



FOREST OF IMAGINATION 2020

Creative learning for schools leading up to/ following 10 October 2020
FOI, Big Green Draw, TEDx Bath and TED Countdown event





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 BEING IN NATURE/ 1 CONNECTING WITH NATURE



1. BEING IN NATURE/CONNECTING WITH NATURE



This co-enquiry is based upon the children's exploration and responses to nature or green space and the sense of well-being that it can evoke. Children can explore their feelings, thoughts, imaginings, and wonderings to being in nature and through being playful with words, sounds, movement and music create soundscapes, dance and film.

Initial preparation for teachers



Research a wild or green space that is accessible from the school.

For an alternative possibility see Alison Harper and Brian Madigan, Enchanted Forest:

 [View video](#)



Watch the film *Rocks Roots Rhythm* by Denise Rowe and Kennedy Chinyere:

 [View video](#)



Gather technological resources you or the children can safely use for photography, video, and sound recording.

Linking to the film, and using it as an inspiration before venturing out, opens up the possibility of working with music and movement. Also see forestofimagination.org.uk/rocks-roots-rhythm



1. BEING IN NATURE/CONNECTING WITH NATURE

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



Watching the film *Rocks Roots Rhythm* by Denise Rowe and Kennedy Chinyere with the children.



The following are possibilities that could form a framework over one or more visits to the natural or green space.

Giving time and space for an initial exploration of the space and nature.

Stillness. Giving time for just being and listening.

Giving time to wander and wonder. Feeling at one with the natural world.

Deeper enquiry could take the form of either or both of the following:

- Focusing in on something small; noticing, wondering, imagining. Imagining if they were a tree/plant what kind would they be?
- Exploring the space or natural landscape with their bodies and movement (in reference to the *Rocks Roots Rhythm* film).

Exploring sound, whilst retaining a connection to the feelings the space evoked when they were still and listening. Suggestions include:

- Inviting the children to generate words in response to their experience and to be playful with the sound of the words in the space.
- Using their voice/body/natural found materials to make sounds in response to the space.



Co-creating a soundscape. Selecting and reproducing some of the sounds they've made and recording them. The soundscape recordings could include sounds they can hear around them that are natural to the space e.g. birdsong.



Back at school. How can you and the children combine their soundscape and visual representation to produce your own film.

Visual recordings. Making artistic choices of what and how to capture through photography and or video the green/natural space, to best convey their feelings, wonderings and imaginings.



2 LANDSCAPE CITY OUTLOOK





2. LANDSCAPE CITY OUTLOOK



Using viewing places to look out onto the local environment or city and to imagine what they would like it to be like in ‘their’ future? Drawing upon this perspective small groups are invited to co-design a 3D vision of their Landscape city or renewed local environment through the process of making with paper, card or clay.

Initial preparation for teachers



Research a suitable high viewing point that is accessible from the school e.g. a hill, a road with a view, Beckford’s Tower, a window, Bath City Farm.



Perry Harris:

 [View document](#)



Beckford’s Tower:

 [View video](#)



Links to Forest of Imagination artists’ work:
Jessica Palmer, Forest of Imagination Walking Route, p48

 [View document](#)



Collect resources e.g. journals or sketch books, drawing materials, paper, card, paper from recycling that can be re-used, natural found materials, clay, materials for cutting and joining.



Jessica Palmer making in 3D with paper/card:

 [View video](#)



2. LANDSCAPE CITY OUTLOOK

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



Looking at photographs or video of an artist/s work linked to Forest of Imagination.

Discussing the aims of the visit to the viewpoint and framing it with the notions of 'outlook', a 'landscape city' and what they would like the local environment or city landscape to be like in their future?



Looking out from a high viewpoint: from a window, a hillside, a view over the city.



Using journals or sketch books to draw and note down words that spring to mind.



Working in small groups, through a process of exchange and dialogue, to re-imagine the landscape city or local environment in their future? Sketching out their co-created idea.



