



# CREATIVE LEARNING INVITATION

2021  
**forest**  
of IMAGINATION



# INTRODUCTION

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Forest of Imagination 2021 included Travelling Forest pop-events and installations along the theme of ‘Gathering Perspectives on the Landscape City’ and in response to the climate emergency. The locations were: Bath Spa University’s Locksbrook Campus, Bath City Farm, Batheaston’s Secret Garden, Beckford’s Tower, American Museum and Gardens and the Holburne Museum.

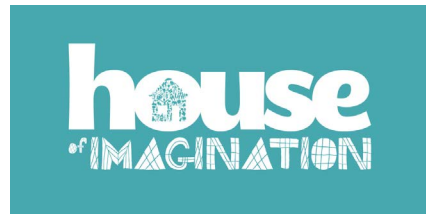
These learning invitations are designed to support the co-enquiries of children, educators and families, drawing upon the inspirational offerings of the artists in relation to this year’s themes.

The creative enquiries aim to draw upon the landscape and nature on our doorsteps, in our communities and across the city using these locations as an outdoor learning environment as well as studio based collaboration in the classroom. Most of them can also be adapted to using the school grounds or regular Forest School sites.



# FOREST OF IMAGINATION 2021 PARTNERS

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# FOI ONLINE TEACHING RESOURCES: KEY TO SYMBOLS



Link to artist's work



Link to video



Outdoor green space



Outdoor urban environment



River, stream, water



School based enquiry



Making a film



Art Resources



Technological resources



Journaling



Writing process



Class discussion



Exchanging thoughts and ideas in small groups



Co-creating in small groups



Celebration



# 1 RIVER RIVER





# 1. RIVER RIVER

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The name River Avon means River River. This is an invitation to explore the river through new perspectives encountering the underwater world through its sound, to listen to its voice, imagine its mysteries and the stories it could tell.

## Initial preparation for teachers



Research the links to Forest of Imagination artists' work.

### About Tania Kovats

Tania Kovats is an artist concerned with the experience and understanding of landscape. She has exhibited her work internationally and in the UK. Primarily a sculptor, in recent years Kovats' work has responded to what she describes as 'geologically explicit landscapes' where the process of gradual transformations like erosion, compression and subsistence are evident.

Travel is often central to her work, from Meadow (2007) - the transportation of a complete wildflower meadow by canal boat from Bath to London - to her 2008 journey around South America, exploring the landscape where Darwin first began to develop his evolutionary ideas.

### AVON: RIVER : RIVER by Tania Kovats (Short Artist Talk)



[View video](#)

The River Avon is 75 miles long but doesn't travel very far; instead it winds its way slowly through Gloucestershire, Wiltshire, Somerset and Bristol. Tania proposed journeying along the length of the river from source to mouth to get to know it better. She looked at the way the Avon is woven into the story of the city, the economic use of the river to export Bath Stone for example – and there will be many other stories and narratives to follow along the way.



# 1. RIVER RIVER

“Each river has its own narrative and voice that speaks of the places it runs through. Water is a connective element in the landscape, running from one place to another. River water sculpts the landscape, carving and shaping the land it travels through as it makes its way from Source to Mouth. And the river shapes how we live too. Water is also the great solvent, and all our histories are dissolved into the memory of water.”

### About Kathy Hinde

‘Kathy Hinde’s work grows from a partnership between nature and technology expressed through audio visual installations and performances that combine sound, sculpture, image and light.’ She draws her inspiration from ‘behaviours and phenomena found in the natural world.’

[kathyhinde.co.uk](http://kathyhinde.co.uk)



Kathy Hinde’s short film from a Deep Listening Walk of the Avon Gorge and Bristol Entrance Lock is an invitation for people to listen to the river from a new perspective.

<https://vimeo.com/518119644>

 [View video](#)

The city of Bath is interminably connected to water. “DEEP LISTENING” is a project to inspire a deeper and more embedded connection with the watery areas of the city, accentuating the crucial role water plays in all life.

*Examples of previous Deep Listening Walks and related research.*



[River sounds at end of this blog](#)



[Bristol Harbour Sounds](#)



Research a suitable riverside location you want to explore with the children in relation to your proposed co- enquiry.



Collect the resources you might need in relation to it e.g. Journals, drawing materials, and any technological resources you or the children can safely use for photography, video, and sound recording.





