



FLEXIBLE
LEARNING

Offline Activity Booklet



Introduction

Flexible Learning is an ICHK innovation, designed to add variety, stimulation and value to student learning.

During a time of heightened anxiety, and when the world feels out of their control, it offers students agency over their learning, but more than that, it encourages them to find joy and richness in their lives.

Mindful of our philosophy that holistic welfare must lie at the heart of the school experience, we want to provide students with varied and stimulating activities, allowing them to spend less time on computers which is key to wellbeing.

We are therefore pleased to offer this booklet of units, which introduce long-term, free-flowing, deep-dive, and organic learning opportunities, all of which can be completed off-line. We hope we have successfully created experiences that remind students of the exciting, rewarding, surprising things that life still offers, even in challenging circumstances.

Using this Booklet

You will find flexible units on art, writing, expressions of creativity and outdoor activities, providing encounters that might ignite interest with a shelf-life ranging from minutes to hours, days, weeks, or a lifetime. By trying something new students may find something that will influence their thoughts or actions and could even become a habit or passion for their whole lives.

In collating the units, our aim has been to ensure that students feel energised, positive and connected to school, whilst enabling them to plan, create, invent, imagine, develop good habits and be productive.

The ICHK ethos is grounded in the conviction that young people should be supported in developing their all-round characters, including but not confined to the academic dimension, coming to experience themselves as strong, confident, fearless, impassioned learners; this is an experience supported by Flexible Learning and results in the all-round personal growth that we strive to promote.

Sharing your Work

On completion, students can choose to record and collate their work on Gibbon (the only online aspect), which will add to a portfolio of work over time. As well as promoting effective learning, this will become a tangible representation of their enduring commitment and resolve during these challenging times of online learning.

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A Bee Dance

Category: Minutes

This is an activity involving getting to know a small area of countryside in greater detail by looking at in a more deliberate and focused way.

Sit Spot

Step one: The Sitting Spot

The idea of this activity is to spend a few minutes resetting your mental state to be receptive to the natural world, increasing awareness and experiencing the natural world more fully. Insects, birds and animals will slowly return to the area after being disturbed by noisy humans.

First you need to choose a place for the activity and below are a few tips.

Locations:

The following are good tips for choosing a place:

- Water - All life needs it! Wildlife will frequent spaces where there is water to drink.
- Edge habitat - This is where two types of landscapes meet i.e. forest meets field, meadow meets stream, thicket meets trees. Often in the edges there is a lot happening.
- View - It helps if you are able to see the lay of the land.
- Cover - Try to blend into the landscape a bit. Lean up against a rock or a tree.

Make it somewhere you can sit comfortably for a few minutes.

Step two: Tune-in

Begin by resetting your mood a little with a tune-in activity.

Try out 7-11 breathing- count of 7 in and 11 out. This keeps breathing slow and relaxing and helps change state to something calmer and more attentive.

Pick a place to look at or close your eyes.

Begin 90 seconds of silence and quiet breathing to tune-in to the environment.

As the 90 seconds are up, see if you can spot:

- Which way is the wind blowing?
- Where is the sun?
- What sounds are there in the area?

Build on these questions using all your senses and seeing what else you notice.

Step three: Noticing

Now that you are ready, set a timer for whatever time period suits you- perhaps start with 5 minutes if this is new to you.

The idea is to let the world around you present itself to you. You are not trying to suppress all other thoughts, but you are not letting them fill your mind- if other thoughts come up, just let them come and go.

This will get easier as you practice more and keep your senses attuned to the world around you will be simpler.

Step four: Recording your experiences

What works for you to record what you are doing?

A nature journal that shows what you have noticed in different places could be a good way to notice patterns such as what birds are around in different seasons for example.

Maybe you would like to take a photo or draw a picture of each place you sit.

Or you can forget recording this altogether and just build your own practice.

Reconnaissance

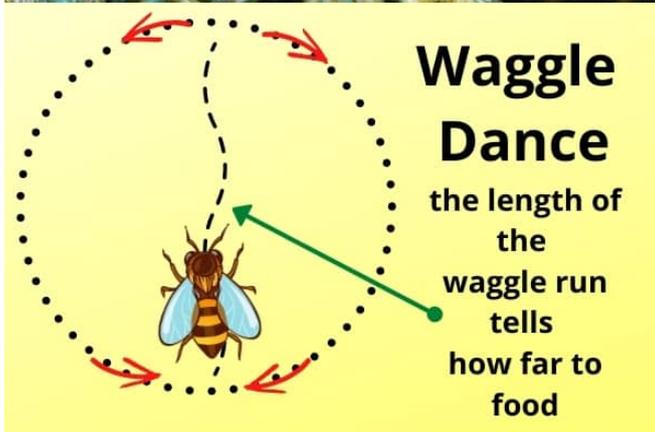
Determine four initial directions to head out in. The points of the compass are a good reference point, but the particular site you have chosen might suggest more accessible and appropriate paths.

Decide on a distance that is reasonable and manageable with a safe and easy sightline- e.g. 10m would be a good starting point.

Walk in each direction for the distance you have determined observing carefully- think about what you see but also smells, sounds, the contours of the land and so on.

When you have finished you will have a sense of the space you are occupying and what is immediately around you.

A Bee Map



The connection we are making here is with bees who complete a dance to the rest of the colony when they have found a source of food. They use the dance to show direction and distance.

You are aiming to create a visual map which will achieve the same end.

Aim to lay out a map on the floor which shows what someone would find if they walked in each direction.

Place a marker such as a stone or stick or something of yours in the middle then heading north put objects that are from or represent what someone would find:

Examples could include...

- A leaf from a tree that someone would come across.
- Dig a small hole to represent a large hole they would come across- same idea for a hill or rise.
- Small stones to represent a larger stone.

Outcome:

Someone should now be able to use your map to explore the area and predict what they would find in each direction.

You could sketch or photograph this as a record of your work and make a short journal entry or explanation to describe it more fully.



In this photo you can see the walls in the background that the artists have reproduced using stones and then laid out their bee maps showing what is beyond the walls.



Blackout Poetry

Category: Hours

Blackout poetry is a different way to make poems. You are still making choices in how to express yourself but the choices are made in what you erase, wiping away at a text till you find a poem within that only you could see!

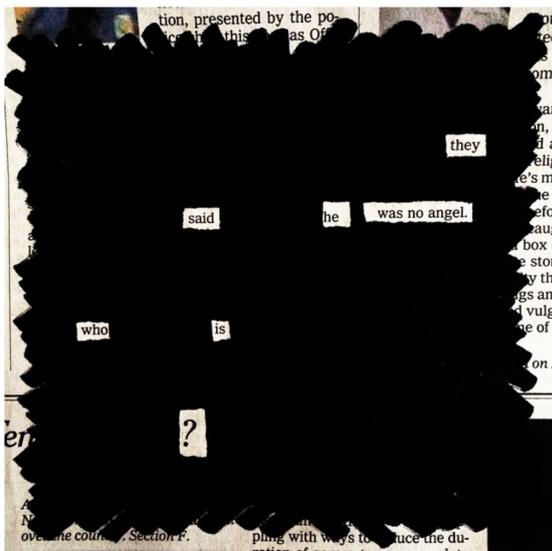
Content

A blackout poem is made by erasing words with a marker, until only a poem remains. This is sometimes referred to as 'found' poetry.

Here's a completed blackout poem by Austin Kleon:

No Angel

Friday, August 29, 2014



Hints:

- Choose an interesting text to start with. Boring sources = boring poems.
- The source text can be as long or as short as you like. Experiment.
- Ask permission before blacking out texts.
- A page of a novel is a good place to start.
- Think carefully about your choices....once you've blacked it out...its gone!
- Read the page through before you start to blackout. What looks interesting?
- You can add an image like 'No Angel' to your portfolio.



Celtic Art

Category: Days

This unit will teach you how to draw basic Celtic knotwork. It takes time, patience, focus and a steady hand, but this simple method can yield some impressive results weaving lines with mathematical precision until something beautiful emerges.

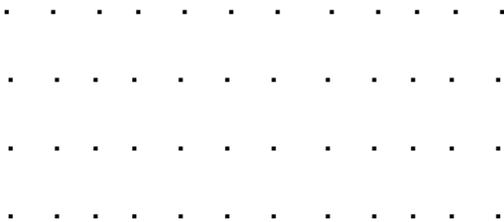
Materials

- A ruler
- A pencil - Not too soft.
- An eraser
- A fine black pen (A 0.3 drawing pen is ideal)
- A blank sheet of paper

The Method of Construction

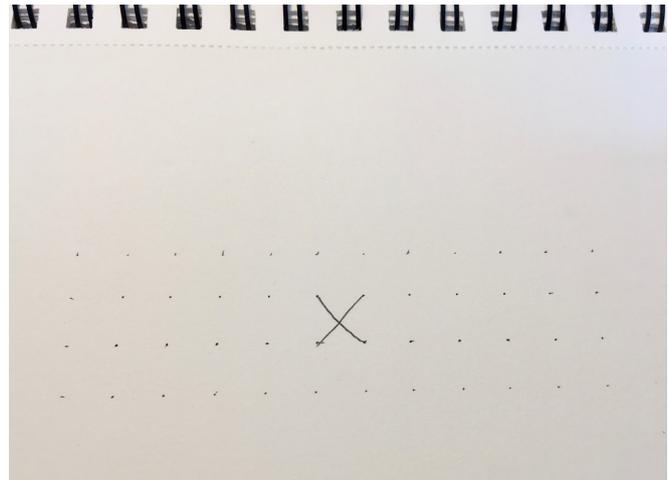
Step 1:

Use a ruler to measure out four lines of 12 dots at 1cm spaces. Use a pencil for the dots. It is important that the spaces between all the dots are equal.

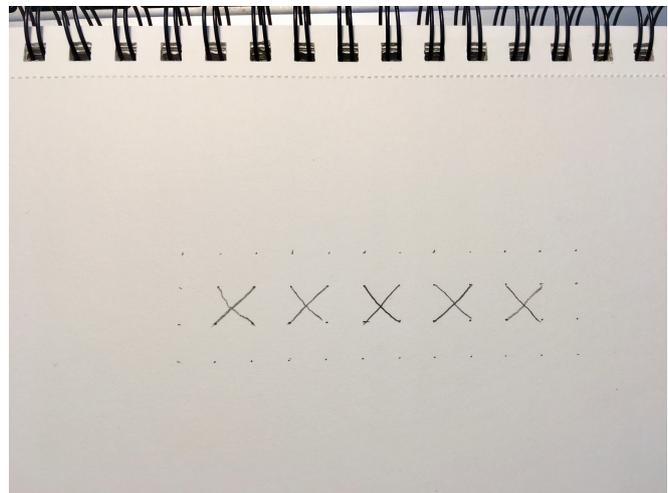


Step 2:

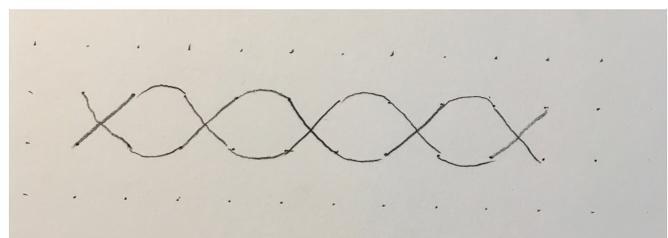
Using a pencil draw a light cross in the exact centre of the 'dot grid'