Collaborating to co-create a 3D Landscape from their dialogue and sketched idea. Potential materials: paper, card, recycled paper, clay, natural found materials.





3 FOREST CITY



3. FOREST CITY



Exploring the local lived environment, green spaces or riverside in relation to climate change. Sharing their perspective on issues of climate change and how they want their lived environment to be? Creating narratives in poetry, prose or spoken word linking to Tania Kovat’s idea of the ‘memory of the water’, ‘following a river and listening to its voice’, ‘river running through’, and the ‘many stories of the place’ or Martyn Ware’s idea of imagining their story in the future where the city has been greened or rewilded. Alternatively children could imagine their story in the future where the city has been greened or rewilded, to design and make a Forest City using found natural materials, reusable and recycled materials.

Initial preparation for teachers



Research the links to Forest of Imagination artists’ work and decide which best connects with your and the children’s interests and dispositions.

Martyn Ware, Sonic Green Time Machine, see pg 30:

 [View document](#)

Tania Kovat’s River River, see page 38, FoI Concept pdf (link above).

Travelling Forest Lost Robot, Playable benches for urban spaces, see page 15, FoI Concept pdf (link above).

Enchanted Forest Alison Harper reusing materials:

 [View document](#)



Jessica Palmer’s Forest City:

 [View video 1 / video 2](#)

Jo Backhouse video on creating Haiku:

 [View video](#)

Also see useful videos on [Jo’s website](#).

Toby Thompson: On Spoken Word (Interview):

 [View video](#)



Research a 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.



3. FOREST CITY

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



An initial discussion with the children about climate change: what do they understand, what are their concerns, what are their questions?



Exploring and noticing their local lived environment. Questions might include: What do you notice? What stops you in your tracks? What are your thoughts or feelings about it? What would you like to change?

Some creative possibilities:



Based upon Martyn Ware's idea of imagining their story in the future where the city has been greened or rewilded: the children could create written narratives, poetry or spoken word poetry to convey their ideas. Drawings or photographs could be combined with these.



Look at photographs or video of the chosen artist/s work and discuss this in relation to their perceptions of climate change and their interpretations of the artists' work.



The children could use journaling to support their thought process.



Based upon Tania Kovats' River River and drawing upon the idea of the 'memory of the water', 'following a river and listening to its voice', the 'river running through', or the 'many stories of the place' the children could create written narratives, poetry or spoken word poetry to convey their ideas. Drawings



Discuss the aims of the visit to the location with the children and the questions/notions to keep in their minds.



Discussion in small groups, to exchange their observations, thoughts, feelings and ideas of their lived environment; changing it for the better for those living there; bearing in mind the climate change issues they discussed.



or photographs could be combined with these.



Based upon Jessica Palmer's work on Forest City and Ruby Jennings and Joseph Wilks, Travelling Forest Lost Robot, the children could work in small groups to redesign their lived environment using their ideas for changing the local environment for the better for those living there and bearing in mind climate change. Recycled, repurposed and natural found materials could be a basis for designing and making.



tiny tangerine sunhats



4 TALES OF A FOREST OF IMAGINATION





4. TALES OF A FOREST OF IMAGINATION



Engaging children in tinkering with words and images to create a Tree or Forest of Imagination. A process using collected images, words, reworked artworks to be playful with, in a process of story-making. Creating illustrated books to form a Tree of Books or Forest of Imagination.

