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## Using guided imagery as an instructional strategy for developing creativity, Learning and relaxation with first grade students

Jennifer Lynn Kilpatrick

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USING GUIDED IMAGERY AS AN INSTRUCTIONAL STRATEGY FOR  
DEVELOPING CREATIVITY, LEARNING AND RELAXATION WITH FIRST  
GRADE STUDENTS

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A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Interdisciplinary Studies:  
Integrative Studies

---

by  
Jennifer Lynn Kilpatrick  
June 2001

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by  
Jennifer Lynn Kilpatrick  
June 2001

Approved by:

  
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5/8/01  
Date

  
Samuel M. Crowell

## ABSTRACT

This project examines the theories of guided imagery as a basis for a teaching strategy for developing a student's creativity, promoting learning by increasing concentration techniques and relaxing students. This study discusses how one first grade teacher used guided imagery with her students. The strategy was first used as a morning practice and later incorporated into the language arts program. The topics addressed in this project include: (a) What is guided imagery? (b) How can guided imagery be applied within a classroom setting? and (c) What guided imagery exercises are appropriate for first grade students? The project concludes that guided imagery can be effectively used with first grade students to enhance the learning process.



## ACKNOWLEDGEMENTS

A sincere thank you to Maureen Murdock for introducing me to the possibilities of guided imagery in my classroom. My heartfelt thanks go to Jean Kirkpatrick, my friend and colleague, for her many hours of rating the children's drawing and writing samples. My appreciation also goes to Bob London and Sam Crowell for giving me the opportunity to step out of "the box" to explore alternative teaching strategies. Lastly, my deepest gratitude goes to my husband, Scott Kilpatrick and my mother, Annetta Augustine for their endless love and support.

TABLE OF CONTENTS

ABSTRACT..... iii

ACKNOWLEDGMENTS..... iv

LIST OF TABLES..... viii

CHAPTER ONE: INTRODUCTION..... 1

CHAPTER TWO: REVIEW OF THE LITERATURE..... 5

CHAPTER THREE: METHODOLOGY

    Description of the School..... 20

    Description of the Students..... 21

    Description of the Teacher..... 21

    Description of the Time and Length of Study..... 22

    Description of the Exercises..... 23

    Description of the Classroom Environment..... 25

    Evaluation of the Effectiveness of the Activities... 25

CHAPTER FOUR: FINDINGS AND CONCLUSIONS

    Relaxation..... 31

    Creative Drawing..... 33

    Creative Writing..... 35

    Concentration and Performance Levels..... 37

    Conclusions and Recommendations..... 38

APPENDIX A: GUIDED IMAGERY EXERCISES..... 41

    Exercise One: Morning Relaxation..... 42

    Exercise Two: Trip to the Beach..... 44

    Exercise Three: Forest Friends..... 46

    Exercise Four: Space Travel..... 48

Exercise Five: Teddy Bear Adventure.....	50
Exercise Six: Scuba Diving with Dolphins.....	51
Exercise Seven: Circus Play.....	53
Exercise Eight: Snow Play.....	54
Exercise Nine: Curious George Adventure.....	56
Exercise Ten: Visit Candy Land.....	58
Exercise Eleven: Invisible Ink.....	60
APPENDIX B: WRITING AND PICTURE SAMPLES.....	61
Writing Samples.....	62
Trip to the Beach.....	62
Forest Friends.....	63
Space Travel.....	64
Teddy Bear Adventure.....	65
Scuba Diving with Dolphins.....	66
Circus Play.....	67
Snow Play.....	68
Curious George Adventure.....	69
Visit Candy Land.....	71
Invisible Ink.....	72
Picture Samples.....	73
Trip to the Beach.....	73
Forest Friends.....	74
Space Travel.....	75
Teddy Bear Adventure.....	76
Scuba Diving with Dolphins.....	77
Circus Play.....	78

Snow Play.....	79
Curious George Adventure.....	80
Visit Candy Land.....	81
Invisible Ink.....	82
REFERENCES.....	83

LIST OF TABLES

Table 1. Relaxation and Total Responses at Each Level.....	33
Table 2. Creative Drawing at Each Level.....	35
Table 3. Creative Writing at Each Level.....	36
Table 4. Concentration and Performance at Each Level.....	38

To My Mother,  
who taught me to persevere.

## CHAPTER ONE: INTRODUCTION

"Thought is impossible without an image."

-Aristotle

How do children learn? How can educators help children to expand their creativity? How can children feel relaxed, yet receptive to taking in new information? As school districts scramble to purchase the newest books, curriculum packages, and teaching aids available, children are waiting for the ultimate answers concerning education. Perhaps the answers lie within the child. (By using guided imagery as a teaching strategy, children become actively involved in the learning process and use their minds as the main source for understanding.) Our children learn using different modalities. (Guided imagery exercises encourage learning in the visual, audio, and kinesthetic intelligences.) In addition, imagery techniques can help children tap into their intrapersonal intelligence as well as their other dominant intelligences by taking them on visual journeys which have endless possibilities.

Children today are living in a fast-paced world full of stress and demands. Our strategies in teaching need to address the new demands on our children. (Guided imagery can be used as a tool for relieving stress and promoting creativity.) If educators utilize guided imagery as a teaching strategy, perhaps we will reap the greatest reward of all, encouraging the creative mind of a child.

What is guided imagery? How can guided imagery be

applied within a classroom setting? What is the role of the teacher? Is guided imagery the same as meditation? Is guided imagery a religious practice? Before considering these questions in detail, I would like to briefly define how the term "guided imagery" will be used throughout this study. Hess (1998) gives a description of guided imagery. In her definition she states,

Guided imagery is a process whereby individuals are led through spoken suggestions, to create in their minds a situation that corresponds to the theme given; insights and meanings may be generated from the images experienced.  
(p. 237)

The pursuit of this process has led to the hypothesis that guided imagery is a valid teaching strategy which enhances student productivity within the classroom. The study described here was an attempt to see how one first grade teacher might be able to tap into the positive energy and intelligence of her students through guided imagery techniques. By creating an atmosphere where children are encouraged to use optimum states of consciousness to improve learning, relaxation and creativity, one would expect an improved academic experience.

Can the theories behind guided imagery be utilized in the classroom to enhance learning performance, unleash creativity and relax students? If so, questions arise concerning how and when to use the practice, what to do after the exercise, and what is the role of the teacher. This study was completed in an attempt to discover the



answers to these questions. I have attempted to create a series of exercises geared to optimize the learning experience of my students.

In chapter two, the literature review describes the process behind guided imagery, defines how it differs from meditation, and cites recent brain research to clarify how the brain responds during the relaxed state of imaging. In addition, this chapter reviews a variety of studies by psychotherapists and educators who have used guided imagery in their work.

In chapter three, I detail how my research was incorporated into my classroom during a summer session. I describe Chaparral School, the students, my background as an educator, the time and length of the study, the exercises, the activities, and the classroom environment. I also provide creative drawing, writing, and performance and concentration rubrics that I used to rate the students experience during the guided imagery techniques.

Chapter four analyzes my findings and discusses the results of each exercise. The results from the exercises are used to measure the students performance in relaxation, creative drawing, creative writing, and concentration using rubric scores at each level of relaxation or creativity. Comparisons are discussed for each table as well as between the three tables to reveal which exercises were the most useful to the students and why.

My conclusions are stated in chapter five along with some recommendations for future research on this topic. My

conclusions support the hypothesis that guided imagery is a useful technique for students and teachers. This technique could be enhanced to improve results in future research as well as build creativity, relaxation, and concentration levels in students.

Appendix A provides a collection of guided imagery exercises that I have specifically designed to meet the needs of my first grade students. The first exercise is a morning relaxation which allows the student to relax their entire body and focus their attention on their breathing. This introductory activity is helpful because it slows the brain waves and allows the child to concentrate on one item. The additional ten exercises incorporate story settings to heighten imagination and provide a spring board for decision making and creative outcomes. Each exercise is intended to include a drawing, writing, or discussion activity.

Lastly, Appendix B presents student work samples of writing and drawing. I have included work from each exercise outlined in Appendix A. The samples show the endless possibilities of imagery and how the first grade mind can use this technique to tap into their creativity.

## CHAPTER TWO: REVIEW OF THE LITERATURE

In exploring the educational uses of guided imagery, it is important to have an understanding of what guided imagery is and how it affects our thinking process. This chapter identifies guided imagery and discusses the relevancy of the practice in today's classrooms.

To gain an understanding of guided imagery, I will use the research of psychotherapist Belleruth Naparstek to define exactly what guided imagery is and the three main principles behind it. (Naparstek (1990) defines guided imagery as a technique that focuses and directs the imagination.) Imagery involves all of the five senses and has the ability to deliver multiple layers of complex, encoded messages through simple symbols and metaphors. (Guided imagery is sometimes referred to as: visualization, meditation, guided journeys and imaging.) For the purposes of this research it is important to understand that guided imagery differs from visualization because it uses all of the senses, not just visual cues. Although many people also use the terms guided imagery and meditation interchangeably, there is a distinct difference between the two as described in the research of Andrew Schwartz (1995):

Meditation is a term used to describe an altered state of consciousness that accesses a vertical path of relaxation which is advocated by many Eastern philosophies. Meditation attempts to empty the mind by focusing on a single visual cue, and using conscious, monotonous activities, such as repeated mantras. The ultimate state of mind is a relaxation state similar to sleep, where

your mind is disengaged.  
Guided imagery, on the other hand,  
incorporates both a vertical and  
horizontal path of mental awareness to  
achieve a state of mental activity and  
creativity as well as relaxation. The  
process allows for the more Western  
tendencies towards activity and  
controlled mental exploration. (p. 28)

The first principle that Naparstek (1990) identified concerning guided imagery is the mind-body connection: "To the body, images created in the mind can be almost as real as actual, external events" (p. 1). The mind does not distinguish a difference between reality and imagination especially if the five senses are integrated into the image or if strong emotions are involved. For example, if one smells a pie baking in the oven, it may conjure up a mental image of what the pie looks and tastes like. Another example, using strong emotions, is watching a movie about death which evokes intense feelings and may even cause the viewer to cry.

The second principle concerns the altered state of mind: Due to brain wave activity and a shift in biochemistry, the mind heightens its awareness to the object or activity of the moment which allows healing, creativity, learning and performance peak. Mood and cognition change, and the individual can do things he/she would not be able to do in a normal state of mind. Attention is focused on a singular idea and other things are not of importance. Individuals in this state often lose track of time because they are so engrossed in their activity.

The third principle concerns locus of control: When

individuals have a sense of being in control, they have the ability to feel and do their best work. Being in charge or in control of a situation is connected to a feeling of higher self esteem and optimism. Individuals are often better able to handle stress, pain, and difficult situations. Garth (1995) explains guided imagery this way:

Guided imagery can take us far away from the surface parts of ourselves, into areas that need to be nourished. There they can reach out and grow differently in a process that will be reflected positively in our personal lives. (p.6)

By using guided imagery principles a teacher can help his/her students to create an altered state of mind which is directed towards multi-sensory images that the body perceives as real. The mind automatically slows down the external distractions and internal thought messages, which enables learning-performance, creativity and relaxation to take place. The images created through the process are unique to each individual. This process allows students an optimal learning experience, because there are no wrong answers and every experience is valid. Students are able to work at their own level and integrate current thoughts with previous experience and knowledge.

Guided imagery also makes use of recent brain research which supports the hypothesis that the brain works as a unit to process and organize information even though it is divided into two hemispheres. According to Buzan (1983), the two hemispheres favor different learning styles. The right side of the brain prefers learning activities related to music,

images, imagination, color, and day dreaming. While the left side of the brain prefers activities related to language, logic, numbers, and factual information. Maureen Murdock (1987) explains that learning occurs through the entire brain, but many schools are only directing their programs to children who prefer left brain activities. Schools are neglecting the individuals who do not learn in a left brain manner emphasizing verbal and logical skills. By using guided imagery as a resource in the classroom, teachers can help students make use of both modes of the brain simultaneously. This can be achieved by leading a guided imagery exercise followed by a discussion, writing or an art activity. By making this integration of core subjects and imagery, the whole brain actively processes the lesson, thereby allowing more students the opportunity to benefit from the study.

