

### Activities to help Regulate, Relate and Reason (to accompany RESTORE secondary resource)

Please make age/context appropriate for your setting.

<b>Regulation Activities</b> (These help the person to regulate and calm their freeze/flight/fight responses)	<b>Relating Activities</b> (These help us to connect with the person and develop an attuned and sensitive relationship)	<b>Reasoning Activities</b> These support the person to reflect, learn, remember, articulate and become self-assured)
<b>Pencil tag.</b> Have a partner follow your pencil doodle on a piece of paper. Now you follow theirs.	<b>Mirror Pairs.</b> Partners stand facing each other, 1 metre + apart. One is the leader, the other, the "mirror." The leader begins to make simple gestures or movements. The "mirror" duplicates the leader's movements exactly-just as a mirror would.	<b>Processing after a game.</b> Ask these questions to prompt reflection: How was it playing that game? What went well? Did a natural leader emerge? Were there too many leaders? When did it get hard? How did that make you feel? How could they do it better next time? How long did it take? What is your tactic next time around?
<b>Kagan techniques</b> [e.g., tracing the fingers of one hand with the finger of another]. Website <a href="#">here</a> .	<b>Group song</b> and accompanying actions	<b>All of Us and One of Us.</b> Divide the circle into groups of four or five. Using the worksheet (downloadable <a href="#">here</a> ), pupils must find out enough information from each other to answer the four questions. After the activity – ask each group to rate how well they cooperated (1-5). Don't add your assessment of how you think they did – allow them to reason for themselves and share their reflections with the group.
<b>1-minute</b> silence – send kind thoughts to others/self	<b>Bus Stop.</b> Two lengths of rope are placed on the floor to represent the 'bus'. The teacher is the driver and group are passengers. All get on the bus by standing between lengths of rope. Driver reads out	<b>Role on the wall</b> can be used to represent a real or fictional character. A simple outline of a person is drawn on paper. In the space around it the group writes all the things they know about the character and

	<p>two choices and indicates which side of the rope the choices correspond to. People either jump one way or the other on a given signal. Choices can include: Day or Night. Talk or Listen. Kim or Kanye. Read or Watch. Art or Maths. Coffee or Tea.</p>	<p>any questions they want answered. In the space within the outline they write words that describe how the character is feeling. The 'role on the wall' can be kept as a living commentary allowing the character to be revisited.</p>
<p><b>Pass the smile/clap/bells around the circle</b></p>	<p><b>Sun shines on.</b> In a circle. Someone starts in the middle and says "The sun shines on people who (choose an attribute that more than one person, including the person saying it, in the room has, e.g. have blue eyes; are wearing red; have a sibling etc, like pizza).</p> <p>All the people who share that attribute must swap places and the person from the middle must try to take one of their places, leaving a new person in the middle to say the next "The sun shines on.."</p>	<p><b>Feelings vocab bank.</b> On four pieces of flipchart write one of the main four feelings groups—Happy, Sad, Nervous, Angry. Divide the class into four groups and give each group one of the flipcharts and one marker pen (choose a scribe for each group). Ask them to write down as many words as they can think of for their word. After a few minutes, move the flipcharts on so that each group has a different word. Ask them to add words to the existing list. Repeat this until every group has added words to each of the flipcharts. This will give you a word bank of words to use in later activities, that come from the young people themselves and which they know and recognise and have shared amongst each other.</p>
<p><b>Foot and Hand challenge.</b> Write your name in the air with one hand and rotate the opposite foot.</p>	<p><b>It's good to be me.</b> Model this by going first and say, '<i>it's good to be me because....</i>' Finish the sentence with something you are proud of, or something you have achieved. For example: '<i>It's good to be me because I am learning how to bake cakes</i>' You then turn to the person next to you. That person then repeats what</p>	<p><b>Conscience alley</b> is a technique to expose conflicts and dilemmas. It invites participants to think of multiple perspectives on an issue or situation. The class makes two lines facing each other, in the form of an alley or corridor with enough room for a person to walk easily between them. Someone takes on the role of the</p>

	<p>you said: <i>'it's good to be you because you are learning how to bake cakes'</i> ...and adds their own affirmation statement: <i>'And it's good to be me because I am good at history'</i>. That person then turns to the next with people repeating what the person said before them and adding their own sentence.</p>	<p>character in a key situation and the rest of the class voice that character's thoughts and feelings as they walk past them in the alley. It is OK if someone earlier has already said the same thing. It is helpful if you do the exercise more than once as it gives less confident pupils the chance to speak.</p>
<p><b>Bubbles.</b> Pop bubbles with only one hand</p>	<p><b>Circle Mayhem.</b> This is a silent game in which participants try to make eye contact with someone across the circle. Once they have eye contact, they nod to each other to seal the agreement before moving across the circle silently to swap seats. Everyone does this at the same time. Let it run until the circle is well mixed.</p>	<p><b>Conflict escalator.</b> Conflicts can be described as being a bit like being on an escalator. Once you get on, it can be very difficult to get off again. Download the escalator <a href="#">here</a>. Print the steps onto A3 paper and create the escalator by placing the steps in order in the middle of the circle with the class. At each step, discuss what these might look/feel like. An example can be found on the website (will need adapting for secondary). Lay these alongside each step to show what each stage might look or sound like. You could add young people's own descriptions of each step alongside those provided, so they clearly understand each stage.</p>
<p><b>5 good things.</b> Sit, breathe deeply, look around and name 5 pleasant objects you see; name 5 pleasant sounds you hear; name 5 pleasant things you can physically feel</p>	<p><b>Greetings your majesty.</b> One student is blindfolded and sits in a chair in the centre of the circle. The facilitator silently selects a student from the circle to stand behind this person. They say "Greetings, your Majesty." They must recognisably say those words, but they can do anything they want to disguise their voice. The person in</p>	<p><b>Thought tracking</b> is a reflective technique which interrupts a piece of drama to allow young people to reflect on what's happening at a particular point in time. Groups are asked to improvise from the point of interruption. The action is then stopped, and the teacher processes the themes arising by asking actors what they</p>

	<p>the chair tries to guess who has approached them. This game is good for calming down the energy in the room before a listening activity. Use 'names in a hat' or similar to randomly select young people to take part.</p>	<p>are thinking and what their motivation is at that point in the drama.</p>
<p>7/11. Breathe in for a count of 7 and out for a count of 11</p>	<p><b>Attunement</b> to others - ask young people "how can you tell if someone is happy" ... sad.... how does it feel when no one listens to you?"</p>	<p><b>Discussion Carousel</b> involves multiple paired discussions. Arrange the group in two concentric circles of chairs, facing each other. Young people sit on the chairs, the inner circle facing the outer circle, in pairs. The group is given a prompt or a question which both partners discuss. Both talk and listen for 2 minutes. At the end of 2 minutes, the outer circle moves round clockwise until you stay stop. They sit with their new partner, sum up the previous discussion and extend it further with their new partner - this time for 3 minutes. You can move the outer circle on as many times as you like. It is a good idea to give slightly longer for discussion each time, to allow the young people time to sum up previous discussions. This activity allows young people to discuss their views on an issue with several people. Give time at the end for them to reflect on what they have heard and where they now stand on this particular issue.</p>