Initial preparation for teachers



Research the links to Forest of Imagination artists' work



Clare Day's Gifted Forest using reworked art works

 [View on FOI website](#)



Jo Backhouse tinkering with words and images

Matt Leece & Budi AgungKuswara, Charcoal for Children, see pg 21



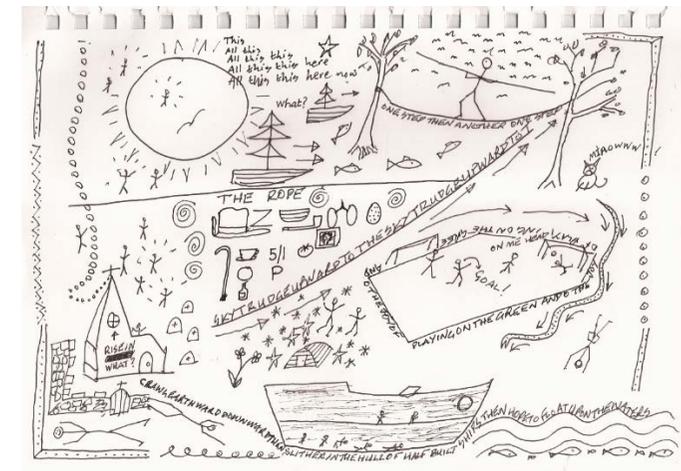
[View video](#)



[View document](#)



[Visit FOI website](#)





4. TALES OF A FOREST OF IMAGINATION

Initial prep' (cont'd)



Research a wooded space or local trees.



Collect the resources e.g. artworks that can be reworked; photographs or images of trees of woodland habitats; text that can be a source of words related to trees and woodland habitats that can be cut up; materials for writing, illustration and book-making.

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



Visit a loved tree or wooded space that the children connect with. Giving them time to explore, wonder and imagine.



Possible questions to ponder and journal might be: What might the trees story be? Who might live there? Who are it's family and friends? Who are it's enemies? If you were a tree what tree would you be? What might your story be?



Collecting or generating banks of words and images. For example children in each small group could add words from their journals and sourced from texts to a word bank. They could each select images (from photographs, artworks that can be reworked, or that they draw) to add to an image bank.



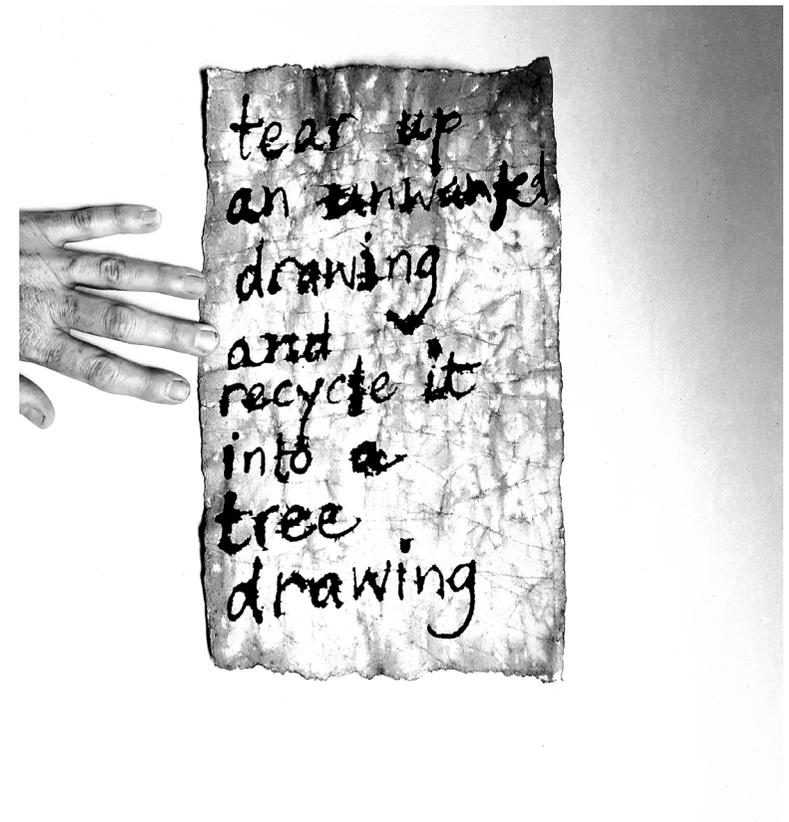
In pairs they could draw out (randomly) a set of words and a set of images to work with. Give time for them to tinker with, arrange and rearrange the images and words to form the basis of the lines of a story, and then a whole story.