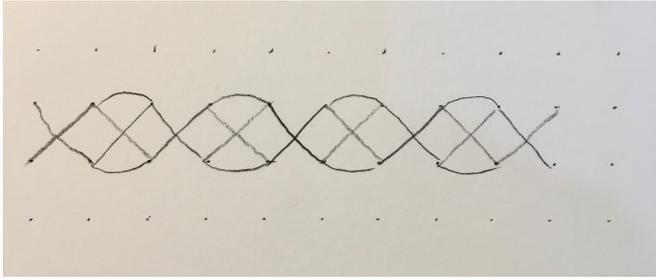
Step 3: Add two crosses either side of the central cross



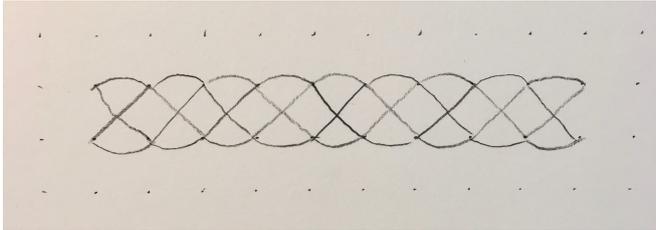
Step 4: Join the tops of the crosses together with arches, except for the last two



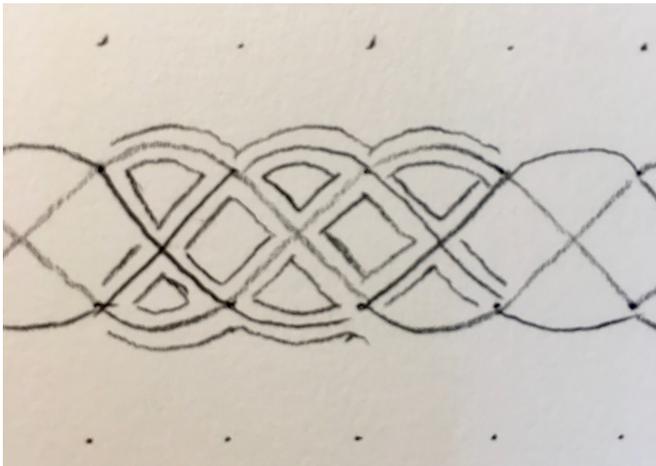
Step 5: Draw four crosses INSIDE the pattern



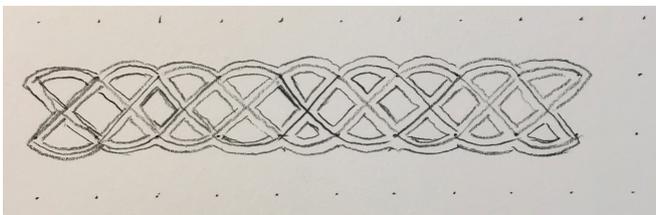
Step 6: Join the new crosses together with arches - Including the ones at the end.



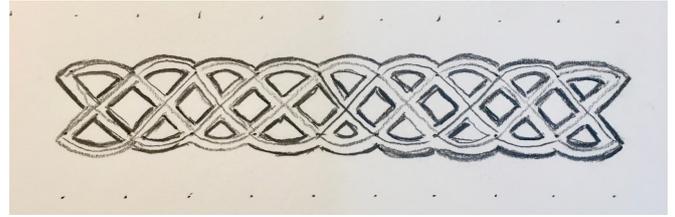
Step 7: Outline all the lines. The trick here is to make sure that the outline is the same thickness. This stage requires a lot of care and focus. Use a sharp pencil for this stage



Until you have this:

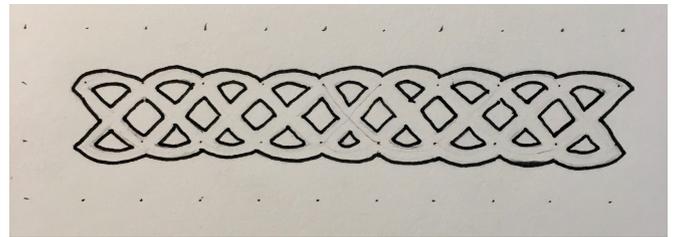


Step 8: Sketch around the lines and make sure they are all an equal thickness. Hint: Pick a place to start and follow the line around.

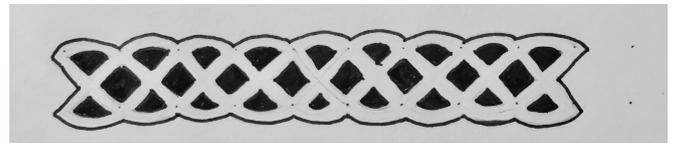


Step 9 - Outline in pen. IMPORTANT....Do NOT draw inside the lines. Do the inside 'wedges' and 'diamonds' first, then the 'outside'

Step 10 - Wait for a few minutes for the ink to dry completely then erase the pencil lines. This will leave you with an empty knot.

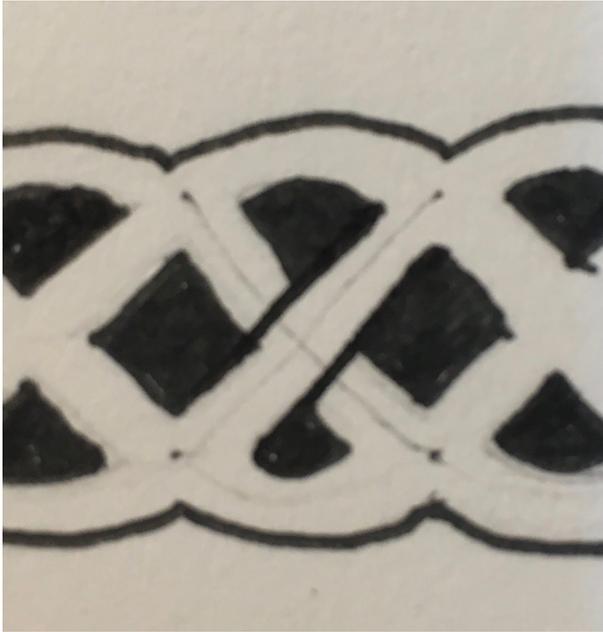


Step 11 - Fill in the empty spaces inside the knot. Again, do NOT draw inside the lines.

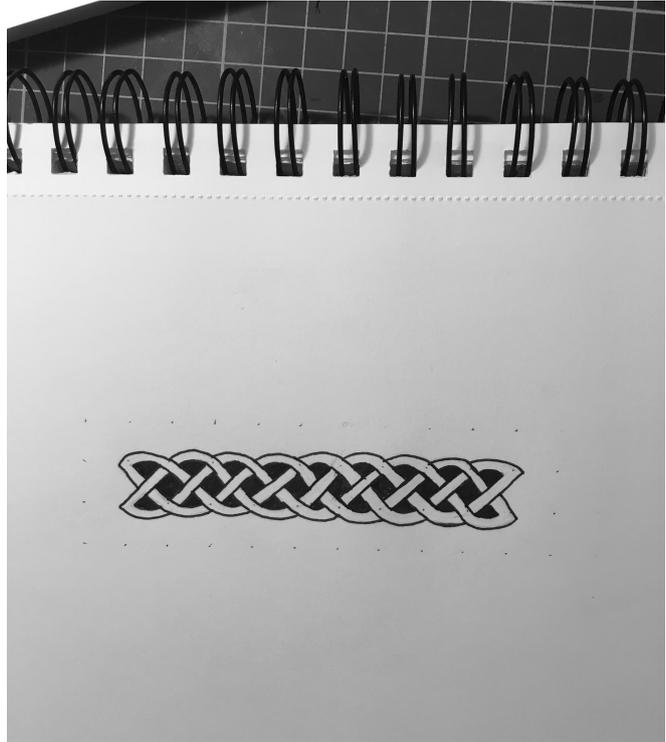


Step 12 - Drawing the 'Under/over' lines **CAUTION!!** This next step is where it can all go horribly wrong. Slow down and take great care. You might want to do this in light pencil first as it's easy to make a mistake.

Start in the centre (Remember the first cross you drew? Start there and draw two lines that join the black shapes together:



This is an 'OVER'. After every 'OVER' is an 'UNDER'. It is surprisingly easy to get this wrong.



Till it looks something like this!

Your Own Creation

Now you understand the 'Method of Construction' experiment with creating a knot of your own.

Start by drawing out another dot grid. You can make these bigger than the one in the example

- Experiment with different size arches between crosses.
- Experiment with different shaped dot grids (Squares, triangles, crosses, circles)
- Experiment with lacing two different knots together. (Use a really big grid)

When you start to draw more complicated knots, there is one final rule to remember...

THREE LINES CAN NEVER CROSS AT THE SAME PLACE!

You will make mistakes. You will have to start over. That's all good learning.

Good luck! Add your creations to your portfolio!



Chinese Good Luck Knot

Category: Hours

Knot-weaving is both practical and relaxing. It takes time, patience, focus and a steady hand, but this simple knot making creates something unique, weaving rope with mathematical precision until something beautiful emerges.

Introduction to Knot Weaving

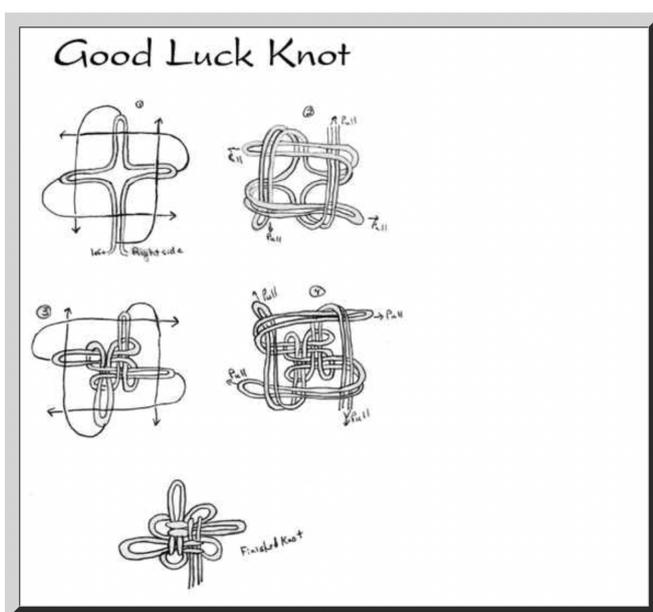
This project introduces simple knot weaving. This knot is known as the Shamrock knot or the Chinese Good Luck Knot. Sailors tend to be very skilled at knot-tying and it's believed that they would tie this knot in their free time to decorate their belongings, their bunks and as pendants for good luck.

If you can master a few basic knots they can be combined to make a range of animals, useful items and decorations.

You will need:

A length of paracord (or similar) Approx 1 metre (but this depends on the project)

Good Luck Knot Image



Written Instructions

1. Lay the paracord vertically on a flat surface and fold it in half.
2. Locate the center of your paracord which will be your top loop.
3. From the center, go down about ten centimeters and form a second loop which will be your right loop. (Make sure to hold down the center with one hand throughout the rest of this activity)
4. Repeat step 3 to make a left loop of the same size.
5. Take the two loose strands on the bottom and fold them over the left loop, parallel to the top loop. This should create a hole on the bottom-left side of the center.
6. Fold the left loop over the two loose strands and the top loop and place it just about half way over the right loop.
7. Fold the top loop over both right loops.
8. Fold the longer right loop through the hole that was kept open from step 5.
9. Draw the knot together by tugging on all the loops and the two loose strands. Do not tighten the knot too much, only enough to have a nice square shape in the middle. Keep the loops big enough to do more folding.
10. Fold the left loop over the bottom loop and leave a hole open.
11. Fold the bottom loop over both loops on the right side and place it on the right side of the loose strands.
12. Fold the longer right loop over the top loop and the loose strands.
13. Fold the two loose strands over the left loop and through the hole that was kept open.