Furthermore, Buzan (1983) notes that research has shown that when people are encouraged to develop a mental area they had previously considered weak, this development produces a synergetic effect in which all areas of mental performance improve. Buzan's research also reminds us that some of the most talented people in the world such as Leonardo da Vinci, Albert Einstein and Pablo Picasso made use of both sides of their brain to complete their work.

To demonstrate the power of guided imagery Surburg (1991) conducted a study which examined the motor skills of adolescents with mental retardation. Surburg found that imagery prior to an activity helped the adolescents

significantly improve their motor skills, reaction time, and movement time during the trials. Surburg also explained that the process of imaging improved with the participants who were not mentally retarded as well. Overall, the research concluded that under certain conditions imagery exercises can improve motor performance for all levels of intelligence. If guided imagery can enhance motor skill activity, then perhaps it is possible to use the technique to improve learning, memory, and creativity.

Finke (1989) addresses how imagery can be an effective tool in learning and memory recall. He reminds us that Beethoven was able to continue composing music after becoming deaf because he was able to visualize and create his work in his imagination. Further, he states:

If perceptual learning can occur in imagery, it may also be possible to create a work of art entirely within one's imagination. If so, imagery might be able to take over the functions of perception completely, enabling an artist to continue working even if the crucial sense is impaired. (p.154)

To begin the process of guided imagery within a classroom situation, it is important to provide students with a safe non threatening environment. A non threatening environment allows a student's brain the opportunity to relax into learning and take in new information. Galyean (1983) recommends that teachers begin class with music to induce relaxation, followed by breathing exercises. When the students are comfortable with these basic centering techniques the longer exercises can be introduced. These

relax  
exercise

activities help the students relax and enjoy the unique learning strategy. Pearce (1985) explains that when threat or anxiety is present or perceived, intelligence closes to search for anything to relieve the threat. Caine, Caine, and Crowell (1994) describe exactly what happens to the brain when it perceives threat:

The brain will downshift under threat (Hart 1983), which involves a narrowing of the perceptual field (Combs and Snygg 1959). The learner becomes less flexible and reverts to automatic and often primitive routine behaviors. It is roughly like a camera lens that has reduced focus. The hippocampus, a part of the limbic system, which appears to function partially as a relay center to the rest of the brain, is the region of the brain most sensitive to stress (Jacobs and Nadel 1985). Under perceived threat, portions of the brain function sub optimally. (p. 26-27)

Maureen Murdock (1987) agrees with this research. She adds that information is easier to take in when the mind is in a relaxed state. When individuals tune out distractions and focus on body relaxation, the brain waves move slower with a larger pattern. To accomplish relaxation in conjunction with guided imagery, the participant focuses his/her attention on their breathing and relaxing their various body parts through the suggestion of the teacher. Successful imaging takes time and patience. Students should not feel rushed through the exercises. Weaver and Cotrell (1986) explain it this way:

too often, instructors want to fulfill the classic role of the university professor or classroom instructor as



information giver or subject matter expert. In playing this role for students, instructors prove their knowledge by disseminating volumes of information- seldom taking the time to make certain the information is understood or can be applied. Understanding and application require time and patience. Imaging can serve these purposes, but it also requires time and patience. (p. 269)

In a similar observation, music professor David Zerull (1992) encourages his band students to use imagery to improve intonation, individual tone quality, ensemble tone quality, sight reading, and expression to improve their overall music performance. Zerull states, "the use of imagery in music has a multitude of applications..." (p. 25) He goes on to say, "Developing students' tonal imagery as a dimension of musical imagination can result in greater musical understanding and deeper satisfaction in musical performance" (p. 25).

Anna Wise (1997) and her mentor C. Maxwell Cade conducted further research combining the science of brain wave measurement with meditation exercises. They developed and later used a "Mind Mirror" which is a device for measuring brain wave activity. Wise and Cade wanted to ascertain what kind of brain waves people were having when they experienced higher states of consciousness. To conduct their research, Cade studied a variety of swamis, yogis and advanced meditators using the Mind Mirror device. They observed a recurring pattern of brain wave activity in both hemispheres of the brain. Cade called this state of mind "the awakened mind."

To achieve the awakened mind all four brain wave patterns must be achieved simultaneously and threat has to be eliminated. The four kinds of brain wave patterns are: alpha, beta, theta, and delta. Alpha waves are used during visualization, daydreams, and fantasizing. These waves happen predominately when the eyes are closed. Beta waves are associated with problem solving, logic and anything that requires external attention. Theta waves are prevalent during the transition from wake and sleep. Theta is part of the subconscious which holds memories, sensations and emotions. Lastly, Delta waves are present during deep sleep. Delta brain waves are associated with the sixth sense or high receptivity to information on an instinctual level. All of these brain waves are measured in amplitude and frequency. The amplitude is the force of the electrical impulse in the brain. The frequency is the speed which also determines the kind of brain wave measured.

Leonard (1968) discusses how Dr. Kamiya used similar experiments to control brain wave patterns and reach optimal relaxation. His patients said they reached a state of heightened awareness while being "serene." Dr. Kamiya used music tones and asked each participant to close their eyes and be still. He then attached electrodes to their scalps, when they reached alpha waves the tone would sound. Participants wanted to increase the delightful sounds so they trained their brains to stay in this state longer. Dr. Kamiya concluded by stating, "the people taking part in brain wave experiments are accomplishing at least part of the inner

control that yogis and Zen Masters take years to reach" (p. 50).

✓ By teaching children how to use guided imagery they can improve the balance between the two hemispheres of their brains to achieve the ultimate learning power. Wise (1997) explains it this way:

You think in both left and right hemispheres and you create in both left and right hemispheres. The shift that occurs to bring people to a fuller, more creative state is not a movement from left to right. Rather it could be viewed as an expansion from up to down—beginning with the thinking waves of beta and adding the creative aspects of alpha, theta, and delta in both hemispheres simultaneously. (p. 10)

Wise (1997) and Murdock (1987) both believe that young children have the natural ability to "awaken" the mind and use brain wave patterns easily to be creative and learn new information. They also agree that current teaching methods are training children to fit into socially accepted patterns of learning and abandon their natural ability to learn. Wise states that most children forget how to use their natural ability by second or third grade.

Educators can not expect children to reach their potential to learn unless they teach children how to utilize their innate capacity. When teachers tell students to "stop staring into space" and to "pay attention," the child receives messages that their approach to thinking is unacceptable. Burack (1999) argues that educators need to give students time to contemplate and resist the pervasive

societal emphasis on speed because it guarantees "partial, superficial, or distorted understanding" (p. 46). He continues by stating, "no depth of comprehension can come out of rushing, scanning, or skimming information" (p. 46). Fontana (1997) explains it yet another way:

Children are taught by others that they are 'no good' at drawing or music or at painting or writing poetry, and their creative impulses are discouraged and devalued. In this way, inhibitions increasingly come between the conscious and the unconscious levels of the mind, and children are literally educated out of their creative abilities. (p. 78)

Perhaps, if teachers were to incorporate this natural approach to thinking in children, they could tap into a productive technique which combines qualities of the conscious and unconscious mind.

Rozman (1994) analyzes concentration as it applies to contemplation exercises; she states,

The ability to concentrate is directly related to the amount of true learning that takes place in an individual. Acquiring a high ability to concentrate provides the student with a corresponding ability to condense bodies of information into a structural framework that reveals a deeper or more synthesized meaning. (p.7)

✓ In addition, Segal (1971) refers to the work of Paivio (1969) as he points out that "image-arousing" words have a strong connection to memory tasks and learning. It is through suggestive words that the memory builds recall and gains deeper meanings. Therefore, visualization should be rich in description. Bollenbach (1986) explains the

importance of using imagery to improve comprehension skills:

The thrust of developing comprehension is to get into the child's head. To have learning be inner-directed rather than outer-directed, rote, the methods must reach students' emotions and sensory motor processes... This way students' own concepts, associations and relationships become part of the learning process.  
(p.92)

Belsito, Porter, Willoughby, and Yearsley (1999) conducted a study which examined verbal elaboration strategies as a function of prior knowledge with students in grades two, four, and six. The study tested 134 students in four schools. The students were assigned randomly to either a verbal elaboration, imagery (create a mental picture), or keyword condition (create a mental picture using provided key words) and presented with four familiar and four unfamiliar animal story sets. They were then tested for memory of the information. The second graders in this study were not able to benefit from the imagery strategy unless they were given support. Imagery appeared to be a strong strategy for the sixth grade students, even when they had limited background knowledge. The research also concluded that "introducing strategies as early as possible in the educational curriculum is vital if teachers are to encourage children to become self-regulated learners" (p. 221).

In addition to the changes that take place in the brain, the body also benefits from the imagery experience. Hess (1998) describes how the body changes during the guided imagery process, muscles relax which provides students with

the increased ability to concentrate because they are not controlling their body movements. Blood pressure is lowered, heart rate decreases, blood lactate levels decrease and breathing becomes slower. Furthermore, the brain and the body connect in a state of relaxed harmony which enhances the imagery exercise for each student.

(Guided imagery is useful in a classroom setting because students have the opportunity to use what they already know intuitively and consciously while they develop creative problem solving skills. Wilson (1994) explains that problem solving through visualization can be enhanced by giving children extended opportunities to use their powers of visualization.) This will also strengthen their natural abilities of photographic memory and perception. The imagery process also encourages the use of senses in a meaningful way in the learning process which appeals to the many ways children process new information. The process is especially helpful to very young children as Maureen Garth (1991) explains:

Unfortunately, a lot of children have trouble learning these techniques by the time they are seven or eight. Relaxation and visualization, if taught at an earlier age, could enhance not only children's school work but other areas of their lives. Their concentration would improve; their artistic abilities would develop; they would feel more centered; their daydreaming could not only bring joy, but be constructive. (p. 4)

Yet despite all of the possible ways to use it, and all of its potential effects, imaging is still not commonly used

as an instructional method (Weaver, 1986). Guided imagery, often misunderstood because the results are not easily measured. Some of the confusion is due to the belief that this type of exercise is a kind of religious practice, or brain washing technique. Others feel the exercises are a waste of class time because they believe that children are not thinking during guided imagery. McDowell (1991) found some resistance during his research and he explained it this way:

They are worried that such an approach is too close to hypnosis, brainwashing, or mystical experience. The introduction of a breathing exercise used for relaxation has polarized some communities, with a vocal minority of people claiming that it creates an out-of-body experience and an intense intrapersonal experience that borders on new-age religion. Others say such claims are ridiculous and unfounded.  
(p. 11)

Although the process of guided imagery is a derivative of meditation which is based on Eastern religions, imagery in the classroom should not be viewed as a religious experience. The practice is simply a tool for unlocking the creative energy of the child and allowing the child to use his/her innate abilities. Myrick and Myrick (1993) agree that imagery should not be viewed as "mystical" rather, as "a means of assisting children to help achieve more in school. The primary objective is an education-based goal..." (p.64). Murdock (1987) explains that the purpose of guided imagery is to promote learning, reduce stress and create awareness of conscious existence of children as human beings. Garth

(1997) adds,

Because we want the very best for our children, because we want to prepare them for the world they are to enter, we need to ensure that we care not only for their mind and body, but also for their spirit.  
(p.6)

✓ The intent of guided imagery in the classroom is to provide an environment where students can free their minds and have the opportunity to take in new information in a meaningful way. When students participate in guided imagery they can build self confidence because they are accountable for their own learning. Furthermore, the process is enhanced when conducted in a safe, loving manner by a teacher who provides the excursions, while students provide the details, pictures and thoughts. Murdock (1987) explains how her kindergarten students responded to guided imagery exercises:

The results amazed me; with a simple relaxation exercise at the beginning of the day, my pupils and I became calmer and more responsive to each other. My class showed a observable increase in attention span and creativity, developed better listening skills, and showed a new awareness of each other's feelings.  
(p.1)

Murdock's colleague, Stephanie Herzog (1987) explained the results this way:

Since meditation I am finding that the children are very attentive when I speak. It is so delightful! Each day flows smoothly. I also find I am beginning to speak more to the inner parts of the children. (p. 131)

Garth (1997) explains that prior to learning with guided



imagery her students wrote about families, bikes, picnics, and so on, showing little use of their imagination. After the process was used she noticed surprising results in story content. The stories came to life because they were full of color, imagination, and creative details. Khatena (1977) found students using their own unique experiences to construct images that diverge from, rather than copy, each other. Learning then becomes a process of restructuring ideas in a variety of ways "to come up with something having a new or original identity" (p.87).

