Pathways

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Pathways is published six times each year for The Council of Outdoor Educators of Ontario and mailed to COEO members. Membership fees include *Pathways*, as well as workshops, courses, and other benefits of membership. Complete membership information and application form are found on the inside back cover. Opinions expressed by contributors to *Pathways* are theirs solely and not necessarily those of the Editorial Board of *Pathways* or of COEO. Advertising included in *Pathways* should not be interpreted as endorsement of the product(s) by COEO.

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Features

Columns

Editor's Log Book

This is a conference report issue. The 1999 conference, by all reports was a grand success. Over120 people attended the sunny weekend days at Camp Tamakwa (and cool nights). David Bale and the staff at Tamakwa were exceptional hosts. Our keynote presenters James Raffan and singer-songwriter, storyteller, traveler Ian Tamblyn were gregarious contributors to the weekend. Mostly through the success of the conference rests with all the presenters and all the participants who make the gathering come alive with a learning/rejuvenating energy. We, the editorial board, hope to recreate some of this energy on the pages of this *Pathways*. Many of the conference sessions are represented here.

We must also report that this *Pathways* marks a major changing of the guard, so to speak. The following members are taking on a new role as "Friends of the Pathways Board"; Barb McKean, Barrie Martin, Holly Bickerton, JamesRaffan and Mark Whitcombe.

This way we can still call on their services anytime. No one seems to want to drop there involvement with Pathways out right. New members to the board are Jenny Barron, Constance (Connie) Russell. Remaining members are Carolyn Finlayson, Bob Henderson, Clare Magee, Mike Morris and Tom Potter.

To our outgoing members, a big thanks is in order. A particular note of praise should go out to Mark Whitcombe who has done the lionshare of the final editing and has served as the main go-between with Kim Burton-Ogrodnik our crafty layout person. Connie and Jenny are planning to review the overall workings of *Pathways* to improve efficiency of production and quality of our publication in terms of columns, features, themes, etc. So, now is a great time to get involved.

Report in with ideas for article, columns, theme issues, art. Report in with a letter to the editor.

Report in to volunteer your services. We need people who can consistently (five time a year) provide content for a number of columns. These include; the Keepers of the Trail column that showcases the work of selected COEO members; Explorations, a report of outdoor education research; Backpocket, a curriculum activity idea.

Bob Henderson

Sketch Pad

Caryn Colman was our conference artist in residence. She provided *Pathways* with four art sketches from moments at the Conference. Thanks Caryn. Caryn can be reached at SmoothwaterOutfitters, Box 40, Temagami, P0H 2H0, (705) 569-3539. It was a great treat having Caryn, Francis, Emily and Mark from Smoothwater with us in Algonquin.

Ed Nunes, one of the Conference's student helpers drew the cartoon sketch for The True Tyranny of Fun following the experience described. It is an accurate sketch.

The Editors

Outlook

Algonquin Park was a great teacher for all who attended the annual conference at Camp Tamakwa. The fall colours were an added bonus to the wealth of experience and resources the participandts brought and shared with enthusiasm. The conference committee of Bob Henderson, Linda Leckie, Glen Hester, Mary Gyemi-Shulze, Patti Blair, Leslie Hoyle, Ellen Bond, Mike Elrich and Zabe MacEachren are to be congratulated for lining up an impressive array of hands-on sessions, networking opportunities and social activities. The Board's sincere appreciation is extended to them for all of their time and effort in making Conference '99 a resounding success.

The COEO Awards were presented over the course of the weekend. These awards are presented in recognition of the leadership, expertise and dedication of our members. Camp Tawingo's twenty-five year history of innovative programming and leadership earned it the Robin Denis Award. The Dorothy Walter Leadership Award was presented to Linda Leckie, teacher at Bishop Strachan School and longtime outdoor leader. Glen Hester was presented with the Presdent's Award in appreciation of his ongoing committment to COEO in so many roles.

At our Annual General Meeting, a warm welcome was extended to the thirty new members attending their first conference. Norm Frost accepted his nomination to the Board of Directors. Glen Hester will continue as membership co-ordinator but will also take on the added responsibility of secretary and web-site co-ordinator. Check it out soon!

I am moving on to the position of Past President and am happy to congratulate Mary Gyemi-Shulze on her new position as President. A veteran board member of many years, Mary's experience and enthuasism will be real assets as she leads COEO into the new millennium.

Our next board meetings are scheduled as follows:

Thursday, January 13, 2000
Conference Call

Saturday, March 25, 2000
Tammy Hand's Home

Let us know if you wish to attend or have items for us to discuss. Meanwhile, look out for winter here we come...see you at Make Peace with Winter!

Linda McKenzie and Mary Gyemi-Shulze

SPIRIT VISIT CAMPFIRE

Editor's Note: Our Spirit Guest read the text to support the various visitors to our campfire, listed below.

Intro

Ever wondered about Ontario's oldest Provincial Park? How it came into being what was here before has affected or impacted the landscape Story – Algonquin's Story

Spirit

In Ontario's rugged uplands like a vision in a dream
(By Canoe) Lie the forests of
Algonquin Nature's citadel supreme
It's hills and dales were sculptured in a cold and distant past
By the chisel of the glaciers irresistible and vast

Keewaydin – The Northwest wind –

Spirit

When many moons had come and gone at time's unhurried pace – A strange and startling thing appeared – a new and different race.

Native Algonquin –

Spirit

Then knowledge came of foreigners of men of strange attire.

Voyageurs –

Spirit

They gave the Indians knives and beads to paddle, portage guide – Along the maze of waterways exploring far and wide.

David Thompson

Birch

Spirit

A hundred years went by slowly and then a hundred more
With very little to record or add to history's lore
Except that men from other lands were slowly settling near
And towns and farms and lumbermills came closer year by year

Farmer's Wife –

Spirit

Then there arose throughout the world a great demand for wood – And timber cruisers searched the land and found that it was good – Then the brooding winter silence was shattered by the sound of thudding axe on pine trees that went crashing to the ground.

Logger –

Spirit

For time moves on and nothing stays and soon the new is old
Past days give place to other ways, just as atale is told
New methods speeded up the work new logging roads were made then came the fiery iron horse and railway lines were laid.

JR Booth –

Spirit

The lumber kings strove mightily great wealth was made and spent – But ancient bonds were broke and Nature's balance bent – But now a man of vision strove with his mind and heart – To save this haunt of Nature – set this lonely land apart.

Alexander Kirkwood –

Spirit

Rangers were appointed and stationed here and there
To uphold the regulations in the regions of their care.

Mark Robinson –

Spirit

Artists, anglers, naturalists all found fulfillment here – And the Park became and magnet that drew far and near.

Winnie Trainor -

Martin Blecher -

Mrs. Pirie (Cottager) –

Spirit

Then camps were instituted where boys and girls were taught
To value healthy outdoor skills and things that can't be taught

Fannie Case –

Unca Lou –

Spirit

Canoe routes led through chains of lakes, by rocky shores and islands – With portage trails and to pack across the piney-scented highlands. To help them on their travels local men and women found employ – To act as guides to paddle pack or otherwise convoy.

Ralph Bice –

Spirit

Time like and ever flowing stream bears things away and people, landmarks nice well known, no longer are today. But still the forest beckons and still the lakes are blue and the joy and peace of Nature is still forever new.

Wolf –

Spirit

It is the paddle and the tumpline will take you to the heart
Of placid primal Nature – a peaceful world apart
This then is Algonquin Park; it's history, purpose, beauty
It's basic values to preserve, is now our bounden duty

ALL

High on a rocky ledge I build my wigwam
Close to the waters edge silent and still
Blue lake and rocky shore I will return once more
Algonquin Algonquin Algonquin

Conclusion –

Algonquin Campfire Stories

Liz Lundell

On Friday evening, a group congregated around the main campfire at Tamakwa for "Algonquin Campfire Stories." I opened by suggesting that those assembled had a cumulative wealth of experiences that would make great campfire narratives. My hope was to take get our collective stories flowing.

Because the bird seems so playful and will approach people to steal food, it is affectionately known as the "whiskeyjack."

I read the first story as a tribute to the rich oral tradition of the first peoples of the Algonquin area. The tale came from a cycle of legends about Wiskedjak the trickster, from F. G. Speck's Myths and Folk-lore of the Timiskaming Algonquin and Timagami Ojibwa (Department of Mines, Geological Survey, 1915). In this episode, Wiskedjak tricked the birds by inviting them to a dance where he killed several. Later, the people came and stole his catch while he slept. After wandering across rough terrain for several days, Wiskedjak fell down a cliff. He pronounced that his scabs caught on the rocks should henceforth feed the people in times of starvation (we call this lichen), and that the willows stained red with his blood should provide bark in times when tobacco became scarce. Interestingly, a common bird in Algonquin — the gray jay — takes its nickname from this character. Because the bird seems so playful and will approach people to steal food, it is affectionately known as the "whiskeyjack."

Next in the program came a reading from Grey Owl's book The Men of the Last Frontier. That story explored the difference between being "correctly and incorrectly lost." There's an Algonquin connection to this tale, too.

In March of 1909, a trapper by the name of Archie Belaney made a bet that he could get across Algonquin Park while carrying a gun, without being caught by the rangers. One of the reasons Algonquin was established in 1893 was to protect wildlife. Possession of firearms inside the boundaries was illegal and punishable by a heavy fine. Somehow, the rangers were alerted about the trapper's scheme. Mark Robinson patrolled Tea Lake up to McCraney. Bud Callighen and Albert Ranger scouted south and east from Cache Lake.

March 14th was a beautiful, mild day, but temperatures dropped the next day, and stormy weather followed on the 16th. On St. Patrick's Day, Ranger and Callighen went down to Porcupine and Ragged Lakes by dogsled and they saw human tracks at the Porcupine dam. The going was tough, even by sled, because of the driving wind and snow. That night, around 8:00 p.m., Archie Belaney stumbled into the rangers' camp, his feet badly frostbitten.

The next day, Callighen took the offender back to his camp at Tea Lake where he had left all his gear. Belaney had been very incorrectly lost. He was taken to Canoe Lake where Mark Robinson looked after his feet for several weeks. Belaney was let off with a stern warning.