14. Draw the knot together by pulling all the loops and strands outwards. (Do not tighten the knot too much, only enough to have a square middle) There should be little tags on the edges of the square middle. Pull them out to make mini loops and tighten all the loops and strands again.

15. Congratulations, you finished! Keep the knot for good luck or give it to friends or family to wish them good luck!

The Finished Product!



- When you have finished you can record what you learned by videoing yourself making the knot or take a photo of it in place.



Dice Football League

Category: Hours

This simple dice game can create infinite possibilities and can capture your imagination as you follow the game to its conclusion.

Materials

You will need:

- 9 dice
- A pad of paper
- A pencil
- A ruler
- An imagination and a love of football :-)

Step 1

Draw up a league of your **12 favourite football teams** e.g.

Arsenal	Blackburn
Coventry	Derby
Everton	Fulham
Hull	Ipswich
Leeds	Manchester City
Southampton	Wolves

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Blackburn	Coventry
Derby	Everton
Fulham	Hull
Ipswich	Leeds
Manchester City	Southampton
Wolves	Arsenal

Arsenal	Derby
Coventry	Fulham
Everton	Ipswich
Hull	Manchester City
Leeds	Wolves
Southampton	Blackburn

Step 2

Draw up **all the fixtures** between them - home and away - that's 11 x 11 = 132 games!

It will start like this:

Step 3

Play the games, keep the league up to date - and see who wins finishes top at the end of the season!

The system for scoring is as follows:

Rolling a 6 = a goal for that team. No 6s, no goals! Home teams automatically roll **5** dice

Away teams automatically roll **3** dice

Teams who **drew** their previous fixture roll **1** extra dice

Teams who **won** their previous fixture roll **2** extra dice

Teams who **scored 2 or more goals** in their previous fixture roll **1** extra dice
Teams who **kept a clean sheet** in their previous fixture roll **1** extra dice

Example:

COVENTRY vs WOLVES

[previous results: Southampton 0 Coventry 3;
Wolves 0 Leeds 0]

Coventry throw **9** dice [5 (home) + 2 (previous win) + 1 (more than two goals in previous game) +1 (clean sheet in previous game)]

Wolves throw **5** dice [3 (away) + 1 (draw in previous game) + 1 (clean sheet in previous game)]

Step 4

Build a world of football!

- Use your LINGUISTIC imagination to write up match reports;
- Use your THEATRICAL imagination to record them your reports as a podcast, bringing excitement and drama to your presentation;
- Use your MATHEMATICAL imagination to predict results and work out statistics;
- Use your CRAFT imagination to create a league table that you can update after each round of fixtures.



Drawing Prompts

Category: Hours

Your artistic imagination needs to be exercised just like a muscle. These are prompts to get you thinking and drawing.

Materials

Gather your supplies:

- Pencils or fineliner pens.
- Erasers.
- Paper, any kind will do. Please make your drawing A4 size or larger.
- Any other kind of drawing tool you'd like to use (rulers are ok :).

Prompts

Choose a prompt below:

1. Design a new cover for your favourite book
2. Fill a page with flowers
3. Fill a page with animals
4. Draw your family as a family of animals
5. Draw 5 random objects from your home
6. Draw 2 animals combined
7. Draw a city on another planet
8. Draw a sandwich or a stacked burger with unlikely toppings
9. Draw an animal using a kitchen appliance
10. Draw a city in the future
11. Draw and write the steps to a simple task (making toast, playing a game, sweeping the

floor, etc.)

12. Write some of your favourite lyrics from a song and design a background
13. Draw yourself as an animal
14. Draw your favourite meal in the plate about to be served
15. Combine a fruit and a vegetable, give it a new name and draw it
16. Create your own energy drink, design a can/bottle and label for it.
17. Fill a page with quotes that you love and write each one differently
18. Draw your favourite actor or musician
19. Draw your favourite toy as a small child
20. Draw something that scares you
21. Combine a monster with a vegetable and draw it
22. Draw an animal eating another animal
23. Draw hair. A lot of it.
24. Design a new playground
25. Draw something loud

Draw!

Go slow and work carefully, take time to develop your ideas and work on your drawing skills. Pay close attention to composition, line and your shading. Have fun and enjoy the process. Do more than one drawing if you're up for the challenge!



Expressive Writing

Category: Minutes

This unit guides you through the process of expressing writing, where you write about a struggle in order to translate your experiences into words (out of your mind, and onto paper), understand it better, and transform your thoughts and feelings.

Expressive writing

Expressing writing is an activity where you write about a struggle in order to translate your experiences into words (out of your mind, and onto paper), understand it better, and transform your thoughts and feelings.

1. It is recommended that you do this for 4 consecutive days, but if you don't, still try the practice. If you like it, you'll do the 4 days easily!
2. Find a quiet place where you can write undisturbed and free of distractions.
3. Get a pen or pencil and paper.
4. Set a timer and write for **20 minutes** continuously. This might sound like a lot, but it requires time to process and get deeper into the writing.
 1. It doesn't matter if you're not sure what to write, just keep writing.

2. You can explore how this struggle has affected you, how it fits into your life and the people or events in your life, if you've been in a similar situation before?

Submission

Reflect. Check in with yourself after you're done writing. How do you feel? If you're on your second, third, and fourth day, have your thoughts or feelings changed? What new insights do you have? Can you recall a time that you tried to work through a struggle you were facing and how did this activity compare to that? There's no need to have a favourite (though you can choose to, of course!) but recognise that this can be one of the many different technologies you use.

Please select a format that you feel *is most suitable for you* (write, draw, video, song, anything!) then submit a reflection of the activity. You're welcome to write about the content or simply the process.



Flash Fiction

Category: Weeks

"For sale: baby shoes, never worn" Is this a story? Can you write a complete story in six words? 50? 100? 250?

What is Flash Fiction?

Works of Flash fiction, also known as 'short shorts', 'nanofiction', 'postcard fiction' or 'micro fiction' are complete (or 'enclosed') short stories, sometimes written to specific and very low word counts.

Why write Flash Fiction?

You might think that writing less is easier than writing more, but nothing could be further from the truth! Writing short and well is really challenging.

Flash Fiction makes you think very carefully about your choices as a writer. It takes a lot of experimentation and constant rewriting to get it to work. It is a great way to understand the craft of writing.

Flash Fiction Examples

First you're going to read some great examples of Flash Fiction and think about why they work so well. Read each example and answer the questions below:

Short Story 1 - Kittens

We told the kittens they couldn't come to pub trivia. Then Question 1 was "How many times do they feed you at the pound?" We wrongly said twice daily. Question 2: "Is the squirrel in the back yard that barks at Snowflake a jerk?" We answered "no." Then Question 3: "Is string cool?" Wrong Again.

1. What makes this story unusual at the beginning? What is the hook?
2. What keeps this story unusual and surprising?
3. Why is it funny?

Short Story 2 - Workers

The workers carried the grain on their backs, struggling in the heat. Their work was thankless, yet they were dedicated, hard workers. Out of nowhere,

smoke started billowing from a point on the ground. The workers looked up to see a circle of glass angled to magnify the sun's rays.

1. What is the twist? Why did you not 'get' the twist until the last two words?
2. What does the structure of this story have in common with a joke?

Short Story 3 - The Wedding Reception

Mike was having a great time. He'd sampled all the food in the buffet, danced with the bridesmaids, and posed for many photos. Mike jumped, startled, as someone tapped him on the back. He turned around, facing the bride and groom. "Excuse me," Rebecca said, "But do we know you?"

1. What assumption do we make about Mike for most of this story?
2. Why does using a familiar setting help conceal the 'twist'?

Short Story 4 - Asia

Asia stared out from behind the bars of her cell. How she longed to be out, free to go wherever she wanted, whenever she wanted. Two children stared at her from the other side of the bars. Asia roared as loud as she could, and watched as they ran away.

1. What assumptions do we make about Asia and the children? Where did you think the story might be taking place?

Short Story 5 - Marvin the Magnificent

"Now I'll make my beautiful assistant disappear!" exclaimed Marvin the Magnificent. Stellar crawled into the box, closed her eyes, and prepared to fall through the trap door under the stage. There was a jolt, and Stellar opened her eyes. She wasn't under the stage. She didn't know where she was.

1. How does the ending of this story differ from

the others?

2. Is this a good ending? What do you think?

Short Story 6 - The Cruise

Brian awoke with a start. He realised he had slept late, and was in danger of missing his cruise. He got dressed in a flash, grabbed his suitcase, and got to the dock in under fifteen minutes. He was too late. He stared sadly at Titanic as she sailed away.

1. What does the reader need to know to fully appreciate this story?

Short Story 7 - Noah

Noah herded the last of his animals onto his great ark. The difficult task was at last finished, and the rains would come soon. "Father," his son said, "we have no more room for these last two creatures." "Never mind," Noah said, raising the gangplank, "No one likes unicorns much anyway."

1. What does this have in common with the 'Titanic' story? Is there any way you could improve the twist in this story? How could you make the twist arrive even later?

Short Story 8 - Microscope

The assistant was explaining. "With this microscope, we can look ten thousand times closer than ever before. Inside the nucleus of a single atom." he told waiting press. The eminent professor - privileged first observer - cried out, aghast. "What did you see?" they asked.

"...a-another universe," he stammered, "...just like ours"

1. What do you think about this story?
2. Do you recognize it from anywhere?

John Redding Goes to Sea by Zora Neale Hurston

THE VILLAGERS SAID that John Redding was a queer child. His mother thought he was too. She would shake her head sadly, and observe to John's father: "Alf, it's too bad our boy's got a spell on 'im."

The father always met this lament with indifference, if

not impatience.

"Aw, woman, stop dat talk 'bout conjure. Tain't so nohow. Ah doan want Jawn tuh git dat foolishness in him."

"Cose you allus tries tuh know mo' than me, but Ah ain't so ign'rant. Ah knows a heap mahself. Many and many's the people been drove outa their senses by conjuration, or rid tuh deat' by witches."

"Ah keep on telling yuh, woman, tain't so. B'lieve it all you wants tuh, but dontcha tell mah son none of it."

Perhaps ten-year-old John was puzzling to the simple folk there in the Florida woods for he was an imaginative child and fond of day-dreams. The St. John River flowed a scarce three hundred feet from his back door. On its banks at this point grow numerous palms, luxuriant magnolias and bay trees with a dense undergrowth of ferns, cat-tails and rope-grass. On the bosom of the stream float millions of delicately colored hyacinths. The little brown boy loved to wander down to the water's edge, and, casting in dry twigs, watch them sail away down stream to Jacksonville, the sea, the wide world and John Redding wanted to follow them.

Sometimes in his dreams he was a prince, riding away in a gorgeous carriage. Often he was a knight bestride a fiery charger prancing down the white shell road that led to distant lands. At other times he was a steamboat captain piloting his craft down the St. John River to where the sky seemed to touch the water. No matter what he dreamed or who he fancied himself to be, he always ended by riding away to the horizon; for in his childish ignorance he thought this to be farthest land.

But these twigs, which John called his ships, did not always sail away. Sometimes they would be swept in among the weeds growing in the shallow water, and be held there. One day his father came upon him scolding the weeds for stopping his sea-going vessels.

"Let go mah ships! You ole mean weeds you!" John screamed and stamped impotently. "They wants tuh go 'way. You let 'em go on!"

Alfred laid his hand on his son's head lovingly. "What's mattah, son?"

"Mah ships, pa," the child answered weeping. "Ah throwed 'em in to go way off an' them ole weeds

won't let 'em."

