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Conference '85 Proceedings

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The Council Of Outdoor Educators Of Ontario

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From the Editor

WHERE'S THE MAGIC? It certainly was alive and well among the membership of COEO during the 1985 Annual Conference in London. Jim Gear and the entire Conference Committee deserve hugs and cheers from all of us in COEO. Despite the difficulties of accommodations and widespread locations for presenters, the conference sessions, from both presenters' and participants' viewpoints, were truly fine examples of that magic we call Outdoor Education.

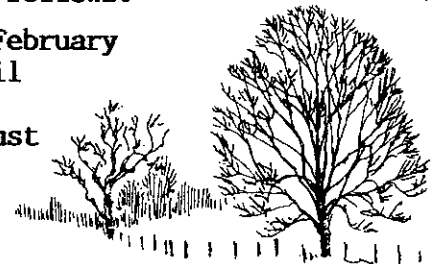
We look forward to a highly enjoyable and productive year with Anee. If at any time you feel we are not meeting your needs, or not properly presenting our professional image, please do not hesitate to write in and let us know how you feel—we are your voice!

Deadlines

As you will notice, this issue of Anee has taken on a new format. It is our intention to begin each issue with an editorial, followed by Advisory Board and Regional News. Then the theme articles, followed by outdoor education book/film reviews, Tips and Tricks, and Workshop/Conference/Job advertisements.

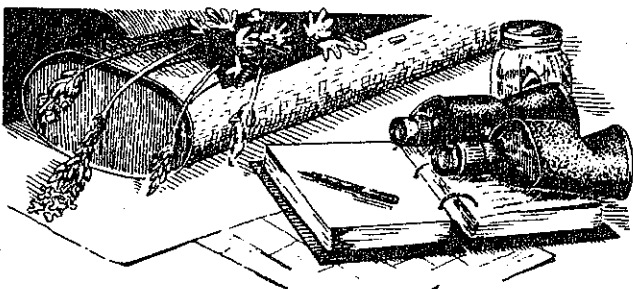
We have set a Conservation Theme for the next issue, which will be out in early December (submissions must be in between November 8 and no later than November 15). The deadline/publish dates for the 1986 issues are as follows:

January 10 - February
March 7 - April
May 9 - June
July 11 - August



New Feature

We are pleased to announce that a guest columnist, Dr. O. Dehors, has joined our editorial team. Dr. Dehors will be answering personal and practical letters from concerned COEO members, so if you have a problem of any kind, write to Anee, care of Dr. O. Dehors, and your problems will be dealt with professionally. Dr. Dehors is a Professor of Environmental Psychology at Conservation College in Biscotasing, Ontario.



For You

If you are sending in artwork or photography to accompany an article, please make sure that they are clear, clean originals, with crisp contrast for the photographs. If you want your material returned, send a stamped, self-addressed envelope along with your submission. If you attempt to prepare camera-ready material, it must fit this three column format (27 12-pitch characters, or 23 10-pitch characters, or 5.7 cm by 22.3 cm).

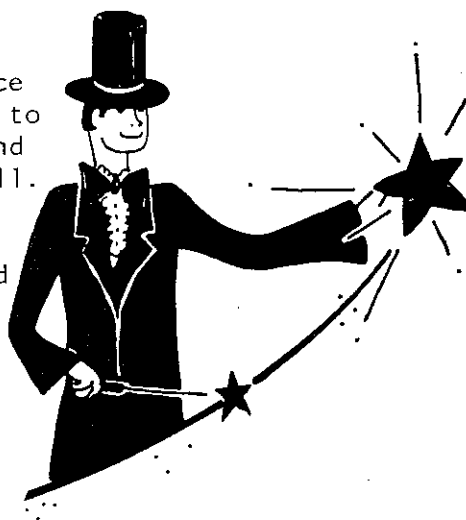
Our Tips and Tricks pages will feature contributions from you! The theme for the December issue will be "101 Things to do with a Snowdrift", so send us your favourite activities.

Spid & Jan

conference '85

"Where's the Magic?", the 15th Annual COEO Conference, was held this year in London, Ontario, September 25-29, 1985.

Led by Jim Gear, Veronica Sferraza, and Bill and Velma Savage, the conference committee worked very hard to make this an educational and enjoyable conference for all. The program was varied (as the Proceedings indicate-- thanks Peter Ferguson), and the magic was everywhere.

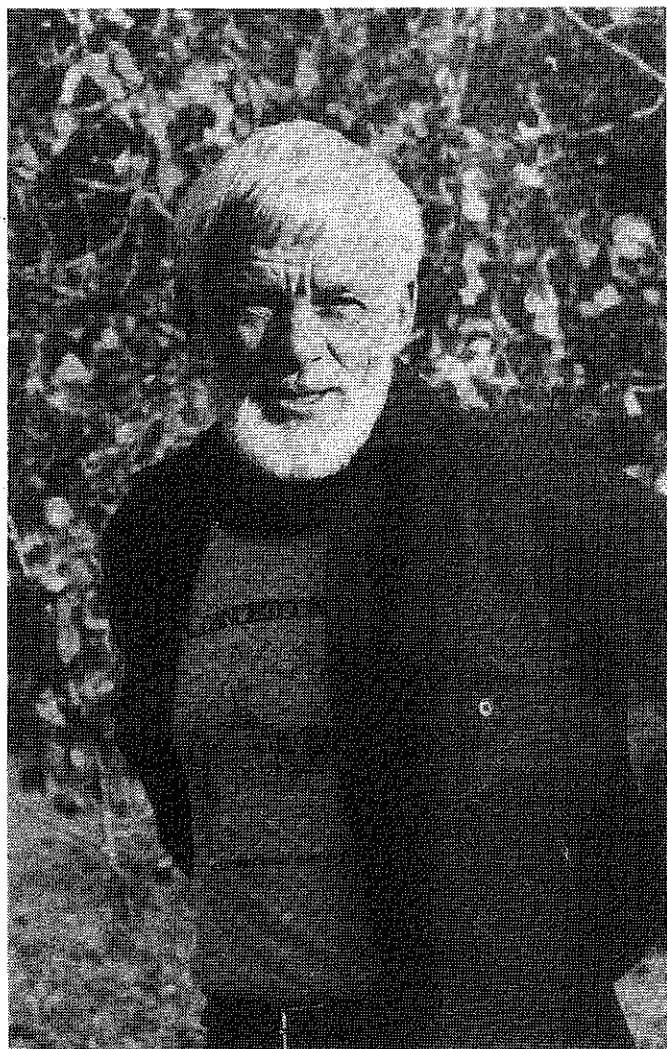


HIGHLIGHTS INCLUDED--

- Bill Mason, his films, his enthusiasm, his new paddle!
- Alan Watson, are you right, left or balanced?!
- wonderful presenters, from the London area, and abroad
- terrific weather
- hospitality, friendliness, caring and sharing
- great food, a wonderful banquet
- computer messages and program details
- COEO mugs for everyone!
- square-dancing, night hikes, stars, hawks
- whatever you felt, saw, experienced, learned

Thanks to all those who organized, presented and participated.

AND NOW THE CANDID PICTURES!





CHAIRMAN'S AWARD

The 1985 Chairman's Award was presented to Brent Dysart, Waterloo County R.C.S.S. Board, by Jan Stewart, Chairperson of C.O.E.O., 1984-5.

Brent was honoured for his many and varied contributions to COEO--as editor of Anee for 1984-5, past-chairman, pre-conference organizer (1983) at OCLC, Bark Lake, and as representative of COEO to the OTF curriculum forum.

Brent was also responsible for bringing the PD course to Ontario on the Great Lakes. Brent has been involved in COEO since the beginnings of the organization, and has always been available to consult, to lead, to advise, and to encourage others.

Brent received a soapstone sculpture carved by Ralph Ingleton as the Chairman's Award.

BRENT DYSART



ROBIN DENNIS AWARD

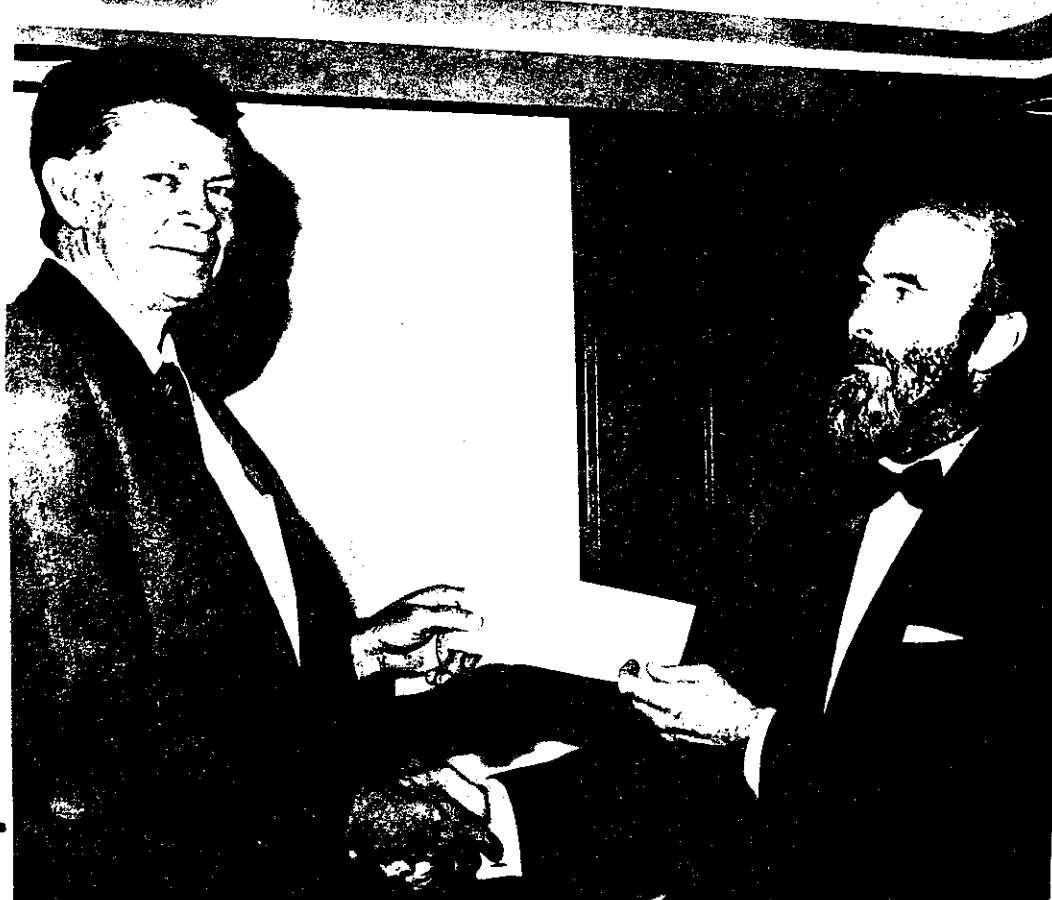
The 1985 Robin Dennis Award for outstanding contribution to outdoor education in Ontario was presented by Peter Herlihy, Toronto Board of Education, to Don White, acting Director of the Leslie M. Frost Natural Resources Centre in Dorset, Ontario.



Lloyd Fraser, North York, spoke briefly about the early beginnings of the Frost Centre and the many outdoor education conferences held there, from the 1970's to today, as well as the thousands of school children who have participated in the excellent programs in resource management.

Special mention was made of the former director, George Hamilton, and of the contribution of the various staff members over the years to both outdoor education and to COEO.

On October 31, the plaque was officially presented to the Minister of Natural Resources, Hon. Vincent Kerrio, by Jan Stewart, Past-President of COEO, and Ann Goïn, representing the Toronto Island Natural Science School, founded by Robin Dennis in whose honour and memory the award is annually given.



**LESLIE M.
FROST
N.R.C.**



LIFE **MEMBERSHIP:** **CLARKE** **BIRCHARD**

The 1985 Award for Honorary Life Membership was presented by John Aikman, Membership Coordinator of COEO, to Clarke Birchard, Supervisor of Outdoor Education for the Bruce County Board of Education.



John spoke about Clarke's quiet leadership and thoughtful impact on the members of COEO as well as on the organization. Over the years Clarke has maintained a presence in COEO--as a philosopher, a man with insight, a dedicated teacher and environmental leader. Clarke becomes only the 5th recipient of this award. John Aikman, Bud Wiener, Dorothy Walter and Lloyd Fraser are the previously awarded members.

A SPECIAL NOTE: Clarke also received this year's Richards Education Award from the Federation of Ontario Naturalists given annually to an individual who has made an exceptional contribution to natural history education.

