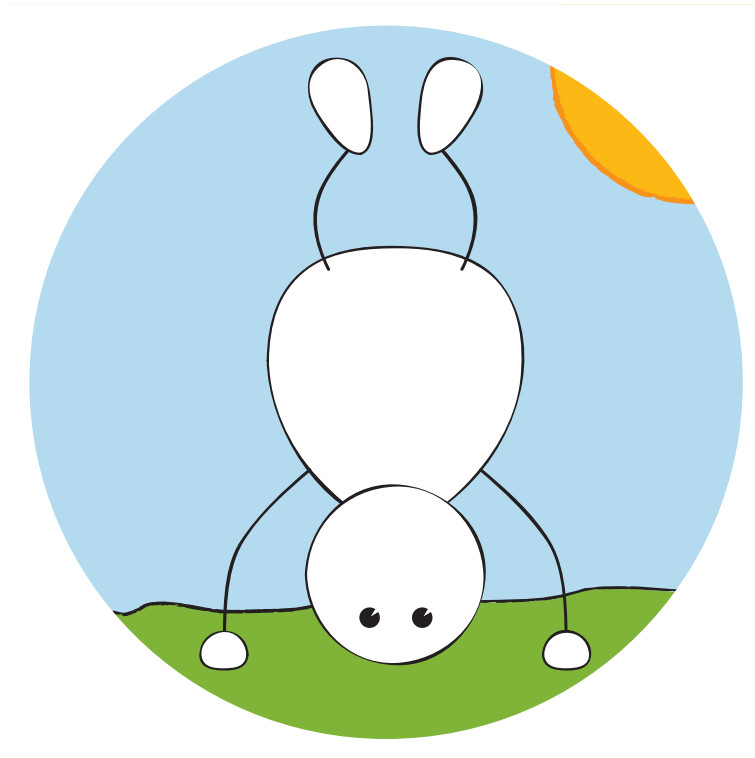


Putting Imagining into Learning



Learning Diary

To accompany the online unit: Putting Imagining into Learning

Name: _____

School: _____

Date: _____

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1 Imagining - a well formed habit

A well formed Imagining habit involves being ready, willing, and able to:

- Use the mind as a theatre in which to play out ideas and possible actions experimentally.
- Use a rich variety of visual, aural and sensory experiences to trigger creative and lateral thinking.
- Explore possibilities speculatively, saying 'What might ...', 'What could ...' and 'What if ...?' rather than being constrained by what is.
- Retain a childlike playfulness when confronted with challenges and difficulties.
- Be aware of intended outcomes whilst adopting a flexible approach to realising goals.
- Rehearse actions in the mind before performing them in reality.

So, at a less abstract level, students need to have a wide range of experiences on which to base their imaginations; to have the bravery to take imaginative risks; to have the ability to visualise what they will do in advance of taking action; to be happy to allow their minds to explore intuitions and possible lines of enquiry; and to create innovative creative outcomes. When looked at from these diverse angles growing imagination moves well beyond encouraging a student to 'be creative'.

2 Five big culture shifts

Five big culture shifts to get you started. Ask yourself – how might you:

- | | In place | Going to try |
|--|--------------------------|--------------------------|
| • Use tentative, 'Could Be', 'What If' language to promote imagination and speculation; | <input type="checkbox"/> | <input type="checkbox"/> |
| • Encourage students to take risks in pursuit of novel, creative outcomes; | <input type="checkbox"/> | <input type="checkbox"/> |
| • Enable students to consider problems from multiple perspectives to stimulate new approaches and solutions; | <input type="checkbox"/> | <input type="checkbox"/> |
| • Use guided visualisation to help students to explore possibilities and to create their own scenarios; | <input type="checkbox"/> | <input type="checkbox"/> |
| • Model your own creativity and imaginative responses when faced with challenge. | <input type="checkbox"/> | <input type="checkbox"/> |

3 The six principles that lie behind teaching for Learning Power

1: Visible learning... Surfacing learning

You make it clear to pupils which learning habits and processes they are using. You try to make every aspect of the learning process as visible as possible through the language you use and through the words and images you display on the walls.

Create a setting where pupils are more likely to engage the imagination and wonder.

Give the pupils the opportunity to 'incubate' their ideas, e.g. change the 'home corner' into a 'Creativity Corner' by dint of making a dark tent with a black sheet, decked out with fairy lights and CDs of relaxing music.

Designate a table for a 'Clever Creations' display. Each week display different things the children have made during the week, an unusual lego structure, a play dough pot or a painting. Celebrate these pieces and award 'Good imagination' badges/stickers.

☐ In place

☐ Going to try

2: Dual focus teaching...blending content and process

You design activities that combine the dual objectives of 'what' will be learned and 'how' it will be learned. You make sure pupils know that the content they are learning is a way of giving their minds a useful workout. (The content is the vehicle for learning)

For example:

- Introduce surprising and unpredictable elements into lessons
- Link experiences to life across and beyond the curriculum
- Design extended learning opportunities
- Welcome unlikely and unusual suggestions
- Allow time for group explorations of possibilities
- Provide rich and varied stimuli
- Demonstrate your own creativity

☐ In place

☐ Going to try

3: Emotional engagement...Capturing attention

Your lessons are designed to intrigue your pupils. Pupils don't put in the effort unless their energy and attention are captured by what they are doing. You capture your pupils' emotional engagement by giving them more of a stake in the process of learning.