Perhaps Finke (1989) described the benefits of imagery the best, when he stated that mental imagery extends its usefulness in many professions. He explained that doctors, architects, lawyers, and writers all use imagery to perform their daily work. He goes on to say that "it's hard to think of any profession in which the skilled use of imagery would not be of some value" (p.154). By encouraging this strategy in learning, we can help children prepare for their future. As Nachmanovitch (1990) said, "education must teach, reach, and vibrate the whole person rather than merely transfer knowledge" (p. 177).

### CHAPTER THREE: METHODOLOGY

To understand the environment in which this study took place, it is helpful to understand the context within which the guided imagery exercises occurred. This chapter describes the school, the students, the teacher, the time and length of the study, the exercises, the activities, the classroom environment, the questions and the rubrics used to evaluate the data.

#### Description of the School

Chaparral Elementary School is a school consisting of grades kindergarten through sixth grade. The enrollment of the school is approximately 650 students. The school operates on a traditional school year schedule, which runs September through June. The school also provides a summer school session in the months of June and July. Chaparral has a reputation for being one of the district's top schools due to the highly rated academic success of its students. Chaparral also has a history of winning awards for the visual and performing arts.

The school accommodates children mostly from a middle to high income population. The school sits in northern Claremont near the Claremont Colleges. Many of the students are children of college professors or parents that are involved in college related occupations. Many of the children have mothers that stay at home who often volunteer at the school. The parents are highly involved in many of the school activities.

The school had the opportunity to reduce class size due

to the state mandated requirement of twenty students to one teacher. This reduction has taken place in grades kindergarten through third grade. The school hopes to reduce class size for grades four, five and six in the future.

#### Description of the Students

This study was conducted in a first grade class composed of twenty children. The class included twelve girls and eight boys. The ethnicity of the children is eighty percent Caucasian and twenty percent Asian descent. All but two of the children attended Chaparral for Kindergarten so they had a common background from which to draw their experiences. The academic range of the students was broad, with students who were able to read as well as non readers who had trouble with alphabet sounds. Two students were in the Resource Specialist Program to receive additional help for their learning disabilities. These students were pulled out of class for half an hour each day. Four students attended Speech class once a week for half an hour.

#### Description of the Teacher

This study took place during my fourth year at Chaparral. I taught second grade for three years and first grade for two summer sessions. To understand the purpose of this study, it is important to explain my philosophy of education and the goals I have attempted to achieve through this project and my teaching. I believe that the purpose of education is to provide all students with skills to transform our world. Students should gain a "tool box" filled with skills which empower them to make positive change in society.

The student should feel respected, accepted, driven to succeed and actively involved in their learning. Education should expand the inquisitive nature within each student to allow freedom to navigate through our world by means of constant research and inquiry. Education is the never ending resource for creating solutions, expanding one's mind and enriching the human spirit in all of us. My goal for this project was to develop and test a curriculum for children which encompasses guided imagery techniques to enhance teaching and learning.

#### Description of the Time and Length of Study

The study took place during the summer of 1999. The students were introduced to guided imagery as a morning procedure for relaxation. This practice took place everyday prior to core subjects. After a week, the teacher integrated imagery into the language arts program. Every other day after the morning recess, students found a place to lay on the carpet away from friends, closed their eyes and listened to the teacher take them on a mind journey. After the imagery exercise, the students drew pictures of their experience and then discussed their visualizations with the class and/or created verbal stories about their visualizations which they communicated to me or my parent volunteers. The length of each journey and discussion session varied, however most sessions took approximately half an hour to forty five minutes to complete. The parent volunteers typed the stories at the computer lab or on our classroom computers. After the stories were typed, the

children shared their work with the rest of the class. Most of the children were eager to share their stories each session so sharing time varied and was often split into two sessions due to lack of time.

#### Description of the Exercises

In designing a curriculum for first grade students, it was important to refer to the work of Maureen Murdock (1987), Maureen Garth (1995), and Deborah Rozman (1994). These women are leaders in the field and each have written several books about imagery and/or meditation with young children. Most of their exercises have been designed to work with a variety of ages, however, based on their recommendations, I have designed exercises to specifically meet the needs of first grade students, using vocabulary and ideas that are easy for them to follow. The exercises all begin with students finding a place to lie down on the floor. The environment of the room is established by making some suggestions such as, "the room must be very quiet so everyone can enjoy this activity" and "please remember not to touch or disturb other people during this special time." When the children are still, I calmly lead the children in a few minutes of relaxation and breathing to prepare the mind and body for the experience ahead. After relaxation is noted I start to read the exercise to the children. During the exercise observation of body language and stillness is noted. When the exercise is complete the children slowly return to their seats to complete the follow up drawing and writing activities.

The series of guided imagery exercises used in this study include one morning exercise for relaxation and ten exercises for enhancing drawing and writing creativity (see Appendix A). The exercises I designed for the children include a series of one morning relaxation and ten visualizations which asked the subjects to imagine taking trips to different locations with different characters. Some of the visualizations had sensory descriptions including smells and feelings. All of the exercises asked the subjects to create their own final destination or outcome.

Here is a brief summary of the exercises which were used during the summer session:

**Morning Relaxation**

Teaches children to focus their attention on their breathing and helps them relax their body and concentrate.

**Trip to the Beach**

Walk on sand, feel the cool ocean water, visit tide pool creatures and find something special inside a sea shell.

**Forest Friends**

Smell flowers, hear birds sing and meet forest fairies.

**Space Travel**

Wear a space suit, blast off and visit the universe.

**Teddy Bear Adventure**

Wake from a night's sleep to explore fun places with teddy bear.

**Scuba Diving with Dolphins**

Ride on a dolphin's back to explore the mystery of the sea.

**Circus Play**

Enter the big top, eat popcorn, try on a circus costume and become the star of the show.

#### Snow Play

Feel the snow, make snowballs and play with Frosty the Snowman.

#### Curious George Adventure

George gets curious and invites the child on their own individual journey.

#### Visit Candy Land

Visit a candy shop, taste and smell the sweets.

#### Invisible Ink

While coloring with a marker, the pen breaks and leaks invisible ink all over the child. What happens next is up to them.

### Description of the Classroom Environment

To prepare my students for the guided imagery exercises, I used a morning exercise which focused on breathing and relaxation. This exercise was helpful in creating a climate which was peaceful and inviting. Each exercise started by having the students find a place to stretch out on the carpeted floor. Then I reviewed two important rules: a) Please stay quiet throughout the exercise and b) Stay still. After the rules were established, I suggested that students close their eyes. By closing their eyes they shut out visual stimuli which helps them move into an alpha state of mind. Initially any body position was acceptable as long as the legs were uncrossed for longer exercises and no one was leaning on an arm or elbow. I also encouraged students to find a place away from their friends, so distractions would be minimized. The most important factor in the classroom was to maintain a non threatening but serious environment.

### Evaluation of the Effectiveness of the Activities

To evaluate the effectiveness of the activities I

explored three questions: a) Does the guided imagery process relax students? b) Does the guided imagery process effect creativity? and c) Does the guided imagery process effect concentration and class performance? The activities that followed the guided imagery exercises were designed to help answer these three questions. All of the questions were difficult to evaluate because they are highly subjective. I had concerns that by evaluating the students I might be suggesting that the exercises have right and wrong answers. I did not want the children to be concerned with the "grade" they would receive after the exercises were complete. I decided to evaluate the process of the guided imagery techniques by using three rubrics for the three identified questions concerning relaxation, creativity, and concentration.

For evaluating relaxation, I decided to set up a classroom situation where the students would be evaluated during the imagery exercise. Before each exercise I used a yes or no checklist to record which students were relaxed during the process. The checklist I designed looked at these factors:

1. Was the student quiet?
2. Was the student relatively still?
3. Did the student close his/her eyes throughout the exercise?
4. Did the student appear to have a relaxed body during the exercise?
5. Did the student come out of the journey relatively



slowly?

After each student was evaluated by the checklist, I gave each yes answer a point. It was judged that the more points a student received, the deeper their level of relaxation.

#### Level 1- Relaxation Responses

Students scoring at level one demonstrated difficulty relaxing during the exercises. The students who had difficulty with the concept of guided imagery, also had poor concentration and found it difficult to sit for any length of time.

#### Level 2- Relaxation Response

Students at this level were easily distracted and unable to fully participate in the exercises. I felt that some of the students scoring level two were experiencing a difficult day or simply had difficulty relaxing in the classroom atmosphere.

#### Level 3- Relaxation Response

Students in this level are basically average achievers. Most of these students had difficulty staying still throughout the journeys or came out of the journey quickly. This was the most common response from the students.

#### Level 4- Relaxation Response

These children were able to concentrate and enjoy the journeys. As I wandered the room I noticed the level four participants in a very calm, serene state. Some children in this level came out of the journey rapidly.

#### Level 5- Relaxation Response

These students were deeply involved with the journeys. They were excited about the topics and expressed interest in taking the trips each day. I noticed that some of these students had physical reactions to the stimulus in the visualizations. For example, when I told them their feet got wet at the beach, they wiggled their toes. It was a pleasure to watch these students as they enjoyed each adventure.

I decided to evaluate creativity by using the children's drawings, story ideas and details generated by writing activities after the visualizations. I asked a fellow colleague, Jean Kirkpatrick, to help me evaluate each drawing and writing according to rubrics I designed. One of the major challenges of rating student drawings based on creativity was to address the subjective nature of what is creativity. To evaluate the scores we used a rubric of one, two, or three points. Three points would represent a very creative drawing, two would represent an average drawing, and one would represent little creativity. Jean Kirkpatrick was unaware of the scores I had given when she evaluated the drawings. After we both had scored the work, we discussed the thirteen drawings that received different scores and jointly agreed on the final score. We agreed on a final score by reviewing the rubric criteria together to see which score seemed most appropriate. The questions used to rate the drawings were:

1. Did the picture relate to the given topic of exercise and writing?
2. Were details provided to add interest?

3. Was color, design, or picture sequence added to enhance the drawing?

To rate the students writing samples, I referred to the creative writing rubric in the book, Teaching the Writing Process (1990). Then I created my criteria for making a one to three rubric. The questions I used examined the following:

1. Did they use their imagination to go beyond the initial story line?
2. Did they include any of the five senses, characters or rich descriptions in their writings?
3. Did their story follow an understandable sequence of events with appropriate story length?

Jean Kirkpatrick also evaluated the writings with me using my rubric system. We discussed the eighteen writing samples that we rated differently and agreed on a final score by reviewing the work and the rubric criteria together.

Lastly, I wanted to evaluate the students ability to focus their attention on the given work of the day. Rating students concentration level was an important aspect of my research. I wanted to evaluate how students would be affected during the transition to other subjects. I focused on these questions:

1. Did the student transition into the next subject with ease?
2. Did the student appear focused on the material?
3. Was the student an active participant in subsequent activities?

4. Did the student appear alert?

After answering each question about each students' performance, I used a one to four point rubric to analyze if students were alert and focused on the daily assignments. Students rating one, demonstrated little to no focus and students scoring four demonstrate high concentration levels.

## CHAPTER FOUR: FINDINGS AND CONCLUSIONS

For the purposes of this study, I examined four areas of student development. The areas I investigated were: relaxation, creativity in drawing, creativity in writing, and concentration. I have organized my data into four tables to reflect student responses in each area. The tables presented were designed by using a rubric system to record student levels of performance during each exercise. Lower numbers represent lower levels of performance, while higher levels indicate optimal levels of performance. My findings for each table are based on twenty students for each exercise. Trip to the Beach only had nineteen responses because one student did not want to participate during our first trial. Therefore, I added an average response for this activity to make the totals comparable to the other nine activities.