"Well, well, doan cry. Ah thought youse uh grown up man. Men doan cry lak babies. You mustn't take it too hard 'bout yo' ships. You gotta git uster things gittin' tied up. They's lotser folks that 'ud go on off too ef somethin' didn' ketch 'em an' hol' 'em!"

Alfred Redding's brown face grew wistful for a moment, and the child noticing it, asked quickly: "Do weeds tangle up folks too, pa?"

"Now, no, chile, doan be takin' too much stock of what Ah say. Ah talks in parables sometimes. Come on, les go on tuh supper."

Alf took his son's hand, and started slowly toward the house. Soon John broke the silence.

"Pa, when Ah gets as big as you Ah'm goin' farther than them ships. Ah'm goin' to where the sky touches the ground."

"Well, son, when Ah wuz a boy Ah said Ah wuz goin' too, but heah Ah am. Ah hopes you have bettah luck than me."

"Pa, Ah betcha Ah seen somethin' in th' woodlot you ain't seen!"

"Whut?"

"See dat tallest pine tree ovah dere how it looks like a skull wid a crown on?"

"Yes, indeed!" said the father looking toward the tree designated. "It do look lak a skull since you call mah 'tention to it. You 'magine lotser things nobody else evah did, son!"

"Sometimes, Pa dat ole tree waves at me just aftah th' sun goes down, an' makes me sad an' skeered, too."

"Ah specks youse skeered of de dahk, thas all, sonny. When you gits biggah you won't think of sich."

Hand in hand the two trudged across the plowed land and up to the house, the child dreaming of the days when he should wander to far countries, and the man of the days when he might have—and thus they entered the kitchen.

1. What do you think this story is about? What is

the most important idea?

2. What do you think the son has that his father doesn't?
3. How does this story make you feel?

Sticks By George Saunders

Every year Thanksgiving night we flocked out behind Dad as he dragged the Santa suit to the road and draped it over a kind of crucifix he'd built out of metal pole in the yard. Super Bowl week the pole was dressed in a jersey and Rod's helmet and Rod had to clear it with Dad if he wanted to take the helmet off. On the Fourth of July the pole was Uncle Sam, on Veteran's Day a soldier, on Halloween a ghost. The pole was Dad's only concession to glee. We were allowed a single Crayola from the box at a time. One Christmas Eve he shrieked at Kimmie for wasting an apple slice. He hovered over us as we poured ketchup saying: good enough good enough good enough. Birthday parties consisted of cupcakes, no ice cream. The first time I brought a date over she said: what's with your dad and that pole? and I sat there blinking.

We left home, married, had children of our own, found the seeds of meanness blooming also within us. Dad began dressing the pole with more complexity and less discernible logic. He draped some kind of fur over it on Groundhog Day and lugged out a floodlight to ensure a shadow. When an earthquake struck Chile he lay the pole on its side and spray painted a rift in the earth. Mom died and he dressed the pole as Death and hung from the crossbar photos of Mom as a baby. We'd stop by and find odd talismans from his youth arranged around the base: army medals, theater tickets, old sweatshirts, tubes of Mom's makeup. One autumn he painted the pole bright yellow. He covered it with cotton swabs that winter for warmth and provided offspring by hammering in six crossed sticks around the yard. He ran lengths of string between the pole and the sticks, and taped to the string letters of apology, admissions of error, pleas for understanding, all written in a frantic hand on index cards. He painted a sign saying LOVE and hung it from the pole and another that said FORGIVE? and then he died in the hall with the radio on and we sold the house to a young couple who yanked out the pole and the sticks and left them by the road on garbage day.

1. How has Saunders created a powerful and unusual image in this story?

2. Where do you think he might have got this idea from?
3. Have you ever noticed anything unusual that could be fuel for a story?

This is a very beautiful and poignant short story. Much of it is written in dialect and it really helps to read it aloud.

How To

PART 2 - How to..

A work of Flash Fiction should tell a complete story. It needs:

- A hook that captures the reader's interest. Starting in the middle of a conflict is a good idea
- A conflict of some sort
- An ending - Which should stir an emotion in the reader. Avoid using cliff-hangers. See if you can write a twist

Map out your story before you try to write it, making sure you identify the beginning, the middle and the end.

You can think of your story as being like a joke, Start with a set-up and end with a punchline. Give the reader the essential information at the very beginning,

Draw on your own life experiences. Keep it simple and clear.

Write the truth. Greatest meaning in the fewest words. Focus on one idea

Getting ideas

PART 3 - Getting ideas

The best way to get a good idea is to get a LOT of ideas. To help you do this you are going to create a tool that will help you think in different and unusual ways. If you get a LOT of ideas you can choose the best from them.

Create a table with four columns and fill it with as many possibilities as you can like this. The more the better

Profession/Person	Place	Emotion	Object
Doctor	Hospital	Frustrated	Stethoscope
Clown	Circus	Overjoyed	Exploding car
Teacher	Classroom	Patient	Whiteboard
Author	Home	Creative	Language

When you have created a very long table, cut the columns into vertical strips

Play around with lining up different combinations - Have fun seeing what sort of unusual combinations occur.

Clown/Hospital/Frustrated/Stethoscope - Does that spark a new idea?

Ideas disappear very quickly. If something jumps out at you as being an interesting idea for a story, write it down immediately.

This method generates lots of very strange ideas, many of them won't be very useful, but sometimes something new and useful happens.

Structure

PART 4 - Structure and 'Beautiful constraints'

Choose the length of the story you intend to write and create a grid for it

Using a strict word count makes you think harder and more creatively

Create a 5x10 grid for a 50 word story. Try a 50/100/200 or 500 grid. 750 is the absolute maximum. Remember, less is more (difficult)!

Grid rules:

Each cell may only have one word in it.

Hyphenated words are allowed in one cell

Punctuation does not count as a cell. Use as much punctuation as you like

Your story may not have one word more or less than your chosen word limit.

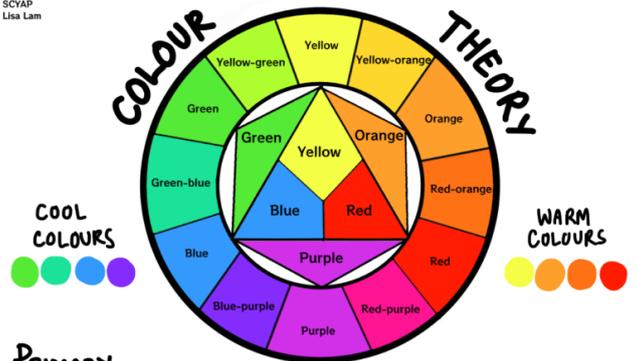
Advice:

If you prefer to write on paper use a pencil. You will need an eraser.



Task 2 - Apply the theory!

SCYAP
Lisa Lam



PRIMARY

Mixing different amounts of the primary colours can make all the colours of the colour wheel.



COMPLEMENTARY

Colours opposite from each other on the colour wheel.



SECONDARY

Mixing two primary colours make a secondary colour



ANALOGOUS

Colours that are neighbours on the wheel.



TERTIARY

Primary colours and secondary colours mixed together.



MONOCHROMATIC

A colour with its tints and shades. Tints are colours mixed with white. Shades are colours mixed with black.



Now you've made a color wheel of found objects and looked at the color theory chart, choose a set of either **complementary** or **analogous** colours.

Search your house for even more objects that correspond to the colours you've chosen and assemble an even larger collection of those objects.

Task: Create a free-standing, abstract sculpture of those objects and take a picture of it once it's finished. See if you can arrange them so they balance without being joined together.



Growing Succulents

Category: Weeks

This unit will teach you the basics of growing succulents and cacti and help you to get to know this part of the natural world much better. Succulents are easy to grow, have many varieties and make amazing natural art displays.

What are succulents?

Succulents are a type of plant that store water in their leaves. They tend to have thick, fleshy leaves. Succulents can endure long periods of drought, and prefer dry, sunny conditions over humid ones.



Do some research on climates and guess where you think succulents are normally found?

Propagation

Propagation is the process of making new plants from a parent plant.

This can be done in two ways, either sexual propagation (involving a male and female part of a plant), or asexual propagation using vegetative parts of a parent plant such as leaves, roots or stems. With succulents, asexual propagation is an easy way to grow new plants from just one parent plant.

Interesting fact - As there is no exchange of genetic information, these new plants are considered clones of the parent.

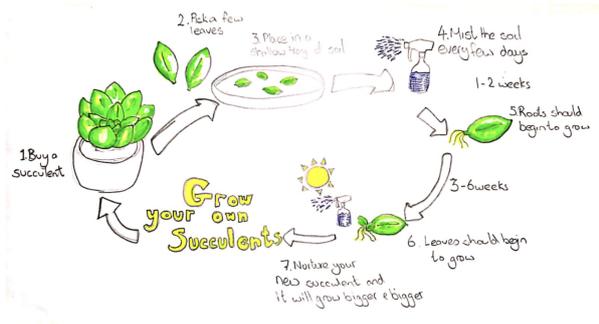
What do you think are the pros and cons of creating new plants through asexual (genetically the same as their parent) or sexual propagation (a mix of genes from a male and female parts of a plant)

Propagating your own succulents

This is a simple activity to start creating your own succulents. They are easy to care for and can be given away as gifts or just to build a larger garden for yourself.

Equipment:

- A succulent plant that you like the look of
- A shallow tray
- Cactus / Succulent soil (typically sandy soil. Can be bought in homeware/gardening shops)
- A spray mist bottle
- Sunny, south facing window
- Small pots



Step 1: Buy a healthy looking succulent that you like the look of. There are many different varieties. Typically the species with larger, thicker, fleshy looking leaves are the easiest to start with.

Step 2: Gently pick off some of the lower leaves and place them in a shallow tray of cactus/succulent soil. They should just lie on the surface with the small stem slightly under the soil.



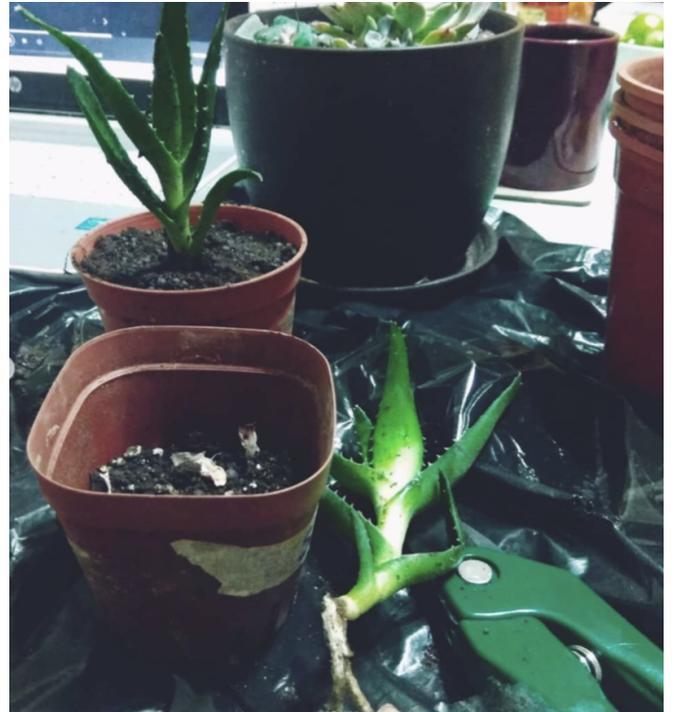
Step 3: Place the tray in indirect sunlight (i.e. on a table away from the window). Mist the soil with water every few days. It should be a similar dampness to a squeezed out sponge. There shouldn't be puddles.

Step 4: Continue doing this. After a 1-3 weeks, small roots should begin to grow. Keep going!

Step 5: Soon, small leaves will begin to grow too! You're doing great!