# 1. RIVER RIVER

## The creative co-enquiry process with the children could involve:



Share the Forest of Imagination artists' work you have chosen.



Use journaling as a process for the children to respond to the artist's work and to collect visual expressions of their thoughts, imaginings and wonderings.



What are the children's initial understandings, questions and thoughts relating to it? Discuss and negotiate the idea for the enquiry with the children. Propose questions to keep in mind throughout the co-enquiry that draw upon your and their interests. For example: If the river could talk what stories might it tell us, how might it be feeling, what mysteries or secrets might it hold?



Explore a riverside or canal, taking time to notice and record along the way. What captures the children's imagination (the architecture that might hold the stories of the past; the natural world, ecology, habitats it supports; the sounds along its ways; what can they see reflected in its surface or glimpse under the water)?



Encourage the children to safely capture the river or canal in photographs, video or to take recordings of ambient sounds along the way.



Remind the children of the questions. Use journals as a process for the children to collect visual expressions of their thoughts, imaginings and wonderings in response to their journey along the river/canal.



Revisit the experiences through sharing memories, thoughts, feelings, questions, visual expressions from journals, photographs, sound recordings and video.



Over a few sessions expressive languages could be drawn upon to bring together narratives of River River e.g. drawing, painting, words and writing, using their photographs/video, sound recordings (their own ambient sounds and/or Kathy Hinde's underwater recordings).

The children could collaborate in small groups to co-create a journal or small newspaper that brings together their drawings, photographs, reflections, stories of the river. Children could use Tania Kovats' idea of the River itself telling its stories.

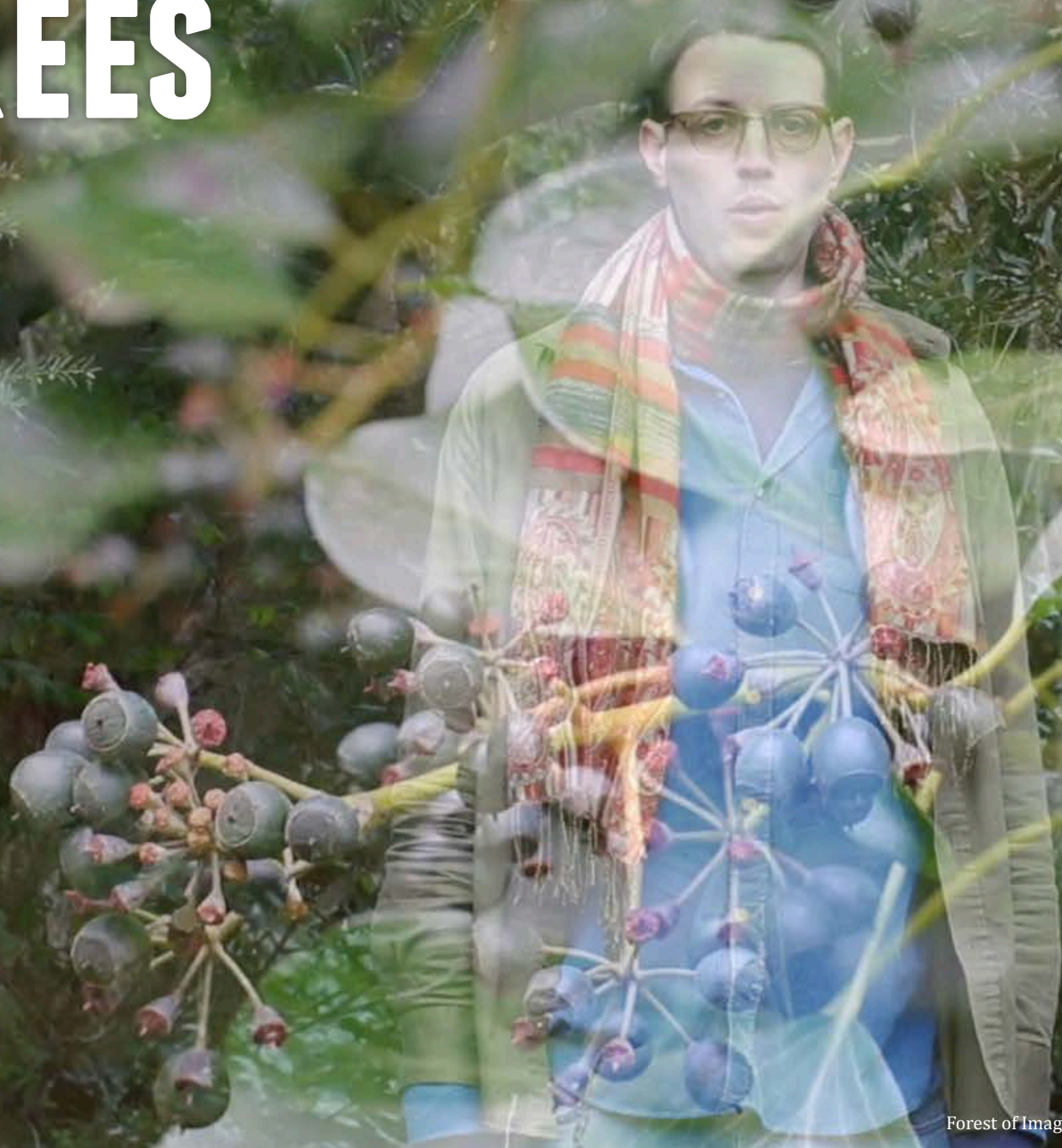
Or groups could use Kathy Hinde's sound recordings to trigger their imagination, as they draw upon their enquiries of the river, and co-create narratives and visual images.

