

# ANEE NEWS-JOURNAL



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The Council Of Outdoor Educators Of Ontario

# The Council Of Outdoor Educators Of Ontario

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## From The Editorial Desk

### FROM THE EDITORIAL DESK

The Sudbury Conference was a success for those of us who attended. Both the Pre Conference and Annual Conference met the needs of the participants. This reflects the planning that went into the Conference by the Committees. Congratulations on a fine job.

It is regrettable that more members didn't attend. Conferences, workshops, and this news-journal need your constant input. COEO is as strong as the weakest link. Please get involved, participate, and evaluate our efforts.

Two new people have added to the Quality of this issue. Brenda Steffler, Teaching Assistant at Laurel Creek has pitched in and helped tremendously. Koni Splane an intermediate level teacher in New Hamburg designed the front cover using the blueprinting article from the Ethics and Values Spring Issue of Anee. Thanks to both for their input, time, energies and support.



## The Council Of Outdoor Educators Of Ontario

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### SHARING

- your expertise,
- with others, their expertise and experiences,
- common concerns.

### A RECOGNIZED JOURNAL,

- Ours is called ANEE. Six issues per year bringing you up to date on:
- current issues, problems, and concerns,
  - workshops, meetings and resource material,
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### UP COMING TOPICS

DECEMBER	THE GREAT LAKES PROBLEMS WITH WATER QUALITY AND QUANTITY. PUBLICATION DEADLINE NOV.30
FEBRUARY	URBAN STUDIES PROGRAMS, ACTIVITIES AND RESEARCH PUBLICATION DEADLINE JAN. 30
APRIL	TRIPPING - BY CANOE, BACKPACK, AND BIKE. PLACES TO GO, EQUIPMENT AND PREPARATION. WE NEED TO KNOW YOUR SUCCESSSES AND NOT SO SUCCESSFUL ADVEN- TURES. PUBLICATION DEADLINE MAR. 30.

SPECIAL THANKS TO THE ADVISORY BOARD FOR APPOINTING AN EDITORIAL BOARD. THE MEMBERS ARE SKID CREASES, MIKE TOWNSEND, GREG DERBYSHIRE, JOHN HEASUP, BRENDA STEFFLER. THEY NEED TO KNOW YOUR NEEDS AND REACTIONS TO ANEE PLEASE LET THEM KNOW YOUR IDEAS.

# The Creative Connection

The COEO pre-conference, held this year at the Villa Loyola in Sudbury, was a creative success. Participant's evaluations indicated that there was a need for workshops that stressed the language and visual arts components of outdoor education, and they responded with enthusiasm to the three day program. From the dictionary we learn that the word create means to bring into being, to cause to exist. Those who attended our sessions became creators of watercolours, folktales, corn husk dolls, photographs, and journals. But these were only some of the physical products; more important were the ideas that were created in each of their minds.

Those ideas flowed from sessions attended, from discussions with fellow outdoor educators, and from personal reflections. Hopefully those ideas will become reality back in the classroom and the out-of-doors, for our true creativity as teachers lies in our ability to create the programs and learning environment that will develop and nurture the creativity within our students.

for: Skid Crease, Chairman  
Jan Stewart, Chairperson

## Language Arts in the Outdoors

Skid Crease

The sessions at the pre-conference focussed on three main areas of language arts development using the outdoors: first, Jan Stewart and Skid Crease presented tips for vocabulary development within a variety of recording based on the Owl magazine format, using data on layout and design to foster the process of recording the events of a typical residential field trip in a creative and meaningful way; thirdly, Bob Henderson and Skid dramatized the joys of journal writing with readings and illustrations from explorer's and students logs, with a concentration on the reflective and subjective recording style that is part of an older student's "wilderness" outdoor education experience.

The four sections outlined here are examples not only of the participant's creativity, but a reminder that our creativity as outdoor educators is found in the programs that we create to release the creative connection that lies within every one of our students.

During the main conference Bob and Skid were able to continue the process during a day trip to Killarney Park, where canoeing across teal blue lakes framed by crystal heights made poetic reflection second nature.

### PART ONE: Vocabulary Development and Writing Styles

The first session concentrated on demonstrating how different writing tasks require different sets of vocabulary, and different ways of recording that vocabulary. The following set of assignments can be used with either adults or children, but in the case of our professional development, they were designed to bring us to a greater awareness of the special needs of each recording situation.

Assignment One: Describe this object (a branch with Dying leaves) from three perspectives: first, a literal description; secondly, a poetic description, thirdly, a philosophical interpretation.

As the groups went to work it became quickly apparent that the fastest and easiest - the recording was factual in nature and required a straightforward sensory vocabulary. However, the poetic and philosophical sections took more time and effort. In the case of the poetic, form was required, as well as a vocabulary that stretched into the comparative. The philosophical style required a language that was symbolic, and transcended comparative by interpreting and expanding them.

When a stop signal was given, these two groups felt frustrated and rushed. If we as adults require the time and space to allow our creativity to develop, we must expect no less in our children. Programming structure and time must reflect the nature of the exercise, for we cannot approach a poetry trail with the same format and schedule developed for a belt transect study.

Assignment Two: We repeated the process in an outdoor setting, using a grove of birch trees by the edge of Long Lake as the focal point. This time direction was given to each group - the literal group had to use as many sensory adjectives as possible, the poetic group was confined to the cinquain form, and the philosophers has to relate the grove to the process of life.

When this session was completed the groups discussed their recording differences in terms of program planning. As teachers we spend a great deal of our time teaching the recording of the literal - answers to factual questions, observations from an experiment solutions from a problem. How then do we expand sensory vocabulary of similes, metaphors, and symbols required of artistic forms of writing?

Assignment Three: This was one of many exercises offered, and was simply titled "A Sensible Walk". The group was given a worksheet and asked to fill in the blanks under sections headed "see", "hear", "smell", and "feel". On this sheet the first letter for each word was given as a clue. On another occasion, the clue letter could be dropped.

Assignment Four: In "Adjective Adventure", the group was split into teams and given two word cards upon which were written contrasting adjectives like "rough" and "smooth". Keeping these words a secret from the other teams, each had to collect an assortment of objects that best illustrated their adjectives. When the piles were complete, teams visited each others collections to try and guess the adjectives. The competition was fierce.

Both these activities are simple introductions to vocabulary development in an outdoor setting. They are designed to preface more sophisticated activities like poetry trail, or the philosophical adventures that older students will explore in log and journal writing. A wider selection of handouts is available from Jan Stewart, Forest Valley O.E.C., North York.

Two favourite resources of mine, newly acquired, are the Ministry's new "Basically Right" resource book for language arts, and a marvellous little book called "Monsters and Mini-Beasts"; both of these will fill you with ideas from primary to senior levels. When vocabulary development has expanded, and students are familiar with various recording styles, you're ready to try..

## PART TWO: The Owl Magazine Format

This activity is excellent for students who will be making a field trip to residential outdoor education setting. The lead in activities for the recording process alone will take about two weeks (one period a day); the follow-up after the trip can go on for six weeks of active and involved learning. Here's how it works.

Gather all the available Owl magazines from the library, and turn your class into magazine critics. Their task will be to analyse the magazine in terms of layout, the styles of the articles, the amount of photography and artwork, and the varieties of type and headline styles.

Students can then list the articles under various headings, such as "Scientific", "Newsy", and "Humorous". They will unconsciously be becoming aware of variety in both writing styles and article selection.

Have your students then try their hand at writing short articles for each of the heading types. It's easiest if you pick the same topic, so that they are forced into deliberate style changes. They can then edit each other's work to develop the skills of proofreading that are so necessary to the success of a polished final production.

When students take their notes on the trip itself, they will now be tuned into writing for different purposes. Their article on pond life would reflect the sensory vocabulary of the nature observer and the scientific terminology of environmental studies. Their poem on watching the sun rise would contain the creative language of similes and metaphors, of rhymes and rhym. Their report on the drama show would be in the vein of a newspaper critic, while their documentation of evening antics might reflect the humour of a sympathetic gossip columnist. Then, as they create an eerie legend about the abandoned pioneer home on the other side of the swamp, the full force of creative prose would come to life.

Back in the classroom, the articles are sorted, edited, evaluated, and prepared for final copy. Photographs from the trip, and artwork are selected to accompany the stories. Titles and cover designs are created, and the magic of layout begins.

The hints for layout on the next page are for students as well as teachers. Whether the final magazines are prepared by individuals, small groups, or as a class effort the final results depend upon the best possible language arts efforts being arranged in the most suitable possible layout. When your students hand in their copies for your evaluation, you will be amazed and delighted by the excellence of their work, and by their pride and satisfaction in a job well done.

## LAYOUT DESIGN

Layout is simply the arrangement of various elements on a page. It is satisfying if the elements fit logically into their appropriate positions on the page. The layout can be adapted easily by dividing the page (a rectangle) into smaller parts (other rectangles/squares) that will accommodate type, photographs, and illustrations.

Visual clarity refers to the relation of the items on a page. The layout should be designed in such a way that it leads the reader's eye around the page, and should focus the reader's attention on the important points. Things that relate in sense or meaning must relate visually, that is, things that belong together should be placed together.

Decide on an overall "look" for your magazine; keep the design simple, straight and clean. Use a graph paper grid to work out the design and fit the elements together on the page like a puzzle. Do not crowd too much onto a page; suitable blank areas give the eye a rest. When lining up your puzzle parts, keep the spacing even, and provide a border around the page—generally, two units at the sides and three units at the top and bottom. Use bleeds (running a picture off the page) sparingly for special effects. Here are some sample designs:

Maintain one typeface for the articles, and use Letraset or handprinting for the titles. A new ribbon in the typewriter will produce clean, clear copy. Generally from thirty-nine to sixty-five characters per line is the most comfortable format for reading. Whether typing or handwriting, this could produce a double column page for certain articles.

If photographs are being used, and you intend to send a class magazine in for printing, remember that the photos will have to be retaken through a dot screen to allow them to be properly printed. Some printers will do this automatically, but check.

Develop a layout vocabulary with your students. Their design lingo should include terms like contrast, asymmetry, dynamic, as well as concord, symmetry, and harmony. Generally, pages should be symmetrical and carefully balanced; use the asymmetrical and off-centered design for special effect pages only.

Now, hit the presses!

PART THREE: The Quality of Journal Writing:  
Modern Explorer Meets Exploration  
Literature by  
Bob Henderson

What the journal represents as a literary type is a combination of reportage and reflection, a movement from empirical data to subjective interpretation, the original movement from life to art. As the observer-artist moves through a particular landscape, the visions of the geography around him are constantly being evaluated as well as recorded: by day's end, what remain are impressions of fact and data, given substance in the jottings of a rain dampened book. The image of the world is first gathered in the needs of practicality. For those coming after, a list of rapids passed, portaged or shot, miles travelled, directions taken through lakes and streams; for those of the moment, a record of attitudes, data to recall, a private conversation within the memory of the day keyed off by a phrase or a recorded image. Copperfield Vol. 5, 1974, Editorial. Hugh Stewart

A journal entry involves the presentation of content and process. Content, being to provide the pertinent information concerning the route, logistics, the day's events; and process, to consider the personal insights involved in outdoor experience, and how we learn. Therefore, it is not just the facts of the experience, but the experience itself which is strengthened by reflection and sorting out of living and learning situations. One's journal entry is a description of the environment - natural and social - and one's reaction to it. It is through this process of reflection that one's experience reached heightened levels of understanding, and learning is able to transfer from the specific to the general in life's experiences.

One's journal also represents a link with a long tradition of Canadian historic writings. Your's is an explorer's journal too. With the keeping of a journal you add your mark to the history of an area, being a part of what has passed before, and what is yet to pass. Perhaps a gained insight may be that, what I discover about myself is what makes History.

Grey Owl, a renowned cultural re-explorer, presents a worthy aspiring goal for the present day back country traveller;

Each succeeding generation takes up the work that is laid down by those who pass along, leaving behind them traditions and a standard of achievement that must be lived up to by those who would claim a membership in the brotherhood of the Keepers of the Trail.

The connection with the past can be strong. Through its romance and poetic rigor, coupled with awareness of man's present ecological turmoil, the traveller will evolve a profound empathy with the land and her loving travellers, a credence in the growing ethical dimensions towards the environment. The writing of a travel journal is a step towards this end, in that it encourages a subjective, reflective response to the environment. It fosters the artist wisely blended with the scientist. Journal writing aids in a process from a "Mindscape" that might be outside nature-to outside looking in-to part of the inside.

Robert Perkins, in his own brilliant example of modern exploration literature, Against Straight Lines: Alone in Labrador, spells this out.

I feel a part, a miniscule part of something that began centuries ago. That something is to be part of the evolution of the verb to explore. The verb has evolved from inspection to introspection, and one hopes, is moving towards comprehension.

As our travelling precursors did - Samuel Hearne, David Thompson, Sigurd Olsen, Robert Perkins - let your journal entry carry a message, a response. Let your journal be your response to the landscape that is shaping you as you travel.

If all this appears esoteric and nebulous, then start recording your trips and read samples of our countries' rich travel literature. Use the above journal entry description as a "guiding" format. It may be right for you.

The following are examples from a wealth of Canadian travel literature which convey a response to the land. To travel with a number of past travellers journal entries - both of the general theme as the following will be, and in the specific, where description and actions coincide with the present scene, easily serves as a catalyse; a springboard to reflection for the modern explorer. Your collection of readings stored safely with maps lay in waiting for the right moment - a travel companion like your travel partners, providing yet another opportunity for gained insight.

"There is something exciting in the first start even upon an ordinary journey. The bustle of preparation -- the act of departing which seems like a decided step taken -- the prospect of change, and consequent stretching out of the imagination -- have at all times the effect of stirring the blood, and giving a quicker motion to the spirits. It may be conceived then what sensations I set forth on my journey into Arctic wilderness. I had escaped from the wretchedness of a dreary and disastrous winter -- from scenes and tales of suffering and death -- from wearisome inaction and monotony -- from disappointment and heart-sickening care. Before me were novelty and enterprise; hope, curiosity, and the love of adventure were my companions; and even the prospect of difficulties and dangers to be encountered, with the responsibility inseparable from command instead of damping rather heightened the enjoyment of the moment. In turning my back on the Fort, I felt my breast lightened, and my spirit, as it were, set free again; and with a quick step, Mr. King and I (for my companion seemed to share in the feeling) went on our way rejoicing."

George Back, Narrative Of The Arctic Land Expedition, P256, 1836

"... they said, You that look at the Stars tell us the cause of the regular march of this herd of Deer. I replied "Instinct"... Oh, Oh, then you think this herd of Deer rushed forward over deep swamps, in which some perished, the others ran over them; down steep banks to break their necks; swam across large rivers, where the strong drowned the weak; went a long way through the woods where they had nothing to eat, merely to take care of themselves. You white people you look like wise men, and talk like fools ... Do you not perceive this great herd was under direct order of their Manito... I have sometimes thought Instinct, to be a word invented by the learned to cover their ignorance."

David Thompson, Narrative Of His Explorations In Western America 1784-1812, Ed.-J.B. Tyrrell.

"The sun has gone behind the mountain rim. Again, I watch that strong, harsh line of shadow creep up the mountain, leaving me a shadow. It's still early afternoon. Overhead, the sky is blue, the clouds are white.

I've brewed a cup of tea. I am sitting by the fire sipping it. Across from me is a beautiful, white-falling-cream of a waterfall. Because of the strong wind, the water sound is blown away from me. I can't hear it, which makes it seem like a silent movie.

Nature: small elements standing in contrast to larger ones, standing in contrast to even larger ones. Each one joining the others to contribute to an overall relationship.

Space: the empty space, the air in the valley is as real as the rocks. Never felt that before. I had always looked through space to something. Not here.

Scale: the tundra of the Back River was unsettling because what seemed far was near what seemed large was small. Here it's reversed. The distance my eye travels is up and down, not across and out. What seems close at hand is far away, what seems small is huge.

Horizon: I'm used to having a horizon line to relate to. The tundra implies flatness. It's another type of horizon in a deep valley like this. A strange sensation I like a lot. After all, a horizon is only the limit to what I can see.

