



Objectives

To create a “poetry map” of participant’s experience of a site visit. This can be used to tell the individual story of their journey. This can also be combined with other students work in a performance activity. The “poetry map” will be written as a Renga which is a series of Haiku poems (see opposite page for example).

General Application

- To heighten awareness of particular environments and habitats that have been studied to concretise pupils learning.
- Literacy; speaking, listening, writing

Space Requirements

This activity can take place in a green space or in the classroom.

Materials:

- Pens
- Paper
- Sticks collected from site where possible
- Pieces of string
- Multi – coloured ribbons (at least 5 different colours)
- Material strips (at least 5 different types)

Instructions

Preparatory Memory Activity

Ask a set of 15 detailed questions one at a time based around emotional and sense memories of the site visit (adapt the question forms to the age/level of the pupils). This activity should be carried out at the fastest pace the students can manage - answers in note form not corrected in terms of grammar, spelling etc. Hear a few examples each time for a learning check.

1. Describe something in the distance as you approached - the farthest thing away you can remember.
2. Describe something on your left that was close to you at the beginning of your visit.
3. Describe the movement of something you saw as you moved on – (name it and use an adverb.)
4. Write down a natural sound you remember hearing. Try to be as precise as possible.
5. Describe two things with contrasting colours (e.g. red flower against green leaves)
6. Describe something you saw an animal may live in, make a home in.
7. What other sign of an animal did you see? (spider’s web, holes in leaves, feather)



8. Name one thing that is there that you can’t see– (fish underwater, sap in tree etc)
9. Where is the Green Man hiding – describe one place he might be?
10. Write down one smell you can remember.
11. Write down something you can see through something else (pebbles in a stream, the sky through branches, a flower through blades of wild grass)
12. Write down a question a younger child might ask you about something you saw towards the end of your visit.
13. Write an answer you may give that child? (it could be a spoof or scientific answer)
14. Repeat the answer (for rhythmic affect when reading back)
15. Write down a secret about the site only the Green Man knows.

Making the Renga Sticks/Ribbons

The students now split the answers into sets of three by drawing a line after every third answer. Give them an example of a Japanese haiku poem – a fifteen syllable poem divided into lines of 5, 7 and 5 syllables.

Haiku example

Oak tree leaves on floor
Knocked down by hungry squirrels
Here comes the winter!



Example:

Ormesby Beck Renga

Blue Bridge in distance,
Grass and dandelions dance
Exciting journey!

Tadpoles moving slow,
Squelching mud and swaying trees,
Grass like tall soldiers.

Smelly brown water,
Slug slime on green leaves glistens –
Snail shells all around.

Green Man's hiding here,
Shows you spit-like larvae blobs -
See the bug inside!

Secret girlfriend swims,
Dragonflies drop water-bombs:
Make the beck bright green.

by Lois Middleton, Park End Primary School

- The pupils will now write one haiku for every three answers in the memory exercise – they don't have to use all of them, they can use bits from three answers or just one answer from each section. They will all have enough notes to do this by now.
- Check after the first haiku is written that all pupils understand the syllable rules.
- When they have five haiku they can write them up neatly or type them numbering them 1 to 5.
- Explain to them that they all have a Renga or haiku chain poem that can describe their visit.
- Students can now make a visual aid to go with the renga.
- They can cut up scrap material into ribbons – they need five different types/colours one to go with each haiku in the renga.
- When they've cut up five they choose one piece for each haiku and write the haiku onto the ribbon / material.
- They then tie the ribbons in order on the stick or onto a long piece of string.
- When they have their stick or string they can read their renga to the class holding the appropriate ribbon as they read each haiku.
- They announce for each one "this is the red ribbon haiku from the start of my journey – followed by the haiku" Thus they tell the story of their journey in poetry in chronological order.
- The can be further developed into a story telling activity if wished.