In a second story in Men of the Last Frontier (set in 1927), Grey Owl describes a similar incident. He set out on a mild March morning to scout new hunting territory. As the day grew warmer, he stripped off layers and left his heavy clothing on a tree. He got lost as the temperatures plummeted, and his feet were badly frozen.

By the time that book was published, Grey Owl was a respected conservationist, lecturer, and writer and everyone knew him as a native person from the Temagami area. Mark Robinson was a great admirer of Grey Owl's books and he marveled at how well the writer knew the ways of the wilderness.

In 1935, a native from the North Bay area brought a verbal message of thanks from Grey Owl to Mark Robinson at Canoe Lake. Robinson responded that he had never met the author, but the visitor insisted that Grey Owl had spent several weeks at Canoe Lake while the ranger kindly nursed his frozen feet. Mark Robinson knew Archie Belaney's secret long before the rest of Canada became aware of it.

A number of other people at the Tamakwa

campfire shared instructive — and entertaining — stories. There were a few cautionary tales about losing one's way, Bert Horwood's tale being memorable. Mention was made of docile bears and attacking chipmunks. Jerry Jordison put on a spectacle of fire-eating as part of the true story he had just made up entitled, "How Tea Lake Got Its Name."

We finished up with more speculation about Tom Thomson who died on Canoe Lake in 1917. Bert presented a strong case that Thomson might have been standing in the canoe and then fallen, hitting his head and getting tangled in fishing line. We'll never know, of course, but it gave us food for thought as we stared into the dwindling flames. The fire's orange glow cast a narrowing circle as we wrapped up our musings about Algonquin Park's fascinating past.

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"ENVIRONMENTAL EDUCATION: DOES IT REFLECT A DIVERSITY OF PERSPECTIVES?"

Presenters: John Fallis and Norm Frost

"For too long environmental education has emphasized the values and lifestyles of white, middle-class students, yet environmental issues impact all races and all socio-economic groups."

(Sly, C. (1991). Letter to the editor. Three-Circles Center Newsletter, 2.)

The focus on the values and lifestyles of a select group creates barriers to diversity in environmental education programs, personnel and audiences.

"This is not simply and issue of altering the curriculum, but of who creates the curriculum."

(Lewis, S. & James, K. (1995). Whose voice sets the agenda for Environmental Education? Misconceptions inhibiting racial and cultural diversity: The Journal of Environmental Education, 26(3), 5-12.)

"Environmental education curricula should focus on the issues directly affecting the audience."

Who is the audience? What characteristics define the audience?

race/culture
rural/urban
socio-economic status
politics
gender

These are some of the lenses or perspectives with which we view the world.

If it is an urban audience, they may relate more to environmental hazards than to the aesthetics of wilderness – what do they experience?

"Environmental hazards cannot be fully understood through scientific studies of the impact of these hazards upon the environment. The origin of these hazards, and the means to alleviate them, rest in the interplay of social, economic, political and environmental forces."

ISSUES TO CONSIDER IN THE SELECTION OF MATERIALS

To be applied to questions of race, class, gender, ethnocultural identity.....

The following questions should assist the teacher in selecting reading materials and in guiding students in their reading. They are sometimes useful as a class discussion about who write what and whose voice is heard. They are by no means exhaustive – add your own.

How is critical thinking encouraged?

Whose voices are heard? Is heard?

Who is the "other?" Who is "we?" (Question the norm)

Whose values are explicit? Implicit?

How is language loaded? "Massacre" vs. "Victory?" "Female vs. Girlish?"

Who writes the interpretation of events? Who wins? Who is heroic? Who is the victim? Who is the villain? How do we know? Who is not even mentioned?

Who makes a hero? A winner?

Who is exotic? Who customs, clothes, faith is "strange?" To whom?

Whose experiences are worth recounting? Housewives? Servants? Factory workers? And by whom?

What roles reinforce stereotyping? Are girls timid? Weak? Or "tomboys?"

Account for omissions of some groups - people of colour, women, workers....

What re the writers' credentials? Are they "insiders" or "outsiders?" Do their life experiences give them the knowledge they need to accurately represent the characters or events? Is this necessary?

What is cultural appropriation or appropriation of voice? Is it an issue? To whom?

How are those who resist depicted? As rebels? Heroes? Patriots? Traitors? Exceptions? Are some people always in need of

rescuing or saving? Consider "runaway slave" vs. "refugee" vs. "resistance fighter."

What are "controversial issues?" Should they be addressed explicitly?

Ageism

Discrimination, bias of stereotyping based on age.

Classism

The institutional, cultural and individual set of practices and beliefs that assign differential value to people according to their socio-economic status.

Ableism

A system of discrimination and exclusion that oppressed people who have mental, emotional or physical disabilities.

Lookism

Discrimination based on physical appearance. It occurs when people are judged and treated according to the outward appearance of one or more aspects of their bodies.

Heterosexism

The societal/cultural, institutional and individual beliefs and practices that heterosexuality is the only natural, normal and acceptable sexual orientation.

Sexism

The cultural, institutional and individual set of beliefs and practices that view women as inferior and denigrate values and practices associated with women.

Religious Discrimination

Discrimination based on religion or creed.

Racism & Ethnocentrism

A system of implicit or explicit beliefs, assumptions or actions that may be based on an ideology of inherent superiority of one racial or ethnic group over another, and by which individuals or groups of people exercise power that abuses or disadvantages on the basis of skin colour and racial or ethnic heritage.

By John Fallis/Norm Frost

NOTES FROM THE INTERGRATED PROGRAMS SESSION

Compiled by Mike Elrick

At this year's conference a session was held entitled Intergrated Programs – How to Survive in a Four Year Cirriculum. For anyone new to integrated programs they are generally defined as multi-credit (4-5) high school program offered as one package to the students. Most are taught by one or two teachers and take place either at an off-campus site or within the school. There are about 30 of these programs around the province with environmental/ outdoor leadership as the focus.

Integrated programs are facing a challenge in the next 2 years as they enter into a 4-year high school degree and new cirriculum. Some challenges anticipated are:

In a 4-year high school model, students will have fewer elective options and will have more of their courses scripted to them.

Many will feel the pressure to "fast track" and be done in 4 years, leaving little time to take anything outside the "norm".

Environmental Science as a course, is now eliminated from the new cirriculum. Last check showed more than half of integrated programs as having this credit in their package.

Less financial support for environmental education seems apparent from the government, ministry and boards.

The following is a point form summary of some of the ideas, which we arrived at:

There is an excellent opportunity to replace the environmental science credit with a "Locally Developed Course". This could be counted as a compulsory credit in science. To date, the ministry has a document regarding grade 9 and 10 courses of this nature and promises one for grade 11 and 12 soon. This course must be approved by your board. Find someone on the "insider" of the board to help you pave your way through the bureaucracy.

Some other credits that look like a good fit for integrated programs are the grade 11 geography credit in resource management and the grade 12 Physical Education credit in leadership.

Having compulsory credits can only be to our advantage in having kids sign up.

Linking with co-operative education may be a positive thing. The present government seems big on this. Our courses may also be able to count for each student's 40 hours of mandatory community involvement.

The government has draft document on the Interdisciplinary Studies (IDS) which is just another word for integrated programs. The Tamarack program from Deep River is used in this as an example. Good ammunition.

Getting our name out is key. Call newspapers, get in school newsletters, invite your admin out to activities. As well, having a leadership component where high school students teach younger students is great advertising for your program. Involve your feeder schools. It is also a great way to generate some revenue! Market your program with a brochure, do slide show presentations.

Working on self-sustaining funding is key. Local Stewardship councils of the MNR have been extremely helpful for some programs. Make contact.

We need to get more examples of environmental integrated programs into the Interdisciplinary Studies (IDS) document.

A good website to check is _ HYPERLINK http://WWW.enoreo.on.ca _WWW.enoreo.on.ca_

A great session on the whole and a meeting is planned on November 20, 1999 in Peterborough to work specifically on a generic outline for a "Locally Developed Course" in Environmental Education.

Email Patti Huber if you are interested in coming. mailto:Huberpatti@hotmail.com _Huberpatti@hotmail.com_

MIKE ELRICK
Teaches an integrated curriculum program (C.E.L.P. – Community Environmental Leadership Program) at Centennial High School in Guelph.

SCHOOLYARD NATURALIZATION

By Patti Blair

It literally went without saying that while field trips, outdoor centres and wilderness excursions are central to outdoor education, they don't happen in the students' backyard. A naturalized schoolyard, on the other hand, offers a place for experimental learning in ones own environment and many believe this allows for a more meaningful transfer of skills and knowledge. In addition, affective outcomes are attained as a result of students being directly involved in the creation and maintenance of there naturalized areas.

That being said, our session focused more on the "how " than the "why". A full blown report on the in's and out's of schoolyard naturalization is too comprehensive for this article so we'll focus on a few highlights that emerged.

For fundraising purposes schools can apply to become registered non-profit organizations allowing them to offer tax receipts for donations.

Grants are available from the Evergreen Foundation, Canada Trust: Friends of the Environment, Canada Wildlife Federation as well as local service groups such as Optimist Clubs, Lions Clubs, Rotaries, etc.

It is absolutely critical to involve all parties in the planning and implementation of a project. i.e. teachers, administration, students, custodians, secretaries, parents, neighbors and the community.

Sustaining your project is a challenge. Bring new people on board who will take over once the founding staff or parents move along.

Vandalism happens. Be patient, preservere. It tends to be greatest when the project is new and will diminish once plants and fixtures become established. Creating a sense of ownership is important.

If you need to limit access to an area during recess, allow each class to issue a couple of passes to students. No pass, no entry. This keeps numbers down, yet offers and opportunity to those who really want to be there, thereby reducing traffic and damage to plants.

Keep track of your paperwork. It is important when seeking funding, using for promotional purposes or for passing information along to new people who come on board.

Start small and plant big! This means, plant a small naturalized area in the beginning and ensure it can be maintained, then allow it to expand. Plant "big" plants as they are less easily damaged.

Although this list could go on, we'll stop here.

