A Self-Study on the Use of Imagination in the Primary School Teaching [*]

Hatice Avşar [1], Ahmet Saban [2]

Abstract

As a primary school teacher (the first author) in this study, I intended to understand, evaluate, and improve my teaching practices regarding "imagination". I used the "self-study" methodology to make sense of my experiences and explore new ideas, actions, or understandings for my teaching. I conducted my research with 27 third-grade students attending a public primary school in Ağrı in the fall semester of the 2021-2022 school year. I used multiple data collection techniques (i.e., participant observations, reflective diaries, feedback from my students, critical friend and colleagues, and photographs of my teaching activities) to detail the study data and increase its trustworthiness. I organized my findings under three main themes: (1) *My professional understanding and future goals*. Under this theme, I explained my professional insight and future aspirations. I introduced myself as a teacher constantly questioning her practices, caring about enriching her teaching with different activities, and focusing on opportunities rather than obstacles in her work environment. I also emphasized my aim to design educational materials that will make student learning more meaningful and enjoyable in the future. (2) *Activities that reflect my imagination*. Under this theme, I provided detailed information about the activities I designed aligned with my imagination and implemented in my classroom to contribute more to students' learning. (3) *Comments of my students, critical friend, and colleagues*. Under this theme, I shared my students', critical friend's, and colleagues' comments about the activities I implemented in the classroom. I emphasized that the feedback provided was generally positive and guided my teaching. This study contributes to the literature by exemplifying how I designed the teaching activities using my imagination as a primary school teacher and improved the teaching-learning process by taking it out of the ordinary.

---

[1] Ministry of National Education, Turkey, haticeavsar210@gmail.com
[2] Necmettin Erbakan University, Ahmet Keleşoğlu Faculty of Education, Department of Basic Education, Turkey, ahmet_saban@yahoo.com

Introduction

It is inevitable for teachers to plan their course contents and carry out the teaching-learning process by going beyond the ordinary, considering imagination besides many other variables. Because imagination constitutes an essential dimension of the teaching process (Burchell, 2008). Gallas (2003) acknowledged the need for teachers who explore their imaginative power to create a world full of curiosity, joy, and discovery in children. Teachers who realize their imagination have an essential role in making the imagination capacity of individuals, which is present in their childhood, a personality trait. Hence, individuals' imagination development should start as early as possible (Eckhoff & Urbach, 2008; Lehrer, 2016). The expression of early initiation here corresponds to the early childhood period of individuals. Teachers need to create educational environments where different teaching activities occur to increase the use of imagination in these first years of life.

The Current Turkish Dictionary of the Turkish Language Institution (https://sozluk.gov.tr) provides the following two features for the imagination concept: "1. The mind's ability to create imagination, fantasy, vision, or fiction. 2. The ability to design an object without having it in front of us". In this respect, imagination can be defined as "the ability to establish new relationships between images and create new concepts and thoughts" (Işıldak, 2008, p. 66). For example, Spinoza describes imagination as visualizing all aspects of a perceived object in mind (Çıvgın, 2019). Vygotsky (2004) also considers imagination as the "creative activity, based on the ability of our brain to combine elements" (p. 9). For Egan (1992), imagination is the beginning of creative actions, the source of invention, and the place where ideas flourish. In short, imagination is described as a creative ability and the imaging power of the mind (Perdue, 2003).

Imagination is an essential factor in the emergence of an idea (Küçükali & Akbaş, 2017) because "thought cannot be produced without imagination" (Çellek, 2003, p. 4). Albert Einstein emphasized the importance of imagination with his words: "Imagination is more important than knowledge. Knowledge is limited. Imagination [on the other hand] surrounds the world" (Işıldak, 2008, p. 65). Steiner conceived the power of imagination as the primary source for the emergence of mental potential (Alphen, 2011). Similarly, "Ahmet İnam argued that imagination is the main source of thought as it nourishes and reveals thought" (Orhon, 2014, p. 50). Gazali emphasized that researchers who lack imagination will not have any information besides a shell in their research (Musa, 2018). In this respect, imagination is "the source of various mental activities such as supposing, regarding as, thinking about possibilities, etc." (Budak, 2000, p. 357). By way of imagination, a person can approach phenomena from a different perspective, establish various relationships with them, or produce new ideas based on them.

As a result of the human use of imagination, creative ability also develops. In this respect, imagination is viewed as a significant factor in the actualization of original designs (Küçükali & Akbaş, 2017). This ability gives humans a superior feature, distinguishing them from other living creatures. Although there is no standard definition of it in the literature, it is claimed that everybody has a creative ability from birth (Aslan & Arslan Cansever, 2009). Also, when the act of imagination is performed regularly, a positive value is added to the creative process (Er Bıyıklı & Gülen, 2018). From this point of view, imagination is considered "the basis of all creative activity" (Vygotsky, 2004, p. 9) and a mental power used for actions such as thinking, planning, or designing (Perdue, 2003).

Due to the features mentioned above, many educators (Alphen, 2011; Eckhoff & Urbach, 2008; Lehrer, 2016; Vygotsky, 2004) called for the inclusion of imaginative capacity in the education process from childhood. However, most of today's education systems do not teach students the pleasure of researching with the curiosity of learning or the enthusiasm of discovering new things (Kırlangıç Şimşek, 2012). Standard school curricula tend to neglect the development of students' imaginations by focusing only on their mental development (Gajdamaschko, 2005). In this context, Thomas (2019) emphasized that "it is time to reconsider the value of imagination in education" (p. 49). Therefore, teachers need to realize the power of imagination instead of using their brains fixedly and increase their

students' imaginative capacities by designing different teaching environments. Only in this way can individuals fulfill themselves and expand their boundaries.

This study stems from such an understanding. In this self-study I carried out as a primary school teacher, I assumed "a dual role as the researcher and the subject of the research" (Alan, 2019, p. 470) and aimed to evaluate my professional understanding in the context of imagination. Hence, I sought to improve professionally by holding a mirror to myself. The literature states that the unique feature of the self-study methodology is that it allows teachers to have their voices heard (Bullough & Pinnegar, 2001). Another unique characteristic of this method is that it contributes to teachers' professional development by offering alternative perspectives on their practices (Alan, Sariyev, & Odabasi, 2021). In this respect, I wanted to introduce the activities I developed based on my imagination and examine the contribution of imagination to my professional development to make sense of myself. I also aimed to contribute to developing my students' imaginative capacities through the activities I implemented in the classroom during the research process based on my imagination.

Conceptualization of Imagination

The literature reveals that imagination is difficult to understand, conceptualize, or expose (Alphen, 2011). As it evokes such phenomena as "childish", "fancifulness", "utopianism", "romanticism", or "unrealism" in everyday language (Thomas, 2019; Vygotsky, 2004). Also, "imagination" and "creativity" are often used synonymously in the relevant literature. In other words, "imagination" is considered either a critical component of creative thinking (Er Bıyıklı & Gülen, 2018) or called "creative imagination" (Gündoğan, Arı, & Gönen, 2013). Still, Thomas (2019) emphasizes that imagination has at least three aspects consisting of (1) *aesthetic* (originality, authenticity), (2) *cognitive* (possibilities, different thoughts), and (3) *affective* (taking perspective, empathizing).

As one of the leading theorists of imagination, Vygotsky (2004) puts forward four principles for understanding this concept:

- **Self-reflection.** Imagination requires dealing with life experiences with a different mental structure.

- **Social perspective**. Imagination requires scrutiny of the creative actions or products of other people.

- **Affective capacity**. Imagination requires awareness of emotions because each emotion points to a different aspect of the experience.

- **Creative product**. Imagination requires the transformation of ideas into innovative products.

One of the most comprehensive studies on the conceptualization of imagination was conducted by Liang, Chang, Chang, and Lin (2012). Analyzing scientific publications between 1900 and 2011, Liang et al. (2012) identified ten indicators of imagination and grouped them under the following two dimensions:

- The first dimension, called **creative imagination**, consists of indicators including *intuition* (connecting events), *sensibility* (being attentive to events), *productivity* (proposing multiple ideas about events), *exploration* (synthesizing ideas about events), and *novelty* (presenting unique perspectives on events).

- The second dimension, called **reproductive imagination**, consists of indicators including *focusing* (spending a long time on a task), *effectiveness* (presenting valuable ideas for a purpose), *transformation* (transferring knowledge from one field to another), *crystallization* (embodying an abstract thought), and *dialectics* (offering logical explanations to contrasting ideas).

To expose imagination, Bland and Sharma-Brymer (2012) examined the perceptions of 133 Australian primary school students aged 10-11 regarding the ideal school image they would like to attend in the future with the method of "draw and tell with 200 words" within the scope of the question "What kind of school do you dream of?". As a result of the study, the authors developed a typology consisting of four different conceptualizations of imagination. According to this typology:

- *Fantastic imagination* symbolizes unattainable dreams, fantasies, or hopes, such as being in a flying car piloted by a dragon or a virtual avatar in a video game.

- *Creative imagination* symbolizes innovative, exploratory, and alternative ideas possible to implement, such as shopping mall-type schools or vegetarian schools.

- *Critical imagination* represents ideas that challenge existing practices or power structures, such as reducing school days or removing strict disciplinary rules.

- *Empathic imagination* symbolizes ideas that question events from the eyes of others or speak for the voices of disadvantaged groups, such as creating separate playgrounds for younger children or providing free meals to poor students.

Some studies on imagination in the literature have also revealed that this ability can differ regarding some variables. For example, Hiçyılmaz (2020) used Bland and Sharma-Brymer (2012)'s data collection method to examine the imaginative perceptions of 258 eighth-grade students attending nine different middle schools in Van. He reported that while male students made drawings and descriptions mainly in the "fantastic imagination" typology, female students represented the "creative imagination" typology more. In another study, Gündoğan et al. (2013) examined the effect of drama on children's creative imagination in different age groups. They concluded that drama was more effective in 10-year-old children than 13-year-olds in terms of "generating more original ideas".