### Relaxation

As the student responses were scored, it was found that all five levels of relaxation were represented in all of the exercises. Table 1 summarizes the students' level of relaxation for ten exercises. Each level of relaxation is represented showing how many students scored at each level which represents how deep their relaxation was. Level five equals the most relaxed and level one equals least relaxed. The first number reflects the number of students at each level. The second number in parenthesis is the number of students multiplied by their level of relaxation. This calculation was used to determine the relaxation of each

exercise recorded on the last column. Therefore, a higher total indicates a higher level of relaxation. As I reviewed my data, I found three significant groupings. The highest group included Forest Fairies with 63 points and Teddy Bear Adventure with 61 points. The second group includes a range of 48 through 55 with exercises like Space Travel and Snow Play. The lowest scores ranged from 46 to 49. During the trials I noticed that the students felt most at ease during Forest Friends because, in my opinion, the story setting involved nature, soothing sounds of birds singing, fairies laughing, and forest smells. During Teddy Bear Adventure students also had the addition of holding their own stuffed bear which, in my opinion, enhanced the journey due to the tactile comfort of having something familiar to journey with them. The middle range exercises had no specific comfort and had more decision making and creative exploring which may have hindered the relaxation of each exercise. For example, during Space Travel the children were asked to picture the space craft as if it were designed for them and imagine where it might take them. The lowest ranking exercise was Invisible Ink and I am not sure why it was the lowest other than it required a great deal of imagination and decision making on behalf of the student. Overall, I found that the more the exercise involved sensory experiences, the more successful it would be in relaxing the students.

Table 1. Relaxation and Total Responses at Each Level

Excercise	Level 1	Level 2	Level 3	Level 4	Level 5	Relaxation Totals
Trip to the Beach	4 (4)	5 (10)	8(24)	1 (4)	2 (10)	52
Forest Friends	1 (1)	7 (14)	5 (15)	2 (8)	5 (25)	63
Space Travel	4 (4)	6 (12)	7 (21)	1 (4)	2 (10)	51
Teddy Bear Adventure	3 (3)	4 (8)	7 (21)	1 (4)	5 (25)	61
Scuba Diving with Dolphins	5 (5)	6 (12)	5 (15)	2 (8)	2 (10)	50
Circus Play	8 (8)	3 (6)	5 (15)	1 (4)	3 (15)	48
Snow Play	2 (2)	8 (16)	7 (21)	3 (12)	0 (0)	51
Curious George Adventure	4 (4)	6 (12)	4 (12)	3 (12)	3 (15)	55
Visit Candy Land	5 (5)	8 (16)	3 (9)	1 (4)	3 (15)	49
Invisible Ink	6 (6)	8 (16)	2 (6)	2 (8)	2 (10)	46
Total Responses	42 (42)	61 (122)	53 (159)	17 (68)	27 (135)	526

In addition to analyzing the three major groupings, I have looked at the relaxation numbers for each level. The data collected would suggest that these exercises were effective in relaxing some students. However, the majority of the students were level three or level two which represents a child who had some difficulty relaxing. The third highest response level was the level five which represents total relaxation. I noticed that many of the same students reaching this optimal level were able to maintain their level of relaxation throughout most of the exercises. There was no evidence that the level of relaxation improved as the students completed more activities. In my opinion, the results suggest that more introductory relaxation prior to the exercises may have increased the level of relaxation during the activities.

#### Creative Drawing

Table 2 summarizes the students' level of creativity with their drawings for ten exercises. Each level of creativity is represented showing how many students scored at

each level which represents how creative they were during each exercise. Level three equals the most creative and level one equals least creative. The first number reflects the number of students at each level. The second number in parenthesis is the number of students multiplied by their level of creativity. This calculation was used to determine the creativity of each exercise recorded in the last column. Therefore, table 2 suggests that Teddy Bear Adventure was the most successful exercise in terms of creativity. This exercise also scored high during the relaxation trial. I feel that the children enjoyed drawing about something that included familiarity and fantasy. Forest Friends was the least creative with 36 points, which is interesting because it scored the highest in relaxing the students. I believe this exercise was low in creative drawing because the focus was on the senses and that is difficult for first graders to represent in picture form. The remaining eight exercises were similar in ratings ranging from 40-45. The exercises such as Curious George Adventure were somewhat creative, however the pictures seem to reflect exactly what the exercise theme was without going above and beyond the given topic. The table also shows that level two received the most responses with 99 students. Level three followed with 60 students. These scores shows that creativity in drawing was improved through the use of guided imagery.

Overall, I was impressed with the children's ability to get away from expressing themselves with traditional first grade pictures such as, trees, flowers, houses, and people. In my



opinion, these exercises resulted in more creativity than typical first grade drawing assignments.

Table 2. Creative Drawing at Each Level

Exercise	Level 1	Level 2	Level 3	Creativity Totals
Trip to the Beach	4 (4)	12 (24)	4 (12)	40
Forest Friends	8 (8)	11 (22)	1 (3)	33
Space Travel	9 (9)	9 (18)	2 (6)	33
Teddy Bear Adventure	2 (2)	6 (12)	12 (36)	50
Scuba Diving with Dolphins	2 (2)	10 (20)	8 (24)	46
Circus Play	3 (3)	10 (20)	7 (21)	44
Snow Play	5 (5)	10 (20)	5 (15)	40
Curious George Adventure	4 (4)	13 (26)	3 (9)	39
Visit Candy Land	4 (4)	11 (22)	5 (15)	41
Invisible Ink	7 (7)	7 (14)	6 (18)	39
Total Responses	48 (48)	99 (198)	53 (159)	405

### Creative Writing

Table 3 summarizes the students' level of creativity with their writing. Each level of creativity is represented showing how many students scored at each level which represents how creative their writings were. Level three equals the highest level of creativity and level one equals the lowest level of creativity. As the table displays, level two had the highest student response with a total of 99 students. Level three followed level two with 53 students. These scores indicate that most students were more creative with the use of guided imagery. I feel that the exercises gave the students a creative spring board from which to write. Teddy Bear Adventure was rated the most creative story. This exercise was also rated the highest for creative drawing. The students seem to enjoy this exercise the most because it was integrated into our curriculum with stories, music, and a special teddy bear day. Scuba Diving with

Dolphins was also highly rated. This exercise was also integrated into our science curriculum which may contribute to its success. The integration of the theme into our curriculum provided the students with more information to write about. Forest Friends and Space Travel both scored significantly lower than the other activities which I believe is due to the lack of familiarity the students had to the story settings. The other exercises such as Circus Play were somewhat creative, however most lacked length or depth of the topic. Level two was the highest level of creativity with level three being the next highest. This indicates that most students were creative with their writing, which is probably due to the rich descriptive nature of the exercises. In my opinion, the students were inspired to continue the creative stories in their own writings. However, there was not a significant pattern of improvement in the scores for creative writing over the ten exercises.

Table 3. Creative Writing at Each Level

Exercise	Level 1	Level 2	Level 3	Creativity Totals
Trip to the Beach	5 (5)	10 (20)	5 (15)	40
Forest Friends	7 (7)	10 (20)	3 (9)	36
Space Travel	4 (4)	7 (14)	9 (27)	45
Teddy Bear Adventure	2 (2)	6 (12)	12 (36)	50
Scuba Diving with Dolphins	3 (3)	13 (26)	4 (12)	41
Circus Play	4 (4)	10 (20)	6 (18)	42
Snow Play	3 (3)	12 (24)	5 (15)	42
Curious George Adventure	3 (3)	11 (22)	6 (18)	43
Visit Candy Land	4 (4)	12 (24)	4 (12)	40
Invisible Ink	6 (6)	8 (16)	6 (18)	40
Total Responses	41 (41)	99 (198)	60 (180)	419

## Concentration and Performance Levels

Table 4 summarizes the data I collected on concentration and performance levels. The table shows four levels of concentration and performance. Level four is the highest level and level one reflects the lowest level of concentration and performance during course work that followed each exercise. As table 4 indicates, approximately 75% of the students were working at either a level three or four during their course work that followed the guided imagery exercises. Students showed the highest level of concentration and performance after Snow Play. This may be due to the fact that students were not as deeply involved with this topic. Snow is something many Southern Californian children have difficulty relating to since they rarely see it. There is an indication of high levels of concentration in all of the latter exercises including: Snow Play, Curious George Adventure, Visit to Candy Land, and Invisible Ink. This may be a result of the students becoming more comfortable with the process and our daily routine. The concentration levels of the students was the most affected area of my study. Initially, I thought the exercises would make my students tired due to the relaxation techniques used in the exercises. However, I was pleased to notice how easy it was for my students to transition from the exercises to the daily core subject areas.

Table 4. Concentration and Performance at Each Level

Exercise	Level 1	Level 2	Level 3	Level 4	Concentration Totals
Trip to the Beach	4 (4)	2 (4)	12 (36)	2 (8)	52
Forest Friends	3 (3)	3 (6)	10 (30)	4 (16)	55
Space Travel	5 (5)	3 (6)	8 (24)	4 (16)	51
Teddy Bear Adventure	2 (2)	5 (10)	5 (15)	8 (32)	59
Scuba Diving with Dolphins	1 (1)	5 (10)	7 (21)	7 (28)	60
Circus Play	2 (2)	4 (8)	7 (21)	7 (28)	59
Snow Play	0 (0)	1 (2)	12 (36)	7 (28)	66
Curious George Adventure	2 (2)	5 (10)	10 (30)	3 (12)	54
Visit Candy Land	0 (0)	5 (10)	7 (21)	8 (32)	63
Invisible Ink	1 (1)	3 (6)	9 (27)	7 (28)	62
Total Responses	20 (20)	36 (72)	87 (261)	57 (228)	581

As my data indicates, all of the areas of student performance were somewhat enhanced through guided imagery. The most successful exercise overall was Teddy Bear Adventure, however I feel that all of the exercises had possibilities depending on the goal the teacher would like to achieve with his/her students. This study was conducted to explore the possibilities of guided imagery and how it can be integrated into a classroom environment to enhance student development and success.

#### Conclusions and Recommendations

Our children come to school with inherent knowledge. As children navigate through each grade level they are taught to "unlearn" what they already know to make way for acceptable learning techniques. Many times, children are taught to think, act, and deliver the correct answer according to what society feels is appropriate. Within these constraints students often lose interest in school because they find it

difficult, stressful, and institutionalized. How then do we create an environment in which students can relax into their learning, be creative, develop their mind, problem solve, and become a spiritually whole person?

The literature supports the hypothesis that the use of guided imagery is an important tool in stimulating relaxation, creativity, and concentration. The exercises encompass the whole student including mind, body, and spirit. Guided imagery can create a classroom situation where students are engaged in thoughtful reflection and problem solving techniques. Perhaps these are the factors we should consider when implementing a new curriculum.

This study has described how one first grade classroom used guided imagery exercises with their language arts program. The teacher developed exercises to provide a spring board for students to express their creative ideas. Through this process students were taught how to relax, how to express themselves without being right or wrong, and how to focus their attention on a particular idea or theme.

Based on the observations conducted in this study, I have the following recommendations for anyone attempting to conduct similar research on guided imagery:

- \* Record your voice on a tape recorder as you read the exercise passage, then introduce the exercise to the children. This will help you to watch the students as they relax. Through the experience of this study, I found it difficult to watch children and evaluate their relaxation while I was reading the imagery passage.

\* Send a newsletter to parents about the process of guided imagery. You may even want to include the parents in your study. I found that my parents were highly interested and I had several that wanted to participate.

\* Use music as a background sound, it will help to eliminate outside distractions and could enhance relaxation. During the study, I noticed some students becoming distracted with outside noise which affected their ability to relax.

\* When creating new visualizations use fantasy and themes with which children identify. I found that when the students enjoyed the theme, they were more creative with their drawings and writings. For example, the Teddy Bear exercise ranked high on all of the levels because, in my opinion, the children imagined their bears alive.

\* Create a teaching unit around the theme of the exercise. For example, I had children bring in their teddy bears and sing bear songs when we explored Teddy Bear Adventure. By providing additional information and experiences the children in my opinion have a richer background to explore.

\* When reading the exercise, read the passage in a slow calm voice. This will help the relaxation and progression into alpha brain wave activity.

\* Allow students the opportunity to discuss their journey with their fellow classmates. This may encourage thoughtful details that would otherwise go unnoticed.

