



An Academic Evaluation of the Importance of Student Concentration Power with the Example of Mathematics Education

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Abstract

Advice was given by numerous people, including Plato, both before and after him. One of the most fundamental methods of preservation is the stimulation of the imagination that is offered by the huge and diverse stock of fairy tales. This is one of the oldest types of storytelling. It seems conceivable that a mind that is unfamiliar with and ignorant of most tales that form the roots of culture would be more susceptible to being affected by stories like the one about the Nazis. At the



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very least, there is some truth to this. One of the types of complexity that this gives is the capacity to comprehend the fictitious nature of fairy tales. This is also one of the advantages of having a solid foundation in a broad range of fairy tales. The Nazi tale is sure to pique the interest of readers who are not acquainted with the conventions of fiction and the way it operates. It would be an understatement to suggest that this is a straightforward lesson that will result in distinct boundaries between the reality we live in and the tales we tell. Nonetheless, to the degree that we are conversant with the many different storylines that are pervasive in our society, we protect ourselves against the possibility of conflating reality and fiction. As a standard component of the educational program, the study of literature provides students with the opportunity to get acquainted with several the stories that are of the utmost significance to our history. It is also typical for those who feel literary works have educational worth to claim that they may help to the formation of social values. This is because educational value and social value are closely related. After providing a plethora of examples of the ways in which reading literature serves to stimulate and expand the imagination, he comes to the following conclusion: "One of the most apparent purposes of [imagination] is to encourage tolerance." When we use our imagination, even our own beliefs are nothing more than possibilities; but we may also perceive possibilities in the beliefs of other people. "The power of impartiality in the imagination, the place where things are placed beyond the reach of belief and action," he continues, is what leads to tolerance. "What causes tolerance is the power of impartiality in the imagination" (1963, p. 32). Although while it is indisputable that literature plays a significant part in the development of certain social attributes, the primary narratives of our society can be traced back to things like science, mathematics, history, and so on. Mathematics and science, when taught creatively, can produce a narrative that provides the student with a framework in which the student's life and self can become objects to be understood in the same way that other things in the world can be understood. This framework can be given to the student by the mathematics and science teacher. The narrative that is told by our scientific community has the potential to make a significant contribution to the "impartiality of imagination" that is essential to the growth of tolerance and justice.

Keywords: *Education, Concentration, Importance of Student Concentration, Educational Administration*



Introduction

Freedom of thought and of expression. Some of the earliest stories that come from the Hebrew and Greek traditions connect the imagination with acts of disobedience that either lead to a broadening of human powers or are intended to lead to such a broadening. These stories focus specifically on the ability to imagine and plan for a future that is different from the past. In these tales, disobedience was a means to either increase one's abilities or the catalyst that led to their enhancement. Consider how Adam and Eve ate the fruit from the tree of knowledge, and how Prometheus was given fire by the gods. It has been widely held for a long time that the capacity to make choices and the ability to shape one's environment to be more in line with one's deepest aspirations are at the core of everything that enables us to experience a greater sense of freedom in relation to other people than we do currently. This belief is since the ability to make choices and the ability to shape one's environment both allow one to experience a greater sense of freedom. Their lives are more controlled or conditioned by the environment in which they grew up in addition to the genetic inheritance they were given. We are subject to the same types of limits; nonetheless, we continue to feel that certain aspects of our existence enable us to plan and shape our conduct in ways that sustain a notion of freedom. This is even though we are subject to the same kinds of restrictions. On a more surface-level, an excellent illustration of this is the practice of daydreaming. The ability to preserve an exciting sensation of mental freedom may be maintained even in the face of the most severe constraints by using one's imagination to its fullest potential, as has been repeatedly shown by prisoners and survivors of concentration camps. Another important piece of evidence that Hanson presents is related to education, and it states as follows: "Imagination should therefore be valued and cultivated because of its relation to freedom; however, as is often the case, this use of freedom will be most fruitful." [Hanson's] argument is that "imagination should therefore be valued and cultivated because of its relation to freedom." (1988, p. 139).