Schoolyard naturalization has been a widespread movement across the country, with more than 1100 schools participating. Some new documents are in the process of being written to facilitate the use of naturalized areas in teaching new curriculum and a few school boards are looking into adopting policy that will support schools with this endeavor. One school in Barrie hires a teacher whose full time job is to teach in their naturalized area. That's right a full time, on site outdoor educator... that's progess. This teacher, Rita from Barrie attended our workshop and gave valuable insight.

Patti has taught at outdoor education centres; for example: Pine River and the Boyne River Natural Science School. Patti has also taught Outdoor Education at McMaster University in the Department of Physical Education. She is a parent co-ordinator for the Millgrove School Restoration Initiative.

The Body Needs to Make Music: Ian Tamblyn's workshop

p. j. cushing

On the Craft of Song-writing

A good song-writer is trying to capture the poetry of the feelings that we all understand on some level

Ian Tamblyn wanted us to be clear from the beginning about three things.

First: song-writing takes time and work. Second: you should enjoy the process. Third: you can enjoy the process whether or not anyone else will ever hear, or like, your song. The last piece is especially important for experiential educators who may want to experiment with engaging students in a song-writing exercise. The enjoyment can come through humour, memories, personal reflection, or just taking the chance to think more deeply about some simple part of the natural world like the rocks he had us meditate on for our songs.

It is important to frame the exercise for students such that they do not feel that the measure of success is a 'publishable' piece. The second important part to facilitating a song-writing session with your students, is to provide them with a few guidelines that Ian suggests are helpful ways to get started, and to avoid common pitfalls and roadblocks that songwriters come up against. This will help to minimize frustration and keep people's energy on articulating their feelings.

Topic

Ian suggests that when deliberating over what to write about, you could choose some object, place, or silly phrase someone said to you to focus on initially, and you can turn it over and over to get a feel for what 'mood' is coming from it. A good song-writer is trying to capture the poetry of the feelings that we all understand on some level, but are at a loss to explain to anyone else. As you distill your reflections, an essence of some 'pre-cognitive moment' should become clearer, and then you can begin to summon images, sounds and words which get you closer to it. If well communicated, your song will help illuminate the experience of others.

When we visited, Ian made another point about topic. There is no 'bad' topic, there are only unworkable or inappropriate ways of handling the topic. He indicated that the current generation of Canadian folk and other song writers are approaching the Canadian landscape in a distinctly different way than their predecessors. This approach evolves that national voice into something increasingly elegant, while still respecting the incongruities and messiness of our nation. A sample of that complexity is represented in the mix of remembering and forgetting of 'One horse town', to the interwoven welcoming and loneliness of 'The low and high tides of '94', on to the passion for authenticity in 'MacDonald at the Bar' and the playfulness of a new song that reflects on the 'always fresh' donuts we love.

Story

The next step is to develop a story, or many stories, about that inchoate feeling or idea which can begin to poke at the truth that you want to express. A story is what gives a song direction and energy. You have to give enough set-up in the beginning so that you can help the listener to see how your world and theirs are similar in some way, which elicits a 'moment' from their memory. The story can not be overly complicated for as Ian put it, "you have to go in on one line, flip the angle, and get out" in the short space of a few verses. The flip, or transformative point, drives the drama of the song, and is needed to give a sense of urgency to

the moment being conveyed. He also suggests that one need not specify everything about the story or message: "alluding to something rather than specifying it can give you more room as a writer – it avoids falling into a didactic tone".

Surrounding the topic with many stories is sometimes needed Ian says, before you begin to achieve the desired effect. You can do this by telling the story from different perspectives, moods, or genres until the appropriate one emerges. Tamblyn emphasizes though, how songs are like dreams – "you can not will them ... they follow their own line" and sometimes you can follow an unexpected line profitably, while other times, you will end up somewhere that is not at all where you want to be with the story.

He assures us that it happens to everyone and the trick is to keep at it, for even in these 'wrong endings' you will learn to get closer to what you really want to express.

Perspective

A simple but powerful point was that any song needs to come from one, distinct perspective. At the level of distillation of story-telling that song-writing demands, there is no space for a tangle of viewpoints to be communicated. That perspective should belong to a distinct character be it a rock, a bird, or a scientist, and you need to develop the character enough that people can relate to it. One essential way of building the sense of the character is to give them a perspective or point of view – part of this comes naturally from their position in the world, but you can also add to this by showing how that position gives them a particular opinion on the topic you've chosen. A good example of this isomorphism is the perspective of the person in 'North Vancouver Island song' remembering the colours and smells of his home-place, who is being asked if he will return. They are sentiments with a broadly recognizable quality.

Vagueness

Having promoted the value of perspective, Tamblyn then cautioned however, that a countrapuntal element of ambiguity is essential as well. First, a song which relies too much on "personal specificity limits the outward reach of a song". There is a fine balance that must be struck between getting highly specific about "emotional details" of the moment at hand which is what will touch people, and then vagueness on other aspects which will allow the listener the room to stretch your metaphor to their own experiences. In addition he notes how the "closer" the details of a story are to what people already know, the less interesting and exotic it seems to them. Hence one of the tensions he has to work with in trying to write about our landscape.

Surrounding the topic with many stories is sometimes needed.

Themes

When some people bravely shared their songs during the workshop, an issue that surfaced was that people feel as if they are writing the same story over and over again in their songs. Ian assured them that this was unavoidable since each person's journey tends to carry a limited number of themes, which, like motifs, recur throughout. He suggested that this is often where the work or craft-driven nature of song-writing comes in; you have to keep mining that single feeling for its infinite variations. You could also try to weave the same theme into different topics or forms. For example, while his songs often express the fragility or fleeting possibility of connections within a vast landscape, you could take that same theme and apply it to relationships in the city, or the discrepancy of wealth and understanding between social classes.

Ian offered us both a glimpse of the voice that he hears as he moves about our country, and a hand in learning to express our own version of that voice. These tools offer a creative combination of 'doing' and 'writing' to

encourage reflection and contemplation with our students in the outdoors. Combined with a cloth book–binding session, or paper-making workshop to write the songs in, you can point students toward a new way to explore subjects at a different level of distillation and specificity than is standard for regular journaling exercises.

"Old voice, calling from the mountains, coming from the mountains,
The water rushes down.
Old voice, calling from the snow fields
Tumbled down the rock face, rushing to the sea.
How I wish I could fly with you
But I have clipped my wings.
One day, I will fly with you
When the telling heals the pain."
('Old Voice' on The body needs to travel)

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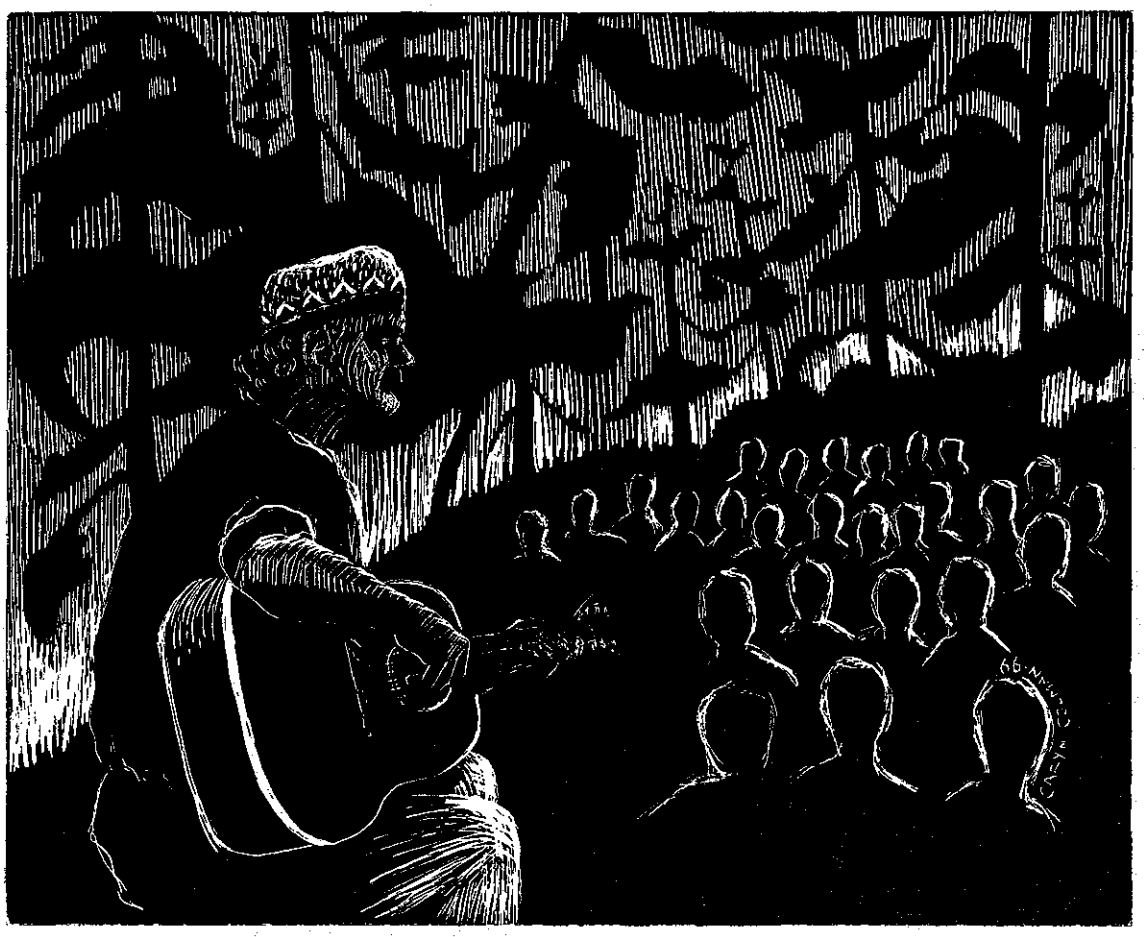

Joy and The Tyranny of Fun

by Mark Whitcombe

I propose that we should be doing more to help students get beyond the manufactured 'wonderland' sham to experience the lifelong joys of wonder. I'd like to promote the use of the idea of 'enjoyment' - literally, 'being placed in a state of joy'. I believe this means we need to develop both our own vocabulary and that of our students around words that indicate values associated with experiences.