Working individually or combining their different expertise they could produce short narrated films to tell their stories.





# 2 TREES





# 2. TREES

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**In a time of climate change it is especially important for us all to connect with the natural world. Trees like rivers have many stories to tell. This co-enquiry is based on building relationships with the trees around us through the visual arts, story, song, dance, and learning more about the spiritual connections with trees in many cultures.**

## Initial preparation for teachers

Research the links to Forest of Imagination artists' work.



**Jessica Palmer, Illustrated Tree Map of Bath**

During Forest of Imagination, Jessica sought offerings of favourite and beloved trees: photos, drawings, collages, silhouettes etc and asked for these to be added to a Tree Map of Bath.



**Ben See and Jessica Palmer, Portrait of a Tree.**

**Portrait Of A Tree (audio/visual collaboration between Ben See & Jessica Palmer)**



[View video](#)

Ben and Jessica collaborated on a song and film which captures the character and story of a 160 year old Black Mulberry Tree in Batheaston Secret Garden. Ben and Jessica have interwoven a sung composition by Ben with video of Jessica's collaged and cut artwork of the Mulberry Tree.

"We wanted to use art and creativity to bring us closer to nature, and in doing so encourage more people to do the same. This video is a prompt, and we'd love to inspire others to create their own tree portraits and together we can build a forest."



## 2. TREES

### Initial prep' (cont'd)

#### About Ben

Ben See is a singer, composer and choir leader based in London. He specialises in new vocal music and community singing.

<https://benssee.co.uk/about/>

#### About Jessica Palmer

Jessica Palmer is a UK-based artist and illustrator whose work spans collage, paper sculpture, paper cutting, digital drawing and painting. Her clients include Disney Pixar, English Heritage and Skira Rizzoli.

<http://jessicapalmerart.com/>  
[https://www.instagram.com/jessicapalmer\\_studio/](https://www.instagram.com/jessicapalmer_studio/)



Matthew Leece (designer maker) and Jono Burgess (landscape architect and play specialist), Flower and Plant installations, American Museum (see event guide above).

#### Matthew and Jono's Sketchbook

 [View document](#)



Research a location you want to explore with the children in relation to your proposed co-enquiry.



Collect resources including for drawing, papery materials for collage, silhouettes, or tree making and photography.

### The creative co-enquiry process with the children could involve:

The following are possibilities that could form a framework over several visits to your chosen location and in the classroom, as the enquiry evolves and flows from trees to studio space and back again.



Ben See and Jessica Palmer's song and film which captures the character and story of the old Black Mulberry Tree in Batheaston Secret Garden could be used as an initial provocation before the first outdoor exploration, to frame the tone and spirit of the enquiry and initial discussions.



Give time and space for an exploration of the trees. Give time to wander and wonder and to connect with a particular tree/s.



Use sketchbooks, journaling and photography to capture visually what it is they are drawn to; the details they notice, the feelings it evokes, the questions and thoughts that spring to mind.



Revisit the experiences through sharing memories, thoughts, feelings, questions, visual expressions from journals, and photographs/video.