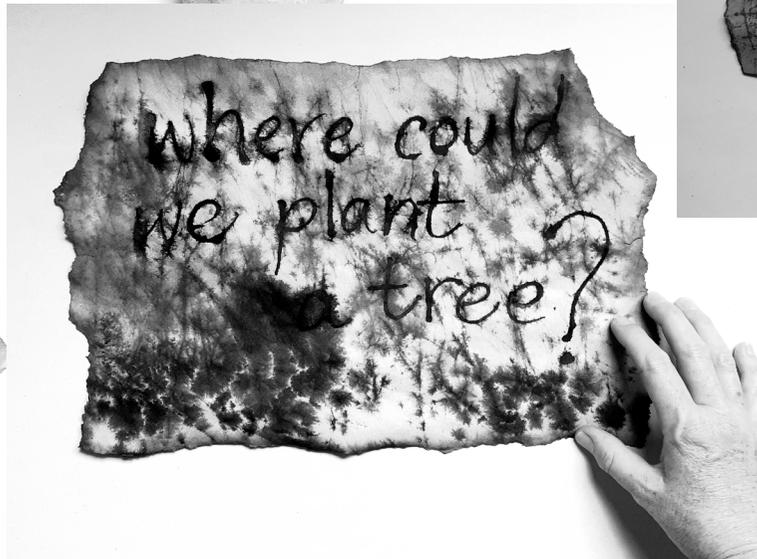
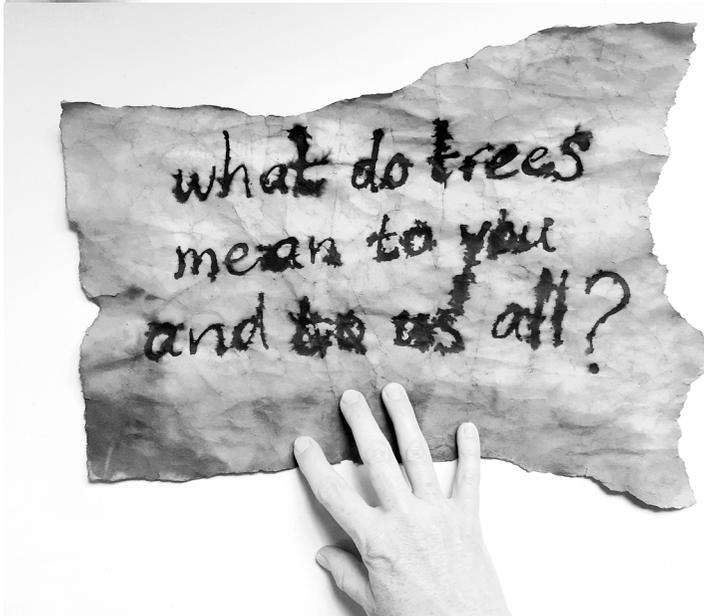
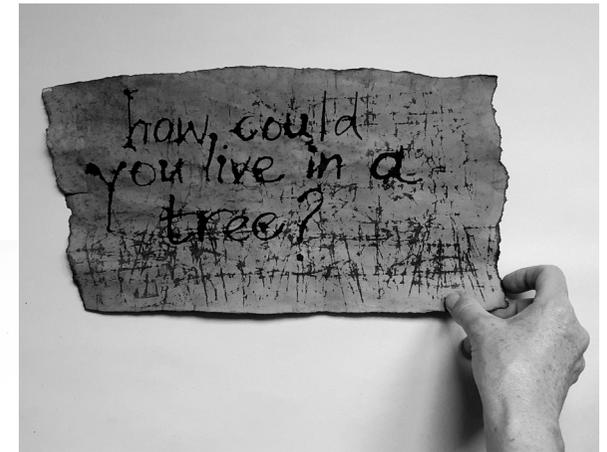
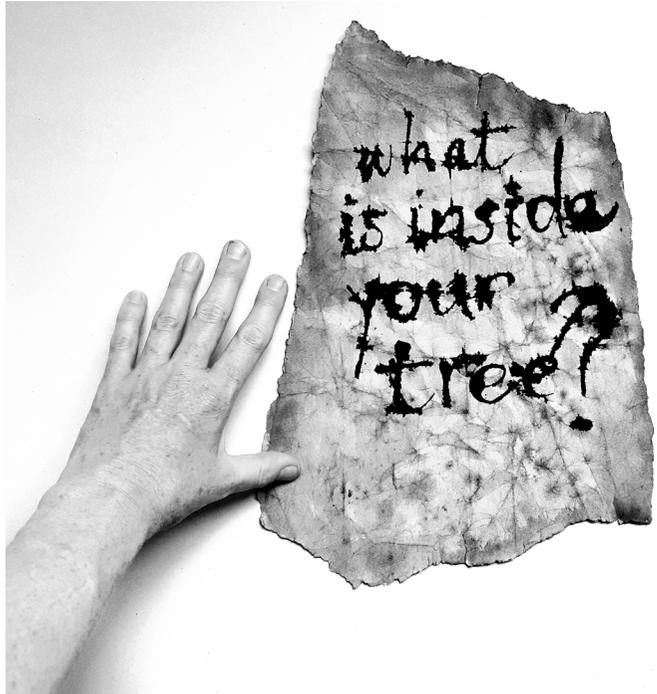