Follow-up Activities

- Go to the site taking the strings of ribbons or sticks
- Form the class into a circle(s) on a key part of the site – each pupil holds their stick or string.
- Go round the circle with the pupils holding one ribbon at a time and reciting the haiku that goes with it.
- Every time you go round the circle you create a new renga! (start at each time at a different part of the circle – go clockwise and anti-clockwise to create greater sense of variety)
- The renga sticks can be planted on site or the ribbons used to decorate a tree or embedded in a sculpture.

Objective

To explore collaborative writing and performance, to provide a simple structure for crafting a poem from raw observations and memory of the site.

General Application

Following a visit to a green space.

Space Requirements

Classroom

Materials

- Pens
- Paper
- Envelope

Preparation

Write a number of trigger slips and place them in an envelope.

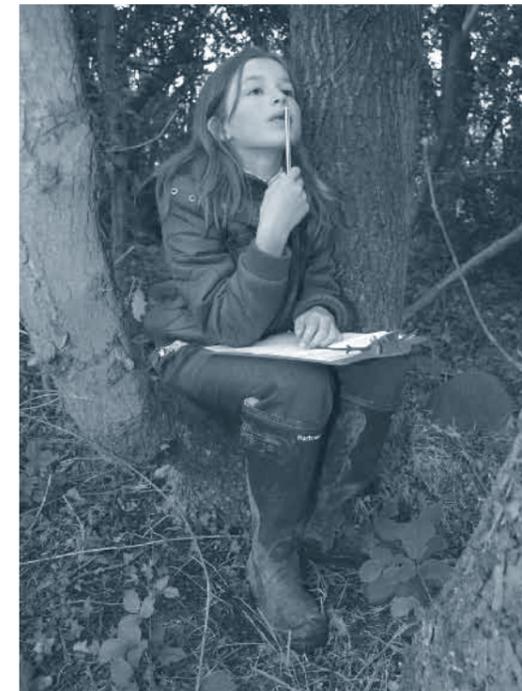
Examples

- Places the Green Man Hides
- Secrets the Green Man Knows
- Reasons to Fear the Green Man
- Questions to Ask the Green Man

Instructions

- Following the visit separate the group into teams of 5-6 members.
- Ask one member from each team to randomly pluck a slip from the envelope.
- They should show it to the rest of the team.
- Ask them to make a list of 8 – 12 statements in response to the slip, using their imagination and drawing on their memory of the site. They need to write full sentences rather than single word answers.
- Give the teams a time limit of ten minutes to make their list.
- Ask the teams to read through their lists and make any improvements or changes. They may wish to rearrange the sequence of statements for poetic impact, they may want to alter the lines themselves.
- Ask them to check that they are using strong adjectives and adverbs, and that their verbs are precise rather than generic.
- Give the teams 5 – 10 minutes to rewrite their poem and practice performing it, using choral reading effects, sound effects with each team member contributing to the piece.

Green Man List Poems



Example:

The Green Man Hiding in...

Camouflaged in bushes: green and brown and yellow.
In the dark damp depths of a rabbit hole
In a hidden fox set. He buries himself under carpets of dead leaves.
He squeezes himself into a woodpecker hole.
Climbs up a shimmering silver birch.
Blends against the moss-clad wall.
Crawls through the tunnel of the mole's hole.
Squats in water running under a bridge
Curls up to sleep inside the petals of a blue bell.
Dreams a dream of a bright green future.

Ben, Harry, Jake, Sam and George - Lockwood Primary School





Sound and Music Activities

Sound and Music Activities

Musician Craig Vear and the pupils at the five primary schools listened to the green spaces they visited. This wasn't the casual listen that you do when watching the television; but the kind that makes you stop and close your eyes, and hear all the sound that fills each place with life. Students wandered around these places hoovering up sounds with digital recorders and microphones. At school they analysed these sounds and if these sounds evoked a mental image of the place they visited, the sounds were stored in a collective library.

Each pupil created their own personal interpretation of 'their visit to ...' using these sounds and audio editing software. The finished compositions were used as studies in rhythm and pitch, or as ecological postcards, or simply as a way of recycling sound from a wildlife site.

The following activities were used as starting points for wider discussion and understanding of the particular biodiversity of each place.