Negotiate the nature of the enquiry based upon the children's initial responses to the trees. There could be different beginnings for the enquiry dependent on the ideas you and the children are drawn to. Show links to any other artists' provocations or videos that are appropriate at this stage of the enquiry. Is the focus on one beloved tree, special chosen trees or a landscape of trees?



## 2. TREES

### The creative co-enquiry process (cont'd)



Some creative possibilities:



Based upon Jessica Palmer's creative provocation and in response to their favourite tree, create silhouettes, drawings, paintings, and collages of their tree. These can be shared with Jessica to add to her Illustrated Tree Map of Bath and/or the children could co-create their own large map to include their illustrations to share with the school community.



**Matthew and Jono's Sketchbook** opens a magical world of springs, streams, above and below ground, the idea of these spreading seeds and magical creations springing up. The children could also research the many extraordinary plants and flowers of our planet and how these are endangered by climate change. Together these could inspire the imagining of magical seeds and co-creation of magical flowers and plants through drawing, making, or sculpture.



Research how to harness the power of sunlight to create prints of arrangements of collected leaves using Cyanotype photography (Matthew Leece and Jono Burgess)



Many cultures around the world have spiritual connections to trees and have rituals and ceremonies devoted to them e.g. the Balinese ceremony of Tumpek Uduh



Drawing upon the Forest of Imagination artists' work and the children's experiences and enquiries, can the children co-create stories, offerings, tree ceremonies, songs, dance, costumes to celebrate trees and plants, and make promises to protect the natural world? What do they need to consider in terms of the use of materials that can be left in the environment (e.g. using only natural materials found around the trees or perhaps clay).



## 2. TREES

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### The creative co-enquiry process (cont'd)



#### Andrew Amondson, The Living Tree

Andrew is growing a scalable Christmas tree for public spaces, which is made up of smaller potted trees that are planted after the holidays. The proposed project for the city of Bath is to be dedicated in honour of the life and work of Sir Ken Robinson who has challenged us all to Imagine If. Inspired by his provocation, I would like to 'Imagine if we could bring life to the Living Tree year round?'



#### Imagine If.. The Living Tree



[View video](#)



'Imagine if you had a 20 meter geometric steel cone structure to play with. What would you do with it when it's not being used for a Christmas tree in your city? How would you use the Living Tree's structure to create imaginative connections to nature and one another?'



'Why are these connections important and how would you communicate them in an invitation to the opening of your imagined Living Tree project? Feel free [print out the attached Living Tree structural drawing](#) and use it as a template to add your ideas.' Andrew would love to see them so please do share them!

#### About Andrew Amondson

As a producer, director and creative, Andrew brings over 20 years of experience in documentaries and narrative film. Besides his work in film, Andrew consults, collaborates on public art projects, designs and draws. Currently, he is a member of the development and production team at Studio Olafur Eliasson. Andrew is based in Berlin with a home office in Los Angeles.



# 3 MINI FORESTS



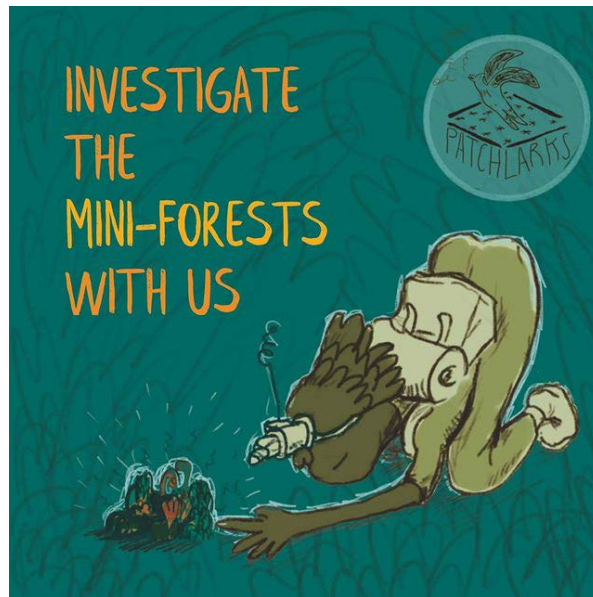


# 3. MINI FORESTS

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A scientific and imaginative enquiry into the world of lichens and mosses that grow all around; through curiosity, investigation, mindful interaction, ecology and co-creating a new mythology.



