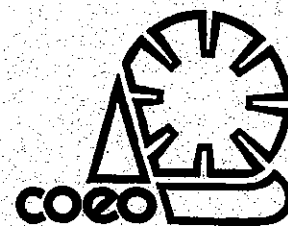


Pathways

THE ONTARIO JOURNAL OF
Fall 2000

OUTDOOR EDUCATION



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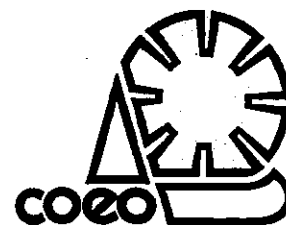
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This issue of *Pathways* constitutes, in the main, a gathering of recently graduated outdoor education minded writers and/or practitioners. Submissions have come from Lakehead University (thanks to Tom Potter's watchful eye within the Department of Outdoor Recreation, Parks and Tourism), University of Toronto, OISE, Sheridan, and McMaster. The thinking here, as a whole, dovetails to represent not a view of the veteran in the field, but rather the younger practitioners or students in outdoor education. Issues of re-entry tension, viewing the philosophy within outdoor education or therapy, and the dual realities of work in the field, all reflect a "deep thinking" about outdoor education and culture. A good read, we hope. Thanks to all the contributors, Jennie Barron for editorial assistance, and to the artists, Helena Hocesvar (who is currently a 4th year student in Kinesiology at McMaster) and Rebecca Wardle (who is a 2nd year MES student in the Faculty of Environmental Studies at York).

Looking over this issue as it goes to print inspires us here at *Pathways* to consider a future issue concerning the veteran voices from long-standing leaders in the field of outdoor education in Ontario. Hmmmm? Next summer? Please contact us with any ideas.

Now, on to some news items. First, as some of you may have noticed, *Pathways* has not been coming out as regularly as it ought this past year. As those of you who attended the AGM are aware, COEO found itself in financial troubles last year and thus was unable, as an organization, to fund the production and mailing of issues in a timely way. The members of the Editorial Board hope that this problem has now been rectified, and you should again be seeing *Pathways* arriving in your mailboxes more

regularly. *Pathways* will be published 5 times per year: Fall, Conference, Winter, Spring, and Summer.

Second, it is our great pleasure to welcome three members to the *Pathways* Editorial Board. After a few year's absence from the Board, M.J. Barrett has rejoined the team. This fall, M.J. began graduate school in the Faculty of Environmental Studies, York University, and is also busy with various contracts in the outdoor and environmental education field. Adam Guzkowski and Jillian Henderson are our two brand new members. Adam has a BA (Honours) from Trent in Cultural Studies and a Certificate in Outdoor Recreation from Seneca. Currently working as a residential teaching assistant at the Boyd Conservation Field Centre, he also brings to the team experience in journalism, theatre, sports and social justice activism. Jillian, a COEO member since 1994, has taught high school in Cambridge since 1997. While there, she edited the school's yearbook and also brings experience in journalism and media production to the team. Welcome aboard, all!

Third, we would like to acknowledge the hard work of Clare Magee and Carolyn Finlayson who are stepping down from the Board but who have kindly agreed to remain as "Friends of *Pathways*." We greatly appreciate all your efforts and are pleased that we can still draw on your expertise.

Finally, we are again looking for regular columnists for *Pathways*. Please check out page 36 for more details.

Bob Henderson and Connie Russell,
Co-Chairs, Editorial Board

Welcome to the 2000-2001 year of COEO. The conference at Bark Lake was a great success. The committee gathered a wonderful slate of presenters and keynote speakers. Both Skid Crease and Jim Cain added that extra sparkle to an event-filled weekend. Nature provided us with many finishing touches. The colours of the leaves, the morning mist on the water, the warm weather, and the beautiful evening stars all added to the atmosphere of the weekend. At times, the entire group was one large dance while at other times you could almost see the traditional smaller squares. Jim sure gave everyone a different image when the term Square Dance is used. Of course, what better way to end an evening than by the campfire with the assistance of Mark Szybbo and Barb Weedon. Thank you to everyone - participants, presenters, committee members, and volunteers. It was truly a successful event.

Following tradition, the COEO Awards were presented at the Saturday evening dinner. Each year, the selection committee is faced with the extremely difficult task of limiting the award winners to only one per award. This year's recipients are all well known in outdoor/environmental education circles. They have all shared their expertise with many of us through workshops and publications. The following are this year's recipients and their awards:

Robin Dennis Award
Skid Crease
President's Award
Jim Gear
Lifetime Membership Award
Bob Henderson
Dorothy Walter Award
Alice Casselman

Congratulations to all of this year's award winners!

I wish to thank all of the COEO members who worked through the issues presented at the AGM. I know that it was a difficult decision to raise our fees after seven years, but steadily increasing costs in all areas made it necessary. Membership fees as of October 1, 2000 will be as follows:

Regular Membership	\$50
Family Membership	\$62
Subscription Membership	\$48
Student Membership	\$30

(Note no increase for students for this year)

The membership wanted very much to encourage students to be involved and chose to have a zero increase in their fees to show our

support. At the present level of membership of 230 members, COEO is subsidizing each student at approximately \$10 per student to cover the operating costs of the organization and the publication of Pathways. This amount decreases as our membership increases, allowing us to spread the costs over more members. So...encourage folks to join us!

The elections of your Board of Directors for the 2000-2001 year was an encouraging sight. There are many additions to the executive who are also new to COEO. I welcome these new faces with their fresh spirit and ideas. All of the positions are now filled, but we would welcome any member to sit on upcoming committees or attend Board meetings. (Meetings are open to all members. Some sessions may need to be "in camera" to ensure privacy.) The meeting dates are as follows:

Sun. Nov. 5, 2000	Mono Cliffs	9:30 am	Bond	Agenda
Sat. Jan. 27, 2001	Wilmot Creek	9:30 am	Bonnie	Agenda
Wed. March 7, 2001	Conference Call	7:30 pm	Mary	Agenda
Sat. April 28, 2001	Location TBA	9:30 am	Todd	Agenda/Motions
Thurs. June 14 2001	Conference Call	7:30 pm	Mary	Constitution
Sat. Sept. 15, 2001	Location TBA	9:30 am	Mary	Budget
Sat. Sept. 29, 2001	AGM	TBA	-	Agenda

Feel free to contact your Regional Representative when looking for information or perhaps with an idea for a workshop. Let them help you create an event for your region. The entire list of this year's Board of Directors can be found on the inside front cover of Pathways.

With the incoming executive, there is the sadness of bidding farewell to former Board members. Their commitment to the organization has been outstanding and I hope that although they are no longer an active member of the Board of Directors, they will continue to show their support and leadership through committee work. I'm sure our new folks would welcome their expertise. It is with both gratitude and sadness that I announce the following retirements from the executive: Ellen Bond, John Etches, Carl Freeland, Norm Frost, Judy Halpern, and Lisa Primavesi. We wish you well in your future endeavours and look forward to the times when our paths will cross again.

Lastly, I wish to thank the membership who have supported last year's executive through a difficult year. COEO is well on its way and I am pleased to be able to continue to volunteer my services and leadership as your President for the 2000-2001 year.

Keep active in the outdoors, Mary Gyemi-Schulze

Dwelling on the Earth: Heidegger and Working in the Out-of-Doors

By: Matthew Wohlgenut

A reading of Heidegger's notion of 'dwelling' can help to provide a meaningful theoretical context for understanding the ways in which we relate to the world around us.

As outdoor educators, we are always in the process of developing a relationship to the world around us, as well as being in the practice of facilitating that relationship in those who we work with. Although there seems to be a general, if unspecified, consensus of environmental ethics and values which informs our work, it is often difficult to articulate why we do the kinds of things that we do. A reading of Heidegger's notion of 'dwelling' can help to provide a meaningful theoretical context for understanding the ways in which we relate to the world around us. The question of how we dwell on the earth is not, for Heidegger, a simple question of the kinds of houses that we live in or the shelters that we build, but asks about the fundamental relationship that we have with the world we inhabit.

An approach informed by a phenomenological method provides a way towards approaching these questions. Phenomenology, as a philosophical movement, began by questioning the traditional (Cartesian) division of the world into subjects and objects as the starting point of human existence and philosophical inquiry. This emphasis on the lived human experience of the world (and not simply an applied conceptual scheme) highlighted the importance of the fundamental relationship between the subject and the object, between humans and their world. (Stefanovic, 1997, p.241) Instead of starting from the isolated subject, the phenomenological approach starts from the recognition that human beings are always already in a relationship with the world around them: the focus becomes the way in which they relate to their world.

Martin Heidegger undertook, among other things, a far-reaching program of analysis into the questions of human being-in-the-world, a phrase which he hyphenates to call attention to the essential relationship between people and

their world. In *The Question Concerning Technology*, Heidegger sought to explain the mode of relation with the world that had come to dominate human existence. (1993) The technological, for Heidegger, is not merely the sum total of nuts, bolts, and microchips, but instead is indicative of a particular human orientation to the world. "Technology is a mode of revealing" we are told; it is to be understood as the dominant way in which people come to know the world around them. (p.319) This revealing, however, is not a neutral manner of perceiving the world, rather, it has the character of "setting-upon" and "challenging-forth" that demands that the earth be continually present for its use by humans. (p. 321)

Heidegger saw the technological 'outlook' as the last in a long line of philosophical and scientific traditions that demand the presence of objects for our knowledge, use, and consumption. As our age's mode of knowing truth, technology, in its wider sense, negotiates how we encounter entities in the world and how we relate to the world around us. Through technology, the river becomes a source of hydroelectric power, the tree becomes a mass of wood pulp and fibre, and even the atom becomes a source of potential energy. The world is understood as stock to be used, as "standing-reserve." (p. 322)

This type of investigation into the essence of our experiences can be termed a 'deconstruction', insofar as it seeks to unpack our everyday assumptions about how we live in the world and understand anew the essential importance of these questions. The phenomenological approach, however, pairs this deconstruction with a re-construction: beside (or within) the ruin of a philosophical structure, Heidegger consistently posits other possibilities for being-in-the-world. The possibilities of reconstructing a viable alternative are bound up with re-thinking the concept of dwelling.

Dwelling is taken beyond the everyday use of the concept – as having to do with living in or housing in an ordinary sense – to the more primal sense of having to do with the basic character of human existence: “The way in which you are and I am, the manner in which we humans *are* on the earth, is *buan*, dwelling.” (Heidegger, 1993, p. 349) We are not simply placed in our existence, but meaningfully reside there. This residence entails a relationship of concern to the world around us as our intimate surroundings, as connected to our own being. We are already present in our world, and the meaning of our existence is inherent in this structure of being-in-the-world.

Our fundamental relationship to the world means that human structures, cities, and environments have significance far beyond their simple functions as a space in which we live: they are places in which we dwell. Ingrid Stefanovic (1992), a Canadian environmental philosopher, in an essay concerned with the human experience of ‘place’, suggests that “our human settlements... are no longer objective, merely material constructions satisfying functional needs, but are rather extensions of the body, or better still, extensions of the totality of human being.” (p. 150) Being in place requires ‘fitting in’ to a built environment. The existential character of not fitting into place is commonplace in the modern world: feelings of rootlessness, placelessness, and alienation from other humans and the landscape signals the lack of a proper fit between humans and their world. Modern suburban developments are paradigmatic examples of the technological mode of understanding the world that does not attend to notions of fitting into place. Modular homes and identical subdivisions are efficiently erected without attention paid to fitting the landscape or the human context.

Heidegger’s essay *Building Dwelling Thinking* addresses the inadequacies of modern technology in enabling dwelling to occur. The housing shortage which Heidegger addresses is not simply one of not having enough buildings, but also a kind of metaphysical homelessness: modern constructions (both philosophical and

physically built) are not able to truly hold the essence of what it means for humans to dwell in the world. In the words of Bruce Foltz (1995), an environmental philosopher, dwelling encompasses “the full dimensions of human inhabitation, into a dwelling that gathers together (*logos*) the house (*oikos*) of the world.” (p. 173) In gathering together the elements of meaningful existence, dwelling privileges notions of ‘place’ over mere geometric ‘space’. In writing about the nature of a “locale”, Heidegger (1993) emphasizes that human interaction with the world does not take place in abstract space, but in particular sites which we are intimately connected with: “spaces receive their essential being from locales, and not from ‘space’”, where the latter “space” is taken to signify the abstract 3-D grid of Cartesian space. (p. 356) This distinction is often presented to modern readers as the difference between ‘space’ (in the Cartesian sense) and ‘place’ (with the Heideggerian connotations of meaningful inhabitation).