Conceptualization of Self-Study

In the most general sense, self-study is conceptualized as a researcher's in-depth and systematic examination of self, practices, and contexts for professional improvement. For example, Dinkelman (2003) describes self-study as "an intentional and systematic inquiry into one's own practice" (p. 8). In this respect, the self-study researcher is in both the subject (researcher) and the object (researched) position.

Alan (2016) is the first researcher to introduce the description of "bireysel araştırma" as the Turkish equivalent of the English term "self-study" in Turkish literature. Yet LaBoskey (2004) is the most cited researcher in the international literature, with her study introducing self-study characteristics (Mena & Russell, 2017; Vanassche & Kelchtermans, 2015). LaBoskey (2004) conceptualized the features of self-study under the following five items:

- *Self-study is self-initiated and self-focused*. An essential feature of self-study is that it is initiated and carried out by practitioners in the field. This feature also means that self-study cannot focus on others' actions.

- *Self-study is improvement-aimed*. Self-study usually arises from practical problems, living contradictions, or encountered dilemmas and is carried out to improve one's practice.

- *Self-study is interactive*. This feature highlights the collaborative nature of self-study and the importance of interactions between the researcher and participants, constituting an essential part of the dataset.

- ***Self-study utilizes multiple and primarily qualitative methods*** (e.g., narratives, journals, autobiographies, observations, semi-structured interviews, or conversation-type dialogues).

- ***Validity in self-studies is based on trustworthiness***. Validity in self-studies is related to how trustworthy the readers find the practical examples (teaching activities) shared by the researcher.

Purpose of the Research

A child's education generally starts in the family and evolves into a different process with formal education. In this process, primary school teachers take an active role in children's lives by teaching them academic knowledge and values of importance. However, every classroom teacher unveils their practical differences in line with their professional understanding. The realization of this difference largely depends on the effective use of imagination. Hence, in this self-study, which I carried out within this perspective, I aimed to question my professional understanding, practices, and development as a classroom teacher in the context of imagination. In achieving this goal, the following questions guided:

1. What kind of professional understanding do I have?
2. What is the position of imagination in my professional understanding?
3. What kind of practices do I perform to develop my imagination?
4. What kind of practices do I perform to improve my students' imaginations?
5. What do my students, critical friend, and colleagues think about my practices?
6. What could be my future goals to nurture and maintain an imaginative profession?

Significance of the Research

This study contributes to the literature by exemplifying how I designed the teaching activities using my imagination as a primary school teacher and improved the teaching-learning process by taking it out of the ordinary. In this context, the teaching activities I introduced in this research will inspire my colleagues who desire to develop their students' imaginations with different activities. Moreover, while there are many self-studies in the international literature (e.g., Bashiruddin, 2006; Berry, 2007; Diacopoulos, Gregory, Branyon, & Butler, 2021; Donnell, 2010; Mueller, 2003), the number of such studies in the national literature is quite limited. For instance, in my search within the scope of the National Thesis Centre (https://tez.yok.gov.tr/UlusalTezMerkezi/), I found only four self-studies (Dönmez, 2018; Erdoğdu, 2019; Ünal, 2022; Yücel Dağ, 2015) related to the field of education. Likewise, I came across a similar result (Alan, 2016, 2019; Alan et al., 2021; Utku, 2019) in my search within the scope of the ULAKBİM TR Directory (https://trdizin.gov.tr/). However, none of these studies are related to the primary school teaching profession. Hence, this research will enrich the national literature on how primary school teachers can increase their professional awareness through self-study.

Method

The Emergence of the Research Idea

My middle school years were the times when I approached my homework meticulously. In high school, I always tried to explore different perspectives in the projects I prepared for my lessons. In the faculty of education that I enrolled as my first choice in the matriculation exam, I resorted to books with different content that would improve me personally and professionally while also attending various seminars and courses. The intellectual wealth I gained in this process paved the way for my imaginativeness. During my graduate studies, I aimed to convey my professional knowledge, which is the result of my imagination, and my thoughts and actions regarding these experiences to more colleagues. Thus, while presenting a productive teacher identity to my students, I wanted to share my ideas with my colleagues that will contribute to their professional development. As imagination is an essential factor affecting professional performance.

Determining the Research Design

My advisor (the second author of this article) introduced me to the "self-study" methodology. Later, through my readings in this field with his guidance, I realized that this type of research offers a unique opportunity to question my thoughts and actions. Because during self-study, educators interact with themselves as they focus on their practices. Hence, they get the chance to critically examine their actions and the contexts that affect these actions (Samaras & Roberts, 2011). According to Pinnegar and Hamilton (2009), self-study is to make sense of our experiences and produce new insights through new actions or practices. With this method, the teacher develops an "understanding that will first contribute to his/her students and then to teacher education by discovering himself/herself and his/her teaching methods" (Alan, 2016, p. 15).

Reflective thinking, which is a significant aspect of self-study, also encourages the development of professional behavior. For example, the ALACT model (Korthagen & Vasalos, 2005), which makes individuals question what they are doing and change their actions, is based on the reflective thinking process. According to Korthagen and Vasalos (2005), the ALACT model, named after the initials of each stage, defines a five-stage process of cyclical reflection. The steps included in the model are (1) action, (2) looking back on action, (3) awareness of essential aspects, (4) creating alternative methods of action, and (5) trial. Reflective practice, which means the ability to continue to develop professionally (Schön, 1983), is one of the essential features of the self-study approach that focuses on one's practices (Alan, 2016). It focuses on the action, and a new action is taken when necessary (Korthagen & Vasalos, 2005).

In sum, through self-study research, teachers set on to understand their practices, question their actions and actualize their professional development. According to the claims of teachers who conduct self-study (Magee, 2009), there is no better way to improve educational practices and enrich students' learning. In this respect, self-study focuses on the following topics (Austin & Senese, 2004):

- Who the teacher is,
- How the teacher acts,
- What the teacher says,
- What the teacher thinks,
- How the teacher decides.

Based on this understanding, I conducted this self-study in a public primary school in Ağrı province in the fall semester of the 2021-2022 academic year in line with the basic features determined by LaBoskey (2004). I considered the third-grade curriculum objectives while designing the teaching activities I implemented within the scope of the research. Also, I regarded the imagination conceptualizations discussed in the literature. At the same time, I benefitted from my professional experiences as a primary school teacher. LaBoskey (2004) views the practical knowledge gained through professional experiences as an essential way of knowing. Finally, I submitted all the activities I designed with my imagination to my critical friend's opinion before applying them in the classroom. In other words, all the activities in this study were prepared as the activities reflecting the first author's interpretation of her imagination and applied in the classroom with the critical friend's approval.

The Study Group

The members of my study group include:

I, as the researcher. The subject of self-studies is the researchers themselves and their actions (Alan et al., 2021). Accordingly, this research focuses on "myself and my practices" as a primary school teacher. Garbett and Ovens (2017) also emphasized that self-studies can be limited to specific topics that teachers are concerned with improving or changing their practices. In this regard, I aimed to transform myself as a primary school teacher by examining my thoughts and actions, revealing my professional understanding concerning my imagination.

My students. My 27 third-grade students, who have engaged in the activities I designed, are also the natural members of my study group. I met them in the seventh year of my career, after six years of private school teaching experience. However, due to the pandemic period experienced worldwide the year before my appointment, I noticed that severe learning losses had occurred at the academic level of my new students. For example, although they were in the third grade, I had six students in my classroom who had difficulty reading and writing, and ten whom I believed were at the second-grade level. Also, some students learned math topics quickly, whereas some needed to gain basic math skills. In addition, the general difficulties in understanding and speaking Turkish in the Eastern Anatolian Region were also valid for my students. Therefore, I carried out the teaching activities in the context of the characteristics of my students.

My critical friend and colleagues. Self-study is a collaborative and interactive inquiry (Alan, 2016). In this regard, my critical friend and colleagues, whose comments I consulted on the quality of the activities I designed based on my imagination and implemented in the classroom, also participated in my study group, and made significant contributions. By exchanging ideas about my actions with my critical friend and colleagues, I better understood the value of these activities.

My colleagues are made up of classroom and branch teachers working in my school. My critical friend, however, works as a classroom teacher in a different primary school. My critical friend, who is married and a mother of two children, has 17 years of teaching experience. Like me, she continues her master's program at the same institution. My critical friend is somebody I have been in dialogue with for a long time and admire professionally. She voluntarily agreed to participate when I told her about my thesis subject. My most important criterion in determining my critical friend was my belief that she would offer "constructive criticism" (Costa & Kallick, 1993) regarding my practices. My critical friend offered valuable perspectives to my thoughts by making various comments and criticisms throughout the research process; specifically, she reviewed the activities I designed before implementing them with my students in the classroom and shared her suggestions.

Data Collection
The primary data collection techniques I used in my study include:

My participant observations. Considering the objectives of Ministry of National Education (MoNE, 2018a, 2018b, 2018c, 2018d, 2018e, 2018f, 2019) curricula, I observed my teaching activities' contributions to student behaviors or the classroom environment and took notes on these observations. In this way, I tried to understand how the activities I applied in the classroom contributed to students' imaginative actions and to make sense of their concrete behaviors during learning. For example:

- When did my students seem to be in surprise?
- When did they stop doing out-of-class things?
- When did they volunteer to participate?
- When did they focus on a task for a long time?
- When did they ask plenty of questions?
- When did they provide exciting ideas?
- When did they produce works of aesthetic value?
- When did they stop complaining about each other and work in harmony?

Therefore, I conducted participant observations during the activities I applied to reveal student reactions to these activities (*the fifth research question*). The duration of participant observations was limited to the duration of each activity, lasting approximately one or two class hours.