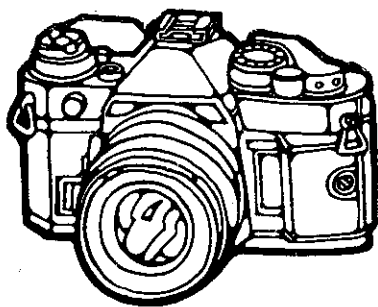


CONFERENCE '85 PROCEEDINGS

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6. If you own more than one camera, a handheld light meter eliminates confusion.

7. If you shoot a lot of slide film, test your film at different ASAs (be sure to keep notes) and adjust the ASA to correspond to the exposure you prefer. Then order large quantities of that batch number of film.

8. If the light isn't right when you're ready to shoot, either wait or come back the next day.

9. Negative film is very forgiving - shoot at meter reading plus one stop overexposed; when in doubt, overexpose for negative film. Slides are a different story - underexpose if in doubt, but be careful; this film is critical of poor metering.

10. Don't expect to shoot thirty-six exposures and have thirty-six great photographs; if you shoot one great shot for every ten, you'll be doing exceptionally well.

Here are ten points to ponder for Outdoor Educators with itchy shutter fingers:

1. Photography is the recording of light and what it falls on; control the light and make it show what you feel requires stating.

2. A photo is a reflection of the photographer's thought, for either scientific or artistic reasons, so take responsibility for your photography.

3. The camera has to become an extension of the photographer's vision - the viewfinder is a window through which the photographer relates the magic of our environment.

4. Modern cameras are all examples of fine technology but they can't think.

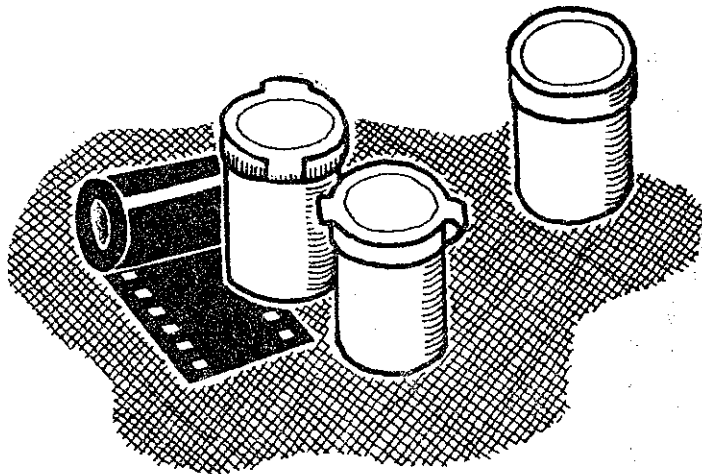
5. Don't get caught up in the technology, techniques, and/or accessories.

Learning to see through Nature's windows



presented by Jim Hocking

Slide/Sound Presentations



presented by Joel Johnson,
"Creating an Effective
Slide/Sound Presentation"

TEN STEPS TO EFFECTIVE SLIDE/SOUND PRESENTATIONS

1. RESEARCH: a) define the areas to be covered and put them in priority order;
b) use interesting facts to introduce the slide/sound show;
c) gear your information to audience age level.

2. PRE-VISUALIZE: a) try to "see" your introduction, sequences, and finale;
b) think visually - in sequences, not paragraphs.

3. ROUGH SCRIPT: a) balance narrative information with visual information;

b) avoid information overkill - be moderate and discreet;
c) pacing of the show includes music background to keep a flow, a varied length of sequence (five seconds average), and eighty slides maximum if running a single projector. (if you need more, go to a dual projector synchronized or consider a video format)

4. SHOOT: a) composition - carefully consider centre interest, position of the subject, horizon line, and angles for both position and lighting; avoid busy backgrounds and look for natural frames;

b) exposure - slide film is critical of poor metering; underexpose if in doubt;

c) keep a steady hand, and focus precisely;

d) automatic cameras cannot compose and can be fooled by difficult lighting situations;

e) take charge of the camera; with an SLR, what you see is what you get, but your final visual may not come out exactly as you imagined it.

5. TITLES: a) photograph existing work;

b) dry letter transfer your own titles;

c) write on a suitable slide.

6. FINAL SHOOT: a) add to or re-shoot any additional slides.

7. FINISHED SCRIPT: a) to coincide with the available slides, some modification may be necessary.

8. AUDIO: a) record the narration, background music and special effects;

b) record on separate stereo tracks where possible;

c) record directly on to the tape (not from a speaker).

9. PULSING: a) become familiar with the programmer; operator failure is the leading cause of slide show malfunctions.

10. DUPLICATION: Murphy's Law applies - if you don't duplicate your cassette and label slides, your recorder will eat the tape, and someone will take your slide tray and spread your slides before the big show.

POND

Typical sample from: "POND LIFE" by Ken Hutchinson:

Identifying Pond Creatures

You will find it easier to identify pond creatures if you begin by sorting them into three broad groups according to where they live.

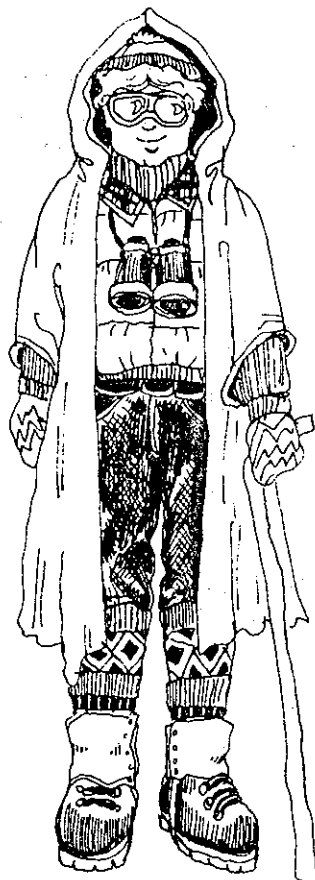
1. Surface dwellers:
creatures living on the surface.
2. Bottom dwellers:
creatures living on the pond bottom.
3. Free swimmers:
creatures able to swim freely in all areas.

Pond Skater (Surface Dweller)

The creature in this picture is a Pond Skater. It gets its name because of the way it moves across the surface of the pond.

Look carefully at the legs in the picture and you will see how it is able to 'skate' on the surface. Can you see the dents in the water? The Pond Skater is light and has very long legs which spread its weight so that it can stand on the surface of the water without sinking into it.

Water has a very fine 'skin' which we have to puncture before we sink. Scientists call this 'skin' the surface tension. Pond Skaters are so light that they do not puncture the surface tension, they just make a slight dent. They spend their lives on the pond's surface.



NEW VOCABULARY

WHAT IS A WETLAND?

wetland	consumer
ecology	decomposer
fen	ecosystem
swamp	community
marsh	succession
bog	acidic
abiotic	alkaline
biotic	organic
niche	diversity
producer	mineral
climax	photosynthesis
sphagnum	

LIFE

WETLANDS AND WATER

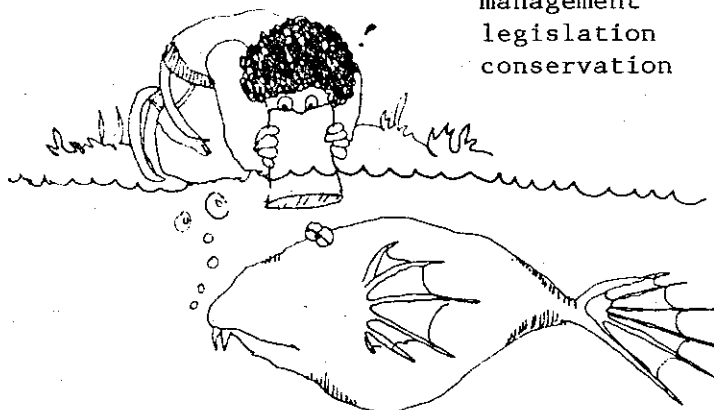
Conservation	acid rain
water pollution	permeability
habitat	evapotranspiration
hydrologic (water) cycle	buffer
seepage	groundwater
evaporation	erosion
condensation	runoff
fossil fuels	water table
aquifer	

WETLAND WEB OF LIFE

food chain	territorial
food web	herbivore
balance of nature	carnivore
insectivorous	producer
pesticide	consumer
residue	decomposer
pollution	algae
aquatic	recycle
diversity	
phosphorous	

WETLANDS AND MAN

protection	government levels
management	federal
legislation	provincial
conservation	municipal



TTLC & PRIDE courses

Presenter: Jan Stewart
North York

The benefits of courses such as T.T.L.C. (Teaching Through Learning Channels) and P.R.I.D.E. (Professional Refinements in Developing Effectiveness) are the re-examination of your own teaching styles and strategies, re-focusing on the student as learner, and the increased awareness of the relationship between teacher and learner.

"TTLC is a course in which you learn to observe the signals that students exhibit indicating how they prefer to learn." (Coincidentally, it shows you as a teacher how you prefer to teach and learn as well!) Time is spent recognizing and appreciating the differences between kinesthetic/tactile learners, auditory learners and visual learners. The course then suggests appropriate strategies for working with students in these different learning channels.

The next section discusses GASC--global, abstract, sequential and concrete learners. Some explanation of right brain/left brain functioning and how students operate as combination learners follows. "Teaching strategies geared to the four GASC learning preferences expose all students to different kinds of learning experiences. In this way, all students have the chance to excel in areas they are strong in and to strengthen other areas of mental organization and conceptualizing."

SDLOC is a process for integrating new information with

learned knowledge that involves:

- S - similarities (analogies, comparisons)
- D - differences (contrasts)
- L - labels (a name, category, family, class)
- O - operating (learn to use it, experience)
- C - combining (use it together with other information)

YHook73 is another acronym for a simple concept. Give students the "Y" or why - the motivation and significance for learning something. Then have them remember the information and give it permanence by hooking it to something in the memory bank. The craft of teaching consists largely of developing networks of related information in the minds of students. To be held in the short-term memory, new information should be limited to approximately 7 chunks or bits of information. In order to store this in the long-term memory, you repeat it 3 times, in different channels if needed.

PRIDE concentrates on helping teachers improve their questioning techniques, learn to employ pause periods and probes, and praise student responses. It also identifies students' non-verbal behaviours. It is vitally important that teachers be aware of their own nonverbal messages and their impact on the students.

The final section focuses on motivating a change in behaviour through rewards and reinforcers, contracts and penalties, tactical

emplacement in the classroom, and point systems.

How does this relate to outdoor education? It can help you to examine your own teaching/learning styles and make you aware of how you teach that orienteering lesson, pond study or cross-country ski technique. Do you talk a lot? Do you touch, smell, taste, look and listen? Do you illustrate, demonstrate or articulate? How do you respond to students who answer your questions? How much encouragement and praise do you share with your students? Can you accept all of the global learners equally with the sequentials? Are you giving students the framework and network so they can remember and understand the information?

Outdoor education is a perfect setting in which to employ all the techniques that TTLC and PRIDE discuss. You can have students experiencing and discovering things, then writing, talking and drawing. You can work on SDLOC and YHook73. The interactions that you share with students can be positive and fulfilling for both teacher and learner. Remember, it's never too late "to increase your knowledge, refine your skills, and expand your teaching resources."

TTLC and PRIDE courses are currently being offered through OPSTF.

MOVE OVER BOOKMOBILE -

HERE COMES THE MOBILE NATURE CENTRE!

Outdoor Education enters the mid 1980's with many hopes and desires for the future. Yet, the fact remains that increased logistic and administrative pressures, higher operating costs and reduced budgets are serious problems facing outdoor education programs.

Traditionally, children are taken to the outdoor centre to take part in programs. The positive social and educational value of these experiences results in the centres being booked very quickly, eliminating many students from ever having an opportunity to experience these outdoor programs.

Research over the years has highlighted the tremendous potential of the local school environment as a location for outdoor education experiences. However, one discovers a dichotomy when looking at this situation. Initially, the built up area is considered to be "sterile" and void of any "nature". Secondly, even teachers who go to centres rely heavily on the expertise of the outdoor staff; few classroom teachers are trained in the skills of Outdoor Education.

The question then becomes: How do you encourage teachers to utilize the available resource of the local school environment?