Step 6: Once there are 2-3 leaves grown and the roots look established, you can carefully transfer the succulent to the small pot in which you'd like it to grow to maturity. Prepare the small pot with a few

small stones at the bottom, and use cactus soil. This helps with drainage. Use a spoon and scoop out the entire plant, soil and all, and transfer to the new pot. For the first few waterings, just mist the plant. It is still a bit traumatised from the move.



Step 7: Once the soil and roots are settled, you can begin watering it more. As succulents live in the desert, they like direct sunlight and low humidity. When you water them, make sure the soil is fully wet. Then allow the pot to dry out completely before watering them again. This mimics the periods of drought and thunderstorms in a desert.

Common Problems

Too much sunlight

The leaves will turn a reddish colour. Sometimes this is done on purpose to make a beautiful display, but if it looks like a problem you can move the plant to a spot with fewer hours of sunlight

Too much water

The roots are constantly wet. The leaves will look see-through and go soft. Remove the leaves, don't water the plant anymore. If too far gone, it will die. Just take the good leaves and try again.

Not enough sunlight

The stem might grow long and tall without many

leaves as it searches for more sun. You can cut the stem saving the top of the plant, remove the lower leaves from that section and plant the entire stem/top of plant back in the soil. It will start to grow roots again from the base of the cut stem. Move the plant into more direct sunlight so it doesn't happen again.

Too humid

Similar to too much water. Bring the plant indoors to

an air-conditioned windowsill.

Recording your journey

How will you record your learning journey?

If you keep a journal or maybe photograph your succulent at each stage of the journey that would give you a wonderful record of what you have done.

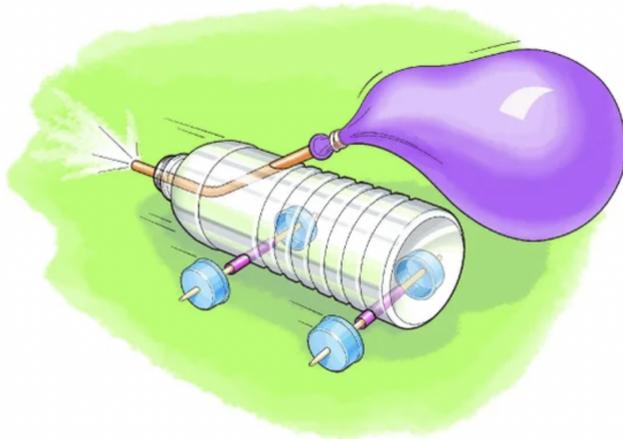


Make a Balloon Rocket Car

Category: Weeks

Investigate scientific principles in a playful way with this hands-on unit.

How to make your car.



Gather the materials. If you need to buy anything or leave the house to gather any of these materials, make sure you have permission from your parents to do so.

How to Make a Balloon Rocket Car

What You Need:

- 16-20 oz. plastic water bottle
- Drinking straws
- Wooden skewers
- 4 plastic bottle caps
- Your own balloon
- Duct tape or masking tape
- Nail, hammer, knife, scissors

What You Do:

The water bottle forms the *chassis*, or body, of your balloon **racer**. You can start by mounting the wheels on this body.

1. Stretch out a large balloon by blowing it up and then letting the air out of it a few times. Next, make a nozzle. The size of the nozzle is very

important. If it is too small, the air can't escape with enough force to propel the car forward. If it is too big, the air will escape too fast and the car won't go very far. Create the nozzle by taping four drinking straws together. Insert the straws into the mouth of the balloon and seal the opening by wrapping a strip of duct tape around it several times.

2. To mount the balloon/nozzle on the car, use a knife to cut two perpendicular slits (to make an X) in the top of the car about 4' back from the mouth of the bottle, as shown in the illustration. Thread the nozzle through this opening and out through the mouth of the bottle. Leave about an inch of the nozzle sticking out of the mouth.
3. Find a hard surface, like a long table, linoleum floor, or sidewalk. Blow up the balloon through the straws at the mouth of the bottle without the air escaping. Pinch the base of the balloon to prevent the air from escaping too soon. Set the car down, let go of the balloon, and watch it go!

Using and filming your car

Start making your balloon car and take a video of it once you have got it moving without physically giving it a push.

While trying to get it to work, think about the following:

- Which way around should you place the balloon when you want the car to move from say, left to right? Why?
- How would you make it move even faster?
- What would you change about your design if you were to make it again?

Include the answers to these questions in your submission document. Create a document with these answers and a video of your car.



Making the World by Walking

Category: Weeks

This unit is intended to help you take a walk and open your various senses to experience the world around you in a rich way.

A Route and a Companion

Decide where you are going to walk. Have a rough mental map of the route you are going to take so that you have some idea how long it will take and what you might need.

This is a great activity to do with a friend as you will spot more with two sets of senses. You can do it alone but if you can find a friend who lives nearby that is wonderful.

Prepare

Make sure you have what you need. Be mindful and think about taking care of yourself.

Here are a few ideas to use as a checklist:

Water bottle, clothes in case it rains, sun screen, bug spray, money, octopus card, phone, camera, anything you need for the activity itself.

Be safe- tell someone where you are going and have a plan in case you get lost or something goes wrong.

Safety Plan:

- Stop, Breathe, Think.
- Work out where you think you are- look at landmarks, shop names, signposts, MTR stops, footpath signs.
- Work out how to get in touch with your emergency contact.
- Use a different contact if that does not work- friend, police officer, transport worker, shop worker.

Choose a Focus

Choose a focus for your walk.

One that interests you and suits the walk you want to take.

Tune in.

Before you set off, or early on your walk, do a tune-in activity.

Do some 7-11 breathing- count of 7 in and 11 out. This keeps breathing slow and relaxing and helps change state to something calmer and more attentive.

Pick a place to look at or close your eyes.

Begin 90 seconds of silence and quiet breathing to tune in to the environment.

As the 90 seconds are up start to ask yourself questions like these and more related to your focus:

- Which way is the wind blowing?
- Where is the sun?
- What sounds are there in the area?

Foci

Photo Walk.

Equipment: Camera

Choose five places around the walk where you can take a photo you think is interesting. Try to pick places that will be easy to remember- where you can stand in exactly the same place over and over again.

Your aim in this activity is to take the five photos that sum up your walk, then try to do the walk a few more times, at different times of day, in different weather, different seasons and build up a series of pictures of

the same scene that reveal how changeable the world is.

Create a document for a post on the Padlet that reports your notes and photos.

Animal Walk.

Equipment: Camera or notebook.

We share the world with many other animals, even in the heart of the city. In this walk we want to focus on the macro world- birds, reptiles, mammals. Look for the animals around you. Sometimes you will be lucky enough to see animals, sometimes it will be their signs- footprints, leftover meals, feathers, snakeskin, droppings.

Try to think like an animal and look at their level too.

Take photos or make notes of what you find.

Create a document for a post on the Padlet that reports your notes and photos.

Weather Walk

Equipment: Camera or notebook.

The weather in Hong Kong rarely stays the same for long. The wind shifts around hills and buildings. The temperature changes depending on microclimates created by city and nature. Humidity and even rainfall change throughout the day.

On this walk, stop every 5-10 minutes or so to reassess what's happening. Stop sooner if you are tuned in enough to spot a change yourself.

Be a detective and think like a scientist- what caused the change?

Take photos or make notes of what you find.

Create a document for a post on the Padlet that reports your notes and photos.

People Walk

Equipment: Camera or notebook.

We share the world with many other people, even in the countryside you will see people or signs of what they have done.

On this walk we want to focus on the world of people. How do they move, where do they speed up, where do they linger? If you see crowds, how are they managing to move around without tripping over each other? Where are there blockage points, where do the crowds thin out? If you are out in the country, sometimes it will be the signs of what people have done- footprints, paths, graves, bonded villages, rubbish. What do you find and why is it there?

Take photos or make notes of what you find.

Create a document for a post on the Padlet that reports your notes and photos.

Invertebrate Walk

Equipment: Camera or notebook.

We share the world with millions of invertebrates, even in the heart of the city. In this walk we want to focus on the micro world- ants, spiders, cockroaches. Look for these tiny animals around you. Sometimes you will be lucky enough to see animals, sometimes it will be their signs- webs, ant hills, droppings, nests.

Try and look at their level too.

Take photos or make notes of what you find.

Create a document for a post on the Padlet that reports your notes and photos.

Plant Walk

Equipment: Camera or notebook.

We share the world with plants, even in the heart of the city. In this walk we want to focus on the plant world. Look for the plants around you. In the countryside that will be easy- in fact the trick will be to tune in to individual plants and try to learn a few species. Draw the leaves, do a bark rubbing, smell the flowers, look for fruits- but don't eat anything unless you are completely sure it is safe! IN the city you will still find lots of places where plants are growing- trees spreading across the slopes, moss on walls, flowers in abandoned buildings, potted plants that humans want to grow.

Take photos or fill your notebook with what you find.

Create a document for a post on the Padlet that reports your notes and photos.

Literacy Walk

Equipment: Camera or notebook.

We fill the world with language. Humans put up signs, shop names, advertising boards. In the countryside we label our pathways, write numbers on village houses (often three numbers showing the size of the house), and label dangers such as slopes or flash floods. On this walk you are looking for the language you can find- English, Chinese, words and numbers. Where you can, work out what it means. Translate, find the name of the path you're on, work out how old the sign might be. Be a language and history detective.

Take photos or make notes of what you find.

Create a document for a post on the Padlet that reports your notes and photos.

Senses Walk

Equipment: Notebook.

The world is open to all our senses. Because sight tends to be what we use to co-ordinate everything else, this walk encourages you to stop and close your eyes from time to time. Listen, smell, feel the vibrations and what your skin can tell you.

Choose 5 places on your walk where you think it is safe to do this and sit/stand still, close your eyes and let your other senses tune in.

Note down everything you find.

Create a document for a post on the Padlet that reports your notes and photos.

Share your Findings

Share your findings from your walk in the Submissions box- this could be a journal or a photo story.



Mask Making

Category: Days

This is a drama and arts unit which draws on theatre traditions from hundreds of years ago. You will research, design and create a papier-mache mask for a pop-culture character of your choosing making a link through the centuries between characters and theatre traditions.

Commedia Del Arte

Commedia Del Arte was a theatrical form which flourished in 16th Century Europe. It made use of masks, familiar types of characters and 'stock' situations. A common theme being a young couple whose love was opposed by their parents.

There were often two old men, a pair of lovers, a smart maid-servant, a boastful soldier and perhaps a merchant, a lawyer and a doctor.

Below are two modern masks. What can you tell about the characters from the way the masks have been made?



Research

Before you jump into making a mask, work through these two stages:

Brainstorm which character you wish to base your

mask creative design idea on.

It could be from any form of media, cartoon, movie, comic book, MCU, Youtube series, Manga, or cultural celebration e.g. Chinese new year Halloween etc.

What emotion or physical features or colour texture does your mask need to portray?

Research, design, draw.

What works? What does not work? Develop, redesign, test, make a prototype as required! Spend as much time as you need in the first stage of your designs. Experiment with different possibilities.

Here's a design for a traditional character called 'Capitano'.



What sort of emotion is being portrayed in the mask?

Avoid the temptation to start making until you are happy with your design.

Materials

When you are ready to start making you will need to collect together the following materials:

1. A balloon. Blow it up until it is roughly the same size as your head. Use a tape-measure if you want to be really accurate.
2. Cardboard - You'll use this to create a nose for your character
3. Rice Glue - See instructions
4. Masking tape - You'll use this to stick the nose to the balloon
5. Lots of newspaper torn into strips
6. An old cloth or towel to protect the surface that you're working on. This is a quite a messy process.
7. A thick marker pen

8. A sharp knife - Please be careful
9. Wood filler and a rubber glove or plastic bag
10. Fine sandpaper
11. A drill or a nail
12. Paint
13. Ribbon or string
14. Anything else you might want to use...sequins, feathers...whatever you like!