## Initial preparation for teachers



Research the links to the Forest of Imagination artist's work.

### Patchlarks, Mapping the Mini-Forests

Oliver Lark of Patchlarks invited Forest of Imagination participants to discover a great adventure in the miniature worlds of moss and lichen.

Combining joyful storytelling, self-directed explorations, and meditative investigations they completed tasks and challenges, uncovered scientific secrets and built mossy mythology entangled in the little things that grow all around.

Drawing on their ecology and spring boarding from their ubiquitous presence Patchlarks facilitated a mixture of joyful and mindful interactions with the Mini-Forests that can be found throughout the city.

### About Patchlarks

Patchlarks is a social enterprise\* that creates wild and lovely adventures with children. Through collaborative storytelling and immersive games they celebrate the strange, wondrous and hilarious tales that are hidden all around us.

<https://patchlarks.co.uk/>  
[instagram.com/patchlarks](https://www.instagram.com/patchlarks)



### 3. MINI FORESTS

#### Initial prep' (cont'd)



Research accessible locations where the children might discover a richness of mosses and lichens.



Collect resources such as magnifying glasses, materials for drawing, journaling and photography.

#### The creative co-enquiry process with the children could involve:



Share Oliver Lark's invitation for the children to immerse themselves in the miniature world of lichens and mosses.

*"You may know what the mini-beasts are but have you heard of the Mini-Forests? Well, nor had I until a mysterious message was left outside my door, now I see them everywhere I look. But they need our help!" ...*



Pose questions to the children. How will we recognise mosses and lichens? What do they look like? How could we find out? Where might we start to look for them? Why might they need our help?



Venture out to hunt for the lichens and mosses.



Use magnifying glasses to go in deeper, to closely observe the mosses and lichens and the mini landscapes they create; to engage the children's curiosity and imagination. Encourage the children to use photography, drawing, journaling and mapping to record their thoughts, feelings, imaginings, questions and discoveries.



Share their responses, photographs, drawings, questions and thoughts with each other.

Possibilities for further co-enquiry include both ecology and mythology making:



Create a large scale map of the locations of the mini-forests and illustrate these using their photographs and drawings.



Delve into their imagined worlds of the mini-forests to co-create stories.



Research the ecology of lichens and mosses and how climate change is affecting them? What would the world be like if all the lichens and mosses disappeared? How can we help to protect them?



How would the children like to share their discoveries, visual representations, and stories? This could be with the rest of the school, with families and shared back to Oliver to help co-create a new mythology.





# 4 LIFE IN A SQUARE





# 4. LIFE IN A SQUARE

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An enquiry into the biodiversity of insects, fauna and flora in our local environments and contributing to recording and mapping it across the city. Exploring how biodiversity is linked to climate change, participating in ecological citizen science through close investigation, drawings, collage and making, and putting practical ideas into action.

## Initial preparation for teachers



Research the links to the Forest of Imagination artists' work and research.

Lydia Halcrow (Families Acting on Climate Emergency – FACE),  
Life in a Square

### About FACE

FACE - Families Acting on Climate Emergency is an action group working with all ages across BaNES to raise awareness of the climate emergency and to find ways to come together to make small everyday steps to encourage biodiversity and environmentally aware decision making across the city. Lydia is an artist working with re-mapping places through close observation, Sarah works with clay and the natural environment, Pauline is a researcher and facilitator specialising in climate change communication.

<https://www.instagram.com/lydiahalcrow/?hl=en-gb>

### Websites:

[https://www.facebook.com/  
FamiliesActingonClimateEmergency/  
www.lydiahalcrow.com](https://www.facebook.com/FamiliesActingonClimateEmergency/)



## 4. LIFE IN A SQUARE

### Initial prep' (cont'd)

#### Life in a square

With home-made quadrants made from bamboo, twine and sticks families at Forest of Imagination got a 'biodiversity kit' with a quadrant, a looking glass and a spotting sheet. They flung the quadrant on the grass, and got up close to where it landed, spotting through a magnifying glass all the bugs / wildflowers they could see within the quadrant and identified them on their spotting sheet. They were encouraged to make drawings of each thing spotted. Forest artists kept a daily tally of all of the things spotted and pegged up on a line any sheets and drawings. This then became an extension of a 'citizen science' project, charting the biodiversity in one place in Bath with the aim that FACE will hold other sessions in different parts of the city and gradually build up a 'map of biodiversity' explored through children's eyes.