An exploration of *place* is precisely what I take an exercise like Steve van Matre’s ‘Magic Spots’ to be doing: helping people explore/ discover/ develop a place that is more than just a physical location in three-dimensional space. The essential meaning of such a place isn’t the fact that it’s here or there or on the far side of the hill, but is given in the relationship that is built up between the individual and the place. By setting it apart from ordinary space (it’s a *magic spot*), it allows people to do the unconventional – to gather their world and their selves around them and consider how they are-in-the-world. The exercise is fertile for both inner reflection (how they *are*) and for outer exploration (*in-the-world*), but it works because these two ends of the pole are connected by the experience (attention is called to *being-in-the-world*).

The larger question of how we dwell on the earth asks after the kind of relationship we have with the world around us: how we are to match up with our places to allow the gathering of a meaningful world around us. This type of dwelling requires a belonging, or a kind of fitness, which is opposed to the existential

When people are asked to be quiet, many respond by simply turning their backs and retreating into themselves: silence is taken in a purely negative sense, as not speaking.

character of being 'out of place'. Considering how humans (and our constructions) will be placed requires rethinking our approach to the world around us. If humans are to appropriately fit themselves in the world, they must become attuned to the world.

Such an attunement is something fundamentally different from the acquiring (demanding forth) of information from the earth in order to technologically situate ourselves on it. Instead, becoming 'in tune' with an environment recognizes that "restraining our willful plans would allow us better to listen. We could become open to hearing nature's and our own patterns and needs; we could become better attuned to them." (Heidegger, 1993, p. 150). As in any conversation, in order to hear what someone else is saying, it is necessary first to listen. And being a good listener often means a certain self-restraint: holding back from judging, questioning, or defining, and instead letting others speak for themselves. First and foremost, listening requires that the listener is silent enough to hear other voices.

Working from a Heideggerian discourse, Michael Zimmerm (1984) develops the concept of listening in the context of learning to dwell on the earth. The silence required for listening in this way is more than a matter of keeping quiet. Zimmerman likens the silence required to the silence of spiritual disciplines. It is not simply shutting down from the world, but becoming quiet in order to become open to the world. In order for something to become present, it first requires that there be a place for it to become present in. Opening a clearing requires that humans make space for it. The kind of silence that quiets (restrains) the will allows the possibility of things revealing themselves in that silent opening.

Doing a solo walk on a night hike, for example, brings not only a physical silence, but can also bring a deeper quietude to the participants. In the silent clearing that is opened up, they might hear the wind in the trees and the cracking of the ice, or they might catch a whisper of themselves as the wonder of the world pours in all around them. Getting people

to be quiet is often a difficult thing to accomplish. More importantly, when people are asked to be quiet, many respond by simply turning their backs and retreating into themselves: silence is taken in a purely negative sense, as *not* speaking. This approach is insufficient for the silence that seeks attunement. Rather, it requires a silence that remains receptive, that provides an opening for things to become present.

Clearing a space for entities to emerge is a thematic cornerstone in many of Heidegger's later writings, playing a role in important pieces such as *The Origin of the Work of Art*, *Letter on Humanism*, *The Question Concerning Technology*, and *Building Dwelling Thinking*. The movement of opening, of making space for, contrasts the technological (metaphysical) orientation that continually makes demands on the earth. Heidegger opposes the challenging of the world with our willful questioning with the suggestion that we should "let beings be." (p. 251) This somewhat cryptic remark is intimately bound to the need to clear a space for entities to emerge. It is not possible to let beings be when we are continually requiring that they perform in a given capacity for our needs. The idea that we should let beings be should not be misinterpreted as simply leaving things alone. On the contrary, human beings must play an active role in letting beings be: they are responsible for creating a receptive silence, a clearing in which beings can be.

Bruce Foltz (1995) describes the coming forth of entities into the clearing as self-emergence (in the Greek, *phusis*): "Phusis is the emerging forth from themselves of entities as a whole." (p. 125) Instead of being compelled to show themselves, entities are allowed to come forth in their own being. The woods are not just interrogated, with a fieldbook in one hand and a sample jar in the other, but are permitted to speak on their own terms, while participants keep an open mind and a careful eye. The relationship is not simply of an inquirer finding out something that is unknown: "nature is granted back its own intrinsic density and opacity, its own special mystery that is more

than the mystery of what is merely 'not yet known'." (p. 127) The job of the guide or educator is to clear a space for this mystery to emerge.

In accordance with its novel approach to dwelling on the earth, phenomenology carries a new interpretation of what it might mean to 'save the earth'. This popular saying can be found on everything from Coke cans to bumper stickers (ironically), but Heidegger's reading of 'saving' can reinvest meaning in a phrase that has been emptied of content. He first recognizes the normal connotation that the verb 'to save' carries: "Usually we think that it means only to seize hold of a thing threatened by ruin in order to secure it in its former continuance." (p. 333) This is (charitably) what the bumper stickers intend to say: we have to wrap up the earth in our protective embrace, and leave it be as it was. Heidegger goes on to note that there is another meaning carried along with 'saving' that resonates with the phenomenological project: "To save' is to fetch something home into its essence, in order to bring the essence for the first time into its proper appearing." (p. 333) By listening, by opening a space for things to emerge from themselves, one is also saving them in this sense. By letting the earth be, we are allowing the earth to emerge *as earth*, in its own essence and not as it is demanded forth by us (as a standing reserve of resources). Human existence does not turn its back from this work – it is irrevocably bound to the emergence of earth as earth. Subjects are not passive receivers, watching this happen, nor are they active minds, creating the earth. Rather, they are already in-the-world, and therefore fundamentally involved in the process of attunement to (being tuned in to, and also being in tune with) the emergence of the earth as earth.

Saving, and the related concept of sparing, are not, for Heidegger, passive processes: "Real sparing is something *positive* and takes place when we leave something beforehand in its own essence, when we return it specifically to its essential being, when we 'free' it in the proper sense of the word." (p. 351) The positive character of sparing is precisely what is

involved in clearing a space, providing an opening in which things can be heard in their own essence. Human being-in-the-world in this sense is not neutral (or passive), but is bound up with the world in relations of care and concern: we do not deal with things in an off-hand way because the world is full of meaning for us, it is where we dwell meaningfully.

Outdoor educators are charged with the responsibility of enabling a space that allows individuals to respond to the world around them, to open up new pathways of understanding and new relationships, to ask after the essential question of how they dwell on the earth. Saving the earth, in this fuller Heideggerian sense, is a more fundamental project than recycling and picking up litter – it is a question of understanding the world and our relation to it in fundamentally new ways. Outdoor educators might often have a sense that individuals in their programs are exploring new relationships with the world around them, but both the participants and the leaders may not appreciate the scope or importance of such a project.

The project of dwelling that Heidegger imagines reaches out to new meanings and new understandings. In this regard he asks us to think like poets: to pay careful attention to the world around us and to imagine new possibilities within that world. Quoting Holderlin, Heidegger reminds us that "poetically man dwells on this earth." (p. 340) Poetry is not merely composing verse, but refers to the poetic, which has connotations to the symbolic potential of language to open up worlds for us to inhabit. To be poetically involved with the world means both to be receptive to the emergence of possibilities, and to dwell in those possibilities. We inhabit our own understandings of the world; we meaningfully reside in the stories and narratives we tell about ourselves and our surroundings. Poetic listening is precisely the kind of listening that opens up a space for entities (including ourselves) to emerge, and poetic saying is the kind of saying that sets entities free into their own essence. Dwelling poetically on the earth asks us to

question and renew the fundamental structures and frameworks of human understanding – the conceptual tools with which we approach the world.

The work of outdoor educators and guides is informed by and often seeks to foster some kind of an environmental ethic. The meaning of an environmental ethic can be better understood by considering it in the larger context of dwelling on the earth. This entails a fitting orientation of human being-in-the-world – a poetic existence that is open and attuned to the world. How we situate ourselves in the world, how we orient our understanding towards ourselves, others, and the world around us tells us everything about our ethics. Dwelling, in this regard, is the essential ethics: "Ethics is the understanding of what it means to dwell within the midst of beings as a whole, and thus it concerns our bearing and comportment, *as a whole*, toward beings." (Foltz, 1995, p. 168) By asking after how we dwell on the earth, we are pointing towards our environmental ethic.

When we consider the environmental ethic that informs our work in the outdoors, therefore, we need to concern ourselves with how we fit into our world – how we dwell on the earth. If we are to dwell on the earth – poetically, meaningfully – then we must allow the silent opening into which entities can emerge in their own essence. We must be willing to listen – openly – and become attuned to our world.

The programs, trips and classes that we lead in the outdoors are all occasions that can highlight the ways in which we are and can be-in-the-world. As guides, teachers, and

facilitators, we can open a clearing of consideration and point to a way of asking the essential question of how we dwell on the earth. Our practice in the field (and in the forest) can be deepened and made more meaningful through a reading of 'dwelling': we clear a space for the experiences of our participants, and also facilitate their process of clearing a space in their own lives for considering new possibilities of dwelling on the earth.

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Matt recently completed a Masters of philosophy at the University of Toronto. He has also worked with Boundless Adventures and, most recently, with Kinark in the Haliburton area.

Social Skills Development in Children with Attention Deficit/Hyperactivity Disorder Through Participation in a Residential Summer Camp Program

By Zoe Guettal and Tom Potter

For any child peer rejection can be a devastating experience that can result in feelings of loneliness and low self-esteem and, may ultimately lead to the child dropping out of school or partaking in delinquent activities (Barkley, 1990). Many children with Attention Deficit/Hyperactivity Disorder (AD/HD) have deficient social skills and live with constant negative interaction in their social environment, and are subsequently inhibited from developing and maintaining positive interpersonal relationships with others (Goldstein & Goldstein, 1990). Pfiffner & McBurnett (1997) suggest that these problems can seriously hinder the social adjustment of an AD/HD child in adulthood and, according to Barkley (1990), can affect the individual for life. AD/HD is the most common psychiatric disorder of childhood, affecting three to five percent of school age children; and, as many as 50 to 60 percent of children who have AD/HD experience peer rejection and its related social difficulties due to a lack of acceptable social skills (Barkley, 1990; Frederick & Olmi, 1994; Goldstein, 1995; Pelham & Bender, 1982; Sears & Thompson, 1998).

It is, however, possible for these children to increase their social skills. In fact, many commercial social skills training programs exist to help those affected by AD/HD acquire the necessary basic skills of interaction. For example, residential summer camps that incorporate a social skills component into their program provide a powerful medium for social skills training. Summer camps encourage social interaction in a casual and positive environment and foster development of the skills necessary for successful peer relations. Despite the logic of social skills training in a camp-like setting, there is little empirical support of generalized behaviour change in naturalistic settings for children with AD/HD (Frederick & Olmi, 1994). To address this issue this study assessed the level of social skills development in male and female children between the ages of eight and 13 with AD/HD and/or social skills deficits as a

result of participating in the same residential summer camp program for a minimum of 10 days during the summer of 1999.

Methods

A 10-item questionnaire was developed specifically for this study by adapting nine open-ended questions, and one likert-type rating scale, from existing social skills assessment questionnaires. Questionnaires were mailed to the parents of 85 children three to four months after their children returned from camp. Twelve questionnaires were completed by the parents and returned, resulting in a response rate of 14.1%. The data was analyzed and common themes sought to provide insight and understanding into the nature of social skills development in children with AD/HD and/or social skills deficits.

Results and Discussion

Many children with AD/HD experience social rejection, create internal worlds, and play solitary games as a result of poor or delayed social skills development. Social skills development can be aided by various methods of social skills training, and, just as social skills development is unique to the individual, so are the outcomes of training.

Level of Social Skills Before Attending Camp

In order to determine levels of social skills development that occurred while at camp, it was necessary to understand the level of social skills the children possessed prior to attending camp. Seventy-five percent of the parents who responded to the questionnaire felt that their children did not possess a sufficient level of social skills for their age prior to camp. It became apparent that many of these children exhibited inappropriate behaviours including

For example, residential summer camps that incorporate a social skills component into their program provide a powerful medium for social skills training.

disrespecting others' space, anxious and aggressive behaviour, impulsivity and immaturity when compared to other children of the same age. All of these behaviours are often characteristic of AD/HD (Sears & Thompson, 1998). Parents also identified poor social behaviours in their children, including low levels of social skills development, inability to read social cues, and being disrespectful. Disrespectful behaviour manifested itself through interrupting others and being unable to predict responses and/or repercussions to their words and actions.