If we only utilize the mental capacity that can be represented in daydreaming, we may conclude that this usage is a waste of our mental potential. While our mental capacity may be important to us, if we only use it to daydream, we may come to this conclusion. This is not to demean the activity of daydreaming, which is a typically enjoyable hobby but is drastically underrated in our



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society. On the other hand, for his imagination to flourish, he must be actively involved with the world around him. One way to think of the ways that we have devised to teach ourselves to have a more solid view of reality as venues where imagination may be taught is to think of them as training grounds. Hence, sciences like physics, mathematics, and history are not things that should be mastered in isolation from the cultivation of our imagination. For one's grasp of the world to have greater significance, as well as for one's imagination to be able to define and function within the framework of one's understanding of reality, it is necessary for one's imagination to grow in these specific areas.

Creativity and Understanding the Outside World

The use of one's imagination is often considered to exist on a different plane than any other mental activity that may occupy our attempts to obtain objective information. On the other hand, the vivid imagination that has been instilled in us leads us to believe that the contrary is the truth. Because of this, imagination ought to be seen in a more positive light as one of our key sources in the quest for objective knowledge and, in fact, the essential process that sets the circumstances for objectivity. According to Ruth Mock, who offers this viewpoint, "in art and science, creative imagination allows the individual to free himself from momentary preoccupations and to use the medium he uses—that is, paint, wood, or stone for the painter or sculptor, words for the writer, sounds or sounds for the musician." This is a perspective that is still uncommon, but it is one that is offered by Mock. The realization that the imagination can "dwell" in what it engages in in the real world is critical to comprehending the argument that we are attempting to make here. Facts for the scientist, too, the realization that the imagination can "dwell" in what it engages in in the real world is crucial.

This provides the engraver with the opportunity to experience what it is like for something to shatter here rather than there, as well as how a blow here will deflect whatever is below it. To put it another way, the creative artist, mathematician, historian, or whomever it may be, is in a unique relationship with the things he works with. They have a good understanding of what Michael Polanyi refers to as "tacit knowledge" (Polanyi, 1967), which is the sensation that we receive from the instruments and objects that we work with; they become extensions of our senses and, therefore, are assimilated into our imagination. It is not simply that the stone becomes an extension



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of ourselves; it is also that we become an extension of the stone. For example. Whether it be stone and paint, mathematical symbols, historical events, or astronomical occurrences, our brains are coordinated with the nature of the things they strive to incorporate. This occurs independently of the types of the items being considered. Because of that peculiar relationship, which allows us to imaginatively extend ourselves into the world, the world is already inside us to the degree that we can know it. There are no components in the world that can be found anywhere else in the cosmos. That is a breezy language, sure, but it is because we cannot describe even the simplest functions of our minds with remarkable clarity, and the more complex ones can only be pointed out or shown in vague terms like these. Well, that is a breezy language, sure, but it is because we cannot describe even the simplest functions of our minds with remarkable clarity. It has been utilized up to this point with the belief that other individuals would find pointing and gesturing to be adequate to grasp what is intended based on their own subjective experiences. Each area of knowledge, skill, or practice has its own standards for some form of objectivity; each field has its own distinctive norms, structures, forms, and nature, such that a sizable portion of our understanding is developed through the process of adapting our thinking to these aspects of the field.

The need of employing one's imagination is the one thing that is common to all these areas, even though the knowledge, ability, and application requirements vary from one field to the next. Objectivity requires the capacity to artistically embody the forms of the materials, information, talents, or practices that one works with. We think that this connection between imagination and objectivity is frequently verified by the link that we draw between objectivity and being impartial or a fair judge. Therefore, we feel that this relationship is important.

Imagination and Emotion

It is reasonable to presume that every individual is aware of the significance of cultivating one's emotional life as part of the learning process. Even in the more restricted meaning of imagination that is often employed in educational writing, the links that may be found between emotions and imagination are becoming clearer. We believe that their training is lacking since it does not matter how bright or clever a person is if they do not have the emotional maturity to cope with the obstacles that life throws at them. Emotional immaturity is a condition that affects all facets of a person's life and may be detrimental to all of them. To accept the concept of dried-up reason,