The reflective diaries I kept weekly during the research process. In this regard, I included detailed diary entries about my experiences to develop an understanding of the effective use of my imagination in education. Since the most crucial factor affecting the success of self-study is reflective thinking, I wrote reflective diaries (Killion, 1999) weekly, providing feedback on the activities I applied in the classroom based on my imagination. The diary writing process spanned from the first week of the fall semester of the 2021-2022 school year until the completion of the research (for 19 weeks) and aimed to answer especially *the first, second,* and *sixth questions*.

Written and visual documents. Within the scope of *the fourth question*, I provided detailed information about the activities I prepared and implemented based on my imagination and documented them with photographs.

Conversation-type interviews with my critical friend and colleagues. Within the scope of *the fifth question*, I consulted my critical friend's opinions, which I believe brought a different perspective to my thoughts. Thus, I was able to evaluate my practices in a multifaceted manner. During the research process, I contacted my critical friend, sometimes through face-to-face "conversation-type interviews" (Yıldırım & Şimşek, 2013), but mainly through various technological tools, and questioned her thoughts on the activities. Also, by contacting my colleagues at school, I exchanged ideas through conversation-type dialogues. The issues that were the subject of conversation-type interviews developed "spontaneously in the natural flow of interaction" (Yıldırım & Şimşek, 2013, p. 149).

Written and verbal feedback from my students. I asked my students to express their opinions verbally during the research process and in writing at the end of the research. In this way (*regarding the fifth question*), I determined if my students liked the activities, whether they found them helpful, or whether they wanted more of such activities.

Data Analysis

I analyzed the data in four stages as a combination of "content analysis" (Yıldırım & Şimşek, 2013) and "thematic analysis" (Braun & Clarke, 2006) techniques.

- ***In the first stage***, I tried to become familiar with all the raw data by reading it repeatedly and pondering how to organize it. For example, after reviewing my diaries a few times, I realized that instead of arranging them in chronological order, it would be more appropriate to synthesize them to create a certain unity of meaning in terms of their content.

- ***In the second stage***, I questioned which themes stood out in the data and found it appropriate to present my findings under three main themes: (1) my professional understanding and future goals, (2) activities that reflect my imagination, and (3) comments of my students, critical friend, and colleagues. In determining these themes, I took the questions I asked myself in line with the focus of my research into account. For example, I produced the first central theme from the data I obtained regarding the first, second, and sixth questions, the second central theme from the information I got regarding the third and fourth questions, and the third central theme from the data I gathered regarding the fifth question.

- ***In the third stage***, I created sub-themes under each central theme. For example, under the first central theme, I introduced my professional understanding based on my imagination (first sub-theme). I also dwelled upon my future goals to maintain a profession infused with imagination (second sub-theme). Under the second central theme, I rearranged the 13 activities that I applied at different times (weeks) during the research process according to third-grade courses and presented them under six sub-themes: Math activities (n=3), Turkish activities (n=3), Science activities (n=2), Life Sciences activity, Visual Arts activity, and Interdisciplinary activities (n=3). I also shared the visuals (photographs) I obtained regarding these activities. Under the third central theme, I described the views of my students, critical friend, and colleagues regarding my practices under three sub-themes and supported my comments on these views with direct quotations.

- *In the final stage*, I sought my advisor's opinion on the compatibility of all the main themes and sub-themes with the data.

Ensuring the Trustworthiness of the Data
I applied the following strategies to ensure the trustworthiness of the data:

- I diversified the data sources (myself, my students, and my critical friend and colleagues).

- I used multiple data collection techniques and explained the data analysis process in detail.

- I gave detailed information about all the activities I implemented during the research process.

- I exchanged ideas with my critical friend during the planning phase of the activities and after applying them in the classroom.

- I shared all the activities in the findings and tried to document them with visuals (photographs).

- I supported my comments on the data with direct quotations.

Decisions Regarding Ethics
After the institute accepted my research proposal, I gained the ethics committee's approval and research permission. In addition, I informed my students' parents about my study and requested their consent for their children (my students) to participate in the research. After getting the necessary approvals, I conducted my research. During the research process, I kept the students confidential in the visuals I obtained regarding the activities and included them in the findings.

Findings

My Professional Understanding and Future Goals
My Professional Understanding
I have eight years of teaching experience, including six years in a private institution and two years in a public school. I am now in the second year of my professional life in public school. My environment is a relatively underdeveloped district of the Eastern Anatolian Region. I work in a far central school in this district. I carried out this research in the first semester of my first year in the community where I live. When I first came to school, I tried to change the environment's perspective by forming a volleyball team with a few colleagues I had first met. However, I soon realized that my colleagues isolated themselves because of the traditional behaviors of the community. I was sure I would not let three years of my life be wasted in this district as I would not give up on pushing myself further than the previous years.

The working contexts (educational environments) may present serious shortcomings for teachers and prevent the feeling of pleasure in the teaching profession. For example, I conducted this research in a primary school in a relatively underdeveloped district of the Eastern Anatolian Region. I realized that my students needed more access to rich materials besides their simple school needs. I also observed severe learning losses in my students due to the worldwide pandemic. However, a teacher should focus more on the opportunities in the work environment rather than such negativities. With this understanding, I diversify my classroom teaching practices, considering my students' learning levels. I allow all my students to learn by designing lower- and higher-level activities. Also, I constantly reflect on my ideas and actions, such as "How can I create imaginative lesson plans for my students? How can these plans be enriched at the beginning, during, or end of the lessons?".

Therefore, the private-school environment I experienced before and the public-school environment I experienced during the research process did not change my thoughts, actions, or approaches toward my students. Based on my observations in my professional life, education is shaped in the hands of teachers, no matter what the school environment is. For example, a certain teacher may reduce the functionality of an educational equipment-rich environment while another may offer rich opportunities to students in a school environment that lacks such equipment.

On the other hand, I think that professional passion plays a vital role in shaping teachers' actions. For example, all the teachers in my school were tasked with preparing one of our fourth-grade students, who would represent our school in the "storytelling" competition held between schools in the district. I have noticed that while teachers who passionately did their jobs were more actively, willingly, and voluntarily involved in this assignment, those who lacked professional passion looked tired, complained in every situation, and made various excuses. My task was to prepare the visuals (pictures) the student would use in the background during the storytelling competition.

My passion for the teaching profession has always led me to question more. Since the first day of my appointment as a primary school teacher, I have always been analytical about myself and constantly evaluative of my past actions. I try to evaluate and reshape my professional understanding with such questions as:

- Where am I really in this profession?

- How effectively do I plan and implement the teaching activities?

- What position does my imagination have in my lesson-planning process?

My imagination is at the center of my professional understanding. This way, I can organize different teaching environments to facilitate my students' learning and enrich these environments with various materials or activities. Unbiassed towards my students, I try to appeal to each of them and offer variety in my lessons. The activities that I try to implement in my classroom are designed for specific goals, including providing a sense of pleasure in learning, making learning meaningful and fun, ensuring the active participation of my students, raising individuals who can think, reason, or criticize, etc. All these goals require the existence of a professional understanding infused with imagination.

My Future Goals

My curiosity about obtaining information from different sources significantly contributes to developing my imagination-oriented ideas. Scientific books are tools to enrich my thoughts. By combining ideas from these books, I use them as inspiration for different activities. In addition to such informative books, I am keenly interested in children's literature. My imagination, an essential dimension of my professional understanding, is also reflected in my work in this area. I have two children's books published so far (Avşar, 2017, 2020). I inform the National Education Directorates where I work about my desire to discuss these books with my colleagues. I also have other book projects on children's literature that I plan to publish soon. Apart from children's books, I aim to write books related to teaching.

In addition, I designed the strategic game "TOYGENS" to present a game to Turkish children, considering different intelligence game designs in line with the intelligence games educational training certificate I received. The word "TOY" in this game is the general name of social activities that mean gathering in the old Turkish culture, and it is used in the sense of "toy" in English. Considering this, I aimed to bring in a local game image and create an internationally easy-to-pronounce brand name. The "GEN" syllable in the game also evokes "hexagon", referring to the game's formation of hexagonal shapes. With this syllable, I also wanted to emphasize the idea of "Turkish culture" by referring to the concept of "gen" meaning "heredity". The letter "S" in the game originated from my idea of gaining a decent brand image. I have taken the patent of this 100%-domestic and national strategy game and completed all the branding works. Apart from this patented game, I aim to develop educational materials to make learning in primary schools more enjoyable and meaningful.

Activities That Reflect My Imagination
Math Activities

Activity 1: Parsing the Numbers. I associated this activity with the objective coded "*M.3.1.1.3 Determines the digit names of three-digit natural numbers and the place values of the digits.*" in the third-grade Mathematics course (MoNE, 2018a). In this activity, I prepared with recycling waste materials, I created a mechanism on the board to make learning meaningful in solving three-digit natural numbers and separating their place values (*Photograph 1*). Before that, I worked with volunteer students during the break and dyed the finished napkin rolls to give them colorful images. The students created the visuals according to their imaginations and painting styles (*Photograph 2*). We also prepared pompoms of 1, 10, and 100 (*Photograph 3*). In this activity, which is processed from easy to difficult, the numbers are reached by throwing "one", "ten", and "hundred" pompoms through the rolls. For example, when 1 pompom is thrown from the rightmost roll, the number 1 is obtained; when 5 pompoms are thrown, the number 5 is obtained. Likewise, when two pieces of 10 pompoms are thrown from the tens roll, the number 20 is reached, and the number 27, which is the sum of tens and ones, is reached when additional 7 ones are thrown from the ones roll. Thus, the teacher can switch to three-digit numbers. Accordingly, the number 300 is reached when three pieces of 100 pompoms are thrown from the hundreds roll. The number 328 is reached when two tens and eight ones are thrown from each respective roll in addition to the three 100 pompoms. This activity ended with all the students in the class making a sample application.
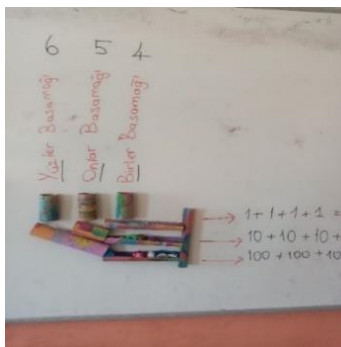
| Photograph 1 | Photograph 2 | Photograph 3 |

Activity 2: Odd and Even Numbers. I associated this activity with the objectives coded "*M.3.1.1.8. Comprehends odd and even natural numbers. M.3.1.1.9. Examines the addition of odd and even natural numbers on the model and expresses whether it is an odd or an even number.*" in the third-grade Mathematics course (MoNE, 2018a). I planned this activity to help students understand if an odd or an even number is reached when adding "two odd numbers", "two even numbers", and "an odd and an even number". In this activity, students are to perform the addition and subtraction operations with odd and even papers by proceeding with the models I have prepared (*Photograph 4*). While even numbers are written on green-colored papers, odd numbers are written on blue-colored pieces (*Photograph 5*). Students who come to the activity table to solve the operations first ought to figure out the processing arranged on the table for practice. They then try to predict whether the result of the

functions I have set individually for them is an odd or an even number. After their guesses, they choose one of the papers (green or blue), put it in the result section, and explain the operation's correctness or incorrectness.