The Mind's Eye

Regularly start a session using the mind's eye technique. Ask pupils to relax and sit quietly with their eyes closed. Talk quietly about whatever it is and ask the pupils to picture it in their mind's eye. It can become a very powerful habit.

☐ In place

☐ Going to try

4: Handling uncertainty...Challenge

You have realised from your own life that what is engaging tends to be what is challenging. Since you see education as a preparation for a learning life, you help pupils to learn how to handle increasing degrees of complexity and uncertainty.

If / Then Targets

Put 'If-then' planning into action in your classroom to make goal setting more effective.

If we want pupils to change their behaviour we need to help them to think much more closely about the 'hows' and the 'whats'. Motivation research proposes an effective solution called 'if-then' or 'when-then' planning.

'Ifs' are the situations you want to remind yourself about. They are the triggers that stimulate the 'Thens'.

'Thens' are what you will do about something, the action you will take whenever the 'If' happens.

☐ In place

☐ Going to try

5: Relationships...Working together

Learning is both a sociable and a solitary activity, and you offer your pupils opportunities to experience both. You develop interdependent learners who know how to handle themselves in collaborative groups and able to move around in the social space of learning to best effect.

For example: Explore the emotions of others
Use images or paintings or videos that shows a mix of emotions. Encourage pupils to speculate about how the individuals might be feeling/ thinking.



The painting is called 'An experiment with a bird in an air pump' – look closely at the picture and explain the emotions in the light of this title.

☐ In place

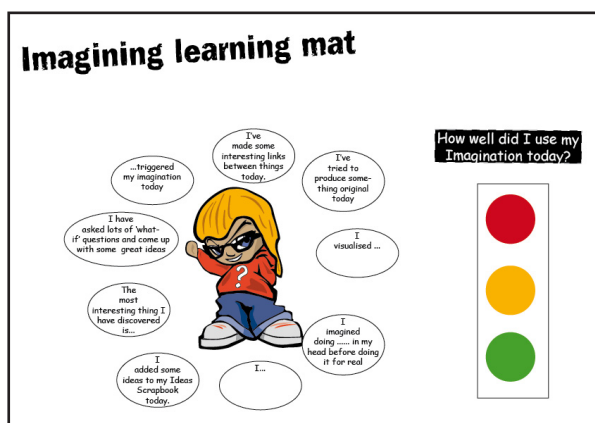
☐ Going to try

6: Reflection and responsibility...Taking charge

You understand that pupils have to learn how to manage and organise their own learning and that the way to do this is by giving them increasingly demanding opportunities to do so. You orchestrate pupils taking charge of their learning by expecting them to plan what they do, distil meaning from it, and revise it accordingly.

For example: Use learning mats at the start of this process to prompt the use of and reflection on imagining.

Imagining learning mat



☐ In place

☐ Going to try

4 Using all the senses to trigger the imagination

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Using all the senses to create an imaginative and interesting story

Lesson title:

Episod

Objectives:

Episode	Teacher action	Pupil Action	Learning behaviours	Teacher talk
Episode 1	Invite students to look at the image in silence, to notice something about it and to tell their neighbour what they have noticed. Collect interesting things that have been noticed. Ask who is already beginning to build a story around the image. Use 'what makes you say that?' to encourage explanation. Use 'what else might explain that?' to open up other possibilities.	20 secs to study the image as an individual 1 minute to exchange what has been noticed with a partner 2 minutes sharing what has been noticed with the whole class.	Students to be patient in noticing detail, to share their thoughts with a partner, and to listen to what others have noticed.	I want you to be nosy – what do you notice? What did your partner notice? Whose partner noticed something really interesting? Who is already making up a story about what is happening here? Good guy or bad guy? Going towards something, or away from something?
Episode 2	Invite students to look at the image in silence, to 'turn up the colours' and see the image in colour. Ask 'who can see any colours?' Explore which things can be seen in colour.	20 secs to study the image 'in colour'. 5 minutes to discuss as a whole class who can see colours, what they can see in colour, and what the colours are.	Invites students to engage their (visual) imaginations and to describe what they can 'see'.	Who can see any colours? What can you see in colour? Does anyone see xxx in a different colour? Give me a bit more on that Is it a dark red? . . . How would you describe the colour?
Episode 3	Invite students to look at the image in silence, to 'turn up the sounds' and listen to the image. Ask 'who can hear anything?' Explore what can be heard.	20 secs to 'listen' to the image. 5 minutes to discuss as a whole class who can hear sounds, and to describe what they can hear.	Invites students to engage their (aural) imaginations and to describe what they can 'hear'.	Who can hear sounds but could not see colours? How long is the sound? Was it broken or continuous? Volume? Pitch? What can you compare it to?
Episode 4	Invite students to look at the image in silence while they 'jump into the image and stand somewhere'. As they look in silence, ask quietly at 5 second intervals: 'what can you see?'; 'what can you hear?'; 'What can you smell?'; 'How do you feel?' Ask 'who would like to tell us where they chose to stand?' Explore where they stood, why there, how they are feeling.	30 secs to study the image as an individual. Class discussion about where they chose to stand, why, what they could see, hear and smell, and how they feel.	Invites students to imagine themselves in a different situation and to describe their emotions as they do so.	Who would like to tell us where they chose to stand? Where did you stand? Did anyone else stand there? Why there? What can you see/ hear/ smell? How do you feel? What is the colour of / sound of / smell of . . .
Episode 5	Invite students to look for one minute at the image. What is going on here? What is the / your story? Nudge their thoughts with the teacher talk as they think 1 minute to tell their story to their neighbour. Finally conduct another whole class discussion – who has heard a really interesting explanation for what is going on here?	1 minute silence to build an interesting, credible story line. 1 minute to exchange their story with a partner. 5 minutes sharing 'stories' with the whole class.	Encourages students to distil their thoughts and to describe a plausible story line for what is happening in the image, drawing on their own imaginations and the imaginations of others.	Is he a goodie or a baddie? Is he walking towards something, or away from something? What has he got in his left hand? Why the look over the shoulder? What's on the paper on the wall of the building to the left? Who has heard an interesting story?

