Physical illness

Mental illness

Session	Team Teaching 2: Emotions
Presenters & roles	<p>PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required.</p> <p>Health professional team-teaches, assists and explains.</p>
Who is it for?	Classroom teacher/s and their class/es
Location	Classroom
Timing	<p>45–50 minutes</p> <p>1–3 sessions are possible. This will vary according to the content already covered in classes</p>
Purpose	<ul style="list-style-type: none"> • Understand what we can do to become more mentally fit • Understand that we have a choice: exploring leads to understanding; and understanding leads to applying or taking action
Aims & objectives	<ul style="list-style-type: none"> • Build the capacity of schools to promote mental health • Facilitate learning about mental health for teachers • De-stigmatise mental health • Link understanding of mental health to artists' activities with students
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> 1. Read a short story and make a list of the emotions that the characters are experiencing, e.g. <i>The Huge Bag of Worries</i> by Virginia Ironside and/or <i>Hooray for Chester</i> by Rina Foti. 2. Ask students to choose an emotion card that expresses how the characters felt. (Allow the protection of the 3rd person.) Alternatively, they could mention when they feel an emotion. 3. Health professional models how to use the card, e.g. 'I feel very embarrassed when I forget someone's name'. 4. Students put the emotion on the card into a sentence to show their understanding. 5. This activity shows the link between thinking, feeling and acting.
Follow up/ further actions	Students make their own emotion cards
Resources	<ul style="list-style-type: none"> • <i>Photolanguage</i> is available at www.peoplemaking.com.au • Flash cards of emotions: Use cards or butcher's paper to make a range of cards expressing different emotions. See also <i>The Bears</i> cards (St. Luke's Innovative Resources, www.stlukes.org.au) • Excerpts from sound tracks • <i>The Huge Bag of Worries</i> by Virginia Ironside • <i>Hooray for Chester</i> by Rina Foti

Session	Team Teaching 3: Making links: skills and understandings learnt with artists	
Presenters & roles	<p>PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required.</p> <p>Health professional team-teaches, assists and explains.</p>	
Who is it for?	Classroom teacher/s and their class/es	
Location	Classroom	
Timing	40 minutes	
Purpose	<ul style="list-style-type: none"> • Build the capacity of schools to promote mental health • Use a common language of the thinking curriculum, making connection between ideas and topics for deeper understanding • Empower young people to take charge of their lives • Think and delve more deeply to apply thinking to all areas of the curriculum 	
Aims & objectives	Link the work of the artists to other areas of the curriculum	
Brief description including key messages, focus, activities.	<div> <div> Introductions <ol style="list-style-type: none"> 1. Ask questions: <ul style="list-style-type: none"> • What have you been doing with the artists? • What skills have you learnt? What skills have you been developing? • What have you learnt? • What did you all have to do to achieve that? • How? • What else? • What do you still need to work on? • What needs to happen for that to work well? • What else? • Repeat question, What do you still need to work on? 2. Further questions: <ul style="list-style-type: none"> • Why might these skills of cooperation, teamwork, and trust be important? • When, in our lives, might we use these skills? • Why? • What else? • What do you think the FHL is about? 3. Sample script: <p><i>X ... is from Child and Adolescent Mental Health Services, and I am from The Royal Children's Hospital. Why am I here today?</i></p> </div> <div> <ol style="list-style-type: none"> 4. Discuss connection between mental and physical fitness 5. Tell the anecdote about the AFL Final 6. Questions: <ul style="list-style-type: none"> • What do we need to do to become physically fit? • What do we need to do to become mentally fit? 7. Name a public figure who is mentally fit and physically fit? <ul style="list-style-type: none"> • What qualities does he/she have? • What might be harder to achieve? Why? 8. Practise 9. Exploring, Understanding, Applying. (See <i>What is mental health? No.1</i> on the FHL Disk for Professional learning) 10. What can we do to become mentally fit? 11. Make a whiteboard summary 12. Teacher makes an activity from the whiteboard summary 13. Ask question: What do you do when you are feeling low, to cheer yourself up? 14. Discuss coping strategies 15. Health professional explains how we all have coping strategies 16. Ask question: How is it helpful if we have a range of coping strategies? </div> </div>	

(continued next page)

Session	Team Teaching 3: Making links: skills and understandings learnt with artists (cont.)
Follow up/ further actions	<ul style="list-style-type: none"> Activities 1, 2 & 3 from Cahill & Guthrie, <i>Literature for Life</i> (see References in Part 6 for further details) Recommend follow-up lesson on coping strategies, OR play the game, <i>The Wright Family</i> (see the FHL Disk for professional learning)
Resources	<ul style="list-style-type: none"> <i>What is mental health? No.1</i> (see the FHL Disk for Professional learning) <i>Resilience: The Slippery Slope of Unhelpful Thinking</i> (Gatehouse Project Approach)



Session	Team Teaching 4: Strengths & Resilience-building An introduction
Presenters & roles	PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required. Health professional team-teaches, assists and explains.
Who is it for?	Classroom teacher/s and their class/es
Location	Classroom
Timing	50 minutes 1–3 sessions are possible. This will vary according to the content already covered in classes
Purpose	<ul style="list-style-type: none"> Understand what we can do to become more mentally fit Understand that we have a choice: that exploring leads to understanding; and understanding leads to applying or taking action Model team learning and teaching
Aims & objectives	<ul style="list-style-type: none"> Explore Strengths as a way of understanding ourselves, and for developing mental health Understand that feelings are changeable, and to learn about reframing
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> Ask students to choose a strength card. Health professional models how to use the card, e.g. 'I can be very resilient when I have a set back, because I think about what I can't change, and work on the things I can change'. Students put the text on the card into a sentence. Read a picture book e.g. <i>Hooray for Chester</i>, <i>Giraffes Can't Dance</i>. With guidance, the class makes a list of the Strengths of the main characters in a text. Students make <i>the helping hand</i>. Using coloured card, students trace around their hand on the coloured card then cut it out and write down: <ul style="list-style-type: none"> Know your strengths. Think twice; understand helpful and unhelpful thinking (negative – positive). Understand your emotions. Know what makes you feel good - coping strategies. You are in charge, but remember to whom you can go for help (problem-solving).
Follow up/ further actions	<ul style="list-style-type: none"> Students make strength cards Follow up resilient activities, e.g. <i>Resilient Kids</i>, pp. 53–56, Open doors Exploring, understanding and applying problem-solving How we can be more helpful as friends? (Use a quadrant) List 5 people we can go to if we are feeling down
Resources	<ul style="list-style-type: none"> Strength Cards <i>Hooray for Chester</i> by Rina Foti <i>Giraffes Can't Dance</i> by Giles Andreae Coloured card Pencils Quadrant

Session	Team Teaching 5: Resilience-building
Presenters & roles	<p>PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required.</p> <p>Health professional team-teaches, assists and explains.</p>
Who is it for?	Students or staff
Location	Classroom or staff meeting after school
Timing	20–25 minutes
Purpose	<ul style="list-style-type: none"> • Develop helpful ways of dealing with life's ups and downs • Develop resilience skills by exploring feelings; understanding how they can affect our behaviour; and applying skills that help us take charge of our emotions
Aims & Objectives	Show the link between thinking and feeling
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> 1. Understand the links between thinking and feeling, and help identify and acknowledge a feeling as an understandable response to a situation or an event. 2. Consider what we are thinking and telling ourselves about the situation that contributes to the feeling. Consider more helpful ways to think about a situation, which will lead to feelings that are more manageable, and help us to find useful ways forward. 3. Use materials from the <i>Gatehouse Project Approach</i>, p. 15; pp. 95–99 (see below). 4. Have the class work in pairs or groups of 3–4: <ul style="list-style-type: none"> • Brainstorm the character and the situation. • Write in the thought bubble what the character might be thinking and feeling, and what action he or she might take. • Now, re-think the character and the situation. Reverse the unhelpful thinking situation, and write thinking and feeling that could be more helpful.
Follow up/ further actions	Using <i>Peanuts</i> as an example, have students draw cartoon characters that show how feelings affect behaviour.
Resources	<p>Use materials and worksheets from various programs on resilience, e.g.</p> <ul style="list-style-type: none"> • <i>The Heart Masters</i>, Fuller, Bellhouse & Johnston 2001, Inyahead Press, for Middle to Senior Primary School, pp. 60–64 • <i>BOUNCE BACK!</i> McGrath & Noble 2003, Pearson Education • <i>Resilient Kids</i> Primary and Secondary Program by Open Doors, pp. 50–54 • 'Slippery Slope of Unhelpful Thinking' (see <i>Gatehouse Project Approach</i> below, p. 23), after picture book session e.g. <i>Giraffes Can't Dance</i> • Glover et al. 2005, 2nd edn, <i>Gatehouse Project Approach: Teaching resources for emotional well-being</i>, Centre For Adolescent Health, Parkville, p. 15; pp. 95–99 <p>www.rch.org.au/gatehouseproject</p>

Session	Team Teaching 6: Coping with change, grief and loss										
Presenters & roles	PL Coordinator leads, team-teaches, and asks health professionals for explanations or detail as required. Health professional team-teaches, assists and explains.										
Who is it for?	Teachers and students										
Location	Classroom										
Timing	40–45 minutes										
Purpose	Build the capacity of schools to promote mental health										
Aims & objectives	<ul style="list-style-type: none">• Develop resilience skills• Develop a common language for reflecting (the thinking curriculum), and make connection between ideas and topics for deeper understanding• Empower young people to take charge of their lives										
Brief description including key messages, focus, activities.	<div><div><div><div><div>1. Use a common language for reflecting (the thinking curriculum) and make connection between ideas and topics for deeper understanding:</div><div><ul style="list-style-type: none">• What have you been learning with your artists?• How did you learn that?• How did it make you feel?• What else did you learn?• So what are you working on now?</div></div></div><div><div>2. Recap on feelings and how we all have ups and downs.</div><div>3. What situations or things do you think might make people feel sad?</div><div>4. What are the feelings that we have when we are feeling down? Use a range of feeling cards (refer to resources below).</div><div>5. Have students use the feelings in a sentence.</div><div>6. In groups of 3–4, using large sheets of paper, write down things we can do to make us feel better when we are feeling down.</div></div></div><div><div><div>7. Share responses.</div><div>8. Re-cap with strengths.</div><div>9. Who can we go to for support when we might be feeling down? Use a quadrant:</div></div><div><div><div>List or draw 4 people you can go to if you are feeling down</div><table><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table></div><div><div><div>List or draw 4 positive things you can do to help you, or someone else when you are feeling down</div><table><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table></div></div></div></div></div>										
Resources	<p>Activities 1–7, Cahill H & Guthrie C 2006, <i>Literature for Life: Enhancing social and emotional literacy through the English Curriculum Senior Primary Program</i>, Good Grief, Victoria</p> <p>Email: info@goodgrief.org.au Website: http://www.goodgrief.org.au</p> <hr/> <p>Cahill H & Pearsall G 2006, <i>Literature for Life: Enhancing social and emotional literacy through the English Curriculum Secondary Program</i>, Good Grief, Victoria.</p> <p>Email: info@goodgrief.org.au Website: http://www.goodgrief.org.au</p>										



Further classroom resources are available in Part 4, Part 6, and on the FHL Disk for professional learning. In particular see *Inclusion and exclusion: Guidelines and techniques for mental health promotion in performance; Grief and loss; and Questioning techniques.*

Part 4

Artists' Resources

Contents

- [Summary: Sample 20-week school program planner](#)
- [Questioning techniques and the thinking curriculum](#)
- [Grief and loss](#)
- [Inclusion and Exclusion: Guidelines and techniques for mental health promotion in performance](#)
- [Sample games and activities](#)
- [Websites with more ideas](#)
- [Sample agenda Professional Learning sessions for Artist Coordinator/s](#)
- [Sample agenda for Artists Team Meeting](#)

Summary: Sample 20-week school program planner

Below is a summary of the *Sample 20-week school program planner*. The summary outlines the content of the program artists follow in the classroom with teachers, students, and, when appropriate, health professionals. The complete, detailed *Sample 20-week school program planner* is available in *Part 3: Classroom resources for teachers, artists and health professionals*.