Each pair can collaborate to turn their story into an illustrated book.



The whole class could collaborate to design and create a Forest of Imagination with their books or a Tree of Books.







5 A RIVER RUNNING 5 THROUGH





5. A RIVER RUNNING THROUGH



A co-enquiry based upon the theme of the river running through Bath and the surrounding area. It relates to local history, local Springs, health and well-being. It explores water as a basic human need, sustainability, and the global environmental crisis and draws upon Tania Kovat's idea of the water that connects us all. The enquiry can be explored and expressed through the visual arts including journaling, photography, drawing, painting, clay.

Initial preparation for teachers



Research the links to Forest of Imagination artists' work.

Tania Kovat's River River, see page 38:

 [View document](#)

Funda Kemal, focus on water/springs and a city of well-being, see pg 47 of FoI Concept pdf (link above).

listening to it's voice, and the many stories of the place.
OR
Funda Kemal's focus on water, springs and a city of well-being.
OR
Helen Lawrence's film of rain could be a starting point for an enquiry into water as a basic human need, sustainability, and the global environmental crisis.



A film by Helen Lawrence:

 [View video](#)

Choose a focus for the enquiry that connects with your and the children's interests and dispositions for example: Tania Kovat's idea of the river running through, the memory of water, following a river and



A video that might inspire different explorations through painting and film. See Dave Webb's work here:

 [View video](#)

Perry Harris drawing and painting locations in Bath:

 [View on FOI website](#)



5. A RIVER RUNNING THROUGH

Initial prep' (cont'd)



Research an accessible location if it is integral to your proposed enquiry e.g. stream, river, spring canal, Roman Baths.



Collect the resources that you might use safely with students for photography, videoing, journaling, drawing and painting materials, clay.

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



Sharing your proposed co-enquiry with the children: what is the focus and its aims? What are the children's initial understandings, questions and thoughts relating to it?



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.



Discuss and negotiate your proposal with the children. Pose the questions to keep in mind throughout the co-enquiry: If you were a river what would you be? If you were a river what story would you tell?



Explore the stream, river, or site of the spring (if appropriate to your enquiry) or rain and puddles.



Remind children of the questions (above). Use journals as a process for the children to collect visual expressions of their thoughts, imaginings and wonderings in response to their enquiry of the site or journey along the river.