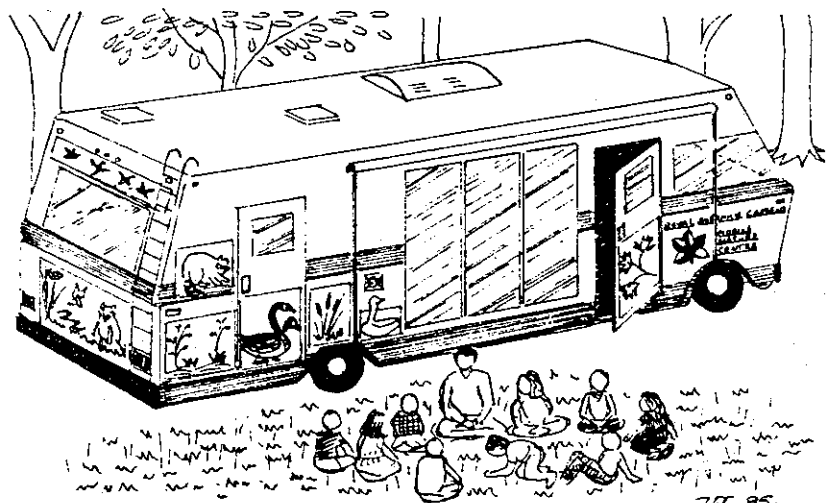
Traditionally, this would occur through Professional Development; yet, practical application certainly remains the best method for skills development.

The Royal Botanical Gardens has initiated a program which is innovative in that direction. A staff was hired to create a mobile, urban-specific outdoor education program focusing on "Nature in the City". The visually appealing Mobile Nature Centre, and the N.A.T.U.R.E.* Program are the result; both were seen at this year's conference.

The Mobile Nature Centre is a multi-purpose facility featuring a display space for educational and promotional material, a collection of outdoor education resource material, and the exploration centre - an educational and entertaining hands-on activity area.

The N.A.T.U.R.E. Program is an experiential approach to learning highlighting the urban/natural environment and promoting personal awareness of that environment. This part of the program does not distinguish between man-made and natural artifacts, rather regarding man and his urban environment as part of nature and acted upon by nature's laws and processes equally.

Our N.A.T.U.R.E. Resource Kit provides teachers with springboards and keys to nature; the intention is to encourage educators to use the outdoors as a resource for motivating learning. As outdoor educators, we understand the value of personal and natural awareness within our environment. By promoting the use of the urban natural environment, perhaps students will begin to better understand the world in which they live.



presented by Brad Coppin,
Project Manager,
"Mobile Nature Centre"

WILDERNESS FIRST AID

rescue & evacuation

Where's the Magic? It is in the potential to save someone's life!

One Wilderness First Aid Course, developed by the Canadian Red Cross Society, requires a pre-requisite of basic first aid and up-to-date C.P.R. before candidates qualify for their national certification from this course. Naturally, being a certification course, it was designed by Mike Exall, whom you may contact at the Canadian Red Cross for more information.

The Conference program took a close look at emergency planning, preparation and reaction through several simulation exercises, any of which would prove valuable to leaders and participants on an out-trip.

Divide your participants into four or five small groups, and ask each to design a "crash kit" containing any items that might be needed in any one of the following emergency situations: accident on-

1. a three-day canoe trip
2. five-day backpack trip
3. half-day x-country ski
4. half-day rock climbing
5. your choice.

The participants will soon realize as they share their results, that a comprehensive first aid kit is just the beginning for a "crash kit" which may contain very

helpful items such as emergency food supplies, flashlights, survival blankets, etc. The first aid kit is basic to all out-trips; the "crash kit" is determined by the type and duration of the trip. The key is to have all your thinking and packing done ahead of the emergency.

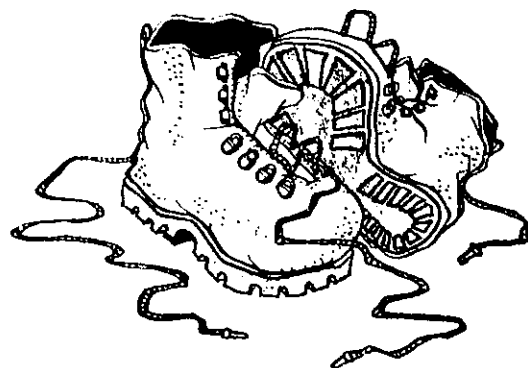
Setting up simulation emergencies is a good way for a group to prepare for the real thing, and at the same time test their skills and knowledge. Several good scenarios are contained in James Raffan's booklet on Wilderness Crisis Management, available from: Ed-Viron Services, Box 243, Seeley's Bay, Ontario. KOH 2N0

The conference group used the following simulation experience. The conditions were as follows:

Temperature - 0°
Wind - 20K/h NE
Time - 4:30 p.m.
Date - Sept. 28

The victim was an adult volunteer who had fallen from a tree while assisting a group of children to rig a rope. She had sustained a broken neck, broken right leg (below the knee), and was in shock.

The group's assignment was to assess the situation, the type of equipment available (determined by the type of trip selected), and take the necessary steps to assist the victim. Two key elements stood out



in the simulation process: first, the need to have one person take charge of the situation, and, secondly, the need to be able to improvise equipment needed for the rescue, first aid, and evacuation.

In the conference session, the emergency simulation was evaluated, a necessary and essential part of the emergency learning process. Following this, the ropes, webbing, and carabiners of mountaineering disciplines were demonstrated, and the practical aspects of their use in mountaineering emergency evacuations was stressed. The values of various knots, and the use of nylon webbing instead of rope were noted. The more useful alternatives of which the rescuer is aware, the greater the chance of carrying out a successful rescue. And that's magic!

presented by Bill Savage

Prehistoric Native Pottery

CLAY:

1. Water processing beneficial to consistency and workability, allows tiny clay particles to become totally wet.

- a) Soak down
- b) Slake through sieve in water filled container. Used when clay contains a large amount of vegetable fiber or stone.

2. Temper

a) Types:

1) Coarse non-plastic material - sand or grit. (crushed rock).

2) Grog - pulverized fired clay or potsherds.

3) Burned shell - had a revolutionary effect on pottery. Tends to neutralize the natural ionic repulsion of clay particles - therefore they stick together. Shell burned for two reasons:

- a) more easily crushed
- b) a volume change occurs when shell is burned which would cause vessel to crack during firing. Limestone and burned bone have the same effect.

b) Mix Temper in while the clay is fairly wet.

c) Temper

1) Reduces natural stickiness of clay.

2) Helps prevent cracking as a vessel dries by reducing shrinkage.

3) Reduces thermal shock during firing.

4) Leaves space in clay for water to escape during the firing process.



Presented by Jackie Christian
Archaeologist and Ceramic
Workshop Specialist, Petrolia

3. Wedging

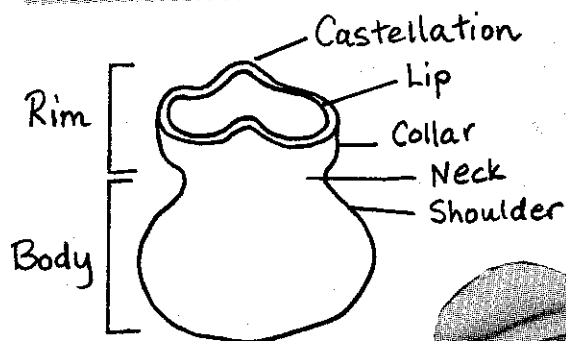
- a) Removes air bubbles or pockets in clay.
- b) Evenly distributes temper.

4. Ageing

- a) Improves workability by coating each clay particle with water.
- b) Allows bacterial action to take place which improves plasticity.

METHODS OF MANUFACTURE

1. Pinch pot
2. Coil
3. Paddle and Anvil
4. Decoration - done while clay is slightly drier than during modelling state.
5. Burnishing - rubbing with a smooth stone or corn cob while clay is in a leatherhard stage.



"Motif" - Design

Simple // // // //

Opposed >>>>>

Horizontal ==

Plain

Hatched XXXX

Punctate

Combination of any motif



"Technique" - Method

Incised { { { { {

linear // // //

Stafford stamp ~ ~ ~ ~ ~

Plain

Cord-wrapped @ @ @ @ @

Combination XXXXX

Punctate

hand drawn- sharp tool
stamped with tool, stick
bunch of reeds

stick wrapped with cord-
stamped

indentation made
with tool or stick

FIRING METHOD

1. A pit is dug to protect pottery from sudden fluctuation in temperature and to help retain heat.
2. Build fire in pit and let it burn down to coals, spread the coals evenly across bottom of pit.
3. Pots should be placed around edge of pit while fire is burning down to warm them evenly.
4. Place old sherds on coals and pottery on top of the sherds. Let warm a while longer.
5. Rebuild fire and continue to feed wood grasses and corn cobs for 1 hour.
6. Let fire burn down and allow pots to cool slowly.
7. Old sherds placed around pottery will help protect it from flames and uneven heat.



SAVING NATURAL AREAS

IN ONTARIO

The Ontario Ministry of Natural Resources has identified 550 provincially significant Areas of Natural and Scientific Interest (ANSI).

Attempts to preserve these natural areas face two barriers:

- 1) the market place has set a high price on any piece of land in or near an urban centre;
- 2) the institutional process that one has to use to preserve an area is skewed in favour of obtaining monetary gains for land.

Generally speaking, underdeveloped land is viewed as "green wasteland".

COEO members can help overcome this bias by becoming more active in the battles in their areas. If our parks and wilderness areas are logged, mined or paved over, we will have nowhere to go to teach skiing, canoeing, and backpacking. The experience that we in the McIlwraith Field Naturalists of London have gained in fighting for our major natural areas, tells us that the best way of winning the battle is to do the following:

- 1) Have the area properly studied by qualified biologists;
- 2) Work to have it zoned "conservation lands" or an "environmentally sensitive area (ESA)" by the local government;
- 3) Get to know the landowner and try to make an agreement with him or her that your group will be informed if the land is going to be sold;

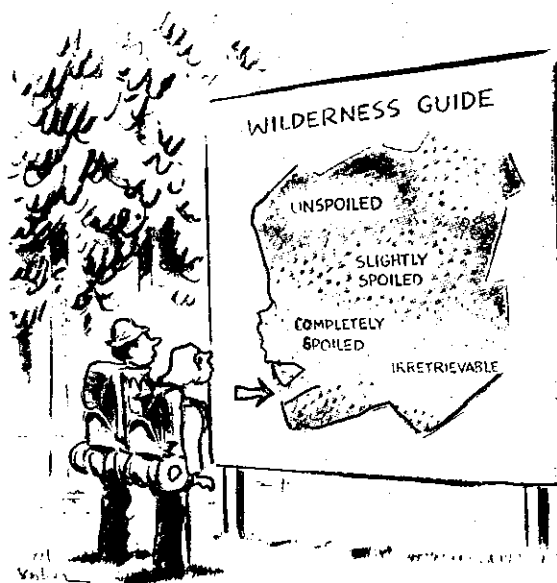
- 4) Contact agencies such as The Nature Conservancy of Canada or the Conservation Authority in your area as potential purchasers of the area;
- 5) If you cannot make contact with the owner, find a local resident who can act as a "watch dog" for the property and alert you to any changes taking place;
- 6) If you have to take the matter to your local government, form a coalition, or ratepayers' group and get all your members to attend meetings;
- 7) Have your efforts well covered by the media;
- 8) Hire a good lawyer or planner to present, or help you present your case;

- 9) Hold money-raising events in or near the area you wish to save;

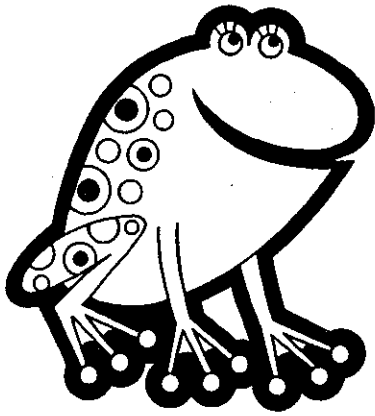
- 10) Lobby each and every person who will be voting on the issue, and try to give them a tour of the natural area at a time in the year when it looks its best;
- 11) If you are unsuccessful at the local level, remember you can appeal a decision of a municipal government to the Ontario Municipal Board;
- 12) Such hearings are expensive, do not put much value on the environmental considerations, so they should only be viewed as a last resort.

The last word is never give up! If the politicians see you as part of a vast mass of voters who care about green spaces, they will eventually listen to you.

Presented by Rosemary Walters



Frogs, Turtles and Marshland Monsters



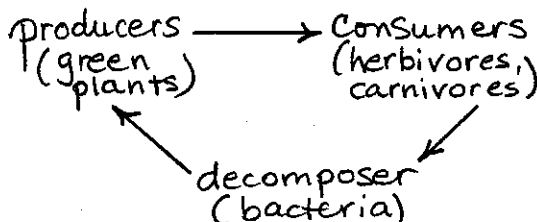
Presenter:

Bonnie Carey
Conservation Education and
Community Relations Coordina-
tor, Lower Thames Valley Con-
servation Authority.