It is important to note that this is a sample program only. Using the sample as a guide, the artists, in consultation with the teachers and the Artists Coordinator, need to create their own timeline. In developing a program with students it is important for the artist to understand the needs of the students in the classroom, and to ensure that themed performance activities are appropriate to the student population.

Resources are available herein to assist artists working with students in the classroom. In particular advice for handling sensitive issues, and guidelines and techniques for establishing mental health can be found in *Grief and loss*, and *Inclusion and exclusion*. *Questioning techniques and the thinking curriculum* discusses the links between the thinking curriculum and using effective questioning techniques for learning and teaching. *Sample games and activities* will help to establish a positive learning environment, while sample agendas provide guidance for structuring meetings, while remembering to encourage play as part of learning.



For information on current classroom curriculum initiatives see:

- The Principles of Learning and Teaching P-12 and the Components on the Department of Education and Early Childhood Development website at www.education.vic.gov.au/studentlearning/teachingprinciples/principlesandcomponents.htm
- Victorian Essential Learning Standards (VELS): Overview on the Victorian Curriculum and Assessment Authority website at <http://vels.vcaa.vic.edu.au/about/overview.html>



Further resources are available in Part 6, on the *FHL Disk for professional learning*, and through the FHL Artists Training Program and the Artists Coordinator Training Program.

Summary: Sample 20-week School Program Planner

Week	Session	Purpose	Presenters	Who is it for?	Timing
1	Planning Session 1	Familiarise with and plan the partnership process for implementing the 20-week school program.	Member of Statewide Coordination Team and Artists Coordinator	Artists and teachers	40 minutes. Takes place after Creative Partnerships Day
2	Planning Session 2	Follow up from Planning Session 1 and discuss language to be used with students.	Member of Statewide Coordination Team and Artists Coordinator	Artists and teachers	40 minutes
2 cont.	Introduction for Students	Introduce the FHL Creative Arts Program to students.	Artist and teacher	Students in identified classes	Double period
3	Developing Group Cohesion and Exploring Themes (This may take place as late as Week 6, depending on level of group cohesion.)	Explore student reactions to activities, emphasising skills, and building towards shaping themes for scripts/narratives or outcomes that promote mental health and wellbeing.	Artist and teacher	Students in identified classes	Double period
3, 4 or 5	Shared PL on Mental Health Themes – What is Mental Health?	Understand mental health issues and their application to developing a performance. Enhance knowledge on identified mental health themes.	Health professional and/or a member of the PL Team	Students in identified classes	Double period. This takes place after teacher(s) have reflected with the class/es on the questions from the previous week.
4-5	Developing Group Cohesion and Exploring Themes cont.	Develop the central theme – exploring and understanding for class assessed outcomes and/or performance.	Artist and teacher	Students in identified classes	A single or double period
6	Content Development	Develop content for selected mental health themes.	Artist and teacher	Students in identified classes	Double period
7	Content Development cont.	Continue developing the selected mental health theme, while using content to address current curriculum initiatives.	Artist and teacher	Students in identified classes	Double period

8	Structuring and Characterisation	Move the process beyond content development towards structuring a narrative and developing characters.	Artist and teacher	Students in identified classes	Double period
8, 9 or 10	Shared PL on Mental Health Theme, e.g. Making Links with the Artist's work	<p>To build the capacity of schools to promote mental health:</p> <ul style="list-style-type: none"> • Link the work of the artists to other areas of the curriculum. • Use a common language of the thinking curriculum, making connection between ideas and topics for deeper understanding. • Empower young people to take charge of their lives. • Think and delve more deeply, to apply thinking to all areas of the curriculum. 	Health professional and/or PL Coordinator with classroom teacher	Classroom/s teacher and health professionals. Students Artists may choose to join this session.	Double period. This takes place after teachers have reflected with the class on the questions from the previous week.
9	Structuring and Characterisation cont.	Focus on structuring the script/narrative and explore ways to develop characters, using a workshoping process.	Artist and teacher	Students in identified classes	Double period
10	First Draft Stage	Create a first draft of the script/narrative and complete a first run through.	Artist and teacher	Students in identified classes	Double period
11	Towards a Final Presentation	Rehearse and redraft the script for performance.	Artist and teacher	Students in identified classes	Double period
12	Towards a Final Presentation cont.	Rehearse and redraft the script/narrative and prepare for additional presentations.	Artist and teacher	Students in identified classes	Double period
12, 13 or 14	Shared PL on Mental Health Theme, e.g. Emotions	<ul style="list-style-type: none"> • Explore what we can do to become more mentally fit. • Understand that we have a choice: exploring leads to understanding, and understanding leads to applying or taking action. • Build the capacity of schools to promote mental health. • Facilitate learning about mental health for teachers. • Destigmatised mental health. • Link understanding of mental health to artists' activities with students. 	Health professional and/or PL Coordinator with classroom teacher	Classroom teacher/s and health professionals. Students Artists may choose to join this session.	Double period. This takes place after teacher/s have reflected with class/es on the questions from the previous week.

Summary: Sample 20-week School Program Planner (continued)

Week	Session	Purpose	Presenters	Who is it for?	Timing
13	Towards a Final Presentation cont.	Continue redrafting the script/narrative and making preparations for the final presentations.	Artist and teacher	Students in identified classes	Double period
14	Towards a Final Presentation cont.	Finish refining the script/narrative, and reflect on script and presentation activities undertaken.	Artist and teacher	Students in identified classes	Double period
15	Towards a Final Presentation cont.	Rehearse and prepare for the final presentation.	Artist and teacher	Students in identified classes	Double period
16	Towards a Final Presentation cont.	Rehearse and prepare for the final presentation.	Artist and teacher	Students in identified classes	Double period
16 - 17	Shared PL on Mental Health Theme, e.g. Building Strengths and Resilience	<ul style="list-style-type: none"> Explore what we can do to become more mentally fit. Understand that we have a choice: that exploring leads to understanding, and understanding leads to applying or taking action. Model team learning and teaching. Explore Strengths as a way of understanding ourselves, and for developing mental health. Understand that feelings are changeable, and to learn about reframing. 	Health professional and/or a member of the PL Sub-committee and classroom teacher	Classroom teacher/s and health professionals Students	50 minutes. 1–3 sessions are possible between sessions when the artist is in the school. This will vary according to the content already covered in classes.
17	To the Performance Space	Rehearse the performance piece in the performance space.	Artist and teacher	Students in identified classes	Double period
18	Full Dress Rehearsals and Performance	Have final rehearsals, a full dress rehearsal, and final performance/s and presentation/s.	Artist and teacher, assisted by additional school staff, health professionals, students and parents.	Students in identified classes	One full day with time slots for particular classes, followed by a 3–4 hour session for full dress rehearsal, and a 3-hour call for each performance.
19 - 20	De-briefing	Discuss the overall experience and gain feedback from the students.	Artist and teacher	Students in identified classes	Single period

Questioning techniques and the thinking curriculum



It is useful to read the material in this section in association with *Disclosure and Questioning techniques* in Part 6, and *Facilitating conversations in the classroom*. These topics are available on the *FHL Disk for professional learning* and at www.gatehouseproject.com

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Incorporated within the FHL Program is an approach to learning that is embedded in what is known as the *Thinking Curriculum*. This is an approach to teaching and learning that builds, within and outside the classroom environment, thinking processes that are of a higher order. Within the *Victorian Essential Learning Standards* (Victorian Curriculum and Assessment Authority) there are three dimensions within the Thinking Processes domain. These are:

1. Reasoning, processing and inquiry
 - think critically to analyse and evaluate
 - construct and question information
 - develop opinions
 - make informed judgements
 - transform information into new knowledge structures.
2. Creativity
 - solve problems
 - think innovatively
 - use imagination
 - take risks with thinking
 - make new connections.
3. Reflection, evaluation and metacognition
 - reflect and refine existing ideas and beliefs
 - develop new knowledge
 - question perspectives (of self and others)
 - evaluate perspectives (of self and others)
 - plan, monitor and evaluate thinking processes and strategies.

(Reference: <http://vels.vcaa.vic.edu.au/essential/interdisciplinary/thinking/index.html>)

Using the generic questioning techniques available within these *Guidelines* (see note above) enables artists to assist those students undertaking the FHL Program to develop the thinking processes outlined above. These questioning techniques are also available to teachers and health professionals through the Professional Learning Program. In this way the FHL Program supports existing curriculum initiatives, and creates ways to transfer thinking skills across the curriculum.

Overall the questioning techniques are thinking and learning strategies that empower students and professionals to reflect, to solve problems, to create change within the FHL context, and to apply that change by taking action in their real world contexts. By providing a model for objectively exploring thoughts and feelings through characters in a performance, students actively engage with their learning and deal with complex issues safely.

Grief and Loss and *Inclusion and Exclusion: Guidelines and techniques for mental health promotion in performance*, on the next page, provide additional information and strategies for using questioning techniques in a classroom situation.

Grief and loss



**This material is also available on the
FHL Disk for professional learning.**

Grief and Loss provides guidelines for working through mental health issues in the classroom where both students and teachers may be experiencing, or have experienced, personal grief or loss.

Introduction

Although grief and loss is a common phenomenon, research indicates that around 70% of teachers and parents say they do not feel comfortable talking about loss. Similarly, approximately 70% of young people report being poorly informed when their parents split up, receiving either no explanation, or a one or two sentence explanation (Cahill et al. 2006, p.11).

Students experience, in addition to family bereavement and marital splits, a range of other common losses. These include moving, losing a pet, changing schools, relationship breakdown, and lack of academic success.

Grief also affects school staff. School personnel, therefore, need to be aware of how teaching about grief and loss, and how supporting grieving students, can trigger memory of past loss experiences, particularly those connected with their professional lives.

Grief and loss are normal life experiences. Schools can provide settings for some mastery over these events.

Guidelines for discussion and development of themes in the Festival for Healthy Living

The role of the artist/teacher team is to provide a classroom structure for exploring themes, which may include grief and loss, in a protected and less personalised way.

Part of the structure includes teaching effective coping strategies to enable young people to explore and further develop their coping styles and to rehearse these styles on others within the protected environment of the classroom. The artist/teacher team works to increase

their use of effective coping strategies such as seeking physical activity and healthy diversion; working hard; focusing on solving problems; and accessing others for support. As part of this, it is important to explore and identify the disadvantages of adverse student behaviour patterns such as worrying, self-blame and keeping things to themselves.

When artists and teachers work with students to develop performance themes addressing mental health issues, concerns for wellbeing of students may arise. For this reason it is important to acknowledge, early in the process of working with students, that mental health matters sometimes create painful feelings, and that it is helpful for students to let the teacher or artist know if they are feeling distressed. In such circumstances, the student is likely to need some time out for debriefing. If concerns arise regarding student, school staff or artist reaction during the process, it is important to have arrangements in place for debriefing. Referral should also be considered.

Within existing school structures identified pathways are available for student referral. Staff with some expertise in responding to health and welfare issues, are usually identified within the referral pathway as those designated to facilitate referral, where appropriate, to external services. They also provide consultation and support to teachers in determining whether an internal referral is appropriate. Staff such as school counsellors, student welfare coordinators, youth workers, primary welfare officers and/or designated principals/assistant principals may be allocated to this role, depending on the school resources and context. In addition to this, health professionals linked to the FHL are on standby for further support to the internal school system.