Acoustic Ecology

Objective

To introduce pupils into thinking about the sound that surrounds their lives, the cause of sound (mostly man), and its implications of our ecology.

Differentiation

- Most will think differently about the sound that surrounds their lives
- Some will classify sound in a different way
- A few will assess sound in a different way

General applications

Ecology/ environmental/ pollution debate. 10-30 minute exercise that encourages communications skills (working as team) and literacy skills.

Materials

- Flip chart/ smart board
- Scrap paper
- Pencils

Space requirements (indoors/outdoors)/ technology

Classroom

Instructions

- Split the class into pairs.
- Each pair must discuss and write down all the sounds that has surrounded their day – from the second they woke up to this point now when they start this exercise.
- Walk between the pairs and encourage them to think about bedroom, bathroom, breakfast, journey to school, arriving at school, class times; small sounds (creaking of stairs), man-made sounds (fridges, cars, wheels); natural sounds (wind, birds); the sounds made by other people in their vicinity.
- After 10-15 minutes (or so), you will find that most of them have just arrived at school in their sonic diary.

- This is a good thing, but we need to move things on through the other sections of the day.
- Teacher leads next section: starting with bedroom sounds, we need to compile a collective list on the flip chart/board.
- After 10 (or so) suggestions, move onto bathroom, breakfast etc.
- You will have a comprehensive list of the sounds that surround our lives constantly.
- Now we need to alert the pupils just how many of these sounds are produced or created by Man [you see sound waves are different to light or radio waves, they do not travel through air. Sound is air molecules vibrating. Therefore all the sound you are hearing, or have heard, is caused by something vibrating. Just think how wildly the air is vibrating the next time you stand on a busy street.]
- The pupils suggest words to be crossed out in red if they are man-made (including verbal utterance, footsteps etc), and any natural sounds are to be circled in green.
- The end result is quite overwhelming. You will see that we are constantly being vibrated by man-made sound, slowly dissolving the natural soundscape. Again... man polluting the environment.

Follow-up/ development

Try keeping a sound diary for a day. List all the sounds that you hear. It becomes interesting when we hear a sound whose cause is ambiguous – how do we describe this sound?

Objective

- To engage in an acute listening of an environment - to hear beyond what we see.

Differentiation

- Most will record the sounds using technology
- Some will analyse the sounds to be recorded
- A few will evaluate the found sounds

General applications

- School visits to areas of nature.
- Ecological studies.
- Contemporary/ electronic music technology practice.

Materials

- Recording device (video camera, minidisk recorder, hard disc recorder)
- Microphone (preferably plug-in, but this is not crucial)
- Headphones
- Headphone splitter
- Clip board, scrap paper, pencil

Space requirements (indoors/outdoors)/ technology

Possible environments:

- I. class room
- II. the whole school
- III. the playground
- IV. nature reserve

An ideal portable recording system.

One per group: [prices are rough guides]

- 1x portable minidisk recorder (Sony, Panasonic etc) with plug-in power mic input [£35 - £90]
- 1x Sony ECM-MS907 Stereo Digital Microphone [£55]
- 2x Sennheiser HD 201 Headphones [£9 each]
- 1x minijack headphone splitter [£2]
- 1x blank MiniDisc per group [£1]

Instructions

- Split your pupils into groups of three. Each member of the group is assigned a responsibility:
- microphone and headphone 1
- recordist and headphone 2
- director (keeping the sound/ recording logbook)
- no headphone
- After a period of equipment familiarisation, each group explores the chosen environment through the microphone and headphone system.
- When an interesting sound is discovered the group hoovers it up – that is to say, records it on the device and notes it in the log.
- The role of the director is to also keep a sharp ear out for any possible interesting sounds – loud/ soft, near/ far, unusual, typical of the locale etc.
- The success of this exercise is in the group working as a team, and as such, accepting each other's ideas and not dictating.
- After a certain amount of time the group swaps roles.

Follow-up/ development

Exercise III. Audition.