#### Marian Hill, Buzz and Scuttle, insect survey and collage

**BUZZ & SCUTTLE: A collage workshop of insects found in the UK by Marian Hill**

 [View video](#)

#### About BUZZ and SCUTTLE workshop

A collage workshop of insects found in the UK, with tales of their fascinating behaviours and favourite places to hang out. This fun and gentle activity introduces ecology through making, whilst also gathering data and inspiring the next generation of insect enthusiasts.

[Download your Summer Spotter Sheet here and say hello to friends living in your garden or a local park...](#)

#### About Marian

Marian Hill works as an illustrator/artist and tutor of illustration at UWE Bristol. Observing the developing ecological crisis has filled Marian with deep concern and provided the impetus to create a project which uses both teaching and illustration skills to help make a positive difference and protect our local wildlife in Bath and the surrounding area.

This year Marian has begun collaging as many insects found in the UK as possible, particularly species found in her home city Bath. She plans to use these illustrations as teaching aids so that school children can learn to identify and understand the extraordinary insects which are living right under their noses.

<https://www.marianhill.co.uk/>

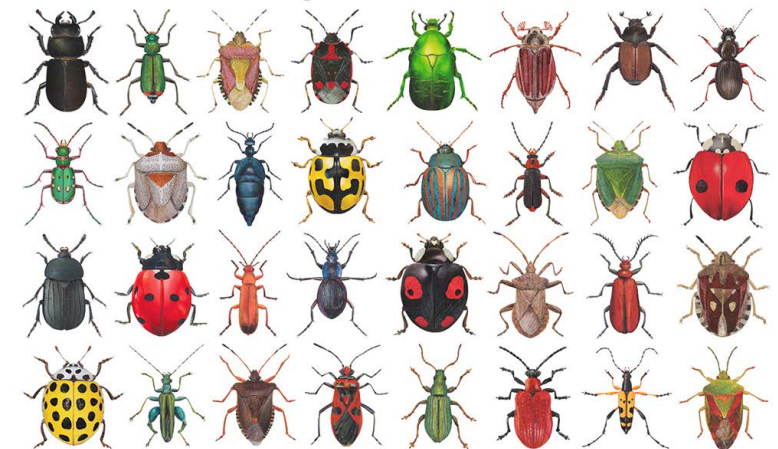


Research a suitable location for getting up close to insects, grasses and flowers that you want to use for a biodiversity study with the children e.g. in the school grounds, local park, meadow or a Forest School site that you use.



Collect resources including bamboo, twine and sticks (for making quadrants); magnifying glasses; identification sheets ([see online links](#)); materials for drawing and photography.

#### BUZZ & SCUTTLE Bugs & Beetles of Bath



Insect collages & minibeast hunts with artist Marian Hill



## 4. LIFE IN A SQUARE

### The creative co-enquiry process with the children could involve:



Share the ideas for conducting a biodiversity study with the children drawing upon those of FACE and Marion Hill, Buzz and Scuttle.



Work in small groups to construct a metre square using the bamboo/sticks and twine.



At the site for the enquiry:



Each group place their square to create a mini-field for slow, close observation. Use magnifiers, photography, identification sheets, and drawing, to record every species (insects, grasses, flowers) in the square.



Share their findings with each other and discuss how to combine the information?



Further their enquiry using the FACE Factsheets, to deepen their understanding about ecology and to spark conversations about supporting biodiversity and the climate emergency.



Research ideas and creating spaces on the school site, in families gardens, or local community spaces that are insect friendly and the sewing of wild flower seeds.



Explore the biodiversity study of insects using collage; and help to gather data and build a map of indigenous insects in Bath that helps to identify, protect, and celebrate them.

**BUZZ & SCUTTLE: A collage workshop of insects found in the UK by Marian Hill**

 [View video](#)



Discuss how to share their bio-diversity study, their understanding of its link to climate change, their ideas for supporting greater biodiversity in the local environment, and with whom? What and how can they share their findings with Lydia Halcrow (FACE) and Marion Hill and contribute to their studies?

Discuss how to continue their biodiversity studies over a period of time and to record the changes. What difference have their positive actions made to the local ecology and biodiversity?