Teaching about change, challenge and grief is an appropriate role for the artist/teacher team. How this occurs impacts on its effectiveness. An effective layer of protection can occur, for both the artist/teacher team and the young person, by teaching through fiction and metaphor, rather than through the students' own personal narratives. Approaching the latter with compassion and empathy, and maintaining confidence in people's capacity to cope is a positive strategy. Metaphor normalises students' experiences and removes them one step from the grief and loss.

Developing a protected space

Brainstorming, rather than personal disclosure, ensures a layer of protection is available in the public space of the classroom. Strategies include:

- Problem-solving: 'What are some of the things that young people around your age can find stressful or challenging?' 'How might young people feel when they have experienced loss?', 'What helpful ways might they use to cope with this?'
- Generating multiple perspectives to develop hope and optimism.
- Connecting to others.
- Enhancing self-esteem through self-acceptance and increase of social support.

Discussion strategies for artists and teachers

- Promote help seeking behaviour.
- If appropriate, reiterate that sadness is a normal response to loss and grief, which we can move through when we adopt positive coping strategies.
- Sometimes people do not move through this process and may develop depression.

Depression is treatable and outcomes are particularly good following early intervention.

- Only use examples that do not present suicide as romantic, heroic or tragic, and emphasise that there are multiple perspectives and choices, for example ask, 'What else could the character have done?'
- Avoid being dismissive of, or trivialising the painful realities of people's lives.
- Emphasise that people respond to change and loss in a range of different ways. (Anxiety, sadness, guilt, shame, isolation, anger, etc., or a combination. They may be less able to concentrate.)

Supporting a grieving person

- Let them know that it is all right to be sad or angry.
- Talk about the changes.
- Be patient.
- Understand that they may find it hard to concentrate.
- Give clear truthful information.
- Share feelings as appropriate.
- Face your own feelings about loss.
- Support them with a return to activities where they participate with others.

Activities

- Teach/discuss, and/or represent the range of emotions. Enhance their familiarity with a range of language used in describing emotions.
- Identify a range of experiences that young people around their age can find stressful or challenging.
- Work in groups to develop listening and oral skills as well as other social competency skills, while exploring issues around change and loss.

For examples, see the references, as follows.

References

'Normal grief reactions' in *MindMatters: Loss and Grief*, p.52, <http://cms.curriculum.edu.au/mindmatters/resources/loss.htm>

Cahill, H and Guthrie, C 2006, *Literature for Life: Enhancing Social and Emotional Literacy through the English Curriculum Senior Primary Program*, Good Grief, Victoria

email: info@goodgrief.org.au

These references have comprehensive and engaging step-by-step lesson plans that address these issues.

Additional resource

Glover, S, Patton, G, Butler, H, Di Pietro, G, Begg, B, Ollis, D, Cahill, S, Watson, J 2002, 'Disclosure' and 'Journals and personal writing' in *Gatehouse Project Approach: Teaching resources for emotional well-being*, Centre For Adolescent Health, Parkville, pp.134-138.

Inclusion and Exclusion: Guidelines and techniques for mental health promotion in performance



This material is also available on the
FHL Disk for professional learning.

Working with students to develop a positive, informative performance piece around bullying, inclusion and exclusion, can be a challenging task for the artist/teacher/health professional partnership. It is important to recognise, however, that doing so enables 'young people's participation in both the problem-definition and problem-solving process' (Cahill, H. 2006, vol. 30, no. 2, p. 3). To assist in the process, this article, therefore, provides some guidelines and techniques for working with students on this very sensitive topic. Students can then apply these techniques in their own learning and development in the FHL process. These guidelines and techniques are modelled in the *FHL Professional Learning Program Creative Partnerships Day*.

When working with students in the classroom to develop a mental health promoting performance, workshopping solutions to students' problems is as important as identifying the problems. Modelling techniques in the Creative Partnerships Day enables participants to engage in activities that promote understanding of the process of workshopping with students, as well as understanding the solution. Workshopping also shows how crucial time management is to balancing attention to process and solution.

Part of understanding the process, and discovering the solution to bullying is about understanding that bullying is more than physical violence; it includes teasing, exclusion, put-downs and sarcasm. Understanding of bullying, and equally, of exclusion and inclusion, can be enhanced by examining their effects on those involved in a bullying scenario. Effects occur for the one being excluded (the victim), the one who is excluding or bullying another (the perpetrator), and those who are watching (the bystanders), who are equally involved. The Creative Partnerships Day PL examines these issues, and explores the techniques that artists, teachers and health professionals might use with students in the classroom to solve problems of exclusion and bullying. These techniques are outlined below.

Things to keep in mind

- Have fun.
- How can our program foster students' imagination and creativity?
- Are the big learning ideas that we want the students/teachers to understand clearly identified?
- How can we support students/teachers to develop conceptual connections (scaffolding) and understanding of their own learning process?
- Most anti-bullying initiatives do not adequately expose the role of the bystanders. We can help schools with this when we focus on the bystander and the power that they give to the bully.

Discussion outcomes should acknowledge:

- that it is okay to tell - in fact this is part of what we need to do when we have a shared responsibility to combat bullying
- that there is a system that will support them - the people bullying and the bystander.

Things needing attention

1. **Questioning techniques and establishing a protective layer.** We need to take care that questioning techniques protect young people.

Try this:

What would someone say if you were to ask how they might feel if they were picked on? Or *How* might someone feel if they were picked on?

(Brainstorm the responses in groups, or have a class discussion.)



A cautionary note

This activity may catapult some students into personally distressing space.

2. **Freeze frame techniques** enable close examination of the effects of bullying by slowing down the action in a sample role-play exclusion scenario. By slowing down the action, physical violence can be re-shaped to become an image of exclusion; slow motion can remove the violence. The process enables multiple perspectives to develop with the frozen pictures/ snapshots/mime showing all three moments happening at once. The overall purpose is to devise/ generate new solutions to old problems.

Try this:

This task is about developing a health-promoting outcome. The scenario unfolds as follows:

- a. Groups of five decide on an exclusion theme for the scenario, e.g. exclusion of someone not wearing the *right* clothes.
- b. The group identifies one group member to lead the exclusion (the perpetrator).
- c. The group identifies one member to be excluded (the victim) from the group.
- d. Role-play the scenario.
- e. Observers identify the point of exclusion in the scenario.
- f. Examine/interrogate that point as a *frozen moment*:
 - What needs to happen to move from *neutral* to *friendly/exclusion* to *inclusion*? (Keep in mind that just one move in the configuration can change the picture from inclusion to exclusion.)
 - Who could move? Analyse the effect of each move.
 - How does it feel for the person excluded?
 - How does it feel for the person doing the excluding?
 - What is the role of the bystanders?
 - How does it feel for the bystanders?
 - What could the bystanders do, other than expecting the bully or the victim to change?

Bystanders need to know from the demonstration that their behaviour:

- such as laughing, can encourage bullying
- in tolerating, rather than objecting or taking other action, can be seen as giving permission to bully.



A cautionary note

It is important then, not to glorify bullying, or to underscore the role of the bystander. You might point out that, 'When someone is pushed out of the group they feel there is something wrong with them. What might be another reason that someone is pushed out of the group?' For example, one person has just had a bad day, and they are irritable.

(Helen Cahill presentation to teachers, artists and health professionals at the *FHL Creative Partnerships Day* at Ararat Community College held on 27 April 2006.)

(See also, Cahill, H 2006, 'Sensitive issues: Supportive structures', *Drama Australia* (NJ), vol. 30, no. 1, pp. 7-22.)

3. **Using the *hidden thoughts* technique** enables investigation of each of the characters in the scene; it accesses a multiplicity of fears, desires, assumptions, norms and expectations that influence behaviour. Within the frozen moment, multiple perspectives/ thoughts can be co-occurring. These are referred to as *hidden thoughts*. Having awareness of hidden thoughts changes the focus through which problems are understood.

Try this:

Role play what participants may be thinking:

- a. Return to the scenario above.
- b. Place observers as hidden thoughts of the characters and then interview the characters.
- c. What might X be thinking, but not necessarily saying aloud?
- d. What might X fear/hope for?
- e. What might Y be thinking, but not necessarily saying aloud?
- f. What might Y fear/hope for?
- g. How has the focus of the problem changed?

Asking these questions leads to delving into hidden thoughts, and compassion. The exploration helps us to realise that each character is driven by conflicting, co-existing emotions: shame, guilt, delight, anger, relief and righteousness. These feelings and motivations are located within the victim, the oppressors and bystanders alike.



A cautionary note

- Sometimes it may be necessary to use the protective interrupting strategy to protect the person telling a story from disclosing, in a public arena, what might be damaging for them.
- With bullying we need to make sure we are not glamorising or reinforcing the very behaviours we are seeking to advocate against.

4. **The multiple perspectives technique** ensures that stereotypes are avoided in performance. In a performance, consider the multiple ways in which a character can be developed as convincing, rather than a stereotype. Always ask: Is the character believable? Would that really work? Or is it a fairytale? What would that convey to an audience? What are we really saying here? (VELS Outcomes English and Performing Arts.) Choice of image is important to generate optimism and empowerment.

(For further information see, Cahill H 2002, 'Teaching for Community: Empowerment through drama', *Melbourne Studies in Education*, Melbourne, vol. 43, no. 2, pp. 12-25.)

5. **For further performance techniques** to assist students with developing more effective approaches to promoting mental health and wellbeing regarding bullying and harassment see, in particular, *MindMatters, Dealing with Bullying and Harassment: Defining Moments* by Helen Cahill, Activity 3: 'Human guinea pig' scenarios, pp. 92-93.
<http://cms.curriculum.edu.au/mindmatters/index.htm>

Reflection, or processing the learning

- What difference does an activity/game make?
- What does it feel like for the victim, the bully and the bystanders?
- Exclusion is about power.
- There is more to a baddie than being bad. (See Stereotype, VELS English and Performing Arts)
- If you are making a change, what are the things you can do that help sell it to others in the group?
- The more we are accepted and supported, the more we are prepared to participate and to take a risk.

What have we learnt about bystanders?

Focus: bystanders, by their action or inaction, can encourage/give permission/or question the oppressor. Let's see what that looked like/might look like.

Self reflection

- Have the students learnt:
 - with each other
 - from each other
 - with the health professionals
 - with their teachers and their artist?
- To what extent have the multiple perspectives:
 - deepened understanding
 - developed empathy
 - developed resilience
 - been empowering?
- Have the students had the sense that they are involved in:
 - controlling
 - shaping
 - expressing *with* and *for*
 - theory
 - questioning and reflecting on experiential learning?
- Have you reminded students:
 - what the class is working towards?
 - how their regular activities/work on the FHL Program link to the overall health promoting goals?
 - what the audience will understand from the performance/presentation?

Resources

For further information on bullying/harassment strategies, see 'Resources' in *MindMatters: A whole school approach to dealing with bullying and harassment*:

- *Dealing with Bullying* Introduction
- *Facing Facts* by Helen Cahill
- *Giving Voices* by Pamela Morrison
- *Defining moments* by Helen Cahill
<http://cms.curriculum.edu.au/mindmatters/index.htm>

It is important to have a copy of a school's current policies/brochure on harassment and bullying.

Sample games and activities

The following descriptions have been written by John Lane to summarise a variety of exercises FHL artists used in workshops from 2000–2007. Helen Cahill from the Youth Research Centre at the University of Melbourne originally described some of these games and activities in the ‘Games Collection’ of *MindMatters*. Performing artist, John Britton, has also created some original descriptions. The games and activities have been freely shared between participating artists and workshop facilitators, in much the same way as in an oral history tradition, and are freely available for use without any copyright restrictions.