Robert Perkins, Against Straight Lines. P66, 1983

"I've never been happier than that morning on the hill. I thought to myself, 'this is the world where I would like most to be, and I am here.' People say it is no use poking off to far corners, that you are still you and you see but yourself through your own eyes. Well, they lie, poor things. I am a thousand different persons, and today I am the freest, strongest, happiest of them all. I can feel the charm of a city park, that oasis of green amid the stone, but it is not like this and why pretend it is. Why be satisfied with half a loaf, with half-beauty, with half-honesty, with half-life. This moment is worth months of pain and fatigue and hunger mixed with the tight cramp of cold. This moment is worth twice what it cost. I should like to die here alone without benefit of clergy, for the clergy is no more necessary to my religion than ships are to the sea.

What fun it would be to build a cabin on the lake and live here for years and years, just Kay and I. And in the spring the ducks would come, and in the summer the grass and wild bluebells, and our canoe would creep in and out of every bay and cove. And the world could go its way and we would go ours in our own hidden world deep in the wilderness. We would not know of wars, or increased taxes or inauguration addresses,

or who was the world's heavyweight champion, or how many were murdered yesterday and it would be good not to know, and not to be forced to know. And after years and years we'd come out and say hello to everybody that thought we were dead, and refuse with icy hauteur to give exclusive stories to the Times.

A pleasant dream, but one that little suits this country. In summer there would be flies, and no time to raise grain. In winter we should have to be nomads travelling hundreds of miles after food. The Indians haven't much detachment, much thought of beauty when they look at nature. We with our empty stomachs would have less, for we could not live as well as Indians. Where would we get twine for nets, knives, cartridges, guns, canvas, matches? When we died at an early age, we would have the dissatisfaction of knowing that we had been kept alive even so long by products of the civilization we despise."

Elliot Merrick, True North. P156, 157 - 1933

"The thrill of conquering a mountainside consists of more than the exhilaration of accomplishment. The real quest is not to claim the mountaintop but to discover what awaits there.

From this vantage point the landscape acquires new significance. Lakes that we have paddled through and hills that we have absently gazed at become objects of wonder. Nature's form is revealed. What has formerly been sampled piecemeal ties in an expanse of sublime totality. Before this expanse, man is given a hint of the intricate infinity in which his limited frame of reference is situated.

A different viewpoint such as a mountaintop jolts our perception of our environment from its usual complacency. Our eyes are awakened and our experience is enlarged. The challenge is to maintain this wonder, this naive fascination in an environment to which one has become overly conditioned.

On the trip from the landing to the Outpost somebody insisted that we stop paddling because he thought he heard a loon call—a loon call is precious enough to stop our onward journey."

Trevor Henderson, Journal Entry, 1984, McMaster Summer Camp

"Fear of the Unknown has left too many men trapped in an existence they deem their only alternative. I urge all of the 'you' out there to realize that other ways are possible if only you will venture beyond the comfort and security of your normal environment. A wealth of knowledge about not only yourself, but about the world you thought you knew awaits. You'll not be the same again."

Susan Daley, Journal Entry, 1984, McMaster Summer Camp

From Nineteenth Century arctic explorer, Sir George Back, to Susan Daley, Twentieth Century explorer, the quest remains the same; what I discover about myself is what makes history.

#### Taking the time to Reflect:

When Bob and I finished our readings, we were met by an audience slightly awed by their own literary insignificance. We gently reminded them that Trevor Henderson and Susan Daly were not English majors; they were physical education students who had been given the inspiration to reflect and the time to record. We gave our group half an hour to sit by the shores of Long Lake, to reflect and to record their thoughts of the moment, whether descriptive or philosophical. Here are two of their offerings:

Reflection is easy here, for the water throws back a ruffled version of the reality beyond the lake.

That reality of rectangular residences, pre-cast patios and asphalt accesses, each, one harsh-edged colour, is now merged with nature. They make their contribution to the minutely moving canvas of water mirroring the several blues of the sky, the different colours of the clouds, and the inconsistencies and the warming greens of early autumn.

Near the shore the smoother waves are all advancing, as if to pile the picture at one's feet.

Peter Herlihy

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Here I sit on the Shores of Long Lake, soaking up warm fall sunshine as a cool breeze gently blows by, as the crickets and birds chirp, and as the voices of people get muddled over distance. The bark of a dog stops, and I look up to be reminded that I'm not really in the wilderness.

Cottages and homes line the shore of the lake; I hear a small motor in the distance - perhaps a chainsaw - and the breeze carries with it the sound of a car on the nearby road. And the Super Stack spews out clouds of SO<sub>2</sub>.

Skid and Bob have created an atmosphere very conducive to journal writing, and, as I write, I recall a saying from Almost Home, something like:

Quality of life is possible anywhere, for it is not a matter of place, but of attitude.

I can no longer waste my time waiting for the few days each year when my spirit is revitalized, rejuvenated, whilst paddling over distant lakes, or blocking out the world while looking through the camera lens. I feel an urgency to find quality where I am now.

Greg Derbyshire

#### Part Four: Killarney Park Poetry

There are moments on any wilderness travel experience where a group is silent, relaxed; each member lost in individual thought. Perhaps the moment is an evening sunset watch, a windbound sit, a campfire trance, a post-climb to summit relief, or an after-lunch digestion. Whatever the specifics, the common element is often a quiet time, a stretching for what is the joy of this feeling; a comfort. These moments of individual reflection can be captured. Before moving on, select a nearby scene, a frozen moment; a still. Have the group center on it for a time and then share their own thoughts in a word, a sentence, a passage of thoughts and quote verbatim, the articulate. Leave spaces between the glimpses into the scene. Fit each unique reflection into a loose order as it appears to flow. The recorder serves as the architect constructing building blocks of ideas. It quickly takes shape-process to content. Voila, a work of art, poetic prose, diverging glimpses produce a synergistic effect.

Here's an example:

The moment: Post-lunch digestion on pink granite of a removed Killarney Park tarn lake.

The frozen scene

Here's an example:

The Moment: Post-lunch digestion on pink granite of a removed Killarney tarn lake.

The Frozen Scene: A twisted pine on lakeshore with a paddle leaning on its trunk.

The Group: Eleven content C.O.E.O. members, adults with their own personal perspectives on life with a common love of the moment.

Nestling comfort is there for the finding.  
Both are wood, this paddle and tree;  
From the treee the paddle grows.  
The child is father of the man,  
So younger beside elder stand;  
Both carry us across this land.  
Man and his creations must on nature lean,  
A gift from nature, its beauty to enjoy.  
Think of the spirit of the Voyageur!  
Paddle, tree, and water form a window  
To see the lake.  
A misshapen form to work of art;  
Man back home at last.

We called the moment Man Back Home at Last.  
We were pleased with our own small contribution to a greater result.

The End Result: Stretching for the feeling, but with help from others, going further, or closer than initially perceived. An exercise in beginning to see things whole.

Bob Henderson  
Skid Crease

## Foundations in Outdoor Education(4F3B)

### Unit Readings Outdoor Education

#### Unit (1) What is it.

- Robert Perkins, Against Straight Lines Excerpt p147.
- Woody Allen, Annie Hall Screen Play Opening Scene.
- Patrick Meyes, K2 Excerpt From Broadway Play.
- Loren Eiseley, The Immense Journey Excerpt p195-197.
- The Raven, Algonquin Provincial Park Newsletter Aug. 12, 1982 Move Over, E.T.
- P.J. Doolin, The Great University of the Canadian Outdoors. C.A.H.P.E.R. March-April, 1970.
- Parker and Meldrum, Outdoor Education Text Excerpt p156-157.

### Outdoor Education

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### READING LIST FOR MADNESS LECTURE

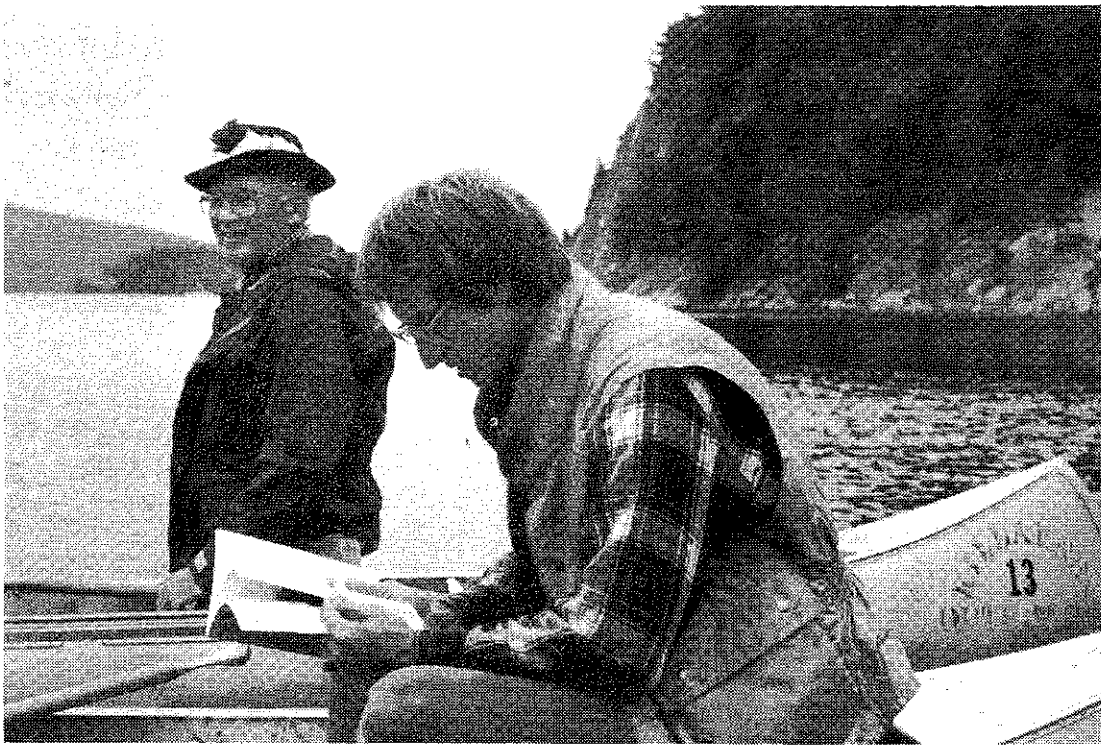
IF YOU ARE MAD THAT YOU ARE MAD - DO SOME READING !!

Joseph Meeker	The Comedy of Survival
Aldos Leopold	Sand Country Almanac
E. F. Schumacher	Guide for the Perplexed
Ian McHarg	Design with Nature
Paul Sheppard	Nature and Madness

### ARTICLES

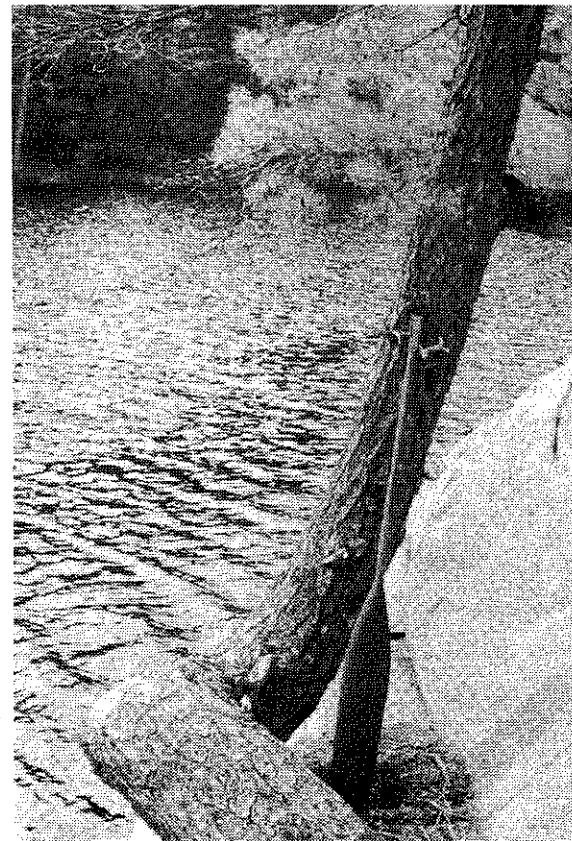
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THIS IS YOUR LAST ISSUE  
OF ANEE IF YOU HAVEN'T  
RENEWED YOUR MEMBERSHIP!



Bob Henderson Reading from a journal - George Lake,  
Killarney Park. Doug Hull is listening.

Killarney, Height of Land between George and OSA Lakes.



Man back home at last.

# Calendar Of Events

## CENTRAL REGION

November 17, 1984 Hobberlin Paleontology Museum,  
1:00-4:00 pm. Willowdale.

A family afternoon for young and old with Hedy Hobberlin who will fascinate all with tales (and tails!) of dinosaurs, energy and space travels. This will be a sign-up session.

December 5, 1984 Black Creek Pioneer Village,  
7:00 pm. Downsview.

A warm fire and tasty treats will greet you at the door of the 19th Century farm house. Christmas activities in pioneer days will be demonstrated and all will have the opportunity to make a wooden toy in the workshop.

January 15, 1985 Professional Development  
7:00 pm. Activities

An evening of information regarding weekend and summer courses in the field of outdoor pursuits and education. Representatives from the Ontario Camp Leadership Centre, Canoe Camping Leadership Workshop, Northern Illinois University and Outward Bound will be present.

January 25 to 27, 1985 MAKE PEACE WITH WINTER VI  
Leslie Frost Centre, Ontario.

February 2, 1985 Volks-Skilauf  
Cedar Glen, Bolton, Ontario

A family day of cross-country skiing, eating, sliding, sleigh-riding, and snow fun.

February 25, 1985 Erindale Planetarium, Erindale  
College, Toronto

John Percy's session on Outdoor Astronomy will include both theoretical information and practical ideas for teachers of junior and senior levels. Weather permitting, John will take us outside to view the real thing!

May 9, 1985 Schoolyard Workshop, R.H.  
MacGregor Public School, E. York.

Phyllis Hill, East York Coordinator of Outdoor Education will show how paved and mowed schoolyards contain a wealth of outdoor education experiences.

May 26, 1985 Canoe Tour and Lilac Concert  
2:00 to 5:30 pm. Hamilton Botanical Gardens.

Come and enjoy a symphony among the lilacs and then an afternoon paddle with Barb McKean and Brian Holly. Families welcome. Canoe, paddles and P.F.D.'s provided.

June 6, 1985 End of the Year B.B.Q.  
5:00 to 10:00 pm. Forest Valley O.E.C., Downsview.

## WESTERN REGION

WORKSHOPS: In for and about the outdoors. Offered by the Outdoor Ed. Dept. of the Waterloo County Board of Education.

DATE	TOPIC	TIME AND LOCATION
Nov. 22	Animal Studies Unit Gr. 6	4:15-5:45 pm. Blair Centre
Dec. 10	Bird Studies and Thinking Skills Gr. 4	4:15-5:45 pm. Blair Centre
Dec. 17	Endangered Species	7:00-9:00 pm. To be announced
Jan. 20	Group fun - ski II	1:00-4:00 pm. To be announced
Feb. 7	Winter camping skills	4:30-6:00 pm. To be announced
March 18	Owl Hoot	7:00-9:00 pm. Wrigley Corners
March 31	Maple Syrup Open House	2:00-4:00 pm. Laurel Creek
May 16	Wildflowers	4:30-6:30 pm. Wrigley Corners
May 23	Pond Community Gr. 3	4:30-6:00 pm. Laurel Creek

For further information contact Dennis Wendland at the Laurel Creek Outdoor Ed. Centre. R.R.#3 Waterloo Ont. N2J 3Z4 (519) 885-1480.

## Laurel Creek Nature Centre Program Calendar

Sun. Nov. 18 Look Back to Beaver As part of our bicentennial celebration, hikes at 11:00 am. and 2:00 pm. will demonstrate some of the changes that have taken place at Laurel Creek since the virgin forest covered the land, and Beaver/Laurel Creek ran strong and deep enough to power several mills. Displays and artifacts from the past will help to bring to life our history.