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which, as has often been the case, was so destructive to education in the twentieth century, is to say that emotional immaturity need not always impede with the growth of the intellect. This dried-up sense of rationality has been the focus of most school activities, and the belief that reason and emotion are separate aspects of us has made it possible to subjugate everything that affects our emotional lives. The belief that reasons and emotion are separate aspects of us has also made it possible to dry up this sense of rationality. Most educational activities have had this depleted sense of logic as their primary emphasis. When one takes a more in-depth look at the role that imagination plays in educational settings, they can question the assumptions that justify the marginalization of emotional experiences in these contexts. The concept that we are made up of a cognitive component and an emotional component, or that we have an intellectual component and an emotional component, and that these two components can be discernibly separated underpins much of the discussion around education. It is now widely understood, at least from a pragmatic standpoint, that the cognitive or intellectual component is mostly attributable to the amount of formal schooling one has had. One might, of course, attempt to disregard the emotional components of a subject of human experience such as mathematics and approach it as if it were only a collection of cognitive processes that need to be studied. What is accomplished because of doing this is, at most, making mathematics something of value that is just utilitarian, and it kills any other potential attributes that mathematics may have to offer that may be beneficial to our lives. When mathematics is taught in the traditional dry fashion, the enormous interest and delight of mathematics are lost in school for everyone, even those who are "great." This is true even for the so-called "excellent" ones.

Method

Most individuals continue to see mathematics as nothing more than a tool that may be used to make changes or to keep calculus, but a fortunate few grownups are able to rediscover the pleasures of mathematics as they become older. The endeavor to separate what is thought to be logical, cognitive, and intellectual from creativity and emotion has resulted in several unexpected effects, the most evident of which is the wasteland that we refer to as class arithmetic.

When students' imaginations come into touch with the passion that mathematics has, mathematics has the potential to become exciting and significant. Nevertheless, the problem that we confront



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goes beyond merely pointing out that mathematics is an enthusiastic topic. People have an exceedingly tough time understanding how mathematics could be taught in a unique way than what is currently being taught because the vocabulary that is used to discuss education is so full of assumptions and assumptions that need to be uprooted and questioned. The problem is that the vocabulary that is used to discuss education is so full of assumptions and assumptions that need to be uprooted and questioned. Most people get their mathematical knowledge via school textbooks. Since schoolbooks operate on the presumption that imagination and feeling are in no way connected to mathematics, we are unable to provide an explanation for how these factors might be reintroduced into such a mathematical framework. Despite the clear excitement and creative genius of the persons responsible for producing the mathematical information that is retained in textbooks, this illusion continues to prevail. A previous discussion brought to your attention the educational dysfunction that may arise when intellectual ability and emotional reaction are taught in separate settings. We need to reclaim Wordsworth's understanding of imagination as "Logic at its most exuberant" (The Prelude, XIV, 192), and we also need to recognize the significance of Frye's insight that "the mixture of passion and intellect we name imagination" (Imagination), page 57. When we give emphasis to imagination in the learning process, we are directed to transcend the mind/emotion distinction and to see the two together in every area of the learning process and in every subject of knowledge. This is true in all aspects of the learning process. Our emotional lives are connected to our intellectual lives, and vice versa. Our imagined lives are also connected to our emotional lives. It is thus hard for us to resist being emotionally invested in the process of fictional learning. Since it needs us to acknowledge that methods of teaching and learning that are independent of our emotions are educationally useless, imagination is a vital part of the educational process. This is because it demands us to use our imagination. It should be obvious that none of this should suggest that normal classrooms in the future will be filled with sobbing, screams, and unfettered delights during the whole of the school day. Instead, whatever the topic that is going to be discussed, it needs to have some sort of emotional connection with the students, or it needs to be a part of the class subject in some way, in the manner of human emotions that bring the topic up in the first place, or that are tied to it in some way (Egan (1986)).