Photograph 4   Photograph 5

Activity 3: Roman Numerals. I associated this activity with the objective coded "*M.3.1.1.10. Reads and writes Roman numerals up to 20.*" in the third-grade Mathematics course (MoNE, 2018a). It can be more challenging for students to comprehend Roman numerals, which are different writing formats. After explaining the logic of Roman numerals in this activity, I designed a game to reinforce the topic. This game is based on the principle of catching fish prepared by students using the art of origami during the break (*Photograph 6*). For this activity, students should take the number hooks at the ends of the fishing lines I drew on the board towards the fish on which Roman numerals are written (*Photograph 7*). In other words, students need to match the number hooks at the end of each rope with the appropriate Roman numerals using the fishing line with 20 strings. Meanwhile, I noted the time each student completed the activity and rewarded the five fastest students with star symbols. A student who collects 20 stars in total wins the mind-intelligence game.

Photograph 6   Photograph 7

Turkish Activities

Activity 4: Vowels-Consonants. I associated this activity with the objective coded "*T.3.3.1. Recognizes the main parts in reading materials.*" in the third-grade Turkish course (MoNE, 2019). With this activity, which I implemented at the beginning of the semester, I aimed to teach vowels and consonants. However, I noticed some students had difficulties reading and writing words correctly (such as skipping letters) due to the pandemic. Therefore, first, I did a pre-activity to address such learning deficiencies in my students. In this pre-activity, I asked students to come to the board and find "words with missing vowels" written on pink A4 paper and paste the vowels cut in circles on the missing letters in words (*Photograph 8*). After this pre-activity, I asked all the students in the class what objects could be associated with the "back vowels" and "front vowels" in words to make them more memorable. Based on students' ideas produced using their imaginations, we decided that "shoes with thick heels" could be associated with back vowels and "shoes with thin heels" with front vowels. Recognizing that their ideas count, the students took the lesson more seriously and competed to express more ideas about

the topic. To implement this activity, I drew four columns on the board (*Photograph 9*). In the column titled "Words", I listed words containing back vowels, front vowels, and consonants in a mixed manner. Having written "Consonants" in the second column, I drew the third and fourth columns symbolizing "thin-heeled" and "thick-heeled" shoes, respectively. Since I wanted to ensure the participation of all students in this activity, I first asked them to write their answers individually on PVC A4-size paper. Afterward, students wrote their responses on the board in the appropriate space. I ended the activity with the participation of all students in the class.

| Photograph 8 | Photograph 9 |

     Activity 5: Proverbs. I associated this activity with the objectives coded "*T.3.2.3. Speaks about a specific topic. T.3.2.5. Participates in classroom discussions and communications. T.3.3.24. Makes inferences about what is read. T.3.4.11. Edits own writings. T.3.4.12. Shares own writings.*" in the third-grade Turkish course (MoNE, 2019). With this activity, I planned as group work, I aimed for students to share their opinions by thinking about the meanings of the proverbs as a group. For this purpose, I gave each group a list of six proverbs written in large fonts on colored papers (*List 1*), a list containing the meanings of these sayings (*List 2*), and two background papers for them to create the brown background and pink heart symbols (*Photograph 10*). First, students cut out as many heart symbols as the number of proverbs from the pink background paper and pasted them on the brown paper (*Photograph 11*). Then, they examined the two lists by matching them. Afterward, they cut the proverbs according to the order in the list, pasted them on the brown background paper, and wrote the meaning of each proverb in their handwriting on the pink heart symbol paper under each proverb (*Photograph 12*). The activity ended with each group spokesperson giving information about the group's work. The two lists I prepared for the activity are as follows:

List 1. Proverbs

1. Keep something for a rainy day.
2. Friends tell pain.
3. Get the right neighbors rather than a house.
4. Rotten wood does not hold the nail.
5. Sow the wind, reap the whirlwind.
6. When hitting the tree with an axe, it said the handle was from my body.

List 2. Meanings of Proverbs

1. A true friend tells your faults without gossiping.
2. Neighbors are more important than the hearth.
3. Something completely broken is useless.
4. Even the significant ones can harm you.
5. Someone misbehaving may suffer greater evils.
6. The money we earn by working saves us from trouble during difficult times.

| Photograph 10 | Photograph 11 | Photograph 12 |

Activity 6: Antonyms. I associated this activity with the objective coded "*T.3.3.8. Finds the antonyms of words.*" in the third-grade Turkish course (MoNE, 2019). In this activity, I asked students to find the antonyms of the underlined words in a story I wrote on the board and enriched it with images compatible with its content (*Photograph 13*). I read the story aloud once without breaking the flow. Then, I read the story slowly for the second time, paying attention to emphasis and intonation. Meanwhile, I asked students to think about the antonym of each underlined word in the story and share their guesses. I asked one of the students who gave the correct answer or guessed closely to paste the "ladybug with antonym" image I had prepared on the underlined word (*Photograph 14*). The word underlined is written on the ladybug's one wing, with its opposite meaning on the other wing. After that, I asked the same student to read aloud the ladybug's wings and compare his/her answer. I explained each word and completed the story by switching to other words (*Photograph 15*). The story I prepared for the activity is as follows:

> "The Sun, shining <u>behind</u> the mountains, was reflecting its <u>brightness</u> to the clouds. The shadows of the clouds were <u>moving</u> <u>fast</u> <u>over</u> the crops. The cold of the <u>night</u> was <u>gradually</u> <u>softening</u> as it immersed itself in the heat of the Sun. The <u>young</u> people woke up <u>early</u> and started working in the field with their morning energy. <u>Producing</u> was <u>freedom</u> for them; it was <u>profit</u>, it was <u>joy</u>, and it was <u>happiness</u>. They had chosen to be <u>industrious</u>".

| Photograph 13 | Photograph 14 | Photograph 15 |

Science Activities

Activity 7: The Earth Model. I associated this activity with objectives coded "*F.3.1.1.1. Realizes that the Earth's shape is spherical. F.3.1.1.2. Prepares a model representing the Earth's shape. F.3.1.2.1. Comprehends that there are lands and waters on the Earth's surface. F.3.1.2.2. Explains that the Earth has a layer of air surrounding us. F.3.1.2.3. Compares the Earth's land and water areas on a model.*" in the third-grade Science course (MoNE, 2018b). In this activity, which I applied to render the subject I treated in the classroom more comprehensive, it was intended that the students would prepare an Earth model by moving from part to whole. Before starting the activity, I made necessary explanations about the actual sizes of the Earth layers to prevent misconceptions in students. For this activity, I divided students into

groups and distributed a tennis ball, thick string, watercolor, brush, and glue to each group. Drawing attention to the materials I had prepared on my desk, I asked, "What can be done with these materials?" (*Photograph 16*). Then, showing the tennis ball to the students, I asked, "What layer of the world would this be?". The "core (inner core)", the lowest layer of the world, was likened to a tennis ball by students. To symbolize the "outer core" layer, the students wrapped a wool string around the tennis ball, glued it, and painted it yellow (*Photograph 17*). Later, the students decided to create the "mantle (magma)" layer with the help of the rope and painted this layer red (*Photograph 18*). After all the students completed the magma layer, they used the green and blue colors to represent the "upper mantle" and "crust" surfaces by wrapping the rope around it again to design the Earth. This event ended with all groups completing the earth model.

| Photograph 16 | Photograph 17 | Photograph 18 |

Activity 8: Sense Organs. I associated this activity with the objective coded "*F.3.2.1. Comprehends the sense organs and their functions.*" in the third-grade Science course (MoNE, 2018b). For this activity, I planned as group work, I distributed visuals representing the five sense organs, five cut arrows, and one colored A4 size paper to each group. Afterward, I read aloud the text "*Journey in the Sense Organs*" I prepared for the activity. Meanwhile, I asked the students in each group to find the expressions for the sense organs inside the text and match them with the appropriate visuals. The text includes narrative explanations referring to the five sense organs. After reading the description of each sense organ, I asked the students, "What do you think is the sense organ referred to here?". The students then cut and pasted the sense organ's visual mentioned in the text (*Photograph 19*). In addition, they affixed the arrow image to the side of the sense organ and wrote explanations about it (*Photograph 20*). After students found all sense organs, I completed the activity and hung all the students' visuals in an appropriate classroom area. The text "*Journey in the Sense Organs*" that I prepared for this activity is as follows:

> "Rüya and Papatya want to prove that there are not only harmful microbes and bacteria in the human body, but also 100 trillion beneficial microbes and natural bacteria. Hence, they invented a mini device called *Armini* that can circulate in the human body and placed it in the body of a person volunteering for the experiment. *Armini* first displays some microbes that act in the intestines, facilitating digestion and removing bad microbes. In the meantime, Rüya and Papatya noted their observations and included the expression of <u>malnutrition</u> in their notes (*mouth*). It is thought that an imbalance in intestine microbes can cause diabetes and obesity. Useful microbes in the mouth protect from diseases and prevent caries and bad breath formation. They also heal gum diseases. Rüya turns to Papatya and says: 'We must protect beneficial bacteria by brushing our teeth regularly to prevent tooth decay and destroy the harmful bacteria that cause bad breath'. As a result of *Armini*'s examination, it is concluded that harmful bacteria should not be allowed to destroy beneficial bacteria. *Armini* continues to display without interrupting its journey. Now it monitors harmful microbes that enter the body through respiration. Rüya and Papatya express <u>insufficiently ventilated environments</u> (*nose*) among the observation notes. Papatya said: 'While the room is warming up, the air gets very dry. This dryness can also cause discomfort. Therefore,

one should take appropriate measures to regulate the humidity rate. Placing water-filled containers on the heater is the most practical way. Furthermore, one should consume plenty of liquids and avoid smoking or being in smoking environments.' Thanks to *Armini,* Rüya and Papatya notice the bacteria that cause the appearance and increase of spots, redness, and wrinkles on our skin. They mention the <u>importance of body cleaning</u> in their notes (*skin*). Accordingly, harmful bacteria circulating in the air contact our skin and fight with beneficial bacteria. If we do the necessary body cleaning regularly, we can ensure that the beneficial bacteria win. *Armini*, which displays bacteria that can cause hearing problems, draws attention to the cleaning needed in each body part. Rüya and Papatya include the <u>importance of earwax cleaning</u> for a healthier life in their observation notes (*ear*). It is stated that if the necessary ear cleaning is not done, bacteria in the ear can cause various diseases (such as tinnitus, ear inflammation, ear flu, or fluid collection in the ear). Consequently, it is reminded that one should avoid dirty water and pools. The last stop of *Armini*'s long journey is the tear bacteria (*eye*). Rüya and Papatya include the <u>importance of hand cleaning</u> in their observation notes. The beneficial bacteria in tears fight and destroy the harmful bacteria that may come from outside. To maintain the balance of bacteria in the eyes, we should not touch our eyes without washing our hands. So, we can prevent the occurrence of redness, watering, dryness, swelling, itching, blurred vision, and pain in the eye".

Photograph 19   Photograph 20

Life Sciences Activity

Activity 9: The Location of Our House. I associated this activity with the objective coded "*HB.3.2.3. Sketches own house location.*" in the third-grade Life Sciences course (MoNE, 2018c). In this activity, I drew nine houses on the board by emphasizing the visuality (*Photograph 21*). I only mentioned the name of the "pineapple house" in the middle. I asked the students to explain how to reach Alper's home starting from this house. For this purpose, I created the following seven directives:

1. Aslı lives in the east of the pineapple house.
2. Azra lives in the south of the pineapple house.
3. Meltem lives in the west of Azra's house.
4. Şahin lives in the north of the pineapple house.
5. Nisa lives in the west of Şahin's house.
6. Havva Nur lives north of Meltem's house.
7. Sezgin lives in the north of Aslı's house.

To attract the students' attention to this activity and ensure their active participation, we first made paper airplanes using the art of origami (*Photograph 22*). Students fixed these planes, which we constructed from papers of four different colors, next to the houses drawn on the board and used them to symbolize different directions (north, south, east, or west). After giving tips, I called seven volunteer students to the board and asked them to explain clearly to their friends how they found Alper's house by following the instructions (*Photograph 23*). In this activity, a student follows each instruction, and that instruction defines the resident's house. For example, the first student finds "Aslı's house in the east of the pineapple house" by following the first instruction. The second student finds "Azra's house in the south of the pineapple house" by following the second instruction. After the other students proceed this way, the last student in the group follows the seventh instruction and finds "Sezgin's house". The last remaining house is Alper's house.
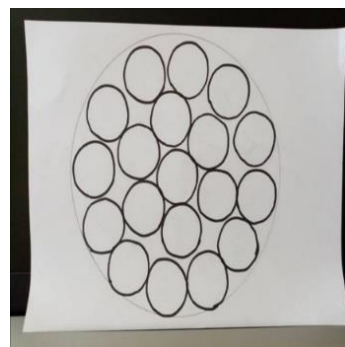

| Photograph 21 | Photograph 22 | Photograph 23 |

Visual Arts Activity

Activity 10: Original Design. I associated this activity with the objective coded "*G.3.1.1. Uses the application steps while creating a visual artwork.*" in the third-grade Visual Arts course (MoNE, 2018e). With this activity, I aimed to develop a sense of pleasure in learning through students' making a design based on visual artwork. For this purpose, I asked the students to produce a design that symbolizes their imagination, using the drawing I created with the 15 circles in *Photograph 24*. *Photograph 25* illustrates one of the designs produced by a student. The student who owns the design made the following statement about its content: "When I first saw these circles, I compared them to foams on a liquid. So, I drew bubbles overflowing from the cup".

| Photograph 24 | Photograph 25 |

Interdisciplinary Activities

Activity 11: Dividing Words into Syllables. I associated this activity with the objectives coded "*T.3.3.1. Recognizes the main parts of reading materials. Mu.2.B.4. Distinguishes long and short syllables in speech. Mu.3.B.3. Repeats the simple rhythm and melody of what is heard.*" in the third-grade Turkish (MoNE, 2019) and Music (MoNE, 2018d) courses. With this activity, I intended that students would actively use different musical instruments and repeat the rhythms or melodies they heard from them. Moreover, I wanted to make learning enjoyable with this activity that appeals to students' many senses. I carried

out this activity in three stages. In the first stage, I wrote numbers on the xylophone, as many as the number of syllables in words written on the board (*Photograph 26*). Then, I created rhythm by hitting the board according to the lengthiness/shortness of the syllables in words and coinciding with the bottom of the syllables. Afterward, I asked two students to come to the board to take turns repeating this rhythm by clapping their hands. In the second stage, I asked the students to play this rhythm with the xylophone. In the third stage, I asked the students who completed the first two stages individually to try to catch the harmony in the rhythm by playing it together (*Photograph 27*).

Photograph 26   Photograph 27

Activity 12: Colored Problems. I associated this activity with the objectives coded "*M.3.1.3.4. Solves problems that require addition and subtraction with natural numbers. G.3.1.1. Uses the application steps while creating a visual artwork.*" in the third-grade Mathematics (MoNE, 2018a) and Visual Arts (MoNE, 2018e) courses. With this activity, I aimed to reinforce students' addition and subtraction skills and do visual artwork. I wrote the math questions I prepared for this purpose on the board and directed them to all students. The answers to the questions lead students to specific colors and envisage them printing threads with these colors. For this activity, I gave each student four cut threads of the required length for printing, watercolors, four sheets of double-folded A4 paper, and a watercolor brush. Students first tried to solve the problems using a pencil on the A4 size paper (*Photograph 28*). Afterward, they applied the colors requested in the answers to the questions with a watercolor brush and performed thread printing (*Photograph 29*). The colors used in the thread printing show the correctness or falsity of the answers to the questions. Suppose the answer to a question leads to two different colors. In that case, the students should also complete the rope printing by dyeing it in colors suitable for the content of the questions. The math questions I prepared for the activity are as follows:

- Of 100 vehicles in a parking lot, 20 are white, 26 are black, and 12 are red. The remaining cars are yellow. Which color car is represented the most in this car park?

- Among the twelve crayons, three have yellow tones, and four have blue tones. The remaining crayons are in green tones. What two crayon colors are represented the least?

- In autumn, the memory forest attracts attention with its colorful appearance. This forest has 12 yellow, 15 green, and 17 red-leaved trees. What two tree colors sum up to 29?

- Seventy dogs are dressed in clothes to make them look colorful in a zoo. Twelve dogs are dressed in red, 34 in yellow, 24 in green, and the remaining in blue. What two dresses are represented the least, and what two dresses are the most in the zoo?

| Photograph 28 | Photograph 29 |

Activity 13: Hazardous Substances. I associated this activity with the objectives coded "*F.3.4.1.2. Discusses that touching, looking, tasting, and smelling certain substances can harm the living body. F.3.4.1.3. Takes responsibility for setting the necessary safety measures while working individually or in groups. T.3.2.5. Participates in classroom discussions and conversations. T.3.3.24. Makes inferences about own readings.*" in the third-grade Science (MoNE, 2018b) and Turkish (MoNE, 2019) courses. This activity is based on matching the "dangerous substance sentences" prepared in a cause-effect relationship with the "images of dangerous substances". For this purpose, I first wrote eight sentences containing statements about dangerous substances with the slogan "*Our Lives are Important, Attention to Symbols!*" on the board (*Photograph 30*). Then, starting from the first sentence, I read each in order, emphasizing the conjunctions that establish the cause-effect relationship. After each sentence, I showed the students the visuals of dangerous substances and asked which of them matched the relevant substance. With the guidance of the class, I pasted them next to the appropriate expressions. Then, I asked the volunteer students in the class to paste these images according to the dangerous substance definitions on the leaves of the "*Hazardous Substance Tree*" (*Photograph 31*). We then hung the visual we created with this activity on the classroom wall (*Photograph 32*). The dangerous substance statements I prepared for the activity are as follows:

- As the abrasive substance contacted his hand, it began to melt his flesh.

- While as a child, toxic substances damaged her sense organs. That is why she avoids any contact with poisonous substances.

- He does not approach electrical hazard signs since there is electricity on them.

- The cold storage did not use "low temperature" signs with a warning notice, so the employees were at risk of freezing.

- Highway workers should place danger signs in appropriate areas because drivers or pedestrians should know the danger.

- There is a risk of fire and explosion in chemical warehouses. Therefore, one should avoid approaching them.

- Studies have ensured that radioactive wastes do not affect the environment and human health.