I acknowledge that words are not the only way to express value. Of course, we also need to laugh and smile and use all of our modalities to communicate our enthusiasm. My point here is that we also need to use words wisely, and by doing so, help develop our students ability to express themselves, particularly around ideas that connote value.

Let's think a bit about the 'wonderland' experience at a modern amusement park, and the narrow definition of 'fun' as a short-term adrenaline-rush.

After sometimes an hour of standing compliantly in line, consuming expensive junk food, and not walking on the grass, we strap ourselves into a carefully-designed seat and spend a couple of minutes getting a short-term adrenaline rush in a highly structured environment. We have few choices - sometimes seemingly only when to scream and whether or not to raise our arms. We are removed almost completely from any transferable connection to reality. Nothing else we'll ever do relates to these experiences. (Are you ever going to ride down a real log flume?) We are subjected to a remarkable channelization and commercialization of the ideas of fun, of play, and of joy.

Is it any wonder that too many children - and adults - have difficulty in expressing themselves beyond "That was soooh much fun!" For us, as we teach out-of-doors, our experiences are often being unconsciously stacked against this narrow definition of 'fun'.

(Parenthetically, note the wonderland dependency on a specialized location and highly-structured equipment - and the similar attendant risk for outdoor education, which all too often also relies on specialized locations and equipment.)

There's much more we could reflect on about a wonderland experience. There is the careful design of the elements of the 'wonderland' setup that provide intense stimuli up to a statistically defined limit that's determined by insurance liability, more than by anything else. There are the interesting social components. Few people go through a wonderland experience alone. There's something important about sharing those experiences with others, particularly family or peers. There's often an important personal component of "Can I handle what others can?"

I am not denying the reality of the 'wonderland' experience, though it's admittedly not my style. I'm just trying to point out the effect of working with kids in an outdoor setting, where often enough, they are expecting 'fun' based on 'jolts per second'. The natural world provides far more subtlety than this. We need to develop our abilities in helping ourselves and our students beyond this shallowness of 'fun'. We need to escape the tyranny of narrowly defined 'fun'. We need to move towards being put into a state of joy: 'enjoyment'.

While I have concentrated on what I see as the shallowness of the 'wonderland' experience, I believe this issue also extends to too much of the rest of our increasingly virtual modern existence. Surely as we ever more deeply become immersed in the virtual nature of modern life, we need to be interacting with a more natural and direct reality. Think of the value of the experience of not being able to 'change channels' during a night hike through a dark and silent forest. Think of the instant gratification of the video existence as compared to the much more subtle, and I think real, deferred value of planting and tending a schoolyard naturalization project. It is crucial

we need to develop both our own vocabulary and that of our students around words that indicate values associated with experiences.

we use - and that we encourage students to use - appropriate language as we process experiences.

Two further points before moving on. One concerns my own personal experiences as a city boy spending summers on my uncles' farm. Uncle Mel and Uncle Doug hoisted me bare-back onto Queenie's broad back one clear evening after milking. I was seven or eight, and Queenie was perhaps twice that, a staid old Clydesdale mare coming to the end of an illustrious career as show horse, top brood mare, and wonderful working draft horse, still used to cultivate corn and other specialized tasks. Doug instructed me to grab handfuls of mane and hold on tight. Thinking Queenie might just amble lazily down to the end of the pasture, he gave a slap of his broad farmer's hand on her flank. Queenie responded with the youthfulness of her yearling foal beside her and galloped off in full thundering flight down to the end of the farm, a half a mile away, and back, nickering and blowing in exultation. I was terrified! There was nothing predictable for me, nothing statistically-within-bounds. I had a huge responsibility to hold on - for dear life! Such a contrast to a 'wonderland' experience! And such a huge potential for developing skill, accumulating experience, and establishing the joy of a relationship with a living animal clearly possessing her own free will! (I've always regretted not working more with horses!)

Secondly, I'd also like to acknowledge the value of 'free-play' - and assert the difference between the 'wonderland' experience and true free-play. We are, by and large, not dealing with free-play in outdoor education. (Too often, we're being blocked by similar insurance constraints to those that force a channelization in 'wonderland'.) But when we can, we should encourage as much free play as possible. The unstructured, self-directed, and creative aspects of free play, together with the complexity of the social interactions, make for a vastly different richness and depth of experience compared to the shallow uni-dimensional 'wonderland fun'.

We need to develop both our own vocabulary and that of our students around words that indicate values associated with experiences. We need to show them just how much more there is to a full life than the 'fun' of a commercial 'wonderland'.

What are the words and ideas that denote the values we wish to espouse?

This is very close to what is it we wish to accomplish. Without going into that discussion, I'd like to draw our attention to words and ideas like Rachel Carson's 'sense of wonder' (based on deep personal knowledge - a point we too often don't acknowledge). Other terms include beauty, elegance, the Navajo idea of 'hozhogo' (see recent Pathways columns on words and ideas from other cultures and languages), awe, wisdom, insight, understanding, knowing, believing, unity, and imagination. 'Fun' is not a bad word to include in this list - but certainly a word to understand more fully, and one to help students develop synonyms for, and alternative insights about. We must get beyond the tyranny of the shallow use of the word 'fun'.

Think of one of the most formative experiences in our environmental history - one that few of us know about - the epiphany that Muir had right here in Ontario. As a young man working his way around the northern United States and Upper Canada, Muir had injured himself in a work-related accident up in the Midland area, I believe. He had to find less demanding work for a while, so he came down to the Pottageville area, just to the south and west of the Holland Marsh. (What a co-incidence that this is so close to our archetype 'Canada's Wonderland'!) Wandering one evening in the Pottageville Swamp, he came upon a small glade lit by the setting sun. In it, a shaft of sunlight fell upon a small white orchid. The fullness and beauty of not just the orchid but of the whole environment was the first of the epiphanies that sent Muir off on his quests that eventually led him to become one of the founders of our re-thinking of our environmental relations. Muir was put into such a rapturous state of joy that he forsook his considerable mechanical and inventive skills to seek truth exploring and eventually working to save as much of our natural heritage as he could.

This is 'enjoyment', being put into a state of joy.

How do we frame words and ideas, and get students to use their own words? Part of our task lies in the centrality of reflection and processing. We must help students develop their own personal meaning. We have that strength of the experiences we provide, their newness and directness. We have the strength of our approach: "Our medium is our message and their massage." And we have the tools of language.

In order to move students to a fuller and deeper understanding of what we think has value, we must speak in language students understand, yet at the same time expand their vocabulary. We need to use and help students use synonyms in expressing their reactions to the experiences we mediate. We must constantly use appropriate language, especially at the beginning, and again at the end, as we help them derive their own meaning. We need to use both the word and the idea of 'fun' where it is appropriate, and use other words where 'fun' is not appropriate. Part of this is in avoiding the trap of calling activities 'games', instead of honouring them by labelling them as learning activities, emphasizing the value of learning. We must honour the combination of work and play, not separate them, as in, "Let's get the work done, and then have fun." We must continue to expose students to the full gamut of learning experiences: 'the mud between the toes'. How much depth and substance of meaning we help our students towards is determined by the design and the skilfulness of our mediation. We must show our personal joy in our own learning and knowledge. We need to help ourselves and our students get beyond the tyranny of narrowly defined 'fun', and instead move them towards a state of joy - enjoyment!

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WILDERNESS CONTEMPLATION: The Song My Paddle Sings

Linda Leckie

"Wilderness, a beautiful word to describe a beautiful land. Wilderness, though is a white man's concept."

To the native peoples, the land was not wild. It was home, it provided shelter, clothed them, fed their bodies. And echoing through their souls, there was the song of the land. The singing isn't as hard as it use to be but you can still hear it in the wind; in the silence of a misty morning; in the drip of water from the tip of water from the tip of a paddle. The song is still here, if you know how to listen.

The Song of the Paddle BILL MASON

CONTEMPLATION DEFINITIONS

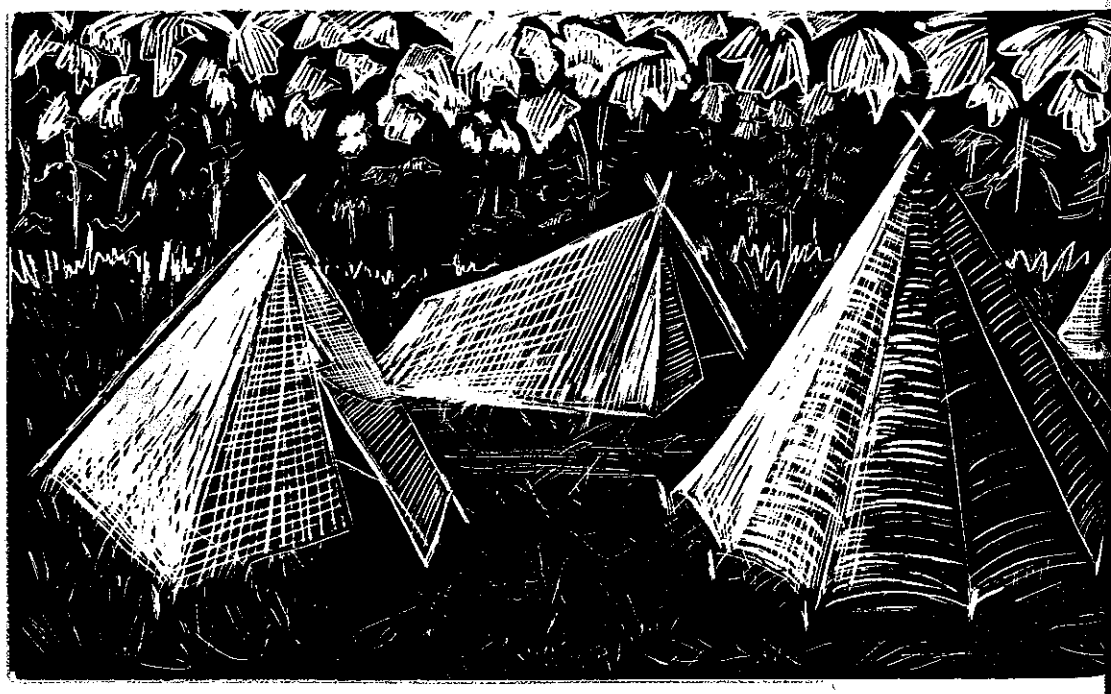
"Plain sky and mountains, ray beauty, which you feel. You bathe in these spirit beams. Presently you lose consciousness of your own separate existence, you blend with the landscape and become part and parcel of nature."