The ideal environment for this exercise is the nature reserve. You should see the suggested environments I, II, III (school based) as an opportunity for anthropological study and exercise familiarisation. Once the pupils have engaged with the wonders of acute listening further pre-hoover/ site visit exercises should include a group discussion about what sounds they expect to capture and their objectives (you should always promote an open approach to this as there will be sounds at the site that no-one would expect).

Sound Hoovering

Reasons for the exercise

To analyse field recordings of natural habitats through an acute and critical listening technique, to develop a language for the description of such listening and to evaluate these sounds as source for music composition.

Differentiation

- Most will engage in an acute listening
- Some will analyse the quality of sound
- A few will evaluate sounds as music

General applications

Nature/ wildlife ecological study. Contemporary/ electronic music.

Audition

Instructions

- The sound source for this exercise can be the recorded sound from exercise II. Sound Hoovering or it can be downloaded from the Internet.
- Ask your class to close their eyes and open their ears.
- Play one of the recordings to the group and ask them to discuss what they have heard.
- The role of the teacher is as Socratic questioner, as such, with regular reference to the recording under discussion, try asking what can be heard:
- In the foreground (the focus of the recording: footsteps, bees buzzing, leaves moving, rivers rushing)
- In the midground (intermediate birdsong, children talking, wind in trees)
- In the background (rumble of industry, cars, distant birdsong)

Materials

- Computer with media player software (if downloading sound from the Internet)
- Amplifier and speakers
- Field recorder and field recordings (if continuing from II. Sound Hoovering)

Space requirements (indoors/outdoors)/ technology

Classroom

Also, discuss the presence of musical elements

- Pitch, song, melody
- Rhythms, beats, regular pulses
- Textures, complex sounds, scraping sound, whooshing sound, onomatopoeia
- Finally, ask them what it makes them think of, where does it take their imagination?
- Do we like this recording? If yes, we can use it in exercise IV. Composition. Move onto the next track/ recording.

Follow-up/ development Exercise IV. Composition.

Try comparative discussions between different wildlife areas from around the world. Are there any similarities? What are the differences? What makes each one individual, and identifiable?

Sound Composition

Reasons for the exercise

To create music composition from found sound, field recordings and manipulated audio that interprets an environment the pupils have visited or are familiar with.

Differentiation

- Most will import sounds into computer and manipulate them
- Some will analyse the quality of each manipulated sound
- A few will evaluate these sounds in a composition

General applications

Music composition and music technology.

Materials

- One computer per pupil
- Audacity (or similar music editing software) <http://audacity.sourceforge.net/download/> (free download)
- Headphones