- Flammable materials catch fire very quickly. For this reason, warehouses for these substances should be single-story, and their walls should be non-combustible.

| Photograph 30 | Photograph 31 | Photograph 32 |

Comments of My Students, Critical Friend, and Colleagues
My Students' Comments

During the research process, I received mostly positive feedback from my students verbally (through conversation-type dialogues) about the activities I carried out in the classroom based on my imagination. For example:

- Teacher, what kind of activity will we do about this topic?
- Teacher, what materials should we bring with us tomorrow?
- Teacher, is our classroom becoming a fairy tale?
- Teacher, you are getting too tired for us.
- Thanks to you, teacher, I can draw better pictures now.
- Teacher, it is enjoyable to learn with you.

After each activity, hearing such motivating statements from my students made my imagination more active. I also observed that these activities contributed positively to my students' attitudes and behaviors toward learning. For example, I noticed that my student, who was among the six students having difficulty reading and writing and was the last to read, grasped the instructions more quickly than the other students and was more skilled in origami than the rest of the class. After the Life Sciences activity (*Activity 9*) that included such tasks, I observed a significant improvement in his motivation toward learning. This student, whose participation increased in the classroom environment, also raised his interest in reading, and in a short time, he reached a better reading level than most students who learned to read before him.

At the end of the semester, I asked my students to express their opinions about the activities I did by writing. Below, I share the comments written by four of my students. Other students also expressed similar thoughts. For example:

- "Teacher, your activities both entertain and inform us. I liked the activities such as Roman numerals, proverbs, sense organs, and antonyms".

- "I love coming to school. Because you are doing great activities, making us very happy. They are both informative and enjoyable".

- "When we started school, there was no activity on the walls. Then we did very nice activities and hung them on the wall. The classroom has become very beautiful. I have learned much information at those activities".

- "I like your activities. I have learned a lot from them. Your lessons give us knowledge. No teacher has ever done that many activities".

My Critical Friend's Comments

My dialogue with my critical friend continued throughout the research process, before and after each activity I applied. My interactions with my crucial friend on many issues gave me a different idea to use my imagination in my profession. Thanks to my critical friend, I have better comprehended the importance of questioning the quality of my thoughts on teaching. My critical friend, who contributed too much to my research, carried me further professionally. The comments of my critical friend regarding her own experiences during the research process are as follows:

> "I believe we went through a professional learning process with my colleague in this study, where I took the role of the critical friend in the implementation process. My colleague and I continued a reflective, supportive, and dialogical process. Together with the researcher, we shared our ideas on the development of imagination and tried to reach the right decision to increase students' productiveness in situations of dilemma. We discussed the problems regarding the research by revealing our thoughts and feelings with a sense of trust between us. During the research process, we exchanged constructive thoughts, sometimes face-to-face, mostly over the phone or WhatsApp. When evaluating the activities implemented in the research, I think they are far from ordinary and prioritize creativity. The researcher's idea about using imagination in teaching has artistic value. I sincerely congratulate her for her efforts to make this initiative a common value of her students".

My Colleagues' Comments

Throughout my professional life, I have paid attention to using the materials that are the products of my designs. Some of my colleagues witnessing this process viewed all this effort as unnecessary and stated that one could advance the teaching process with much less effort. However, such discourses (criticisms) that lack a sense of pleasure are signs of exam-oriented professionalism. Yet, every teacher should approach their profession passionately and try to take the joy away from haste. Among my colleagues, some also do their work with passion. My colleagues with this attitude have recognized the power of imagination in education.

In general, I received feedback from my colleagues stating that there were significant improvements in my students' interactions with other teachers at school. For example, our English teacher, who teaches my students English, explained the impact of the activities I implemented in the classroom in her classes as follows:

> "I have taught English to students in class 3A for two years, and I have noticed a positive differentiation compared to the previous year at every stage of the course. In addition to the increase in students' participation rates, their interest in the lessons has also increased. I observed that students' use of imagination and the ability to look from different perspectives improved. Furthermore, I think cooperation has increased between students during my lessons, forming a strong bond in the classroom".

Discussion

Using imagination in the teaching profession is essential in increasing the quality of teaching-learning activities. This way, one can capture different perspectives, make original discoveries, and design unique lesson plans (activities). The success of such actions depends on the effective use of imagination. In the Turkish education system, there is a need for teachers who have developed imagination, respect the students' ideas, are innovative, and can move towards difference with their imagination. Hence, in this self-study, I tried to question the classroom practices that I enriched with my imagination, their contribution to my students' desire and interest in learning, and the returns to my professional understanding, based on self-examination.

According to Bullough and Pinnegar (2004), self-study is a process that starts with "I". During this self-study research process, I internally reflected on my professional life as a teacher and described myself. Thus, I considered the areas where I needed improvement in my profession and tried to define them. In addition, I planned and implemented various activities for my students by enabling the third-grade course objectives to be attained by my imagination. This way, my students actively participated in the lessons and expressed their feelings and thoughts freely. Through the activities I applied in the classroom, I also got to know my students better and discovered their differences.

Therefore, the self-study methodology is an essential professional development tool for educators. Because the life stories of teachers who conduct self-study support their personal development and contribute to their professional renewal (Samaras, Hicks, & Berger, 2004). Other educators doing self-study in the literature also shared similar views. For example, Mueller (2003) examined what it means to be a new teacher educator in her self-study. As a result of the study, she emphasized that learning to teach is a journey of continuous self-examination and that it is critical for educators to self-reflect and question their practices in this journey. Likewise, Dönmez (2018), within the context of the question "What kind of a teacher am I?", tried to understand by self-reflection how he applied the STEM activities he developed in the seventh grade of a state secondary school in Ankara, and thus to discover himself as a teacher.

Through this self-study process, I have also followed the journey of my imagination in my thoughts and actions. The reflective diaries I kept during this process contributed significantly to my professional development and provided new opportunities for my inquiry. In the literature, diary writing is conceptualized as a sense-making process of sharing individual experiences with others (Arslan, 2017; Ho & Richards, 1993). In this respect, diary writing also represents reflective thinking (Schön, 1987). Diaries that encourage insight and criticality reveal a more profound understanding (King & LaRocco, 2006) and serve to reshape thoughts. Moreover, journals, deemed to be data sources (Koç & Yıldız, 2012), include the analysis of critical incidents regarding the profession and offer practitioners an opportunity to improve themselves (Richards, 2004). So, I think every teacher should question their professional understanding through diaries.

Colbert, Brown, Choi, and Thomas (2008) also stated that peer observation and cooperation are needed for professional development to take place positively. Bümen, Ateş, Çakar, Ural, and Acar (2012) also emphasized similar views or models. During my research process, I questioned the thoughts of a colleague who acted as a critical friend regarding the quality of the activities I implemented in the classroom. I also asked my colleagues at the school to express their views on my imaginative practices and the changes they observed in my students. In this respect, they stated that my students made notable progress in many areas, such as classroom discipline, peer relations, and active participation.

Although studies aiming at the development of creativity in children have been the focus of attention for many years in the literature, studies on teaching practices that support the development of imagination, which is the basis of creativity, have remained limited. One of the studies that can be considered in this context is the ethnographic study conducted by Nielsen (2006) to understand the "pedagogy of imagination". This study examined the teaching activities of three classroom teachers working in three different primary schools in Australia. The study's data were obtained through participant observations in each school for three weeks (totaling 45 days), every day between 9.00 and 16.00. For this purpose, Nielsen (2006) took field notes on actions occurring naturally or spontaneously in grades three and four of children (aged 9-10). He generated the findings by examining 62 critical events produced by analyzing the field notes and assumed to represent the pedagogy of imagination. In the study, it was concluded that classroom environments that nurtured students' imagination are associated with the following seven teaching strategies/activities:

- *Drama*. Students make animations through role-plays.
- *Exploration*. Students discover and explain their feelings and thoughts.
- *Story*. Students form mental images through various narratives.
- *Routine*. Students try to comprehend life through such routines as poetry, songs, and prayers.
- *Arts*. Students express themselves through music, drawing, or painting.
- *Discussion*. Students transform their mental schemas through the perspectives of others.
- *Empathy*. Students have opportunities to develop and display their empathetic understanding.

Nielsen (2006)'s ethnographic study unquestionably contributes much to understanding the "pedagogy of imagination". However, one should notice that neither his ethnographic study nor my self-study makes no claims about the "direct effect of imagination on academic success". Therefore, I believe such activities should be conceptualized more as practices that create a basis for students' imagination. This point of view is essential because it is understood that imagination is more associated with "creativity" than "academic success" in the literature. For example, a study by Sak (2004) concluded that the main difference between academically gifted and creative children is hidden in imagination and related factors (emotional intensity, curiosity, and insight). For this reason, I think that one should evaluate the value of both the teaching activities discovered by Nielsen (2006) and the ones I implemented in this self-study in the positive changes they brought about in students' interest, desire, and curiosity toward learning. When imagination is a part of the teaching process, students willingly participate in the learning process (Alphen, 2011).

In another study, Kim and Wiehe Beck (2016) introduced the *Storytelling/Mural Project* to develop 68 fifth-grade primary school students' imaginations directly. In this project, three local community storytellers were invited to the school and asked to share their life stories with the students. One of the storytellers was a Latino muralist who immigrated to America; another was a Muslim (school) parent of Arab origin who settled in America; the other was a Black faculty member at a local university. After each story sharing, the students wrote down their thoughts on the shared story under the guidance of their primary school teacher. For example: "Describe a time when you met someone you felt was very different from you. Who was that person? How did you act toward them? How did they act toward you?" (Kim & Wiehe Beck, 2016, p. 9). In addition, the students participated in the mural activities by being divided into groups and working under the guidance of the visual arts teacher at school. These paintings were then displayed on the school cafeteria walls. This project ended with a celebration program, including the participation of school parents. According to the findings, through sharing different stories, students had the opportunity to develop their understanding of the topics such as "immigration", "religion", and "American history" that each storyteller discussed. This project is also crucial in exemplifying how to develop students' imagination through an interdisciplinary teaching approach.