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According to Ted Hughes's observation, "the word imagination typically signifies nothing more than the ability in our brain to construct a picture of anything and keep it there when we think of it." [Citation needed] (1988, p. 35). This conventional, constrained interpretation of imagination is one that has instructional value and is one that may be cultivated through practice. The capacity for imagination is a skill that may be cultivated through repeated use. No matter what the subject of the class is, the lecturer urges students to first construct mental images, then concentrate on these pictures, expand on these pictures, or act on these pictures, and then then write, investigate, or engage in any other activity. may be something that inspires them to go on with the activity. There are several studies that can be found in the field of education that demonstrate how beneficial an activity like sketching can be as a kind of stimulation. These are the experiences of those who have attempted it themselves. Nevertheless, some time spent in quiet is also a crucial component, and the teacher may provide ideas to the pupils to assist them in developing mental representations that are more comprehensive or exact. This technique, which is more often referred to as Guided Imagery, is an advancement that is built on the basic skill of being able to create images. According to the findings of the relevant study, most of its applications may be found in the subject of social studies. In this situation, as the name says, the visuals are formed with the teacher's explanations, and the students follow an oral narrative detailing pictures, sounds, tastes, and scents to construct for themselves an inner cinematic forecast that is as vivid as is possible. The results of our research indicate that using this specific technique for the purpose of igniting the student's imagination might result in an experience that is really thrilling, particularly when dealing with historical topics. Since this point is often emphasized, there is no need to place an undue amount of attention on the significance of originality, creativity, and the tight link between the three and the imagination. On the other side, there is a chance that I may pick up some added information. What first struck me as a contextless innovation seems to be universally acknowledged as the finest example of originality and ingenuity. This is most often seen in activities that are referred to as "creativity tests." In the absence of any relevant context or productive aims, these assessments evaluate one's ability to communicate creative expressions or ideas as well as the usage of components. This is most obvious when considering so-called "creativity tests" (Barrow, 1990).



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even though imagination is required in this scenario, there does not seem to be any need for creative imagination. Promoting quick changes of attention and new imagery would have the same impact on creative production as boosting creative activity itself would.

Literature Data

According to the observations of Brian Sutton, Smith's "this constant distraction truly hinders the actual development of creativity by continually diverting young individuals from one stimulus to another, therefore decreasing the attention and familiarity that is essential for innovation" (1988, p. 17). At the very least, it is good to have a healthy skepticism about tests that appear to reflect ideas of imagination and creativity but lack many of the intricate elements that have been previously addressed. It is possible for the answer or solutions to become readily apparent. Everyone agrees that one of the most important qualities an educated person can possess is creativity. Imagination is a trait that should be shown by anybody who has received an education. Yet, it would still be beneficial to attempt to explain in some depth why educators should take imagination seriously and why imagination is essential to the subject of education. This would be useful.

Detailing the Reasons Behind the Behaviors

To begin, providing an explanation of the factors that contribute to such behavior might assist us in developing strategies and environments that are more likely to pique the interest of children's imaginations. Second, expressing them may disclose potentially unanticipated educational repercussions because we comprehend the principle of imagination. Finally, it is abundantly obvious that the conception of imagination that we have is both comprehensive and intricate at the same time. It is also painfully evident that different people often mean quite different things when they use the phrase in their conversations. Considering this, providing an explanation of the factors that led to its considerable consideration in educational contexts may be beneficial in elucidating the different implications it carries. Fourth, general and hazy support for the growth of imagination in education is most limited to dealing with a lackluster sense of novelty in art self-expression and other areas of the curriculum. Elaborating on the reasons why the development of imagination is important for education can help clarify its role in the curriculum. And lastly, the fifth thing to take into consideration is that the standard structures and methods of modern education, which have



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been summed up in several publications, are constructed on concepts that do not expressly acknowledge imagination as an essential component of education.

Findings

One further way of thinking about why creativity is so important to the teaching and learning process is to investigate the preconceptions that now serve as the foundation for educational practice. When it comes to teaching, everyone knows that you should "start where the kids are." It would be irresponsible not to acknowledge the significance of the findings that led to the development of this idiom and many others like it. But, once we grasp its significance as a practice guide and begin to think carefully about it, the straightforward guidance that it gives begins to seem to be quite overpowering. Where do the students typically sit in a conventional classroom? The concept that is conveyed by the cliché is often used to support the selection of curricular content that is a component of the familiar environment to which pupils belong. This justification may take the form of a beginning point for units or lessons. It is also used to justify an effort to classify students' stages of development, skill levels, relevant previous knowledge, and distinct learning styles. This is only one of the many uses of this concept. They have the potential to be of wonderful use in assisting with the planning of an effective classroom instruction. Yet, the most common uses of the notion in connection to the topic of the curriculum and psychological states are both susceptible to interpretations that are educationally ineffective.