It was interesting to note that as a result of camp, the children exhibited development in the same areas that the parents identified as being poor prior to camp. After camp, parents primarily noted a decrease in inappropriate behaviour and an increase in age appropriate behaviour, as well as, increased independence, increased self-esteem, increased connection with peers, and increased participation in group activities.

Behaviour.

Playing with children of the same age, being responsible for actions, and expressing disappointment in an appropriate manner were all examples of increased age appropriate behaviour. Improved abilities to control tempers was another indicator that the children's behaviours had improved. It can only be speculated as to why camp is beneficial in increasing appropriate behaviours, but one reason could be that children who are more socially advanced may become role models for those who are socially less developed. Counselors also model and reinforce appropriate behaviour and, as Gresham (1981) and Witt, et al. (1988) suggest, modelling is one of the most effective methods of teaching appropriate social behaviour.

Social behaviour.

Perhaps due to the fact that the campers do not receive as much individual attention from their counsellors as they may from their parents, they are compelled to become more independent at camp than at home. Sixty percent of the respondents found that their children's independence had significantly increased and

attributed this development to the camp experience. With increased independence and responsibility also comes a greater sense of self-esteem and self-confidence. With increased levels of self-confidence, a child will not only have a better self-image, but may be willing to take more risks and subsequently succeed in social situations.

Connections with peers.

Summer camp is structured to be a very social experience through cabin groupings, activities, and programs, and is a place for everyone, regardless of age or social development, to meet and form new connections with people. It is no surprise that 75 % the parents reported that their children made friends and formed new connections with their peers as a result of the camp experience; many parents also felt that their children's abilities to participate in group activities improved. As a camper, a child automatically becomes part of a number of groups: a cabin group, an activity group, as well as, the overall group of children who are campers. Once acceptance into these groups is granted, a child's confidence often increases, and she becomes willing to attempt entry into other groups.

Degree of social skills development.

The questionnaires sent to the parents included a likert-type rating scale that was used to determine the degree of development of social skills in their children. Twenty-two social skills were listed and the parents were asked to rate their children's social skills development while at camp on a scale of one (no development) to five (significant development). The average of the means for the 22 social skills was 3.0, which demonstrated that a meaningful degree of social skills development occurred in the children. The most notable development occurred in the following areas: being polite, asking questions appropriately, offering to help others, sharing, saying please and thank you, and apologizing. All of these are critical interpersonal skills that are necessary for successful relationships with peers and acceptance into groups.

Aspects of camp that foster social skills development.

The fact that the children's level of social skills improved as a result of participating in the residential summer camp program warrants an investigation into the specific elements of camp that fostered this development. The parents who responded to the questionnaire offered three different ways that camp nurtured social skills development in their children; firstly, the activities offered at camp (rock climbing, ropes course, archery, and swimming, et cetera) gave their children an opportunity to excel in an area, and thus, increase their self-confidence. Secondly, other respondents regarded the organization of the camp programs as conducive to social skills development. For example, the low camper to counsellor ratio and the camp's positive environment that was structured and enjoyable, was also seen as very beneficial. Finally, many of the respondents noted the social aspects of the camp environment as being very helpful to social skills development. For some children, being in contact with others who were similar to themselves, and who were experiencing the same issues in their lives, gave them the opportunity to realize that they were not alone in their struggle for social acceptance. Regardless of the reasons, it has been shown that the residential summer camp experience is an effective method for fostering social skills development in children with AD/HD and/or social skills deficiencies.

Conclusion

The summer camp experience is unique for all individuals, and thus, varying levels of social skills development occurred in the study population. That being the case, all of the parents recognized that some degree of social skills development occurred in their children with AD/HD and/or social skills deficits and acknowledged that the residential summer camp played a significant role in fostering this development. The value of residential summer camp programs for encouraging social skills development has been recognized by the parents and should be regarded as an effective method of social skills training.

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COMING HOME: An Exploration of Re-entry Tension in Outdoor Experiential Education

By Jen Meens and Bob Henderson

It is upon return from an experience outside of "conventional day to day life", that the traveler may find functioning in this day to day life more difficult than it used to be

"I arrive there, carefully carrying the thick, tattered web of bonds I had with my fellows, torn apart and divided up too hurriedly at the parting. All their ghosts are still with me, as they will be for days, and the lot of us barely fit through the door together. My family and friends look somehow wrong, as if they are being played by actors. I go to sit down, but old chairs do not feel the same with all my new parts, new muscles. I greet my old lover and silently wonder, alone, if this is the correct universe."

The above passage from wilderness travel guide Morgan Hite, in "After the Adventure" (Pathways, forthcoming) clearly identifies and describes the process of return.

Coming home after a Wilderness trip, Outdoor Education Program, or Weekend retreat is not merely a question of picking up where you left off. As many travelers will attest, it's not easy coming back, and to some it's even harder to stay (Storti, 1997). But why? Re-entry Tension is a title given to the adjustments made because of the cultural change that one goes through upon return from a journey. These journeys may include a wide range of events such as: traveling outside one's home country, working in remote regions, living in a community environment or retreat, and/or wilderness travel in Outdoor Education and group travel. The unease upon return leads to the need to take a deeper look at the process of re-entry tension. My hope is to define and develop a better understanding of re-entry tension and the processes involved. With such a dynamic issue at hand, I am attempting to provide information to the field of Outdoor Education and Travel Guiding, where there appears to be a void¹.

WHAT IS RE-ENTRY TENSION

Re-entry is, in effect, the returning to a "world" that was previously the traveler's main environment. This environment was once the "sole" provider of structural cues that define, to the traveler, what is acceptable and what is not. It is upon return from an experience outside of

"conventional day to day life", that the traveler may find functioning in this day to day life more difficult than it used to be. This difficulty can also be considered a "tension" that develops between the individual and their "conventional" environment. (*Tension is created when the traveler is pushed – by outside forces and or inside forces – to change from the more self-centered life style experienced away, to a more outward-centered life style at home*) Therefore, I have chosen to label this topic "Re-entry Tension", a term that is becoming increasingly understood and used by other researchers in the areas of Psychology, Sociology, and Outdoor Education (Storti 1997, Austin 1986, Jackson 1998). It is difficult to find specific research sources to draw from along the Outdoor Education and Wilderness Travel lines (see Robert Greenway). Therefore, much of my source material came from research on Culture Shock, that was based on Military Employees Overseas, Peace Corp Workers, Exchange Students, and other Overseas Employees. Culture Shock is most commonly associated with an individual's experiences upon entering a new environment. I am looking at the reverse of this process hence, the correct topic here is Reverse Culture Shock. Through this it was discovered that the description of the tensions and patterns of change that occurred while the individual was away, are very similar to what the traveler goes through while re-acclimatizing to life back home (Gullahorn et. al 1963, Furnham et al 1986, Storti 1997, Austin 1986). The following chart will give you a visual idea of the flow of events and a clear description of the potential stages. The chart is a blend of Storti's 4 Stage Model of Re-entry (p. 58 – 64) and Alder's 5 Stages of Culture Shock (p. 18-20), and the stages are further defined on the subsequent pages.

CHART

It is important to remember that everyone experiences Culture Shock and Re-entry differently. This chart can, at best, capture the general trend. Note; Morgan Hite, as quoted at

the beginning, is an example that skips the so-called Honeymoon Stage.

"There are as many experiences of re-entry as there are people coming home, that every returnee could write his/her own book and no two of those volumes would be alike." (Storti, 1997, 7)

Leaving - Taking and Departure

In the strictest sense, re-entry doesn't actually occur until you arrive home, but emotionally and psychologically, it begins when you start thinking more about preparing to leave rather than adjusting and living in the new environment. Saying goodbye.

The Honeymoon

For some, the first week or two after arriving home are close to perfect, very much what you imagined coming home would be like. Everyone is happy to see you and you are happy to see them. Differences are fascinating not threatening; experiences are heightened and intensified; you feel in control.

Reverse Culture Shock and Disintegration

By now the novelty value has started to wear off; people are used to the traveler being back, though the traveler is far from used to it. This stage is characterized by the returnee making judgements on the at-home-life. The returnee begins to realize how much they have changed and feels as though they are living on the margins. They may feel overwhelmed by their feelings and uncertain towards personal directions.

Reintegration

The returnee stops being a victim but may become hostile. Many experience a basic rejection of host culture; unexplained, unexpected, or negative behaviours is a form of self-assertion and growing self-esteem.

Readjustment

For all the stress and unpleasantness of re-entry tension, it is not a permanent state of affairs. The returnee gets used to being home and brings closure to their away from "conven-

tional day to day life" experience. Their feelings about home become more balanced.

Becoming Functional

The returnee begins working through issues consciously; a strong, positive emotional state emerges; the returnee is assured of their ability to survive new experiences.

Creative Independence

Success becomes the norm; emotional state is permanently heightened; the returnee is able to create meaning for situations. In essence, the returnee can create meaning from their experience and in so doing enrich their everyday life.

RE-ENTRY TENSION IN OUTDOOR EDUCATION AND WILDERNESS TRAVEL

The general lack of information and understanding on this topic along the Outdoor Education and Wilderness Travel lines is quite surprising given that re-entry tension is a very real issue due to the prominence of travel experiences and alternative pedagogy i.e. Intergrated Curriculum Programs, and Outer Clubs. This style of education involves taking students out of their "conventional environments" and challenging them to learn and then make the learning more concrete in their everyday environments, in effect forcing them to adjust. However, there has been some work done in the field of Outdoor Education, and Wilderness Tripping as part of an integrated curriculum and extended field experience, that have found room to seriously deal with this concept of unease upon return. In particular, this work has acknowledged that the challenges do exist. Duenkel and Scott (1994) and Knapp (1990) indicate that experiencing culture shock after a wilderness journey is common in the field of outdoor recreation. Jessica Jackson, a former Lakehead student in the Department of Outdoor Recreation, based her undergraduate thesis on several interviews done with seven campers during their wilderness tripping experience. As Jackson mentions in her thesis; when a wilderness tripper returns to their everyday life from a "wilderness reality" which they have been accustomed to on trip, the

*So, is a decision to
be made? Change
or go back to one's
old self*

participant's growth may seem out of place; the participant may feel temporarily lost in society (1998). This feeling of disorientation in one's own day to day life is what causes anxiety and creates tension between the traveler and their functioning upon return. As well, due to this tension, the traveler is not able to maintain the transition of ideologies from one experience to the other due to difficulties with "reincorporating" (Cushing, 1997). So, is a decision to be made? Change or go back to one's old self (at least in outward expression).

The more concrete and unchanging the characteristics of the traveler's "home" environment, the more challenging re-entry becomes because the individual will no doubt be confronted by less flexible factors. From an educational point of view, the lack of focus on re-entry and re-entry tension has hindered the longevity and extent of the individual's ability to make connections between their experience and their conventional day to day life (Cushing, 1997). Disorientation may be left unattended to by student, or educator. Perhaps the changes (questioning of the returnee) are not in directions foreseen by the educator. Perhaps some degree of the deeper education experience is at play.

Through better understanding of the character of re-entry, and by making others aware of the topic, the hope is that the value of ups and downs in the re-entry the process will be recognized. The transition and utilization of the information learned in new environments should be more easily and readily applied on a day to day basis. It is also important to note that re-entry tension shouldn't be perceived as a negative or spinoff of an outing. Rather it should be recognized as a rich potential for personal growth.

WHAT I DID

To get a more personable idea of the topic I conducted casual interviews with seven individuals who took part in a variety of away experiences. These experiences included: a wilderness traveler and trip guide; a tree planter working in the clearcuts of Northern Ontario; three overseas travelers, one of which was an aid worker in Kosovo and the other two were exploring South America; a member of a religious retreat, and a student who lived and worked in a sustainable community for four

months. Through these interviews I explored the first hand experiences of others with "re-entry tension". I would like to add that I look at these interview reports with some heightened understanding having had personal experience with outside of "conventional day to day".

WHAT I LEARNED

From my work with these travelers I was able to reinforce some basic, but important facts involved in re-entry tension. First off, it happens, and secondly it happens across experiences and persons. Even though all the travelers were very different individuals who took part in different experiences, they all experienced types or parts of Re-entry Tension and needed to adjust upon return. The following are a collection of comments from the interviews.

"Traveling and experiencing gives us more to question."