# 5 OUR CITY





# 5. OUR CITY



This is an invitation to enquire into how we live in our city and community and to re-imagine them in terms of everyone's well being. It could be about how we live in the city, our local community or the school environment. How do these spaces and the way they are designed effect us and how could we re-imagine them to be beneficial therapeutically and in terms of climate change?

## Initial preparation for teachers



Research the links below to Architecture Is.

**The Therapeutic City: People not Cars** by Architecture Is... Collective, in Bath.

This Photography exhibition on the blank windows of no. 24 Milsom Street (former Loch Fyne restaurant) depicted images from the Therapeutic City Festival of 2019 when Milsom Street was closed to traffic for one weekend. It reminded us of the vibrancy possible in public spaces when people are placed before cars and life spills out into the spaces in between buildings.

**Therapeutic City 3: People Not Cars**

 [View video](#)

Donald Insall Associates and Architecture encouraged us to reimagine some of the overlooked spaces in Bath that could do so much more.

Use the film links to find places that have been reimaged around the world, that you could research with the children, find photos of or show through clips of the film, later on in the children's enquiry if it seems appropriate.



## 5. OUR CITY

### Initial prep' (cont'd)



Research the locations you want to use as a basis for the co-enquiry. Some possible city centre sites suggested by Architecture Is ... Collective include the Podium junction; The Paragon; Milsom Street; Southgate. What other sites in the children's environs put cars before people, are concrete jungles, have little greenery or are not child/family friendly and are not considerate of the needs of all people?



Collect resources including for drawing, journaling, sound recording, video and photography.

### The creative co-enquiry process with the children could involve:



Share the overarching idea or proposal for the enquiry. There may be a clip from one of the Therapeutic City website (see above) that you want to use to spark an initial discussion. You could also visit the window exhibition at 24 Milsom Street Bath.

Initially there could also be discussion about spaces/places that the children/family choose to avoid and why? What are the children's perceptions about where they live/their city or the school environment?



Explore the proposed spaces and places with the children (possibly with small groups). Give time and space to gaze around, to listen, to tune into the space and how it makes them feel?



Use sketchbooks, journaling, video, photography or sound recording to capture what it is they notice and how it makes them and you feel.

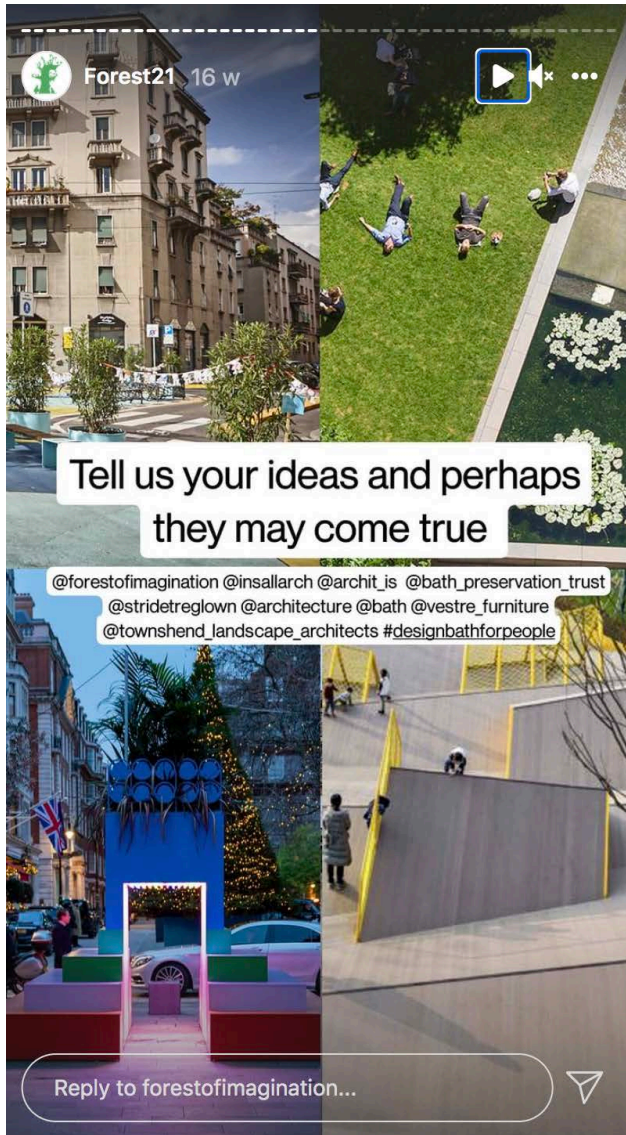


Exchange thoughts about the spaces and how it made them feel, visual images or recordings in small groups.