Space requirements (indoors/outdoors)/ technology

IT suite/ classroom and laptops

Instructions

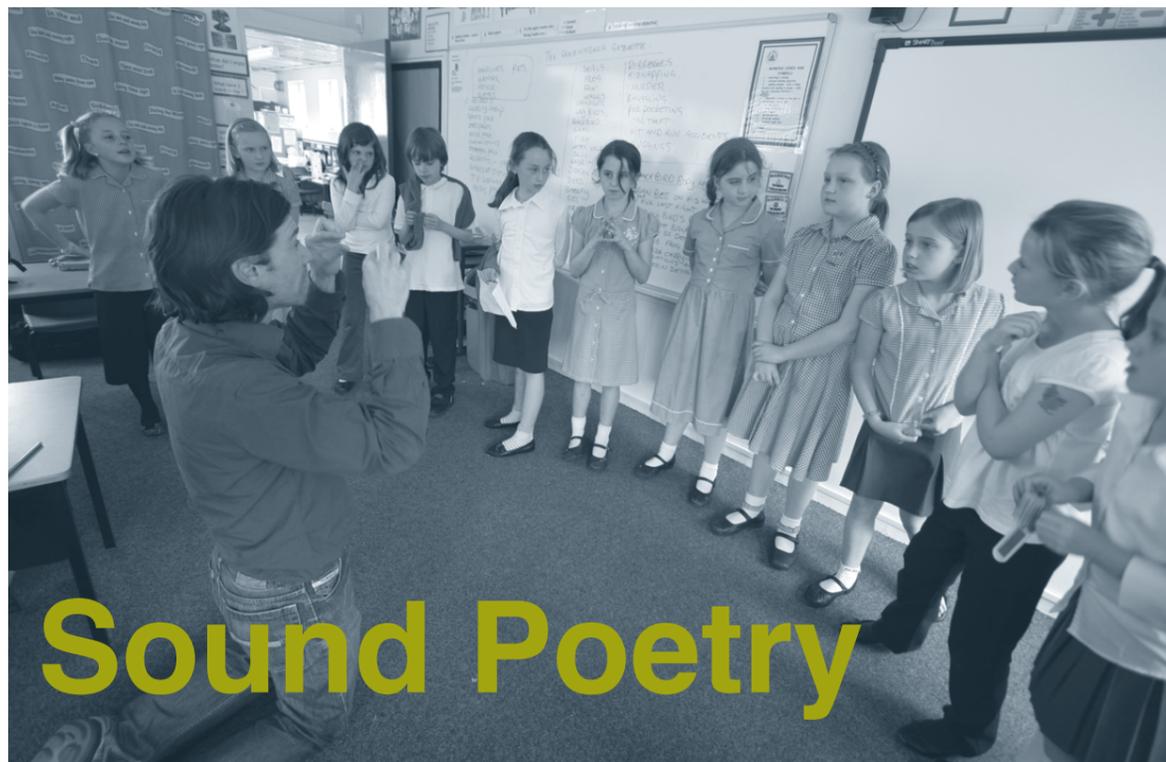
- The teacher must first familiarise herself with a few basic functions of Audacity:
- The time line, Zoom in/ out
- Play, stop, rewind, record buttons on the transport
- Cut, copy and paste (edit menu)
- Undo (edit menu)
- Import audio (project menu/ file menu – depending on version)
- Save project (file menu)
- Select tool and time shift tool (top left tool icons)
- Split (edit menu)
- Effects menu (especially reverse, change pitch, tempo, speed)
- Export as WAV (edit menu)

- Each pupil will have her own computer (it also works with partners but you will need a headphone splitter so both can listen)
- Import the first sound
- Experiment with cutting and splitting, copying and pasting. Maybe create a new stereo track (project menu) and layering sounds on top of each other.
- Try importing a second piece of audio – is there anything interesting in the collage? Move them around the time frame (time shift tool)
- Split a piece of audio and move them about (using select tool – right click and drag. Notice the change of colour).
- Select a piece of audio and manipulate it with one of the processes from the effects menu.
- The aim of this exercise is to create a 1-minute sound postcard entitled 'Your trip to ...'. How do you aim to achieve this? Will yours be different from everyone else's?
- Once you have your postcard, you can export it as a WAV file and perform it to the rest of the class or school, or post it on a website.

Follow-up/ development

This exercise can work as a group activity, where individuals contribute to the whole composition. Alternatively, after individual experimentation the pupils can work in small teams, encouraging communication skills and acceptance of other peoples ideas. The sound source can be a human voice reciting poetry or singing (however, you will need a microphone plugged into your computer for this) – here pupils can then recompose the audio with their own manipulation techniques. You can use this software to create newscasts, podcasts, radio shows, and spoken reports for English etc.





Objective

Collectively contribute to the formation of a poem created from the sounds of words that describe the acoustic ecology of a local nature reserve.

Differentiation

- Most will use everyday words to describe the sounds found at the site
- Some will assess the sounds on the site and use an advanced vocabulary
- A few will analyse the words chosen to describe the sounds on the site

General applications

Music – composition and song writing.
Literacy

Materials:

- Scrap paper
- Pencils
- Optional: computer, microphone and Audacity (to record the final poem)

Space requirements (indoors/outdoors)/ technology

Classroom.
Site visit activity.