"I've just left an environment where I was surrounded by like minded, enthusiastic, innovative individuals who where just as interested in me and my ideas and life as I was in theirs. I feel as though everyone here takes me for granted, they think they know me - but they never even bother to ask my opinion, or share my ideas?"

"How can we get so caught up in the superficial things in life when the basics are what are important and what provide the most happiness?"

"How can anyone know what I've seen?"

For some of them, return anxiety began before they even physically returned. They worried about how they were going to communicate their experience and their new-selves to those around them at home. All struggled with this type of communication upon return.

Other similar experiences shared upon return amongst this group included the act of seeing their "conventional" culture differently upon return, and the gained value of being able to step outside of one's own culture and judge with less of a bias. For example, due to the remote or back-to-basics nature of the experiences, all became very aware of the wastefulness of our consumer-based society.

All commented on feeling outside pressure to conform back to their "usual", "conventional" ways upon return. This wasn't just through

individual pressures but also through societal and environmental pressures, as well as dealing with the day to day challenging of their new-selves and maintenance of their beliefs. It's almost like being forced back into old habits. However, I also found that the return experience varies in degree of difficulty with re-entry, and the length of time the tensions exists for, for each individual.

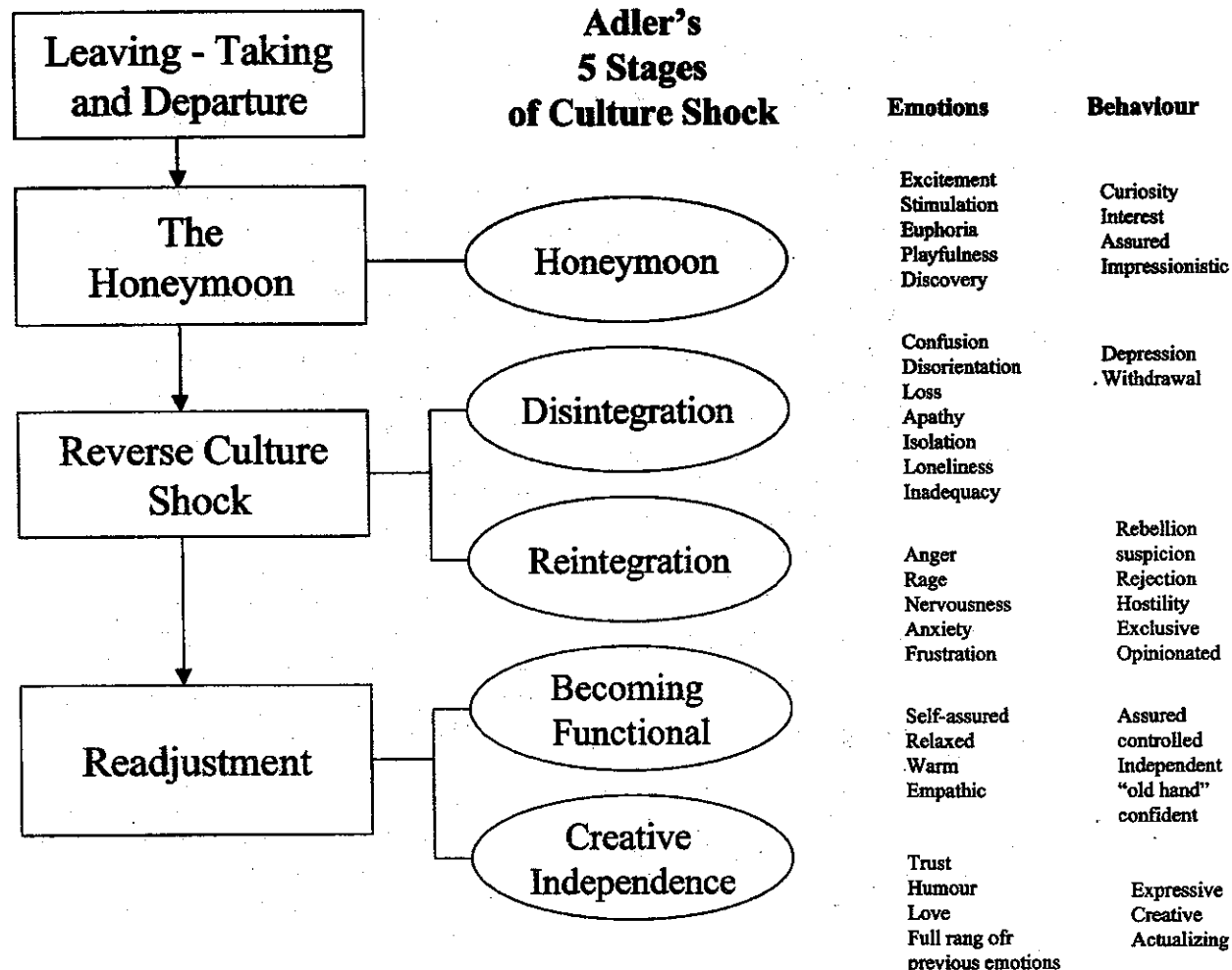
The way in which these individuals, who can identify that they have experienced the phenomenon of re-entry, have dealt with the difficulties of adjustment and their changing selves also varied. Some have just let the

process take its course by not actively dealing with it, but working with the feelings as they arise. Others talk extensively to family, friends, or those also involved in similar experiences. Some write in journals, poetry, or academically about their experiences. Still others have actively gone out to teach and use what they have learned in organizations and forums that support their beliefs.

THE CONNECTION

The connection made between existing research and my independent research project,

Storti's 4 Stages of Re-entry



is one that demonstrates that travelers, involved in the areas of my co-researchers, have gone through re-entry experiences similar to those discussed in the existing research involving Peace Corp Workers, Overseas Employees, and the Military.

RE-ENTRY TENSION TODAY

As Storti (1997) pointed out, and I mentioned earlier in this paper, "there are as many cases of re-entry tension as there are people coming home". Therefore, if this is such a frequent occurrence, why are so many people left to figure out the process and deal with the challenges of transition on their own? It is important to note that some organizations do and have accounted for this challenge such as the military and other overseas organizations. However, in general, the public is not aware that such a phenomenon could be affecting so many people. For example, the grumpy, hard to deal with child, and/or the exuberant, enthusiastic student that just got back from a wonderful two weeks at summer camp, and the unsatisfied employee, student, traveler who is continuously bored, feels trapped, uninspired, or cluttered with useless things, or is inspired to create change, occur quite commonly.

It is important for us to better understand and work with the challenges of re-entry tension, rather than accepting it as a natural and unassisted process. It is my belief that there is value to be gained from understanding this process. Returnees would benefit by being allowed to more easily process, draw meaning, and transfer what they have gained. Their family, friends, and other connections to "conventional life" would be able to better understand and connect with the returnee.

WHAT IS NEEDED

I would like to encourage others to explore the area of re-entry and re-entry tension to increase understanding and awareness. Be aware of the changes that a traveler may be going through and do your best to be patient as well as open to their new ideas. Which might be just the direction we should all be heading.

Note

1. With the exception of Jessica Jackson, a former student of Outdoor Recreation at

Lakehead University, and her advisor, Tom Potter, who have contributed to this area regarding re-entry tension in the outdoor education setting.

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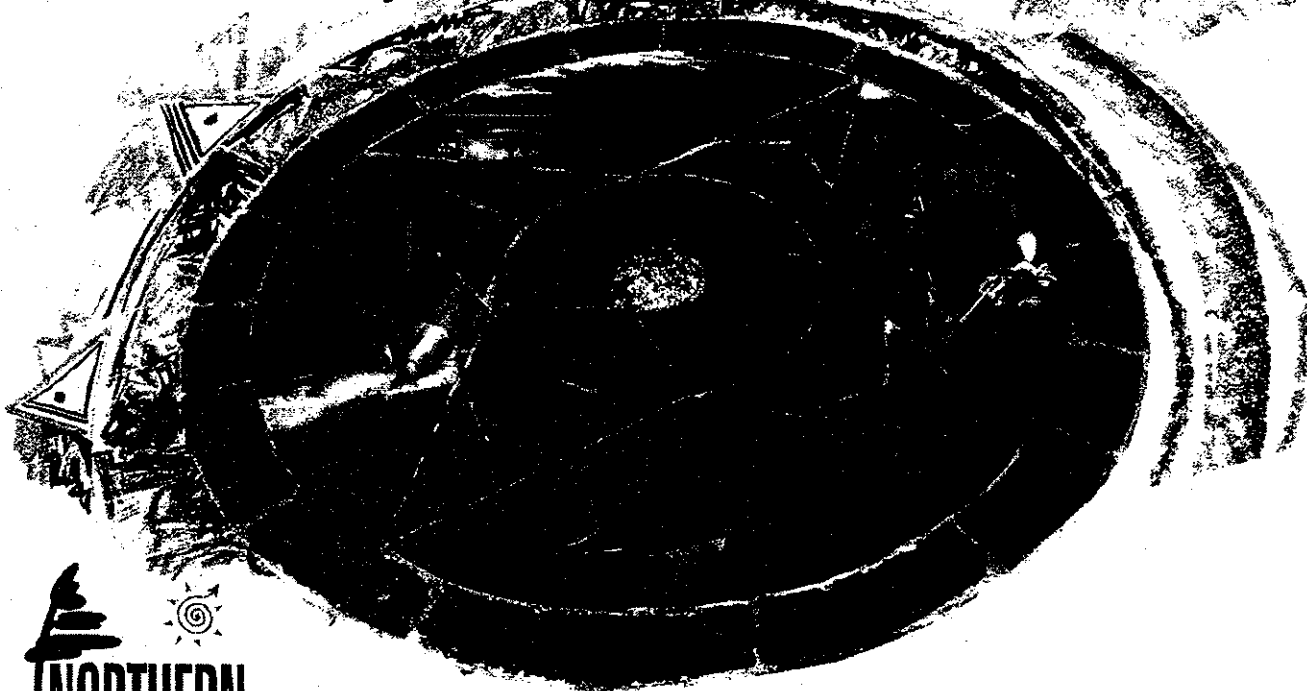


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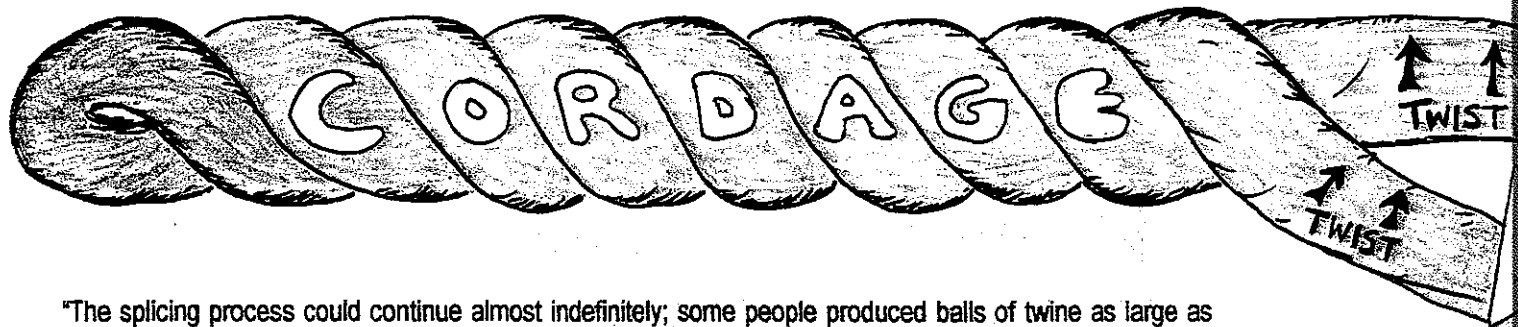
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"The splicing process could continue almost indefinitely; some people produced balls of twine as large as basketballs. An average plant yields about 75 cm of fibre, but nearly half of this may be lost in splicing. A good several-ply _____ rope is said to have the equivalent strength of a modern rope of a few hundred kilograms test weight. Even the thinnest of threads is difficult to break with the hands. When stored properly, _____ fibre will keep for many years without deteriorating. Its natural colour is a light tan, almost white." _____ twine was used for fishing lines and nets, because it keeps its strength underwater and will not shrink. They also used it to make deer nets, slings, bowstrings, bridle ropes, nooses for game birds and hide stretchers, to bind implements, to sew moccasins, clothing, baskets, birch-bark canoes and cattail mats, and to weave tumplines, garments, baby bedding and bags. Loose _____ fibre was used in some areas as a tinder for starting fires. Raw or spun, _____ fibre was a common trading product." (Turner, Nancy. *Plant Technology* 136)

So what is the name of the plant that belongs in the blank?