Workshop Synopsis

1. Why Wetlands?

- important because they are the most productive of all natural habitats
- habitat for many forms of plant and animal life including rare species
- wetlands act as a "sponge" during flood periods
- wetlands act as a natural filter for nutrients, heavy metals and other chemicals in the water
- recreation and aesthetic values, economic values
- there is an urgent need for conservation (wise management of these natural resources)
- most important renewable natural resource is "WATER"
- types of wetlands: marsh, pond, bog, swamp, fen, rivers and lake areas
- an important concept: illustrated in a wetland



2. Ecology:
the study of LIVING THINGS
and their relationship to
NON-LIVING

LIVING
producers
consumers
decomposers

NON-LIVING
water
air
light
temperature
soil

Affects



- these relationships may be easily spotted in a marsh



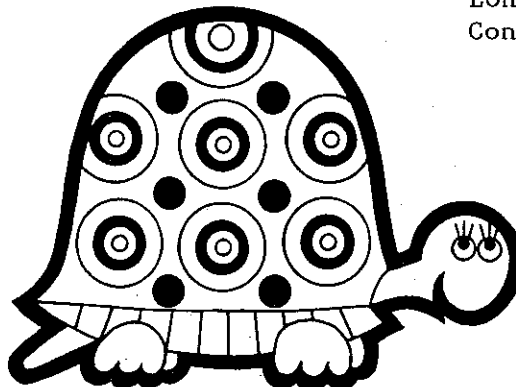
3. At Longwoods Road Con-
servation Area, our
marshland program focuses
on these relationships
and concepts including:
adaptation, camouflage,
food chains/webs, etc.

An
overview of equipment
used at Longwoods was
presented.

4. Wetland Resources

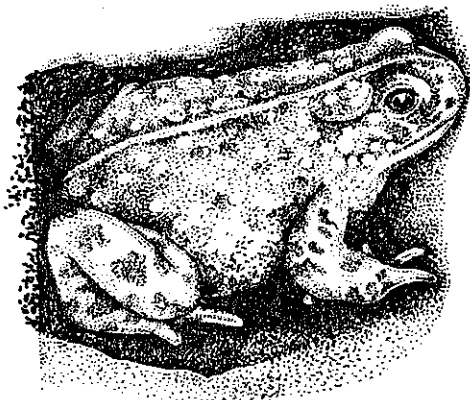
- see enclosed handouts
- Federation of Ontario Naturalists "Why Wetlands" Kit
- "The Wet World" extracted from Conservation Education Source Book vol. #3. Rideau Valley, Cataraqui & Mississippi Conservation Authorities (handout)

5. Hike to the Marsh at
Longwoods Road
Conservation Area



Care
about
our
WETLANDS!

Tour of Fanshaw Dam



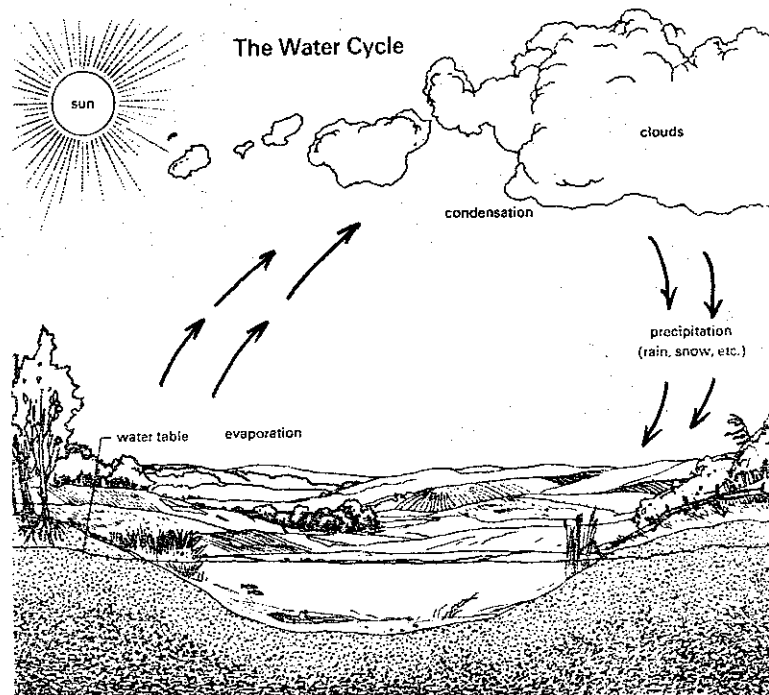
Presented by Dave Martin
Upper Thames Conservation
Authority

The tour was offered to provide information on:

- 1) how Conservation Authorities are formed
- 2) their role in a watershed
- 3) their responsibilities (including education)

and specific information on Fanshaw Dam and its role in protecting the City of London from flood damage.

Every watershed in southern Ontario is managed by a Conservation Authority. Almost every authority offers outdoor education programs and many have outdoor education centres. While the unspoken rule is that authorities offer programs relating to their mandate of water, forest, land and wildlife management, many offer a wide variety of programs ranging from cross-country skiing to sugar bush tours to orienteering. They are a resource that teachers should tap into.



Increasingly, the authorities are hiring applicants with resource management, environmental studies and geographic degrees. As well, many hold teaching certificates. At the moment educational programs run by authorities are subsidized by revenue from other sources such as the Ministry of National Resources. Boards of Education without their own outdoor centres or with overbooked programs can take advantage of this situation and obtain quality programs at Conservation Authority-run centres.

In most cases, the resource teachers are familiar with curriculum offered by the Boards and are willing to tailor their field studies to classroom learning - especially when teachers are willing to attend the workshops and voice their needs.

If you haven't already done so, find out what authority manages your watershed and contact the educational staff so that you will be familiar with what they have to offer.

A HAWK CLIFF

ADVENTURE

Each autumn thousands of migrating hawks of many species move south from breeding grounds in northern Ontario and Quebec. Rather than fly across large bodies of water such as Lake Ontario and Lake Erie, they follow the shoreline until they reach the Niagara Peninsula or the Detroit River where they can continue south in safety. Hawk Cliff, on the north shore of Lake Erie near Port Stanley, is one of several areas where migrants are highly visible from early September to December.

We arrived at Hawk Cliff shortly after 9:00 a.m. and within minutes were treated to an impressive flypast of Northern Harriers (Marsh Hawks) and American Kestrels. For the next hour we barely had time to lower our binoculars before another hawk presented its best side. Just as hawk movement slowed, Sheila Fowler from the Hawk Cliff banding group arrived with the morning's catch which included a male and female American Kestrel, a male and female Sharp-Skinned Hawk, a female Cooper's Hawk and a male juvenile male Northern Harrier. This was just a sample of the 1000's of hawks banded annually at this location.

Teachers should note that a visit to a birdbanding station, bird observatory or an area where migrants concentrate such as Point Pelee can provide an exciting field trip that students will talk about for days.



As well, it should be noted that the annual reports published by such organizations as the Ontario Bird Banding Association, Long Point Bird Observatory and others can provide a wealth of information which can be used as raw data for such studies as migration patterns, populations, abundance, distribution, identification and bird banding.

For more information contact the Ministry of Natural Resources, Canadian Wildlife Service, Conservation Authority or naturalist club in your area.



Presented by Dave Martin
Upper Thames Conservation
Authority



The Fur Trade Game

TRIVIA QUIZ:

IMAGES OF THE FUR TRADE ENSHRINED IN MODERN LIFE

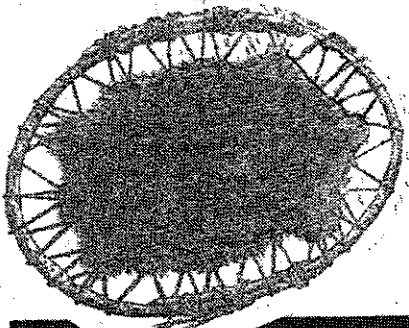
- 1) What national background were most of the people referred to as 'Canadians', and what was a 'free Canadian'?
- 2) What is featured on the front of the Canadian silver dollar?
- 3) Why does the Canadian nickel picture a beaver?
- 4) Where does the term "mad as a hatter" originate?
- 5) What did the following Canadian explorers have in common:
 - . Sir Alexander Mackenzie,
 - . David Thompson, and
 - . Simon Fraser?

* * * * *

Most of the people first referred to as 'Canadians' were French, and a 'free-Canadian' was an ex-"engage", a labourer who worked under contract for the Northwest Company, whose contract was finished and who had chosen to remain in the 'pays d'en haut', the high country north and west of Superior, usually to live with their native wife and family.

The scene on the silver dollar is of an Indian birch bark canoe, with a coureur de bois in stern and an Indian in bow, leading the way.

It was the beaver that was used as the standard of trade in measuring the value of trade goods and furs with the native people, used more commonly by the British Hudson's Bay Company than any of the others. It was the trade in prime North American beaver pelts, *Castor canadensis*, which put Canada on the international trade map.



Presented by Cathy Beach
Peterborough County Board

"Mad as a hatter" refers to the mercury poisoning syndrome affecting so many of the hatters of the late 18th and early 19th centuries. Apparent insanity was caused by constant exposure to mercury during the production of fashionable beaver hats from the soft barbed underfur of the North American beaver.

Alexander Mackenzie, Simon Fraser and David Thompson were all senior partners in the Northwest Company of Montreal and Grand Portage, who did their exploring in the name of, and for the benefit of, this great fur trading company.

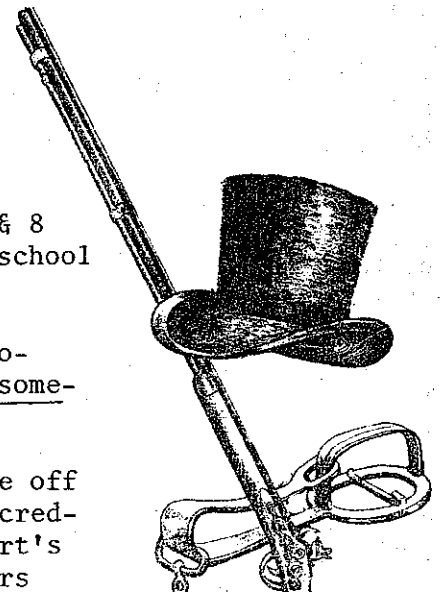
In doing so, with this curious temporary coalition of Brit, Native and Frenchman, each for their own end, they helped to shape the destiny and identity of Canadians to come...

- . Canada and the canoe
- . fortunes in beaver, "soft gold"
- . French voyageur and his illustrious songs
- . the Native trapper, the Native wife
- . surviving in a harsh wilderness
- . a land of challenge, a land of opportunity
- . from sea...to sea...

OUTDOOR EDUCATION AND THE CANADIAN FUR TRADE

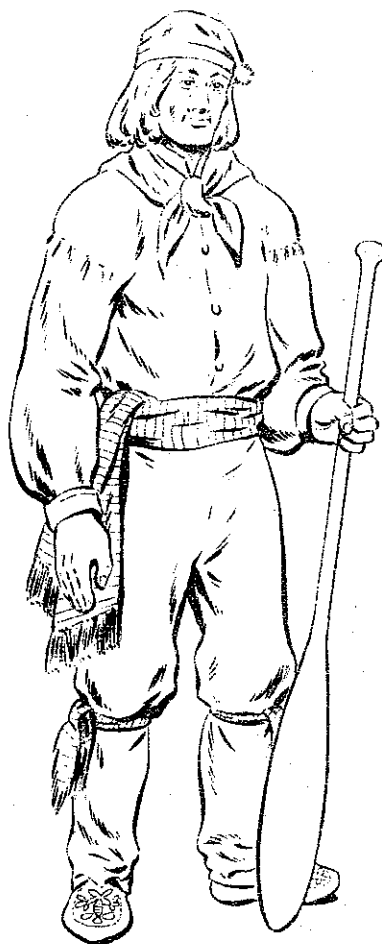
When you can't get Grade 7 & 8 students to stop a regular school activity, and when they're excited and trying to speak French in the midst of Anglo-Ontario, you must be doing something right!

This is what first tipped me off to what I believe is the incredible potential of Jan Stewart's original Trappers and Traders game.



"The Fur Trade Game" is my own modified, expanded, contracted and historically-authenticated version of this simulation exercise, using the French coureur de bois or the Northwest Company milieu for the basic fur trade scenario. As French was the language of the fur trade, the game is bilingual, although it can be played in both English and French alone. It involves a great deal of creative thinking, problem-solving, trading & bartering, so it is aimed at an Intermediate level, tho' it can be adapted for other groups. A copy of this game can be obtained on request.

Like Frank Glew's Animal Instincts for Survival game, it is not always the simplest of activities but its complexity and creativity are its strengths. And with a topic which is often found boring and irrelevant by today's kids, its impact in terms of learning motivation, comprehension and appreciation can be tremendous. Outdoor Education has something very powerful and positive to offer the educational community at large.