Sun. Nov. 25 Family Film Day Water and conservation films for all ages from 10:00 am. to 4:00 pm. Popcorn too! Come and bring a friend.

Sun. Dec. 2 We're For The Birds! Bird feeding information and feeder building workshop from 10:00 am. to 4:00 pm. Bring along a hammer and muscles and we will supply the kits and advice.

Sun. Dec. 9 Open House All Day. Note special times for programs. Winter Water - Play it Safe 2:00 pm. Ice safety films and displays for skaters skiers, and snowmobilers. Moonlight Meander 7:00 pm. Moonlight adds enchantment to the familiar. Join us for a walk and hot chocolate to follow.

Sun. Dec. 16 Merry Christmas from mother Nature Open house all day. Drop in and help decorate a tree for Laurel's wildlife. Try your hand at nature crafts and enjoy hot cider.

For further information contact: Laurel Creek Nature Centre, R.R.#3 Waterloo Ont. N2J 3Z4 (519) 885-1368

# The Art of Storytelling

Maryln Peringer

## The Art of Storytelling

by Marylyn Peringer

Ever since men have been living in communities, the storyteller has served his group as teacher, historian, entertainer and performer of ritual. The folktales, myths and legends which are the tools of his trade are far more than fanciful ramblings of the unlettered, fit only for the very young. Their survival is due to the universal truths contained within which appeal to the mind and heart of man. The stories have persisted, disseminated over the centuries by generations of storytellers, transformed into thousands of versions. Listeners widely separated by time, space, and a multitude of cultural differences have laughed and wept at the same tales.

Today, the educator can use the art of storytelling to touch the imagination and the emotions of his listeners. What is essential is that you love and respect language, and that you choose a story you believe is worthy of transmission.

Myths and legends, notably those of our native peoples, have evolved from man's response to nature: its cyclical patterns, power, beauty, endurance. But outdoor educators need not stop there. Hero and fairy tales are all about survival in difficult places, man's triumph over the things which he fears. In other words they're all about life. Don't let magical elements obscure for you the reality of those stories, and their relationship to everyday experience.

How does one become a storyteller? Your own experience is a good, non-threatening way to begin. Let your memory focus on the people, places and images of your childhood. What stories have remained with you? What tales have been treasured at home about your ancestors, family pets, fascinating relatives? Let all your remembered impressions filter into your re-telling.

After some experimentation with family lore, you may wish to learn a story from a written source. Choice is important: find a story which appeals to you. If a tale leaves you cold, even though it's "suitable", don't use it! Some tellers like working word for word with a text; others prefer to depart from the printed page in their re-telling. Study the story by reading it over and over and thinking about it until it takes shape in your mind, and until the events, characters and setting of the story are as alive in you as the stories from your own life. Then try it out on someone you trust and get feedback.

While every storyteller will develop his own individual style, here are some general suggestions for successful telling:

--Choose a location that offers few distractions, and a propitious moment. Stories can be ruined by telling at the wrong time and place.

--Listen to the sound of your own voice. Let the mood of the story determine your variations of tone and tempo ( a tape recorder may be useful ). Learn when to pause, so that your audience will have time to appreciate the emotions and images you have created within them, and will yearn to hear what follows.

--If you depart from the language of the text, choose your words with care. "Like, there was this prince, see?..." or "Beauty waited at supper, but the Beast didn't show..." Poor language or contemporary idiom can destroy the mood of a tale.

--It is useful to memorize beginnings and endings.

--Gestures should contribute to the effect of a story, and should be made spontaneously. They are not essential. The same holds true for dramatic "changing" of voice.

--If you inadvertently omit an essential part of your story, work it in later. If you go blank in mid-course, just pause and wait. Your audience won't run away. A well-prepared story will soon return, if you don't panic!

Storytelling seems to be reviving in popularity in many parts of North America, and perhaps most noticeably in Toronto. Every Friday night at 8:30, Toronto tellers gather for open storytelling at 225 Brunswick Avenue. This event, called 1001 Friday Nights of Storytelling, is sponsored by The Storytellers School of Toronto, a non-profit centre offering workshops, courses, resources and consultation for people interested in storytelling. Every year on the last weekend in February the School and associates mount a celebration of the storytelling art, the Toronto Festival of Storytelling. For more information on this and other School activities, write to The Storytellers School of Toronto, 412-A College Street, Toronto, Ontario, M5T 1T3. Phone (416) 924-8625.

Marylyn Peringer

(with assistance from material furnished by the Storytellers School of Toronto)

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Toronto, Ont.  
M4G 2C8  
(416) 486-5393

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Oxford U. Press

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Chase, Richard Granfather Tales, Houghton Mifflin

Clark, Ella Indian Legends of Canada, McClelland &  
Stewart

Courlander, Harold The Cow-tail Switch, Holt

Fowke, Edith Folklore of Canada, McClelland & Stewart

Gag, Wanda Tales From Grimm, Coward-McCann

Grimm, Jakob and Wilhelm Household Stories, MacMillan

Hearn, Lafcadio Japanese Fairy Tales, Liveright

Jacobs, Joseph English Fairy Tales, Putnam's Sons

Johnston, P. Tales of Nokomis, Charles Musson

Kipling, Rudyard Just So Stories, Doubleday

MacMillan, Cyrus Canadian Wonder Tales, The Bodley  
Head

MacManus, Seumas Hibernian Nights, MacMillan

Ransome, Arthur Old Peter's Russian Tales, Penguin

Sherlock, P. West Indian Folk Tales, Oxford U.  
Press

Wolkstein, Diane The Magic Orange Tree, Alfred A.  
Knopf

Marylyn Peringer's storytelling cassettes, CRIC! CRAC!  
(Five French-Canadian stories told in English) and  
PARLI! PARLO! PARLONS! (Six French-Canadian stories  
told in French) are available from the storyteller for  
\$8.00 plus tax, with \$1 additional for handling.  
Write to 49 Parkhurst Boulevard, Toronto, Ontario,  
M4G 2C8. For additional information, phone 486-5393.

The Storytellers School of Toronto offers a 20-page  
guide, The Art of Storytelling; within an impressively  
designed format lies much information on storytelling  
history, principles, techniques and resources. Price,  
including tax, is \$3.50. Write to The Storytellers  
School of Toronto, 412-A College St. Toronto M5T 1T3.

# Ice Breakers

Sue Brown  
Jan Stewart

Is it.....

the first week of September in a Grade 7 home  
room,  
a Monday night at a residential outdoor  
education centre,  
the first session at a weekend conference  
or the first staff meeting.....

and you, as a leader, would like to introduce  
the group to yourself and to each other in a  
manner that is both relaxing and fun and sets  
the tone for the rest of the weekend, week  
or year. Icebreakers are, in many cases,  
age-old activities that foster a climate where  
groups of adults and children can feel comfort-  
able with each other, learn names and begin  
to develop that "group feeling".

Why use Icebreakers?

Icebreakers are most effective with groups  
who have joined together from different  
areas for a single purpose. Many groups  
have members who are just meeting each other,  
or those who know each other but have not had  
to work or accomplish tasks together. Many  
adults and children find it very difficult  
to establish themselves with a new group  
or break into one that has been formed for  
some time. Icebreakers are excellent vehicles  
to integrate and introduce new members into  
groups because of the non-threatening, non-  
competition game format where groups are  
formed and reformed as many times as is  
needed to "mix up" all the participants.  
The group members, therefore, are given many  
opportunities to meet, and learn names and  
other important information about different  
personalities in the group (i.e. who wears  
polka dotted underwear!) and generally have  
lots of fun!

When?

Immediately or sooner. Children and adults  
alike will gravitate to those people they  
know and with whom they feel comfortable.  
By using icebreakers early in the session or  
season, you can help to foster new friendships  
and create a sense of community.

How to!

This is your last issue  
of ANEE if you haven't  
renewed your membership.

As in organizing any games or activities, certain information is necessary so that you can put together a program of icebreakers that will be most effective for the group.

In planning, look at:

- who are they?
- what age?
- are they physically active?
- how long is the session?
- how well do they know each other?
- do they have name tags on?
- do they know each other's names?

There are many excellent publications on co-operative games that include a section on icebreakers or mixers. Here are a few tried and tested favourites. For more, see references listed at the end of the article.

1. Group Ups: An excellent "introductory" icebreaker. The group is asked to mingle. The leader calls out a category and each member finds others with like answers and "groups up".

Possible categories - favourite colour  
- favourite ice cream flavour  
- colour of various pieces of clothing

2. Line Ups: Line ups can follow group-ups when each group formed has approximately equal numbers. The leader again chooses a category and the group must line up in order. Last group finished must perform a stunt, i.e. walk like a duck.

Possible categories - height, age  
- birthday  
- shoe size, hat size  
- number of years teaching

3. Body Parts: Each team gets a number of cards with various body parts written upon them. The team lines up and each person in turn pulls a card from the stack and places the card on the part of the body listed on the card and the same part of the body of the next person in line. The line, when completely joined must then perform a task such as walking five steps whilst joined. Teams can then be mixed - i.e. all wearing plaid shirts and the activity starts again.

4. Famous Partner: This is an age-old parlour game. A number of famous partners are written singly on cards. Each person gets a card that he or she places on his/her forehead. The person may ask others two questions each about the identity of the person on the card. When the identity is discovered, the person must then find the other half of the famous partnership. The person could be a partner for another activity.

#### Games to Learn Names by:

Name Train - An excellent name game for a large group. The group stands in a circle. The leader, imitating a train, choo choos up to another member and says "Hi I'm Terry, what's your name?" The person replies and Terry says, "it's Kerry Kerry, yeh! Kerry!" Terry places Kerry behind in train fashion and repeats the performance with another member. They reverse order so Kerry is at the head of the line and choo choos off to meet other group members.

When the train has approximately 10 members, it can break in half and become two trains. The game continues until all the members have been introduced.

Instant Replay - Another name game that works well with small groups of up to 20.

The group forms a circle and each person thinks up an action to go with her/his name. In turn, each presents his/her name and action and those that have gone before them. The last person must do the whole group. All group members can help those with failing memories!

These are just a few of many ice-breakers. Try some variations of them or make up your own. Just remember - always have fun!

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# Pioneer Crafts

Joan Thompson

Gina Bernabei\*\*\*University of Waterloo

The study of our pioneer heritage and its related lifestyle has long been a part of the curriculum in the schools of our province. This year, being the bicentennial of Ontario, seems to have rekindled the flame of interest in this topic among students and teachers alike. At the primary, junior and intermediate levels, students learn of the tenacity and self-reliant nature of the men and women who opened up the bush to settlement during the 19th century in all parts of the province. In many cases, this history is learned in the classroom through the use of textbooks, pictures and audiovisual aids. Some students are lucky enough to be able to visit local historical museums or pioneer villages. Some are even fortunate to have available to them the ruins of actual pioneer buildings in their own rural neighbourhoods. Most teachers would agree I'm sure, that to give the students the opportunity to experience the pioneer way of life firsthand is much more rewarding and the results far more longlasting than if the same material is presented through books in the classroom. For many, though, the opportunities for leaving the school are becoming fewer due to financial, time, and other constraints. The purpose of this workshop is two-fold:

1. To describe the Pioneer Program practised at Sheldon Centre for Outdoor Education,
2. To give you the opportunity to learn some new skills which are appropriate for a pioneer program and to help you to adapt these to the classroom or to other outdoor centres.

Sheldon Centre for Outdoor Education provides an ideal setting for the study of Pioneer Heritage as it is located in an original pioneer village. Founded in 1824 with the building of a grist mill, it later boasted a general store, post office, hotel, blacksmith, cobbler, and Orange Lodge. Nearby were a school and church with adjacent cemetery. The remains of the mill have been renovated and the old general store now houses one of the dormitories of the Outdoor Centre. We were fortunate to acquire a small building (formerly a small barn with hand-hewn frame) with the property when it was purchased by the East York Board of Education in 1982. This building is now our Museum which contains a substantial collection of artifacts of the 19th and early 20th centuries. These have been purchased through auctions, donated or loaned to the program. Many of the objects are authentic, but some are new reproductions. Our aim is to have everything in the Museum "touchable" and workable.

Though an original spinning wheel might be more valuable, for our purposes a new reproduction works better in the program with hundreds of children using it. Parts will be replaceable, and there will not be the fear of harming something irreplaceable. Similarly, our butter churn, butter molds and mixing bowls are new for health reasons. The glazes used in the "old originals" contain high amounts of lead. On the other hand, many of our tools such as the two-man cross-cut saw, blacksmith's tools and log handling tools are originals which have survived the test of time and are still in everyday use by our students. There is something intangible to be learned from handling a well-worn, beautifully designed and crafted tool that you know has survived perhaps a hundred years of respectful use.

One of the expressed objective of the program at Sheldon is to "develop in the students an appreciation for the lifestyle of pioneers in the Sheldon community so as to better understand our Canadian pioneer heritage." We attempt to meet this objective through:

1. cemetery studies
2. studies of local ruins, fences, stone-piles and other evidence of pioneer life
3. study of pioneer occupations: eg. blacksmith, cobbler, cooper, wheelwright shingle-maker etc.
4. pioneer games, toys, dancing
5. use of pioneer tools for log handling, wood cutting, shingle making, planting the garden
6. pioneer crafts and domestic chores: eg. butter-making, baking, candle-making, carding, spinning, weaving, natural dying, soap-making, broom-making, simple toys, laundry
7. Settlement Game: a simulation game involving use of pioneer skills and cooperation in order to survive the first few years of life in Canada as a family.

It is the Pioneer Crafts and Domestic Chores which lend themselves best to adaptation to a classroom pioneer program. I am assuming that access to artifacts and equipment such as a spinning wheel, loom, cross-cut saw etc. is not possible. There is much you can do with minimal equipment to give your students a real feel for pioneer life right in their own school.

Start with costuming, if at all possible! If you, the teacher, dress the part, and if the children can too, (a simple apron for the girls, vests and/or knickers for the boys), you will be amazed at the atmosphere created. Don't forget the other senses! When students enter the museum at Sheldon, they are often greeted by the smell and warmth of the woodstove which creates a welcome feeling and transports them back in time. In your classroom, you can easily hang small bunches of herbs and apple rings on strings from the "rafter" to dry, and decorate the room with baskets of traditional harvest vegetables and fruits. Don't forget to try jelly. (Preferably from plants the children collect such as wild grapes, crab apples or mint).

Most teachers have access to a stove (though probably not of the wood variety) in which to try baking some pioneer recipes.

There is much to be gained by your students in a pioneer program whether it is conducted at a pioneer village, an outdoor centre or in their own classrooms. Through persevering with tasks which may be difficult or even at times monotonous, students gain a respect for the ingenuity and perseverance of our pioneer predecessors. In our program, all students try all skills. For example, the boys learn spinning and baking and other domestic chores while the girls are involved in sawing fire-wood and making shingles. This leads to discussion of traditional male-female roles and changes which have occurred in our society. Students are also exposed to the relationship between the pioneers and the natural environment which surrounded them. In many cases the pioneers lived in harmony and balance with nature, using what they gathered to salvage an existence from what they often felt was a hostile environment. In the process, often the environment suffered permanent damage through such things as extinction of animals or plants or erosion problems.

The rest of this workshop will deal with specific crafts and projects you can do with your students. We will give a brief outline or "how-to-do-it" session and then we encourage you to try your hand at some of the crafts. Hopefully, by the time you leave, you will have been inspired and have enough knowledge to try some of the activities with your students and to help make pioneer history come alive for them in your classroom.

#### NOTE TO THE READER:

The crafts demonstrated in this workshop included carding, spinning, weaving, natural dyes, simple pioneer toys, corn husk dolls quilting and stitchery. A selection of the handouts from the workshop is included for your information but obviously a craft can only be mastered through practical experience.

#### RESOURCES:

- A. Wool, drop spindles, carders,
  1. Romni Wools, 475 Queen St. W., Toronto (416) 368-0202
  2. Handcraft Wools, 5219 9th Line, Mississauga (416) 826-2059
  3. the Village Weaver, 551 Church St., Toronto (416) 964-0436
- B. Pioneer Reproductions eg. butter churns, apple peelers, cider presses, sausage stuffers etc.

