STUDENT VOICE · DESIGN CHALLENGE

Classroom deck

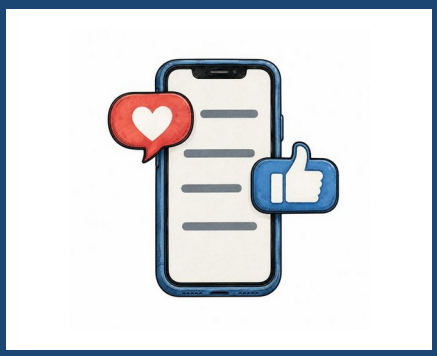
Teacher guide · Primary













A facilitator guide for the **Student Voice Design Challenge**. Each slide shows what students see, with facilitator notes for running the session.

SESSION 1

Slide 1 · Your art. Your voice.

Student Voice · Design Challenge. You're on the design team!

FACILITATOR NOTES

Session 1. Welcome everyone to the design team. Keep it short and upbeat: this is a real design brief, and their work may end up in a check-in used by young people. Then go into the Name it warm-up.

Slide 2 · Why we're doing this

- Young people use check-ins every day.
- Most of the artwork was made by adults. Time to change that.
- Hands up: have you used an app that didn't feel made for kids?

FACILITATOR NOTES

Ask the poll as a quick hands-up or thumbs. No one has to explain. The point: tools for young people should be designed with young people. That's them.

Slide 3 · What you'll create

- 48 feelings — design how feelings look.
- 9 places — show where check-ins happen.
- Helpers — make tools that help.

FACILITATOR NOTES

Three things they can make. They choose which to focus on, and can switch at any time. Point out that none of this needs them to be a great drawer — collage, stencils, cut paper and shapes all count.

Slide 4 · How our studio works

You're in control.

- Pass · change emotions · stop · take a break · work alone · pick your format · share only what you want · no explaining needed.
- Nothing about yourself needs to go on the page. Use characters, films or imagination.

FACILITATOR NOTES

Hand out pass cards. Model passing yourself. Then co-create 4–5 studio agreements with the group and write them up. Emphasise: nothing personal ever needs to go on the page.

Slide 5 · How designers actually work

- 01 Explore — get the problem
- 02 Imagine — lots of ideas
- 03 Create — make it
- 04 Test — what do others see?
- 05 Improve — use feedback
- 06 Share — show your best
- Version 1 is meant to be rough.

FACILITATOR NOTES

Real designers work like this. Stress that version 1 is supposed to change — testing and improving is the job, not a sign they got it wrong.

Slide 6 · Warm-up · Name it

Go beyond 'fine'. Find a word that fits exactly.

- Angry → frustrated · irritated · furious
- Sad → disappointed · lonely · hurt · flat
- Worried → nervous · uneasy · overwhelmed · stuck
- 60 seconds with a partner: how many more precise words can you find for one feeling?
- Precise words help you name it, share it and settle it.

FACILITATOR NOTES

We name emotions precisely. The more precise the word, the better we can communicate and regulate (Barrett, 2017). Pairs race for 60 seconds to find more precise words for one emotion.

Slide 7 · Symbol sprint

5 symbols. 1 feeling. Go. (2 minutes)

- Show the same feeling using only circles, squares and triangles.
- Which symbol would still work as a tiny phone icon?

FACILITATOR NOTES

Students pick any emotion card face-up. Two minutes, five symbols, rough is fine. Swap emotion and repeat up to three times. Then try the shape challenge: one emotion using only geometric shapes.

SESSION 2 · BRAIN LAB

Slide 8 · Your brain is under construction

That's a good thing.

- Rewiring — when you practise, your brain gets stronger at it.
- Your 'coach' (the thinking part) keeps growing for a long time.
- Your brain is great at new experiences, friends and big ideas — perfect for creating.

FACILITATOR NOTES

Young people have the most changeable brains since toddlerhood — frame it as an opportunity. Have students circle one of the four brain 'superpowers' in their journal. Source: Blakemore 2018; Siegel 2013.