These games may be used in introductory and follow-up PL workshops with school staff, and at a combined school Performing Arts Day. Each artist will have their own versions of these, or perhaps quite different games and activities, that they will have found work well for them in achieving similar outcomes. Overall, these games and activities provide a model for working with students in the classroom. They are important strategies for working towards developing emotional literacy, verbal and non-verbal communication skills, a strong sense of belonging to the group, and a belief in the worth of every individual. Ideally the activities will generate such enjoyment that participants may overcome inhibitions that often prevent them from freely joining in with group activities. These inhibitions may include self-consciousness, fear of failure, or of being judged harshly by their peers.

In commencing this work, it is worth noting Helen Cahill’s words, ‘The act of participation may call for considerable courage from an individual or group’ (2003, p. 18).

*Directions in italics refer to the program for a whole day workshop.

To start the day ...

1. Warm-ups / Icebreakers

(There will not be time to do all of these activities in a 90, or even 120 minute session to begin a whole day workshop, but it’s great to have plenty of alternatives up your sleeve.)

Warm-ups and icebreakers help to bring a group together. They help participants to relax and break down social barriers in an unfamiliar environment, or where participants may be unfamiliar with one another.

Audience

Students, school staff, health professionals, artists

Purpose

- energise and motivate
- create a positive group environment
- help to generate new thinking skills.

Key health messages

- Everyone’s contribution is valued – an inclusive approach is essential with no put-downs, as modelled by the facilitator.
- Taking a *social* risk and surviving is a health-promoting experience.
- Having people laughing together is healthy for mind and body.

Who uses them in the FHL?

FHL Professional Learning Coordinator, FHL Artistic Coordinator, Artists Coordinator, artists, health professionals and teachers.

Reflection (thinking about teaching and learning)

- Having fun is a great way to learn.

Interpersonal development

- Focus on the group’s achievement, rather than the individual’s success or failure.



A cautionary note

- **Always strive to provide activities early on that do not allow people to feel they are being watched or judged; better to have everybody involved in the game simultaneously.**
- **Try not to become stuck if one part of a game is not working, especially if associated with one person who can’t ‘get it’ – keep the game moving or else move on quickly to the next one.**
- **Always make clear that students can choose to participate.**

Circle games

All stand in a circle. The facilitator gives the group a simple sound, such as ‘beep’. One person starts by turning their head and making the sound to the person on their right, then that person says it as quickly as possible to the person on their right, and so on around the circle. The idea is to pass the sound around as quickly as possible to ‘race against the clock’ (e.g. the facilitator counts to ten, and then adjusts the task to challenge the group).

to improve each time). Endless variations are possible, including: change direction so that everyone goes to the left, then allow people to change the direction at will; change the sounds, just for variety's sake, or so that a different sound is used for each direction (e.g. 'zip' to the right, 'zap' to the left, and 'zoom' for when you go across the circle); add a requirement that you must also use your hands/torso/whole body to pass the sound around, or use either high, medium or low level movement with the sound; start up more than one sound and have them chase each other around the circle. Circle games can also be played with balls, or even better, with soft toys. Sounds may be replaced with handclaps, your name, or the name of the person next to you. See also *The Wright Family Activity* on the *FHL Disk for professional learning*.



A cautionary note

Some circle games won't work well if the circle is too big, or people have to spend too long watching before they have their turn. After explaining the rules, break a large group into circles of 10 or 12. If appropriate you can encourage a little healthy competition between the groups.



A cautionary note

If the space is too big, you will not achieve the effect of people actually mingling in close quarters. To reduce the available space, simply create a rule that there is an imaginary wall. Try to make negotiating tight spaces as part of the fun.

It is utterly essential for *Mingling games* and for *Gang greetings* (see below) that you have a strategy for making sure everyone finds a partner or is included in a group – e.g. have assistant facilitator/s on the lookout to become the partner of any person left out. This also allows for people leaving and re-entering the room.

Mingling games

All walk around in space, without touching, to live or recorded music. When the music stops find a partner and find out three things in common (or four, or two, depending on the age and dynamics of the group). Repeat two or three times with a different partner each time. See *MindMatters* 'Games Collection' for examples of other creative ways for participants to mingle happily, and to interact with people they don't necessarily know well: e.g. 'Sweet Belongings' or 'Paired Cards'.

Animal Scramble

Hand out cards with animal names written on them. Participants form groups purely by making the noise of their animal.

Body Part and Colour

The facilitator calls out a body part, e.g. 'elbow' and a colour, e.g. 'red'. Everybody has to touch something red with their elbow. This needs to be very fast moving, so that participants rush from one grouping to the next without worrying about who their team members are.

Gang greetings

All walk around in space, without touching. When the music stops find a partner and invent a special 'secret' greeting. Repeat two or three times with different partners. Then, when the music stops, call out numbers one, two, three, and players must find first, second and third partners as called.

Partners then walk around in pairs and find another pair to share/exchange greetings. This foursome then finds another foursome to make a gang of eight who will share a greeting.

All of the above may be done to music, and the leader can also request everyone to vary movement in-between the greeting times, e.g. fast, slow-motion, walking through quicksand, travelling through jungle, walking on the moon, swimming through honey!

Physical warm-up:

plate turning - fancy waiters

This is an imaginary exercise of keeping a plate (or two), full of sticky spaghetti, flat on the palm of your hand while moving it in a complete circle around your body. Making an arc, as wide as possible, keep arms straight when going above and behind your head, and keep your eyes on the plate at all times. Watch that you don't overdo it otherwise you'll have a sore tummy the next day.

Body rhythms

This involves making rhythms by slapping your own body, then hanging them together in sequences (4 x 3, 4 x 4, 4 x 5 etc. up to 7 or 8). This is great for a group to do something in unison. Encourage people to feel great whether they succeed or fail – you can make a fun game out of this by having people do a long and dramatic ‘mock death’ when they mess up the rhythm, while everyone else tries to keep concentrating on staying in time. Offers opportunity for people with non-academic abilities to shine, and encourages people to be honest about when they fail at an exercise.

After morning tea ...

Instant band

Facilitators with musical skills lead a procession using percussion instruments (many of them unusual or found objects).

2. Skills development

After you’ve ‘broken the ice’ and participants are more relaxed and ready for something new, you can introduce exercises that begin the development of skills needed to devise performance pieces as a group.

Audience

School staff, health professionals and students

Purpose

- engage participants in a very simple performance-making process
- allow participants to see each other acting out workshop exercises
- maintain a positive group environment
- help to generate new thinking skills.

Key health messages

- Everyone’s contribution is valued – an inclusive approach is essential with no put-downs, as modelled by the facilitator.
- Taking a *social risk* and surviving is a health-promoting experience.
- *Having a go* is healthy and there is no single correct answer.

Who uses them in the FHL?

FHL Professional Learning Coordinator, FHL Artistic Coordinator, Artists Coordinator, artists, health professionals and teachers

Reflection (thinking about teaching and learning)

- Giving positive feedback to one another, using self-criticism and constructive criticism from others helps us to find ways of learning.
- We learn from our mistakes.

Interpersonal development

- Focus on the group’s achievement, rather than the individual’s success or failure.
- Discover multiple ways to express emotional content, and multiple layers of meaning.



A cautionary note

As you move into activities where people will look at one another’s work, keep emphasising that this is a process of improvisation where things sometimes don’t work particularly well – we are allowed to ‘fail’.

If you need to ask for volunteers to lead any part of a game, be wary of ‘type-casting’.

Both adults and children alike bring their baggage with them that may result in attention-seeking that spoils the game; it may be better to encourage or nominate those who don’t usually volunteer, to lead.

Statue game

Referee one wanders around the room and throws out of the game anyone he/she sees moving. Referee two warns and then removes anyone who is not moving enough when referee one is not watching. Music and the attitude of the referees add mock-seriousness to the game.

Extensions

Give the players *themes*. They must look happy/sad, hungry/full, scary/scared.

Participants play with the rule that they must always be touching another person, so they are mutually dependent when being still. Encourage participants to see how well they did (i.e. how long they stayed in the game), then to strive to do better next time.

Group tableaux

Show images of two contrasting emotional states (happy/sad, hungry/full, stressed/relaxed). The group puts those pictures into tableaux. On a count of ten the group moves from one emotional state to its opposite, tracing in their own bodies what happens during that journey.

Family scene

One person (an adult) is a parent. A child wants to go out at an inappropriate time. Successive volunteers try a variety of strategies to persuade their parent to let them go out. (Put a younger/older troublemaking sibling in the scene if you want to see the sparks fly, or try seeing how a strategy might differ if used on a mum or a dad).

Add in two more performers who tell the audience what the characters are really thinking whenever the facilitator stops the scene and asks them. The 'characters' must accept whatever thoughts they are told they are thinking, even if they choose not to act on them. If a performer starts to become overloaded, take him/her out and carry on the scene with a new performer playing the same character. Chart the difference between when participants are being 'real', and when we are in wish-fulfilment territory.

Sound and movement improvisation: tribal succession ritual

The group stands in a circle. The leader starts a repetitive sound and action. (At the beginning this may be likened to a group of animals, e.g. gorillas.) The rest of the group mimics sound and action. The leader stays in the centre of the circle until happy with the group participation, then chooses one person to become the next leader by standing in front of them, establishing eye contact, then exchanging places when satisfied. The new leader goes to the centre of the circle and slowly transforms sound and action to their new version. The whole process is then repeated.

This may be further developed with an advanced group. The original leader joins the circle, without appointing a new leader, so that *all* group members then try to follow everybody else (original leader stops leading). In practice, everyone should try to follow the person opposite them in the circle to create a leaderless group improvisation.



A cautionary note

Always ask people if they have any history of back, knee or hip problems before starting the physical exercises below; but encourage people to have a go at their own level. It is very important to make sure all participants do the exercises sensibly and carefully; young students need to be watched as they may take the opportunity to throw each other around. Do this exercise on carpet, grass or with mats.

Human pyramids

Begin with very simple counterbalancing exercises. In pairs, partners stand back to back and 'give weight'; then stand side-to-side and lean inwards; may roll right around body if appropriate. Try standing on one leg. Holding each other's wrists, pairs can also do 'lean-outs', including sitting down and standing back up again without letting go. Pairs join up to form groups of four, do circle balances and simple thigh stand (2 bases, 1 'flyer' and 1 safety 'spotter').

After lunch ...

Getting into groups

Everyone rushes around the room (to music, preferably - can be live or cassette deck). When the music stops, call out a number. All make groups of that size.

'Line up!' in order of: height/age/hair length/birthdays (i.e. from Jan. 1 at one end, to Dec. 31 at the other), geographical location in relationship to a central point (e.g. the facilitator is the centre of Melbourne, and everyone has to stand in a spot that represents the location of their school). This is good for discovering car-pooling possibilities, etc. Free choice!!

3. Building short performance pieces

After you've built some basic skills and participants believe in their ability, then you can explore making very short performance pieces that in some way deal with content around emotional health and wellbeing. This is best done in smaller break-out groups. Ideally some, or all of the work, can then be presented to everyone, and by the end of the process all are feeling satisfied that they have come up with something original, creative, and worthwhile.

Audience

School staff, health professionals and students

Purpose

- engage participants in performance-making around mental health issues
- allow participants to see each other succeed
- experience the satisfaction of creating original work
- help to generate new thinking skills.