Similarly, while this self-study mostly implemented the activities for specific courses, some offered an opportunity to create interdisciplinary applications. I think the interdisciplinary teaching approach, which reflects the nature of the primary school teaching profession, provides significant opportunities for teachers who want to develop students' imaginations. With this approach, which I find helpful in terms of "combining knowledge and skills in a meaningful way" of two or more courses (Yıldırım, 1996, p. 89), I aimed that my students associate the objectives of different classes and thus develop a holistic perspective. The literature states that interdisciplinary courses improve students' ability to look at facts and events holistically (Karakuş & Aslan, 2016). Furthermore, Yalçın and Şişman (2018) emphasize that teachers who deal with different disciplines in teaching not only provide an interactive learning environment to their students but also contribute to the development of such skills as critical thinking, questioning, or curiosity.

To conclude, I identified myself as the research subject and questioned how my imagination shaped my professional understanding in this self-study. In addition, as a primary school teacher working in a relatively underdeveloped district of the Eastern Anatolia Region, I tried to attain the third-grade primary school curriculum's objectives through the activities prepared within my imagination. Also, with my students, we implemented all the activities by enriching them with ideas based on our imaginative capacities. For example, in "*Activity 1*" students gave colorful images to napkin rolls with their painting styles. Again, the students proposed "associating back and front vowels with thick and thin heels" in "*Activity 4*". Also, "*Activity 10*" allowed the students to design freely using their imagination. Similarly, the stories I used in "*Activity 6*" and "*Activity 8*" and the colorful math problems I posed to my students in "*Activity 12*" symbolize my imaginative products. When I evaluate all the activities implemented as a whole, I think that each of these activities reflects at least one or more of the following features:

- Being based on my own or my students' ideas,
- Being related to third-grade course topics or objectives,
- Containing visual objects, materials, models, or stories,
- Ensuring active participation of students,
- Addressing students to more than one sense organ,
- Allowing students to learn individually or cooperatively,
- Being processed from easy to difficult, from part to whole,
- Allowing the recycling of waste materials,
- Facilitating learning, making it meaningful,
- Gamifying learning, making it exciting and fun,
- Helping to reinforce the topic covered,
- Elimination of a particular learning loss or deficiency,
- Developing a sense of pleasure in learning,
- Providing a democratic learning environment,
- Enabling interdisciplinary teaching.

Nonetheless, the most critical limitation of this self-study is that the thoughts I expressed, the activities I shared, and the results I reached within the scope of the research have a context-based value. For this reason, one must evaluate the thoughts, actions, or activities I shared in this self-study by considering the research context (I, as the researcher, my participants, and the school environment where this research took place). This understanding also highlights the need for more imagination-focused self-studies in different grade levels or school contexts. The knowledge gained from such imagination-focused research will significantly enrich the educational opportunities offered to students.

In this last paragraph, I would like to touch upon the actualization of this study by using Burchell (2008)'s analysis. In the background of this desire, there is an effort to make sense of my experiences regarding the self-study process I carried out. In addition, Burchell (2008)'s study based on his self-reflection is noteworthy in that it is the first and only study in the literature to use the concepts of "imagination" and "self-study" together under the same title. Briefly, Burchell (2008) argued that the success of advisor-advisee (teacher educator-graduate student) dialogues shaped around theses/dissertations depends on the effective utilization of the imaginative capacity, which means "thinking about possibilities". Accordingly, teacher educators must avoid constantly dictating their ideas (such as what the research focus will be and how the student will carry it out) to their students but "open up space" for them to "think about the possibilities". In other words, if the educator has a traditional attitude about what to share in the dialogues or how the discussions should end, it can be difficult for both sides to employ their imaginative capacities. Certainly, Burchell (2008)'s phrase "opening up space" for different ideas contributes to a better understanding of the imagination phenomenon. However, this phrase is also crucial for making sense of my imaginative dialogues with my academic advisor. In this sense, I would like to point out that my advisor's contribution to my thesis, its transformation to this article, and my professional development mean much more than his just being the second author of this study.

References

Alan, B. (2016). Öğretmen eğitiminde nitel bir araştırma yöntemi olarak bireysel araştırma. *Eğitimde Nitel Araştırmalar Dergisi, 4*(1), 7-25. doi:10.14689/issn.2148-2624.1.4c1s1m

Alan, B. (2019). Re-discovery of the self through personal experience methods: A narrative self-study. *Journal of Qualitative Research in Education, 7*(2), 470-494. doi:10.14689/issn.2148-624.1.7c.2s.1m

Alan, B., Sariyev, H., & Odabasi, H. F. (2021). Critical friendship in self-study. *Journal of Qualitative Research in Education, 25,* 316-334. doi:10.14689/enad.25.14

Alphen, P. V. (2011). Imagination as a transformative tool in primary school education. *Research on Steiner Education, 2*(2), 16-34. Retrieved from https://www.rosejourn.com/index.php/rose/article/view/71/99

Arslan, M. M. (2017). Adayların yansıtıcı günlüklerinde öğretmenlik uygulamasına yönelik farkındalıkları. *Bartın Üniversitesi Eğitim Fakültesi Dergisi, 6*(3), 1017-1026. Retrieved from https://app.trdizin.gov.tr/publication/paper/detail/TWpVeU16QTFOOUT09

Aslan, N., & Arslan Cansever, B. (2009). Eğitimde yaratıcılığın kullanımına ilişkin öğretmen tutumları. *TÜBAV Bilim Dergisi, 2*(3), 333-340. Retrieved from https://dergipark.org.tr/tr/pub/tubav/issue/21516/614979

Austin, T., & Senese, J. C. (2004). Self-study in school teaching: Teachers' perspective. In J. Loughran, M. L. Hamilton, V. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 1231-1258). Dordrecht: Kluwer.

Avşar, H. (2017). *Gezgin ayraç*. Ankara: Sisyphos Yayınları.

Avşar, H. (2020). *Beyin deneyi*. Konya: Parya Yayınları.

Bashiruddin, A. (2006). A Pakistani teacher educator's self-study of teaching: Self-study research. *Studying Teacher Education, 2*(2), 201-212. doi:10.1080/17425960600983221

Berry, A. (2007). Reconceptualizing teacher educator knowledge as tensions: Exploring the tension between valuing and reconstructing experience. *Studying Teacher Education, 3*(2), 117-134. doi:10.1080/17425960701656510

Bland, D., & Sharma-Brymer, V. (2012). Imagination in school children's choice of their learning environment: An Australian study. *International Journal of Educational Research, 56*, 75-88. doi:10.1016/j.ijer.2012.06.002

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology, 3*(2), 77-101. doi:10.1191/1478088706qp063oa

Budak, S. (2000). *Psikoloji sözlüğü*. Ankara: Bilim ve Sanat Yayınları.

Bullough, R. V., & Pinnegar, S. (2001). Guidelines for quality in autobiographical forms of self-study research. *Educational Researcher, 30*(3), 13-21. Retrieved from https://www.jstor.org/stable/3594469

Bullough, R. V., & Pinnegar, S. (2004). Thinking about the thinking about self-study: An analysis of eight chapters. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 313-342). Dordrecht: Kluwer.

Burchell, H. (2008). Making space for the imagination: Observations for tutors engaged in self-study. *Studying Teacher Education, 4*(1), 77-91. doi:10.1080/17425960801976370

Bümen, N. T., Ateş, A., Çakar, E., Ural, G., & Acar, V. (2012). Türkiye bağlamında öğretmenlerin mesleki gelişimi: Sorunlar ve öneriler. *Milli Eğitim, 41*(194), 2791-7657. Retrieved from https://dergipark.org.tr/tr/pub/milliegitim/issue/36174/406732

Colbert, J. A., Brown, R. S., Choi, S. H., & Thomas, S. (2008). An investigation of the impacts of teacher-driven professional development on pedagogy and student learning. *Teacher Education Quarterly, 35*(2), 135-154. Retrieved from https://files.eric.ed.gov/fulltext/EJ817315.pdf

Costa, A. L., & Kallick, B. (1993). Through the lens of a critical friend. *Educational Leadership, 51,* 49-51.

Çellek, T. (2003). Sanat ve bilim eğitiminde yaratıcılık. *Pivolka Dergisi, 2*(8), 1-11. Retrieved from https://www.elyadal.org/pivolka/08/PiVOLKA_08_02.pdf

Çıvgın, A. (2019). Spinoza'da birinci tür bilgi: Hayal gücü zemininde bir derinleştirme. *Dört Öge, 15,* 95-110. Retrieved from https://dergipark.org.tr/en/download/article-file/797635

Diacopoulos, M. M., Gregory, K. H., Branyon, A., & Butler, B. M. (2021). Learning and living self-study research: Guidelines to the self-study journey. *Studying Teacher Education, 18*(2), 175-196. doi:10.1080/17425964.2021.1992859

Dinkelman, T. (2003). Self-study in teacher education: A means and ends tool for promoting reflective teaching. *Journal of Teacher Education, 54*(1), 6-18. doi:10.1177/0022487102238654

Donnell, K. (2010). Learning to teach: A self-study of a new teacher educator's introductory education course. *Studying Teacher Education, 6*(3), 227-234. doi:10.1080/17425964.2010.518493

Dönmez, İ. (2018). *Ben nasıl bir öğretmenim? Öğrencilerimin fen-teknoloji-mühendislik-matematik (STEM) kariyer gelişimi üzerine öz-incelemem* (Doctoral dissertation). Gazi University, Ankara.

Eckhoff, A., & Urbach, J. (2008). Understanding imaginative thinking during childhood: Sociocultural conceptions of creativity and imaginative thought. *Early Childhood Education Journal, 36,* 179-185. doi:10.1007/s10643-008-0261-4

Egan, K. (1992). *Imagination in teaching and learning*. Retrieved from http://www.ierg.com

Er Bıyıklı, N., & Gülen, L. A. (2018). Hayal gücü ve yaratıcılık kavramlarının tasarım sürecine etkisi. *İdil Dergisi, 7*(50), 1273-1277. doi:10.7816/idil-07-50-09

Erdoğdu, N. (2019). *Fen bilimleri dersinde öğrencilerin kariyer farkındalığına yönelik motivasyon ve algı gelişimi: Bir öz-inceleme* (Master's thesis). Gazi University, Ankara.