The Fur Trade: An Integrated Unit

As an off-shoot of the development of this game, and because it is one of the most totally integrated learning activities I have come across, The Fur Trade has been chosen as the theme for a unit developing and implementing "Integrated learning" at the intermediate level by the Peterborough County Board of Education. Teachers of all subject areas are participating in its production, and the unit will suggest various modes of implementing integrated learning with intermediate teachers and classes. (The Fur Trade Game above is just one of many activities in the unit.) Available January 1986.

The Fur Trade: 1 Week Outdoor Based Program

Because there is so much involved in the study of the Fur Trade which would best take place outdoors or "on location" we've developed a one-week theme program for a residential centre.

1 Week Program

Day 1 a.m. Orientation, Organization
p.m. Historical Intro
Canoeing; Voyageur Canoes
p.p.m. Journals
Voyageur Costume & Crafts
Frnch Cdn. Storytelling
(Campfire)

Day 3 a.m. Furs & Trapping Then & Now
Visit of Trapper
p.m. Map-reading Activity
Prep for Overnight
p.p.m. Voyageur Overnight: meals, journals, challenges, nighthike, short campfire

Day 2 a.m. Native Life & Values; Visit with elder, walk thru woods
p.m. Birch Canoe builder (visit) Canoe Museum
p.p.m. Journals
Native Game
Native Crafts (indoors)

Day 4 a.m. Voyageur Camp Clean-up
Prep for Fur Trade Game
p.m. Fur Trade Game
p.p.m. Fur Trade Game Conclusions
Journals
Tales Around the Campfire

Day 5 a.m. Drama Workshop, Prep for Banquet
noon. Annual General Meeting: Banquet
Business Reports & Decision-making, Presentations.
p.m. Departure

Language Arts Outdoors

The outdoor environment provides an ideal stimulus for language development with students. The following sequence of events is one which I use with my classes at the Intermediate level in an effort to enrich their language arts experience. The Programme begins with schoolyard walks and local ravine rambles from one hour to half a day in length.

a) First Hike:

Just walk, gawk, and talk. Make the experience a speaking/listening model by provoking as many descriptive answers as you can. Have students relate feelings, stories, or trivia responses to your questions. Keep it light.

b) Second Hike:

Have your students bring their journals and a pen; this time you can hold up a specific object found along the path, and ask them to provide five (or more) descriptive words. Stress sensory awareness by selecting objects that will stimulate sight, sound, smell, and touch responses (leaf, rock, waterfall, wind, pop can). When you get back to class, continue the exercise by having the class dictate their responses to you as you print them up on experience chart paper and post THEIR word lists all over your room.

c) Third Hike:

A trust walk (one leader/one blindfolded) is an excellent way of provoking discussion on feelings; have the students switch roles halfway through the hike. Discuss their reaction outdoors, and record them in the field. Again, back in class, experience chart the entire list.

d) Poetry:

Now that your students have developed an outdoor vocabulary list, present them with some simple and creative poetry forms that will allow them to place their words into thoughtful expressions. Taking the example of a rock, we can apply the cinquain, acrostic, W-five, or diamante forms very painlessly.

Cinquain:

Rocks
crags, cliffs
crushing, scouring, towering
majestic monuments eroding
into sand

- 1 Title
- 2 noun describers
- 3 ing describers
- 4 words (related phrase)
- 1 re-title

Acrostic:

Rugged fists,
Older than man,
Carved by the elements
Keepers of the fossils

First letter of each line
forms the title

W-five:

The rocks
Fractured and falling
From the peaks
Each winter
To begin again

Answer who, what, where,
when, and why (in any order)

Diamantes:

Rock
hard, rough
creating, destroying, unfeeling
crush, tumble, crumble, mush
oozing, covering, settling
smooth, soft
mud

2 describers

3 ing or ed describers

Title

2 describers

3 ing or ed describers

4 action describers (2 plus 2)

Re-title

These forms make use of the vocabulary lists very effectively. If students wish to try limericks, haiku, empathy poems, or traditional rhyming forms, they can feel free to explore.

e) Fourth Hike:

Your students have their journals, and are now explorers entering an uncharted wilderness. Their route description, detailed and full of landmark references, will be used to guide the delivery of supplies to their settlement. The prose knows.

Now you are off and running. Any further hikes can provide the basis for a number of prose styles, which can be brought to full maturity in the recording of events on a residential field trip, where the language arts component is now a dynamic force.

Examples:

Nature Study: Students write a scientific report.

Landscape: Students write a descriptive paragraph.

Point of View: Students write a narrative adventure.

Games: Students write a set of instructions.

Journals: Students write "Dear Diary" entries.

Environmental: Students write an expository paragraph (essay).

Friendly: Students write a letter home.

Business: Students design a resumé for work at the Centre.

Every possible form of poetry and prose can be stimulated and enriched by your outdoor education programme. Vocabulary building from the general descriptive to the technical specific should be part of these experiences. Discussing and recording in a variety of styles gives students concrete conclusions to their out-of-classroom activities, and provides in class data to show how enriching the outdoor programme can be to the language arts curriculum.

If these forms are consistently developed throughout the year, it makes the production of a class newspaper or magazine all the more exciting. I find this format an excellent way to record the events of a residential field trip, and it provides the students with very practical pre-, during, and post-trip activities in the area of language arts. The following will briefly outline the process.

PART TWO:

The Owl Magazine Format:

This activity is excellent for students who will be making a field trip to a 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



Presented by Skid Crease
North York Board of Education

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", "Creative", "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 sunrise would contain the creative language of similes and metaphors, of rhymes and rhythms. 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 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.

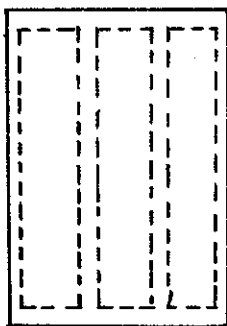
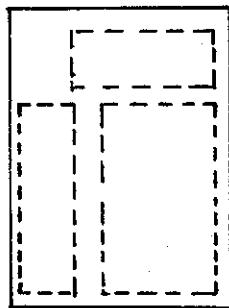
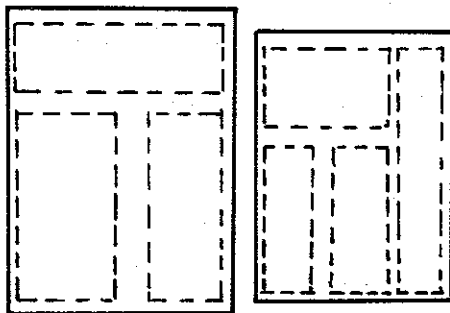
LAYOUT DESIGN

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 simple designs:



Maintain one typeface for the articles, and use Letraset or hand-printing 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 contract, asymmetry and dynamic, as well as concord, symmetry, and harmony. Generally, pages should be symmetrical and carefully balanced; use the asymmetrical style and off-centered design for special effect pages only.

Now, hit the presses!



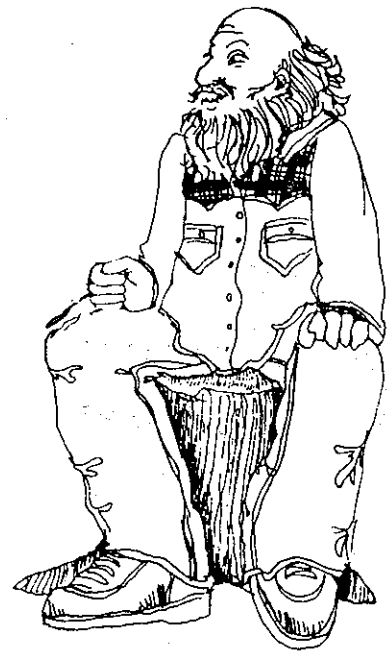
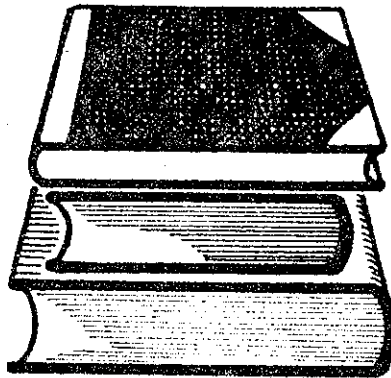
STORYTELLING

The main objective of storytelling, or of listening to a story, is enjoyment - pure and simple!

At the conference, fairy tales, and one scary story, were shared with the group. Then they got to tell stories from unusual points of view. For example, how about "Little Red Riding Hood" from Grannie's point of view, or "The Three Billy Goats Gruff" from the Troll's perspective, or even "Snow White" through the eyes of the wicked Queen.

By doing this we stressed the importance of voice, posture, body language and expression to set the mood, and especially the importance of being consistent with character's voices throughout the story.

We learned that, for the beginning storyteller, it is more important to know a few stories and be able to tell them well, than to have memorized all One Thousand and One Arabian Nights Tales.



We also discussed the nature of the audience, and the importance of their understanding that only good listeners enable a storyteller to proceed. Swift and fair discipline (usually separation) has high value when keeping one person from distracting and

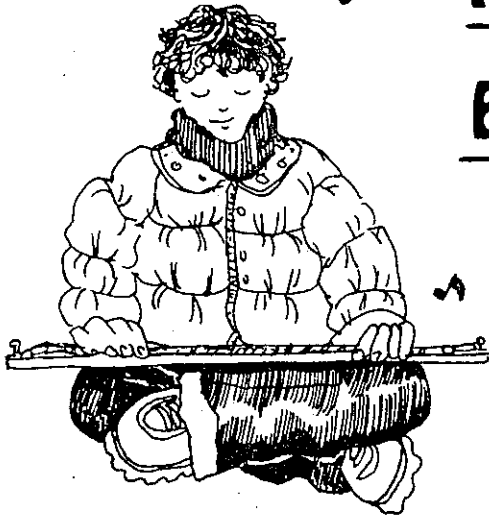
ruining the enjoyment of others.

We all had a marvellous time, and the magic of storytelling was more than evident in our shared laughter.

presented by Nancy Miles,
"Storytelling"



MUSICAL ECOLOGY



Musical Ecology links two ideas; music and ecology. The key work, or magic in the last sentence in link. This link is to be examined, but first a clarification of terms is needed.

By music, I mean in this case contemporary artists whose music challenges our thinking. These artists are commonly heard presently on the FM dial i.e. Sting, The Psychedelic Furs, and the Stranglers. Ecology here represents Deep Ecological Themes, which in a nutshell are best conveyed by the Pogo cartoon, "we've met the enemy and he is us". The "shallow" ecologist seeks shallow incomplete solutions to man-environment issues, i.e. the Sudbury Superstack, or merely the treatment of pollution without an evaluation of the true cause of the pollution source - us, and the industrial Growth Society we live in. Deep Ecology focuses on a need to reshape our present worldview, to rethink our relationship with nature. Authors with this focus are many; i.e. Theodore Roszak, Murray Bookchin and E.F. Schumacher.



The link is combining into a curriculum the deep ecological writings of both far-reaching groups. The obvious question is why bother with the link? The answer is equally obvious. Take the issues to where the students are. University and High School students will know Sting, not Roszak. They will happily study the Stranglers, perhaps not Bookchin. Ideally, one will motivate and compliment the other. The less than obvious point to be accepted is that many - not all - of these so called "head bangers" have something useful, might I say valuable, to us Educators. Their message is often cleverly crafted prose with a modern day punch our students love. (I'm a bit of a fan myself!)

Remembering that Deep Ecology means a worldview change which by definition is everything; social, lifestyle change at all levels of society, then ideal themes must be selected for reviewing this musical ecology link. Central themes to Outdoor Education and contemporary music are EMPOWERMENT and the WONDER/MAGIC of nature.

EMPOWERMENT

Empowerment is being able to say, "what I do matters". It is the ability to put personal meaning to information - to approach a question, or stress situation with WHAT, SO WHAT, and NOW WHAT inquiry. The end result is an ability to produce and deal with change. One might say from Slumberland to Wonderland as musician Scott Merritt suggests. This is basically a route of the "self-concept" work, central to Outdoor Education thinking.

THE WONDER

The wonder is the new, or rather re-learned way of SEEING life, and man's role on the planet. Appreciating the rich complexity of nature, finding a lost spirituality with nature, getting in touch with all nature, ourselves, others, and that significant other-

nature, is the key to seeing and being the wonder. This is best presented in verse:

HE WHO
TRUKY LOVES THE
WORLD, MUST SHAPE
HIMSELF TO PLEASE IT.
- THOMAS MANN.