Instructions

- Each pupil has 1 minute to write down as many sounds as they can remember (or hear) from the nature area. If they cannot think of any new words they must repeat writing the last one until a new word/ sound emerges.
- They should be encouraged to think beyond the concrete sound source (bird, tree, river) and enter a more imaginative world of onomatopoeia and description.
- The aim of this part of the exercise is that each pupil collects between 10 – 20 words (short phrases are allowed). So, it is necessary to repeat the one-minute writing exercise once more (sometime an extra 30 second bout helps).
- Once each pupil has their list, they need to count them; divide this number in half (if it is an even number – round down); and then they have one minute to cross out that many words (the idea is for them to select only the ones they really wish to keep).
- It is generally necessary to repeat this last ‘crossing out’ part of the exercise in order to arrive at a position where each pupil has between 4 and 6 words left (if a pupil has less than the desired amount they may be allowed to retrieve their next favourite words).

- The next part of this exercise can be conducted as a live performance or recording project.
- Each pupil reads out one word from their list in a clear and unaffected voice. Without a break the next pupil reads their word, and so on, and so on around the group until all 4 words (or whatever amount you decided) have been read out in a continuous stream. (This is very tricky and will need some practice).

Follow-up/ development

- Experiment with different parts of your environment – classroom, playground, shopping area, industrial estate, and other nature areas. Compare these sound poems.
- How do they differ?
- Are there any similarities?
- Would a parent, teacher or someone not associated with the project be able to identify the place the sound poem was describing?

Example

Sound Poem

Here we go:
Thunder, birds, teddy chirping, squelching
footsteps, me, rustling.

Birds singing, stream trickling, wind, birds
tweeting, snapping, rustling leaves, Mrs Eiston.

Twigs, talking, stream, twigs snapping, birds,
thunder, splashing, toys noises, river, stream,
teddy singing.

Sticks falling in water, stones splashing, water
splashing, spring, rustling leaves, grass, hissing,
leaves rustling, pebbles falling in water.

Mud Squelching, talking, stones.

Mud slopping about, pebbles in water, wind
whistling, leaves rustling.

Lockwood School, Boosbeck, Margrove



Visual Arts Activities

Visual Arts Activities

Visual Artists Andy Broderick & Dani Mitchell worked with the primary schools to interpret the wildlife habitats through creating artworks from found natural materials from the sites alongside recycled objects from home. The workshops were used to both raise awareness of the pupils' own local environments and environmental issues.

In addition to the solely Visual Arts elements of observational drawings, making natural paints and paper and stone mosaics, other activities were inspired by the Writers' and Musician's workshops which included garden and wildlife habitat Green Men sculptures based on poems written by the pupils and making marks and lines to describe sounds and feelings.

Site Visit; Drawing and Identification



Objective

- To gain a better understanding of the local environment through close observation of natural objects.
- To develop observational, identificational and categorisational skills through drawing natural objects.

General Application

To improve observation skills, critical awareness of composition, representation and aesthetics and raise awareness of local biodiversity and the environment.

Materials:

- Pencils
- Drawing paper
- Objects to be drawn.
- Clip board if on site visit

Space requirements

Classroom using collected objects from a green space.

Instructions

- The aim of this activity is to allow students to go beyond the functional understanding of the natural world to understand and interpret natural form.

Concentration is the key to this exercise. Observing the natural form requires a lot of concentration so creating the right environment will help with this exercise.

- Ask each student to select one object to concentrate on.
- Focus
- Slow it all down.
- Forget about everything else in your mind and in the world.
- Just you and your object.
- Make note of all the variations in colour and tone; count things, how many lines, stripes or branches?
- Treat your object like it is the most precious thing in the world, and you will find that you can identify it accurately, and also draw it confidently.

Objective

To allow the students to experiment with natural sources of paints and pigments.

General Application

To improve observation skills, critical awareness of composition, representation and aesthetics and raise awareness of the local environment.