The Pioneer Place, Route 4, Aylmer, Ontario  
N5H 2R3

C. F.W.T.A.O. Pioneer Kits: Include activity cards, teachers' guides, coloured photographs, drawings

1. Food 2. Transportation and Communication 3. Homes, 4. Clothing
5. Occupations

available from: F.W.T.A.O.  
1260 Bay St., 3rd Floor  
Toronto M5R 2B8

#### D. Books (General Pioneer Topics)

1. In the Pioneer Home: Neering, Garrod, Fitzhenry & Whiteside
2. Settler's Traditions: Herbert Milnes, Boston Mills Press
3. Food for the Settler: Bobbie Kalman Crabtree Publishing
4. Early Travel: Bobbie Kalman Crabtree Publishing
5. Harness in the Parlour: Audrey Armstrong Musson Book Co.
6. Sulphur and Molasses: Audrey Armstrong Musson Book Co.
7. Pioneer Days of Upper Canada: Edwin Guillet U. of T. Press
8. Pioneer Arts and Crafts: Edwin Guillet Ontario Publishing Co.

#### E. BOOKS: PIONEER CRAFTS

1. Craft of the Dyer: Karen Casselman. U. of T. Press
2. Natural Dyes: Hermine Lathrop-Smit Mames Lorimer
3. Weaving for Beginners: Mary Black Department of Health and Welfare 1975
4. Spinning and Weaving: Audrey Spencer McGraw-Hill
5. Spinning with a Drop Spindle: Christine Thresh Thresh Publication, Santa Rosa, CA.
6. American Folk Toys: How to Make Them: Dick Schnack Penguin

This is your last issue of ANEE if you haven't renewed your membership.

## STYROFOAM MEAT TRAY WEAVING

REQUIRED MATERIALS

- Styrofoam meat trays (size depends on project)
- Strong yarn for warp
- Assorted years, natural objects (e.g. grasses, reeds, bark) for weft
- Knife
- Tapestry needle or end of toothbrush (optional)

With knife, notch tray along top and bottom at  $\frac{1}{4}$  - 1cm. equal intervals.

Knot one end of warp and wrap firmly and completely around tray, going from notch to notch.

Thread weft material on to a tapestry needle or toothbrush end and begin weaving at lower edge. Weave in raw wool and natural materials where desired. Experiment! If you don't like the results, you can take it out and try again.

When front is completely woven, cut through warp threads halfway down back of tray. You now have a piece of fabric with a fringe at each end.

### To Make Weed Pocket:

Fold fabric in half so that top fringe overlaps lower. Knot fringe in small clusters of warp ends to close side. Push knots up into weaving.

Fill pocket with a few dried flowers or "winter weeds"

\*\* Other projects on meat trays: Wall Hangings, Change Purses, Place Mats, Coasters, etc.

## POPSICLE STICK LOOMS

MATERIALS: 6 Popsicle Sticks  
4 Tongue Depressors  
Drill, White Glue  
Warp and Weft Materials

METHOD: To Make Loom - Drill a small hole ( $\frac{3}{16}$ "- $\frac{1}{4}$ ") in centre of each popsicle stick. Glue each end of the sticks to a tongue depressor. When dry, glue another tongue depressor on top of each end.

To Weave - Cut 11 strands of warp thread about 1 m. long. Pass one through each hole in loom and one through each space. Tie bundle of warp threads to something firm such as a door knob or hook on wall.

Smooth, straighten and untangle warp threads. Tie in a bundle to a cord around weaver's waist. Weaver steps back to increase tension on warp. Lift loom and pass weft through space. Beat with loom. Lower loom and pass weft in opposite direction. Belts, camera straps, etc. may be made by this method.



## LIFE MEMBERSHIP AWARDED

At the annual meeting this september in Sudbury, the Advisory Board announced the presentation of a Life Membership in the Council of Outdoor Educators of Ontario to one of its most popular members - Lloyd Fraser.

Lloyd was recognized for his contribution to the origin, development, direction, and enhancement of COEO. It was significant that he receive this award in Sudbury where he was born and developed his love of the outdoors as a youth.

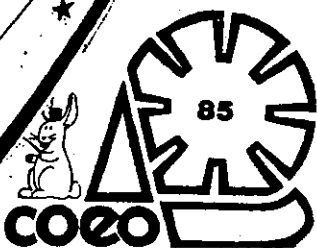
Lloyd Fraser is presently the Co-ordinator of Outdoor Education for the North York Board of Education. In this capacity he has always been most supportive of the objectives and ideals of COEO. Lloyd was a founding member of this organization when a group of outdoor educators met at MacSkimming Outdoor Centre in the winter of 1971. At that time he spearheaded the developing of the regional model that is the strength of COEO.

He was Chairman of COEO in 1979/80, received the Chairman's Award in 1982 and is presently the chairman of the Professional Development committee. Long before becoming chairman of P.D. he was a strong force in negotiating the NIU/COEO relationship. Many outdoor educators owe their involvement in the leadership of COEO to Lloyd's encouragement.

# Where's the magic?



## LONDON



## PLANNED TO ATTEND THE 15th ANNUAL COEO CONFERENCE AND PRE-CONFERENCE

Pre-Conference: September 25 - 27, 1985

Annual Conference: September 27 - 29, 1985

### CONFERENCE/PRE- CONFERENCE PERSPECTIVE

This year we have chosen to have one predominant theme "Where's the Magic" to cover both conferences. Although there will be a great deal of choice throughout both conferences, the pre-conference will have a different philosophical base. The morning sessions will focus on specific administration and organizational aspects of an Outdoor Centre, as well as some of the broader issues relating to Outdoor Education. The afternoon sessions will relate more to specific Outdoor Education Programs and issues.

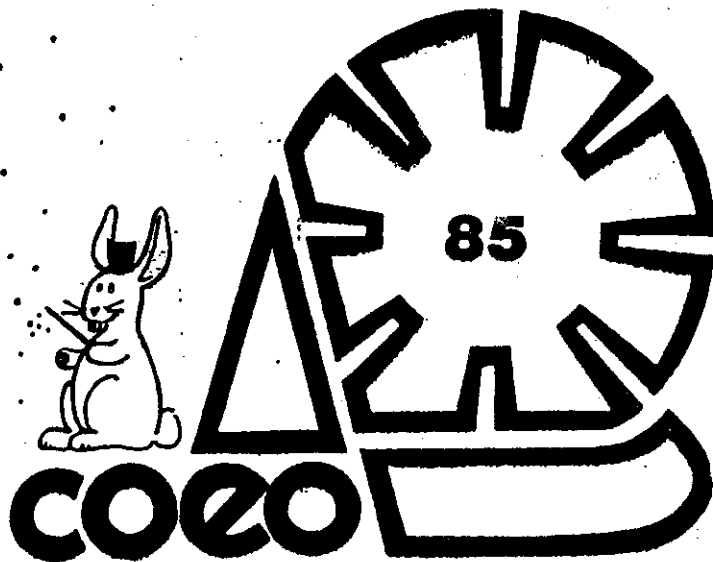
### THEME

Steve Van Matre relates an example of how a father put a little magic into his son's life. Steve was at Disney World watching the Santa Claus parade and as Santa was approaching, Steve noticed a father standing across from him pull a sign out and hold it over his little boy's head. The sign had only one word and an arrow pointing down; the word was "KRIS" (names have been changed to protect the innocent). When Santa reached Kris, he stopped and said "Hi Kris, are you all ready for me to come to your house on Christmas Eve?". One of the blessings of Outdoor Education, is just being outdoors and observing nature at work providing magic in itself. Giving students the opportunity to experience an Outdoor Education Program is like taking them to the parade, however, it is too easy to congratulate ourselves because we managed to take our students "to the parade" and yet we haven't taken the time to provide the extra "magic" that will make the experience one our students will never forget. We may find that extra magic in a new program, or by modifying an old program. We may find it in a number of new and different teaching styles, or by acquiring new skills which will help us to focus on the individuals in the program rather than the program itself. We hope you will be able to join us at COEO '85 to share with us a little of your "magic" and take home alot of ours. We also hope you will share with others some 'magic' that you have seen in the Outdoors through our new section "Magic Moments" in ANEE.

# COEO

# ALIVE

# IN '85



## MAGIC MOMENTS

For many years teachers have tried to teach students about herbivores, omnivores, carnivores; predators and prey; and conservationists. An inspired COEO member adjusted the situation by inventing a simulation game allowing students to experience these terms first hand. Thus the "Survival Game" or "Instincts for Survival" was created, adding a great deal of "magic" to many Outdoor Centres and their students. This "magic moment" has provided an inspirational basis for other creative COEO members to invent many new simulation games, and we must thank Frank Glew for his inspiration which has created a positive learning environment for millions of students who have never heard his name.

submitted by Jim Gear

A few years back when *Jaws* was a popular movie, I was conducting a workshop for a group of teachers. The theme "designing your own Outdoor Program to meet the needs of your class and/or subject area" was presented and one teacher requested the group work on one of his problems - "How to motivate his students toward the study of water chemistry". A unique solution presented was an excellent example of adding a little magic.

**Problem:** Students have been disappearing in this pond (lake, stream, river), never to be seen again. One theory presented is the possibility of sharks. That is why you (students) are here. Information from a Marine Biologist leads us to the conclusion that sharks can only survive in a water chemistry in the following range...(Include items needing tested - i.e.  $\text{CO}_2$ ,  $\text{O}_2$ , PH... and range where sharks survive. The students should be made aware of the fictitious data, and that sharks are not fresh water fish. If you wish to have students support or reject the theory, you must choose the appropriate range for each item tested).

Further fictitious information on sharks habits can add many other aspects to the study (i.e. locate on a map possible locations of sharks based on shade area or moving water at an inlet or outlet). Instead of sharks the fish could be fictitious, the idea is to use your imagination and create your own "magic" for a pond study.

submitted by Jim Gear 17

## LATE REGISTRATION

Late registration is a problem that has plagued conference organizers since conferences began, unless you happen to have a conference reputation like "Make Peace With Winter". In an attempt to alleviate this problem for COEO '85 I have decided to research it. The first step involves compiling a list of reasons why many COEO delegates register late. Having been guilty of this myself, it was fairly easy to compile the list that follows. To assist with my research I would appreciate your sending in any reasons which have been omitted by me: to - Jim Gear, 201 Parkview Dr., Komoka, Ontario N0L 1R0

### REASONS:

1. Don't want conference organizers to have the interest on my deposit.
2. Not sure that conference organizers will refund my money if I find it necessary to cancel.
3. Don't know until just before the conference if my board/organization will let me go.
4. Don't know if the program will meet my needs.
5. Don't know if the program will meet my supervisor's needs.
6. See no benefit to me in registering early.
7. Don't know if my friends are going.
8. Not sure if my car will last that long.
9. London? England is too far to go for a conference.

Considerable planning has already gone into the preparation for COEO '85. However, there isn't anything that couldn't be changed or added if enough people express the need. We would be happy to hear your comments at anytime. At this time we have one theme, one registrar and one planning committee for both the Main Conference and the Pre-Conference. We are planning a pot pourri of topics with a design that would allow participants to follow a particular theme or thread throughout the conference (e.g. history or skills). To help assure that we are planning a conference that meets your needs we would appreciate your filling out this questionnaire and returning it to us. On behalf of the planning committee for COEO '85, I would like to thank you for your efforts and invite you to join us in London for "WHERE'S THE MAGIC?". Please bring some of your "Magic" and come to take away some of ours. Help COEO to "Come Alive in '85!".

Conference Coordinator

*Jim Gear*

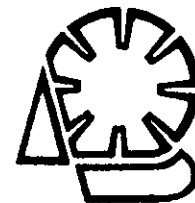
Jim Gear

QUESTIONNAIRE

1. Theme - (please x) Do you prefer a specific theme that allows a concentrated effort to go into one topic or a more general theme that would allow more choice of topics. SPECIFIC \_\_\_\_\_ GENERAL \_\_\_\_\_
2. Location - (please x) Would you rather stay at a hotel with the added expense, luxury and convenience; a camp for the atmosphere or savings, or stay at a camp or institution which could be a compromise between the two?  
HOTEL \_\_\_\_\_ CAMP, ETC \_\_\_\_\_ CAMPING \_\_\_\_\_ DOESN'T MATTER \_\_\_\_\_
3. Pre-Conference and Main Conference (please x) We have chosen to have one theme, one planning committee and one location for both the main conference and the pre-conference. Do you think this is a good idea, a bad idea or a change that you would like to experience and assess later?  
GOOD IDEA \_\_\_\_\_ BAD IDEA \_\_\_\_\_ ASSESS LATER \_\_\_\_\_
4. Content (Rate 1-10) Please indicate which topic areas you would prefer to attend sessions. Indicate your preference 10 being the most favourable.  
HISTORY \_\_\_\_\_ SKILLS \_\_\_\_\_ GEOGRAPHY \_\_\_\_\_ NATURAL SCIENCE \_\_\_\_\_ ARTS \_\_\_\_\_  
PHOTOGRAPHY \_\_\_\_\_ CONSERVATION \_\_\_\_\_ ARCHEOLOGY \_\_\_\_\_ ASTRONOMY \_\_\_\_\_  
SESSION ON BIRDS \_\_\_\_\_ OTHER (please specify) \_\_\_\_\_
5. Type of Presentation (rate 1-10) The type of session I prefer to attend is:  
Seminar \_\_\_\_\_ Audio visual \_\_\_\_\_ Interpretive hike \_\_\_\_\_  
Hands-on Workshop \_\_\_\_\_ Hands-on hike \_\_\_\_\_
6. Length of Session (please x) I usually attend sessions that are:  
1 hour \_\_\_\_\_ 2 hours \_\_\_\_\_ half-day \_\_\_\_\_ full-day \_\_\_\_\_
7. Evening Programme (rate 1-10) Please rate the following choices of evening programs \_\_\_\_\_ wine and cheese \_\_\_\_\_ more free time \_\_\_\_\_ square dancing  
\_\_\_\_\_ folk dance \_\_\_\_\_ disc jockey \_\_\_\_\_ informal singsong \_\_\_\_\_ formal singsong  
\_\_\_\_\_ hayride \_\_\_\_\_ outdoor night activity \_\_\_\_\_
8. Resources Available (please rate 1-10) I would like to see more: exhibits \_\_\_\_\_  
resources available for purchase \_\_\_\_\_ audio visual materials \_\_\_\_\_  
brochures \_\_\_\_\_ resources available for viewing \_\_\_\_\_ (other please specify) \_\_\_\_\_
9. Attendance (please x) At this moment I \_\_\_\_\_ expect to attend \_\_\_\_\_ may attend  
\_\_\_\_\_ do not plan to attend the \_\_\_\_\_ Pre-conference \_\_\_\_\_ Main Conference  
\_\_\_\_\_ Both.
10. Please add any other comments you wish to pass on to the planning committee.  
(use back of paper)

# COEO

## MAKE PEACE WITH WINTER VI



A WINTER WORKSHOP/CONFERENCE  
PRIMARILY FOR TEACHERS

SPONSORED BY  
THE COUNCIL OF OUTDOOR EDUCATORS OF ONTARIO  
AND  
THE NORTH YORK BOARD OF EDUCATION



DATES: JANUARY 25 - JANUARY 27, 1985  
7:00 PM FRIDAY UNTIL 1:00 PM SUNDAY

LOCATION: THE LESLIE FROST NATURAL RESOURCES  
CENTRE, DORSET, ONTARIO  
(140 MILES NORTH OF TORONTO)

SESSIONS: WEATHER CROSS-COUNTRY SKIING  
SURVIVAL & WINTER CAMPING SNOW MAGIC STUDIES  
SCIENCE OUTDOORS SNOWSHOEING & NATURE TRAILS  
RESOURCE MANAGEMENT SESSIONS STAR WALK-ASTRONOMY & KIDS  
THE TALE TRAIL STORYTELLING & LEGENDS  
LANGUAGE EXPERIENCES WITH STUDENTS ECOLOGICAL ACTIVITIES

FEES: C.O.E.O. MEMBERS \$90.00 STUDENTS \$80.00  
NON-MEMBERS \$100.00

THIS FEE COVERS REGISTRATION, ACCOMMODATION, FRIDAY EVENING  
WINE AND CHEESE AND FOOD TRAYS, 3 MEALS AND EVENING SNACK ON  
SATURDAY, 2 MEALS ON SUNDAY, SPECIAL REGISTRATION GIFT, AND  
ALL SOCIAL ACTIVITIES AND PROGRAM.