Rice Glue

How to make rice glue:

1. Take one and a half cups of leftover rice.
2. Add the rice to a blender
3. Add two and a half cups of water
4. Blend it
5. Transfer the 'rice milk' to a frying pan, heat and stir until it is translucent and you can make 'tracks' in it.
6. Leave it to cool before you use it

Making instructions

Read through all the instructions before you start!

1. Make the rice glue.
2. Blow the balloon up till it is the same size as your head.
3. Make a nose out of cardboard and tape it to the balloon.



on the mask and then cut them out carefully with a sharp knife. Use a nail or drill to make two holes for the string or ribbon.

9. When you are happy with the overall look of your mask and it is completely dry, cover it with wood filler. You will need to wear a pair of rubber gloves or put a plastic bag over your hands to do this. Don't apply wood filler with your bare hands.

10. Again, leave this to dry.

11. Once dry, use fine sandpaper to smooth any bumps down.

12. Your mask is now ready to paint. Apply a white - base layer first.

13. Attach the string or ribbon.

13. Take a photo of yourself in the mask!

14. You can use this as your record of the unit.



4. Soak paper strips in the rice glue and begin to build up layers of these strips over the nose and balloon.

5. Leave it to dry. Go and do something else until tomorrow.

6. Once the first layer is dry, add more layers and repeat.

7. You can use rolled up paper, tinfoil or cut-out cardboard to create other, bigger facial structures like eyebrows and cheeks.



8. Put the mask on and use the marker to draw eyes



Mask Gallery





Mini Museum Project

Category: Weeks

The My Mini Museum Project is an opportunity for you to express yourself creatively. You will create a mini museum of objects that mean something to you and present these in an artistic form of your choice.

My Mini Museum

The My Mini Museum Project is an opportunity for you to express yourself creatively. You will create a mini museum of objects that mean something to you and present these in an artistic form of your choice.

The inspiration for this project comes from the [curiosity cabinets](#), that became popular in the 16th century.



These early museums were more noted for their variety than for being scientific or educational, and showcased rare and wondrous objects. Sound interesting? Read more about the project, below.

Creating Your Own Museum

A museum is ideally a collection of wondrous objects, arranged and presented in such a way as to intrigue, mystify, amaze, educate, or otherwise entrance the visitor.

A personal museum can be a mix of objects that you have made and objects you have collected. Technically, there are no rules! You have complete freedom to choose whatever you want to feature inside it.

The objects need not be valuable, rare, or historically important; they just need to express an important part of you, possibly in ways you are unable to explain. These could be literal objects that mean something to you, or something you make to represent a more abstract part of your consciousness, for example, a fear or hope for the future. The objects may suggest a story or they may simply be interesting on their own. Ideally, when you are in your museum, it will feel like an externalised version of what's inside you.

Collect or Make Objects

Find objects that speak to you somehow. These objects may be found around your home, in drawers, under the bed, or hidden away in boxes. These could be souvenirs of events or places you've been, artifacts of personal importance, or beach finds.

You can even make or buy some simple things. They can be everyday ordinary objects or ones that stand out in some way.

Building Your Museum

The possibilities of the museum building are limited only by your imagination, means and available space. You could devote a room in your house to your museum, or convert a dollhouse.

Create a diorama

A diorama is a special type of display. It's a three-dimensional model of a scene (full-size or miniature), of a narrative moment in time. They are typically enclosed in a glass showcase for a museum, but you can use any other material to showcase your museum artifacts - even an old shoe box could work!

If you are a painter, you can incorporate backdrops for your scenes. Scenes themselves may be constructed from papier-mâché or other techniques, or simply made just of natural materials (a bed of soil, sand, or moss). You can read more about different types of dioramas [here](#).



Arranging Your Objects

Ideally, you will have an exhibit preparation area where you can spread out your finds and see what goes with what. Be spontaneous and see what happens.

Framing

Objects take on significance when framed. A sea shell can become an object of contemplation when oriented, just so, and placed on a pedestal. A simple

collection of crabs can show the wondrous variety in a related group of animals. Cases, shelving, and displays may be constructed or purchased, depending on your skills and interests.



Labelling

Objects may be neatly organised and accurately labeled, as in a modern museum, or be less systematic. Signage can be a way to let your visitors know a little more about each of your objects, but this can be as little or detailed as you like.

Extension Tasks

Document your museum

Many museums have guidebooks, often subtitled "A guide to the collections". These make excellent souvenirs for visitors to take home for reference. They are also an opportunity to showcase your artifacts in the form of photographs - if that is an area of interest, elaborate on a theme of your museum, or write up any narratives that are too long for your museum signage.

Create a Website

Having a website makes it possible for people unable to visit your museum to know something about it. A website is a good creative opportunity if you are interested in learning web technologies, graphic design or user interface design. Keep it simple: have thumbnails to let visitors choose what looks interesting, and don't let the web design distract the

focus away from your content. Including an "About" page can help let visitors know what's going on - a chance to get the real story. Your site could be an ongoing project and ever-evolving, as new experiences will allow you to add to your collection.

Decide how you want to record your work and upload the element you want to share.



Multiplication War

Category: Minutes

Use your skills multiplication skills to win a WAR!!!!

Introduction

Multiplication War

- This game is designed to help you practice multiplying signed integers. It's fun too!
- All you need is a deck of cards, some time, and at least one other person to play it with.

Goal:

- The object of the game is to win all the cards from the other player.

General Rules



Have you ever played a card game before? If not, take some time to look through the deck and see what kinds of cards there are:

- **Number Cards:** these are the ones with numbers from 2 to 10, plus Aces (worth 1).

Each number card is represented by the number shown, i.e. The 8 of hearts is worth 8.

- **Face Cards:** named after the faces on them, these are the Jack, Queen and King. They are each worth 10 points.

Cards also have Suits, which represent the four different types of cards: Heart (red), Diamond (red), Club (black), and Spade (black). For this card, you're just looking at the colour of the card, rather than it's suit:

- Black cards are positive numbers and red cards are negative numbers.

Play the Game!

Instructions:

1. Shuffle and divide the cards evenly between the 2 players.
2. At the same time, flip two cards face up.
3. Multiply the numbers!
4. The player with the highest product wins the cards.
5. In the case of a tie, both players will place three cards face down and flip two more cards to make a new product.
6. Continue to face off until one player has won all the cards.

To build up our options for this game, make up your own additional rules to set a game for a subsequent player. This can be your submission for the next player.



Playful Drawings

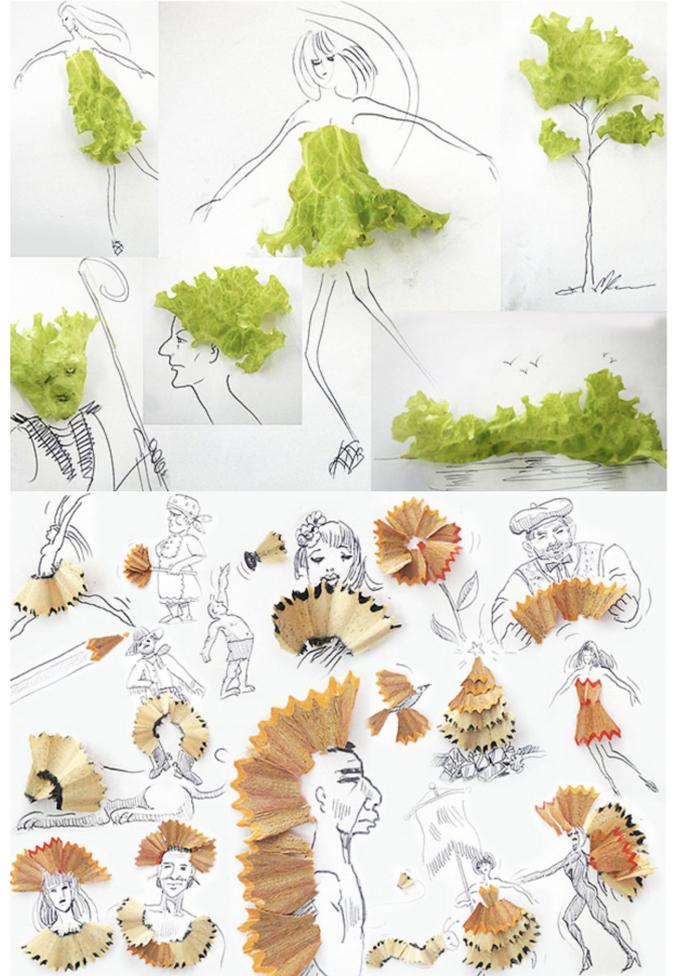
Category: Minutes

This unit will get you to look at the world a little differently and to create playful drawings using everyday objects.

Playful Drawings

Victor Nunes is the Brazilian illustrator known for combining his illustrations with everyday objects, he is also the illustrator behind The Drawing Game!

Victor's creative and innovative illustrations play on pareidolia- the human habit of seeing meaningful images in random patterns. Using everyday objects and simple tools have become his trademark and resulted in his drawings becoming a viral success.



STEP 1: Look around your environment for everyday objects that inspire you. It can be multiple items like nuts, candy or pencils or a singular item like a flower or a toy. It is up to you!

STEP 2: Get some paper and something to draw with. Any size paper is ok, and choose a drawing tool (pens, pencils, fineliner pens, colored pencils, paints, etc., anything is ok!)

STEP 3: Add some of your drawings to your portfolio!



Shadow Sculpture

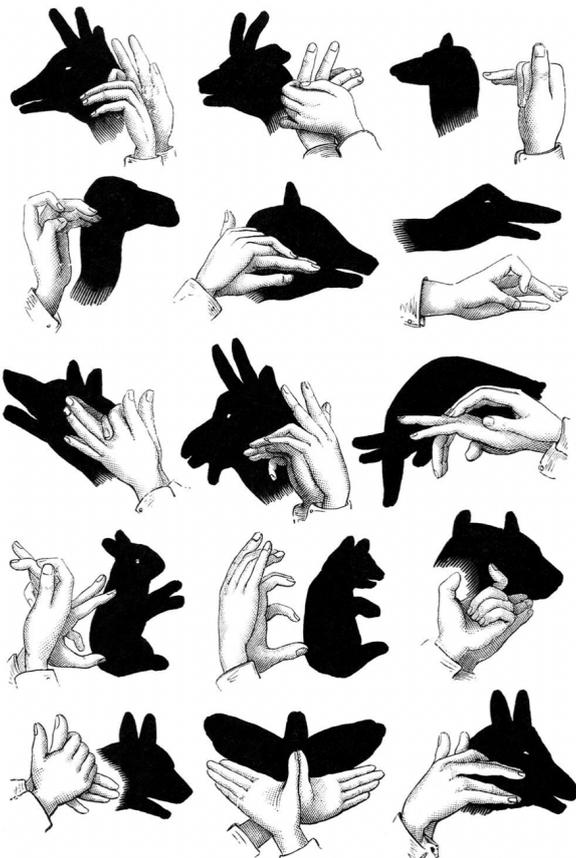
Category: Hours

Make art out of light and shadow! This unit will take you through the basics of 'hand shadows' and inspire you to create something beautiful out of household 'stuff' and light.

Hand Shadows

To start experimenting with shadow art you will need a table lamp, a blank wall and two hands. Place the lamp behind you, pointing at the wall.