It is widespread practice to simplify the complexities of epistemological and psychological theories by reducing them to assertions about "where pupils are." These assertions, however, seem to disregard the reality that pupils have creative faculties. Sadly, many instructors seem to have accepted certain student preconceptions without questioning their validity, which has the impact of preventing students from recognizing "where students are." When it comes to the subject matter of the curriculum, the patterns of interest with which pupils might begin to inspire themselves are confined to the known substance of their day-to-day experiences. When it comes to psychological states, the stereotype of students' thinking is often restricted to descriptions of students' logical and arithmetic cognitive skills. This is the case since logic and mathematics are cognitive talents that are related to academic success. We can take a deeper look at these limiting prejudices and give a more nuanced view on the situation when we incorporate the creative lives of children in our



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"Where are the kids?" evaluation. The concept that the most interesting content can be found in their local environment and from the experiences they have daily appears to be completely illogical, and the concept that their logical and mathematical abilities determine what they are capable of accomplishing appears to be insufficient. This pertains to the pupils' cognitive capacities, developmental stages, various learning methods, and so on. This is not to argue that attempting to study or understand what parts of students' local settings and day-to-day experiences may play a role does not have any merit.

The point that we are attempting to convey is that things that were once significant discoveries may turn into stereotypes that start to undermine the function that they were first meant to serve. We feel that the degeneration that can be seen in these instances is a direct consequence of educational approaches that pay little or no attention to elements of the creative life of pupils. During the decades of attempts to make educational science more scientific by utilizing philosophical approaches and more rationally by utilizing psychological methods, the primary function of imagination has been overlooked for an inexplicable reason. This has occurred during the decades of these attempts. Both John Dewey's observation that "imagination is a tool for assessment in every area" (1966, p. 236) and John Warnock's argument that "the development of imagination and education should be the major purpose" are supported by the notion that "imagination is a tool for evaluation in every field" (1976, p. 236). 9) Both of these perspectives have played a significant role in the development of our culture since the Romantic period (and for much longer when we consider that the term "imagination" inherited characteristics that were formerly associated with the concept of "soul"), but they are in direct opposition to one another. The aim of this discussion is not to investigate why the significance of imagination has been downplayed in educational discourse in favor of the promises of educational philosophy and educational psychology, neither of which has done a particularly excellent job of tackling the slippery complexity of the topic.

When we put creativity back at the center of our conversation, we must be prepared for the possibility that some of the standard topics discussed in today's educational discourse may be displaced from time to time. This is something we must be prepared for as we put creativity back at the center of our conversation. When beginning to author an essay on the topic, one must



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remember that not all readers will have the same comprehension of what the term "imagination" means. This fact must be taken into consideration. But we all use the word with a level of reasonable confidence, which means that we are certain that other people will comprehend what we mean, and that other people will interpret what we mean in the same way that they interpret what they mean when they use this expression. It is possible that this faith is not totally misplaced. Hence, when we refer to "imagination," we are referring to a variety of talents that are shared by all of us. Intuitively, we think that most individuals can reach a consensus on what aspects of this spectrum are relevant. On the other hand, as soon as we attempt to expose it, categorize it, and define the components of it, it produces conflicts, or at the very least displeasure with the characterizations.

The challenge stems from the fact that our capacity for imagination resides at the core of many aspects of our life that are only partially understood, while imagination itself is both intricate and multidimensional. Every one of us has the power to form mental images of things that are not here or even do not exist, and we can also let these mental images to have the same type of influence on us as if they were actual and here in the room with us. As a result of the fact that these paintings are unlike any other picture that we are used to seeing in the "outside" world, it is quite challenging for us to characterize the nature of these works of art. Nonetheless, various people may have quite diverse experiences of these pictures. Although some people may have unrestricted access to vivid quasi-pictorial visions, others may have experiences that are too hazy to properly be described as "images." This is one of those subjects in which "everything is captured, including even exactly what the problem is," and the same person can meet a spectrum of "pictures" of various kinds or degrees (Block, 1981, page 5). This is one of those topics where "everything is captured, including even exactly what the problem is."