Imagining	1) Nurturing imagination	2) Growing empathy	3) Self talk	4) Active imagination	5) Receptive imagination
Embodies	Develops mindfulness to be fully present in their imaginative state.	Detaches from own views and emotions to see others' realities as alternatives.	I let my imagination take risks for me.	Moves freely across fields and disciplines, using imagination to apply knowledge.	Challenges the status quo to bring about innovation. Imagination is always 'switched on', ideas bubble up freely.
Organises	Purposefully captures / collect things that will trigger their imagination (journals, artifacts, photos scrapbook, Pinterest).	Approaches listening with a genuine desire to understand people's feelings and perspectives.	I let my imagination break the rules and find novel ways to do things.	Rehearses actions in the mind in order to achieve a better performance in reality.	Engages with intuition and follows inklings to gain insight.
					
Values	Uses a storehouse of memories of wider experiences of life and is alert to how to use them imaginatively.	Imagines what an appropriate empathetic response might be to particular situations.	I'm happy to let my mind roam and see what I come up with.	Sets out with a purpose to imagine. Can visualise what they want to achieve Can imagine alternatives for solving problems.	Can access a state of reverie to play with ideas.
					
Responds	Gathers more abstract ideas through stories, art, myths, fairy tales that break the rules of reality.	Reads books and watches films to catapult their imagination into the lives of others.	I link ideas together in new or curious ways.	Pulls ideas together and turns 'what is' into 'what could be'.	Mixes known concepts and ideas and plays with new combinations.
					
Receives	Builds range of experiences.	Recognises that others can have different sorts of feelings and thoughts.	I use things I have seen and done to help me play, pretend, and imagine.	Uses imaginative activities suggested by others. Centres on concrete experiences.	Can visualise themselves in another setting.
					
Lacks	Unaware that imagination needs to be nurtured.	Pays little attention to what others think/feel.	Has no language to talk about/deal with imagination.	Plays with others as a known character in a real setting.	Unaware of consciously using their imagination.

Capture your learning enquiry as a question

Before filling in the enquiry question, think again about

- What you want pupils to get better at. This could be with regard to any of the four areas of culture.
- What you want to do vis introducing aspects of the learning culture that you consider will have an impact on pupils.

Over a 4 week period will

(What I'm going to do)

improve/develop/enhance

(Pupil behaviours/achievement etc.)

in my identified group of pupils?

Put a little enquiry plan together

1. Aspects of Learning culture I'll work on	Relating	Talking	Constructing	Celebrating
2. Particular issues I want to focus on				
3. How I intend to spread/organise the changes I want to make over the next four weeks				
4. The whole-school culture issues I have agreed to experiment with.				
Monitoring, I'll watch out for:				
Changes in my practice	Changes in pupil behaviour			
•	•			
•	•			
•	•			
Name	Class			Date

6 Team Reflection and Planning

Personal Action Reporting

Evidence from my imagining experiments that I will report to the team at the next meeting

Increased involvement in imaginative play
Greater awareness of other's feelings/viewpoints
Correct use of the word 'imagination'
Increased willingness to talk about their imagination
Willingness to accept others' 'crazy' imaginative ideas
Fewer less predictable outcomes
Greater use of 'what if?' questions
Less self conscious about their ideas
Greater frequency of empathetic responses
Lessening of inhibitive thoughts when thinking imaginatively
Strengthening of visualisations for what they want to achieve
Increasing accessibility of state of reverie
Organises an effective catalogue of triggers of their imagination
Wider range of really original ideas emerging
Greater ability to create new rules
Rehearses actions effectively in the mind
Increased frequency in using imagination to take risks

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