-----  
REGISTRATION FORM COEO CONFERENCE "MAKE PEACE WITH WINTER VI"

NAME \_\_\_\_\_ SCHOOL \_\_\_\_\_

HOME ADDRESS \_\_\_\_\_  
(include postal code)

TELEPHONE (school/business) \_\_\_\_\_ (home) \_\_\_\_\_

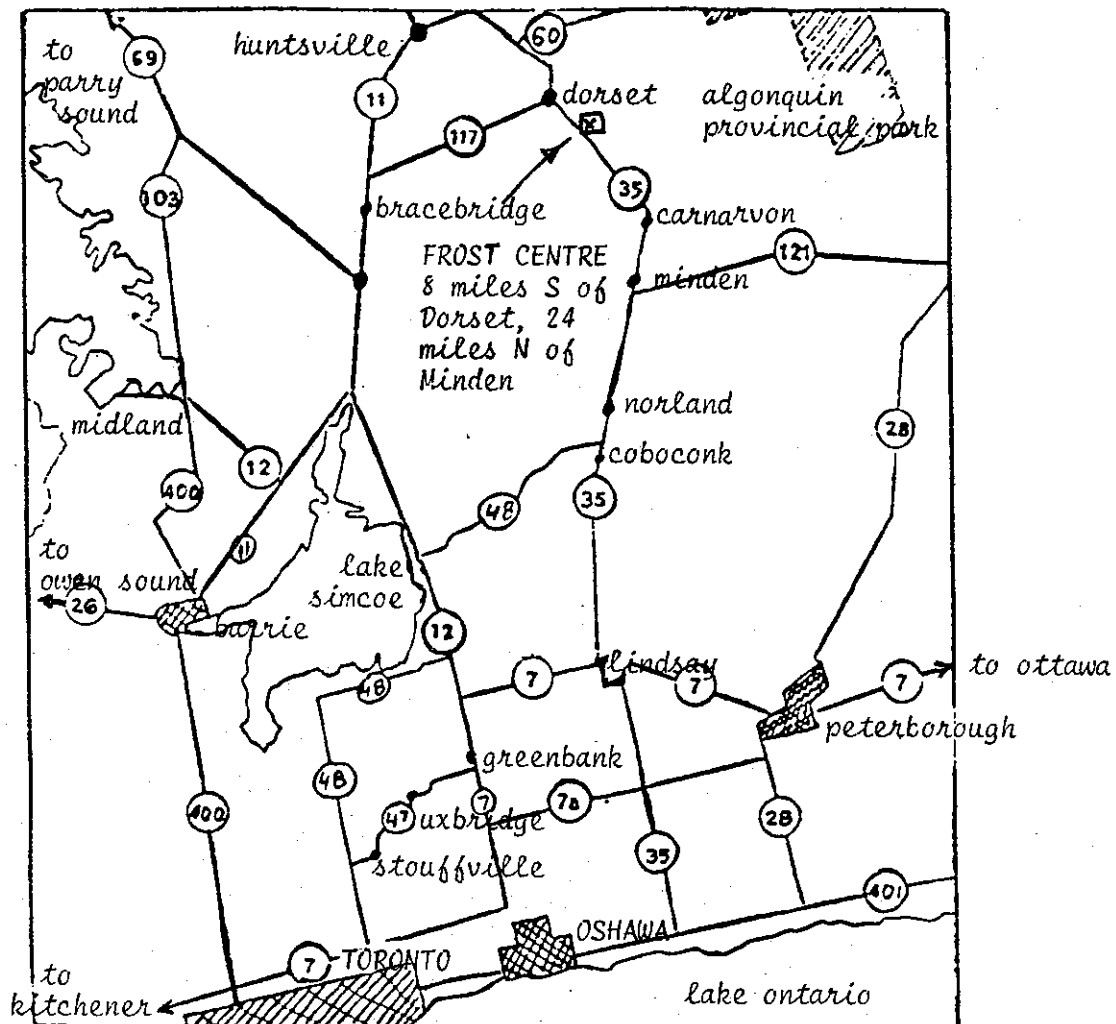
ROOMS: Accommodation is 2 per room. If you wish to be booked in a room with another  
delegate you know, please indicate the name \_\_\_\_\_

PLEASE ENCLOSE YOUR FEE WITH THIS FORM AND MAIL TO: "MAKE PEACE WITH WINTER VI"  
FOREST VALLEY O.E.C.  
60 BLUE FOREST DRIVE  
DOWNSVIEW, ONTARIO M3H 4W5

FEES: NON-MEMBER \$100.00 STUDENT \$80.00  
COEO MEMBER \$90.00 Full time student at

Cheques payable to: Make Peace With Winter (no postdated cheques accepted)

# LOCATION OF THE LESLIE M. FROST NATURAL RESOURCES CENTRE



FOR FURTHER INFORMATION, PLEASE CALL:

SUE BROWN, REGISTRAR  
(416) 630-6263

THERE WILL BE NO FULL REFUNDS AFTER JANUARY 20, 1985, UNLESS THE REGISTRAR CAN FILL YOUR SPACE. PARTICIPANTS CAN FIND SUBSTITUTES TO TAKE THEIR PLACE(S) DIRECTLY. IF YOU CANCEL AFTER JANUARY 20, AND THERE IS NO SUBSTITUTE OR NAME ON THE WAITING LIST WILLING TO TAKE YOUR SPOT, A \$35.00 CONFERENCE/ADMINISTRATIVE FEE WILL BE WITHHELD.

IF YOU CANNOT JOIN US THIS YEAR, PLEASE PASS THIS FLYER ALONG TO SOMEONE WHO MIGHT ATTEND. PRE-REGISTRATION IS A MUST--REGISTRATION IS LIMITED. UNFORTUNATELY WE CANNOT ACCOMMODATE CHILDREN AT THIS CONFERENCE.

# New Games

Sue Brown  
Jan Stewart

The phenomenon of "New Games" and their current popularity with Outdoor Educators has to do with these few key words:

1. Fun --students and teachers alike enjoy playing these games.
2. Simplicity --these games require very little equipment or expertise on the part of the group leader. The rules are very basic, concise, and easy to understand.
3. Challenge --most of the games are new to the students and teachers, and require a different set of mind and body challenges.
4. Cooperation --the majority of these new games only work if the participants join together in a spirit of cooperation and sharing.
5. Winning --even when some of the games are competitive, there is still a feeling that everyone wins - by participating and enjoying the game. Most games are not based on a win or lose situation that discourages some students from participating and enjoying the game. "Most games are not based on a win or lose situation that discourages some students from participating. The philosophy of "New Games" is "Everybody wins, Nobody hurt".
6. Everyone --these games are easy to play for all people and can be adapted to suit various age, intellectual, or social levels.
7. Creativity --it's easy to invent more new games! Try it with your students some time. Create your own new game or take an old game and make it better!

In other words, these simple, easy to play games work in the outdoor setting with all groups and they're fun to play. There's the spirit of people joining together to enjoy laughing and sharing - freeing up that playful side of all of us.

Try reading through one of the "new Games" books and then testing out the games with your class or group. Make some games part of your own repertoire and then experiment with some variations that you and your participants invent along the way.

We've chosen to play only a sampling of cooperative games at the session - others are waiting for you to discover and try them!

## ELEPHANT/PALM TREE/MONKEY

The cast of jungle characters in this game shifts so quickly that it's hard to keep track of who or what we're supposed to be. Don't worry - the real fun is in leaving our everyday world for faraway play places.

Our jungle world is made up of elephants, palm trees, and monkeys. each represented by a three-person pose. An elephant is composed of one person who turns himself into a long trunk and two other players, one on each side, who become large, floppy ears. A palm tree has a tall trunk that reaches for the sky, flanked by two arching branches. Monkeys always travel in threes, and when confronted, they assume the classic "Hear no evil, see no evil, speak no evil" pose.

Before we begin to play, we should form a circle and practice making the three characters. Players should learn all three roles that go into each character's pose.

The game begins when one player steps into the centre of the circle to be the spinner. He twirls around with his finger pointer while the rest of us set the mood by making jungle sounds.

The spinner comes to a halt with his finger pointing at one of us, and he calls out the name of one of the characters. The person pointed to must assume the central part of that character's pose, and the players on either side must complete the picture. All three have to strike the pose before the rest of us can shout "Elephant, palm tree, monkey!" Whoever gets most fouled up by making the wrong move or by making a late move, gets to be the spinner for the next round.

If jungles don't fascinate us, we can create other fantasy setting - a farm, a mountain-top, city park - and populate them with any three characters made up of three posing players. We can make the game more challenging by adding characters, increasing the number of people required for each pose, or using more than one spinner in the center of the circle.

## SWAT

We stand in a circle, facing the center where we've placed a Boffer on top of a Frisbee or other marker. One player walks to the marker, picks up the Boffer, and commences to stalk the inside perimeter of the circle. Doing her best not to telegraph her intentions, she suddenly swats one of us with the Boffer (below the waist, please) and the action really begins.

The swatter must run back to the marker, lay the Boffer on it and return to the swatted person's place in the circle, and she must do this before her victim, the swatee, can recover the Boffer and tag her with it. If she succeeds, the swatee becomes the new swatter. However, if the swatee tags her, the chase starts gain - for the swatee must drop the Boffer back on the marker and reach his original place in the circle before the swatter can recover the Boffer and tag him again.

This continues - with the Boffer always returned to the marker between swats - until one of these two players does manage to get back into place before being tagged. The person left holding the Boffer becomes the new swatter and begins stalking the circle for another victim.

#### TRIANGLE TAG

To start, three of us in each group hold hands in a triangle, facing each other. One of us volunteers to be the target. The fourth player stands outside the triangle as the chaser.

The object of the game is simple - the chaser tries to tag the target. However, the dynamics of the game are unique: The three players in the triangle all cooperate to protect the target by moving and shifting, and the target cannot be legally tagged on the hands or arms or from across the triangle.

#### BROKEN SPOKE

We arrange ourselves like the spokes of a wheel, sitting cross-legged one behind the other in four or five lines of five or six people each. All of us in each of the spokes face the center, or hub, of the wheel.

One player starts the game as the caller. She walks around the outside of the wheel and breaks a spoke by tapping the last person in one of the lines. As she does so, she says either, "Come with me!" or "Go away!" The action that ensues depends on which command she spoke (we couldn't resist!). The caller and everyone in the broken spoke race around the wheel and try to get back into line. If the caller said, "Come with me," the players run around the wheel in the same direction as the caller. If she said, "Go away," they run around in the opposite direction. (The caller always gets the inside track.) The last person to get back into line is the caller for the next round.

There's a lot of scrambling in this game, and all the people in the unbroken spokes are sitting ducks for a collision. Let's be sure that we play with a heightened safety awareness. We want only broken spokes - not broken folks.

#### ELBOW TAG

Let's divide into pairs and have each player link an elbow with his partner, keeping his outside elbow bent and his outside hand on his waist. We need one volunteer to be IT and another to be the runner.

The person who is IT tries to tag the runner, of course, but here's the twist: The runner can avoid being tagged by linking an elbow with the free elbow of any member of any pair on the playing field. When he does, he shouts, "Go!" and the other member of the pair must take off as the new runner, hotly pursued by the person who is IT. If the runner is tagged, he's IT, and his nemesis becomes the new runner.

All of us should act as referees to make sure that runners do take advantage of the link-up feature of Elbow Tag. After all, we don't want to end up just watching Susie chase Tim around the black.

There is a lot of room for variation in this game. The pairs can be arranged in a circle or placed randomly around the field. Partners can face the same direction or opposite directions, in swing-your-partner style. The person who is IT, as well as the runner, can be allowed to rest by linking an elbow with a pair and releasing a new player to be IT.

However, we play it, Elbow Tag should keep us all participating and panting no matter how old we are or what shape we're in. It's highly competitive and yet very forgiving, and it's a particularly good game for young children and adults to play together.

## News From N.I.U.

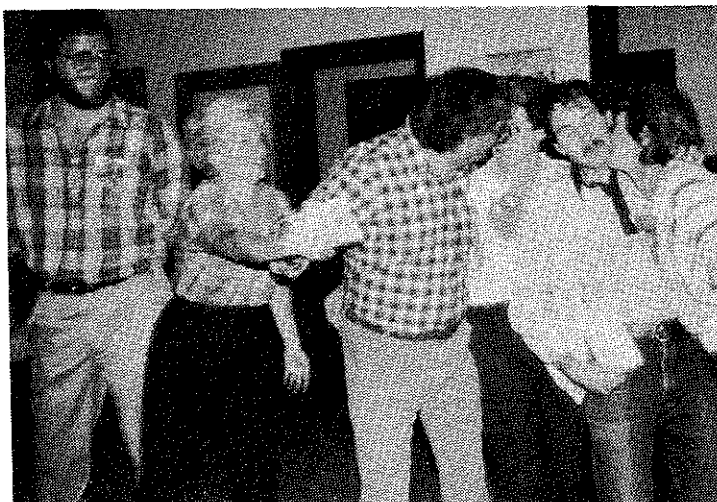
#### ALUMNI AWARDS

##### FIRST ANNUAL ALUMNI AWARDS CALL FOR NOMINATIONS

The graduate degree program in outdoor education was established at NIU in 1963. Since that time 708 individuals have completed the Master's degree in OTE. A few graduates have gone on to complete doctoral degrees, and many alumni have achieved distinction locally, regionally, or nationally in a variety of ways. The faculty of outdoor teacher education feels that achievement in the field should be recognized and honoured, and thus has established awards to be presented annually to two alumni... one in-state and one out-of-state... during a special occasion at Taft Campus.

For 1984-1985, the first Alumni Awards will be presented during the Spring Colloquium Weekend in May. At this time the Awards Committee is soliciting nominations, and invites you to submit a name and a brief description of reasons for the nomination and/or outline of accomplishments of that person.

Nominations deadline is Nov. 30, 1984. With the work and leadership of the NIU Alumni in Ontario certainly it would be an honour to have some Canadian Ontario nominees.





#### CHAIRMAN'S AWARD

This award recognizes significant contribution to the growth and development of the Council of Outdoor Educators of Ontario. Selection is made by the Chairman, Past Chairman and Vice-Chairman of COEO.

This year's award was given to Alice Casselman, a member of COEO for many years. Alice headed up a Task Force that produced Leading to Share, Sharing to Lead. In 1977-78, Alice was the Chairperson of COEO. Throughout the years, Alice has remained active in COEO and outdoor education. She now teaches at Etobicoke School of the Arts. We look forward to seeing Alice involved in COEO and working with her as a resource person and knowledgeable outdoor educator. Ask her about her recent sabbatical and trip around the world, and her degree work at NIU!

#### ROBIN DENNIS AWARD

This years recipient of the Robin Dennis Award is a captivating, warm and generous woman who has certainly shown her leadership qualities and skills as both a classroom teacher and a Field Centre Director.

While we in COEO frequently see Jean Wansborough at various functions, now that she has retired, her influence is missed by the thousands who visited Claremont and Albion Hills Field Centres.

Jean knew who her subjects, both students and the environment. She addressed both with compassion and dedication. Stories, facts and figures, plus asthetic appreciation always seem to flow from walks with Jean.

Throughout the joy and hardships of a lengthy career in education Jean always relied on her sense of humour. Always a smile, a pat and a lot of love from a most worthy recipient.

#### PRE-CONFERENCE PRESENTERS

SUE BROWN, 5754 YONGE ST. # 707, WILLOWDALE, ONT., M2M 3T6.

LEN COBB, KODAK CANADA, 3500 EGLINTON AVE.W. TORONTO, ONT., M6M 1V3.

SKID CREASE. 20 GRANADA CRES., SCARBOROUGH, ONT., M1B 2H5.