Each group can share these with the rest of the class. What are the themes/ideas that emerge across the class that show the children's perceptions or where they live and the effect it has on them?

## 5. OUR CITY



### The creative co-enquiry process (cont'd)



Work individually, in pairs or small groups to reimagine one of these spaces or places to make it better in terms of being therapeutic for everyone who lives there/ uses it and that addresses climate change.

Questions that might frame the children's re-imaginings might include:

- Imagine what it could be like if people came first and cars second?
- What would you like to see here?
- What do you think this place should be?
- Imagine instead of a blank area it became something artistic and full of wonder!
- What elements could you bring in from the natural world that would be beneficial?

Sketching, drawing, or painting could be used as a process for imagining, developing and expressing their ideas. Combining cutting up photos of these and other places with drawing could also be a useful technique; or adding the photos to acetate sheets and overlaying with other layers of drawing on acetate in order to see the transformation of the spaces.



Share the ideas with the whole group and discuss how to communicate the ideas.

Who do you want to communicate with and how could you go about this? Could you share your thoughts and feelings about where you live and your ideas for transforming these spaces, in order to contribute to changing where we live for the better.



Considering how to curate your own exhibition in school, or public space (e.g. approaching the City Council about using the shop window of an empty shop or the library)?





# 6 IN OUR HANDS





# 6. IN OUR HANDS

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An invitation to draw upon the inspiration of spoken word poet Toby Thompson and poems by Muskan Tanwani and Supriya Kumari (Slam Out Loud, India). This is an opportunity for the children, in response to their Forest of Imagination co-enquiries, to engage in further dialogue about the climate emergency, their responses to it and to use poetry and spoken word to communicate their feelings and thoughts. The poems could also be used as an overarching starting point for the children to the Forest of Imagination enquiries (above).

## Initial preparation for teachers



Research the links to the Forest of Imagination artists' work.

**Toby Thompson's Poem About the Natural Hot Springs in Bath**

 [View video](#)

### About Toby Thompson

Toby's career started at just 16 when he was asked by the RSC to perform one of his first poems to a selected audience including Kate Tempest and Cicely Berry and later at the Roundhouse and the House of Lords. The RSC filmed and published it on their website. Since then he has appeared at most major UK festivals and regularly on the spoken word circuit, and written numerous commissions, including for the RSC, the Royal and Derngate Theatre in Northampton, and Bath-based charity House of Imagination.

He was an Incubator scholar at the egg (Theatre Royal Bath) and commissioned to write a new work for young audiences 'I Wish I Was A Mountain' which is now travelling the world. With Arts Council funding, he has filmed his poem "People Fall in Love", which celebrates the views and work of the renowned educationalist and creativity expert Sir Ken Robinson.

[https://twitter.com/tobythompson\\_](https://twitter.com/tobythompson_)

<https://tobythompson.net/>



## 6. IN OUR HANDS

### Initial prep' (cont'd)

Muskan and Supriya's poem, **Slam Out Loud**  
**Slam Out Loud | Muskan Tanwani and Supriya Kumari**

 [View video](#)

#### Slam Out Loud

Slam Out Loud is a for-mission, non-profit that places professional artists in classrooms for a 5-year program and through lived experience create scalable, contextualised learning products. SOL enables children from the most vulnerable communities to find their voice through creative expression, build socio-emotional learning and 21st-century skills to dream bigger and create their future.

<https://twitter.com/slamoutloud>  
<https://slamoutloud.com/>

### The creative co-enquiry process with the children could involve:



Share the poems with the children and introduce the idea of using poetry and spoken word to express their feelings, thoughts and ideas about climate change.



Work individually, with a partner, or in a small group to communicate their thoughts and feelings through prose, journalistic pieces, poetry or spoken word poetry.



Exchange their response to their enquiries, their thoughts, feelings and ideas on the climate emergency with each other in small groups. Generate words or metaphors together to express these feelings.



Prepare to communicate their thoughts and feelings with each other and a wider audience. Could they put together a film with narrated poems or prose pieces together with visual images and illustrations from their Forest of Imagination enquiries to share online with parents and the rest of the school?



Use journaling as a way to process and formulate their feelings and thoughts in words.