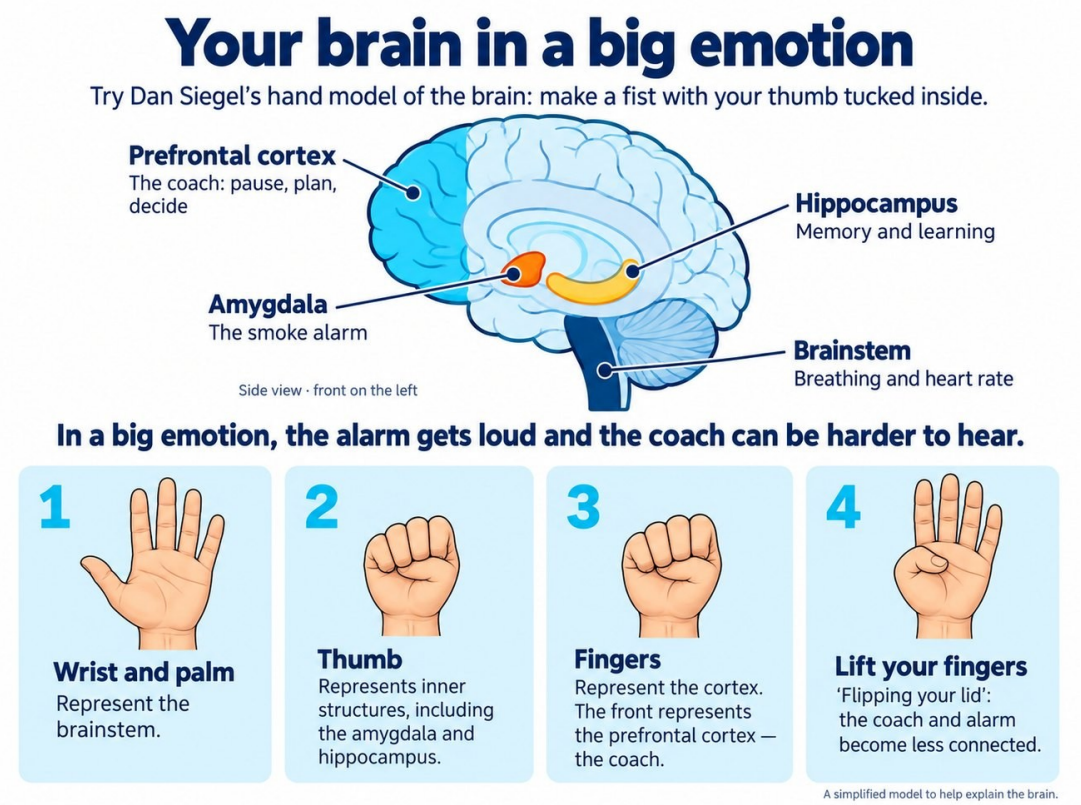
Slide 9 · What even is a feeling?

- Signals your brain and body make together.
- They're information, not instructions.
- Every feeling has a job.

FACILITATOR NOTES

Key message: emotions are signals — information, not instructions. Emotions and learning are inseparable (Immordino-Yang & Damasio, 2007). Students complete the emotion-as-messenger table.

Slide 10 · Your brain in a big feeling



FACILITATOR NOTES

Walk through the diagram, then everyone does the hand model: fist with thumb tucked in, then lift fingers to show 'flipping your lid'. Stress it's a simplification — real brains are more connected.

Slide 11 · Why big feelings make it hard to think

- Attention narrows — focus locks onto the threat.
- Memory drops — less new learning gets stored.
- Decisions speed up — react first, think later.
- Body revs up — heart races, muscles tense.
- It's a wave. Feelings rise, peak and settle — and you can help them settle.

FACILITATOR NOTES

Normalise: in protect mode anyone struggles to learn or decide. It's biology, not weakness. Feelings come in waves — students design a wave visual. Sources: Arnsten 2009; Vogel & Schwabe 2016.

Slide 12 · Reset lab: body first, brain follows

Calming the body sends a 'safe' signal up to the brain. Try each for about 60 seconds.

- Tools: slow breaths · long out-breath · move it · cool down · 5-4-3-2-1 · name it · music · connect.
- Try it now: breathe in through your nose, then a long slow breath out. Three times.

FACILITATOR NOTES

Try the breathing together, then rotate through tools for about 60 seconds each. Anyone can skip. Students rate tools as designers, not as patients. Sources: Balban et al. 2023; Zaccaro et al. 2018.

Slide 13 · You always have a choice

Big feelings happen to everyone. What you do next is your choice.

- Stop → Breathe → Notice → Choose

FACILITATOR NOTES
Model Stop, Breathe, Notice, Choose with a gentle example (losing a game and feeling cross). Keep it light and age-appropriate.

Slide 14 · Kind things are brain science

- Kindness — helping others switches on the brain's reward system.
- Empathy — feeling with someone. It grows with practice.
- Gratitude — noticing good things is linked to higher wellbeing.

FACILITATOR NOTES
Kindness, empathy and gratitude change the brain of the person doing them. Students design a small act of kindness. Sources: Emmons & McCullough 2003; Layous et al. 2012; Moll et al. 2006.

