

THE PROCESS

- Choose an imagination warm-up to kick start your class' visual creativity.
- Let the class know that you're going to be discussing feelings and emotions and, because of the need for confidentiality and privacy, you don't want them to talk about anything that's personal in front of everyone, but that you're available afterwards if needed.
- Begin with the basic emotions (happiness, sadness, fear, anger and surprise) working through them one at a time per session.
- Discuss the session's chosen emotion as a class to tease out a definition.
- In groups discuss where the chosen emotion is most strongly felt in the body, then feed back to the class. Record answers on a whiteboard to refer back to later.
- Ask the class to give an example of when they saw a character on TV experiencing the sessions emotion and describe how they behaved.
Did the character behave in a realistic way? How might someone behave if they were experiencing the same emotion in real life?
- Using the word bank (this can be shown on the whiteboard) ask the children in groups to discuss what sort of adjectives match well with the emotion and feed back to the class, keeping in mind that the end goal is to create an emotion beastie.
- Ask the class to close their eyes to become 'visual designers' and work through the **IMAGINATION ENGINEER** process overleaf to design a character for the session's discussed emotion.
- Once the basic emotions are covered, you could choose to work through the others or divide them between your colleagues to cover them all between you.

Imagination Engineer

FOLLOW THE SCRIPT ...

- Close your eyes, keeping them closed as much as you can throughout the process, and start by imagining a clear, bright white space.
- Think about the emotion we've just discussed and imagine it as a grey lump of plasticine in the middle of the space. Take 10 seconds and give it a bit of an imaginary squash and a squeeze.
- You're going to turn it into a beastie that reflects the emotion we've been discussing. Slowly start to form a (*inset emotion*) character with the plasticine, thinking about the shape of it's body and it's size.
- Remind yourself about the places on a human body we discussed where the emotion is felt, are these parts of the body on your creature extra pronounced, or extra small? Might these parts of the body have something extra (like wings, spikes or a trunk) or perhaps they have other exaggerated features? Are there are places on it's body more textured or more colourful than the rest? Take 30 seconds and work on your (*inset emotion*) beastie in your imagination.
- As your creature takes shape, think about the adjectives you discussed that match with (*inset emotion*). What colour will you choose? Will your beastie be furry, scaley, have smooth skin or something completely different? It's up to you. Take another 30 seconds to form a really solid creature.
- When I count down from three, let your beastie take a breath to become alive inside your imagination. Three, two, one ... breathe.
- Think about the things you've discussed and imagine how the beastie might move about, how might it behave? Is it a wild or a timid creature? Does it dart about, snuffle beside you or hide in the shadows?
- Take another 20 seconds to watch your beastie, and then open your eyes and draw it inside the yeti jar.
- Imagine you were a scientist of zoology and fill out the field guide notes as if you had come across your creature in real life.