Encourage children to capture the water or river in photographs or video.



Revisit the experiences through sharing memories, thoughts, feelings, questions, wonderings, visual expressions from journals, photographs and video. Share thoughts on: If you were a river what would you be? If you were a river what story would you tell?



Drawing upon their personal journaling and shared thoughts encourage the children to be playful with the ideas through experimenting with different media and materials for drawing or painting. Possibilities could include: tinkering with the images through cutting up the photographs and adding words and drawings; large scale drawing and painting using different paints, brushes, techniques, charcoal; making a short film.



6 TREES OF HOPE





6. TREES OF HOPE



An co-enquiry based upon artistic reconnections with nature and the land linked to the Trees of Hope project in collaboration with WOMAD, an eco-educational project with images, people, land, music and dance of Zimbabwe.

This invitation could follow on from participation in some of the other Forest of Imagination events 2014-2019.

Initial preparation for teachers



Watch the film *Rocks Roots Rhythm* by Denise Rowe and Kennedy Chinyere:

 [View video](#)

Also see

 [FOI website](#)

Trees of Hope in Collaboration with WOMAD, see pg 26:

 [View document](#)

Matt Leece & Budi AgungKuswara Tree Ceremony Workshop, see pg 20, FoI Concept pdf (link above).

Funda Kemal's The Writings on the Wall, see pg 17, FoI Concept pdf (link above).



Collect the resources that you might use safely with students for digital sound recording, journaling, drawing, painting, musical instruments or reusable/recyclable materials to make them with.



6. TREES OF HOPE

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



Hold a discussion about nature, drawing upon the children's previous engagements in The Forest of Imagination invitations. This could be recorded digitally. Consider some of the key questions:

- What is nature?
- When and how do you make connections with nature?
- How does nature look after itself?
- How does nature look after us?
- How do we look after nature?
- How should we look after nature?
- How do human beings relate to nature and the land?



Watch the video and share some of the material from the other artists which you can consider and reflect upon together.



Digitally record a new discussion with the class based on their responses to the film/s and consider:

- What do the dances, music and images say about nature, land and human beings?
- What do they say about the relationship between human beings, nature and land?
- What do you think about communicating ideas through music, dance and visual images?