WE CANNOT GET
BACK TO WHAT WE
NEVER LEFT
- PAUL SHEPPARD.

"WONDER"

THE THIRD THING

Water is H₂O, Hydrogen two
parts
oxygen one
but there is a Third thing
that makes it water
and nobody knows what this is

D.H. Lawrence

LOVE IS THE SEVENTH WAVE

In the Empire of the senses
you're the Queen of all you
survey
all the cities all the nations
Everything that falls your way.
There is a deeper world than
this
That you don't understand
There is a deeper world than
this
Tugging at your hand.

Sting

IS MAN BUT
A PLANETARY
DISEASE
- LOREN EISELEY.

LET US BE HONEST
ENOUGH TO CONFRONT
OUR CULTURE. ROSZAK.

"EMPOWERMENT"

Combined, these two themes are the Foundation of Outdoor Education. They are our loft-ist aspirations. Such themes are also very difficult to talk about. Mention lost spirituality and the classroom becomes clammy with the odour of nervous sweat. Talk of empowerment and many tune out. You can't be cool (avoiding learning situations) when you're discussing this one.

What follows are two compilations - collaborations of thought and intent; author and musician, offering a synergistic effect for learning empowerment and the wonder there for the taking. HEAR the magic in the link.

END NOTES

Ideas presented here can be pursued by reading, The Individual as Environment, Bruce Elkin, The Journal of Experiential Education. Spring, 1982 and Ecophilosophy and Ecopolitics: Thinking and Acting in Response to the Treats of Ecocatastrophe. Sigmund Kvoloy North American Review, Summer 1974, and/or Sting's 1985 record release "Dreams of the Blue Turtles" and Scott Merritt's "Serious Interference" 1984.

I LOST MY POWER
IN THIS WORLD.
CAUSE I DID NOT
USE IT.

- LINDSEY BUCKINGHAM.

CRISIS!
WHAT CRISIS!
- SUPERTRAMP.



The Monday following the COEO conference I visited a record store and discovered a new release, GREENPEACE. This is a collection of contemporary artists supporting the Greenpeace environment organization with their contemporary message in song.

C'est la vie!

Presented by Bob Henderson
McMaster University

Builder, Gatherer, Medicine Man

If we needed a site for a village, wood and bark for a longhouse, plants for medicine or animals for food, where could we find them? While exploring the woodlot, students discover some of the natural resources used by the Iroquoians.

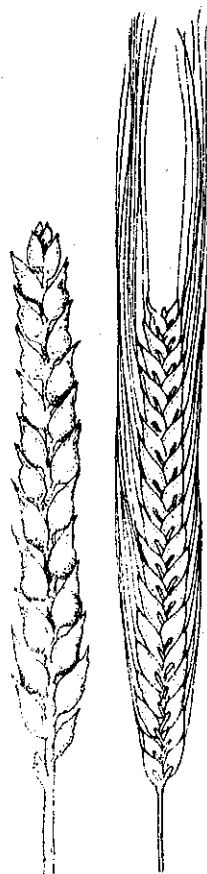
Introducing the Program

- what native group are we discussing - Iroquoian, Algonkian, etc? (students should have some background knowledge before the program)
- what time period? (pre- or post contact, how many years ago?)
- what were our ancestors (Europeans) doing at this time for medicine, etc.?
- where did the native people traditionally find medicines, foods and other materials they needed?
- at this point cover any rules of the trail relevant to the program (no picking of plants etc.)

Possible Topics and Activities in the Woodlot

1. Legends

- tell a legend relating to something seen by the group
- ask students to invent their own legends (to make it easier you can suggest topics - "how the turtle got its shell", how the chipmunk got its stripes"



2. Stalking Games

- can you move quietly enough to surprise an animal?
- still hunting
- camouflage

3. Native Language

- teach a few plant/animal names in a native language

4. Medicine Plants

- identify plants used to treat conditions relevant to your group (young children are not interested in cures for diseases they haven't experienced - stick to bruising or headaches)

5. Where would you build your village?

- soil type
- source of water
- high land

6. What trees would you use for building and why?

7. Religion

- vision quests

8. Dye Plants

9. Food Plants

10. Perspective on plant names

i.e. the Iroquoians knew Jack-in-the-Pulpit as the cradleboard plant

11. Tracking

12. Being one with Nature

- solitary experiences

Builder, Gatherer, Medicine Man presented by Janet Cobban, Lower Thames Valley Conservation Authority. Builder, Gatherer, Medicine Man was developed by Bob Kelly.



Teaching Aids

- Clue Tags

- Scenarios

A fire has swept our village destroying many houses and the objects inside them. Many people suffered burns during this terrible event and the inner bark of the white spruce tree, when boiled, makes an excellent dressing for burns.

We must undertake the awesome task of rebuilding many houses and replacing our personal possessions. The white cedar is a good tree for building the longhouse. Its bark makes a good covering for the dwelling as it can be easily peeled in large sheets.

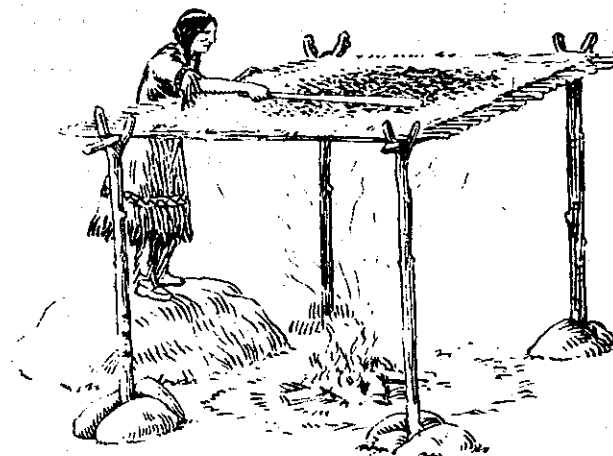
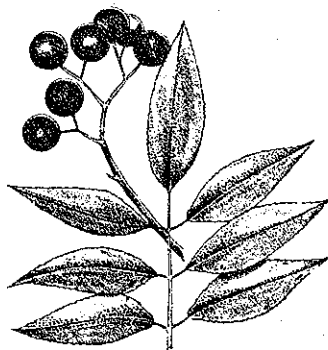
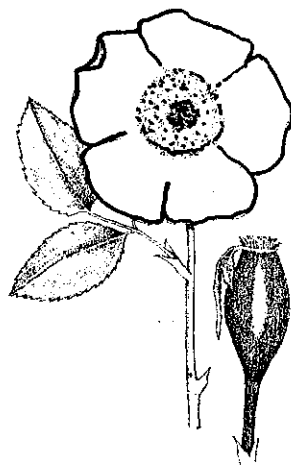
When the houses are built, the women will weave mats for the longhouse floor from the long slender leaves of the cattail. Find these plants.

- Identification Cards

MAY APPLE

The May apple has large, deeply-lobed, umbrella-like leaves that are about 30 to 40 cm wide. A 3-5 cm. white flower grows at the end of a short stalk attached to the crotch between the two big leaves. The fruit is a large, lemon-like berry. This plant is usually up to 45 cm. in height.

The May apple grows in large colonies in rich woods, pastures, and thickets.



- Samples

- dye colours
- food
- smells

Wrap Up

- caution against student use of wild food or medicine plants
- native people were dependent on their environment - how is this the same or different from our situation today?

Sources of Information

- reports from local archaeological sites - floral and faunal remains
- there are many books available some of the best are:

Charlotte Erichsen-Brown

Use of Plants for the Past
500 Years

F.W. Waugh

Iroquois Foods & Food Preparation

Barrie Kavasch

Native Harvests: Recipes
and Botanicals of the North
American Indian

Frances Densmore

How Indians Use Wild Plants
for Food, Medicine & Crafts

COEO Planning Committee

The C.O.E.O. Planning Committee has completed the task it set out to do 9 months ago. The committee has spent considerable time and effort gathering information from a wide variety of sources to develop a comprehensive plan recommending directions C.O.E.O. should take during the next 5 years. The Long Term Plan for C.O.E.O. was submitted to the Advisory Board on September 12 and received approval. The participants at the annual conference had an opportunity to review and comment on the document. Members are still welcome to provide input into the planning process by contacting John Aikman (president of C.O.E.O.) or Barrie Martin (chairman of the planning committee). If you wish to review a copy of the plan, please contact the same.

Special thanks to the members of the planning committee for their hard work and to the C.O.E.O. members who contributed to the planning process.

Several key components from the plan have been included in these proceedings. They are as follows:

- i) terms of reference
- ii) the planning process
- iii) summary of planning objectives
- iv) some high priority areas

i) Terms of Reference

Why?

C.O.E.O. has been a viable organization since 1971 and has done a commendable job of serving its members over the years. During this period, however, no formal long term planning had been done. The present Advisory Board (1984-85) identified a need to develop a long range plan for the organization to improve its services to its members. Such a plan would encourage better participation through better programming, improve C.O.E.O.'s image, and would generate funds to finance new initiatives.

What?

This plan will provide the framework for the efficient operation of C.O.E.O. and its programmes over the next 5 years. It will formalize the structure of the organization and will provide specific direction to the various working components over the long term. It will provide a framework within which an annual operation plan can be prepared. This document is the second of two phases in the planning process. The first document is the Background Information which includes all of the information available and necessary for planning.

For Whom?

This plan was prepared to guide the Advisory Board and its operation during the next 5 years. The voluntary nature and the time limitations have been given due consideration during the planning process.

This plan is designed to meet the needs of C.O.E.O. members. The public (students, youth groups, families and adults) too will benefit as Outdoor Education enjoys a higher profile and more opportunities become available through the implementation of this plan.

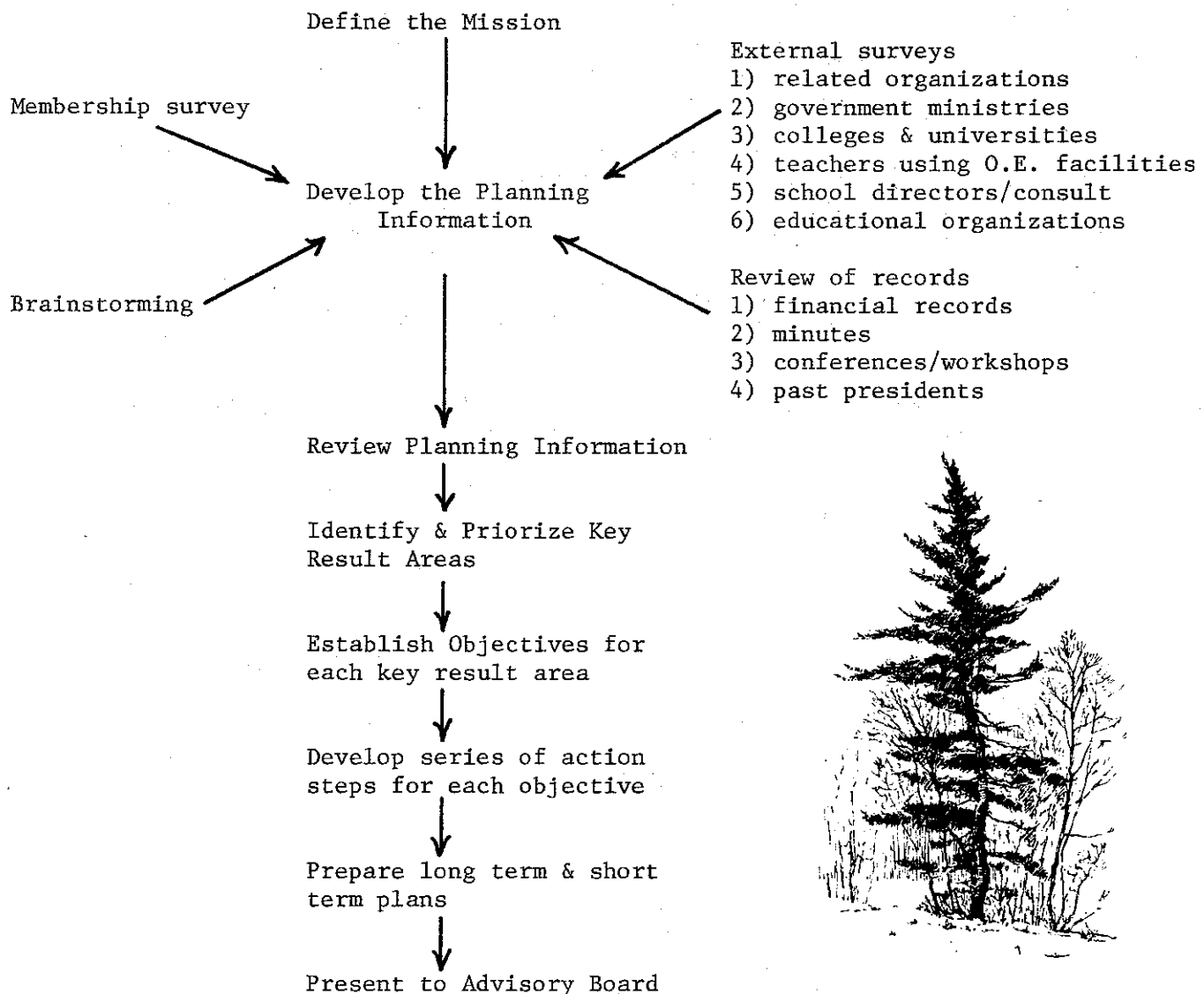
By Whom?