PHYLLIS DAVIDSON, c/o EILEEN CONROY, ST., JOSEPHS S.S., KILLARNEY, ONT. P0M 2A0.

BOB HENDERSON, McMASTER UNIVERSITY, PHYS ED, 1280 MAIN ST. W. HAMILTON, ONT. L8S 4K1

RALPH INGLETON, 31 NORBERT cr., ETOBICOKE, ONT., M9A 3J8.

HELEN LA SORSA. c/o EILEEN CONROY,

MARGO OLIVER, c/o EILEEN CONROY,

MARYLYN PERINGER. 49PARKHURST BLVD., TORONTO, ONT., M4G 2C8

JAN STEWART 79 DONNAMORA CR., THORNHILL, ONT. L3T 4K6.

JOAN THOMPSON. R.R.#4, AHELBURNE, ONT., L0N 1S0

Special thanks to Shel Lowe and Eileen Conroy for their Sudbury assistance, and to Judy Simpson, Peter Herlihy, and Hugh MacPherson for their energetic assistance.



# Language Arts and the

Skid Crease  
Jan Stewart

## LANGUAGE ARTS AND THE OUTDOORS

Harry Crease ) The Board of Education for  
Jan Stewart ) the City of North York

The purpose of this session is to examine several different approaches to using the outdoors as a resource for language arts activities.

There are key decisions to be made by the outdoor educator in advance of the outdoor experience.

- 1) Which language activity or skill is to be explored/examined/experienced?
  - listening skills
  - recording skills
  - speaking skills
  - reading skills
  - organizational skills
  - group skills
- 2) How will the students be organized? - groups, pairs, triads, class.
- 3) Will the entire activity take place outdoors or is the actual work completed in the classroom, simple notes/sketches/ or mental images only being done while outside?
- 4) What planning will be necessary before the outdoor field trip?
  - equipment
  - stations
  - activity sheets
  - indoor lessons
  - class organization
  - safety and other rules
- 5) What do you expect after the outdoor experience?
  - finished products-

poem	play
tape recording	skit
story	pictures, murals,
outline report	graph, chart
cartoon strip	letters
debate, speech	journal

What we are attempting to do is introduce the group to specific language activities suitable for differing age groups of students. We'll try them and then debrief to discuss group reactions to them.

Remember to consider with each activity:

- appropriate grade/age/maturity
- level of students
- physical setting
- curriculum needs
- numbers of students
- time for activity

## Listening and Responding Skills

### Practicing Listening

It is essential that children develop good listening habits in the outdoors not only for safety reasons but also for enjoyment.

Provide the children with some sort of signal to stop and listen. A raised hand may be sufficient.

Always allow the children a few minutes to concentrate on practicing to listen while on a hike. Training children to use their ears is an essential skill to be taught.

Discuss with the children how they might imitate the sounds they've heard. This will lead to more alert listening (SENSORY AWARENESS BOOKLET).

### Listening and Describing

Pause on a hike and have the children describe a bird's call, walking feet in the snow, rain on a tin roof or some other sound. e.g. twig snapping - breaking a piece of peanut brittle.

Original, oral descriptions can be both interesting and beneficial in language and vocabulary development.

### Using an Outdoor Setting for a Story

Are you reading a story in the classroom which might come alive in an outdoor setting? Perhaps some of the children may enjoy retelling this story outside under the trees. Sound effects could be implemented.

### Weaving Sounds into a Story

While on an outdoor excursion make a list of all the sounds you hear and their source. Allow the children time to experiment in imitating these sounds. Now, either the children or the teacher can create a story into which these sounds can be incorporated. Have the story told, with certain children providing the sound effects. e.g. One day Bill (whistle), Jim (clump, clump) and Ted, (shuffle, shuffle) went walking through the woods. The wind (whoooo) was blowing lightly. The leaves (rustle, rustle) were moving about, etc.

### Preparing for Reading and Vocabulary Development

#### Seeing Likenesses

To help gain reading readiness, play leaf games. The teacher will hold a maple leaf and say "Show me a leaf like this one." This could also be played with seeds - acorns, beech nuts and cones.

#### Using References

Small children can use books to find a flower or leaf they have discovered. They may need help in the reading of the name.

Older children can be taught to use a simple identification key.

Reference skills can be taught at an early age and will become increasingly beneficial in later years.

New Words? Primary children may benefit greatly by keeping a class list of all their new outdoor words, (i.e. OUTDOOR DICTIONARY).

Learning Spelling Outdoors - Introduce new words outside.

To fix the spelling of a word in children's minds, have them write the word in the snow, sand, mud, or form the letters with stones or pebbles.

Listening and Using Adjectives - List five or six adjectives which might apply to objects seen, heard, smelled, felt, and perhaps tasted. (Be very very cautious when tasting things in the outdoors).

Beside each adjective, list words which could be described by the adjective, e.g. prickly - pine needle, burr, beech nut shell, thistle.

Word Meanings - Enrich word meanings for the children. Have them experience the meaning in the outdoors. Example - Spring.

1. the awakening of the earth - unfolding of flowers, their perfume, - songs of birds, - greenness on the earth.
2. water bubbling from the earth
3. in a bog the ground is bouncy or springy

#### VOCABULARY ACTIVITIES

1. List the names of things you see which are:

soft \_\_\_\_\_  
smooth \_\_\_\_\_  
rough \_\_\_\_\_  
sharp \_\_\_\_\_  
flat \_\_\_\_\_  
long \_\_\_\_\_  
short \_\_\_\_\_  
moving \_\_\_\_\_  
still \_\_\_\_\_  
noisy \_\_\_\_\_  
quiet \_\_\_\_\_

2. Use as many words as you can to describe the following:

sky	hill	flower
blade of grass	valley	cloud
a tree	earth	rock
a river	leaf	etc. etc.

3. Prepare to discuss what you think the following terms mean:

to be caught between two fires  
to fire away  
to bark up the wrong tree  
to blow your own horn  
to snake in the grass  
to sound fishy  
to be scared out of one's wits

to jump out of one's skin  
it's raining cats and dogs  
with flying colours  
beauty is only skin deep  
to be out of the woods  
one can't see the forest because of the trees  
to add fuel to the fire  
to skate on thin ice  
to take the plunge  
to rock the boat

4. This activity may be varied in many ways and used not only as a language game, but also an identification game by asking the pupils to write an adjective or name a species that begins with the required letter to describe the object listed in the heading of the column.

#### ADJECTIVES

<u>Letters</u>	<u>Tree</u>	<u>Bird</u>	<u>Flower</u>
T	tall		
R	rigid		
A	angular		
S	small	swift	slender

#### IDENTIFICATION

<u>Letters</u>	<u>Tree (Tamarack)</u>	<u>Bird (Robin)</u>	<u>Flower</u>
T	tall		
R	red leaves		
G	graceful		

#### ORGANIZING AND PRESENTING INFORMATION

##### Bulletins - "Do You Know?"

The "Do You Know?" bulletins created by the students should contain information obtained on a field trip or form reference materials. Have the bulletins illustrated and well arranged. e.g. "Do You Know - That trees have flowers? This is a good time to see the elm trees" bunches of tiny light green ones. Look soon, because some of the flowers have already formed seeds".

#### GIVING DIRECTIONS FOR ACTIVITIES

##### Organizing and Presenting Information

1. Think of an object that you have seen in the outdoors. The rest of the group tries to identify the object by asking questions about it - (classifying the object).
2. Find a spot where you will be alone for five minutes. Use all your senses carefully and record your information.

I saw  
I heard  
I felt  
I smelled  
I tasted  
Some variations to the above activity might be:

- a) How did you feel being alone?
- b) This exercise can be conducted during the day or late in the evening. The evening adaptation, often called a "solo hike", provides the student with an excellent opportunity to be alone with nature. Recounting the experience to others after the hike around a campfire helps the campers to understand, a little better, their camp companions.
3. Pretend that you are a reporter and you are going to report on your group's activities. What would you put in your report?
4. Describe the way you would pitch a tent. Give a step by step account so that someone who has no experience could follow your directions without difficulty. Be sure to mention any special precautions that would be necessary (i.e. wind, rain, location, etc.). This type of activity could be applied to any situation such as:
- a) Building, lighting and extinguishing a fire
  - b) using an axe
  - c) climbing a hill, tree, etc.

The instructions could be written, given orally or expressed in some art form (depending upon the complexity of the activity).

#### WRITING RECORDS AND REPORTS

Careful note-taking can be invaluable in preserving experiences for further consideration and study. The skills involved should be explored thoroughly with the pupils.

The following points should be stressed:

- a) list only important information
- b) write legibly
- c) abbreviate words where possible
- c) record enough information to provide a working base
- e) identify the topic clearly

#### Materials:

-pocket-sized notebook or small pad of paper stapled to a strong back (cover in plastic).  
-pencil or pen

Several trips should be made by the pupils to consolidate and reinforce the note-taking skills. Each trip should be discussed, emphasizing the important items which should have been noted. (Pupils can view themselves as "Woodland News Reporters").

#### Keeping a Diary of Developments

This activity develops the skills in vocabulary growth and observation. A group or an individual could keep a diary on the change of a tree which has been "adopted". The monthly visits would enable the group to record tree's appearance, growth change, inhabitants and other observable characteristics.

#### Tree

Date	Bark	Twigs	Buds	Leaves

Inhabitants      Visitors      Other

#### CREATIVE WRITING

Artists have long used the natural world to interpret the meaning of life. Careful preparation coupled with selecting the area to be used will greatly contribute to the success of the experience.

#### Creative Writing

- STEP I: Visit the area beforehand and acquaint yourself with the terrain, noting interesting features.
- STEP II: Prepare the students prior to the visit: proper clothing, materials needed.
- STEP III: Allow the children to explore the site at their leisure.
- STEP IV: Gather the students for a short discussion period. Have each select a natural object and record any thoughts that occur to them about

the object they are examining. This may be repeated for several objects. Another approach would be for the teacher to present the objects one at a time and allow sufficient time for the students to record their observations.

- STEP V: Once the tone has been set, encourage the students to select their own object of interest and write their ideas. Communication at this point could be personal or interpersonal.
- STEP VI: Stress the importance of recording ideas, regardless of grammatical structure.
- STEP VII: Encourage the students to expand their ideas at their leisure.

1. You are going to leave here now and find a place alone. Describe one object you see there in either poetic form or in the form of a descriptive paragraph. We will try to guess what your object is from the description you write of it.

(feeling, smell, motion, colour, size, shape, texture, sound, taste).

2. Making It Strange

because SUMMER is like a BRIDGE \_\_\_\_\_

why? What ANIMAL is like a RUBBER BAND? \_\_\_\_\_

why? A COFFEE POT is like what ANIMAL? \_\_\_\_\_

why? A LADDER is like what PLANT? \_\_\_\_\_

Imagine you are taking a walk in a cave.  
It's so dark in there that you can't see anything  
You have to use your hands to feel,  
Your nose to smell, and your ears to hear.  
Write a description about your walk in the cave

In this lesson  
don't just think of the things  
you might find in a cave.  
Use your imagination and all you know about  
comparisons  
to discover familiar things in the Balck Cave.

NOTE: Wherever possible substitute the real  
experience for the conceived.

You hear something fall in front of you.  
There is a sound of splash.  
What do you think it is like?

\_\_\_\_\_ A STEAM ROLLER is like WHAT ANIMAL?  
because \_\_\_\_\_

\_\_\_\_\_ A BLADE OF GRASS  
is like \_\_\_\_\_ because \_\_\_\_\_

YOU CAN CUT IT DOWN AND IT WILL GROW AGAIN

Which is THINER?

Why? DAY NIGHT

Which is HEAVIER?

Why? A MOUNTAIN AN OCEAN

Which is ROUGHER?

Why? YELLOW PURPLE

#### Night Solo

Take the students on a night walk, allowing  
them to select a site to be alone for a few  
minutes. Be sure to space the students in  
such a manner that they do not interrupt each  
other's solitude.  
When they return have them relate their thoughts  
feelings, etc. Their experiences could be  
committed to paper, if the students so desire.

Try a Super Box Dance!

Just follow the lines

and write your words in the blank  
boxes.

Why? What ANIMAL do you think is like a BALL?

What LIVING THING do you think is like a  
BULLDOZER?

Why? \_\_\_\_\_ 27

What KIND OF WEATHER is like you?

Why? \_\_\_\_\_

What FLOWER has things about it that  
remind you of yourself? \_\_\_\_\_

What things about the flower make it a mirror  
of you?

Imagine you are a tail on a kite  
flying very high over the water and land.  
There is a stiff breeze  
and you are jumping - then climbing -  
then soaring in the air.  
You work very hard  
to keep your kite steady and flying straight.  
But the wind begins to die.  
You can't keep the kite straight any more.  
Down you both plunge  
till a gust of wind saves you and you land  
gently.

Write a description of yourself, your kite, and  
the boy who flies you.  
Remember to BE THE THING:  
BE the tail of the kite.

FEELINGS: Go out into your environment and  
bring back sounds or senses which  
make you feel sad, angry, happy, etc.

PHASES OF A SNOWFALL: As a snowfall approaches,  
the class can study the sky, observe the effect  
of the wind on the snow, etc. Have a group of  
children choose one phase of this snowfall  
for study and description.

Phase of the snowfall.

- clouds and their change in formation
- wind effects on the snow
- effect of the snow on the tree boughs
- snow against a fence, etc. etc.

#### Preparing "Help Wanted" Advertisements

These advertisements could teach good  
conservation techniques.

e.g. Help!  
Wanted a Swamp for breeding, contact  
Mr. & Mrs. O. Duck  
Help wanted in finding a quiet nesting  
place with plenty of fresh air.  
Call Mr. & Mrs. Happy Cardinal.

#### Newspaper Writing

If you have discussed the various sections of  
a newspaper with your class, this activity can  
be very enjoyable for all grade levels. e.g.  
After a rainstorm "Worm Hole News".

#### Obituary Column:

Old Mr. Wally Worm was stepped on today by  
the Mailman.

### Lazy Man's Poem

This type of poem is easy and develops good descriptive vocabulary.

e.g. Forest Valley is -  
Stream bubbling  
Cardinal singing  
Children sliding  
Snow blowing  
Fires burning  
Food cooking  
etc. etc.

### Some Action Activities for Outdoors

#### The Action:

Go outside and find objects in your environment that are representative of the following pairs of words -

hard/soft	ugly/beautiful
ugly/beautiful	important/unimportant
on/off	threatening/calming
like/dislike	want/need
funny/sad	justice/injustice
big/small	high/low
useful/wasteful	happy/unhappy
wise/p-or land use	

More: Have the students choose word pairs of their own and find objects to represent them.

#### The Action:

Find and bring back sounds that make you feel -

_____ angry	_____ afraid
_____ sad	_____ happy
_____ beautiful	_____ tough

More: Instead of emotions, use colours. Try some of your own words.

Notespace: need a tape recorder

WHAT YOU ARE?  
speaks so loudly  
kids cannot hear  
WHAT YOU SAY youdoityoudoityoudoityoudoit

#### The Action:

Have the students go outside and observe indirect evidence of a population of something.

What they come up with:  
-birds nests - footprints - cars - cans -  
-desks -

More: \*Find "footprints" of a population that is high  
\*Find "footprints" of a population that is low  
\*List 10 kinds of indirect evidence for populations  
\*Find "footprints" of a population that no longer inhabits this place.

#### The Action:

Go outside and find evidence for a good change and a bad change and a change that is neither good or bad.

More: Go outside to make a good change and stop a bad change.

#### The Action

Map the place in your environment in which you feel the most and least comfortable.

More: How about a cat? How about a bird? How about another person? How does your comfort conflict with the comfort of others?

#### The Action:

Go outside and collect materials from your environment and make art with them. Have each piece of art show one of the following:

- how ugly your environment is
- how it makes you feel
- the sadness of it
- how beautiful your environment is
- the joy of your environment
- how time changes your environment

More: Determine a quality of your environment that you want to portray and do it. Have students work in groups and repeat the assignment.