Need a hint? It is one of these plants found in southern parts of Canada, all known for fibre to make cordage.

Basswood



Milkweed



Stinging Nettle



Cedar



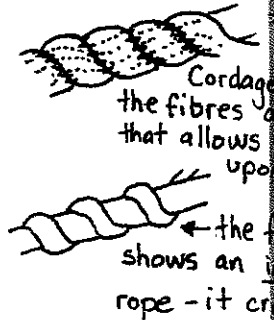
Indian Hemp



The ability to make cordage is one of the oldest craft skills. Rope serves so many purposes was a skill that all our ancestors had. They must have spent days and days of their lives twisting two strands of fibre together so that it created a spiral. Perhaps as they spun they intuitively knew that the earth was moving in a spiral fashion around the sun which was in turn moving through space. Or perhaps they realized that what made them who they were was embedded in their spiraling DNA strand. Somehow I think we have lost a great lesson when our hands no longer twist cordage and our minds no longer spend time drifting in contemplation, spinning and spinning endless lengths of spirals—circular thinking my Anishinabe friends call it. I have a lot of fun teasing university students who, at first try, seldom know how to do this fundamental act of making cordage. "How did they ever make it to this level of education, the so-called brightest in our society, yet they are unable to make a simple rope." I jest as their fingers fumble with the Indian hemp sticks I give them. I then help them to brainstorm a list of all the things rope is used for in the bush like shelter construction, bows (for drills, fire and arrows) clothing, snares, the list can go on.

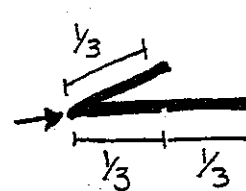
There are three general ways to make a simple cordage with just two strands. Once you understand how the twisting action works the first two methods are easy. The third method just takes a bit more practice to get your hand movements coordinated (a hairless front thigh, leather or good tight fitting canvas jeans will also aid this method).

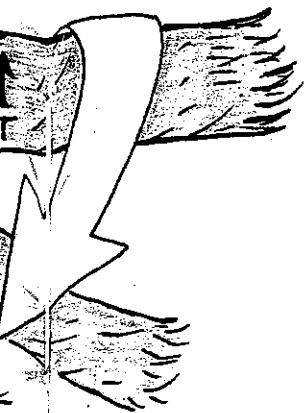
For all the methods start with the longest fibres you can (or yarn, sinew etc.) Give the fibre a kink or bend at approximately the 1/3 : 2/3 ratio mark in the fibre's length. Both strands of fibre must now be twisted separately but in the same direction. I'm right handed and usually start with the top strand. I roll my thumb upwards, so the twist occurs in a clockwise direction.



The prehistoric brought about the us and our be thought of as majority of the almost certainly materials that ne the most impor tools would ha and string (17) triggers more in much more com simple artifacts most unexpected (275) ...the axem us the rope ourselves (257) Robert Orstein Putnam Books, NY But cannot a re build a bridge? (2)

Indian Hemp is the plant which belongs in the blank





age works because
are twisted in a manner
s them to bind and catch
on each other

2 following diagram
incorrectly twisted
creates a weak cordage

ric tools that initially
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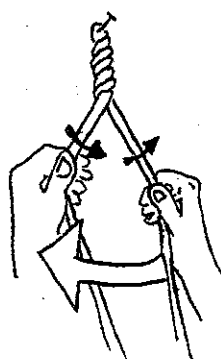
Method One

(You can do this one as you walk around)



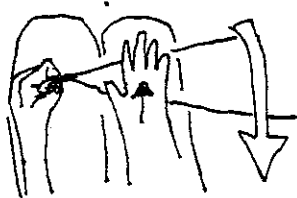
Method Two

(Good for teaching a group)



Method Three

(Generally the fastest method once you get the motion)



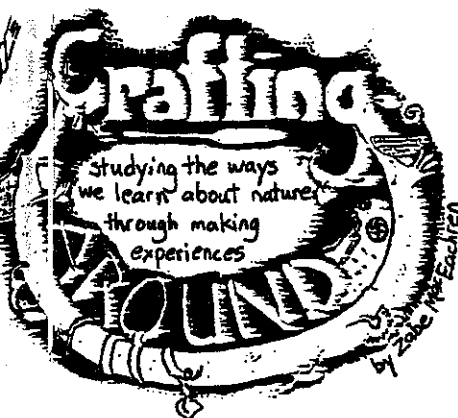
After twisting the top strand of fibre's a few cm, I will move this top strand towards myself and down so that it crosses anti-clockwise (or withershins) in regards to the 2nd strand. Now my 2nd strand has become my top strand, I begin to twist it for a few cm. Then I move this top strand towards myself and down so that the two strands have switched places again. I do this over and over and over and over. . . You will soon have cordage that should not unravel very much. It is all in getting the twists to go in the proper direction for the little fibres to be able to bind to each other.

The second method is a little quicker and easier for most but usually requires crafters to stand. (I often stretch out a rope and dangle some sinew on it. I mark the sinew with names on masking tape nearby.) Then whenever students are waiting for something to do they can make like their ancestors and make cordage. Both hands grasp a strand about 10 cm from where they are folded (or looped over a rope or nail) Each hand must twist the strand in the same direction, that means each thumb rolls the same way. Twist the strands relatively tightly. Then cross one hand over the other so that one strand moves in the opposite manner to the direction it was twisted. Gently let go of both strands at the same time. The two strands should have twisted together. Repeat these steps over and over and over again.

The third method requires sitting down, using your thigh. One hand holds the end of two strands or at the kink where they are folded. The palm of the other hand rolls both strand separately down your thigh (towards your knee.) Press down hard, spit on your hands, (pull out all your leg hairs) and twist those two strands separately. Then in a quick light movement pull your palm back so that the two strands now entwine. And repeat these steps over and over and over.

*When your about to run out of fibre, add a new strand by overlapping it by a few inches on the dwindling strand and twisting them together. Try to keep the strands a consistent thickness throughout their length by continuously adding fibre. The reason for not bending the first fibres in half when you started should now become apparent. If you had done this you would need to add new fibre to both strands at the same time and this would be awkward and more challenging to keep a consistent thickness.

Now that you know how to make cordage, practice, practice and practice. Think of it as a form of embodied meditation. Your mantra is to spiral, spiral, spiral. No more square buildings and corners for you to get stuck in. You are connected to a fine strand of fibre that emerged from the skilled hands of wise old ancestors that are ever spiraling into the future.



THE CONSTELLATIONS

adapted from an experiential lesson plan by Michael J. St John and Kerry W. Sienkiewicz

This learning experience involves students working in groups to develop an informative and entertaining show about a selected constellation, to be presented to the rest of the class. Each group member will participate as an actor in the show, and will also take on a specific production role (see list).

The entire learning experience is divided into four phases, as follows. In Phase 1, the groups form and select a constellation they wish to learn about and present. No two groups may have the same name. In Phase 2, each group member chooses and becomes a celestial object that is found in that constellation. At this point the group registers their constellation by completing a form with the group's team name, the constellation name, what the constellation depicts, each group member's name, the kind of celestial object each member is portraying, the celestial object's name, its spectral type, magnitude, and distance (in light years) away from the earth. (Teachers can improvise a suitable form for this purpose.)

In Phase 3, the groups find out their mission and learn what information they are expected to gather and present in their astronomical show (see next page for student hand-out). At this point group members will also assign themselves to production roles (e.g., show director, choreographer, etc.) and fill out a form registering their name, job title, and job description. This information on production roles and responsibilities should be clearly understood, and the form completed, by the end of the first work session. Now the fun begins! The remainder of phase 3 (which may take five or more classes) is to be used to get the production together and ready to perform.

Level:

Grades 8-10

Recommended group size:

6-8 (may be adjusted to suit class size)

Time required

(for typical grade 9 class):

two to three 50-minute work sessions or class periods for Phase 1 and 2; followed by five to six work sessions, for Phase 3, with final performance taking place in the seventh session.

Production Roles:

Show Director
Set Designer
Lighting Effects Specialist
Sound Effects Specialist
Choreographer
Costume Designer
Audience Coordinator

Mission: Stars and Celestial Objects

You and your new constellation group are to research, investigate, and study the constellation that you chose for a group name. Your mission is to develop an understanding of this constellation and the celestial objects that make up this constellation. Your mission also requires you to create, design, and develop a three-part astronomical show about this constellation. Your three-part astronomical show should incorporate the use of sound effects, lighting effects, costume design, music, and choreography to convey the scientific knowledge and mythology of your constellation to your audience. Your group will perform your three-part astronomical show for all the other groups in the class.

For your audience to fully understand and appreciate your constellation, your three-part show should answer the following questions:

...Where do you find this constellation in the night sky, and where do you look?

...What time of year is this constellation visible, at what time of night?

...How do you find this constellation? What are the other nearby constellations?

...How many major celestial objects make up this constellation (what are their names, types, temperatures, etc.)?

Your presentation should also include:

...Large, easy-to-see illustrations, diagrams, charts, or models of this constellation

...A comparison of the celestial objects found in this constellation (their type, colour, etc.)

...News of any recent discoveries near or in this constellation (this could require an internet search)

...Mythology or other ancient stories about this constellation (e.g., how it got its name)

Your astronomical show about your constellation must have the following parts:

Act 1: A scene and setting that has the actors discussing, explaining, debating, and/or having fun with the scientific knowledge of your chosen constellation. During this scene your audience should learn about this constellation's celestial objects (their type, temperature, magnitude, etc.), its visibility (i.e., how to find it), and any new discoveries that have been made in or near this constellation. Large visuals or models should be used in Act 1.

Act 2: A short skit that reveals the mythology or other ancient stories about this constellation. Costumes and set design should be used in Act 2.

Act 3: A human model of your constellation. Using the members of your group, and other class members if necessary, you are to create a celestial object model of this constellation. Your model should show how your constellation would be seen in the night sky. All members of the group need to know the name, type, colour, and temperature of the objects in this constellation and how they move or behave.

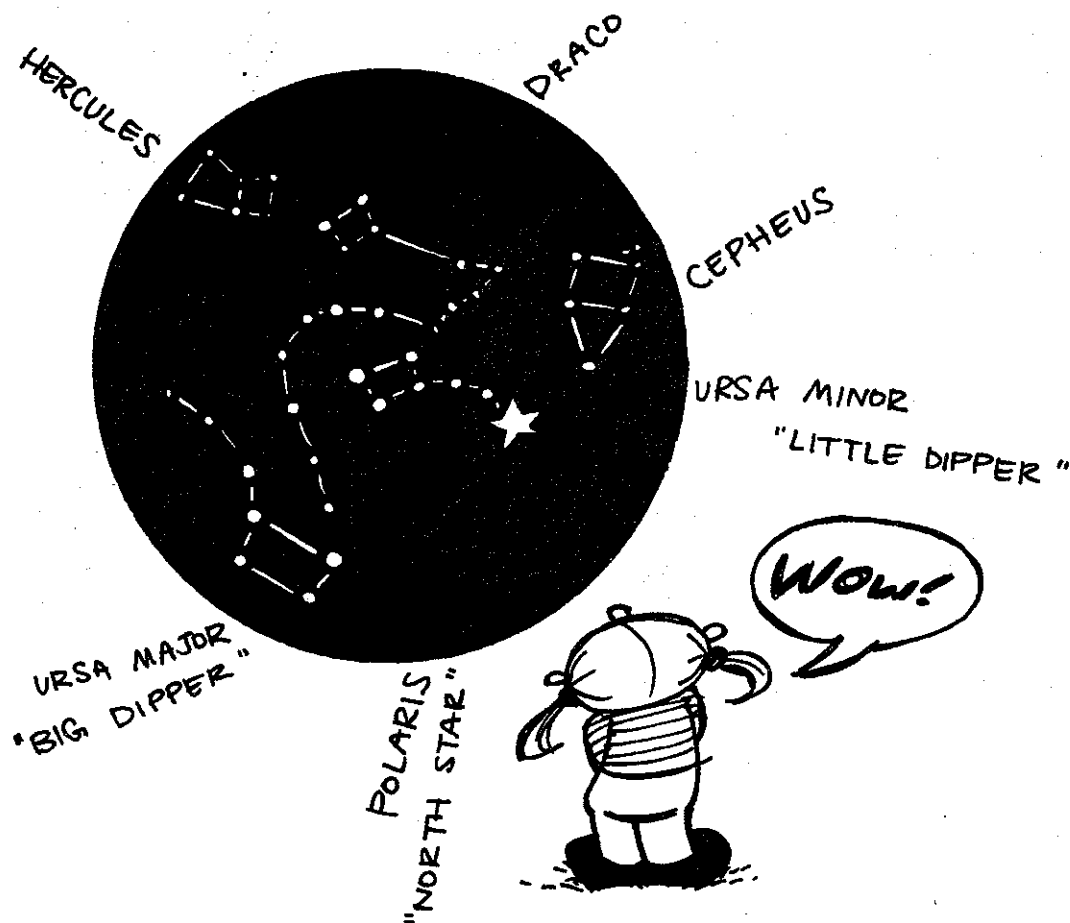
The performance of your three-part show will begin on.....