Key health messages

- Mental Health issues require health-promoting solutions, i.e. harmful behaviour is not a solution!
- There is always a more helpful and a less helpful way of looking at a problem.
- Multiple perspectives are useful to more fully understand emotional issues.
- Taking a *social risk* and surviving is a health-promoting experience.

Who uses them in the FHL?

FHL Professional Learning Coordinator, FHL Artistic Coordinator, Artists Coordinator, artists, health professionals and teachers

Reflection (thinking about teaching and learning)

Giving positive feedback to one another, using self-criticism and constructive criticism from others helps us to find ways of learning.

Interpersonal development

Discover multiple ways to express emotional content, and multiple layers of meaning.



A cautionary note

Try not to become too hooked into the anxieties of performance pressure. Emphasise that it's okay for a group to present whatever they can as a work-in-progress, or even simply to talk about what the group did, so that others can learn from the experience.

The following is based on splitting into two groups. If more facilitators are present, the participants may be split into three or four groups for the last session, each concentrating on a different performance style.

GROUP 1 – POPULAR ENTERTAINMENT PIECE

Plate turning

Traditional Chinese juggling using tin or enamel plates. Make up a recipe for good mental health. Each person has to make up one part of the recipe. The part is announced with a flourish of catching the plate as it slides off the arm. The recipe can be introduced by a routine involving tossing and catching plates, curling them around the body like fancy waiters with a plate of spaghetti, and turning them from hand to hand.

Human pyramids

Add a large fan balance (which goes in and out like a pair of lungs – people as one breathing together), plus the balances tried out before lunch. Put together a series of balances and combined pyramids, using buzz words to express key concepts such as *support, cooperation, trust* and *success*.

GROUP 2 – DRAMA AND CONTENT

Clichés

Think of a film cliché. Put other people into it, showing and sculpting them rather than telling them. See how quickly an audience can understand what it is you are doing. If they don't understand, ask them to help you by telling you what isn't clear.

(A type of sport, or a typical thing that happens at school, etc. can be used in place of the film cliché for this activity.)

Three-part story

Create three frozen pictures that tell the beginning, middle and end of a story. Make each picture very clear. Aim for an emotional journey that moves from a negative state to a positive resolution, e.g. *exclusion* to *inclusion*.

Add dialogue to the pictures. (Adding one line of speech and one line of narration to each scene works well, though this is highly adaptable.)

Explore efficiency of movement between scenes, so that the movement reflects the performer's skill.

Next, add a character-based introduction to the story; exploration of point of view; alternative endings, etc.

The aim in developing the work is to ensure that each new element adds complexity to the performance, rather than simply telling the audience what they can already work out for themselves. This encourages people to create work that acknowledges ambiguity and contradiction.

Each group then presents their performances to the whole group. Feedback and discussion of what works best, how it felt, etc. is appropriate if time is available.

End of the day: group applause

Standing in a circle, clap and cheer at different levels of energy and enthusiasm, as directed by the facilitator.

Websites with more ideas

Basics of three ball juggling

www.funnyjuggler.com/juggling/

Anyone who is willing to spend a half hour or more picking up dropped balls can learn to juggle using these animated instructions.

Free juggling instructions

www.jugglenow.com/juggling-instructions.html

Print out these instructions for easy reading in your own time ... away from the computer.

Icebreakers and energisers

www.kimskorner4teachertalk.com/classmanagement/icebreakers.html

These activities can be used for beginning of the year activities, energisers for breaks during standardised tests, team building activities, etc.

Educational icebreakers

www.adulted.about.com/od/icebreakers/

Contains icebreakers to facilitate introductions and warm-ups to a topic.

ESL icebreakers

www.eslflow.com/ICEBREAKERSreal.html

Provides a collection of links to icebreakers and drama activities.

Icebreakers, facilitation techniques & popular education tools

www.openconcept.ca/index.php/Facilitation

These activities provide a fun and unique way to introduce one another.

The Top 10 icebreakers for meetings

www.topten.org/content/tt.AU20.htm

These activities show how to establish a sense of common purpose with fellow participants, regardless of the size of the meeting.

Connect energisers

www.nconnect.net/~jwegner/gettingtoknow/energizers.htm.htm

Energisers are activities that can be used by teachers and facilitators to build enthusiasm for classes, workshops, or presentations.

Drama, communication and warm-up exercises

www.nelliemuller.com/Icebreaking.activities.and.group.dynamics.htm

These activities help to assert discipline, develop group identity and cohesiveness, as well as helping participants to relax, and have fun.

Drama games

www.david-farmer.com/drama.htm

Drama activities and improvisation exercises.

The Living Playbook

www.unexpectedproductions.org/living_playbook.htm

A collection of Theatresport activities and games.

Theatresport games

www.studiofour.org.au/?q=node/view/16

A collection of quick and easy Theatresport games.

Warm-up activities and stretching exercises

www.thestretchinghandbook.com/archives/warm-up.htm

These warm-up activities are a crucial part of any exercise.

Sample Agenda Professional Learning Sessions for Artist Coordinator/s

NOTE: 3 hours minimum is required per session.

1. Present
2. Apologies
3. Information from Statewide Artistic Coordinator and Professional Learning Coordinator (and other members of SCT as required).
- Update timetable of important events. This may include new information re:
 - Artists Training Program
 - PL sessions
 - Conferences
 - New FHL strategic initiatives, etc.
4. Update – How are you going?
- Feedback Reports from Artist Coordinator(s). Personal reflection on:
 - What has been easy/hard?
 - What seems to be working best?
 - What you need help with.
 - What you think needs to happen next ...
5. PL topics (to be dealt with in chronological order)

BLOCK 1

- Linking/building engagement with having fun
- Understanding mental health promotion – protective and risk factors
- Understanding current educational goals
- Understanding community cultural development
- Development of effective partnerships - enablers and inhibitors
- Why arts education and health partnerships?
- Building capacity – sustainability framework
- Safeguards to ensure artistic integrity of outcomes

BLOCK 2

- Choosing your artists and getting them going
- Allocation of artists to schools - traps and rewards
- Allocation of artists' hours school by school
- Timetabling of artists' schedules - traps and rewards
- Managing the introductory period
- Reviewing artists' schedules
 - Budgets
 - Keeping your budget for artists' hours on track – see proforma Excel doc.
 - Invoicing: paying your artists regularly, and on time

BLOCK 3

Running Artists Team Meetings – see *Sample Agenda Artists Team meeting*

- The monthly School Team Meeting:
 - When should they start?
 - What's the agenda?
 - Who is responsible for getting all the relevant players to attend?
 - What role does the SCT play?
- What role do local health professionals play?
 - Connecting your artists up to critical friends.

BLOCK 4

- Production Requirements: see selected video clips for examples of best/worst practice
- Choosing the venue
- 'Every word must be heard': the critical importance of sound reinforcement
- Choice of performance styles: the suitability of non-naturalistic theatre
- Staging & lighting
- Use of multimedia
- Use of visual arts, in performance and in exhibition

BLOCK 5

- Planning for combined multi-school outcomes – the musts
- Combined staff PL days
- Combined Performing Arts Days: workshops or 'show and tell'
- Combined Performance/s and Exhibition/s: including over-arching theme or linking devices
- Planning for whole of community outcomes
- Understanding community cultural development
- Involving community agencies
- Identifying opportunities: existing community initiatives; community festivals; conferences; etc.

BLOCK 6

Evaluation - surveys and focus group interviews; debriefing and reporting

6. What have we missed?
7. Next meeting

Sample Agenda for Artists Team Meeting

NOTE: 2 hours are required.

1. Present
2. Apologies
3. Information from Artists Coordinator
 - Update timetable and production schedule.
This may include new information re:
 - Artists Team Meetings
 - PL sessions
 - School Team Meetings
 - Venue details, etc.
4. Artists' Update #1 – How are you going?
 - Feedback Reports from every member of the artist team. Personal reflection on:
 - What has been easy/hard?
 - What seems to be working best?
 - What you need help with.
 - Brief idea of what you need to happen next ...

(Also include reports from Artists Coordinator, support artists and Production Manager, if present.)
5. Artists' Update #2 – How is each school progressing?
 - Feedback reports from artist or artists working at each school - need to cover the following areas:

Artist/teacher partnership: meetings and planning time. (Refer to the *Sample 20-week school program planner*: Does it need to be modified?) Include areas such as:
 - role clarification
 - shared PL classroom dynamics
 - artist-student relationships
 - student-student relationships
 - development of performance styles
 - development of content
 - staging and technical requirements
 - individual school outcomes.
6. Planning for combined school outcomes
 - Combined staff PL days
 - Combined Performing Arts Days: workshops or 'show and tell'
 - Combined Performance/s and Exhibition/s: including over-arching theme or linking devices
 - Other opportunities: community festivals; conferences; etc.
 - Reflections and suggestions for planning the following year's program
7. Financial housekeeping
 - Invoicing and payments – on schedule?
 - Check on running total for allocation of artists' hours
8. Support resources for artists
 - Human - How can this work best?
 - Processes/structures – The team – when in doubt ask for help
 - Printed, electronic
9. What have we missed?
10. Next meeting

Part 5

Staff Wellbeing

Contents

- Linking staff wellbeing to student wellbeing, student engagement and student outcomes
- Staff wellbeing via engagement with professional learning: Sessions 1–5
- Sample Agenda Professional Learning & Teaching Team (1): FHL first meeting with artists and teachers, PL Coordinator and Artists Coordinator
- Sample Agenda Professional Learning & Teaching Team (2): FHL monthly meeting with artists and teachers, PL Coordinator, Artists Coordinator

Linking staff wellbeing to student wellbeing, student engagement and student outcomes

Part 5 provides sample resources to show the link between staff and student wellbeing. While these resources are about wellbeing, the creative arts approach combines fun, expression and creativity. Experience with the Festival for Healthy Living shows that staff participation in the arts activities has often been appreciated as health promoting for them, with some staff commenting that it's good to laugh!

Within the professional learning sessions below, lies an assumption that:

*There are some things we can change and some things we cannot change.
Let us work on the things that we can change, and find better ways of
coping with the things that remain a challenge.*

NOTE: Schools may find it helpful to review their policies, programs and practices to determine their needs for staff wellbeing.