## APPENDIX A: GUIDED IMAGERY EXERCISES

### Topic

Morning Relaxation  
Trip to the Beach  
Forest Friends  
Space Travel  
Teddy Bear Adventure  
Scuba Diving with Dolphins  
Circus Play  
Snow Play  
Curious George Adventure  
Visit Candy Land  
Invisible Ink

### Exercise One: Morning Relaxation

To begin this exercise the students should find a comfortable place to lie down which provides appropriate room from other children so distractions will be limited. Ask students to lie on their back with their eyes closed. Explain that the exercise is a special time for everyone to be together. All students should remain still and quiet so the entire class can enjoy the exercise. The teacher can now read the following words in a slow calm manner:

Breathe in through your nose and out of your mouth. Breathe in through your nose and out of your mouth. Breathe in and out one more time. Let go of any worries you have and just relax yourself. Continue to take slow breaths in and out. When you breath out let go of any bad feelings or worries you have today. (Pause)

The first part of the body we are going to relax is our face. Wrinkle your face muscles...hold it for a moment and release. (Pause)

Now bring your attention to your shoulders and roll them slowly up to your neck...hold it for just a moment and release. (Pause)

Now focus your attention on your arms. Move them slowly to a place where they feel comfortable. Now take your hands and make a tight fist...hold the fist for a moment and release each finger very slowly until your hand is open to the ceiling. Lay your hands on the carpet completely open. (Pause)



Now notice how your stomach feels as you breathe. Focus on how your stomach moves up and down as it takes and lets go of your breath. Now gently breathe in and squeeze the muscles in your stomach...hold it for just a moment and release.

(Pause)

Now take some time to relax your feet. Move your feet slowly to a place where they feel comfortable. Relax your ankles and your legs. Continue to breathe in and out as you relax your lower body. (Pause)

Now take a moment to adjust any areas of your body that are uncomfortable. Move slowly and quietly to get into a comfortable position on your back. (Pause)

Continue to breathe in and out very slowly. Think about how comfortable you are and tell yourself a secret without talking out loud. Tell yourself to enjoy your day at school and to try your best all day. (Pause)

Now slowly and quietly bring yourself up to a sitting position, completely rise and open your eyes when I count to five. One..two..three..four...and five.

## Exercise Two: Trip to the Beach

Note to the teacher: Prior to this exercise, show students pictures of tide pool creatures and share a variety of shells.

Close your eyes and focus your attention on your breath. Breathe in through your nose and out through your mouth. Today you are going to take a trip to the beach. Now imagine that you can feel the warm sand on your feet. Feel the grains of sand slip through your toes. As you walk in the sand, you can also feel the sun on your arms, shoulders and head. Remember to breathe in through your nose and out through your mouth. (Pause)

To cool off you are going to walk closer to the ocean. You are just about to wet your toes on the water's edge as the tide pulls the water out to sea. Watch the water come and go, in and out with the tide. Breathe with the tide slowly...in...and...out. (Pause)

Now you are going to walk a little closer to wet your toes. Ohh...the water feels nice and cool as it splashes over all of your toes and your ankles. Listen to the splashing waves as they come and go, in and out to sea. As you stand in the water continue to feel the sun and the energy the sun gives you. Breathe in through your nose and out through your mouth. (Pause)

Now you see a cluster of tide pool rocks. You walk closer to the rocks to explore them. As you walk onto the rocks you notice the rocks have pools of water which contain

some small fish, small crabs, special shells, sea weed, sea urchins and many other delicate creatures. Imagine all of the beautiful life that is within the tide pools before you.

(Pause)

As you explore the pools you pick up a beautiful shell inside the shell is something very special. Think about what you see inside the shell. Think about what you do with the special thing you just found inside the shell. (Pause)

Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One...two..three...four...and five.

### Exercise Three: Forest Friends

The sun is shining through the forest trees as you walk into a beautiful forest. The forest is filled with beautiful green trees, sweet smelling flowers and birds that sing as they fly through the branches of the trees. (Pause)

Take a moment to sit down under a big, beautiful shady tree. As you sit, focus on your breathing. Breathe in through your nose and out through your mouth. Continue to breathe and listen to the songs the birds are singing. Notice how beautiful the forest looks around you. The trees are tall, the sun is bright and butterflies are everywhere. (Pause)

Now listen quietly and see if you can hear anything else, apart from the birds singing in the distance. Be patient and wait, remember to breathe in through your nose and out through your mouth. (Pause)

The more you listen, the more you hear small voices talking and laughing. The voices sound small and sweet and when you look up on a tree branch you see that the butterflies around you have faces, they are actually forest fairies. They are very small and very friendly. Their wings are large and full of beautiful colors. You reach up and three of the small fairies fly right into your hand. You are very gentle with them and they tell you about a special secret place in the forest. They fly and you follow them on foot. Think about the special place. Think about what it looks like and what you do there. (Pause)

The fairies have to fly home now. It is time to go.  
Now slowly and quietly bring yourself back to a sitting  
position. Completely rise and open your eyes when I count to  
five. One...two..three...four...and five.

It is now time for you to return home. Direct the craft back towards your house. Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five.  
One..two..three...four...and five.

### Exercise Five: Teddy Bear Adventure

Note to the teacher: This exercise is fun to do in conjunction with a teddy bear day at school. Children can bring their favorite bears to school and use them for this exercise.

Before you go to sleep at night, you select your favorite teddy bear to sleep with. You get into your bed and pull the covers up. You feel very comfortable with your teddy bear. Breathe in through your nose and out through your mouth. Again, in through your nose and out through your mouth. (Pause)

Just before you are ready to drift off into a deep sleep, your teddy bear taps your shoulder and asks you to go with him on a magical night journey. You take your teddy bear's hand and walk with him out outside. Your teddy bear tells you he will take you anywhere you want to go. Think about where you decide to go with your bear. (pause)

Now you are with your teddy bear at the place of your choice. Your teddy bear likes being with you and the two of you are having fun together. Think about what you are doing with your bear. (Pause)

You and your bear just heard a clock chiming. Your bear tells you that means it is time to leave the magical night journey. You both go back home and find that it is now morning. (Pause)

Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

### Exercise Six: Scuba Diving with Dolphins

Today you find yourself on board a big boat. The captain of the boat gives you a scuba diving outfit complete with a face mask, flippers, and an air tank. You put the outfit and gear on and the captain shows you how to use the special equipment. When you put the mask on, you breathe in through your nose and out through your mouth. Again, in through your nose and out through your mouth. (Pause)

When you are comfortable with the equipment, you decide it is time to explore the ocean. You climb down the steps of a ladder which is on the side of the boat. Five...four...three...two...one...and you are in the water. The water is crystal clear and you can see everything beneath you. (Pause)

As you look around you notice a cute dolphin flipping around in the water. The dolphin swims closer and waves hello to you. You can see how slick his body is as he jumps in and out of the water with ease. The dolphin asks you if you would like to go for a ride. You say, "Yes!" You get on the dolphin and he takes you on a tour of the ocean. He is showing you things you never knew about the ocean. What is he showing you? The dolphin knows many secrets of the ocean and he shares them all with you. Think about the secrets he is telling you. As you ride on his back you breathe in through your nose and out through your mouth. (Pause)

The dolphin tells you it is almost time to go, but before you go back to the ship he shows you something very



special that nobody knows about. What is he showing you?

(pause)

The dolphin has now brought you back to the ship. You climb the ladder and greet the captain. Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

### Exercise Seven: Circus Play

Today you are out walking and you notice a big red tent. The tent is as big as six houses. If you listen very carefully, you can hear horns and music coming from the tent. You walk closer to the tent to see what is going on inside and when you peek in, you see cute clowns, elephants, bears, monkeys and dancers. The more you see, the more you realize the tent is a circus. Imagine the circus. (Pause)

You decide to walk into the tent and when you do, you smell popcorn. It smells so good you walk over to the man selling popcorn and he gives you a bag to eat. It tastes good. While you are eating your popcorn, the director of the circus hands you a costume and tells you to quickly get dressed because you are the star of the show. You look at the costume and put it on. Think about the costume. What are you? You could be a lion tamer, a trapeze artist, a clown, a dancer, or any animal of the circus. You get to be the star. (Pause)

You now have your suit on and the announcer introduces you to the audience. You come out and the people all clap, because you are the best act at the circus. Think about your act. What special things are you doing? (Pause)

The show is now over. You take off the costume and tell the director you will come back for the next show. Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

### Exercise Eight: Snow Play

You have just opened your front door of your house and found snow on the ground. The snow is pure white and the air around you makes your breath look like smoke coming out of your mouth. Breathe in through your nose and out through your mouth. Again in through your nose and out through your mouth. (Pause)

As you look to the side of the door, you notice a snowsuit, boots and gloves. You put the clothes on and now you are nice and warm. You walk outside and see a sled with your name painted on the side. When you walk towards the sled you see a note that says, "This sled is for you, I will see you later. Love, Frosty". You take the sled to a nearby hill and ride the hill over and over again. (Pause)

After you play with the sled, you decide to take a break. You sit down on a large boulder to relax. Breathe in through your nose and out through your mouth. Think about the beautiful snow and fun you had with your sled. (Pause)

As you walk back to your house, you notice a piece of snow falling from the sky. You look closer and realize that it is not just a piece of snow, but a snowflake! As the snowflake gently falls, you catch it in your hand. Magically the beautiful snowflake becomes Frosty the Snowman. Frosty says, "hello" and asks you to have some fun with him. Think about the fun you have with Frosty. What are you doing? Frosty has magical powers and he can do anything. Have fun together. (Pause)

Frosty tells you he must go now before he melts. You tell Frosty goodbye and walk back home with your new sled. Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

### Exercise Nine: Curious George Adventure

Note to the teacher: Prior to this exercise children should hear a few Curious George stories to give them background on the book character.

You just found out that Curious George and his friend with the man with the yellow hat have moved next door to you. You decide that it would be fun to meet and play with George, so you walk over to his house. On your way to his house you breathe in through your nose and out through your mouth.

(Pause)

Now you are at George's house. You knock on the door and the man with the yellow hat answers. He says hello to you and you ask if George can play. The man gets George and George comes to the door with a big smile on his face. He is very happy to see you because he likes to play. The man with the yellow hat tells George that he needs to go to the store. He also tells George not to get into anything while he is gone. (Pause)

The man with the yellow hat leaves and George gets a funny look on his face. You have seen George with this look before, he is curious. What is George curious about? George asks you to join his curious adventure and the two of you have a wonderful day together. What are you doing? (Pause)

The fun you are having with George is not dangerous and the man with the yellow hat will be very surprised to see what the two of you have done. Take some time to enjoy George's company. (Pause)

It is now time for the man with the yellow hat to come home. You and George tell the man about all the fun you both had together. (Pause)

Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

### Exercise Ten: Visit Candy Land

Note to the teacher; This project is fun to do with the story or video of Charlie and the Chocolate Factory by Roald Dahl. You also want to provide a candy or treat for the end of the exercise.

As you are walking through the mall with your family, you come upon a candy shop. You ask your mom you may go inside to pick a few candies out. Your mom tells you its okay, since you have been so good during the day. As you walk into the shop you breathe in through your nose and out through your mouth. (Pause)

With each breathe you can smell the wonderful scents of chocolate, strawberry, watermelon, bubble gum and of course your favorite candy smell. Take a moment to smell the candy shop. (Pause)

The young girl that works at the store hands you a bag and your mom tells you to pick out your favorite candy. Look around the store and pick your favorite candies. (Pause)

As you reach in the first candy bin to make a selection a very small elf about the size of your thumb hands you the candy scoop. You are surprised and ask her what she is doing inside the candy bin. She explains that her job is to make all the candies that the shop sells. She tells you that she is helping the store today, but she usually works at Candy Land. You ask where Candy Land is and she tells you she will be happy to show you. (Pause)

The little elf jumps out of the bin and walks over to a

door that looks like it leads to the storage area of the shop. When she opens the door, you see the most amazing thing you ever seen before. You see an entire city made up of candy. You are allowed to taste anything you would like as you walk along the city streets. Think about the amazing city. What have you tasted? Think about all of the delicious candy. (Pause)

When you walk inside the door the little elf offers to give you a tour of the city. As you walk along the licorice road you follow the little elf on a sweet candy tour. What do you see? (Pause)

Everywhere you walk the city is made with parts of candy. You have never see anything like this before. Think about the buildings, cars, schools, and all of the places the little elf has showed you. (Pause)

It is now time to go back to the shop and meet your family. You have only been gone a few minutes, but the tour seemed to last an entire day. Tell the little elf goodbye and continue to fill your bag with candy. (Pause)

Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.