Phase Four of the learning journey is the assessment phase. After each presentation, each audience group completes an assessment form about the presenting group. You may also have the presenting group complete an assessment form as a self-assessment. Assessment forms should include the constellation being presented, the names of all the presenters, and categories of assessment, including process (Did actors use clear voices and make eye contact? Did they appear confident?); content (Did the group demonstrate a thorough understanding of their constellation? Was clear accurate information conveyed and proper grammar used?); form (How was the organization and timing? Did they remember to say thank you to the audience?); visual aids (Were they accurate, neat, easily seen and understood? Was good effort evident?); demonstration of show components (Did each act cover what it was supposed to?); and finally, the impact of the presentation (Was it informative and entertaining? Did all group

members participate? Would you be willing to see this show again?) Performances can be awarded a score in each assessment category, and the scores totaled to give a final mark.

Editors' note: This backpocket offering comes to us from two educational consultants in New Hampshire.

Their company, Mi-Ker Educational Strategies, develops educational experiences which develop students' understanding of new material through active ownership of learning, collaboration with others, and the opportunity to make meaning of their world creatively. Permission has been granted for the handout in this article to be reproduced and used by members of COEO. Mi-Ker Educational Strategies offers workshops on the design of learning experiences, and on methods for the assessment of student learning and performance. Their five-day seminar costs \$475 (U.S.) per participant. They can be reached at 25 Beauview Avenue, Nashua, NH 03064, phone (603) 882-0529, or by e-mail at mjsmiker25@aol.com.



Poetry Guide: 10 Exercises Towards Poems of Celebration

by Jennifer Coleman

There are many uses for poetry: an expression of emotion, an experiment in language, a political act, or a work of art. Poetry also comes in many forms, from a 3-line haiku to a book-length epic. But all poetry is about using language in a unique way—it says things that cannot be said in prose or speech. The exercises below help poets to stimulate their imaginations, sharpen their tools and stretch their limits. You'll also find verses from poets that roughly correspond to the exercises—let them inspire you!

1. Use your senses:

Find a spot in a park, near a stream, under a tree, or any favorite spot. Before writing, take a moment to use your eyes, ears, nose and skin to notice the world around you. Then begin writing-record, in as much detail as possible, all of the smells, sounds, sights and textures that you sense at that moment. Next, go back and pick out the parts you like the best to make your poem. What happens if you mix the senses together? Have you ever heard a gravelly voice or sniffed a screaming perfume?

*This morning
two mockingbirds
in the green field
were spinning and tossing
the white ribbons
of their songs
into the air.
I had nothing
better to do
than listen.
I mean this
seriously.*

From "Mockingbirds" by Mary Oliver; The Atlantic Monthly, February 1994.

2. Use research:

When you decide what you want to write about, how does it change your poem to find out more about your subject? Try it! If you are inspired by a rainbow, take a moment to look up rainbow in the dictionary, in the encyclopedia, or on the internet. How can you use this language to explain how you feel about the rainbow?

Marianne Moore found the names for the flowers in this poem during a trip to the gardens in Albany:

*the sea-side flowers and trees are
favored by the fog so that you have
the tropics first hand: the trumpet-vine,
fox-glove, giant snap-dragon, a salpig-
lossis that has spots and stripes: morn-
ing glories, gourds, or moon-vines
trained on fishing-twine at the back door...*

From "The Steeplejack" by Marianne Moore; Marianne Moore: Complete Poems.

3. Use your memory:

What was your most painful experience? What was your happiest moment? What did it feel like the first time you were stung by a bee? Every experience you have is valuable and unique. Pick a moment and try to remember in as much detail as possible.

*When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them...
...So was I once myself a swinger of birches.
And so I dream of going back to be...*

From "Birches" by Robert Frost: The Poetry of Robert Frost, edited by Edward Connery Lathem.

4. Use fantasy:

If you could discover your own plant, bird, insect or animal, what would it be like? How would it smell, feel, sound? Where would you find it, and how? What would you call it, and why? What would you do with it? Anything is possible in the world of poetry. You make it happen!

*...And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!*

5. Use repetition:

One of the ways poets create rhythm in a poem is to use repetition. Pick one of these sentences and complete it in as many ways as you can:

- * *I wish I was a...*
- * *I remember...*
- * *The best day has...*
- * *Tomorrow I will...*

The Negro Speaks of Rivers

*I've known rivers:
I've known rivers ancient as the world and
older than the flow of human blood in human
veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were
young.
I built my hut near the Congo and it lulled me to
sleep.
I looked upon the Nile and raised the pyramids
above it.
I heard the singing of the Mississippi when Abe
Lincoln
went down to New Orleans, and I've seen its
muddy bosom
turn all golden in the sunset.
I've known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.*

By Langston Hughes

6. Use imitation:

Poets are often influenced by one another, and often work together to write poems. Pick a poem, song or verse that you really admire. Write a poem that answers your favorite poem, or write a new poem imitating what you like about your favorite.

*I pledge allegiance
I pledge allegiance to the soil
of Turtle Island,
and to the beings who thereon dwell
one ecosystem
in diversity
under the sun
With joyful interpenetration for all.*

From "For All" by Gary Snyder; *No Nature:
New And Selected Poems.*

7. Use rhythm:

Pick a verse from a well known song or rhyme and write your own lyrics. Write to imitate the rhythm of a train on the tracks, a heart beating, of a dog panting. Turn on your favorite music and write whatever comes into your head. Sit in the laundry room on top of the washing machine and write to its rhythm. Use the sounds of the world around you to guide your poem.

*...Trouble in the hills.
Trouble on the river
too. There's no kola nut,
palm wine, fish, salt,
or calabash. Kadoom.
Kadoom. Kadoom. Ka-
dooom. Kadoom. Now
I have beaten a song back into you,
rise & walk away like a panther.*

From "Ode to the Drum" by Yusef
Komunyakka.

8. Use a different voice:

Some poets use poems in order to understand the world around them. Write a poem from a point of view different from your own. What would an eagle have to say? What would a hunter say? A pencil? Look at a picture or painting and write as the voice of one of the things pictured. Walk around your neighborhood and find an unusual object. What would it say, if it could?

*A catfish laughs.
It thinks of other catfishes
In other ponds.*

By Koi Nagata.

9. Use an audience:

Use your poem to say something you've always wanted to say. If you could write to the President, what would you say? If you could write to the children of the future, what would you want them to know? What would you write to aliens from another planet? What would you want fish to know, if they could understand you? What if you could write to butterflies, or trees?

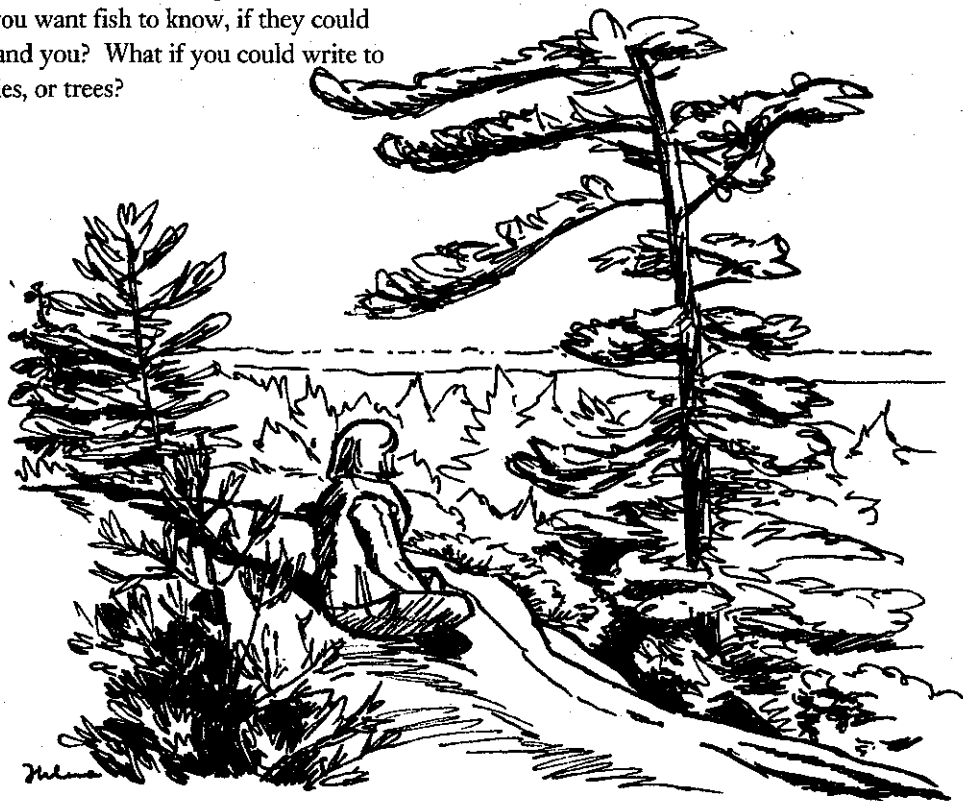
*Whirl up, sea—
Whirl your pointed pines,
Splash your great pines
On our rocks,
Hurl your green over us,
Cover us with your pools of fir.*

By Hilda Doolittle (H.D.); *Sea Garden*,
published in 1916.

10. Use borrowed Language:

You can often find words that you admire in the most unlikely places—street signs, cereal boxes, travel brochures, or graffiti. What if you were to use the words found in a first aid book to describe the bark of a tree? What if you used the words of a love letter to describe your favorite spot in the city park?

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WHAT'S GOING ON IN THE WILD WEST?

FOUR PUBLIC SECONDARY SCHOOLS THAT OFFER INTEGRATED CURRICULUM OUTDOOR EDUCATION PROGRAMS

by Kelly J.C. Comishin and Tom Potter, Ph.D.

British Columbia and the Yukon Territory... a land where the mountain tops reach up to the skies; where the ocean skirts along the rugged rainforest coasts; where the desert slithers up the Okanagan Valley; where rivers and lakes carve through canyons and fields. British Columbia and the Yukon Territory... a place beholding diverse ecosystems beckoning educators and students to learn in. With such a diversity of natural areas it seems unreasonable that the experiential learning opportunities in the outdoors for students in BC is not extensive across the province. Furthermore, the BC Ministry of Education (MOE) has no set curriculum that includes the integration of outdoor education as a course, or even as a means to teach other courses (e.g. earth science, geography, history, English, biology, etc.). As a part of a study in Western Canada, we researched public secondary schools that offer integrated curriculum programs in an outdoor, experiential setting. Three such schools reside in British Columbia and one school is in the Yukon; each school beholds a unique set of methods to teach traditional subjects through the outdoors. This article characterizes each of these integrated curriculum outdoor education (ICOE) programs to publicize the attributes of these incredible schools that managed to emerge from a fairly unsupportive provincial education system.

Integrated Curriculum applied to the outdoors is a blending of skills and knowledge from a number of traditional subjects to be presented through a holistic teaching approach in the outdoor classroom, whereby the students gain credit for the integrated subjects. Integrated curriculum is a curriculum where the students can not discern between subject material because the lessons of each subject are

intermeshed, as in life. The following four ICOE programs are unique to the mainstream education system because the programs have adopted the theory of integrated curriculum and applied it to the lessons that reside in nature. Molded by the educators who have a vested interest in alternative forms of education, the ICOE programs are a result of the commitment and dedication to improve the education system that fails so many.

Integrated Curriculum Outdoor Education Program Profiles

Each ICOE program shares the common denominator of providing a number of outdoor educational experiences that grant academic credit for core subjects required for graduation. A familiarity with the following four western schools will likely inspire those educators who believe in the benefits of diversifying the educational opportunities for the various learning types. Profiling these programs is the first step in bringing forth greater awareness of the various paths that can be taken if one should embark upon the design and development of an ICOE program in his/her local school district.