Session	Staff Wellbeing 1: What promotes my wellbeing?	
Presenters	<p>Members of the Professional Learning Sub-committee.</p> <p>A health professional and/or a Professional Learning Coordinator from the Department of Education and Early Childhood Development (DEECD), and/or the Catholic Education Office (CEO) consultant on professional learning.</p>	
Participants	School leadership team and staff	
Location	School	
Timing	Two consecutive staff meetings either in the engagement phase of the FHL Implementation Program, or at a time recommended by the leadership team	
Purpose	To show that staff engagement and wellbeing is central to student engagement and wellbeing	
Aims & Objectives	<ul style="list-style-type: none"> • Link school organisation strategic plan to staff efficacy and sense of wellbeing • Highlight the protective factor of connectedness and the way in which an organisation can inhibit or enable shared commitment to professional learning • Demonstrate how empowerment of staff within learning and teaching teams, via collaboration and shared decision-making, can promote trust and wellbeing • Develop a PL&T code • Show how this strength- based, solution-focused approach develops problem-solving skills, outcomes and respect for diversity 	
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> 1. An engaging game/activity that involves emotions, team building and cooperation. 2. What can we do to improve staff wellbeing? <ul style="list-style-type: none"> • Leaders • Teaching staff • Non-teaching staff <p>What?</p> <p>Why?</p> <p>So what?</p> <p>What else?</p> <p>What now?</p> 3. Break into mixed groups (pre-arranged) with groups comprising at least one leader, teaching staff, non-teaching staff, experienced and less experienced staff, etc. 4. Collate responses 5. Report back 6. Show three slides on protective factors (Gatehouse materials). 7. Have each group then categorise/ identify their responses to issues beside the protective factors. 8. Use an action research or inquiry learning approach. What can we apply to ourselves that we are applying to our young people? 	
Follow up/ further actions	<p>Organise staff to work in groups in between these two sessions to identify an area of learning and teaching that they would like to develop.</p> <p>Choose one relating to student wellbeing (Personal and Interpersonal Learning and/or PoLT; and one Discipline-based content area, e.g. English or an integrated unit.)</p>	
Resources	<ul style="list-style-type: none"> • <i>Gatehouse Project Approach</i> available at www.rch.org.au/gatehouse project • 'Staff Matters' in <i>MindMatters</i> • Principles of Learning and Teaching • 'The Wright Family' (see <i>FHL Disk for professional learning</i>) 	

Session	Staff Wellbeing 2: Convergence of teacher professional learning goals with the learning outcomes of students	
Presenters	Members of the Professional Learning Sub-committee. A health professional and/or a Professional Learning Coordinator from the DEECD, and/or the CEO consultant on professional learning.	
Participants	School leadership team and staff from one, or two to three schools as preferred	
Location	School	
Timing	Two consecutive staff meetings either in the engagement phase of the FHL Implementation Program, or at a time recommended by the leadership team	
Purpose	To show the link between student engagement, student wellbeing and staff engagement and wellbeing	
Aims & Objectives	<ul style="list-style-type: none"> • Link school organisation strategic plan to staff efficacy and sense of wellbeing • Highlight the protective factor of connectedness and the way in which organisations can inhibit or enable those protective factors • Support a shared commitment to professional learning • Develop a PL&T code • Show how this strengths-based, solution-focused approach develops problem-solving skills, a shared ownership of outcomes, and respect for diversity 	
Brief description including key messages, focus, activities.	<p>‘What’s good for the goose is good for the gander.’ Link school organisation strategic plan to staff efficacy and sense of wellbeing:</p> <ol style="list-style-type: none"> 1. Leadership team presents slide of the school’s strategic plan. 2. Share staff responses. Follow up with activity: What can I do to improve my learning and teaching? 3. Student empowerment: What is it? Staff work in groups. 4. Staff empowerment: What is it? <ul style="list-style-type: none"> • Enablers • Inhibitors 	<ol style="list-style-type: none"> 5. Action research or inquiry learning. What has this to do with empowerment? 6. What can we apply to ourselves that we are applying to our young people? Share responses. 7. Share school learning team codes 8. How to develop team cohesion 9. The thriving self: <ul style="list-style-type: none"> • Strengths • Emotions • Goal setting • Maintaining the balance: time management • Coping strategies
Follow up/ further actions	<ul style="list-style-type: none"> • Develop action research, or identified area for improvement • Organise staff members to work in groups – professional learning and teaching teams to achieve this • Allocate time for follow-up activities • Monitor, reflect and review recommendations • Hold session on time management. How to turn obstacles into opportunities. • Show and tell team outcomes to the rest of the cluster, or to the rest of the staff 	
Resources	<ul style="list-style-type: none"> • Professional Learning Sub-committee • <i>Festival for Healthy Living Guidelines for professional learning</i> • ‘Staff Matters’ in <i>MindMatters</i> 	

Session	Staff Wellbeing 3: Promoting Resilience	
Presenters	<p>A member of the Professional Learning Sub-committee, e.g. a Mental Health Promotion Officer.</p> <p>A member of the Artists Team.</p>	
Participants	Staff from participating schools	
Location	A school staffroom	
Timing	Staff meeting or designated professional learning time	
Purpose	To enhance the capacity of the school community to promote good mental health	
Aims & Objectives	<p>Promote understanding or appreciation of:</p> <ul style="list-style-type: none"> How we can promote and sustain good mental health How to support colleagues and how to gain support The way in which thoughts and feelings from previous losses can be triggered by current loss The link between thinking, feeling and acting <ul style="list-style-type: none"> What can we do? Strategies for dealing with difficult emotions Protective factors, connectedness (e.g. social networks), security, communication and positive regard Helpful reframing strategies, or one-liners and self-soothing language How arts pedagogies (creativity) can enhance wellbeing of staff and students 	
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> An arts-based activity that promotes resilience, e.g. a Scenario: <ul style="list-style-type: none"> Reframing Multiple perspectives: <ul style="list-style-type: none"> What might happen? Why? So what? Understanding emotions. Exploring, Understanding the link between thoughts, feelings and actions: <ul style="list-style-type: none"> Freeze frame of emotions/ thought bubbles. What is he feeling? Have the staff work in groups to represent emotions. Applying. Re-work frames to move to a more manageable emotion. How might we recognise when a colleague is not travelling well? What can we do for our colleagues and for ourselves? <ul style="list-style-type: none"> Collegial support Social networks How to give advice to support wellbeing. 	
Follow up/ further actions	Develop a school staff wellbeing plan.	
Resources	<ul style="list-style-type: none"> <i>Gatehouse Project Approach</i> available at www.rch.org.au/gatehouseproject <i>Festival for Healthy Living Guidelines for professional learning</i> 	

Session	Staff Wellbeing 4: Coping with stress and anxiety	
Presenters	A member of the Professional Learning Sub-committee, e.g. a Mental Health Promotion Officer	
Participants	Staff from participating schools	
Location	A school staffroom	
Timing	Staff meeting or designated professional learning time	
Purpose	<ul style="list-style-type: none"> To make the link between staff wellbeing and student wellbeing To enhance the capacity of the school community to promote good mental health 	
Aims & Objectives	<p>Create understanding or appreciation of:</p> <ul style="list-style-type: none"> How we can promote and sustain good mental health How to support colleagues, and how to gain support The way in which thoughts and feelings from previous losses can be triggered by current loss The link between thinking, feeling and acting How to apply strategies for dealing with difficult emotions and moving on <ul style="list-style-type: none"> How stress can increase susceptibility to illness and disease The need to express grief or loss in a safe environment Protective factors, e.g. social networks Helpful reframing strategies, or one-liners and self-soothing language The bucket metaphor What I can do to help colleagues What we can do to help ourselves 	
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> The bucket metaphor - explanation of how one more thing can cause anxiety. In groups brainstorm how to manage this. Explanation of how past grief can be triggered by a current situation and how to manage this. Brainstorm ways to cope with stress. Share responses. 	<p>Areas to be covered/added to group responses after the brainstorm</p> <p>Self-soothing:</p> <ul style="list-style-type: none"> Whose problem is this? Why? Do I need to ask for help? (Asking for help is a strength) He must be having a bad day I have had a lot to deal with. I will put this aside and let it wait. (Choosing to tactically ignore). Multiple perspectives
Follow up/ further actions	<ul style="list-style-type: none"> Hold staff meeting or PL&T session Staff share strategies that worked well with managing a heavy workload Discuss how staff felt supported Decide on areas needing further work 	
Resources	<ul style="list-style-type: none"> 'Staff Matters' in <i>MindMatters</i> 	

Session	Staff Wellbeing 5: Managing Difficult Situations - Promoting Resilience	
Presenters	<p>A member of the Professional Learning Sub-committee, e.g. a Mental Health Promotion Officer</p> <p>Professional Learning Coordinator</p> <p>Two artists</p>	
Participants	Staff from participating schools	
Location	A school staffroom	
Timing	Staff meeting or designated professional learning time	
Purpose	To enhance the capacity of the school community to promote good mental health using the performing and visual arts	
Aims & Objectives	<ul style="list-style-type: none"> Promote understanding of how we can promote and sustain good mental health. Promote understanding of how to support colleagues and how to gain support. Understand the link between thinking, feeling and acting, and apply strategies for dealing with difficult emotions. Understand that thoughts and feelings from previous conflicts can be triggered by current situations. Demonstrate how to promote protective factors, e.g. social networks. Identify helpful reframing, or one-liners and self-soothing language. Show how the performing arts can be a very effective way of rehearsing for life, using role-playing strategies to find solutions to challenging situations. 	
Brief description including key messages, focus, activities.	<ol style="list-style-type: none"> What are difficult situations that can impact on our mental health? e.g. <ul style="list-style-type: none"> Family Colleagues Parents Students Role play scenarios: <ul style="list-style-type: none"> In groups, identify difficult situations or have some prepared around the categories above. The artist moves around and guides the development of scenarios. Have groups act out challenging situations, and then re-work with a positive outcome. Generate multiple perspectives that demonstrate that we all have choices when faced with challenging situations: <ul style="list-style-type: none"> Artists and health professionals lead questioning. What would we need to change to move this from a negative outcome to a positive outcome? Why? What else? How might this be different for X? Now what? What is X feeling? What is Y feeling? What are the principles of Restorative Practice? How can they be applied? 	
Follow up/ further actions	Further professional learning relating to Restorative Practices	
Resources	<ul style="list-style-type: none"> Wellbeing Consultant trained in Restorative Practices 'Staff Matters' in <i>MindMatters</i> 	

Sample Agenda: Professional Learning & Teaching Team (1)

FHL First Meeting with artists and teachers, PL Coordinator and Artists Coordinator

Rationale: Together we make a difference.

With shared understanding flows a shared commitment to improving student learning by developing a problem-solving, reflective approach to learning and teaching.

1. Present
2. Apologies
3. Discuss the sample 20-week plan
How closely are we going to follow the sample 20-week plan?
4. What needs to happen to develop a strong artist /teacher partnership?
What can teachers do between sessions with artists?
5. What skills and understandings do we want our students to develop over the next ... weeks? e.g.
 - Habits of the mind: Teamwork
 - Confidence, risk-taking, knowing your strengths
 - Cooperation
 - Respect
 - Perseverance **or**
 - Students develop their own questions for investigation
6. How might we do this? e.g. Shared language, linking of arts-based activities to other areas of the curriculum: integrated units, literacy, and maths
 - Problem-solving, questioning, student empowerment and inquiry-based learning
7. Integrated Unit: Progress and further needs
8. Questioning techniques for deeper understanding (e.g. thinking curriculum) Who does it ? When? e.g.
 - What have we learnt?
 - How did this happen?
 - Why? What else do we need to know?
 - How does this relate to what we are doing in maths?
 - How does this relate to our mental health?
9. How will we know we have been successful?
Assessment strategies?
10. How best to support individual students experiencing difficulties.
11. Strategy to report back to the Steering Committee (Who? When? How?)
12. What resources, support structures and/or further professional learning do we need?
Report to PL Sub-committee.

Sample Agenda: Professional Learning & Teaching Team (2)

FHL Monthly Meeting with artists and teachers, PL Coordinator, Artists Coordinator

Rationale: Together we make a difference.

With shared understanding flows a shared commitment to improving student learning by developing a problem-solving, reflective approach to learning and teaching.

1. Present
2. Apologies
3. What's working well?
Celebrate
4. What is in need of further development?
How closely are we going to follow the *Sample 20-week plan*?
5. Update on satisfaction with the artist/teacher partnership
 - What needs to happen?
 - What can teachers do between sessions with artists?
6. What skills and understandings do we want our students to develop over the next ... weeks? e.g.
 - Habits of the mind: Team work
 - Confidence, risk-taking, knowing your strengths
 - Cooperation
 - Respect
 - Perseverance
 - Students develop their own questions for investigation.
7. How might we do this? e.g. Shared language, linking of arts based activities to other areas of the curriculum: integrated units, literacy and maths

Problem-solving, questioning, student empowerment and inquiry-based Learning.
8. Integrated Unit Progress and further needs.
9. Questioning techniques: Thinking curriculum, e.g.
 - What have we learnt?
 - How did this happen?
 - Why? What else do we need to know?
 - How does this relate to what we are doing in other learning areas?
 - How does this relate to our mental health?
10. How will we know we have been successful?
11. How best to support individual students experiencing difficulties.
12. Strategy to report back to the Steering Committee (Who? When? How?)
13. Parents: what activities might engage parents?
14. What resources and/or further professional learning do we need?