A Significant Position in the Intersection and Interaction of Other Designated Aspects of a Series

The imagination occupies a pivotal position at the intersection and interaction of several other determined aspects of our existence, such as perception, memory, the process of idea formation, emotion, and metaphor. This position allows the imagination to influence all these other aspects in a meaningful way. Some of the pictures we view seem to be "echoes" of things we have seen in



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the past, even though we can modify, combine, and exert control over the images we come across in novel ways. Our memories can change our views and keep their "echo" in ways that do not always, or very frequently at all, need semi-pictorial representations of those perceptions. This may be because our memories are able to preserve the "echo" of those perceptions (as, for example, in situations of sound and smell). The ability of a person's imagination to "see" various solutions to a problem has virtually always been linked to the uniqueness of their ideas. When we imagine something, it gives us the impression that it is happening right now or is genuine. So, our "coding" of and "access" to pictures is connected to our feelings. When we imagine something, it gives us the impression that it is happening right now or is genuine.

The logic of the imagination is more readily compatible with the logic of metaphor than it is with any system of reason that can be explained in more detail by us. Every one of these problems comes with its own unique set of challenges, if not outright enigmas. Imagination as well as more conventional modes of thought If we look at the way education is delivered in general, it would be reasonable to infer that the major goal of education is to provide students with the opportunity to acquire the information, skills, and attitudes that are relevant to the context in which they find themselves. They have the best chance of making it through alive. On the other hand, if we examine the work of the educational theorists who have had the most impact over the course of history, we find that the principal subject of their research is not the same. When we use Plato, Rousseau, and Dewey as examples, it becomes all too clear that their knowledge and skills, in the sense that run our schools entirely, are only a small part of what interested them. This is a problem because our educational system is run entirely by people with these types of knowledge and skills. When we take into consideration the writings of these three philosophers, this becomes very evident. According to them, the capacity to think independently of the normative beliefs and viewpoints that most people take for granted as they grow up is the most significant component of having an education. This is because receiving an education allows one to acquire this skill. They stress repeatedly that education is something that teachers and students in our classes often give extraordinarily little attention to.



Argument

Inculcating information is obviously significant to them; rather, their concern is dominated by the far more essential question of how to help a pupil to become an independent thinker who can perceive what conventional conceptions are. This topic is much more important to them. To put it in a condescending manner, education is a process that reawakens individuals to a state of mind that enables them to foresee situations different from those that exist now or have happened in the past. This state of mind is necessary for people to be able to imagine new possibilities. The educational programs that are provided are reflective of the many pedagogical philosophies that exist on how young children might be helped to develop into educated people and which pedagogical philosophies are used. Plato advocated for a curriculum that was very regimented and lasted for fifty years so that the minds of his greatest pupils may be liberated from the confines of doxa, which is another name for conventional thinking. Rousseau proposed that his pupil's every thought should be influenced, and that the student should be stopped from learning to read until he was around twelve years old. This was done to ensure that his learner would not be swayed by the myriad of views that may be gleaned through everyday social dialogue as well as literature. Throughout the learning process, Dewey proposed educational practices that would assist pupils to take on a more scientific, inquisitive, and skeptical perspective. Everyone agrees that one of the primary goals of schools is to socialize children, which means teaching them to comprehend, acknowledge, and cherish the customary concepts and beliefs of the community of which they are a part. Students are introduced to these concepts and worldviews in the context of the classroom, which enables this goal to be achieved. Imagination is nothing more than pointless conjecture when there is nothing to support it, and the employment of imagination is of no service to either the person or society. Many individuals share this perspective:

"We want the child to learn and engage to some extent with our common views, our common way of life" (Hanson, 1988, p. 137). A mental existence consisting of the habitual beliefs and attitudes of one's time and place is believed to be a form of sleep or servitude. Commonly used metaphors for education beyond traditional socialization include "wake up", "liberate" and "release" (those who are most victims of this sleep or slavery are, of course, unaware of their situation).



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When Plato discusses reawakening the soul or freeing prisoners, he is referring to those whose experiences are only representations of the true world. "To be able to dream is to be free of conventional appearances" (Sutton-Smith, 1988, p. 10/11) is a quotation that is commonly repeated in education as a manner of addressing the educational entailment of experience. This quote was first published in Sutton-book Smith's in 1988. That is to say, the process of education that enables us to not be governed by old perspectives, ideas, beliefs, and practices is what gives us our sense of empowerment. It should simply be referred to as "free," not "always free from all norms," or "free."