JOHN MUIR

From my readings on reflection and contemplation I came to the following understanding. Reflection is dualistic view of reality whereby the subject reflects on an object. In this scenario the wilderness traveller watched the landscape or wildlife and then some kind of reflective writing or thinking takes place. The person and the landscape are separate and this can be seen as a fragmented and compartmentalized approach to life.

Contemplation on the other hand, means a merging of subject and object. The separateness disappears and deeply interconnected reality emerges. The subject becomes the object and we merge with what we are doing. This deep state has also been referred to as "flow experience", compassionate attention" and a "sense of the sacred". In this condition the subject loses awareness of their separate self and becomes the object. (Miller)

Thomas Merton defined this type of contemplation as "spiritual wonder, a spontane-



ous awe at the sacredness of life". It allowed people to reconnect with the fundamental unity of all life. John Muir defined it as becoming "part and parcel of Nature". One "loses consciousness of their own separate existence" to blend with the landscape and become part of the natural world. (Miller)

Contemplation and contemplative practice will allow one to move beyond "mastery of content and technical competence." Our practice goes beyond knowing and doing to include being. We must go away from towns and cities and understand that there are not two separate worlds. The world outside is the same as the world inside and we are part of that outside world. (Miller)

WILDERNESS CONTEMPLATION IN OUTDOOR EDUCATION

"May every dip of your paddle lead towards a rediscovery of yourself, of your canoeing companions, of the wonders of nature and of the unmatched physical and spiritual rapture made possible by the humble canoe."

PIERRE ELLIOTT TRUDEAU

If one goes on the wilderness travel trip only to learn skills and cover as much ground as possible they are extremely selfish, for they have shown no regard for others of the natural world. If they do go a step further and consider the group process, they may make some gains in self-esteem but these are often short lived. Regardless of the benefits to the self and others these wilderness travellers have neglected the natural world.

There is a much deeper purpose to the wilderness travel experience. These trips can create spiritual connections between the self, others and the natural world. It can be a journey of self-discovery that connects that traveller to themselves, others and the place. This allows us to expand our focus to include not only our relationships with others, but our friendship with the earth.

Spiritual wilderness travellers travel with the place rather thank through it. There is a "feel of the land" and a connection that sees it as home. As these travellers meet the land they also explore the spirit within themselves. In this "spiritual adventure quest" a harmony exists between their inner and outer world. (Horwood)

James Moffett, who wrote the Universal Schoolhouse, calls for a "cultural transforma-

tion". This would see our culture move away from its commercial, corporate consumerist orientation to a central goal of helping individuals attain spiritual maturity and fulfillment. According to Moffett, educators must consider human development in the largest context – the spiritual and cosmic. The growth of individual persons towards freedom and wisdom should be the primary mission of education. (Moffett)

British educator, Charity James also connects this idea of spiritual education with freedom. In her writings about holistic education James feels that we are trying to achieve a freedom from distraction. She hopes that students will develop a "dialogue" with the natural world that included a non-exploitive appreciation and sense of wonder. Through this dialogue comes an identification with all living things, a broader and deeper concept of self, and the realization that the outside is part of them. (James)

Bert Howood, explains that if students only study the processes of the natural world they become emotionless exploiters and better informed polluters. Consequently, if they only marvel at the wonders they may end wandering about as helpless mystics.

Horwood feels that there are three important elements that must be included in any outdoor education program. Earthlinks are those experiences that link students directly and intimately to their surroundings. Stores describe and explain the world around us. It is a way to connect with the place, others, the environment and the self. Sense of wonder included the magic, awe and mystical of the natural world. It also included challenges and the feelings of surprise and delight that comes from meeting those challenges.

All three, Earthlinks, Stories and Sense of Wonder, are required to achieve what Horwood calls "personal identification". Students expand their sense of beyond their own skin. In this contemplative state they see that they are connected to the land because the land is part of them. Horwood firmly believes that in order to attain personal identification students must spend time in the natural world marveling at it's wonders and seeking intimacy with nature. (Horwood)

Wilderness travel experiences allow students to spend time in the natural world. During this time out they learn or relearn of their "wilderness". It is this connection that enable them to develop a sense of place and to see that natural world as home.

WILDERNESS TRAVEL & CONTEMPLATIVE PRACTICE

"In wilderness people can find the SILENCE and the SOLITUDE and the NON-CIVILIZED surroundings that can connect them once again to their evolutionary heritage, and, through an experience of the eternal mystery, give them a sense of the sacredness of creation." Sigurd Olson

The wilderness travel expedition allows its participants to find their own spiritual path or practice. These can be extremely enriching acts that are "participatory" in nature. Celebrations, festivals and rituals all become part of the wilderness travel experience. Connections to the land are made through the silence and the solitude of the wilderness, the mystery of native rock paintings, the magic of the evening campfire, the northern lights and the full moon.

When one is travelling in the wilderness there is, after a time, an effect on one's psyche. It is the wonder and "awesomeness" of the natural world that brings about a contemplation. Annie LaBastille while hugging a tree felt the rough bark pressed hard against her skin and felt "as though the tree was pouring it's life force" into her body. Subject and object merges and the traveller sees themselves as part of the landscape. (LaBastille)

Silence and Solitude

Perhaps more than anything else it is the silence and resulting feeling of solitude that is significant in wilderness contemplative practice. When I think back on the number of times that I have been lost in contemplation or my entire travelling group has succumbed to the intense silence of the wilderness I realize it's impor-

tance. It is such a natural thing to do on trip – to sit and watch the moon rise or the sunset doing nothing else but being with the natural world.

"Early morning. It is a time of quiet but I listened just the same. I felt alive – more aware and receptive than ever before. This was a time for silence, for being in pace with ancient rhythms and timelessness". (Olson)

"One does not have to be alone to enjoy silence. It has often been said that the ability to enjoy it with others is the mark of friendship and understanding". (Olson)

"We were two middle-aged women travelling for pleasure, disheveled and unwashed with tired feet and tired bodies but I think as we stood on the sores of the lake, listening to the silence that was almost audible we must have experienced what the saints describe as ecstasy". (Lady Vyvyan, 1960)

Northern Lights

The ancestor's of the Japanese once witnessed the northern lights over one thousand years ago. They rarely appear in their homeland today. This may be due to the movement of the north geomagnetic pole or environmental pollution. In order to satisfy their historical interest and experience the same religious feeling that their ancestors felt, the Japanese have become the Northwest Territories' most numerous winter tourists.

When the auroras appear in the sky many shout with joy and others cry when they first see them. Japanese legend states that they bring good luck for children and those conceived under the northern lights will be gifted.

The northern lights have always been linked to spirituality. According to local aboriginal lore they are their dead friends and relatives playing soccer. To the Chippewa they are caused by ghosts participating in a war dance and the streams of light and colour are their giant headdresses. Another theory is that the lights are unborn Inuit children dancing with their umbilical cords. They are certainly robust little souls.

I can never remember what causes the northern lights, although it has been explained to me many times. This is the scientific explanation that includes protons and ions. I don't think I want to remember. I prefer to think of them as something magical.

"I was very young when I first saw the northern lights and I saw them as they should be seen – full of childlike wonder and excitement – at beauty that is enhanced by the mystery of a child". (Olson)

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Workshop: Teaching Primitive Arts

I teach Primitive Arts on two levels. The first level is instructions on how to make primitive tools and equipment to live comfortably in the wilderness. The other level is spiritual.

We do what we do because we believe it is the right thing to do. For thousands of years we have been living on this planet with a particular set of values. These values became a part of us through teachings, from parents, society, governments, and religions. In our society religion is the recognized domain that molds our values. We have been told to "Be fruitful, and multiply, and replenish the earth, and subdue it...", and that value has become a big part of our society's values and a part of us. Gifford Pinchot, the founder of the U.S. Forestry Service, told us that "There are two things on earth, humans and natural resources." We have generally based most of our decisions on these two beliefs, and have felt comfortable with them, until recently when ecologist started telling us that we are destroying Earth with our greed and pollution.

People learn from what they are taught and experience, so if they are taught to respect Earth then that value will be used in all of their decisions in life.

The ecologist have suggested many reasons why we should stop the destruction of our planet - for our own health, the health of Earth, for money, out of guilt, better living conditions, to keep Earth productive for our children and their children - none of them, however, seemed to have worked to any extent because, as we see everyday, the problems are still getting worst. What we need is a change of values. Values that will allow us to be responsible for everything we do. Values that will lead us to have respect for every living thing. Once we have these values then what we do will reflect them, and Earth will become a healthy place to live.

The first thing we have to realize is that values are very hard to change in anyone. We don't want to admit that we might have been wrong all of our lives in how we have handled things. Pride is very powerful.

Since it is very difficult to change the values of adults, then the most obvious place to start is with the children. People learn from what they are taught and experience, so if they are taught to respect Earth then that value will be used in all of their decisions in life.

However, I have found that it is very difficult to introduce these values in public schools. There are strong segments in our society that will resist any change, or perceived change, in teaching values. I have found, however that much can be done in at least four different areas of study. The first teaching area is "Awareness". Techniques developed by

Steve Van Matre, Joseph Cornell, and Tom Brown, offer the child a meaningful experience with Nature. The activities get the students involved with Earth, and out of this comes the respect that will make changes. Another area to consider is the teaching of survival skills - what to do if lost in the bush. (This is the area of focus for this workshop.) Children will experience the closeness of Nature with the skills they develop. The next two sections can be taught under the heading of Native Studies. Native legends are very powerful teaching tools. Before the Whiteman came, Native children were taught by stories.

Caduto and Burchac have offered us a great resource of stories and activities in their "Keepers" Series. The last area is Native ceremonies. I have smudged children with sweet grass and allowed them to discover the teachings of the Medicine Wheel. They really enjoyed the tranquillity of the ceremonies and some students made connections to their inner-selves.