TREK, Prince of Wales School, Vancouver, BC

The grade 10 TREK program started in 1987 after a controversial breakdown of the original Quest program that was established in 1974. The program integrates English 10, Physical Education 10, and Social Studies 10 by adopting the outdoors and the community as the classroom where the lessons of the disciplines can be learned simultaneously. Unique in focus, TREK emphasizes lessons that speak of envi-

ronmental education, and therefore apply many projects and activities that relate to current environmental issues. For example, TREK has a unit called Garbology, which is the study of garbage: where it comes from; where it goes; and, how long it takes to decompose. Within this unit the class will go to the local landfill, and study the impacts refuse has on the adjacent bog ecosystem. During the semester the students will do a series of day and multi-day trips travelling by hiking boots, canoes, sea kayaks, rock climbing shoes, skis (nordic and backcountry) and/or snowshoes.

One of four teachers at TREK, Dave Ewert, who recently moved to a new school district, was the pillar of the TREK program for the past 10 years. His dedication to TREK is a result of the thrill he attains from seeing students get excited about the activities they are involved in. He is a firm believer in life long learning because "that's what education should be about". Dave's passion for the outdoors has encouraged him to fit this passion into his profession. Integrating the academic curriculum was not his primary motivation for outdoor education. After time and experience Dave realized the eminent value of giving the students the chance to find meaningful lessons in nature and the community. "If you can get the kids excited and motivated about learning then you've overcome the biggest part of the battle. You get students with tremendous loyalty to you and to a program that *they* recognize the value in".

Experiential Science, Wood Street School, Whitehorse, Yukon

The grade 11 Experiential Science (ES) class is one of six integrated curriculum programs in the Wood Street School. Although the Yukon Department of Education adopts the BC curriculum for grades 11 and 12, the Yukon government has an entirely different mandate for experiential education. The education mandate of the Yukon is to encourage experien-

tial programs in schools and offer a variety of types of education, therefore, programs like Experiential Science materialized from the Ministerial level. The Wood Street School has integrated curriculum experiential education programs for grades 9-12. Foods, nutrition, tourism and services are a few of the courses that make up the grade 10-12 program called FEAST. Music, Arts and Drama is the focus of the MAD program which is offered at the Grade 9-10 and 11-12 levels. OPES and PASE are grade 9 outdoor pursuits and science based programs offered in English and in French. ACES, the grade 10 program, focuses on culture, the environment, and leadership. Finally, the grade 11 program, Experiential Science, is a highly academic program that integrates BC's Chemistry, Biology, Geography, Fine Arts, Career Preparation, and Applied Skills Field Studies courses into labs, classrooms and the outdoors. The students spend a majority of their time working on field projects for the government and other agencies, as well as participate in a 30 day field trip across BC and Alberta. This field trip involves scuba diving, sailing, sea kayaking and hiking to name a few of the activities.

Bob Sharp, the principle teacher of ES, has a powerful energy that fuelled the creation of an incredible program that enabled hundreds of students to experience the real world through applied responsibilities. His experiences in small First Nations communities in the Yukon, his background in national competitive sports, his past positions in the Yukon Department of Education and his education in Chemistry, Biology and many other disciplines make him an eclectic teacher; a characteristic Bob believes is a necessary quality to teach an integrated curriculum. Bob is an animated character who has dedicated a large part of his career to reforming education to match the natural orders of Yukon first Nation communities. "In towns like Ross River, with kids who had lost one or both parents...[as a teacher] you've got to realize it can't just be the school, it's got to be the community that works to help these situations."

Earthquest Outdoor School, Vernon Secondary School, Vernon, BC

Located in southern BC, Earthquest (EQ) is in a perfect position for the students to explore the trails, water or snow to discover how school and learning fit into the "real" world. The main focus of this program is not to make fantastic backcountry skiers, paddlers, hikers, cyclers or climbers; it is to provide students with personal and professional direction, build self esteem and leadership skills, and to become more responsible citizens. Earthquest facilitators mentor these lessons through the aforementioned outdoor activities. The program is unique in its application of native studies into an integrated curriculum. The school uses an outdoor site for the majority of its classes. A typical day at the site consists of students working on various projects, such as native beading, tanning hides, building kekulis, or working on cedar root baskets, all of which are due at the end of the semester. The students graduate from this grade 11 program with Social Studies, Career Preparation, Fine Arts, Earth Science and Physical Education credits.

Famous for his youthful spirit and his inspiring wisdom, Barry Reid is the founder of EQ. Barry has built every step and climbed each one to get the program that he and his wife Moe lead together. The opportunity to create a program that fits with both Moe and Barry's personality allowed these two phenomenal educators to exercise their philosophies on mentoring, critical thinking, responsibility, exploration, and letting people make mistakes they can learn from. Barry and Moe have a genuine passion for the outdoors and for how cultures fit within the landscape. Barry is the first to say that it's not about getting the hard skills, it's about discovering one's self and overcoming inhibitions to let the learning be natural. "You don't have to a genius to run a program like Earthquest. But you have to know when to become a mentor and a guide and when to let the kids take some responsibility. This

[responsibility] lets them go way beyond what I could ever give them".

Environmental Awareness Program (EAP), Mount Baker Secondary School, Cranbrook, BC

Integrating Social Studies 11, Biology 11, English 11 and Outdoor Skills 11 (locally developed Physical Education), EAP is the most recent ICOE program to be offered in the BC public school system. Students who apply for this program take part in a winter camp, a backpacking trip, a number of day and a multi-day canoe trips, and in past years a sea kayaking trip on the BC coast. The program takes advantage of the local area to explore old historical routes of explorers and prospectors, and becomes very involved in the community through 100 hours of volunteer career preparation within various industries (primarily resource/outdoor based).

Cam Trueman, creator of EAP, is a person of passion instilled with a profound appreciation for nature. His adventuresome spirit has taken himself, his family and hundreds of students up mountains, down rivers and across flat waters. Originally from southern Ontario, Cam realized the incredible opportunities for the mountains to teach lifetime lessons. Family being one of the most important adventures in his life, Cam loves involving his wife Sandy and his three children in many of the trips with EAP. His students have an incredible opportunity to experience adventures with his family and, as a result, the group grows to be a family. Cam is driven to share his spark, his humour and his knowledge for the outdoors with anyone. "I think this idea to plant the seed and let the seed grow is key. When they [the students] see you passionate they know how to develop their own passion. You get to be there from ground zero and help them develop that".

These four unique programs provide students of four small regions of BC and the Yukon with the opportunity to learn about life

outside of the walls of a classroom and outside the lines of text books. There is much to learn from these alternative types of education. In a world where change in systems is both daunting and exhausting stands these four programs that provide the backbone for future ICOE program development. Change is possible and integrated curriculum outdoor education is a reality; it is attainable by those who seek to teach and learn

through integrated lessons that grow and live in the outdoors!

Kelly J.C. Comishin is a graduate of the School of Outdoor Recreation, Parks and Tourism at Lakehead University, located on the north shore of Lake Superior, Thunder Bay, Ontario. Tom Potter, Ph.D. teaches in the same program. Both actively share their passion for outdoor pursuits in wild places with students!



Annapurna: A Woman's Place 20th Anniversary Edition A Transformation of Life

By Helena Hovevar

The Twentieth Anniversary Edition of the book *Annapurna: A Woman's Place* is a classic chronicle of the first ascent of Annapurna I in 1978, the world's tenth highest peak, by an American and by a woman (Blum, 1998, p. IX). The author or expedition leader, Arlene Blum, describes an incredible story of thirteen women, who improved the status of women in the climbing community by demonstrating that an all-female team possessed the strength, skill and courage necessary to make such a climb.

However, their true success lies in the innumerable lessons that Annapurna taught, which did not become transient philosophies, but life-shaping transformations. They gained confidence and better understood themselves and each other. Also, biocentric views were strengthened, as the women felt a deep connection to the icy wilderness. The effects of this story have left a lasting impression, not only on the lives of the team members, but also on all of society.

The book dispelled myths about women's limitations that were prevalent in 1978, when it was rare to see women running marathons or scaling rock faces. Whereas now, the women's marathon is an Olympic event and Lynn Hill free climbed El Capitan in only 23 hours in 1994. Today, it is hard to believe what kind of prejudice they were up against: women were only invited on expeditions for cooking chores, because they were considered to lack the strength and emotional stability to handle high altitude climbing (pp. X, XVII). Men were disappointed with women who joined the male "altar of egoism", because women are expected to be superior in terms of values and emotional maturity (p. XIX). However, they poorly assumed that women climb for the same reasons

as men. Actually, many women climb for empowerment and to connect with the spectacular wilderness. The author herself stated that she climbs to make new friendships and to strengthen old ones.

In order to understand each other, each member released complaints, explained individual fears and healed with laughter. In particular, Arlene developed the goal of becoming more decisive in order to make meetings work, to stay organized and to get along with the team despite her authority (pp. 14, 105-107). Arlene epitomizes the Outward Bound slogan "one must travel into the unknown and search for answers". She climbs in order to be with people without artifice or distraction. She went to Annapurna to know both her companions and herself better (p. 68). That is the *true* spirit of expeditionary learning and a beautiful sentiment that is important to everyday philosophy.

Furthermore, "if the seeker comes to the Sacred Space with full respect and a clean spirit, he [she] may be empowered in a positive way" (Miles, 1987, p. 8). A Sacred Space is pervaded by a sense of power, mystery, awesomeness. Therefore, climbing Annapurna is analogous to entering a temple where people are willing to accept a personal transformation to occur. However, the climbers Alison and Vera Watson entered the Sacred Space with the selfish intentions of reaching the unclimbed middle peak by themselves. They did not discover the main point of the expedition: to work together for a common good. After the first summit team succeeded, the two women illogically set out to attempt the "more aesthetic" route to the centre peak, without team support and with very little oxygen (pp. 102, 194-195). They were no longer on the mountain for the company or the nature but for their own pride and glory. Ironically, pride once topped the list of the seven deadly sins and it is one of the reasons that there is a one in ten mortality rate in high altitude mountaineering. In the end, the team lost radio contact from Alison and Vera W. and their bodies were eventually discovered dangling in a crevasse. Nature always commands the utmost of intentions and respect.

Living on Annapurna helped the expedition to develop a biocentric view of their existence and conjured a humbling experience. Annapurna is such a awe-inspiring place that strengthening one's sympathetic bond with the natural world allows one to see more and to see differently. The women found peace in a blue and white landscape as they described fantastic broken forms of seracs and crevasses and noted a wonderful ability to concentrate on the mountain (pp. 86, 116). Despite the deep connection made with nature, Annapurna still made it obvious that it is a Sacred Space that is not to be inhabited for long. A massive avalanche swept down across the valley and within seconds buried Camp I. When the snow settled, the others could see little spots move about erratically, like ants whose home had been stomped. The team felt the fragility of their existence in the face of such incredible forces (pp. 147-151).

Because of this infinite power that nature exhibits, it revives our lost religious impulse. The Sherpas demonstrated this by setting up prayer flags to appease the gods, so that the random avalanches would not be dangerous. Perhaps their prayers worked, because the erratic timing of the avalanches did not cause the demise of Alison and Vera W., but their own ill-intentions. These prayers humbly present oneself to nature, reflecting the fact that they are climbing to experience the mountain and not to dominate it. In this respect, the most significant statement of the book is found on the opening page, after the dedication to expedition members who died: "You never conquer a mountain. You stand on the summit a few moments, then the wind blows your footprints away". This profound statement truly expresses that any desire to conquer such a powerful entity will eventually be proven to be foolish. Humans are merely transient witnesses to the awesome beauty of Nature's ancient landscapes.