Try making each of the creatures below. Once you've made them, try making them move! Can you make the elephant flex its trunk? Can you make the wolf howl?



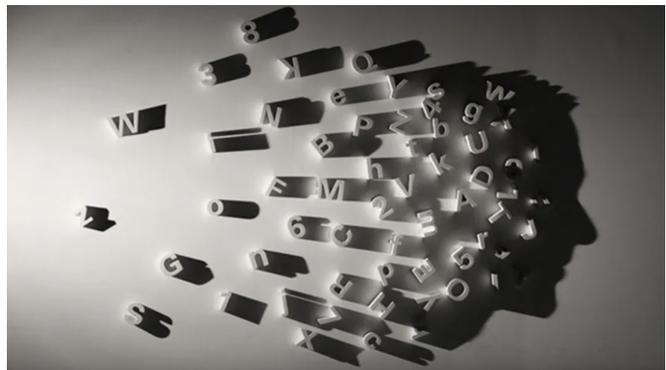
Ombres de la main. — Renne, chamois, brebis, chameau, porc, oie, loup, chèvre, éléphant, lièvre, ours, bœuf, chien, papillon, âne.

oldbookillustrations.com

Now try to create one of your own - Perhaps a crab, stag or giraffe?

Shadow Art Gallery

Shadow art is a form of sculptural art, where 2D shadows are cast by arrangements of 3D objects



Artist: Kumi Yamashita



Artists: Tim Noble and Sue Webster



Artist: Art Vaitsis

Experiments

Task: Create a shadow of the simple side profile of a human face. Something like this perhaps.



To create a piece of shadow art you will need to spend a **good amount of time** experimenting. Start by collecting a lot of small, fairly light objects.

Some bamboo skewers/drinking straws/chopsticks and a packet of blu-tack or tape will help you arrange the objects where you want them.

The picture below is a single **element** of a shadow picture.



Experiment with changing the size and sharpness of the shadow by moving the **elements** closer to the light source, or further away. Look again at Art Vaitsis' faces, and you'll see that his sculptures are deep and multi-layered.

Experiment with different ways of fixing your elements together. Try using different materials, shapes and ways of fixing them together.

The sculpture can be a mess, as long as it produces a clear shadow.

Once you've managed to create a face, you can move on to something more challenging...

An original work

There are a few different ways of arriving at your original piece of shadow art.

1. Have a clear idea about what image you want to create and work towards that by gradually experimenting.
2. Make a lot of different elements and experiment with their placement until an idea emerges.
3. A mixture of 1 and 2.

When you are satisfied with your artwork, add it to your portfolio.



Sit Spot

Category: Minutes

Tune yourself in to the (natural) world around you. This is a good skill to learn to help with many other activities you might try.

Step One: Sit Spot

The idea of this activity is to spend a few minutes resetting your mental state to be receptive to the natural world, increasing awareness and experiencing the natural world more fully. Insects, birds and animals will slowly return to the area after being disturbed by noisy humans.

First you need to choose a place for the activity and below are a few tips.

Locations:

The following are good tips for choosing a place:

- Water - All life needs it! Wildlife will frequent spaces where there is water to drink.
- Edge habitat - This is where two types of landscapes meet i.e. forest meets field, meadow meets stream, thicket meets trees. Often in the edges there is a lot happening.
- View - It helps if you are able to see the lay of the land.
- Cover - Try to blend into the landscape a bit. Lean up against a rock or a tree.

Make it somewhere you can sit comfortably for a few minutes.

Step Two: Tune-in

Begin by resetting your mood a little with a tune-in activity.

Try out 7-11 breathing- count of 7 in and 11 out. This keeps breathing slow and relaxing and helps change state to something calmer and more attentive.

Pick a place to look at or close your eyes.

Begin 90 seconds of silence and quiet breathing to tune-in to the environment.

As the 90 seconds are up, see if you can spot:

- Which way is the wind blowing?
- Where is the sun?
- What sounds are there in the area?

Build on these questions using all your senses and seeing what else you notice.

Step Three: Noticing

Now that you are ready, set a timer for whatever time period suits you- perhaps start with 5 minutes if this is new to you.

The idea is to let the world around you present itself to you. You are not trying to suppress all other thoughts, but you are not letting them fill your mind- if other thoughts come up, just let them come and go.

This will get easier as you practice more and keep your senses attuned to the world around you will be simpler.

Step Four: Recording your experiences

What works for you to record what you are doing?

A nature journal that shows what you have noticed in different places could be a good way to notice patterns such as what birds are around in different seasons for example.

Maybe you would like to take a photo or draw a picture of each place you sit.

Or you can forget recording this altogether and just build your own practice.



The Landmark Walk

Category: Days

Landmarks are significant points in a local environment that you can use to navigate by. For your walk you are going to identify some in your area to help you get to know it better, orient yourself and be able to share your neighbour with others.

Step 1- Starting choices.

Decide whether you are going to do this alone or find a friend who lives near you and can join you.

Next decide if you will set off from home, or do this as an activity in the countryside somewhere.

Finally will it be a large walk of a few miles or an exploration of a small area of just a few metres!

Step 2- Prepare yourself

For a walking version.

Make sure you are prepared for a walk:

Equipment: you will need your phone or a camera. A compass app or compass would be useful and a notebook would help too.

Make sure you have what you need. Be mindful and think about taking care of yourself.

Here are a few ideas to use as a checklist:

Water bottle, clothes in case it rains, sun screen, bug spray, money, octopus card, phone, camera, anything you need for the activity itself.

Be safe- tell someone where you are going and have a plan in case you get lost or something goes wrong.

Safety Plan:

- Stop, Breathe, Think.
- Work out where you think you are- look at landmarks, shop names, signposts, MTR stops, footpath signs.
- Work out how to get in touch with your emergency contact.
- Use a different contact if that does not work- friend, police officer, transport worker, shop worker.

If you are going to start from a place in the countryside then choose a small spot you can comfortably use as your base and make sure that the space you are in is safe and secure.

Step 3- Explore

Walking version.

Now your job is to leave your house and start walking in one direction. It would be good to set the direction on your phone or on a compass so you know you will keep trying to walk south or whatever direction you choose. You will have to take detours to account for the layout of paths and roads around you but keep trying to come back to the same direction.

As you walk you will now take photos and look around you at regular intervals. You are doing this for a few reasons:

1. To make sure you can find your way home!
2. To look for significant buildings, trees, landmarks, interesting features that you could use to navigate.
3. To decide on a good endpoint that will be what you guide people to.

For your countryside version.

Set off from your starting point in each of four directions. Walk 10 meters and look at what is around you.

Collect a leaf or stick or whatever you find around you and keep them in the right order.

Step 4- The Landmark Map

When you get back home you should have a collection of photos leading to an end point of the walk.

Your job now is to make your “Landmark Map”.

The point of this map is that it will show any reader what the special route is to get to this endpoint as the final stop on this particular route from your house.

Presentation:

Create a google doc, slide show, google earth map, picture with a hand drawn map and your photos

inserted. Any format is acceptable if it can show:

- your house as the start point,
- the direction of travel,
- key features on the way
- the end point.

Bonus: You can do this activity several times to map all the different directions you can leave your house in.



The Micro View

Category: Minutes

This unit is designed to get to focus on the detail of the (outside) world around you.

Choosing a site.

To begin this activity, you should choose a place and tune yourself in. Our Sit Spot activity is the best way to do this which you can [find on Gibbon](#), or in this booklet.

The site you choose should be one where you can be uninterrupted or disturbed for a while and if it can be somewhere you can visit regularly that would add to what you can do with this unit.

When you have found the site and tuned yourself in to what is around you, then you are ready to begin.

The Micro View

Your job is to choose a really small area to focus in on. A patch of ground, the bark of a tree, a small area of a stream or something similar. By tuning in to a very small area the idea is that you begin to notice a

different level of detail. That could be tiny minibeasts, it could be the microclimate, it could be smaller plants and mosses.

A lot of this kind of detail is lost because it is too small to enter our awareness so the deliberate act of slowing yourself down and committing some time to one area helps to shift your sense of time and detail.

Outcome

Creating a record for yourself can be part of a habit or a one off.

If you think you can regularly come back to the same spot then you could begin a journal or photoessay that records weeks, months or even years of the same spot and the changes that happen there.

As a one off a piece of art or a photo could do the job of recording a different, close-up perspective on the world.



The Writer's Block

Category: Days

You've probably heard the expression 'Writer's Block'. It's what writers like to complain about when they haven't got an idea to write about, and can't move on with their work. Getting a good idea is perhaps the hardest part of writing well. This project aims to get help you out with the idea part, by providing a selection of different things to get you thinking, or 'provocations'. The cure for 'Writer's block' is a trip to the library, or a good look around the world, because no-one can write well from 'empty'.

Prompts

Take a look at these prompts, which come in three different types: spark-word (just a single word), describe (a situation to expand upon) and challenge (something specific and tricky).

Spark-word	Describe	Challenges
Short fuse	Describe what happens when you are trapped in an elevator for six hours with a person you don't like.	Tell a story in the form of a letter
Fortune cookie	Describe the most boring day you've ever experienced, but in a way that is interesting to read	Write about your favorite childhood toy
Wishful thinking	Describe the largest crowd you've ever been a part of.	Write about the biggest secret that you failed to keep
Deadline	Describe, in tremendous detail, the oldest person you know.	Write about one of the people who has reserved a seat on first commercial trip into space
Clueless	Describe the day of a character who has just won the lottery and become a multi-millionaire	Write a story about not being able to write a story

Choose one that strikes your fancy, and that you feel you can accomplish. Then, write a piece based on the one you choose and record it as evidence for this unit.

Spark-word	Describe	Challenges
Lost	Describe the worst journey that you've ever been on	Write about the worst lie you ever told and what happened because of it.
Bad habit	Describe a moment that was perfect.	Write a story about meeting someone famous. Write it once from your point of view, and again from the famous person's
Superstition (I dare you to do this one on Friday 13th)	Describe life with your best friend after you've been shipwrecked on a desert island. Write your thoughts after five days, five weeks and five years.	Write from the point of view of someone who committed a crime today. Do not mention the crime.
Waiting	Describe the world from your pet's point of view. Write in its voice.	Write a story that begins with a ransom note. Try not to be too predictable.

When you've completed a story, you could create a video of yourself reading it aloud and add it to your portfolio.



Tidy your Bedroom

Category: Hours

Organising your bedroom can really help to give you the sense of a calm working space that provides a clear physical landscape where clear cognitive thinking can take place.

Make your bed like a Navy SEAL!

As we return to living indoors for an extended time with our siblings running around and/or parents trying to work from home etc., it means that you might be experiencing a lot of “white noise” and also clutter as you socialise, study, eat and sleep within fairly limited confines.

The image below is actually an artwork (!) by Tracy Emin, called 'My Bed'. Does it look anything like yours? What do you think this 'artwork' is supposed to say about the artist?