As I have mentioned, this workshop will focus on survival skills or primitive arts. I will direct my comments to teaching children, however, everything will apply to adults as well. It would be best if this information were taught by the child's parents instead of at school, because they have the extra time that is needed to really learn to be comfortable in the bush.

The first area we need to focus on is prevention or "lostproofing". It is very easy to get lost. A sense of direction in not a natural ability and needs to be learned. Teach the child to know the area they are in.

Look at a map and discuss the position of

the lakes, rivers, hills, and roads. Go out and observe the landmarks, towers, fields, dead trees, rocks, clearings, etc. Know the landscape. You can only do that by going out together and experiencing it.

One of the best preventative actions to be taken by a person is to let someone know where he is going. If he doesn't return then there is someone who has some knowledge to help a search party. The best way to prevent children from getting lost is to accompany them whenever possible.

Teach your child to use his imagination to visualize an area. Pretend to fly like an eagle. Most people will start visualizing a "living map" in their heads and this may prevent them from getting lost. (This activity is one of the spiritual aspects that will help anyone to become more aware. On a practical level too, it will allow the person who is lost to sit down, calm herself, and be rational.)

Teach children about the changing path of the wind and sun. With knowledge, the wind direction and the position of the sun can be useful to discover approximate cardinal directions. Point out also, that objects viewed in the morning may appear different (because of changing shadows) in the afternoon because of the new position of the sun. Use your five senses at all times. Look in all directions as you travel - behind, to the side, up, down, ahead. Sound: listen for water falls, moving water, highway sounds, etc. Increase your hearing by cupping your hands behind your ears. Smell: it is possible to smell water from quite a distance. Cedar forest will have a different smell than a pine forest.

You might locate yourself by smelling (or tasting) the local factory emissions. The sense of touch becomes very important in the dark.

You might want to teach your students to make trail markers as they travel to a certain spot. Use small piles of rocks or sticks instead of breaking branches or marking trees. When the child returns, teach them to clear the markers away, so that other people will not be confused.

It would also help if children would carry a small survival pack on their belt at all times. This could include waterproof matches, compass (if they are taught how to use one), pocket knife, nylon fishing line, water purification tablets, small flash light, cup, fish hooks, whistle and first-aid supplies.

If the child still manages to get lost, he is in for a unique adventure. If the child had been taught survival skills, she will have one of the most positive survival tools, she could hope to find, because she will have the confidence to know what to do in any survival situation. When people get lost they usually panic and may start running irrationally all over the place - usually in circles. So, the very first things to do when the knowledge hits them that they are lost is to stay in one place. Hug a tree. The next thing to do is to remember the order of the four survival skills needed to survive - one: make a shelter; two: look for water; three: make a fire; four: discover sources of food.

There are many skills to be learned in each of these areas. This workshop will offer opportunities to learn a few of them. We will build a shelter, called a debris hut, that will keep you warm to 20 below without any sleeping bags or fire. We will talk about sources of water.

We will learn how to make a fire with a bow drill, dead falls, containers, and various weapons to get small game. We will learn the basic of flint napping, and talk about edible and medicinal plants. And we will all make cordage out of plants.

Learning to survive in the bush, with only a knife, creates respect for all living things. We will learn to be thankful for all that Nature provides for us. We will learn that we are responsible for all that happens to us - if we don't build a proper shelter we may die of hypothermia. Living with the land will generate a knowledge that we are all a part of Spirit-That-Moves-Through-All-Things. The knowledge that we can survive in any situation, without "high-priced equipment", will eliminate fears and create confidence in all individuals.

If the child still manages to get lost, he is in for a unique adventure.

Jerry Jordison is a retired teacher from Temagami, Ont. Jerry has attended Tom Brown workshops.

Build A Survival Shelter Debris Hut

In a survival situation, the number one necessity is a good shelter. It will protect you from the elements, help you maintain your body heat to prevent hypothermia, and give you a base from which to operate.

Searchers can find you more easily if you stay in one place. Select a site at a "transition zone". Here you will be out of the wind and yet be close enough to a clearing to signal a search plane. Also, there are more plants and small animals for food in such a location.

Choose a long ridgepole (about a body and a half long) from a fallen tree (there is no need to cut down live trees) and support it on a stump or a small tree to the height of your head when you are sitting down. (This will create the optimum space that your body will keep heated.)

Next, place a rib of sticks along both sides of the ridgepole, using as steep an angle as possible while ensuring that the ends of the sticks are far enough apart on the ground that a body can lie between them.

Then place smaller branches across the sticks to make a latticework that will keep debris from falling through the ribbing.

Finally, pile forest floor debris (leaves, grasses, sticks, moss, boughs, etc.) on top, to a depth of 60 to 80 cm, to give you enough insulation for cool nights and to prevent rain from seeping through.

Extra leaves can be added inside the shelter to act as a blanket for colder nights.

If you can, place the entrance (where the ridgepole is supported) facing East to allow the morning sun to warm you. If the temperature falls below zero, then you can add extra branches and debris as a door.

In above zero temperatures, you'll find it hot with a door. Extra sticks can be leaned on top of the debris to keep the wind from blowing it away. When you are finished with the shelter, dismantle it and spread it out on the forest floor, and thank Nature for the privilege of using it.. Have a pleasant sleep. Good night.

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Jerry Jordison

Wilderness Cooking Rock Boiling

Cook a stew in less than 15 minutes.

Potatoes
Also add:
carrots
burdock roots
beef
wild leaks
onions
other wild edibles
spices to taste
flour for thickening

Depending on the size of the stew dig a 40 cm diameter hole, about 30 cm deep, near your camp fire. Line the hole with a double layer of aluminum foil, fill it with water and add the ingredients for a wholesome stew.
Next, add several baseball size, red hot, rocks from the camp fire. In less than a minute the water will boil. You may need to add additional rocks to keep it boiling vigorously. Your food will be cooked in 10 to 15 minutes. During the cooking time add the spices and flour for thickening. Scoop it out with a ladle and serve with ash cakes and cedar tea. Delicious!
To heat the rocks pile them on the camp fire for an hour or two, until they are red hot. Use sticks as tongs to place them in the "pot".

Note: To cook stew (or wieners) you can use any container that will hold water: birch bark, canvas, pottery, hollowed out log, deer stomach, animal hide, cavity in a rock, or even a conventional metal pot. Rock boiling is an excellent way to cook wilderness meals because it doesn't burn away the vitamins and other nutritional value of the food.

Jerry Jordison

Translating Transformation Into Something Real

Experiential educators know that our work facilitates transformative experiences, but we often neglect to think about the type or degree of transformation desired, or how to enhance its longevity. This article uses anthropological theory and the 'rites of passage' model, applied in longitudinal research to understand Outward Bound student experiences of transformation, and suggest implications for curriculum development.

the word 'transformation' carries a range of meanings and questions for experiential educators: how big a change does this imply?

Introduction

Cultural anthropology is the study of human culture, which includes the beliefs and behaviours of an associative group. It is wide-ranging but is centrally concerned with the patterns amongst a group. I am particularly interested in getting into the cracks between beliefs and actual behaviours, or contrasting the stated ideal with the reality. In outdoor experiential education, the pressure to 'prove' our worth can lead to over-stating what kind of growth or transformation is possible in short time frames, and the structure of many programs means that we often do not get to see what changes last or not, or to know why. My research with Outward Bound (COBWS) suggests that although the transformational effect of the course is often strong initially, more work needs to be focused on assisting students with transference if we want to ensure lasting growth.

Research Problem and Methodology

My initial research questions were: what kind of change/transformation did people undergo on Outward Bound (OB) courses, if any?, and what, if any, of the changes last, and why? Taking an anthropological approach means to study the cultural patterns to look for the meaning of what individuals experience. Hence I examined what it was about the culture of Outward Bound's long courses that facilitated such reportedly positive experiences of personal change/transformation.

In 1996, I did three long ethnographic interviews (1-2 hr.) with 22 students from the traditional three week OB course. The interviews were one month before the course, on the last day, and three months post-course.

Even defining what 'transformation' or change means in this case was a challenge given much ambiguity in the literature. of outdoor education or anthropology. Below I will outline two typologies that emerged from my research and contrasts between it and Dr. Henderson's research with McMaster University students.

Translating 'transformation'

While frequently used, the word 'transformation' carries a range of meanings and questions for experiential educators: how big a change does this imply? In what areas? Did we change them or do we 'just' provide the opportunity/catalyst for change? Do we even see change as a goal? Other terms like personal growth or change are not much more illuminating. We also rarely discuss the 'permanence' of change implied in the phrases.

Through analysis of the students' narratives, the following distinctions were needed to clarify what type and parts of transformation I was looking at.

a. Types of Transformational Curricula

The first step is to understand what kind of transformation or change you are aiming for as an educator. There are three broad types that I have identified below. Though there is clearly much overlap between them in any given course, one usually dominates a course, or at least each part of a course. To be effective, each type requires a different strategy, set of tools and framing. These should be clear not just for the educator, but also the students, to help them focus on the educational objectives.

Skills: "perform well" ... When you are trying to get students to develop certain skills (physical, interpersonal etc.) according to given guidelines.

Citizen: "conform well" ... To help students to transform or develop their understanding of the world and their role in it, within socially-defined parameters. To help them be effective participants within the existing system.

Critical/Radical: "assess & reform" ... To cultivate the skill of critical thinking in the students such that they are able to question and evaluate their world and roles and take action to reform what they do not want to accept.

b. Analytical Dimensions of Transformation

The next step is to break 'transformation' down into its constituent parts. Rather than simply ask 'if' someone changed, you need to ask 'in what ways?' And 'to what extent?'. This should help teachers to evaluate more clearly whether your students are achieving the kind of change/development that you have set out as your objectives, and will point to what areas need to be improved.

* Content: Substance. In what area(s) was the transformation achieved?

* Intensity: Degree. How strong was the effect?

* Longevity: Time. How long does it last post-course?

* Integration/Transference:

Use. Does the person go beyond appreciating the learning to integrating it into their regular life?