A planning committee consisting of Barrie Martin (Chairman), Clare Magee (Vice Chairman), Mark Whitcombe (Secretary Treasurer), Clarke Birchard, Steve Heming, George Oldenburg, Jean Wansborough, Audrey Wilson, Jan Stewart (Ex-officio), Dorothy Walter (Ex-officio) were responsible for the development of the plan. The Advisory Board and the membership were encouraged and given opportunity to provide input into the plan.

When?

The plan was completed in September 1985 and will apply through the year 1991.

ii) The Planning Process used by C.O.E.O. Planning Committee



iii) Summary of Planning Objectives

1. Broaden and strengthen the membership base for C.O.E.O. by:
 - i) maintaining present membership;
 - ii) attracting new members working as outdoor educators for school boards, camps, government ministries and government agencies;
 - iii) continue to encourage new members from the teaching community;
 - iv) encourage former members to rejoin.
2. Broaden the base of financial support for C.O.E.O.; develop more consistent and efficient record keeping and reporting procedures.
3. Enhance the image of C.O.E.O. with government related organizations, members, potential members and the public; Enhance the image of Outdoor Education through a better awareness of C.O.E.O. and its services; Provide the good communication necessary to broaden the base of financial support.
4. Consolidate and maintain all C.O.E.O. records and materials in a space which will serve as an office and a clearinghouse; Record for posterity the origin, growth, development and accomplishments of the organization; Use the power of modern technology to make more effective use of volunteer and paid effort.
5. Develop a volunteer programme to assist in the implementation of C.O.E.O.'s programmes and services; Encourage better participation from the membership through sound volunteer management (motivation and recognition).
6. Ensure consistency among the constitution, the bylaws, the policy directives and the actions recommended by the planning committee.
7. Ensure the smooth functioning of the Advisory Board; alleviate the heavy workload of Advisory Board members.
8. Develop effective channels of communication with relevant government Ministries.
9. Ensure the efficient and effective long term operation of C.O.E.O.
10. Foster provision of services to individual members within regions; Support and strengthen regional organization and development; Increase services to outlying regions; Foster more participation in regional events by C.O.E.O. members.
11. Ensure that Anee continues to be the major means of communication to the membership; Ensure that the content of Anee reflects the diversity of the membership; Make Anee more financially self-supporting; Reduce the workload of the newsletter editor.

12. Provide high quality workshops and conferences that more closely meet the needs of the membership.
13. Maintain a liaison with related organizations.
14. Continue to meet the professional development needs of C.O.E.O. members through a variety of opportunities.
15. Complete and publish, at the earliest possible date, the revised "Catalog of Programs and Personnel in Outdoor Education in Ontario";
Reorganize future catalogs to standardize the format of each entry, reduce the size of some entries and make it easier to locate desired information.
16. Continue to lobby for Ministry of Education recognition of OE;
Continue to encourage the sharing of locally developed curriculum materials.
17. Develop and adopt a comprehensive model of OE as a goal for school boards establishing OE programs and as a standard against which existing programs can evaluate themselves;
Develop or encourage the development of acceptable definitions and descriptions of the above terms;
Continue to support research into problems and topics of interest to outdoor educators.
18. Continue to publish and support the publication of occasional papers and booklets on topics of special interest to outdoor educators.
19. Avoid any policy of endorsing equipment or supplies used in outdoor education programs, sites or facilities;
Take a more active role in informing members of alternative sources of the supplies and equipment used in OE programs, sites and facilities;
Encourage and facilitate selection of the best products available and the development of new and better products.
20. Maintain C.O.E.O.'s primary role as an educational organization;
Be politically active only with respect to educational issues, avoid political involvement with environmental issues;
Support related organizations in their political actions where there are direct educational effects.
21. Encourage the constant reappraisal and upgrading of standards in Outdoor Education in Ontario;
Encourage continued professional development in the areas of safety and liability.
22. Offer a low-level service of notifying C.O.E.O. of job opportunities.

iv) Some High Priority Actions

A. Financial Development

- | | | | |
|------|--|-----------------------------------|-----------------------|
| 2.1 | Establish annually a financial committee to assist the treasurer by doing the following tasks:
i) grant submissions
ii) fund raising
iii) corporate sponsorship
iv) long term financial forecast
(see 7.1). | Ad.Bd. | short term
ongoing |
| 2.2 | Use funding for special employment projects from federal and provincial government grants. | Fin.
Comm. | ongoing |
| 2.4 | Seek appropriate corporate sponsorship for specific projects including workshops, conferences, courses and publications. | Fin.&
Work &
P.D.
Comms. | short term
ongoing |
| 2.5 | Develop methods of generating funds through fund raising events and sale of retail items. | Fin.
Comm.,
Task
Force | short term |
| 11.3 | Solicit advertisement from appropriate organizations & businesses to cover 20% of production costs of Anee in short term and more in long term. | Edit.
Bd. | short term |

B. Public Relations (increasing awareness of C.O.E.O.)

- | | | | |
|-----|---|------------------------------|------------|
| 1.1 | Distribute a brochure to all schools, school boards, appropriate camps, government agencies, colleges & universities. | Commun.
Comm. | short term |
| 3.4 | Develop a communications package including brochure, posters, fact sheet & copies of Anee to be used to promote C.O.E.O. to sponsors, interested organizations and individuals. | Commun.
Comm. | short term |
| 3.9 | Exchange complementary newsletters with related organizations to promote mutual exchange of articles and ideas. | Editor,
Commun.
Comm. | short term |
| 8.2 | Ensure that all relevant Ministries are provided with a complementary subscription to Anee. | Gov.
Liaison,
Edit.Bd. | short term |

C. Increased Participation (sharing the workload) (increased administrative support)

- | | | | |
|-----|---|--------|------------|
| 7.2 | Appoint a board member to assume responsibility for volunteer management (volunteer coordinator) (see 5.1). | Ad.Bd. | short term |
|-----|---|--------|------------|

- | | | | |
|-----|--|----------------|----------------------|
| 5.3 | Recruit & "maintain" volunteers to undertake or assist with C.O.E.O. projects as required. | Vol.
Coord. | long term
ongoing |
| 7.1 | Establish the following standing committees: Financial Development, Communications, Editorial Board, Professional Development, and Regional Development. | Ad.Bd. | short term |
| 4.1 | Investigate alternatives for a suitable central location to serve as office and clearinghouse for C.O.E.O. | Task
Force | short term |
| 4.2 | Establish an office/clearinghouse for C.O.E.O. | Ad.Bd. | short term |
| 4.3 | Develop job specifications for an executive administrator. | Task
Force | short term |
| 4.4 | Hire an executive administrator (see 7.10). | Ad.Bd. | short term |

D. Improved Services of the Membership

- | | | | |
|-------|---|---------------------|-----------------------|
| 12.3 | Hold more workshops that are designed for specific groups within the membership ie. residential centre staff, classroom teachers, day use centres, etc. (see Background Information for suggestions). | Ad.Bd.,
Workshop | long term |
| 15.1 | Complete the revision of the resource catalog and put on word processor. | Task
Force | short term |
| 11.10 | Provide more recognition to members for their involvement in Outdoor Education, eg. "Outdoor Education of the Month." | Ad.Bd. | ongoing |
| 13.1 | Develop a task force to develop a strategy for improving liaison with organizations (see Background Information). | Ad.Bd. | short term |
| 11.4 | Include in Anee information and ideas for all elements of the membership (Outdoor Education Administrators, residential centre and day use centre staff, classroom teachers, and students). | Edit.Bd. | short term
ongoing |



Presented by Mark Whitcombe, Barrie Martin

BOOKS, BOOKS!!

We're looking for any past regional reps., executive members or conference chairpeople who may have boxes of "Leading to Share, Sharing to Lead" in their basements!

Contact Jerry Best if you have a stash. (416) 525-2930 ext. 220

THE POND MILLS LIVE

HONEYBEE PRESENTATION



To begin, participants were shown the demonstration hive which has approximately six thousand honeybees. A mannequin, Brent the Beekeeper, is dressed with headnet, suit, gloves, and heavy boots beside a bee-hive suited for commercial beekeeping. An explanation was given as to how these props are used to introduce a program called "Fall Ramblings" for grade two children. The children are usually most impressed with the bees, but the magic is in the ease with which we are able to demonstrate the ecological principle of interrelationships between plants and animals.

After the introduction, the children are taken for a hike along a Touch and Smell Trail, visiting the plants just as the honeybees do. By answering questions using their senses of touch and smell, the children can earn cards. The one with the most cards wins the honey.

A videotape, The Mysterious Bee, was then shared from the Nova series. It is about fifty-seven minutes long and describes honeybee behaviour as filmed by an Australian beekeeper. This serves as an excellent resource, especially for older students. Concepts illustrated are bee functions, swarming, metamorphosis, navigation, and

many others. It is available from TV Ontario at cost.

We then played a honeybee game. It involves builders who build cells using paper and glue, and field bees who search for nectar represented by toothpicks of various colours. The queen decides which bees will do each job just as in the real hive. As the field bees return with the toothpicks, they must deposit them in the completed cells, five in each cell. If the cells are not ready, they must wait. A field bee must bring only one toothpick at a time to the cell. This represents a full load of nectar.

The game may be played with two hives in competition, or with just one hive involving a co-operative effort. To record progress at the hive, one can note the number of cells/toothpicks.

Next, we prepared slides for use in micro-slide viewers. We had captured some bees and frozen them so that, using dissecting kits, we could prepare slides showing bee wings, legs, stingers, etc. The micro-viewers are available from Sargent Welch for about \$70.00 per dozen with case. The magnification is five times without the top part, and fifteen times with it on. These viewers are just fine from kindergarten to grade six. We use them regularly in our

interpretive centre.

Recommended Books:

The Beekeeper's Handbook
(Scribner)

Practical Beekeeping
(Garden Way Publishing)

Lives of Social Insects
(Thomas Y. Crowell Co.)

At Pond Mills we have enjoyed having a honeybee colony for three and one-half years now. We find them to be an excellent resource, and an endless source of magic.

presented by Bill Savage





presented by
Barbara Pomerlan

Folkdance

What is folk dancing?

Folk dancing is the world's oldest form of dance. It has been a basic part of human culture as far back as historians and archeologists can find records. These dances are in the life of a particular community, at a given time, for a specific and fundamental purpose. And the dancers believe in the message of the dance.

Why folkdance?

Among other reasons, ritual seasonal dances preserve the cycle of the year, and community dances bring together every member into a conglomerate whole. The gymnastic dances keep men agile for the "hunt". Folk dances, beyond these mythical and practical purposes, promote an understanding of the culture and customs of others, as well as combining enjoyment and togetherness for groups of people with a common heritage. If nothing else, folk dancing helps people to become better acquainted with one another, and HAVE FUN!

How would one incorporate folk dancing into an outdoor education program?

Folk dancing provides a social activity that is fun and different from the usual outdoor activities. Accompanying folk songs can be taught around the campfire, so the music is port-

able; otherwise, a tape recorder and cassettes can be brought along. Most school physical education programs have folk dance recordings easily available. On a cold, snowy day, all you'll need is a large room with a nearby drinking fountain. If it's sunny and warm outside, any open space (just watch out for roots, stumps, bumps and hollows) will do. Remember to shift areas occasionally so that you don't wear out one patch of grass.

How would one teach the dances?

The basic pattern is a circle; as you walk around, try to retain the shape. As the music is playing, hum along, and clap, snap your fingers, or stamp your feet in rhythm. In a space on their own, have students move in any way they think the music suggests; this will give them a creative feel for the dance. Stress the spirit and character of the dance. If the steps are difficult, teach in a scatter formation either with your back to the class (but always watching), or facing the class but doing the opposite footwork.

Be sure to indicate the direction of movement when using the circle. Tell students who are having difficulty to watch those beside them, not across from them. Sometimes, the better dancers can dance in an inner circle for the others to watch. To enhance the social aspect and

to maintain a relaxed atmosphere, allow frequent periods of conversation during the sessions. Keep the joy of the dance; don't be overly critical.