SESSION 3 · EXPLORE

Slide 15 · Feeling detective

- S — Sensations: what might someone notice in their body?
- I — Images: what pictures or symbols come to mind?
- F — Feelings: what other feelings sit nearby?
- T — Thoughts: what might a character be thinking?
- Think about a character — not yourself.

FACILITATOR NOTES
SIFT is a designer's lens, not a test. Model it out loud with a film or TV character in about three minutes. Keep every question about 'someone' or a character. If a student starts talking about themselves, acknowledge briefly and bring it back to the design.

Slide 16 · Emotion lab

4 stations · about 8 minutes each.

- 01 Texture table — pick materials that feel like your feeling.
- 02 Soundtrack — what song style or genre would this feeling be?
- 03 Charades — act it as a character, an animal or the weather. Others guess.
- 04 SIFT map — map the feeling for a made-up character.

FACILITATOR NOTES
Four stations, about eight minutes each. Set a visible timer. Charades is always as a character, animal or weather system — never as themselves — and passing is fine. Students sketch, stick or note what they find in their journal.

SESSION 4 · IMAGINE

Slide 17 · Feeling storyboard

- 1 Feeling · 2 Body · 3 Symbols · 4 Name it · 5 Texture · 6 Movement · 7 Thoughts · 8 Concepts (three ideas, star one) · 9 What might help?

FACILITATOR NOTES
Walk through the nine steps quickly — students can fill them with drawings, words, symbols or by talking it through with a scribe. Step 2 is about a character's body, never their own.

Slide 18 · Inspired by, or copied from?

- Inspired by — learning from how a game builds its world; capturing a song's energy; learning from an artist's style.
- Copied from — drawing the game's character; using a brand logo or app icon; tracing someone else's artwork.
- Now: draw 3 different ideas. Star your favourite.

FACILITATOR NOTES

Quick vote on each row: inspiration or copying? Final work must be original — no game characters, brand logos, celebrities, copied artwork or existing app icons. Then students sketch three different concepts and star the strongest.

SESSION 5 · CREATE

Slide 19 · Where feelings happen

Pick one. Show the place in three details — no real people, logos or real locations.

 With my friends	 At home	 In the classroom
 On the grounds	 Online	 Gaming
 Break times	*(student design)* Leaving school	 On the way to school

FACILITATOR NOTES

These example concepts deliberately mix styles to show there's no single right look. Students can work in any style, including their own. 'At home' is optional and shown as a general space; never ask about anyone's home. Challenge: show the place with just three details.

Slide 20 · Context remix

Same feeling. Different place.

- Put your feeling in three places. What has to change about the size, symbols or movement?

FACILITATOR NOTES

Same emotion, three different places. Ask what changes from one context to another. Students do a context remix: their emotion in three contexts, redesigned each time.

SESSION 6 · WHAT MIGHT HELP?

Slide 21 · What might help?

"Here are ideas other kids thought might help. You choose what works for you."

- Music · movement · drawing · taking space · talking to someone trusted · going outside · slow breathing · sport · quiet time · smaller steps · asking for help.
- Rework a tool: pick one that needs a redesign. Why could it help? When would someone use it? Who could they go to if it's not enough?

FACILITATOR NOTES

Pairs sort the strategy cards: would a young person actually use this, or does it need a redesign? Then rework one and invent an original. Every tool includes who someone could approach if it wasn't enough. Redirect any idea that involves risk.

SESSION 7 · TEST & IMPROVE

Slide 22 · Show a friend

- 1 Swap designs. No labels.
- 2 Guess the feeling.
- 3 Pick a feedback card.
- 4 Make version 2.
- Different guesses = useful information, not failure.

FACILITATOR NOTES

Designs are shown without names and only if students choose. Testers guess the emotion before seeing a label, then use one or two feedback cards. Then everyone makes version 2.

SESSION 8 · SHARE

Slide 23 · Submit your work

- What you send — your final design, and your design story (write it, draw it or have it scribed).
- Where it might go — the digital check-in, school communications, a project exhibition.
- Your choices — how your name appears, or not at all. You can withdraw before the deadline.
- Check: it's original · nothing personal in it · no graphic images · consent form signed.

FACILITATOR NOTES

Explain what gets submitted, where it might appear and the choices students keep. Walk through the checklist. Staff check every submission for personal information before it leaves the school.

Slide 24 · Your ideas matter here

Before you go — in your head or in your journal:

- Name it — right now I feel...
- Share it — one way I could share that...
- Settle it — one thing that helps me settle...
- Your art. Your ideas. Your voice.

FACILITATOR NOTES

Use at the end of any session. Students privately name how they feel, one way they could share it, and one thing that helps them settle. No one has to share out loud. Thank them as a design team.