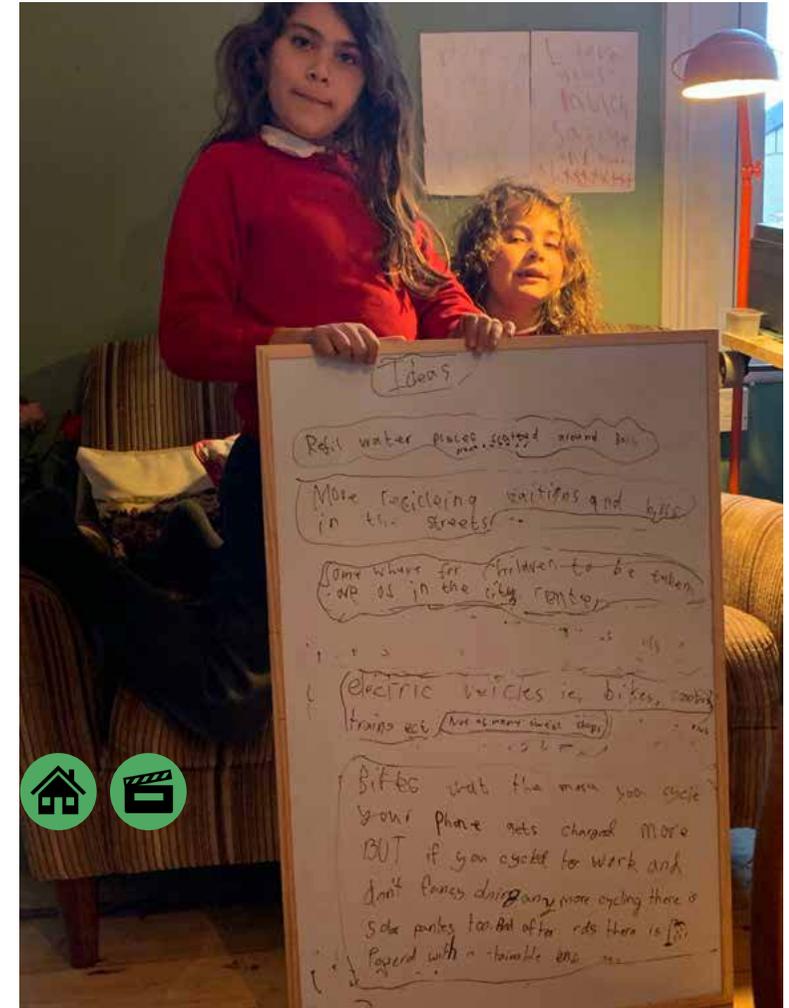


Working safely in pairs / small groups invite the children to decide what feelings they want to communicate about human beings, nature and the land and what form they want to use (music, movement and/or artwork). They can draw upon their previous engagement in the arts as a form of

communication and those they have explored and experimented with in these enquiries.



Hold a celebration by sharing these within the class and by finding a way to share them safely with others in your school community.





7 EDIBLE FOREST





7. EDIBLE FOREST



This could be a long term project for a class involving them in designing and making a small-scale, sustainable, edible forest or landscape for the school grounds. The project could involve families. It could engage the children in discussion about the global and environmental crisis; positive actions for the environment; and on personal health and well-being. The enquiry process could involve dialogue, design, engineering, project-management, growing food, and creative cookery.

Initial preparation for teachers



Research the links to Forest of Imagination artists' work:

Helen Lawrence's Edible Forest www.forestofimagination.org.uk/edible-forest-helen-lawrence-week-five/



Gather resources you think would be useful initially e.g for photography or video, journals, drawing materials.



Research possible locations that you think the children may draw inspiration from e.g. a walk in nature, a garden, a park, allotments.



7. EDIBLE FOREST

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



Sharing your proposal for the project with the children and looking at Helen Lawrence's Forest of Imagination webpage together for insights into her artistic process and ways of enquiring. What locations can the children suggest as places to visit for inspiration? The children could be invited to bring photographs of the families garden or growing of food.



Explore the agreed locations. The children could use journaling, video and photography to record sources of inspiration from nature and plants.



Working in small groups the children could co-design a small-scale, edible, forest/landscape with a sustainable water supply. The children could generate and exchange ideas through discussion and drawing. Key questions for them to consider could include:

- What would you grow below/above ground?
- What would you grow in different seasons?
- Where would the water come from?
- How would it feed the plants?
- What form would the landscape/forest take? Thinking about space, shape, height, levels, accessibility?
- What materials could the structure be made of? Thinking about the use of natural materials, re-purposed and recycled material.



Working up their idea into a design drawing and planning how to present it to the rest of the class.



Sharing and presentation of the ideas from each group. Discussing the pro's and con's of each idea as a class. Thinking about creativity, practicality, sustainability, health. As a class deciding upon one design to take forward practically.



Decision making and planning. Key questions to be discussed and decided upon could include:

- Where would the Edible Forest go in the schools grounds? Who would you need to consult and agree this with?
- What materials would it be made from? What resources would you need?
- How could you fund it?
- What help would you need? Could you involve families and other members of the school community?
- How will you take it forward as a class? Decide if it is to be managed by a project group and who this will be?
- How will you sustain it once it is made and planted? Whose responsibility will it be?



Further phases for the children, educators and families:

- Making and planting the edible forest/landscape.
- Harvesting and sharing the food.
- What tasty recipes can you create and learn to cook?



7. EDIBLE FOREST