Materials

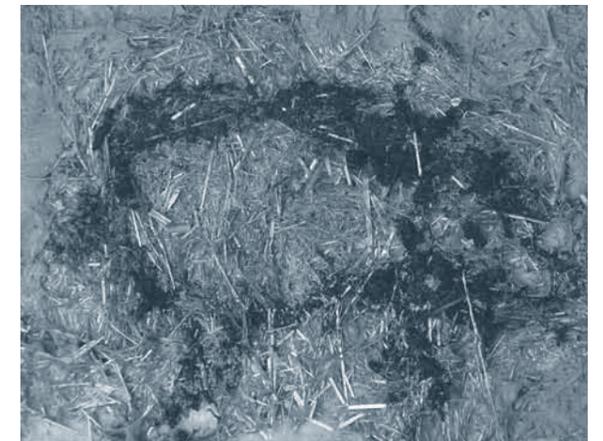
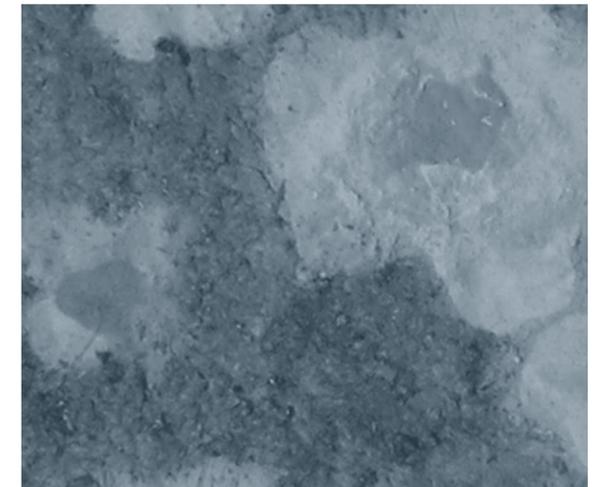
A range of natural materials for use as paint, e.g. flowers, berries, leaves, soils, stones.

Space Requirements

An art room with a wet area. As this can be a messy activity normal classroom tables should be covered and the students should wear aprons.

Instructions

- Natural paints and pigments can be created from a limitless amount of sources.
- A general rule is to make sure that they have some binder in so they don't crack or crumble when dry, and they keep their colour without fading. You can use simple PVA adhesive or you can try more natural approaches such as egg white, or flour and water.



Natural Paints and Pigments

Here are a few recipes you can try

1. Soft earth rich in colour from sandstone content in the soil / peat / iron can be very easily made into a good painting material. This can be found on the moors, around Roseberry Topping for example. First soak a lump of it in a small pot of water; especially if it's dry and hard, it should start to become sludge quite quickly. Add some glue, stir it about, and it's ready to paint with.
2. Some other spectacular reds can be found in a kind of shale form around the area. This can be found at Boulby Cliffs and Clay Bank on the Cleveland Hills. These need to be ground to a fine powder beforehand, then mixed with water and glue to form a runny sludge for use as paint.

3. Paint can also be made by mulching up different substances in a blender, or by hand, like berries. Blueberries and brambles give a very deep tone, almost like ink, whereas strawberries are much more translucent and sensitive. The juice of pulped nettles make a lovely green, and rubbing leaves and flowers onto paper can allow you to use them as drawing tools. The stamen of the lily gives a very dazzling orange.
4. The ochre mine water that flows out of the mines in Skinningrove is also a very effective paint medium. You can try to do this yourself along the banks of that river, which meets the sea at Saltburn.



Papermaking

Objective

To introduce students to the basics of making their own paper using natural materials.

General Application

To improve observation skills, critical awareness of composition, representation and aesthetics and raise awareness of the local environment.

Materials:

A selection of recycled and fibrous natural materials, e.g. grass, hay, straw, waste paper, and break them down to a sort of pulp by soaking them in water overnight.

- An upright blender, or stick blender.
- Scissors
- A basin
- PVA adhesive (or experiment with your own home made mixtures like flour and water, egg white).
- A non-porous, flat surface to spread out your pulp to dry into sheets of paper, glass, perspex, plastic, vinyl.

Space Requirement

An art room with a wet area. As this can be a messy activity normal classroom tables should be covered and the students should wear aprons.