It not only provides us with a frame of mind in which we are able to feel their values and accept them as conditions of advancing social existence, but it also provides us with a frame of mind in which we are able to understand their limitations, their arbitrariness, and envision changing them if we so choose. This means that there is a constant tension in education between teaching the traditions that students will have to live with and cultivating capacities that enable them to gain a mental freedom from these traditions by turning them into tools rather than constraints. This is because teaching the traditions that students will have to live with and cultivating capacities that enable them to gain this freedom are two quite different things. Because of this, there is an ongoing conflict between teaching pupils the traditions that they will have to live with and developing their skills in such a way that allows them to acquire some type of mental independence from these traditions. This struggle is often addressed in the writings of great educational thinkers, but regrettably, it is not so frequently voiced in many institutions. The portion of the task that requires interaction with students or the presentation of established standards is the one that requires the biggest amount of time. The difficulty of accomplishing even this duty to a satisfactory level is not intended to be downplayed by this revelation, which is another one of its purposes. Difficult; we do not have clear curriculum guidelines to achieve this; It clashes with what already consumes a lot of energy and, of course, exerts subtle but powerful pressures against the order and various kinds of regulation that are the bureaucratic needs of the school. It clashes with what already consumes a lot of energy and, of course, it clashes with what already consumes a lot of energy. As a direct consequence of this, the capacity to be liberated from these traditions is far less often acquired.



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Mythology, in the sense in which the term was originally used, is at the heart of everything. And of course, this ethical canon, which spans from ancient fables to the heirlooms of the middle ages, lies at the heart of everything (1981, p. 201). We have numerous tales of people who survived terrible calamities and situations, and these narratives provide light on their capacity to conceive of alternatives other than their own survival, which was the focus of their attention at the time. These explanations give credit to their abilities to imagine survival options that went beyond what they were engrossed in at the time. The ability to preserve an exciting sensation of mental freedom may be maintained even in the face of the most severe constraints by using one's imagination to its fullest potential, as has been repeatedly shown by prisoners and survivors of concentration camps. Another important piece of evidence that Hanson presents is related to education, and it states as follows: "Imagination should therefore be valued and cultivated because of its relation to freedom; however, as is often the case, this use of freedom will be most fruitful." [Hanson's] argument is that "imagination should therefore be valued and cultivated because of its relation to freedom." (1988, p. 139). If we only utilize the mental capacity that can be represented in daydreaming, we may conclude that this usage is a waste of our mental potential. While our mental capacity may be important to us, if we only use it to daydream, we may come to this conclusion. This is not to put down the activity of daydreaming, which strikes me as a very underrated and, overall, enjoyable hobby. On the other hand, for his imagination to flourish, he must be actively involved with the world around him. One way to think of the ways that we have devised to teach ourselves to have a more solid view of reality as venues where imagination may be taught is to think of them as training grounds. Hence, fields such as physics, mathematics, and history are not fields that should be mastered in isolation from the cultivation of our imagination. The use of one's imagination is often considered to exist on a different plane than any other mental activity that may occupy our attempts to obtain objective information. On the other hand, the vivid imagination that has been instilled in us leads us to believe that the contrary is the truth. Because of this, imagination ought to be seen in a more positive light as one of our key sources in the quest for objective knowledge and, in fact, the essential process that sets the circumstances for objectivity. According to Ruth Mock, who offers this perspective, "in art and science, creative imagination allows the individual to free himself from momentary preoccupations and to use the medium he uses," such as paint, wood, or stone for the painter or sculptor, words for the writer, sounds or



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sounds for the musician. This viewpoint is still uncommon. The notion that the imagination has the capacity to "live" in what it encounters in the actual world is essential to comprehending the point that I am attempting to make here. facts for the scientist. An engraver has a mental capacity that extends to the material that is being worked, and they are aware of the difference between breaking here and breaking there, as well as where a hit would cut whatever.