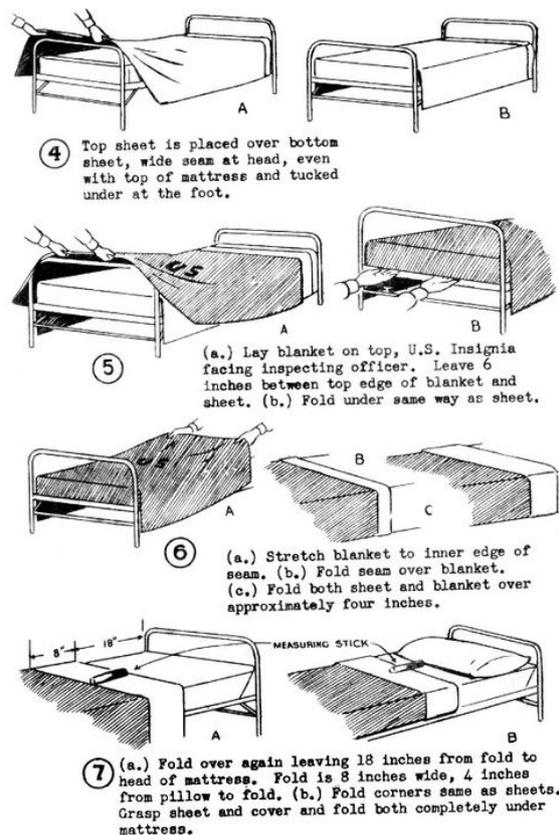
At the other extreme we have this:



The example of taking responsibility for cleaning your room was famously emphasised to Texan Navy Seal graduates in an address by Admiral McRaven watched millions of times on Youtube.

McRaven’s advice to these young warriors is that a well-made bed will be the first task that you complete that day, will give you a sense of pride, and lead you to go on and fulfil many other tasks by the end of the day. This will also mean that you sleep easier when you climb back into the embrace of those sheets, no matter how bad your day might have been.

Here is how you make a bed like a Navy SEAL.



Try it.

Now, I’m no Navy Seal, so, I won’t commit to folding and tucking my sheets with lines so sharp you could cut your finger on them..! But, throwing the duvet back neatly to let your bed air and tidying your pillows is an easy thing to do and means that you say to yourself: this bed is a clean space and so will be the rest of my room.

Less is More - The KonMari Method

The idea of clean living to achieve a clear mindset is one that has been reinforced across thousands of years through Zen Buddhist belief systems, too. As you tidy your objects you might have a Zen moment of realisation regarding the volume of materialist goods that you unnecessarily consume! In future, you might think about buying just what you need.

There was quite a craze for decluttering a few years back with the Japanese lifestyle guru, Marie Kondo, giving us tips on how to clear the clutter from our lives. It seems that there is a worldwide cultural acknowledgement of the value of doing so, as having a 'spring clean' at this time of year is very traditional in Chinese culture and across the globe.

Here are the 6 Basic rules of the KonMari method.

1. Commit yourself to tidying up

Setting the intention to seriously tidy up - and resolving to put in the time and effort required - is the first rule of tidying. When you approach your tidying festival with a clear vision and a can-do attitude, you'll find the energy and motivation you need to tidy all of your belongings in one go.

2. Imagine Your Ideal Lifestyle

Think about what kind of bedroom you want to live in and how you want to live in it. If you like drawing, sketch out what it looks like. If you prefer to write, describe it in a notebook. You can also cut out photos from magazines.

When you imagine your ideal space, you are really clarifying why you want to tidy and envisioning your best life. The tidying process represents a turning point - so seriously consider the ideal room to which you aspire.

3. Finish Discarding First

On a practical level, discarding first also allows you to have an accurate grasp of how much actually needs to be stored. Only after you've discarded can you turn your full energy and attention to that which brings you joy.

4. Tidy by Category, Not by Location

People often store the same type of item in more

than one place. When you tidy each place separately, you're repeating the same work in many locations. You can never grasp the overall volume of each type of thing you own - you're more likely to keep the paperclips in your office if you don't take into account the stockpile in the attic. The result is that you become locked in a never-ending cycle of tidying.

Tidy by category - clothes, books, papers, komono (miscellaneous items) and then sentimental items - and you're on the path to success.

5. Follow the Right Order

By starting with clothes (relatively easy) and ending with sentimental items (challenging), you hone your decision making skills as you go; by the end, choosing what to keep seems simple. There's another reason clothes come first: Completing that category provides tangible proof of your efforts. Being greeted by your favorite clothes in a tidied closet each morning is motivation to keep going!

As you move through each category, your energy and enthusiasm increases; you may be physically tired, but getting rid of unnecessary clutter acts as an invigorating pick-me-up. Throughout the process, you gain a deeper understanding of the method - and of yourself.

6. Ask Yourself If It Sparks Joy

In the KonMari Method™, your feelings are the standard for decision making - specifically, knowing what sparks joy. To determine this when tidying, the key is to pick up each object one at a time, and ask yourself quietly, "Does this spark joy?" Pay attention to how your body responds. Joy is personal, so everyone will experience it differently; Marie describes it as "...a little thrill, as if the cells in your body are slowly rising."

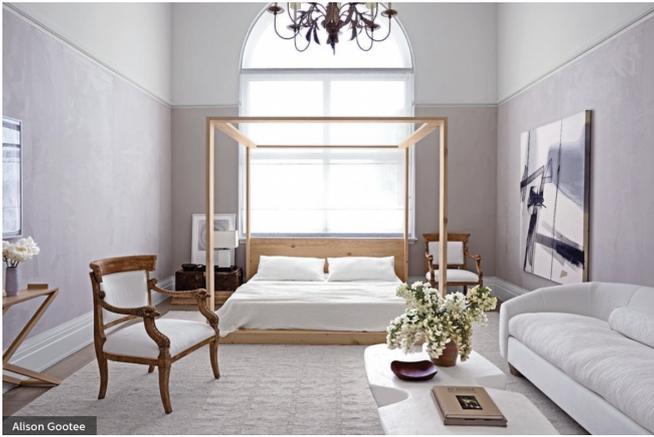
Through the process of selecting only those things that inspire joy, you can identify precisely what you love - and what you need.

Adapted from KonMari.com

Minimalism

Minimalism is a way of living with the fewest and most important items you can.

This is a minimalist bedroom:



...and a minimalist kitchen



Some people love the look of rooms like these, others find them cold and impersonal. Wherever you stand though, most of us have a lot more possessions that we need and could use at least some of the wisdom of the minimalists.

How to start being more minimal...

Keeping accountable

Before you begin, let your friends know on your social media accounts that you will be taking on a minimising mission. Take a before shot of your room and post it on Snapchat, or keep your followers updated on your progress through Instagram stories. This will make you less likely to give up halfway, plus you'll get encouragement from your friends that

will boost your motivation.

Cut down

An easy way to start decluttering is to reduce multiples of anything you have down to one. Do you really need three pairs of scissors, six white T-shirts, and four umbrellas? The answer is NO. Pick your favourite one and donate the rest to charity.

Set an Expiry Date

When deciding whether to throw an item away, we often convince ourselves that we might need it someday, but more often than not, that "someday" never comes. Another simple rule to follow is to get rid of things you haven't used in a year, because if you haven't used it in the past four seasons, it's unlikely you will use it in the future. If you come across an item you've used once or twice in the past year, ask yourself if keeping it is worth the space it's taking up. Perhaps you can rent or borrow one when you need it instead?

Take a Photo

This is where it gets tricky. Items with fond memories attached are often the hardest to let go of, but they may not be of any actual use to you. What Sasaki suggests is that you take a photo of these things before you part with them and keep these pictures instead. You'll find it makes the process of throwing these items away easier. And that way you'll still have a picture of that souvenir from a trip, or that gift someone gave you, to remind you of your experiences.

Text adapted from the South China Morning Post

Before and after

A good way to make a record of this process is to take a before and after picture of your room. You could also add a journal of how the process went and how it feels now you are working in a new space.



Write a Letter

Category: Hours

It can be hard being apart from others, difficult to feel connected through Instagram messenger and the like. Going 'old-school' can be a refreshing way to interact with someone during trying times.

The joys of card-making...

Dear ICHK student,

Welcome to my flexible learning unit.

My favorite way to let a friend know I care about them is to make them a handwritten card (I prefer cards because there's space to make a little doodle to compliment your writing, if drawing isn't really your thing, go with a letter!).

It takes a bit more time, effort, creativity and thought than a text or email. Your recipient will surely appreciate the uniqueness of your note, on top of what you'll say in it! It's something tangible that they can keep with their other sentimental things, or display in their room as a reminder of the good vibes you put in it.

I hope you enjoy the card-making journey you are about to embark on, and if you don't make it that far, have a wonderful day.

From,
Reese

Draft your letter

Pick a relative, friend or teacher who you want to write to and roughly what you want to say. Start by writing out your letter on a scrap piece of paper, or type it up on your computer or phone. If you are stuck, here is some advice:

- What is the purpose of your letter? To say thanks? To celebrate an achievement of theirs? To simply say hi? Start from there.
- Use paragraphs to break up your letter into different topics. One long chunk of text can be a little daunting to read and not as easy to follow.
- Practice your handwriting. It doesn't need to be perfect or in cursive, legible and clear is the goal.
- Don't repeat yourself. To keep your recipient engaged, try not to say the same thing twice.
- If you intend to get a response, leave some questions for them in the letter.
- Date your letter! This is great for giving your letter context and a good record for when you decide to look back on it.

After you've written your draft, read through it from

start to finish. You may find that there are some parts you'd like to change, or something you missed out that you wanted to put in. Edit your letter!

Gather your tools

Here's what I would start out with:



Paper/Card in different colours, recycle from old magazines, sketchbooks, newspapers, packaging materials, from wherever!

Stationery (Pens, Pencils, Markers, Paints, Stickers, whatever you like!)

Scissors/Craft Knife

Ruler

Make your card/letter

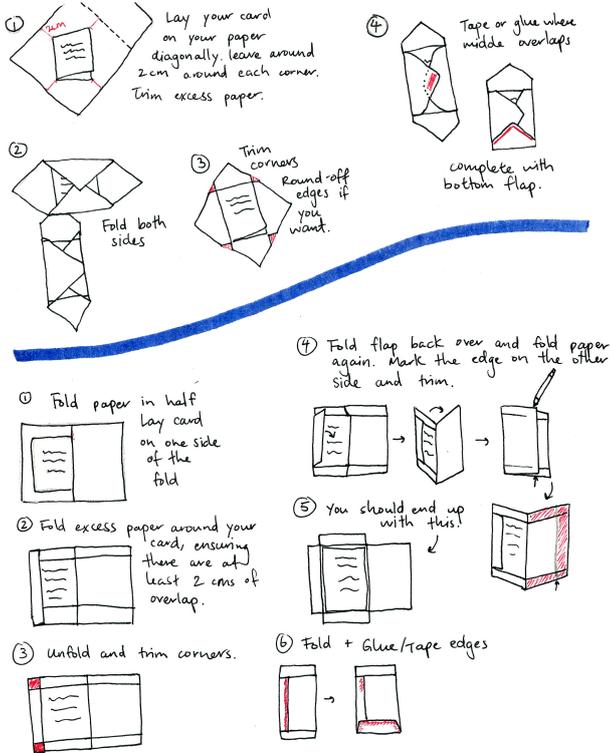
Choose your paper. Are you going for a card? Will you need to fold it? How big do you think the page needs to be to fit your writing in? Plain paper or lined paper?

If you're making a card, start with the cover. If you write first, and then decorate, you have a risk of smudging the writing and have to start over. You can use the same process as you did for the writing. Draw or decorate a smaller piece of paper and practice it until you are happy with the way it looks. Then move onto the final version.

One idea is to print a meaningful photo on glossy paper. You can write on the back of this or glue it to

your card. At a photo finishing shop, one 4R photograph can cost around \$2 but you may need to print a few if the shop has a minimum order.

Make an Envelope for your Card/Letter



Outcome

Upload a photo of the cover of your card, an envelope you made, a sample of handwriting you've practiced or closeups of parts you are proud of. You don't have to include the contents of your letter or card if you don't want to.

Some people make copies of letters they wrote to refer back to them when they receive the next one, as it's easy to forget what you might've written weeks back. One way to record your progress is to keep a journal with copies of your letters/cards.



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