### Exercise Eleven: Invisible Ink

While you are working at school on a art project, your new green marker begins to leak ink all over your desk. The ink mess is now everywhere, on your project, your hands and your clothes. As you walk over to get a paper towel to clean up the mess, you notice the green ink on your hands has disappeared! Not only has the ink disappeared, but your hands are also gone! This is weird. You now begin to realize that what you have is an invisible ink pen. (Pause)

You return to your desk and while nobody is looking you rub the ink all over yourself. You think about how much fun it would be to become invisible. Think about what you would do if you were invisible? Where would you go? Remember nobody can see you. You can go anywhere you want and do anything you would like to do. (Pause)

As you are having your invisible adventure, you notice that the pen has given you another magical skill. Before you use the magical skill you take a moment to breathe in through your nose and out through your mouth. What can you do now? Remember it is something that you could not do before. (Pause)

You are now noticing that your ink is fading and your hands and body are coming back. Go back to your desk, so you can finish your art project. (Pause)

Now slowly and quietly bring yourself back to a sitting position. Completely rise and open your eyes when I count to five. One..two..three...four...and five.

## APPENDIX B: WRITING AND PICTURE SAMPLES

Student Samples from:

Trip to the Beach  
Forest Friends  
Space Travel  
Teddy Bear Adventure  
Scuba Diving with Dolphins  
Circus Play  
Snow Play  
Curious George Adventure  
Visit Candy Land  
Invisible Ink

## Writing Samples

### Trip to the Beach

I went to the beach to take a walk with my Grandpa in the sand. When I was walking my Grandpa told me to pick up a shell. I picked it up and inside I saw a pearl. After that we caught fish together. We got more shells and then I went home. My Grandpa died so I can only see him when I visit the beach. Grandpa always liked the beach because he went boating.

By- Hailey

Rubric score= 3

I liked going to the beach with my family. The sun was hot and the sand was hot too. The waves were high and the water cooled me off. My sister and I took a walk. We found a crab inside a shell. We put him in the water so he could live at the beach.

By- Brianna

Rubric score= 2

I was at home sleeping and I was dreaming about the beach. I found something on the sand. It was a shell. A crab was inside.

By- Karen

Rubric score= 1

## Forest Friends

I was walking in the woods. Then I saw lots of fairies. One fairy told me where rain was falling. I got all of the fairies to help me stop the rain. We used magic from wands. Then I told them what a great job they did helping me stop the rain from falling. The sun came out and we were all happy.

By- Carly

Rubric score= 3

I was in the forest and I met a fairy. She said, "I am going to take you to my secret house". She gave me wings so I could fly with her to her house. I had fun flying, I could feel the wind on my wings.

By- Karen

Rubric score= 2

A fairy took me to a castle and when we got there we saw a rainbow. Above the rainbow was the sun and the moon. It was amazing!

By- Jonathan

Rubric score= 1

## Space Travel

I am in a war that started 800 years ago. The aliens are winning. The commander of the aliens is ordering more troops. The aliens from Mars are ordering more atomic weapons. I got stuck in a portal that was heading to Mars. The Mars aliens and the aliens from the moon are both battling 100 years later. I am still in the war. The funny thing is that I am not turning old. The aliens are losing the war, thanks from a little help from Earth.

By- Patrick

Rubric score= 3

When I was riding in my spaceship I saw an alien and I stopped and looked at it. He was green with wrinkles on his face. Then I went to the moon. I walked on the moon and took some rocks back to earth. It was cool!

By- Sabrina

Rubric score= 2

Hi! I am in space visiting the planets. I am at Mars now. The stars are here but it is dark. When I land I will tell my parents.

By- Perry

Rubric score= 1

### Teddy Bear Adventure

My bear and I went on a flower journey. We were in search of beautiful flowers to give to my mom. My teddy bear told me he knew where to get the flowers, but when we got there we found a big black wall. We had to climb the wall to get to the special flower garden on the other side. We used a blanket to help us climb over. When we got there it was full of pretty flowers. In the morning I gave my mom the flowers we got. She was happy.

By- Kay

Rubric score= 3

My teddy bear took me to his castle. When I walked inside he had tons of food on his table. It smelled good. We had a big feast. Then we ate dessert. It was cake with chocolate frosting.

By- Eric

Rubric score= 2

I was sleeping and my bear named Little One tapped me on the shoulder. She said, "Where do you want to go Tessa?" I said, "Let's go to the jungle". we swung on a rope back and forth without falling into the alligator swamp.

By- Tessa

Rubric score= 1

### Scuba Diving with Dolphins

I went on a boat with sailors. The captain of the boat rang a bell on the ship to tell us it was time for our trip. A sailor gave me a suit to put on after I put it on I jumped over board to go explore. I saw a dolphin and some fish. I also saw a mermaid swimming under the boat. Later I saw a shark. He was going to wreck the boat, but the dolphin came and hit his head into the shark's body. The shark swam away into the deep. The boat was safe. Then it was time to go.

By- Skylar

Rubric score= 3

When I went on the boat the captain wanted me to put on a wet suit. I put it on and put some bread crumbs in my pocket. Then I went into the water and I met a baby dolphin and her family. She let me ride on her back and she showed me some treasure. I gave her my bread crumbs to eat. We had fun together.

By- Emma

Rubric score= 2

On the ship I wore a special body suit. I climbed the steps of the ladder down into the water. I found treasure box and inside I discovered gold.

By- Andrew

Rubric score= 1

## Circus Play

When I got to the circus I looked around at all the clowns and animals there. Then I heard an old man walk up behind me. I quickly turned around and he said, " what are you doing? Put on these clothes and get out there". He handed me a t-shirt and it had my name on it. Before I could start putting the clothes on they came on me like magic. He told me I was going to juggle balls with my hands, feet, head, knees and shoulders. The ground under me opened up and became a stage. A big crowd watched me perform and I did the whole show.

By- Patrick

Rubric score= 3

I was sitting in the audience at the circus and a person asked me if I wanted to be in the show. I said, "yes!" He said, "all you have to do is walk across this rope to the other side, if you fall you will be safe because it isn't real fire". I said, "okay". I walked across from one side to the other without even falling.

By- Chelsie

Rubric score= 2

My act at the circus was a lion. I did a good act. I jumped through fire hoops without getting burned. Two fire hoops to be exact.

By- Jonathan

Rubric score= 1



## Snow Play

I met Frosty when I was playing in the snow with my brother. He asked us if we wanted to have some fun and we all went over to Frosty's snow house. When we got there he gave me a new green sled and he gave my brother a smaller green sled. We used the sleds in Frosty's yard. Then Frosty told us to make a wish, we wished that we could live next door to Frosty and have fun everyday. He told us that he couldn't do that wish because winter had to end, but he gave us ice cream and showed us his magic powers.

By- Andrew

Rubric score= 3

One day I was playing in the snow when I saw a snowflake. When it landed on the snow it wasn't a snowflake at all, it was a snowman. He said, "hello" and I was surprised. I was sledding and he asked if I have ever tried to sled down High Mountain. I did not know what High Mountain was so he took me there. We rode the mountain all day and then he had to go.

By- Corrina

Rubric score= 2

I was walking in the snow when I saw a sled. The sled was from Frosty. Frosty told me that the sled is magic and that it can take me where ever I want to go. I use it to visit him in the winter.

By- Chelsie

Rubric score= 1

## Curious George Adventure

One day while I was playing outside, I saw someone moving into the house next door. I watched big trucks drop off boxes and furniture. I also noticed a monkey carrying a box. I walked over to the house and the monkey said, "hi!" He told me he was George and he asked me if we could be friends. The man that took care of him was busy moving boxes, so George and I decided to have some fun. He showed me his hot air balloon in his backyard. He let me get in the basket and before we knew it the balloon was going into the air. George grabbed the basket but he wasn't strong enough. He fell in and said, "we might as well go somewhere." We took a trip to George's old home in the jungle. It was fun. Then we came home. Nobody knew we were gone.

By- Carly

Rubric score= 3

I went to George's house to play with him. When I got there the man with the yellow hat had to go to the store. He told George to be good while he was gone. George got a funny look on his face and asked me if I wanted to help him make a surprise. He got out cardboard, paint, glue, and lots of other art things. We made some scary masks and costumes. When the man came home we scared him when he answered the door.

By- Isabel

Rubric score= 2

Curious George lives by me. We play together all the

time. I share my toys with him and he lets me play his  
Nintendo 64 games.

By- Aran

Rubric score= 1

## Visit Candy Land

When my family went to the mall, my mom let me pick my favorite candy at the candy store. When I picked my candy an elf popped up out of the candy bin. He took me to Candy Land. He opened the door to the candy store and right away I could smell bubble gum and strawberry. He showed me a whole city of candy. It had candy trees, chocolate rivers, cotton candy flowers, and every candy you could think of around the city. He told me I could eat whatever I wanted and he showed me his house. The best part was the chocolate roof. Then we went back to the candy store to meet my family.

By- Payton

Rubric score= 3

I went to the candy store and I picked bubble gum. Then I found an elf in the bubble gum container. She said, "come with me to Candy Land." I was surprised when I got there and saw all of the treats. My favorite part of the day is when the elf took me on a lollipop boat on the chocolate river. I loved eating the chocolate water that splashed me.

By- Eric

Rubric score= 2

One day I had to go to the mall. I was so good that my mom let me go to Game Works and I got to go to the candy store. I picked the kind of candy I wanted to eat and an elf came out. The elf took me to Candy Land. I got to eat lots of candy and play lots of games.

By- Steven

Rubric score= 1

## Invisible Ink

When my green marker made my desk, my hands and my body disappear, I decided to have a little fun. I left my classroom to go to Disneyland. My marker gave me magic wings so I flew there. I went on all the rides like Indiana Jones and Thunder Mountain. I didn't even have to wait in line because I just found an open seat. It was cool! At the end of the day my body came back so my marker took me back to school. My teacher looked at me funny she said, "where were you all day?" I said, "right here Mrs. Kilpatrick".

By- Payton

Rubric score= 3

One day while I was working on my art project, my marker began to leak. Then my hands disappeared because it was invisible ink. I thought it would be fun to be totally invisible so I rubbed the ink all over myself and my best friend Carly. We had a good time together. We went out for pizza and ice cream. Then I noticed that my marker had another magical power, it never ran out of ink. I use the marker to help me when I need to disappear.

By- Nikolai

Rubric score= 2

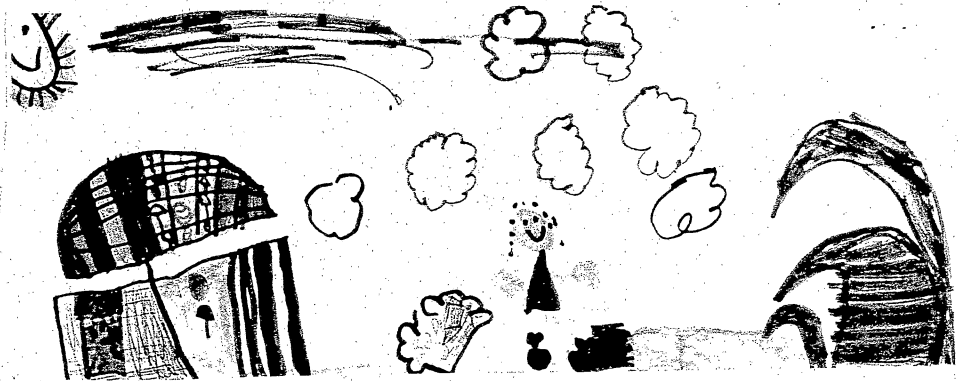
My ink pen has invisible ink. I used it to help me become invisible. I had fun. I played tricks on my teacher, my friends, and the principal. They never knew it was me.