Instructions

1. Chop the material down to a manageable size for your blender to cope. For waste paper, cut into strips about half an inch in width, (unless it's been already shredded!) for grass and hay, etc. cut to lengths of a couple of inches.
2. Half fill the jug of your blender with the material, and pour water in to reach the top of the material, like you would when boiling potatoes.
3. Make sure the lid is screwed tight, and the jug screwed properly in at the base, unless you're using a stick blender in which case, just be careful!) and switch on the blender for about a minute.
4. Check the pulp. You'll know it's ready when it feels "fluffy" to the touch. (Remember to remove the jug from the base when you test it to eliminate accidental loss of fingers!) If it isn't ready, repeat step 3.
5. Empty the pulp into a nearby basin. Repeat steps 2 to 4 until you have enough pulp. Then you need to add glue to the pulp to give it some durability for when it dries and to help hold it together. You can use PVA adhesive, or experiment with your own home made mixtures. This is not necessary with recycled paper, as there is already glue in it.

6. Prepare a surface to spread out your pulp to dry into sheets of paper. The surface needs to be non-porous, and flat, like for example glass, perspex, plastic, vinyl. There's an opportunity for recycling unwanted materials here, like windows, off-cuts etc. Remember this needs to be in a separate area to the blender, as this is your wet area. The blender and electric equipment must be in the dry area. Create a release system by covering the surface in cling film or Vaseline.
7. Bring the basin of pulp over to the wet area, and scoop some out using a sieve. Spread it out to the desired size on the prepared drying surface. You want it to be a couple of millimetres thick, as it will reduce while drying.
8. Allow 1 or 2 days in a well-heated environment to dry, and when dry, carefully remove with a broad flat scraper. Remember that the paper will be very delicate. Store ideally between the pages of a substantial sketchbook.

Objective

To create a living sculpture in response to the Green Man writing activities.

General Application

To improve observation skills, critical awareness of composition, representation and aesthetics and raise awareness of the local environment.

Space requirement

- Messy work area
- Wet area for clean up

Materials:

- Recycled pots and containers
- Mud
- Soil
- Compost
- Twigs, stones and other natural materials collected from a green space.

Instructions

- Using the recycled everyday pots and containers, and also a selection of natural materials you can mould out the shape of a "Green Man's head".
- Surround the head shape with pots containing seeds to grow various seasonal herbs and plants such as spinach, lavender, cress, etc.
- They can then be taken home for use in the kitchen, and help the children to understand about the natural processes and origins of food.

Green Man Mud Masks



Sticks and Stones Mosaics



Objective

To learn about flora and fauna found in local wildlife habitats and create images to represent them made from found sticks and stones.

General Application

To improve observation skills, critical awareness of composition, representation and aesthetics and raise awareness of the local environment.

Materials:

- Found sticks and stones from your wildlife habitat,
- Large bag of compost,
- PVA glue
- Drawings and/or photographs of local flora and fauna
- Sheets of cardboard from cut up cardboard boxes (approx A3 size)
- Paintbrushes, glue sticks or brushes / glue pots
- Buckets or large plastic recyclable pots
- Plastic gloves
- Art shirts
- A wet area with plastic sheets.

Instructions

1. First put on your art shirts and plastic gloves and cover any floor areas that need to be protected with plastic sheets.

In your buckets or large plastic recyclable pots mix a good few handfuls of compost with PVA glue to give it a fairly sticky but firm consistency to ensure that your sticks and stones mosaic doesn't crumble when it dries.

2. When your mixture is ready turn it out onto the sheet of cardboard & spread it out to cover the cardboard to a thickness of approx 2 inches.

3. Observe your drawing or photograph of local flora and fauna and lightly carve an enlarged outline image onto the compost/PVA mix with the stick end of your paintbrush. Try to make the image as large as possible to cover the whole area.

4. Then lay the sticks and stones onto your outline to create your mosaic. Make sure you brush the base of each stick and stone with more PVA glue before placing it on your design. When you are putting your sticks and stones in place do it carefully and leave a gap of approximately half a centimetre between each stone.

5. When you have finished creating your image carve the name of the species you have made into the compost/PVA glue mix and leave a few days to dry.

6. The mosaics can be inlaid into your own school garden or green area, they can be laid with the cardboard base attached as the cardboard will biodegrade in time.