### DRAMATIZATION

#### Dramatizing Nature in Action:

Understanding nature comes through careful observation. Watching various movements and describing them is a skill to be developed. After this allow the children time to interpret the movements and act them out.

As one child acts out something he has seen, others can guess what it is being dramatizing.

Verbs can be introduced well in the outdoors. Allow the children time to act out such verbs as waddle, bubble, wriggle, etc.

#### Charades:

Develop a deeper understanding of words by playing charades. While the charade is being acted out, the children can guess what it is.

e.g. of Charades: - various "ways" in which to travel

1. Charades  
each team in the group make up three short lines about the outdoors.
2. Movement (smaller children)  
Move like a tree, an animal, clouds, etc.

3. Planning an attack on the fort (old mill), blowing up the bridge, etc.

4. Skits for Campfire

General: Skits            paper-bag dramatics  
          Charades        games  
          Sing-Songs    contests  
          Password      broken telephone

Specific: Password - 2 teams of 2  
                      -one from each team  
                              given a word  
                      -in turn, the one  
                              with the word gives  
                              a one-word hint to  
                              the other so she/he  
                              can guess the word  
                      -if the guess is in-  
                              correct, the other  
                              team has a change  
                              with a new hint, etc.

Dramatics: A variation on paper-bag  
              dramatics would be to give  
              a team about 5 or 6 articles  
              (specifically, those used  
              around a camp site). The  
              group must make a skit using  
              these articles. The other  
              teams must guess what they're  
              doing.

Talkathon: 2 people facing each other  
              must both keep talking. The  
              person who lasts the longest  
              without laughing, wins.

SCHOOL TRAILS - a guide for use

Nature trails are very popular introductions to outdoor education experience. Teachers who have not had the background to develop field activities often use prepared nature trails with the assistance of an interpreter.

Most prepared trails are usually some distance from school, so using them means a bus ride, often rearrangement of the timetable and sometimes staffing difficulties. Subsequent visits to follow up particular things of interest are difficult. Often trails are very popular and restriction on numbers is imposed.

With preparation and some assistance teachers and students can prepare their own trails close to the school. The difficulties outlined above disappear and visits can be made with ease.

Sometimes schools who begin to use their local areas push for projects to improve the area for plants, wildlife and habitat variety. Many of the projects are done by school children thus enhancing knowledge and attitudes. It is well known that those that act to care for their school become guardians of it. Thus a nature trail development has large direct effects on the children and the community.

Trail Limitations

If the trail is not well designed for pupils the educational payoff is low. In particular, where children follow trails ticking off items on the guide sheet, little is gained. There is no opportunity for the students to ask questions and get answers. Enquiry along the trail is the key to developing understanding. In its simplest form the trail may point out interesting features. It may go further by giving deeper insight into the ecology of the area. Not all teachers are trained to do this and will have to have assistance of a naturalist interpreter.

Benefits

Teachers easily recognize the value of well prepared trails as an educational resource. They realize that a trail can be a great help in organizing a class outdoors because of its structured and programmed qualities, particularly for teachers who have had little experience in working with children in the informal manner demanded by field studies. Therefore, it is a good place to start learning about the outdoors in a less threatening way with classes. A prepared trail, particularly one that has a naturalist interpreter, is a great aide to a teacher.

Apart from the convenience aspect, prepared trails offer classes the opportunity of working outdoors without extensive advanced planning. Teachers don't have to spend time surveying the site or researching and developing field activities. It has been the experience of the author that when teacher doesn't have a prepared guide or an interpreter along the field experience becomes exploratory in nature. Often children and teacher become separated or even lost. General roaming can lead to damage to the natural area. Prepared trails or trails with an interpreter set in motion what is expected behaviour and most problems with picking, pulling or pocketing wild life are eliminated. It becomes important then how the class is conducted along the trail. The opportunity of having first hand experience is preferred to a didactic lesson in the classroom. This does not mean that exploration is eliminated. It does mean that exploratory activity has objectives within defined limits. The objectives and limitations should be part of the preparation of investigating any natural area.

Enquiry Approach

When teachers have become familiar with children working along trails and feel comfortable about outdoor learning they may want to give pupils freedom to investigate for themselves. Personal enquiry is a process during which learning takes place. It is not a pre-determined program leading to known answers. It does not depend on a list of facts structured for the pupil. Rather it depends on open situations full of interesting things to explore. Trails can be places to develop this approach. In the course of enquiry, facts as well as investigative skills will be learned. The concepts developed will also be relevant to the investigation.

The experience of discovering related facts and finding out about their relationships is the key to the enquiry approach. Experiences develop levels of understanding which are necessary before values can be formed. It is this understanding and these values which form the basis of the awareness and attitudes which are our basic educational objectives. Trail guides that give information without developing understanding are inadequate if desirable values are to be formed. Work sheets should not only ask "what" but also "why?"

"Why?" questions must always be preceded by "what" and "how" questions, otherwise the "why" questions may appear ambiguous. Guidance then is required before students can be expected to grasp big ideas. The enquiry approach assumes that the learner is capable of developing their own objectives which in turn lead to specific investigations.

### Select A Trail

Selection involves the following ideas:

1. decide on the type of experience you wish your pupils to have
2. find the trail or area that fulfils the above objective
3. check time required against timetable practicalities
4. enquire about restrictions on using the trail and area
5. contact the person or organization and get permission and information.

### Planning Before Visiting the Trail

Before the visit consider the following:

1. Personal orientation to the trail or area
  - assess time required for the visit
  - assess difficulties that may be encountered
  - if there is a guide marker system check to see if it is complete and adequate to suit the students
  - find drinking, cooking and washroom facilities
  - find out about emergency procedure for first aid.
2. Develop a guide for the students using existing information about the trail or develop suitable content for the students.
3. Contact parent volunteers or nature interpreter..

### Preparing Pupils Before Visiting the Trail

1. Prepare in advance to make sure the students
  - a) what is expected of them
  - b) necessary skills to be used - sampling, measuring, recording, note-taking, sketching

- c) the equipment required for the above
- d) understand the guides and or worksheet.
2. Hold a briefing session to make sure of the following:
  - a) safety and first aid procedure
  - b) information about drinking water and washrooms
  - c) rules of the trail - no pick, no pocket, no pull
  - d) proper dress for the outing
3. Organizing students:

Good organizing will eliminate possible discipline problems. The selecting, planning and preparation is designed to make the best use of a brief visit to a particular area. The emphasis on making each child aware of what is expected and equipping him/her to do activities efficiently is directed toward making maximum use for the greatest gain.

Each child should have a writing board with a pencil attached by a string, some note paper and work sheets. These should be kept small, i.e. 20 cms x 12 cms to be placed easily in a pack or large coat pocket.

### Tips on Control

- good organization will avoid the need for rigidity which does not permit personal involvement and individual work. There is a need to work in the space and not all bunched around the teacher.
- if the students are going they should keep within eyesight of the teacher or helper
- a predetermined route to follow with specific time allowance is a good compromise between tight control and chaos
- there should be a teacher or helper to answer questions or to further discussion on exciting finds.

### Using Trails - The Teacher's Role

The role of the teacher outdoors is the same as indoors - to guide the learning process. To do this the teacher makes key decisions about techniques, content and evaluation. There is a need to have a clear idea of what is to be done and why.

For many teachers beginning outdoor studies they appear to want children to identify plants, animals and other aspects of aspects of nature. This objective limits understanding. While it is important to know the names, it is like learning to recognize numbers without understanding adding, subtracting, etc. It is important therefore, to get beyond identification and into examining why certain organisms occur where they do by looking at habitat factors such as soil conditions

or climate. Learning about how plants and animals live gives the student a greater awareness of adaptive behaviour and body structures. It leads to appreciation of living things in a way that classroom learning cannot achieve. Therefore, field work can go beyond merely learning superficial information about the range of plants and animals to be seen. The experience can and should lead to a true conservation ethic. The key is knowledge which in turn leads to caring and eventually caring may lead to action - ethical behaviour.

#### Types of Guide Books for Trails

1. Bare Facts Type - may give a skeleton of facts as a basis on which to progressively develop further information. The guide will offer a pattern and sequence of facts which are appropriate to the trail route. This type of guide indicates that Station 1 is an ash tree. This bit of information will be learned for the moment and then forgotten. Clearly, this type of guide is not that productive.
2. Challenge Type - There is a challenge in being asked questions. If the guide asks "What is this tree?" and provides a series of leaf shapes with appropriate names, the pupil must do a comparison of the leaves on the tree with those in the guide. The guide may then ask if the leaf is lobed, serrated, double serrated, etc. and give a picture of each type. This leads to a greater awareness of the tree and its leaf shape and establishes a relationship between the leaf shapes and the tree types. The guide can go much further by asking the students to compare the general shape of the tree with known geometric shapes. We might ask them to look further at texture of bark and the see of the tree.

Many teachers attempt to introduce children to Key Books. I have found them frustrating and time consuming to children who have not had lead-up experiences. A simple guide sheet is preferred.

Children can be led to make comparisons. Making comparisons increases observation activity and lends to making judgements about what is observed. Next students are asked to look for relationships that affect the organism in question. Soil type, slope, drainage, available light and other key factors that become known, deepen understanding of the organism in question and aid in developing concepts of natural systems. When the child has been involved in activities that determine the character of a site, the child can become aware of the interdependence of plants and animals and the impact of man's activities on the land.

#### Tips on Control-

- the parent or other helpers must be well prepared for the trip and if possible be involved in some initial planning
- it is important to have adults at the head of groups and another at the rear
- some teachers use a whistle as a signal to gather together. I prefer a voice call - "a large whoop"
- count children before they get on a bus and again before leaving the trail.

#### Follow up to Visits

A visit to a trail should fit into the pupil's curriculum rather than be an isolated event. In most cases it will be expected that work will be carried on back at school. Questions may have been stimulated which can be developed and answers sought. The visit may inspire the development of a theme such as "mammals", "natural change", etc. Planning a second visit may be necessary to study variations created by season. Children may be encouraged to develop a local trail which may be used with their own class and others in the school. The creation of such trails involves great understanding but may be a challenge to older students.

#### SUMMARY

The role of the teacher in using trails is of primary importance and this role undergoes considerable change as the result of the development of the outdoor method. From being a mere giver of information he/she becomes the manager of learning situations where pupils are involved in a variety of activities from active collecting of information to progressive enquiry based on a personal interest. The teacher who is at the stage of using a trail with a pocket guide book can become expert by learning about the natural processes to be studied.

Considerable knowledge is required for a teacher to create worksheets and study guides. Original investigation by students requires a teacher to understand not only the natural environment, but also the students relationship to it. Thus the teacher as well as the student is an active participant in the process of learning. Great educational value will result in this method of teaching students to learn how to learn.

#### AWARENESS OF THE SCHOOL ENVIRONMENT

**OBJECTIVE:** To increase students' awareness of the environment of the school-yard and to heighten their powers of observation.

**BACKGROUND:** Discovering the school environment can be an exciting venture. Individuals do not always become aware of objects found in their immediate environment. Many students look but do not see. They become aware of the environment to the degree that they are afforded opportunities for careful observation.

- PROCEDURE:**
1. Walk along different habitats on the school grounds. (grass field, shrubs along a fence, ground plants under trees, trees).
  2. Collect a sample from each habitat.

3. Compare similarities and differences that are apparent to the "senses" according to the following parameters:

- a. Discover objects relating to: texture, which can be described as slick, hard, rough, soft, slimy, velvety, coarse, knobbed, ribbed, furry hairy, waxy, etc.
- b. Discover objects relating to: shape, which can be described as small, large, oval, round, oblong, lobed, ridged, smooth edged, triangular, pointed, curved, billowy, horizontal, expansion, contraction, etc.
- c. Discover objects relating to: density, which can be described as spongy, solid, thick, lumpy, hollow, compact, porous, non-porous,, etc.
- d. Discover objects relating to: temperature, which can be described as hot, cold, damp, clammy, moist, dry, wet, cool, lukewarm, etc.
- e. Discover objects relating to: size, which can be described as narrow, large, small, tall, short, thick, heavy, bulky, minature, etc.

#### OUTDOOR ADJECTIVES

**OBJECTIVE:** To reinforce descriptive vocabulary words through the discovery of schoolyard objects.

**BACKGROUND:** Children often learn more efficiently, and have more fun when given the opportunity for "hands-on" learning opportunities. This activity is a natural if you've been studying parts of speech or descriptive words.

**MATERIALS:** Grocery bags (one for each team)  
3"x5" cards

- PROCEDURE:**
1. Divide your class into teams of three or four. Give each team a large grocery bag, and a 3" x 5" card with an adjective on it. Good words are: rough, hard, light, slimy, sharp, smooth, soft. Teams should be careful that the other teams do not find out what their word is.
  2. Each team goes out on a school ground and collects as many natural objects as they can find which fit their adjective. Set a time limit for the collecting - fifteen minutes should be enough.
  3. After they have collected the natural objects in their grocery bags, each team arranges a display of their objects (this can be done inside or outside, depending on the weather).
  4. When all the teams are ready, each team visits the other teams' displays, and tries to guess what adjectives the other teams had. They write their answers on a piece of paper. The team which guesses the most correct adjectives wins.

#### QUESTIONS TO STIMULATE DISCUSSION:

1. Invent ways to categorize and classify the items you've collected.
2. Can some things be grouped into related "families"?
3. How is classifying related to other everyday activities?

#### OTHER THINGS TO TRY:

1. Repeat parts of this overview in depth. See Habitat Hunt, Out-of-Place Hunt, as well as the various sensory activities.
2. Display samples collected in collages.
3. Visit the different habitats at another season. Compare findings.
4. Look for animals in each habitat (or evidence of animals). Which animals are suited to each environment?
5. Learn more about the plants and animals of each habitat.

#### OTHER THINGS TO TRY:

1. Students will want to try Outdoor Adjectives more than once. Once they have the idea, one or two students can become judges, choosing the adjectives for each team, and deciding whether particular objects fit the adjectives given. They'll love to try to think of words which will stump their friends.
2. Try the Drawing Your Feelings activity.
3. Use other parts of speech for the subject of other hunts.
4. For lower primary students, the game can be played using initial sounds.

# Visual Literacy Through Observing Outdoors;

Ralph Ingleton.

Participants were given specific concepts to deal with a variety of patterns in the environment. Application of these concepts encouraged participants to look in "new ways" at common objects. To assist in overcoming the casual recognition of such things as trees, rocks, ferns and grasses visual tools were used. These consisted of the following:

Separate or Touching - forms close to each other convey one meaning while forms at a distance convey a different meaning. Example: rocks used to construct a wall vs rocks scattered around a field.

Smooth or Rough - examine forms with a different tactile sensations and to describe these in words or lines.

Open or Closed - to perceive the qualities of an open form and a closed form and demonstrate that different meanings are conveyed. Example: a child stretching out like a tree vs curling up like a ball.

Straight or Curved - the qualities of a form have specific characteristics depending upon whether they are straight or curved. These differences convey different meanings visually. Example: a tree can be curved in many ways but the trunk can be used as a telephone pole. The visual meanings of these two objects are quite different.

Spiral or Concentric - to examine forms that are similar in appearance but different in structure. Example: annual rings on a tree stump are concentric but the leaf arrangement on some trees is spiral.

Horizontal and Vertical - ideas in art can be expressed through horizontal and vertical. Example: trees in the landscape that are upright vs those that are on the ground.

Diagonal - between vertical and horizontal there is the diagonal which conveys other meanings. Example: diagonals often convey "motion".

Slides were shown to illustrate examples of each of the above and comments were made to assist participants to see each specific idea contained within each slide.

The group went outdoors to find forms that illustrated each concept and sketched examples to bring back. Some people were able to free themselves up to see the forms in terms of the visual concepts whereas others found the work frustrating. I feel this was due to desire to simplify, isolate or freeze phenomenon for the sake of the record rather than to continue to explore and perceive in different ways.

Young children perceive the structure objects in simplified ways and will continue to do if not given the opportunity to explore and expand their visual powers.