Spend practically all of your time teaching the group; help individuals after the majority has learned the dance. Be a participant: students enjoy seeing their teacher take part, and it will increase the success of the lesson. Be flexible: a folk dance doesn't necessarily have to be followed perfectly through step-by-step instructions.

Know the dance. Say what you are doing, rather than count it off; eg. "front, side, behind, side..." rather than "1,2,3,4...". Review the dances frequently for fun and for a sense of accomplishment.

Change formations frequently, as well as partners. When teaching inside a circle, switch sides to work in front of those having difficulty and move around often so that everyone can see you. Later, move into the circle and dance with the group. Then move completely outside the circle so that the students learn to dance to the music and not just imitate you.

Keep it moving - style will come naturally as the students become more relaxed and comfortable with dance.

How does one break down the teachable parts of a folk dance?

FOLKDANCE (Cont.)

At first, slow down, or simplify some dances to make them easier to learn. Divide the dance into teachable parts with not too much per section. Repeat the same part several times without music, then with music. Add new parts on gradually. Look at the rhythm - if it's tricky work on that first by clapping or stepping it out. If you blank out, repeat what you have taught up to that point with the music. Use any gimmick necessary to get your dance across!

If all else fails, call me and we'll arrange a guest instructor for an evening or weekend. And above all ...keep the dancing spirit!

Resources

for children and adults:

Barbara Pomerlan,
35 Ormskirk Ave., #407,
Toronto, Ontario.
M6S 1A8
ph (416)763-3164

for international dances:

Judy Silver,
1022 Bridletowne Circle,
Scarborough, Ontario.
M1W 2H8
ph (416)499-1800

for Israeli dancing:

Teme Kernerman,
c/o JCC Toronto,
4588 Bathurst St.,
Toronto, Ontario.
ph (416)636-1880 (dance)

Ontario Folk Dance Ass'n.,

c/o Margaret Whelan,
161 Queen's Drive,
Weston, Ontario.
M9N 2H5
ph (416)249-2892

Country Dances

Mariposa,
ph (416)463-0171 or
363-4009

Central

Region

CHRISTMAS -- COME AND SHARE!!

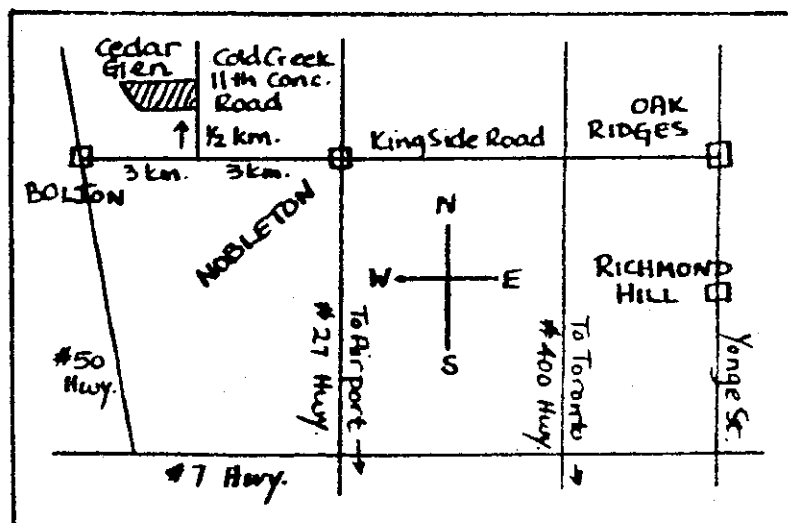
Cedar Glen O.E.C.

Wednesday, December 4, 1985

A chance to exchange ideas in the seasonal spirit. Bring an idea or program...or come ready to take one home.

Everyone will take home a Winter Carnival booklet and a new game! Warm refreshments and a cozy fire provided.

NOTE: THERE WILL BE NO FLYER TO REMIND YOU OF THIS PROGRAM. SO CUT THIS ONE OUT AND PUT IT UP ON THE FRIDGE!



COEO/NIU Graduate Courses:

WATERLOO

TORONTO

FOUNDATIONS OF OUTDOOR EDUCATION

ENVIRONMENTAL ETHICS

Instructor: Morris Wiener
Ed. D.

Instructor: Cliff Knapp
Ph. D.

DATES: (subject to revision)

March 23,24
May 10,11

April 12,13 April 26,27
Alternate date May 24,25

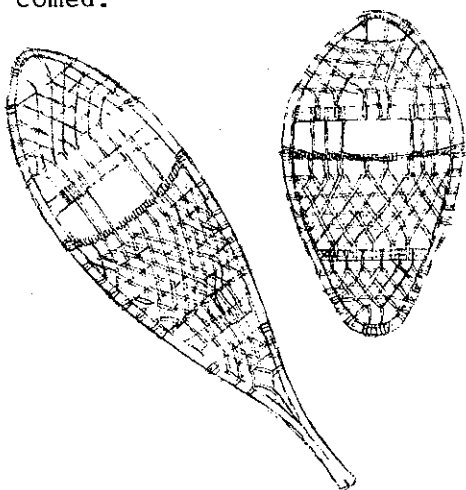
For further information, contact:

Kathleen Huntingford
(416) 225-4661 ex.377

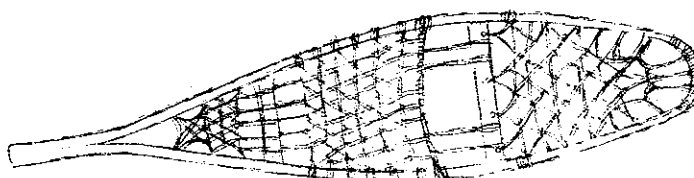
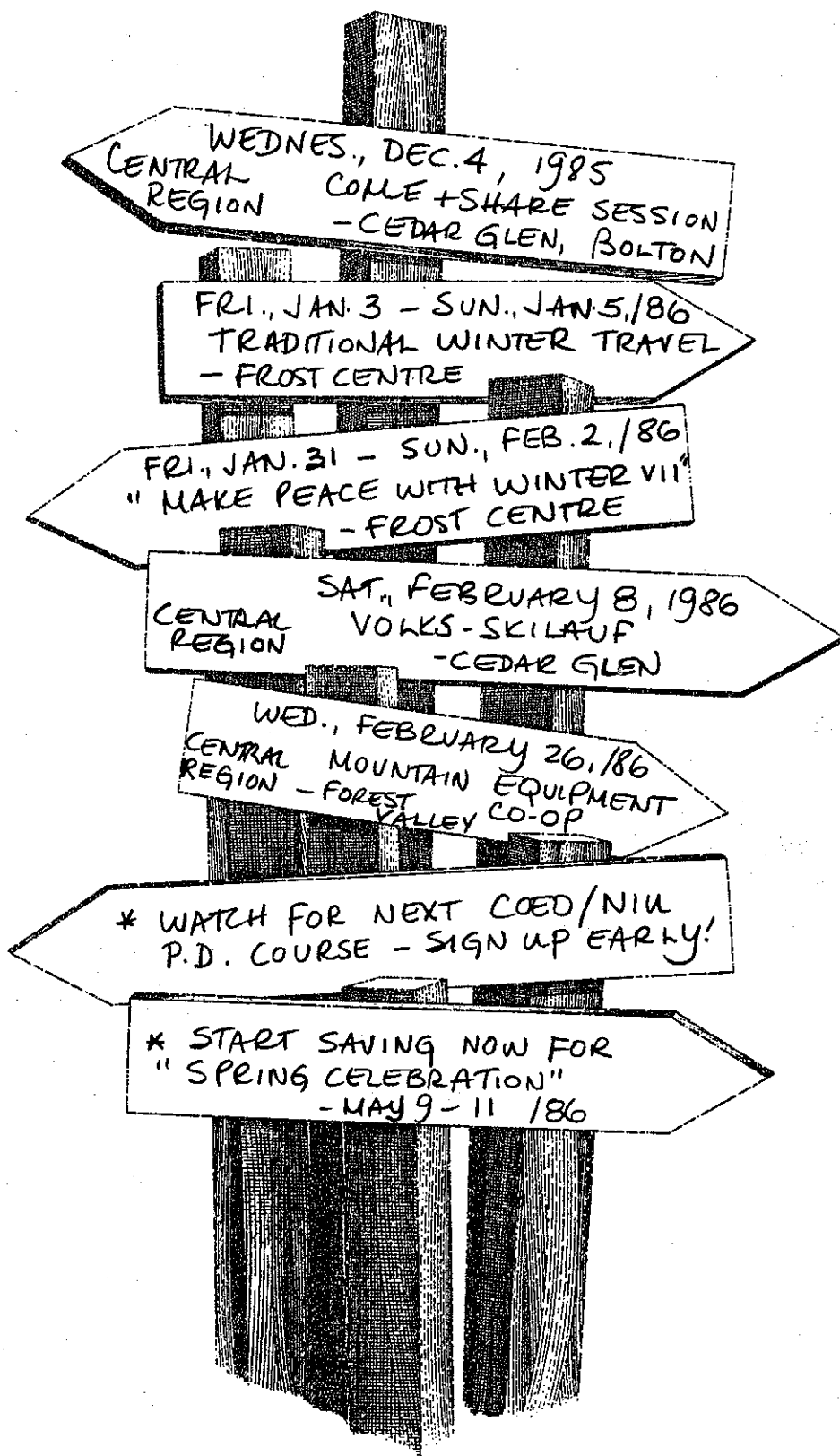
TRADITIONAL WINTER TRAVEL AND CAMPING WORKSHOP

A workshop on Traditional Winter Travel by Toboggan and Snowshoe will be held Friday evening, January 3 to Sunday afternoon January 5, 1986 at the Leslie M. Frost Natural Resources Centre. This workshop is sponsored by the Council of Outdoor Educators of Ontario and costs \$200 per person (includes all meals, accommodation the use of specialized camping equipment, displays, handouts and expert instructions). An optional field test and written exam for certification will be given for \$25 at the conclusion of the course. An overnight trip is planned to provide training in equipment handling and safe operation of wood heated tents and emergency shelters.

Participants will be able to examine a wide range of sleds and toboggans as well as a collection of over 25 different styles of native built snowshoes. The first 20 paid registrations received will be accepted. To register, mail a cheque or money order payable to Craig Macdonald, Frost Centre, Dorset, Ontario POA 1E0. Telephone # 705/766-2885. This course will be the best ever offered concerning this rapidly expanding outdoor field. Out-of-province and country participation is welcomed.



...in the wind



"MAKE PEACE WITH WINTER 7"

A WINTER WORKSHOP/CONFERENCE PRIMARILY FOR TEACHERS SPONSORED BY
THE COUNCIL OF OUTDOOR EDUCATORS OF ONTARIO &
THE NORTH YORK BOARD OF EDUCATION



DATES: FRI. JANUARY 31 TO SUN. FEBRUARY 2, 1986

LOCATION: LESLIE FROST NATURAL RESOURCES CENTRE
DORSET, ONTARIO

SESSIONS: WEATHER CROSS-COUNTRY SKIING
SURVIVAL & WINTER CAMPING
SCIENCE OUTDOORS SNOW MAGIC STUDIES
WILDLIFE AND THE LAW SNOWSHOEING
LANGUAGE EXPERIENCES WINTER GAMES
ORNITHOLOGY ANIMAL ADAPTATIONS
FIRE-BUILDING & COOKING
PROJECT WILD WORKSHOP

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

THIS FEE COVERS REGISTRATION, ACCOMMODATIONS,
FRIDAY EVENING WINE, CHEESE AND FOOD TRAYS,
3 MEALS AND EVENING SNACK ON SATURDAY, 2 MEALS
ON SUNDAY, SPECIAL REGISTRATION GIFT AND ALL
SOCIAL ACTIVITIES AND PROGRAM. DON'T FORGET
THOSE PRIZE DRAWS TOO!!



REGISTRATION FORM

COEO CONFERENCE

"MAKE PEACE WITH WINTER 7"

NAME _____ SCHOOL _____

HOME ADDRESS _____

TELEPHONE(bus.) _____ (home) _____ (postal code) _____

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:

\$90.00 COEO, \$100.00 non-member, \$80.00 student

"MAKE PEACE WITH WINTER 7"

Sue Brown, Forest Valley O.E.C.

60 Blue Forest Dr., Downsview M3H 4W5

CHEQUES PAYABLE TO: MAKE PEACE WITH WINTER
(no postdated cheques)



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 \$25.00 _____ STUDENT \$18.00 _____

FAMILY \$35.00 _____ Subscription \$22.00 _____

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

Return to:

John Aikman
Membership Secretary
47 Rama Court
HAMILTON, Ontario
L8W 2B3