Gajdamaschko, N. (2005). Vygotsky on imagination: Why an understanding of the imagination is an important issue for schoolteachers. *Teaching Education, 16*(1), 13-22. doi:10.1080/1047621052000341581

Gallas, K. (2003). *Imagination and literacy: A teacher's search for the heart of learning*. New York: Teachers College Press.

Garbett, D., & Ovens, A. (2017). Being self-study researchers in a digital world: An introduction. In G. Dawn & A. Ovens (Eds.), *Self-study of teaching and teacher education practices: Future oriented research and pedagogy in teacher education* (pp. 3-10). Springer. Retrieved from https://link.springer.com/chapter/10.1007/978-3-319-39478-7_1

Gündoğan, A., Arı, M., & Gönen, M. (2013). The effect of drama on the creative imagination of children in different age groups. *Hacettepe University Journal of Education, 28*(2), 206-220. Retrieved from http://efdergi.hacettepe.edu.tr/yonetim/icerik/makaleler/177-published.pdf

Hiçyılmaz, Y. (2020). 8. sınıf öğrencilerinin ideal okula ilişkin algılarının çiz ve yaz yöntemi ile hayal gücü tipolojisi bağlamında incelenmesi. *Ondokuz Mayıs Üniversitesi Eğitim Fakültesi Dergisi, 39*(3), 304-315. doi:10.7822/omuefd.672337

Ho, B., & Richards, J. C. (1993). *Reflective thinking through teacher journal writing: Myths and realities*. Retrieved from http://sunzi1.lib.hku.hk/hkjo/view/10/1000060.pdf

Işıldak, R. S. (2008). Yaratmada ilk adım: İmge ve imgelem. *Necatibey Eğitim Fakültesi Elektronik Fen ve Matematik Eğitimi Dergisi, 2*(1), 64-69. Retrieved from https://dergipark.org.tr/tr/download/article-file/39762

Karakuş, M., & Aslan, S. (2016). İlkokulda disiplinlerarası öğretime yönelik mevcut durumların incelenmesi. *İlköğretim Online, 15*(4), 1325-1344. Retrieved from https://dergipark.org.tr/tr/download/article-file/226999

Kırlangıç Şimşek, B. (2012). *Yaratıcılık özgürlüktür*. Ankara: Nobel.

Killion, J. (1999). Journaling. *Journal of Staff Development, 20*(3), 36-37.

Kim, J., & Wiehe Beck, A. (2016). Understanding "the other" through art: Fostering narrative imagination in elementary students. *International Journal of Education and the Arts, 17*(2), 1-33. Retrieved from http://www.ijea.org/v17n2/

King, F., & LaRocco, D. (2006). E-journaling: A strategy to support student reflection and understanding. *Current Issues in Education, 9*(4), 1-13.

Koç, C., & Yıldız, H. (2012). Öğretmen uygulamalarının yansıtıcıları: Günlükler. *Eğitim ve Bilim, 37*(164), 223-236. Retrieved from http://egitimvebilim.ted.org.tr/index.php/EB/article/view/770/375

Korthagen, F., & Vasalos, A. (2005). Levels in reflection: Core reflection as a means to enhance professional growth. *Teachers and Teaching: Theory and Practice, 11*(1), 47-71. doi:10.1080/1354060042000337093

Küçükali, R., & Akbaş, H. (2017). Bilimsel bilginin elde edilmesinde yaratıcı zekâ ve hayal gücünün etkisi. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 21*(3), 779-792. Retrieved from https://dergipark.org.tr/tr/pub/ataunisosbil/issue/34498/381188

LaBoskey, V. K. (2004). The methodology of self-study and its theoretical underpinnings. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 817-869). Dordrecht: Kluwer.

Lehrer, J. (2016). *Hayal gücü: Yaratıcılığın sırrı nedir?* (F. B. Aydar, Trans.). İstanbul: Boğaziçi Üniversitesi Yayınları.

Liang, C., Chang C., Chang Y., & Lin, L. (2012). The exploration of indicators of imagination. *Turkish Online Journal of Education Technology, 11*(3), 366-374. Retrieved from http://www.tojet.net/articles/v11i3/11334.pdf

Magee, M. D. (2009). *The third space: The use of self-study to examine the culture of a science classroom* (Doctoral dissertation). University of Northern Iowa, ABD.

Mena, J., & Russell, T. (2017). Collaboration, multiple methods, trustworthiness: Issues arising from the 2014 International Conference on Self-Study of Teacher Education Practices. *Studying Teacher Education, 13*(1), 105-122. doi:10.1080/17425964.2017.1287694

Ministry of National Education. (2018a). *İlköğretim matematik dersi öğretim programı ve kılavuzu (1, 2, 3, 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2018b). *İlköğretim fen bilimleri dersi öğretim programı ve kılavuzu (3, 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2018c). *İlköğretim hayat bilgisi dersi öğretim programı ve kılavuzu (1, 2 ve 3. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2018d). *İlköğretim müzik dersi öğretim programı ve kılavuzu (1, 2, 3, 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2018e). *İlköğretim görsel sanatlar dersi öğretim programı ve kılavuzu (1, 2, 3, 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2018f). *İlköğretim İngilizce dersi öğretim programı ve kılavuzu (2, 3. 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Ministry of National Education. (2019). *İlköğretim Türkçe dersi öğretim programı ve kılavuzu (1, 2, 3, 4, 5, 6, 7 ve 8. sınıflar)*. Ankara: Devlet Kitapları Müdürlüğü Basımevi.

Mueller, A. (2003). Looking back and looking forward: Always becoming a teacher educator through self-study. *Reflective Practice, 4*(1), 67-84. doi:10.1080/1462394032000053486

Musa, İ. (2018). *Gazali ve imgelem poetikası* (Ç. Taşkın, Trans.). İstanbul: Hece Yayınları.

Nielsen, T. W. (2006). Towards a pedagogy of imagination: A phenomenological case study of holistic education. *Ethnography and Education, 1*(2), 247-264. doi:10.1080/17457820600715455

Orhon, G. (2014). *Yaratıcılık: Nörofizyolojik, felsefi ve eğitsel temeller*. Ankara: Pegem Akademi.

Perdue, K. (2003). *Imagination: The Chicago school of media theory*. Retrieved from http://lucian.uchicago.edu/blogs/mediatheory/keywords/imagination/

Pinnegar, S., & Hamilton, M. (2009). *Self-study of practice as a genre of qualitative research: Theory, methodology and practice*. Dordrecht: Springer.

Richards, J. (2004). Towards reflective teaching. *Language Teacher, 33*, 2-5. Retrieved from http://www.tttjournal.co.uk

Sak, U. (2004). About creativity, giftedness, and teaching the creatively gifted in the classroom. *Roeper Review, 26*(4), 216-222. doi:10.1080/02783190409554272

Samaras, A. P., & Roberts, L. (2011). Flying solo: Teachers take charge of their learning through self-study research. *Journal of Staff Development, 32*(5), 42-45.

Samaras, A. P., Hicks, M. A., & Berger, J. G. (2004). Self-study through personal history. In J. Loughran, M. L. Hamilton, V. LaBoskey, & T. Russell (Eds.), *International handbook of self-study and teaching practices* (pp. 905-942). Dordrecht: Kluwer.

Schön, D. (1983). *Reflective practitioner: How professionals think in action*. Retrieved from http://www.sopper.dk/speciale/arkiv/book49.pdf

Schön, D. (1987). *Educating the reflective practitioner*. San Francisco: Jossey-Bass.

Thomas, H. (2019). English teaching and imagination: A case for revisiting the value of imagination in teaching writing. *English in Education, 53*(1), 49-60. doi:10.1080/04250494.2018.1557856

Utku, Ö. (2019). How can a teacher become the better version of oneself?. *Anadolu Journal of Educational Sciences International, 9*(2), 852-880. doi:10.18039/ajesi.583809

Ünal, A. (2022). *Üstün yetenekli öğrencilerin yaratıcı öz-yeterliklerinin gelişimi bağlamında bir öğretmen öz-incelemesi* (Doctoral dissertation). Gazi University, Ankara.

Vanassche, E., & Kelchtermans, G. (2015). The state of the art in self-study of teacher education practices: A systematic literature review. *Professional Development in Education, 47*(4), 508-528. doi:10.1080/00220272.2014.995712

Vygotsky, L. S. (2004). Imagination and creativity in childhood. *Journal of Russian and East European Psychology, 42*(1), 7-97. Retrieved from https://www.marxists.org/archive/vygotsky/works/1927/imagination.pdf

Yalçın, H., & Şişman Z. B. (2018). Keşif ve sorgulama temelli bilim öğretimi programının 10-12 yaş çocukların bilimsel süreç becerilerine etkisi. *Uluslararası Eğitim, Bilim ve Teknoloji Dergisi, 4*(2), 83-96. Retrieved from https://dergipark.org.tr/tr/download/article-file/541184

Yıldırım, A. (1996). Disiplinlerarası öğretim kavramı ve programlar açısından doğurduğu sonuçlar. *Hacettepe Üniversitesi Eğitim Fakültesi Dergisi, 12*, 89-94. Retrieved from http://www.efdergi.hacettepe.edu.tr/yonetim/icerik/makaleler/1270-published.pdf

Yıldırım, A., & Şimşek, H. (2013). *Sosyal bilimlerde nitel araştırma yöntemleri* (9th ed.). Ankara: Seçkin Yayıncılık.

Yücel Dağ, M. (2015). *Kavram karikatürleriyle zenginleştirilmiş etkileşimli kısa tarihsel hikâyelerin bilimin doğası öğretiminde kullanımı üzerine bir öz-inceleme* (Doctoral dissertation). Gazi University, Ankara.