This provides the engraver with the opportunity to experience what it is like for something to shatter here rather than there, as well as how a blow here will deflect whatever is below it. To put it another way, the creative artist, mathematician, historian, or whomever it may be, is in a unique relationship with the things he works with. They have a good understanding of what Michael Polanyi refers to as "tacit knowledge" (Polanyi, 1967), which is the sensation that we receive from the instruments and objects that we work with; they become extensions of our senses and, therefore, are assimilated into our imagination. It is not simply that the stone becomes an extension of ourselves; it is also that we become an extension of the stone. For example. No matter whether it is stone and paint, mathematical symbols, historical events, or cosmic occurrences, our brains are coordinated with the nature of the things they strive to incorporate. This occurs independently of the types of the items being considered. Because of that peculiar relationship, which allows us to imaginatively extend ourselves into the world, the world is already inside us to the degree that we can know it.

There are no components in the world that can be found anywhere else in the cosmos. That is an airy language, of course, but it is because we cannot describe even the simplest functions of our minds with remarkable clarity, and the more complex ones can only be pointed out or shown in vague terms like these. Well, that is an airy language, of course, but it is because we cannot describe even the simplest functions of our minds with remarkable clarity. It has been utilized up to this point with the belief that other individuals would find pointing and gesturing to be adequate to grasp what is intended based on their own subjective experiences. Each area of knowledge, skill, or practice has its own standards for some form of objectivity; each field has its own distinctive norms, structures, forms, and nature, such that a sizable portion of our understanding is developed through the process of adapting our thinking to these aspects of the field.



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The need of employing one's imagination is the one thing that is common to all these areas, even though the knowledge, ability, and application requirements vary from one field to the next. Objectivity requires the capacity to artistically embody the forms of the materials, information, talents, or practices that one works with. We think that this connection between imagination and objectivity is frequently verified by the link that we draw between objectivity and being impartial or a fair judge. Therefore, we feel that this relationship is important. These are two attributes that are often connected with objectivity. When it comes to a wide variety of topics that include competing interests, we place a significant amount of weight on the opinion of a neutral and objective third party. To maintain this degree of objectivity, one must have the creative capacity to see the world from a viewpoint that is distinct from one's own limited interests to succeed. Not only is this significant about the social qualities that were covered before, but it is also an essential component of having sufficient knowledge into any topic of study.

Thus, the major emphasis of educational institutions should be on the formation of creative talents that contribute to objectivity for them to be effective. Imagination as well as feeling It is reasonable to presume that every individual is aware of the significance of cultivating one's emotional life as part of the learning process. Even in the more restricted meaning of imagination that is often employed in educational writing, the links that may be found between emotions and imagination are becoming clearer. We believe that their training is lacking since it does not matter how bright or clever a person is if they do not have the emotional maturity to cope with the obstacles that life throws at them.

Conclusion

Emotional immaturity is a condition that affects all facets of a person's life and may be detrimental to all of them. To accept the concept of dried-up reason, which, as has often been the case, was so destructive to education in the twentieth century, is to say that emotional immaturity need not always impede with the growth of the intellect. This dried-up sense of rationality has been the focus of most school activities, and the belief that reason and emotion are separate aspects of us has made it possible to subjugate everything that affects our emotional lives. The belief that reasons and emotion are separate aspects of us has also made it possible to dry up this sense of rationality. Most educational activities have had this depleted sense of logic as their primary emphasis. When



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one takes a more in-depth look at the role that imagination plays in educational settings, they can question the assumptions that justify the marginalization of emotional experiences in these contexts. The concept that we are made up of a cognitive component and an emotional component, or that we have an intellectual component and an emotional component, and that these two components can be discernibly separated underpins much of the discussion around education. It is now widely understood, at least from a pragmatic standpoint, that the cognitive or intellectual component is mostly attributable to the amount of formal schooling one has had. One might, of course, attempt to disregard the emotional components of a subject of human experience such as mathematics and approach it as if it were only a collection of cognitive processes that need to be studied. What is accomplished because of doing this is, at most, making mathematics something of value that is just utilitarian, and it kills any other potential attributes that mathematics may have to offer that may be beneficial to our lives. Most individuals continue to see mathematics as nothing more than a tool that may be used to make changes or to keep calculus, but a fortunate few grownups are able to rediscover the pleasures of mathematics as they become older.

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