By- Aran

Rubric score= 1

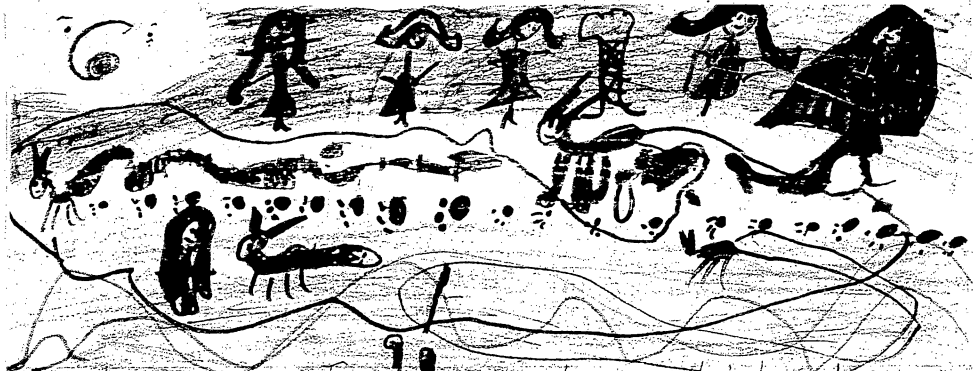
Picture Samples

Trip to the Beach



By- Brianna

Rubric score= 3



By- Payton my mom and I went to the beach

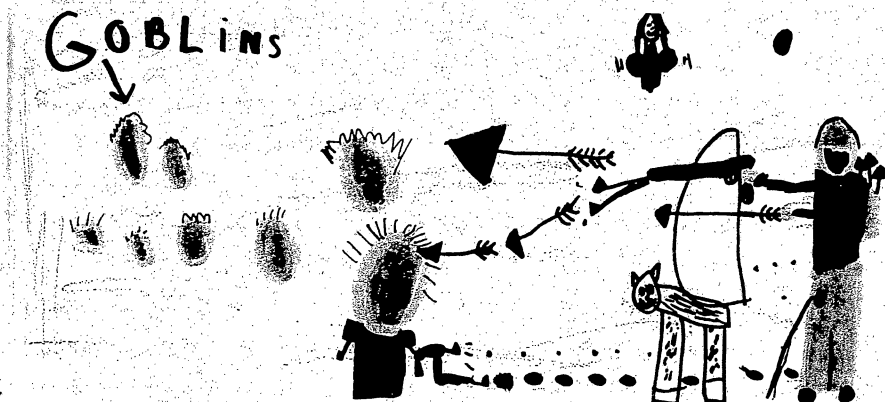
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By- Sabrina

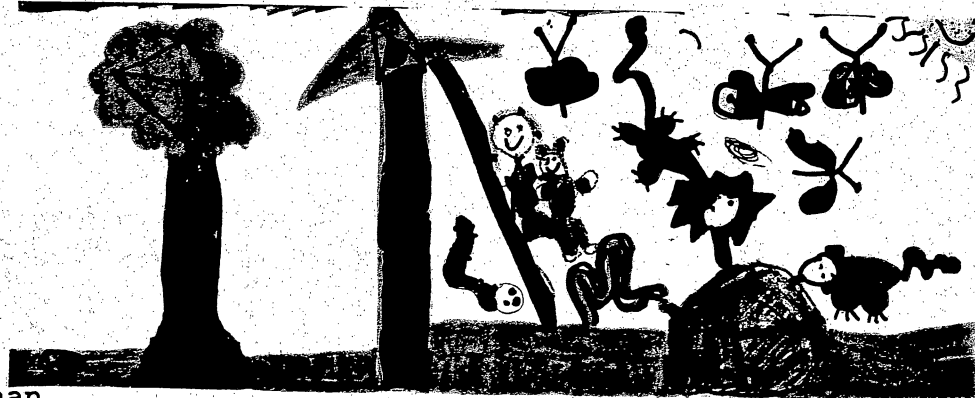
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Forest Friends



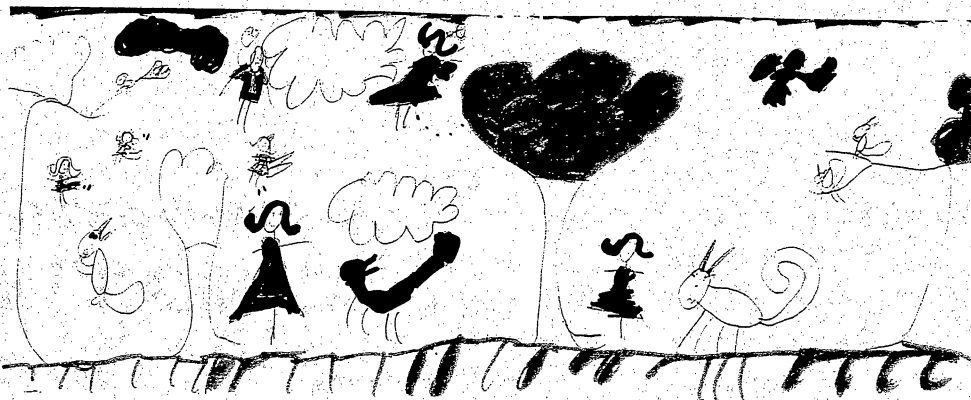
By- Andrew

Rubric score= 3



By- Jonathan

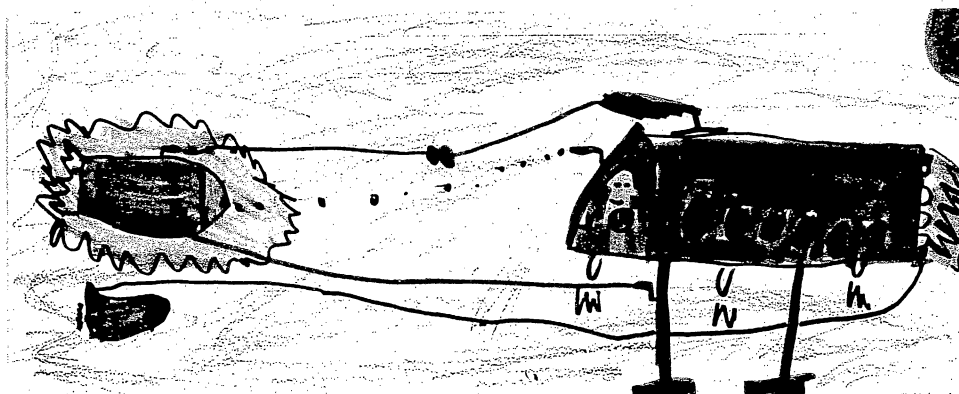
Rubric score= 2



By- Emma

Rubric score= 1

# Space Travel



By- Andrew

Rubric score= 3



By- Payton

Rubric score= 2



By- Emma

Rubric score= 1

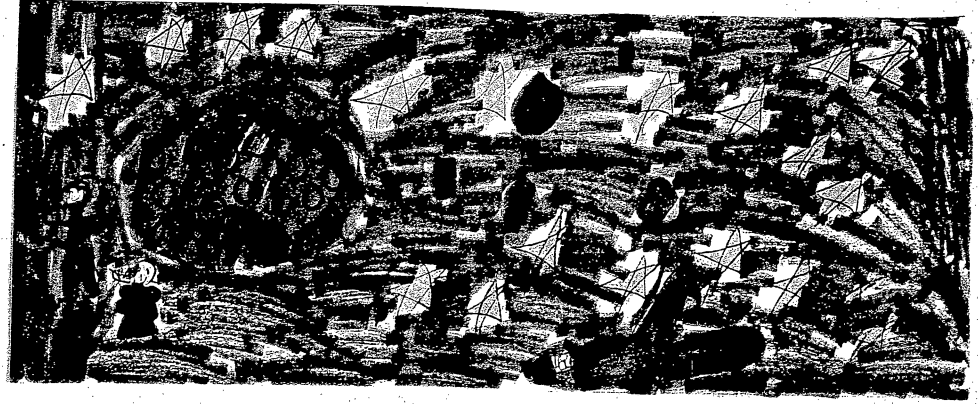


Teddy Bear Adventure



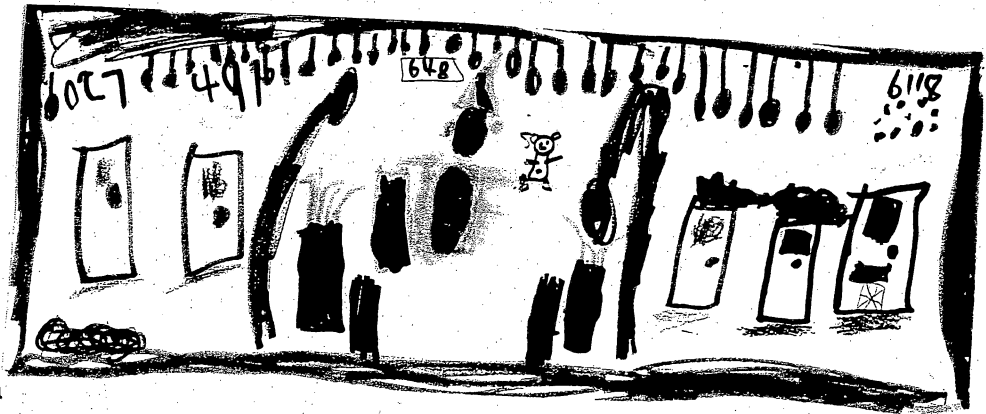
By- Chelsie

Rubric score= 3



By- Tessa

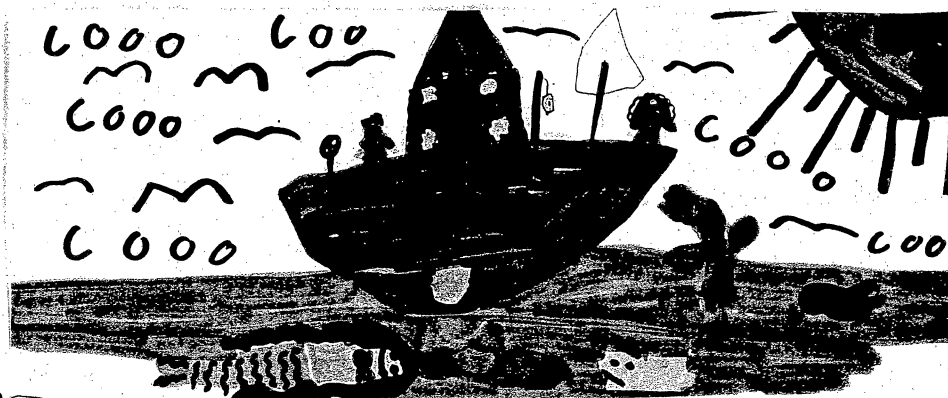
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By- Aran

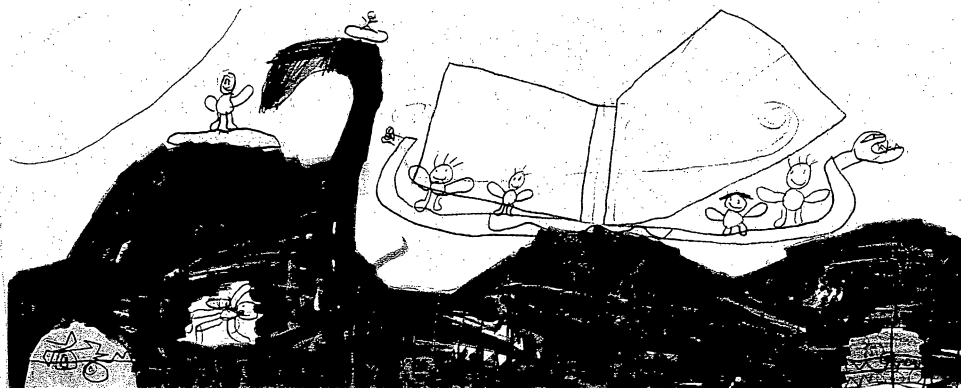
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Scuba Diving with Dolphins



By- Chelsie -

Rubric score= 3



By- Isabel

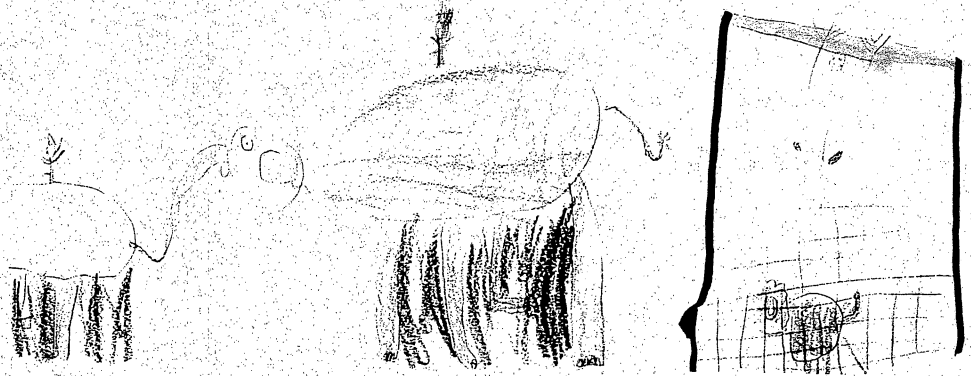
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By- Corrina