Report to PL Sub-committee.

Part 6

Resources & References

Contents

- The Festival for Healthy Living: What is it?
- What is mental health anyway?
- Disclosure
- Questioning techniques
- Glossary of mental health terms
- Picture storybooks
- Books for relaxation
- Organisations to contact for support and professional learning
- Further programs and resources
- References

Introduction

Part 6 contains resources and references for continued support of professional learning. These materials will be useful for further understanding of the FHL Program, and of mental health within the context of primary and secondary learning. *Disclosure* provides strategies for handling sensitive and personal issues in the classroom, while *Questioning techniques* unfolds approaches to thinking and problem-solving for teaching staff, artists, health professionals and students alike.

Definitions of mental health terminology support all professionals involved in the FHL, and a selection of picture storybooks provides support for approaching mental health themes in the classroom. Resources and references are available for individual research and further exploration.

The Festival for Healthy Living: What is it?

In the field of health promotion there has been an exciting trend towards creative approaches to exploring health issues with children and young people. The Festival for Healthy Living (FHL) is one such program that links schools, mental health promotion and the arts.

The FHL is a collaborative strategy developed to promote mental health and emotional wellbeing in primary and secondary schools and their communities.

Supported by professional learning from the FHL Statewide Coordination Team, and a range of community-based services, the strategy is a creative opportunity for schools to review and develop their commitment to student wellbeing policies and programs, and enables students to explore issues associated with mental health and emotional wellbeing. This exploration is achieved through a range of performing arts and visual arts workshop techniques. Students develop solution-focused performance pieces, artwork and written work, facilitated by their teachers in partnership with professional performing artists.

This creative expression can be combined with a range of other activities, such as healthy food days, sporting competitions, or an expo for Mental Health Week to provide multiple avenues for enhancing health and wellbeing for both staff and students across the school. Overall it provides an opportunity for teachers to foster interdisciplinary support, and access resources available for promoting mental health in primary and secondary schools. This helps nurture strong collaboration within local communities.

The process addresses stigmatising attitudes, and enhances understanding of mental health. Exploring the concept of mental health with children and young people, whose attitudes are still developing, provides an opportunity to develop knowledge and skills about mental health, and prevention of stigmatising stereotypes.

Using performing and visual arts to explore mental health is consistent with research demonstrating its efficacy in promoting resilience, reducing risk factors, and enhancing protective factors. The Festival for Healthy Living provides avenues for children and young people to connect, and to explore life in different ways.

What is mental health anyway?

In the FHL Program context it is important to understand the meaning of mental health, both in the broader social and environmental context, and that of the individuals – children, young people, staff and parents – taking part.

Traditionally the term '*mental health*' has been identified with mental illness. For children and young people who see themselves as healthy, this is a negative association. Reflecting on physical health, and its changing nature, helps in our understanding of mental health, as it follows the same variable pattern. Physical health can be better or worse at different times. Similarly mental health is characterised by the highs and lows of everyday life, from a state of positive wellbeing through to extreme levels of distress (FHL 2000).

Current literature on mental health promotes the concept as broad and all encompassing. VicHealth (2000) defines it as 'the embodiment of social, emotional and spiritual wellbeing. Mental health provides us with the vitality we need for active living, to achieve goals and to interact with one another in ways that are respectful and just'. VicHealth's objective is 'to encourage wider community understanding of the importance of mental health and its relevance to everyone'.

The World Health Organization (1999) defines mental health as 'a state of emotional and social wellbeing in which the individual realises his or her own abilities, can cope with the normal stresses of life, can work productively or fruitfully, and is able to make a contribution to his or her community'.

In 1991 Australian Health Ministers described mental health as the 'capacity of individuals within groups and the environment to interact with one another in ways that promote subjective wellbeing, optimal development and use of mental abilities (cognitive, affective and relational) and achievement of individual and collective goals consistent with justice'.

Within the Festival for Healthy Living the term mental health is used to mean the continuum of illness/well-being. Good mental health can be summarised as the capacity of the individual to cope with life's ups and downs, developing emotional and social wellbeing, positive relationships with others, and confidence in the future.

Disclosure

In any programs or classroom discussions that focus on emotional wellbeing, and explore and develop strategies for dealing with them, it is likely that students may reveal or disclose personal issues of concern. It is essential for all staff to be aware of school procedures and processes for referring concerns about a student.

In undertaking any of the activities in the *Gatehouse project: Teaching resources for emotional well-being*, unintentional disclosure by students of personal information about themselves or their families (which they may regret later), may occur. In order to minimise this possibility, it is important for teachers to clarify to students that, while some of the classroom activities may be about personal values and issues, they are explored in an objective context, and students do not have to talk about their own personal experiences.

The technique of protective interruption, where students are interrupted before they do disclose or reveal something very personal, is a useful strategy to prevent or forestall inappropriate revelations or comments. If, however, a student does disclose something personal that is troubling them, then it is important to:

- avoid discussing the information in the class
- accept the information, by an eyes, head or hand signal, to acknowledge that it has been heard
- accept possible associated feelings, without soliciting any further details, 'that sounds sad or frightening'
- leave time at the end of the class to acknowledge the student, and to suggest making time for private discussions about the issue
- remember to follow up this offer by meeting with the student.

If the disclosure is related to physical injury as a result of abuse or neglect and/or sexual abuse it is mandatory that the disclosure be reported. The teacher must inform the designated teacher or the principal. The principal will then contact the appropriate personnel.

If the teacher has reasonable grounds for believing that a student is likely to suffer significant harm from physical injury or sexual abuse and that the parents are unlikely to protect that student, then they must act on those beliefs.

More information about teachers and their legal responsibilities at school can be found in Hopkins A 2000, *Teachers, students and the law: a quick reference guide for teachers*, Victoria Law Foundation Publishing, Melbourne, Victoria.

Disclosures of sexual identity or sexual preference do not need to be reported in the same way. It may be that the student tells a teacher that someone in his/her family is gay, lesbian or bisexual or that the student thinks he/she might not be exclusively heterosexual. Unless there is a concern that the student may be at some clear risk, the information is confidential. The student may be seeking some support and assistance so it is again important the teachers know who the support people are, and what support services are available in the school and in the local and wider community. It is important for students exploring their sexual preferences and identity, to know they can trust the person in the school in whom they confide.

There are three major levels of response to a situation where a student has disclosed something about which he or she has expressed a serious concern. The following provides a range of questions to consider in such a situation:

1. Protect the student

- How much confidentiality can you guarantee?
- Is the technique of protective interruption appropriate?
- Are you taking the student seriously in the expressed concerns?
- Have you clarified what you think you have been told? Rephrase what you have been told. For example, 'You are worried that ...', 'You feel that ...'
- Are you considering other viewpoints as well as that of the student?
- Have you kept everything in perspective and retained objectivity?
- Is there someone else who is in a better position to help the student?

These people may be more experienced, more knowledgeable, have more time, or have more ready access to a range of specialist professionals or agencies.

2. Protect yourself

- If promises relating to confidentiality are made to the student, can they be kept?
- Is there anyone else who needs to be informed?
- Do you know the limits of your expertise?
- What is your role?
- Do you need more time? You may need time to clarify your own response.
- You may need time to identify sources of specialist support and other information such as costs, location, waiting lists, etc.
- Do you have someone to support you?
- Is a secondary consultation necessary or appropriate?
- Do you need to refer the student to someone else?
- Do you know the most suitable referral pathways?
- Do you need to keep notes about this matter?
- Have you considered how to ensure the safe and secure storage of any note or file?
- How would you deal with the situation if it became a public issue?

3. Empower

- Are you listening?
- Are you hearing what is being said?
- Are you acknowledging the competence of the student to deal with their problem?
- Are you allowing the student ownership of the problem and possible solutions?
- Are you making any questionable assumptions?
- Have you consulted the student before involving other people?
- Are you encouraging the student to explore a range of viewpoints and options?

A whole school environment with policies and procedures in place that affirm diversity and work to reduce discrimination and harassment, provides the safe and supportive climate in which students feel able to seek out help and advice.

(Disclosure is reproduced here with the kind permission of the Centre for Adolescent Health. Glover, S, et al. 2005, *Gatehouse Project Approach: Teaching resources for emotional well-being*, Centre for Adolescent Health, Parkville, pp. 134–135. This resource can be accessed at www.rch.org.au/gatehouseproject under Resources.)

Questioning techniques

The questioning technique used in the Guidelines follows the approach outlined in the *Gatehouse Project: Teaching resources for emotional well-being*, as described below.

'*What, Why, So What and Now What* questions present a problem-solving approach that enables students to unravel causes and effects, and to generate new approaches to thinking and acting in response to an event, problem, or circumstance (Labonte 1997). This structure is used in a range of activities within the Guidelines, and is a 'useful reinforcement technique for responding to everyday challenges'.

'*What*' questions are comprehension questions that reveal the process, or thinking and action taken to bring about a resolution or change. Examples include, *What did the group do when ...?* or, *What methods did the group use to solve the problem of ...?* or *What is going on here? How questions such as, How did the group come to a decision about ...?* fall within this comprehension range.

'*Why*' questions invite reasons. They consider causes and conditions that create difficulties in relationships and situations. They provide the rationale for improving circumstances and help in developing problem-solving skills. Examples include, *Why did this happen? Why did the character think/feel/act this way? Why are some roles in group work harder to take on than others?*

'*So what*' questions are exploratory questions. They consider the range of possibilities that lead to solutions and analyse their effectiveness. Examples include, *Which strategies worked best? What made the problem-solving technique work?* and, *How did it feel to be left out of the decision-making process?*

'*Now what*' questions open the way to move forward. Based on the experience of a situation, these questions enable participants 'to examine what has happened, to discard negative aspects, and to extract valuable aspects that can be applied in new circumstances. Examples include, *Now what have we learnt in this activity that we can apply when we ...?* and, *Now what could we do to improve our teamwork based on what we have learnt in this activity?*'

(This questioning technique has been adapted from Glover et al. 2005, 'Questions', in *Gatehouse Project Approach: Teaching resources for emotional wellbeing*, Centre for Adolescent Health, Victoria, p. 30. It is reproduced here with the permission of the Centre for Adolescent Health. This resource can be found at www.rch.org.au/gatehouseproject under Resources.)

Glossary of mental health terms

Anxiety

A physical sensation associated with fear, discomfort or feeling troubled. Ever-present in our lives, to greater and lesser degrees, it can be a motivating force to take action; or it may inhibit the ability to think and act constructively.

Cultural and Linguistic Diversity (CALD)

Individuals and groups of individuals from culturally and linguistically diverse backgrounds.

Capacity building

Capacity building is a process of building the ability of individuals, organisations, and indeed communities, to develop abilities, as Hawe and colleagues describe it, to change infrastructure, build partnerships, and solve problems (Hawe et al. in Bond et al. 2001, p. 370).

Catastrophising

Believing or predicting that only the worst of consequences will occur in a given situation.

Child and Adolescent Mental Health Service (CAMHS)

A free, regionalised tertiary service available to children and young people experiencing emotional, behavioural or mental health problems at a level that is complex and/or severe. The service can also resource primary care service providers through consultation and training.