Rites of Passage model

Part of the insights discussed above about change grew out of using the theoretical framework from anthropology called the Rites of Passage to analyze the OB course culture. This framework was serviceable both for what it explained, and what it could not, in that its deficiencies pointed to specific aspects of the cultural contexts within which our students live that need to be considered more closely if we are to be effective educators in the long run.

Briefly, OB and like-style courses always have an educational goal involving expanding the boundary of what students think they are capable of. The idea is generally that the learning in the wilderness will be metaphoric and that participants will thus see how experiences of 'success', leadership, openness of communication etc. are positive and possible, and will work on transferring that pattern to their off-course lives.

The classic rite of passage model in anthropology delineates the process for other rituals with similar goals of shifting someone to a new, transformed place in society. It was however, developed at the turn of the century based primarily on small scale, pre-industrialized societies who's socio-cultural context for living such rituals was/is quite different than that of contemporary western society. The model reflects the three essential phases to any ritual, and these mirror the structure of OB courses in many ways:

SEPARATION/ ENTRY – period of ritualized social 'death' through separation from regular life, position, familiar roles and rules; effort to minimize symbols of difference

LIMINAL PHASE – ritualized childhood; a phase of learning from 'elders' and some experimentation, ideally leading to growth/ change/development of skills, knowledge, personal insight, sense of responsibility for community etc. A time of possibility.

REINTEGRATION/ EXIT - ritualized social rebirth; where learning is taken back and ideally used in one's new social 'position' or stage.

Much work has been done in recent years in trying to enhance how well we handle the first phase, with creative new facilitation strategies for framing and front-loading (M. Gass 1995: 2-7). Further, there is much anecdotal evidence at the end of a course that in general experiential educators are highly effective at the liminal phase which forms the bulk of the course. This research indicated however, that the third or exit phase needs more attention if we are committed to assisting students to sustain their growth once back in their regular lives.

False Assumptions with the Model

What can the model tell us about why we need to pay more attention to the exit stage? By

students listed infinite roadblocks in their regular environments which inhibited their ability to hold onto their changed way of being.

unpacking the model, we can reveal that it rests on various socio-cultural assumptions which no longer hold true for most of our students. Because we do not consider the effect of these 'new' conditions, we have become too neglectful of the role of third phase, re-entry, and thus short-circuit the potential for pedagogical effectiveness for EE. What follows are false assumptions of the model.

A key assumption the model, and we, make, is that the student is returning to a good environment to sustain transformation in. In the study, the students listed infinite roadblocks in their regular environments which inhibited their ability to hold onto their changed way of being. At home, they lacked both the support and pressure of the group to 'be' in their transformed way, as well as missing the group cultural norm of risk-taking, and the safety that delivers. The implication for educators, is that these kind of reports from students are calling us to take more responsibility for helping them not just to change, but to think about reintegration and transference more. This means more emphasis on the exit phase.

The model also assumes clear social positions. In fact, there are few clear moves from position a to position b now; our students' positions are blurred together and/or overlapping. The implication of this is that our students have more responsibility for self-assessing where they are at in a number of different areas, and how the course helped them to change in some of them, and then to choose when to integrate them.

It also assumes a homogeneity of result since in smaller-scale societies there was greater definition of what precise new skills were to come out of the ritual period. Given the wider range of in-coming levels and expectations for our groups, the results of what we facilitate will inevitably be varied as well. The implication is to ensure flexibility is built into the curriculum so that each learner can take what they need from it, and feel proud.

Since the model is based on a conservative notion that the elders 'know' what is right, it assumes that compliance is synonymous with 'success'. In other words, the educator does not have any way to understand resistance except as a negative. The implication is that we need to discuss ways to go deeper with people into their resistance, possibly even to encourage it, to see where the disconnect is, and look for the learning that could grow from this for the individual, the group, and the educators.

The last assumption of the model is that the status quo is 'just fine', and that the knowledge transmitted is useful as is to students. The indication was that there needs to be more processing with students about how to transfer what they learned to the wide range of situations they will face upon reintegration. Sometimes the lessons will not even be workable given the material and power-based constraints they may live with. In other words to tease out the plasticity of the changes better.

Closing Thoughts

Because we make these assumptions – consciously or not- and because for most of us, there are few, or no, formal mechanisms for ongoing contact with our participants after the course, we are less aware of how much of the learning is actually being 'metaphorically transferred' as desired.

The research I did showed that it was substantially harder for the participants to transfer the changes to their regular lives effectively than I had imagined. It was not that they never thought about the changes they undertook, they just met so many roadblocks to employing them, that much of their growth became something they cherished but did not really use to transform their approach to life. My sense is that the effectiveness of our efforts would be substantially enhanced by greater emphasis on formal exercises in the reintegration phase to support people as they 'exit' the course (See Cushing 1998 Pathways).

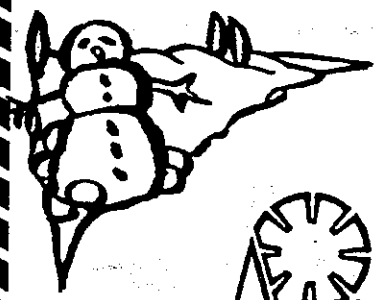
This is not, however, to say that we should be more controlling of the content/substance of their lessons, or diminish the excitement and enchantment of experiential learning by trying to pin it all down to a list of changes, and the threats to sustaining them. It suggests that we improve the structure of the third phase to bring in better processes, but still trust the students to determine the content of what to discuss. We can bear in mind the lesson of unpredictability in the Zen koan: 'a seed never sees its flower', while still taking the time to ensure fertil ground for its growth.

"Ian Tamblyn?!?" the voice at the other end shifted in tone; "The man is a national treasure!" said Paul, the owner of the Black Sheep Inn in Wakefield, Quebec. I was calling to find out about another artist playing that day, and wound up in a discussion about Ian's song-writing acumen that lasted long enough for my coffee to get cold (not too much traffic at the Black Sheep on a Sunday at 10am, I guess!). Not that I'm complaining. You see I was on my way to meet with Ian that week anyway in the beautiful Gatineau area where he lives, to try to tease out some strand to hold together the lessons he shared with us in his workshop under the shanty at Tea Lake.

While my primary aim here is to relay the practical tools that Ian offered in his session, a word should also be said about the enchantment of his delivery, and the foundations of his passion. Beyond the workshop, he brought some magic to our time at tea lake in the images that he conjured through his music, his stories, and his photographs. You may recall the tales of how the whales play with you if you dare venture alone in the north, bumping your ice floats around, or how the sharks silently but powerfully stake out the limits of their tolerance for disruptive human inquiry underwater. Or even how the puffin, which seems to have become insufferably mundane to the northern scientist, brings gales of laughter to a room full of people less 'involved' in the plight of the other birds forgotten by the tourists. Then the little girl who loses her bear amulet beneath the stones on the beach, only to be found, generations later, by someone on a chance journey.

But these are not isolated tales. Together, they evoked a sense of place and the people in it, and of the way in which a distant 'they' are part of us; that we share so much across our many timelines. As Tamblyn sings about the CPR, "A silver band of light / from east to west, one thin strand/ joining together this impossible land" (Once upon a railroad). His ability to arouse a sense of resonance between us and them, across such great geographical distance was striking. Ian would describe this process as movement towards recognizing a 'national voice' that we can hear, if we listen, because we are of this land.

We often get caught up in trying to find the right adjectives for how to express what it means to be Canadian, as if a collection of descriptors could pin its vastness down. But perhaps there are steps before that to work through for this young nation. In his songs, Tamblyn crafts stories and images through putting together familiar words in unique ways, and then weaves music and sounds of the land into those stories to come at that common voice from another sensory angle. Our being in Algonquin park added another layer of congruity. Throughout our conversation, one theme is constant – that words and music are part of the same language and must compliment each other in song. Perhaps this stage of evocation is where we are at for now with our search for a national voice. The adjectives can wait.



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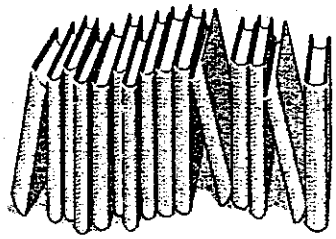

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THE NEW CURRICULUM

Come and join us this February to meet old friends (winter types) and new (The Curriculum) COEO presents an opportunity to learn how others are implementing some of the new Ontario Curriculum units, while enjoying Ontario's great white north.

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STORY, SONG, THE DANCE, AND THE JUSTIFICATION AND ACCOUNTABILITY OF OUTDOOR EDUCATION

Bob Henderson

With a last minute swell of numbers for the conference, we were in need of an additional concurrent session. Bonnie Anderson, during our conference opener, had gracefully, acknowledged the pioneers, so to speak, who had first dealt with the selling of Outdoor Experiential Education to reluctant superiors. She thanked those who had started C.O.E.O. as an organization in the early 1970's and through their work have made her job in 1999 that much easier. These sentiments were warmly received and once again, as always, issues of justification and accountability were present, if not central, at a C.O.E.O. gathering. Hence the above title as a late addition to the conference.

Given that the Tamakwa conference was rich in time for stories and song (our two key note presenters, Jim Raffan and Ian Tamblyn are much inclined towards both as their dominant mode of expression) and given "the dance" of the outdoor education field trip which, for so many students and teachers, is akin to a celebratory movement into the experience of the land/community/self; these elements of story, song and the dance, at the time felt like appropriate descriptions of quality outdoor education. But the main intent of the session was to share two ways to highlight the differences of outdoor experimental teaching from conventional schooling. Once differences are understood, teachers and students may better understand the need for the "unconventional" qualities of outdoor Education!

One way or strategy to both justify and be accountable for specific tacit qualities come from C.A. Bowers' 1997 book, The Culture of Denial. Bowers makes a distinction between high status knowledge that is valorized by society compared with that which is of lower status knowledge. He avoids the spurious use of good/bad, better/worse binary, but rather refers to t he "cultural patterns" that enshrines one set of assumptions over another.

He writes;

"*....when these patterns lead to problematic relationships, such as the perception of the environment as a natural resource or computers as a culturally neutral technology, they then need to be made explicit, which is often the first step in the process of effective change in the culture. Making explicit the gender bias in language, and in our everyday relationships, is an example of cultural change that involves the revision of previously held taken-for-granted patterns.*" pg. 23.