According to Rudolf Arnheim in Visual Thinking,

"At early cognitive levels, the mind is not able to handle much complexity and therefore uses simple shapes and uniform movement in its concepts. Such static concepts facilitate a first approach to the phenomenon by congealing its structure, but they will over-simplify, freeze and isolate the phenomenon, and this is not conducive to more comprehensive knowledge".

Following the outdoor exploration, the group returned to examine some of their thoughts and feelings in light of the outdoor experience.

## Soapstone Carving

Ralph Ingleton

Soapstone is a soft, grained stone capable of being worked by rasps, files, saws, cutting tools and sandpaper. Most stones do have a definite grain and may be worked accordingly. To work against the grain without knowledge may cause breaking. The stones come in a variety of hardness and even the same stone can be of different densities. It is important then to study each stone carefully before working on it. Check for the following:

- (1) Cracks - tap the stone gently and if you hear a definite low tone beware.
- (2) Grain - put the stone under water and look for the lines of the grain in the stone.
- (3) Hardspots - check over the stone for black or white crystalline spots. You may have to alter your form because of them or you may find an ingenious method of eliminating them or incorporating them into the piece.

### Tools - Basic

- 1 saw (Hacksaw or equivalent)
- 1 round rattail file tapered from  $\frac{1}{4}$ " to about  $\frac{1}{8}$ "
- 1 coarse wood rasp - halfround
- 1 fine wood rasp - one halfround
- 1 blunt wood carving tool (gouge)
- 1 or 2 fine wood carving tools with sharp cutting edge
- 1 roll of fine steel wool
- 1 sheet #360 wet sandpaper (Emery)
- 1 sheet #600 wet sandpaper (Emery)

### Soapstone Carving

-Start with small random pieces (not cut into cubes or rectangles).

-Look for good colour variation and a shape that is suggestive to some form.

#### Example -

(It takes time to get to "know stone" like anything else. Go slowly at first and when it feels right you can speed up).

- mark on with felt pen basic lines of the form you intend to carve
- cut off excess pieces leaving a good margin
- use rasp to contour and chisels to cut
- finish finer lines and shapes with the small rattail file and small chisel
- turn the stone continuously to get an all round view
- never strike the stone hard or it will split or crumble
- remember that pieces of stone smaller than your finger will be quite weak so avoid over carving. It is better to have the piece more bulky than thin.

#### Finishing

After the stone has most of the rasp and cut marks removed, you may wish to finish the stone in various ways.

1. Leave it rough textured ie. like bear fur.
2. Make it shiny by first using the steel wool (I like to use the steel wool with water to prevent dust from entering your lungs). Then using the water paper (#360) continue to refine the surface until you finally finish it with #600 water paper.
3. After the piece is smooth and dry you can just rub it with your hand or you may oil it with a small amount of linseed, vaseline or other clear oil.
4. Finally cut in details such as eyes and other fine feature.

School Boards may obtain soapstone from Ness & Company, Toronto or from art supply stores such as Lewiscraft, Calderone's, etc.

#### COEO HOSTS A VISITOR FROM ACROSS THE POND

During this fall a number of outdoor centres in Ontario will be hosting a visitor from Pudsey, Leeds England in the person of Alison Eagle.

Last spring Alison contacted the COEO membership secretary as to the possibility of spending some time in Ontario at various outdoor education centres. With the cooperation of a number of field centre directors, arrangements were made for Alison to visit some of our centres this fall from September to early December.

Alison recently graduated from Moray House College of Education in Edinburgh with a postgraduate Diploma in Outdoor education. She is also a graduate of I.M. Marsh College of Physical Education. She brings to Canada a great variety of skills and experiences in outdoor education and outdoor pursuits from Great Britain and Yugoslavia. She was on the staff at the Buckden House Outdoor Pursuits Centre, North Yorkshire and at the Garelochhead Outdoor Centre, Argyllshire.

Arriving in Canada in mid September, one of Alison's first experiences with outdoor educators was at the COEO preconference seminar and conference in Sudbury. She became an active participant in many of the sessions and a popular delegate.



In the time that she spent in Ontario, Alison will be serving as a guest staff member at the Boyne River Natural Science Centre, the Sheldon Valley Field Centre, the Laurel Creek Outdoor Education Centre, Waterloo, the Christie Outdoor Education Centre, Hamilton, the Mc-Skimming Field Centre, Ottawa, the Leslie Frost Natural Resources Centre, Dorset, the Peel Field Centres and the Merrick Field Centre, Ancaster.

One of Alison's objectives in coming to Ontario was to see a variety of outdoor education centre programs. I think that by the time she leaves she will have seen more than most COEO members. The only problem that Alison has met is that every field centre director tells her that their program is the best in Ontario.

We are pleased that COEO and its members are able to host Alison. It helps us all to learn of outdoor education programs and emphasis from other parts of the world. We hope that Alison will enjoy her stay with us and share with us her reactions and opinions of outdoor education in Ontario.

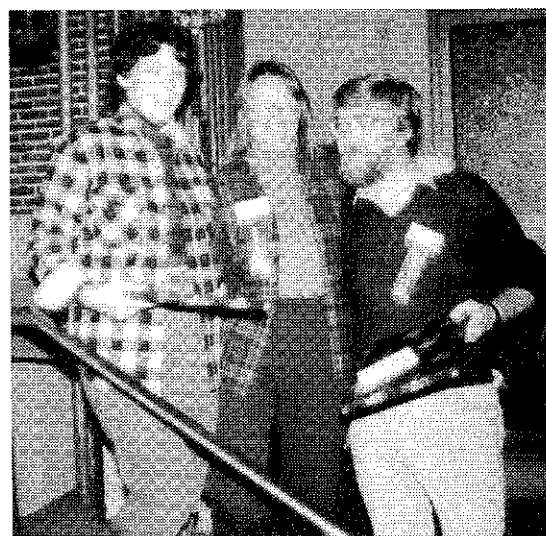
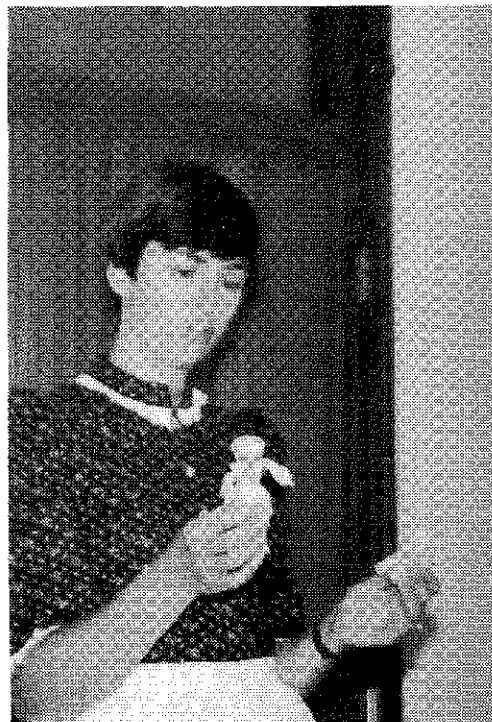
Welcome Alison, to Ontario and COEO, and "Will ye no come back agin?"

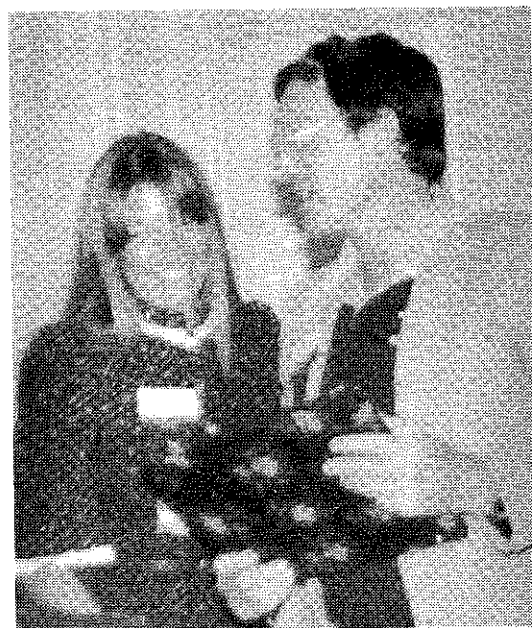
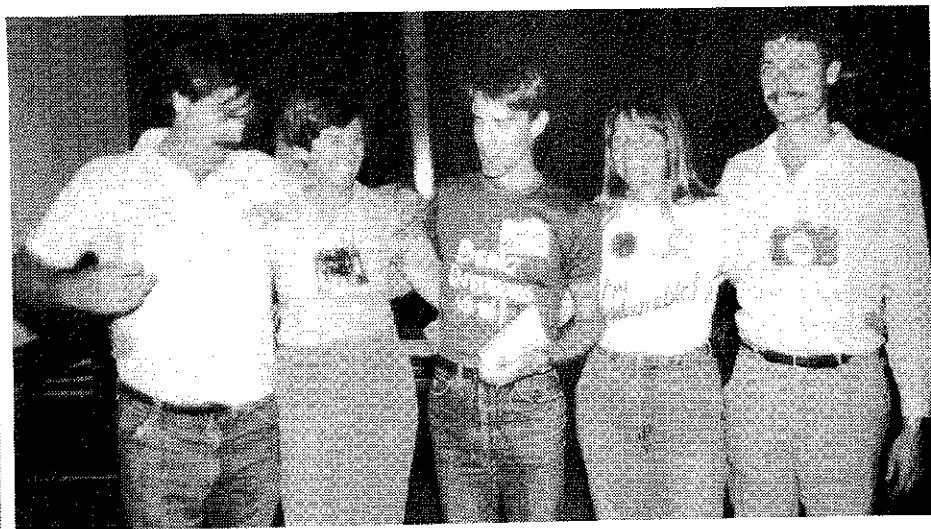
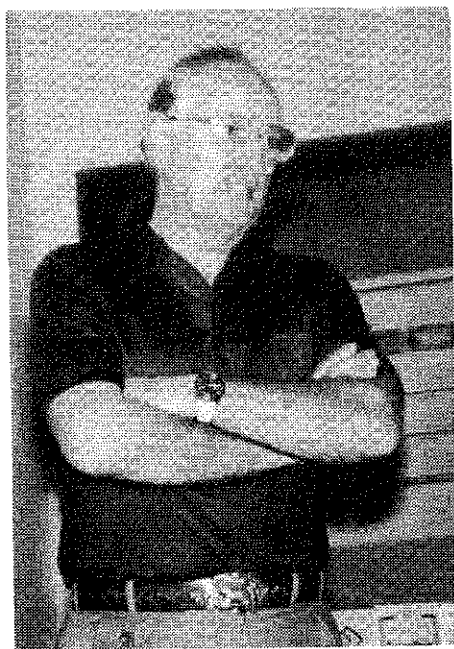
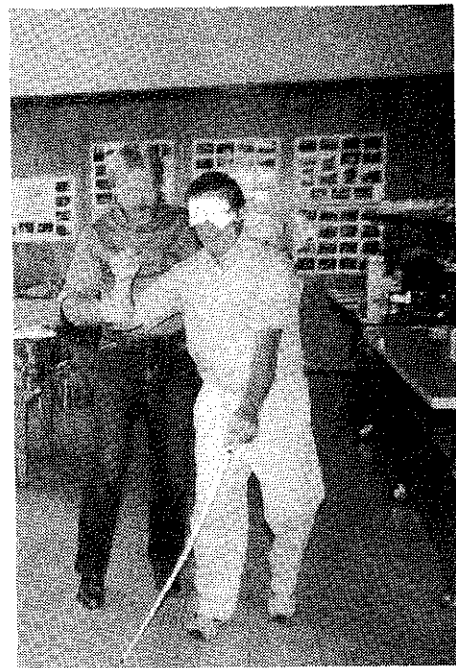
John H. Aikman

## MINUTES OF THE 14TH ANNUAL MEETING

SUDBURY, SEPTEMBER 22ND, 1984.

1. Jan Stewart introduced the head table.
2. Motion to adopt the minutes of the 1983 annual meeting. Moved John Logan, Dave Brown. Carried.
3. Motion to accept the annual report with the exception of the financial report and the report of the nominating committee, as printed and circulated. Moved Alice Casselman, Jim Gear. Carried.
4. Hugh McPherson spoke to the financial report. Motion to receive the financial report projected budget. Moved Hugh McPherson, Mark Whitcomb. Carried.
5. Report of the nominating committee was presented by Judy Simpson. Motion to appoint Grant Linney and Bruce Hood to the advisory board. Moved - Judy Simpson.
6. Other business:  
Peter Herlihy talked to the constitution. Motion to form a committee of one advisory board member and two members at large to examine the proposed revision and bring a proposal for consideration at the next annual meeting. Moved Peter Herlihy, Ralph Ingleton.
7. Awards to retiring members of the advisory board - Judy Simpson, Rod Ferguson, Dianne McLimmont and Hugh McPherson. Special thanks go to these members for all their hard work in the past years.
8. Mark Whitcomb was introduced as a central region representative, and Brenda Steffler as the Western region representative.
9. Recognition of the past Chairman. Skid Crease presented the gavel to Jan Stewart with congratulations for a job well done.
10. Chairperson's Award. Jan Stewart presented the award to Alice Casselman.
11. Robin Dennis Award. This award is presented by the Island and the Boyne River Natural Science schools for outstanding contributions in the field of Outdoor Education. Peter Herlihy presented this award to Jean Wausborough for her many efforts in the field.
12. Hugh McPherson presented a lifetime membership to Lloyd Fraser.
13. Motion to adjourn. Moved Skid Crease, Cathy Beach. Carried.







# Membership Application Form

PLEASE PRINT COMPLETE AND SEND WITH REMITTANCE TO ADDRESS BELOW  
NAME (mr.) (mrs.) (miss) (ms) \_\_\_\_\_

HOME ADDRESS \_\_\_\_\_ MAILING ADDRESS IF DIFFERENT FROM HOME \_\_\_\_\_

POSTAL CODE \_\_\_\_\_

POSTAL CODE \_\_\_\_\_

TELEPHONE HOME \_\_\_\_\_ WORK \_\_\_\_\_

If you are applying for Family Membership, please list persons who will be using the membership. \_\_\_\_\_

POSITION \_\_\_\_\_ EMPLOYER \_\_\_\_\_

UNIVERSITY/COLLEGE attending full time if a student \_\_\_\_\_

I am in the \_\_\_\_\_ Region of COEO (see listing below)

FAR NORTH Patricia, Kenora, Thunder Bay, Algoma, Cochrane, Sudbury, Rainy River, Timiskaming.

NORTHERN Parry Sound, Nipissing, Muskoka, Haliburton, North Bay, Simcoe County.

WESTERN Essex, Kent, Elgin, Middlesex, Huron, Bruce, Grey, Perth, Wellington, Waterloo, Oxford, Brant, Haldimand-Norfolk, Dufferin, Lambton.

CENTRAL Niagara South, Lincoln, Hamilton-Wentworth, Halton, Peel, York, Ontario, Metro Toronto.

EASTERN Victoria, Durham, Peterborough, Northumberland, Hastings, Prince Edward, Lennox and Addington, Renfrew, Frontenac, Leeds, Grenville, Ottawa-Carlton, Dundas, Russell, Stormont, Prescott, Glengarry, Lanark.

OUT OF PROVINCE Any area in Canada except Ontario

OUTSIDE CANADA

Please note: THE COEO MEMBERSHIP YEAR IS FROM SEPTEMBER 1 TO AUGUST 31. ANY MEMBERSHIP APPLICATIONS RECEIVED AFTER MAY 1 WILL BE APPLIED TO THE FOLLOWING YEAR.

Please check: NEW \_\_\_\_\_ RENEWAL \_\_\_\_\_ CURRENT MEMBERSHIP NO. \_\_\_\_\_

FEES: REGULAR \$20.00 \_\_\_\_\_ STUDENT \$15.00 \_\_\_\_\_

FAMILY \$30.00 \_\_\_\_\_ INSTITUTIONAL \$18.00 \_\_\_\_\_

Make your cheque or money order payable to the COUNCIL OF OUTDOOR EDUCATORS OF ONTARIO and mail with this form to

JOHN AIKMAN  
MEMBERSHIP SECRETARY  
47 RAMA COURT,  
HAMILTON, ONTARIO L8W 2B3