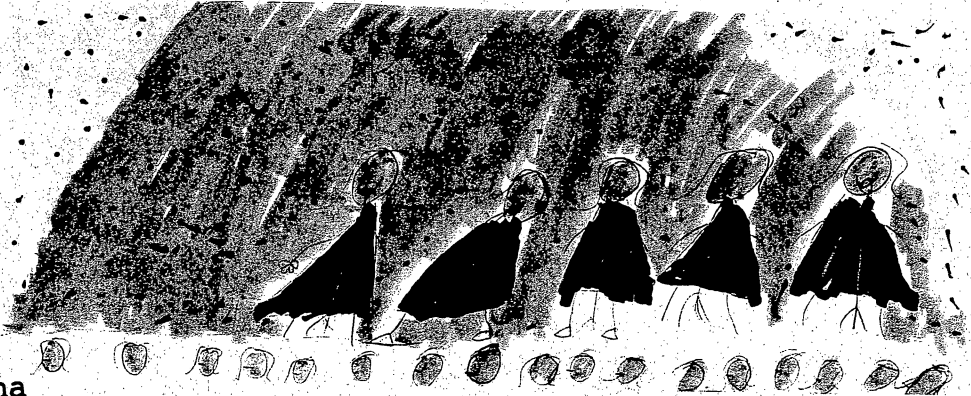
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Circus Play



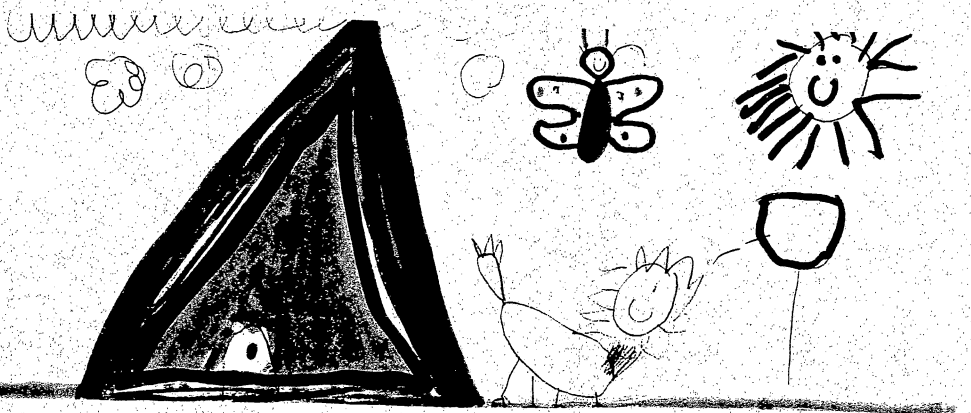
By- Carly

Rubric score= 3



By- Brianna

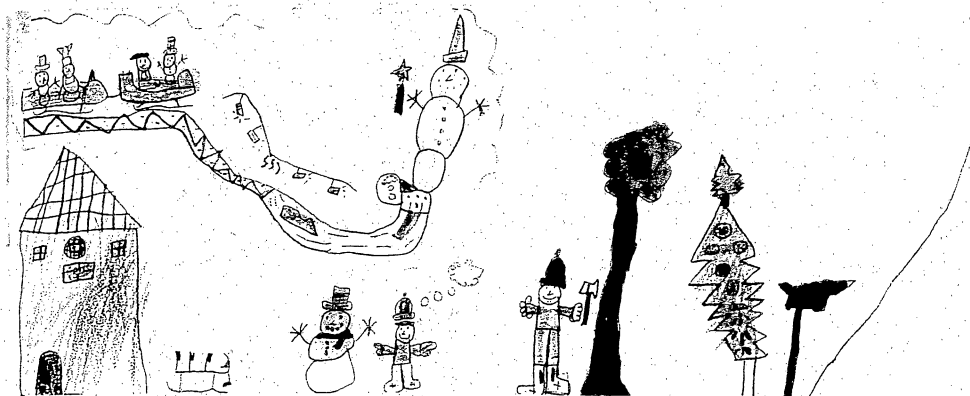
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By- Eric

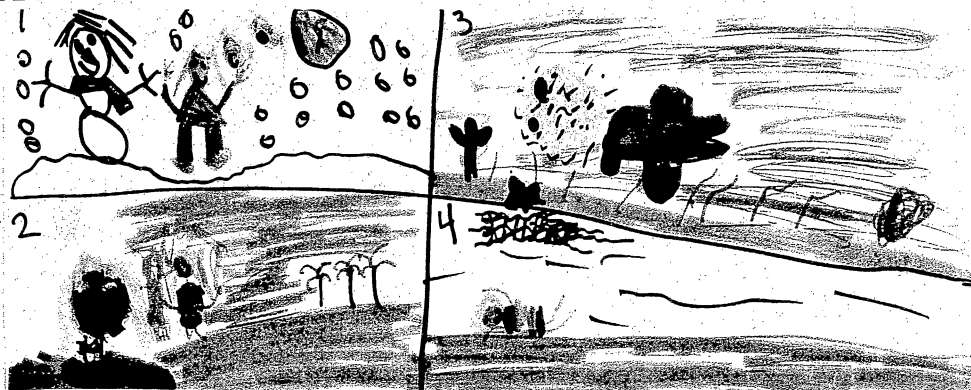
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Snow Play



By- Kay

Rubric score= 3



By- Perry

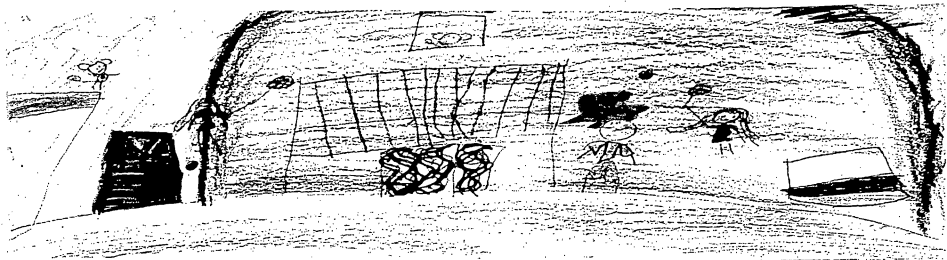
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By- Brianna

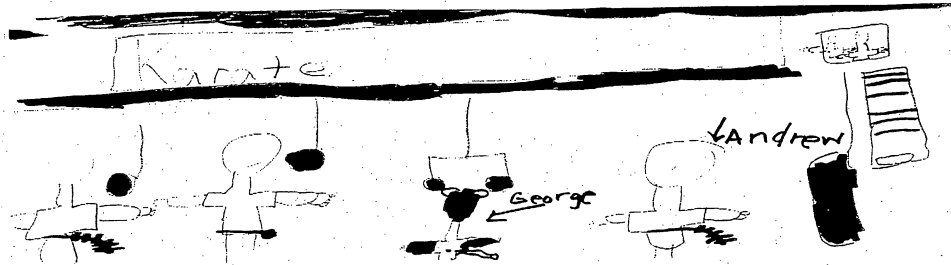
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Curious George Adventure



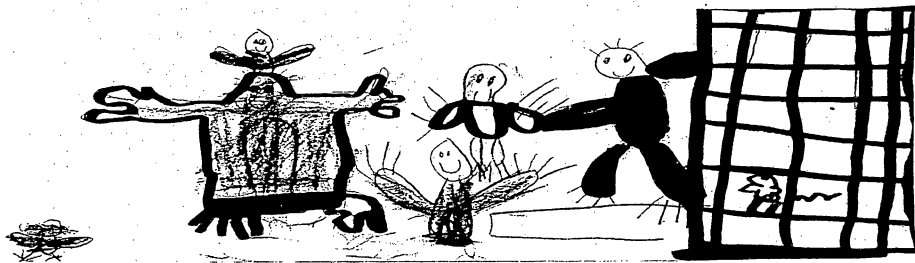
By- Karen

Rubric score= 3



By- Andrew

Rubric score= 2



By- Hailey

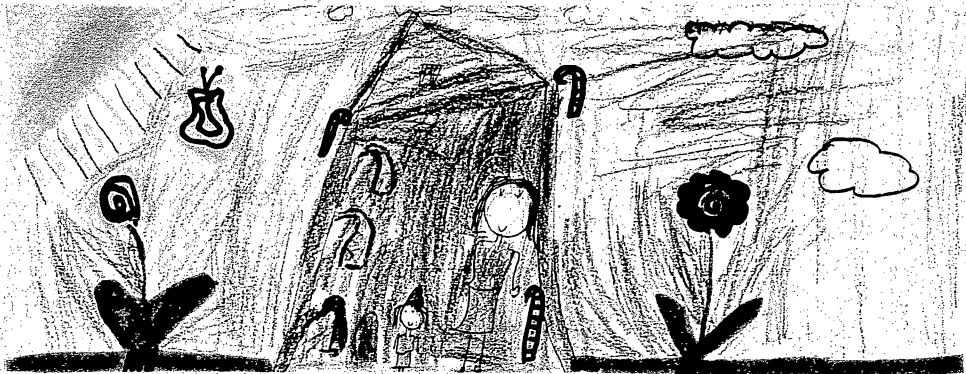
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Visit Candy Land



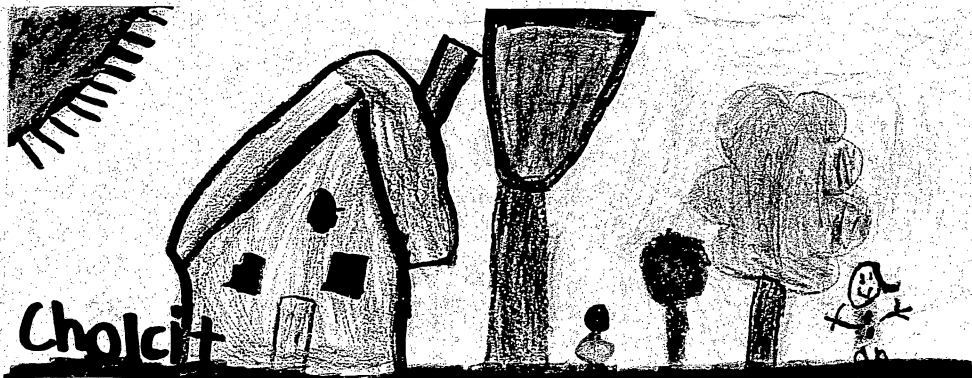
By- Payton

Rubric score= 3



By- Anika

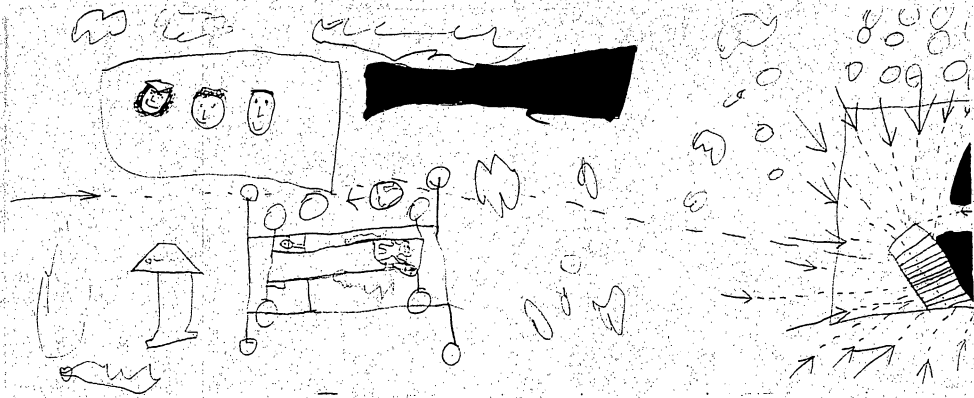
Rubric score= 2



By- Isabel

Rubric score= 1

Invisible Ink



By- Skylar

Rubric score= 3



By- Anika

Rubric score= 2



By- Corrina

Rubric score= 1

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