Collaboration

Collaboration is an interagency or inter-sectoral relationship with a high level of commitment. Collaboration is characterised by:

- Durable relationship
- New structures and processes
- Comprehensive planning
- Commitment of effort and resources
- Pooled and/or shared resources
- Focus external (Success Works 2002, *Continuum of Joint Effort*)

This definition of collaboration is included here with permission from Success Works.

Communication

The ability to make contact using a range of skills, including problem-solving, help-seeking, and assertiveness. Communication is a protective factor decreasing susceptibility to social and behavioural problems. Smiles and simple thank you words are positive communication strategies that increase self-esteem. (Glover et al. 2002, *Gatehouse Project: Teaching resources*, p. 12; pp. 19–20.)

Community development

‘The process of facilitating the community’s awareness of the factors and forces which affect their health and quality of life, and ultimately helping to empower them with the skills needed for taking control over and improving those conditions in their community which affect their health and way of life. It often involves helping them to identify issues of concern and facilitating their efforts to bring about change in these areas.’ (Hawe et al. 1990.)

Community Cultural Development

A process of artistic and cultural engagement for communities to develop their capacity for identifying and exploring important issues, and for creatively expressing their ideas and stories about those issues.

Connectedness

A sense of belonging with others, including families, friends and community.

Continuum of mental health

The continuum of mental health includes the highs and lows of everyday life where there are things we can do to help ourselves or to help others, through to long term or extreme levels of distress and disorder requiring professional treatment.

Depression

According to beyondblue ‘Depression is more than just a low mood – it’s a serious illness ... A person may be depressed, if for more than two weeks, they have: felt sad, down or miserable most of the time or lost interest or pleasure in most of their usual activities.’ As well they experience symptoms in ‘at least three of ... four categories: ... behaviour ... thoughts ... feelings ... physical’ (beyondblue 2008).

Early intervention

An early intervention program targets those people showing early signs of mental health problems.

Emotional literacy

Having and applying knowledge and skills about our own and others’ wellbeing, including developing and learning for the promotion of healthy individuals and communities.

Empowerment

Process of facilitating individuals or groups to collaborate, participate, make decisions, and take personal action.

Enablers

Activities that facilitate the capacity to take action; strengths or circumstances in an individual’s life that develop the capacity to create change.

Engagement

A process whereby individuals and communities contribute to, and participate in policies, programs and practices.

Evaluation

Process of assessing an intervention to determine its outcome.

Exclusion

This term refers to the power achieved by individuals or groups from blocking the participation of others from activities.

Health promoting school

‘A school that is constantly strengthening its capacity as a healthy setting for living, learning and working.’ (WHO 1996, p. 6)

Helpful thinking

Adopting a more useful approach to thinking about negative or challenging situations, or difficult feelings.

Inclusion

Inclusion is a protective factor for mental health. The term refers to the engagement and involvement of all concerned. For example, the engagement of all students in class activities, results in feeling connected.

Inhibitors

Circumstances and people that prevent positive development and progress.

Life's ups and downs

This refers to the highs and lows of life. Responses to everyday highs and lows are determined by our thoughts and feelings about them. This in turn affects the way others respond, which is determined by their own positive or negative thoughts and feelings (Glover et al. 2002, *Gatehouse Project: Teaching resources*, p. 87).

Mental health

The capacity of the individual to cope with life's ups and downs, developing emotional and social wellbeing, positive relationships with others, and confidence in the future.

Mental health promotion

Mental health promotion is defined as 'action to maximise mental health and wellbeing among populations and individuals' (Australian Health Ministers 1998, p. 12).

Mental health promotion and the Festival for Healthy Living

The FHL contributes to creating healthy learning environments where students, teachers and artists develop positive and effective relationships that promote wellbeing and learning. Students are educated to understand, value and enact key elements of values education. This includes communication skills; valuing diversity; recognising and understanding emotions; developing empathy; problem-solving emotional difficulties; and developing attitudes and knowledge that promote early help-seeking behaviours.

Positive school climate

The working environment in a school leads to improved student outcomes and overall wellbeing. The environment is safe; goals are set; honesty, respect and feeling valued are intrinsic; people cooperate and strive towards improvement; learning and teaching experiences are positive, cooperative and shared.

Positive regard

A sense of being recognised, valued and acknowledged that leads to increased capacity to participate (Glover et al. 2002, *Gatehouse Project: Team guidelines*, p. 11).

Prevention

"Interventions that occur before the initial onset of a disorder" to prevent the development of disorder' (Mrazek & Haggerty 1994, in Commonwealth Department of Health and Aged Care 2000).

Protective factors

Factors that provide a shield, and thereby help to reduce, the adverse effects of, and susceptibility to, health compromising behaviours. Examples of protective factors include: a sense of belonging; feelings of positive regard; and individual capacity to bounce back from adversity.

Reframing

Changing a negative approach to a situation to a more positive approach, thereby preventing a negative downward slide (Glover et al. 2002, *Gatehouse Project: Teaching resources*, p. 23).

Resilience

The ability to meet life's challenges; to bounce back from adversity to regain equilibrium.

Risk factors

Factors that increase the likelihood of engaging in adverse behaviours (risk-taking behaviours). Examples of risk factors include: low levels of literacy and numeracy; bullying; exclusion.

School Focused Youth Service (SFYS)

The SFYS is a joint initiative of the Victorian Department of Education and the Department of Human Services. Serving the entire education sector, it focuses on coordinating prevention and early intervention strategies for young people. Schools and agencies are assisted to develop partnerships and enhance existing relationships that support young people in continuing education, and reducing risks factors and enhancing protective factors.

Security

A feeling of being safe within an environment; a feeling of being comfortable to be oneself, including expressing opinions, taking part in activities, and free of fear of ridicule or exclusion (Glover et al. 2002, *Gatehouse Project: Team guidelines*, p. 11).

Self-harm

Methods used by individuals to sustain injury to themselves. Self-harm is considered a mental health problem because this behaviour is usually a response to significant mental and emotional distress.

Self-soothing

The capacity to calm internal agitation by taking positive action to develop a sense of equilibrium.

Stigmatisation/destigmatisation

Stigmatisation involves labelling, stereotyping and discrimination. It leads to marginalisation, and feelings of worthlessness. Destigmatisation is about improving attitudes, and treating all people equally, and with respect and kindness.

Social and emotional wellbeing

This term is very close in meaning to mental health, and refers to the capacity to function well socially, to be connected with others, and to feel well emotionally.

Social Capital

Refers to the strength of personal support networks and ability to access such support within a community, along with levels of trust, mutual responsibility and effective collaboration (Putnam; Berry & Rickwood 2000, in Commonwealth Department of Health and Aged Care 2000).

Unhelpful thinking

Negative thinking resulting in self-doubt and despair.



Picture storybooks

This is a non-definitive list of great picture storybooks for thinking about mental health and matters of the heart. These books can be used as conversation starters for all ages. That's the magic of a really good picture storybook. The message is universal and presented in simple terms.

- Dr. Seuss – *Oh the Places You'll Go!* – a story about managing the inevitable ups and downs of life.
- Dr Seuss – *My Many Colored Days* – a story about feelings.
- Russell Deal – *The Wrong Stone* – a story about being different and finding your own place.
- Nathaniel Lachenmeyer – *Broken Beaks* – a story about homelessness, mental illness, being different and friendship. A picture story book suitable for slightly older children.
- Stephen Michael King – just about any of his books, but particularly:
 - *Henry and Amy* – a story of difference, love and acceptance
 - *The Man Who Loved Boxes* – a story about a father's love for his son.
- Bob Graham – just about any of his books, but particularly:
 - *Spirit of Hope* – family life and problem-solving
 - *Greetings from Sandy Beach* – family life and stereotyping
 - *Rose meets Mr. Wintergarten* – appearances can be deceiving!
- Virginia Ironside – *The Huge Bag of Worries* – Jenny has always been happy until ... she starts to worry about everything ... how does she manage?
- Babette Cole – a series called *The Trouble with ...* series – contains stories about various relatives, and being different or coming from different families.
- Mem Fox – *Koala Lou* – the story of a mother's love.
- Mem Fox – *Wilfred Gordon McDonald Partridge* – a story about compassion.
- Margaret Mahy – *The Great White Man-Eating Shark* – a bully-boy gets his come-uppance.
- Rina A. Foti – *Hooray for Chester* – a wonderful story about Chester the crocodile's ability to reframe and remain resilient in the face of bullying.

- Gilles Andreae – *Giraffes Can't Dance* – Gerald discovers hidden talents! This is a wonderful book to highlight helpful and unhelpful thinking; the power of the performing arts; and how one-liners from a sympathetic friend can help someone to help themselves.
- Gwenda Smyth – *A Pet for Mrs Arbuckle* – Mrs Arbuckle, accompanied by the ginger nut cat, travels the world in search of the perfect pet, when, of course, all the time he was quite close by. A study in persistence and faith.
- Christophe Gallaz & Roberto Innocenti – *Rose Blanche* – an anti-war book using emotions and metaphors that represent grief, oppression and hope.
- Terry Denton – *School for Laughter* – Eddie has lost his laugh! Follow him as he and his family and friends work hard to help him find it again.
- Katherine Scholes – *Peacetimes* – this is a beautifully illustrated and quite complex book about peace. What is it? 'Where does it come from? And how can you keep it?' It requires thought and careful attention – probably best read over more than one session, but well worth it.

The following books are sourced from Cahill, H & Guthrie, C 2006, *Literature for Life: Enhancing Social and Emotional Literacy through the English Curriculum Senior Primary Program*, Good Grief, Victoria

email: info@goodgrief.org.au

(Good Grief, PO Box 1023 North Sydney NSW, 2059)

ISBN 0-9586228-8-4

- *One Night at Lottie's House* by Max Dann (Puffin Books)
- *The Butterfly Lion* by Michael Morpurgo (Collins)
- *The Naming of Tishkin Silk* by Glenda Millard (ABC Books)
- *Mudlark* by Michael Stephens (Harper Collins)
- *Nim's Island* by Wendy Orr (Allen & Unwin)

Books for relaxation

- *Spinning Inward* by Maureen Murdock uses Guided Imagery for learning, creativity and relaxation.
- *Relax* by Catherine O'Neill.
- Maureen McGrath has written a number of books on relaxation for children.

Organisations to contact for support and professional learning

The Royal Children's Hospital Integrated Mental Health Program

www.rch.org.au/mhs

beyondblue

www.beyondblue.org.au

Catholic Education Office

www.ceo.melb.catholic.edu.au

Centre for Adolescent Health

www.rch.org.au/cah

Department of Education and Early Childhood Development

www.education.vic.gov.au

Inyahead Press

<http://www.inyahead.com.au/index.php?section=1>

Mental Health Promotion Officers

www.youthmentalhealth.org

Peoplemaking

www.peoplemaking.com.au

School Focused Youth Service

www.sfys.infoxchange.net.au

VicHealth

www.vichealth.vic.gov.au

Further programs and resources

Australian Government, Department of Education, Science and Training 2005, *ONE and ALL: Resilience and drug education resources for middle primary students*, Australian Government, Department of Education, Science and Training, Canberra.

The Bears, St. Luke's Innovative Resources

www.stlukes.org.au

Framework for Student Support Services in Victorian Government Schools

www.sofweb.vic.edu.au/wellbeing/welfare/framework.htm

Fuller, A, Bellhouse, B & Johnston, G 2001, *Heart Masters*, Inyahead Press, Queenscliffe, Victoria.

www.inyahead.com.au

McGrath H & Noble T 2003, *BOUNCE BACK!*

Pearson Education, Sydney.

www.bounceback.com.au

Resilient Kids Primary & Secondary Programs, Open Doors, Ringwood.

www.opendoors.com.au/education.htm

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Email: info@goodgrief.org.au
<http://www.goodgrief.org.au>

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