It is hardly a stretch at all to connect the cultural patterns suggested by Bowers' of the "low status knowledge" with the work of Outdoor Education. Correspondingly, for many Outdoor Education serves as an applied alternative, providing a very different set of nutrients, to the dominant cultural patterns of high status knowledge. See figure 1 below which is a paraphrase of Bowers' lists.

The Outdoor Educator may use the list below to move beyond the immediacy of their activity; be it a forest hike, apple picking, group initiative; to explore the underlying cultural patterns that are to be celebrated as an expression of difference of broadening of the spectrum, better nutrition thanks to a healthier richness in nutrients. The low status knowledge domain within which we often work is an ecologically centered domain. Few would argue that this is a needless direction. Perhaps it is possible to shift the burden of proof, the burden of justification, to those who did not see the cultural patterns of high status knowledge that they wittingly or unwittingly reinforce. In short, perhaps this idea can be a strategy to apply to your justification and accountability issues.

From C.A. Bowers - The Culture of Denial

Low Status Knowledge: Ecologically centered.

Story: Meta Narratives - that explain origins and fundamental relationships. - that secure a sacred, moral universe.

Language: A metaphorical language and thought process rooted in natural world.

Time: A sense of time where past and future are sources of authority, respectful of past responsibility for well-being of future generations.

Elders: Renewing knowledge through elders.

Community Expression: Convivality, ceremonies mutual aid.

Local Knowledge: Dwelling in bio region.

Ideology: Ways of knowing/being/valuing as ecologically-centered.

High Status Knowledge:

Modern view highly experimental and provides a conceptual and moral guarantee of progress.

Self Interest: Individual as the basic social unit.

Human Centered: Instrumental values (what good is it to me). Stance of objective observer.

Change/Progress: Change is inherently progressive.

Secular World: Rejection of the spiritual.

Commodification: Development (progress) take the form of turning knowledge, relationships, and cultural achievements into commodities.

Machines: Continues to serve as the analog for understanding life processes.

Experts/Specialization: Centralized control over the used of technologies. Reliance on science as only legitimate source of explaining.

From The Culture of Denial: Why the environmental movement needs a strategy for reforming universities and public schools. C.A. Bowers State University of New York Press, Albany 1997.

Endnote:

1. We discussed the use of the word unconventional rather than referring to outdoor education as non-traditional. Of course, in the long view , outdoor experimental education is traditional , be it the Greek teacher leading discussions under the olive tree or the settlers family apprenticeship into the working life on the land.

Bob Henderson teaches outdoor education at McMaster University, where he infused curriculum with low status knowledge.

The Canoe in Canadian Cultures

Reviewed by Tom G. Potter

The Canoe in Canadian Cultures

Jennings, J., Hodgins,
B.W. & Small, D. (1999).
Winnipeg, Manitoba: Natural Heritage, 300 pages, $24.95.

The canoe is a symbol unique to Canada. It is one of the greatest gifts of [from] the First Peoples to all those who came after. It is the most powerful symbol joining the Native Peoples to the two founding cultures of [from] Europe - French and English. It is a symbol of exploration and discovery, of individual courage and of partnership, of heroic enterprise and of a quiet harmony with Nature. It is a symbol of our history, and it can be a symbol of our future, a symbol of confidence, of community, of paddling together toward a renewed Canada. (Jennings, 1999, p.1)

It is with these words that Jennings opens the new book The Canoe in Canadian Cultures, a collection of diverse, thoughtful, practical, philosophical, reflective, historical and cultural essays composed to inform readers of how and why the canoe is woven into the cultural fabric of Canada. But more than this, the book guides us to understand how the canoe, in a physical, philosophical, social and spiritual sense, has helped to shape both who we are as a people and where we may be headed.

In recent years the canoe has emerged as a truly unique symbol of Canadian culture. James Raffan, within this text, reminds us that , far greater than a vehicle for transportation, the canoe has become "a way of interpreting experience. In a landscape of the imagination, the canoe connects us first to the land, to the Aboriginal people, to the explorers and then to more illusive notions like freedom and possibility". In fact, as Raffan adds, Margaret Atwood, a literary bourgeois of Canadian canoeing, writes that survival in a trackless wilderness is the unifying symbol at the core of Canadian consciousness. To this survival one must inevitably, attach the image of the canoe .

From its origins at the Canexus II Conference at Trent University in 1996, The Canoe in Canadian Cultures is a collection of essays written by a diverse group of paddling enthusiasts and experts offering multiple perspectives on a variety of canoeing themes. The 18 contributing authors all weave their own chapters around the canoe and Canada, relating to such diverse topics as different types of canoes paddled in Canada; the new Canadian Canoe Museum in Peterborough, Ontario; various Canadian cultures that have an attachment to the canoe; the role of the portage in canoe culture; the origins of the canoe; and, the variety of historical constructions of the canoe in Canada. The 18 chapters range from 6 to 44 pages in length; similarly the depth and detail of information provided in the chapters vary from offering laborious technicalities to stimulating compositions which leave the reader asking for more. Thankfully, most essays are constructed to offer the reader adequate depth of information supported by detailed reference lists.

I found the book broadened my perspectives on the canoe and helped me to understand how various cultures in Canada use/used, and identify/identified with, the craft, especially those on the West coast of Canada. The book is so diverse that readers will certainly identify with some chapters more than others; this being said, I believe the strength of this book is that it has a great deal to offer those with a strong interest in canoeing in Canada. It takes a unique perspective to other Canadian books on canoeing and weaves a complex narrative which stirs the soul and causes one to pause for reflection, appreciation and revelation. So, while the surfaces of our favourite bodies of water are white, frozen and still this winter, I suggest you throw a few extra logs on the fire and treat yourself to the essays in The Canoe in Canadian Cultures.

Tom Potter teaches at Lakehead University.

Ontario Society for Environmental Education

Conference 2000 will take place at the YMCA Environmental Learning Centre at Paradise Lake near Waterloo from Saturday, May 6 to Sunday, May 7 and the theme will be "Teaching for a Sustainable Future"

On Friday, May 5 is planned a Pre-conference on the topic

Accountability in the EE Component of Outdoor Education

Participation in the pre-conference is invited from members of all our sister organizations and is open to all conference attendees. For more information about our conference please check our web site. Registration fees for COEO members will be at the OSEE member rates.

If you wish to join OSEE, please use the new application form available on our web site, not the form on the brochure. Discount membership rates for COEO members are $25.

2000 Seminar Schedule – For the Canadian Recreational Canoe Assoc.

$4 Donation at Door
7:30 – 9:00 p.m.Weekend Canoe Trips
- Kevin Callan, one of Ontario's best know authors highlights great weekend trips in Eastern Ontario and Western Quebec. Kevin is always an entertainer. Slide show and talk.

$89.00
10:00 a.m. – 5:00 p.m.Paddle Making Workshop
- Lloyd Stonehouse – an Ottawa Valley paddle maker illustrates the fine art of finishing a hardwood paddle (cherry or ash) – a great Christmas present. Advanced registration required – 12 person max.

January 9, 2000

$4 Donation at Door

7:30 – 9:00 p.mMackenzie Mountain Rivers
- Wally Schaber of Black Feather talks about canoe trips to the Northwest Territories Mountain, Natla, Keele, Snake Rivers. Spectacular slide show and talk.

January22/29 & February 5, 2000

$95.00
10:00 a.m. – 5:00 p.m.Building a Baidarka Kayak
Frame (3 week course) – Build a traditional Inuit sea kayak under the direction of skilled craftsman Stephen Conty who has been taught by Inuit Elders. Advanced registration required – 10 person max.

February 16, 2000

$4 Donation at Door
7:30 – 9:00 p.m.In the Wake of Mackenzie – From Lake Athabasca to Cumberland
- Max Finklestein of the Canadian Heritage River system share the second stage of his cross Canada canoe trip – following the route of Alexander Mackenzie. Slide Show and talk.
FOR MORE INFORMATION CALL:
1-888-252-6292

March 10, 11, & 12, 2000 Ottawa Paddlesport & Outdoor Adventure Show

Aberdeen Pavillion, Lansdowne Park, 1015 Bank Street, Ottawa, Ontario. A star-studded line-up of guest speakers will be featured along with the popular pool demonstration, expert's corner, Wilderness Art Exhibit and plenty of free give-aways. For info call toll free 1-888-252-6292 or visit http://www.crca.ca _www.crca.ca_. Lots of free parking.

The True Tyranny of Fun

Lest you think that the COEO conference is a conventional event, let us tell you one post-conference story...

What we do at a COEO conference doesn't play out all that well in the city. In fact, it can look downright illegal!

Paddle name tags around our necks, hiking shoes on our feet and partridge feathers in our hands, we stood in the dark, in the parking lot of a car dealership, bidding adieu to a friend. The simple suggestion was made to play one final guitar song. Out came the guitar. We gazed up at the full moon and hummed along to a final tune - you know - holding on to that COEO conference feeling as long as possible with a singsong, a spontaneous celebration. Someone in our group offered each of us a recently collected partridge feather from our Tea Lake campsite - souvenirs of our weekend - and we ceremoniously touched the tips together. After a healthy good round of hugs, not wanting the weekend to end, we departed.

Moments later we were on the ramp heading for the QEW and we found our two vehicles surrounded by, not one, not two, not three, but four Oakville police cruisers, red lights flashing! An officer asked us where we were coming from. A conference in Algonquin Park. (Ya right!) And who are you? Members of the Council of Outdoor Educators of Ontario. (As if!)

Following their 15 minute conference session which we titled "The Credibility of Outdoor Education", the police returned to our car. Still puzzled by our story, but due to the lack of evidence backing up reports of our suspicious behaviour, the police officers let us depart.

The COEO conference had given us tools and ideas to incorporate into our life experience sooner than we could imagine. Driving west at 11:00 p.m. on the QEW we enjoyed debriefing our experience, seeking out a good turn of phrase with our new songwriting skills, and discussing the true tyranny of fun.

Pamela Cushing, Gurpreet Dipak, Bob Henderson, Ed Nunes and Emily Root