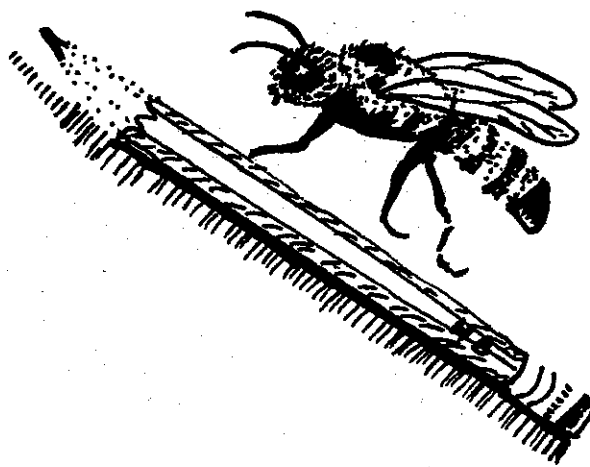
Annapurna: A Woman's Place is moving beyond expectation. It is a story that transcends mountaineering for mere glory or pride and beautifully illustrates the value of cooperation and friendship for the world and for oneself. Also, today's avid female participation in

outdoor adventure reflects the success of the team's mandate to dismantle prejudice against women. However, upon reflection of the anniversary, the team recalled Annapurna's primary lesson: "that life in fleeting...it is important to live our lives in the best possible manner at every moment, cherishing those we love" (Blum 1998; p. 238).

Helena Hocevar has recently contributed cartoon sketches and art for Pathways. She is currently a 4th year university student at McMaster University.

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Thinking Back to Minn-A-Kee Day: One Former Student's Reflections

By: Devon McInnes

*It was a
magnificent place
that was touched
by perfection.*

Introductions to the outdoors in childhood should be many. Fortunately for me, they were, thanks to family and school trips such as visits to the Wye Marsh and the Leslie Frost Centre. I suppose that it was these early introductions or connections with the environment that influenced me to enrol in an outdoor education program offered at my highschool. The program, entitled Minn-a-kee, has honestly had the most profound influence on my life thus far.

Minn-a-kee, which means "The Good Place", was an integrated curriculum program. It has run in the Collingwood area from the mid 1980's to the mid 1990's. I have an overwhelming number of wonderful memories associated with my experiences in the Minn-a-kee program. Let me start by painting a picture of all the fantastic things that our program entailed. It was a four credit course (environmental science, environmental geography, physical education and leadership) that took place for one semester in my grade 11 year. The program consisted of 20 very lucky outdoor enthusiasts and one outstanding teacher and friend. Each day we all travelled by bus to a conservation site on the outskirts of town. It was a magnificent place that was touched by perfection. It contained glorious groves of trees, a breathtaking escarpment that could allow you to see for miles, a beautiful little waterfall and it was home to hundreds of the Earth's creatures. Our days were spent cross-country skiing, snowshoeing and conducting formal education outdoors. Some of our outdoor learning opportunities included tree identification (using bark, buds and leaves), tree surveying, wildflower identification, the study of ecosystems, animal tracking and many others. I believe that this style of experiential education is a vital part of the learning process. The reason for this involves the simple truth that if I had to choose between

learning something from reading or listening to a teacher lecture versus hands-on experience, I would choose the direct experience each and every time. The experiential component exposed me to REAL environmental relationships and most importantly, it better enabled me to retain the new information. All in all, I feel that I actually do LEARN by participating in experiential lessons versus the traditional classroom setting. In addition, I also argue that sometime in the history of education, the art of learning has faded. An emphasis has been placed on achieving the best possible grades. This saddens me. But I think that by incorporating integrated programs into the education system, it may initiate individuals to actually become interested again in the areas that they are studying and perhaps revive the art of learning. This idea is also put forth by Pamela Cushing as she states that experiential education "contrasts with the traditional education that treats knowledge as a finished product to be transmitted to students who will 'bank' it, but not be encouraged to grapple with or challenge it" (Cushing, 1997).

I was extremely fortunate to have had the opportunity to learn in an experiential manner but I also believe that it takes a very special person with unique qualities to provide a vehicle for this type of educating. For me, this person was someone we all referred to as 'Superman'. His name was Mr. Bruce Nickel and in my eyes, he could do anything. He was admired by all of his students including myself. His approach to teaching was phenomenal. Although he did spend some time instructing in a traditional manner, he implemented an approach that incorporated philosophies similar to those of Kurt Hahn and John Dewey.

Mr. Nickel incorporated a portion of Kurt Hahn's philosophy by encouraging us to work together in small groups while giving something

meaningful back to our earth and community. The Minn-a-kee program provided opportunities to share my knowledge and enthusiasm about the environment with young elementary school children. Minn-a-kee had a program similar to the teaching of Earth Keepers which has been incorporated by Mike Elrick's CELP program, the Orchard Park programme in Stoney Creek run by Brian Lennox. Each day for about one month, different groups of young kids would visit the conservation site. We would be responsible for conveying environmental knowledge to the children through games, songs and expeditions around the site. We not only taught the academic portions of environmental education, but we encouraged respect for nature. We attempted to impress upon the kids that we have a partnership with our environment and we must do all we can to help it prosper (recycle, stop pollution, etc.). This aspect of the Minn-a-kee program was one of my favourites. I had a chance to be creative and spark a flame inside these young children. A flame of passion for their home...our home...the Earth.

In addition, Mr. Nickel utilized his integrated curriculum program to show students that by encountering experiences firsthand, one could only improve themselves for future endeavours. For instance, our Minn-a-kee

program consisted of five trips (winter camping, snowshoeing, mountain biking, hiking, and canoeing). These trips encouraged me to take advantage of all that could be learned from direct experience. I wrote reflection papers after each of the trips and they were very effective. I was able to ponder the many emotions, memories and fears that I encountered on each of the respective trips. This was a very precise way for me to reveal aspects of myself, such as my strengths and weaknesses, that I might otherwise have never known.

All in all, Minn-a-kee taught me to appreciate the beauty and perfection put on this planet by our Mother Earth. It had such a profound influence on my life that if it were missing, part of me would be missing with it. And to this day, I still make frequent trips to "The Good Place" that has become such a big part of me. Minn-a-kee will always have a very special place in my heart and I know that it played an integral part in moulding me into the person I am today. Thank you Minn-a-kee.

Devon McInnes graduated from the Minn-a-kee program in 1995. She is currently entering her 4th year in the Honours Bachelor of Kinesiology program at McMaster University. After Devon has completed her undergraduate degree, she plans to pursue a career in Outdoor Education.

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Walking between worlds

**Based on a journal entry made upon my return to Toronto,
January 17, 1999.**

Liz Newberry

I'm a constant traveller, yet I always seem to find it hard to adjust to the change of traveling. "The going" is never really a problem; leaving for adventures, going to the bush is easy. It's the return from those "wild places" that I find hard. Like now-finding myself in Pearson International Airport after ten days in the boreal forest. My mind is still crossing frozen lakes, listening to crunching underfoot, obsessing about cold digits, gauging the light left in a day by the sun on the horizon, and sharing crazy stories in a wall tent crowded with eight other people.

Here there are people hurriedly and busily going places. The sheer magnitude and the amount of chrome in this place is mind-blowing. I've got that, overly familiar feeling of finding myself in the city after having been away; it's not shock, or fear - more like a sense of withdrawal, and being out of sorts. I remember finding myself in Edmonton one night after spending four months in a tent in the Yukon. I was unable to take my eyes off the traffic. I stood looking at a highway saying something or other like: "oh my god...." I think I was appalled. Yet, when I go to the bush, I feel immediately at home. It's like being able to breathe again, literally, without ever having realized that I was having trouble breathing in the first place.

The challenge of these transitions from the bush to the city is also exacerbated by the speed of the journey. The speed of foot or canoe travel is slow enough to let a body adjust to changes. We travel, watching the changes in the sky, seeing weather build, noting the gradual transitions in vegetation, at times traveling through small communities. Canoe-speed really is perfect. Being beamed Star Trek style into this urban chaos is barely liveable. I am jarred by how unsustainable/sprawling/inorganic and

ugly our cities are when I can see them with fresh eyes.¹ Being beamed back to the city helps us deal with the logistical constraints of modern urban life but does little for the abruptly uprooted or transplanted person.

I've been talking with other part-time wilderness travellers about "walking between worlds". A friend said that she thrives on it; she loves the contrast. I started to wonder that if one thrives on walking between worlds, does one really thrive in one world or the other? If I thrive so much in the "wild(er)" world, what does that mean for my existence in the city, a place, where, ultimately, I spend more time? I know that I don't thrive here, but I can survive. I live the constraints of the university student, the teacher, the urban dweller who would almost always rather be in the non-urban world. I realize now that the question is not how to walk more smoothly between worlds, but how to integrate worlds.

Erik Leslie (1995), in his thesis on wilderness travellers, noted the ease with which some travellers compartmentalize their lives:

How can one return from 40 days of oatmeal and packing out every ounce of garbage, and then fly home and eat fast food and casually throw out the wrapper? How does one return from a month of carrying everything one needs on one's back, to a fully furnished and mortgaged comfortable large house? By containing the experience, sealing it with an ironic smile and going back to work. Most travellers mentioned that it was once harder to return from trip, but that now they know how to deal with it. However, I do not believe that compartmentalization is ever complete-one can think of the contradictions as a wound that is periodically reopened, despite a thick skin. The travellers I spoke to, although they deal with it differently, acknowledge the predicaments

inherent in their actions. They are nonetheless generally able to jump between worlds without bringing them together (p. 64).

I'm not sure that I want to continue jumping between worlds. The time I spend in the urban world lacks the quality of life that I have experienced in the bush, yet, with George Luste, I also recognize that when we go on these trips, "We're just tourists doing this" (Leslie 1995, 49). I am concerned with how I might bring these two disparate ways of living together into a life that is more personally and ecologically sustainable, instead of living them both in isolated extremes.² For now I need that "wild" extreme, because, like many, I "need/choose" also to live part of my life in the city. Chasing those northern rivers, I suppose, allows me to have and eat a lot of cake; I can work my "crooked nerve"³ and work on my degree too.

Liz is currently completing her Master's of Education at O.I.S.E., Toronto, while working regularly as an Outward Bound Instructor.

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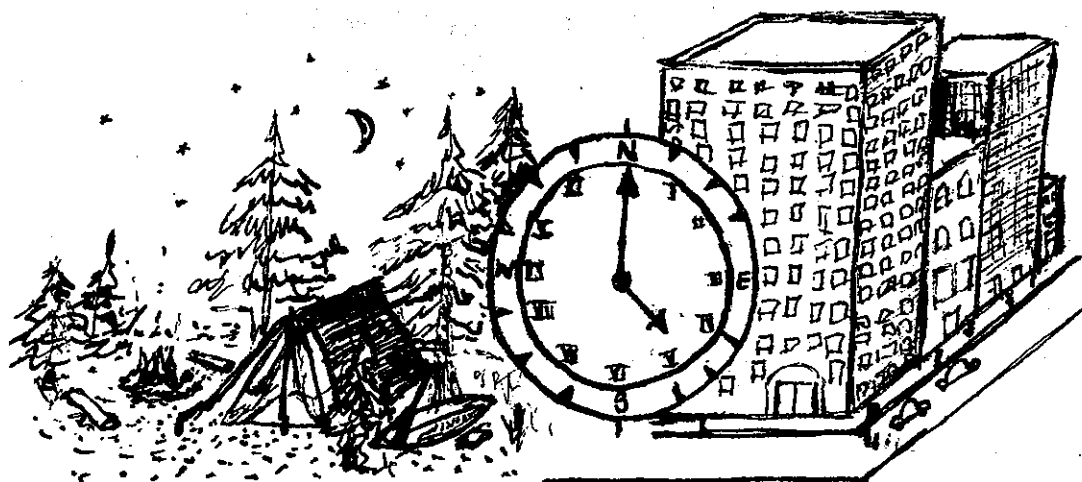
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ENDNOTES

¹ Yet this jarring can provide important motivation for changing one's way of life.

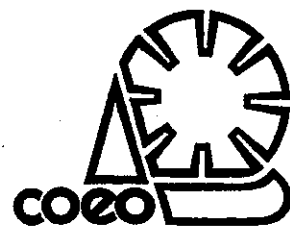
² Maybe I could start with not being on a canoe trip during growing season so that I might actually be able to grow some of my own food!

³ Lapan 1973, cited in Henderson 1995. "The "crooked nerve" refers to the stress and built up tension inherent within the urban setting. It is the release from this state, Lapan suggests, that one seeks on a canoe trip" (Henderson 1995, 123).



Pathways

THE ONTARIO JOURNAL OF OUTDOOR EDUCATION



PATHWAY'S COLUMNS

Below is a listing of the Pathway's columns offered both regularly and irregularly depending upon the availability of selected and volunteer columnists, membership interest and particular theme issues. The Editorial Board are looking for volunteers to take on one of these columns on a regular (4 issues/year) or semi-regular (2 issues/year) basis. Bob Henderson and Zabe MacEachren have taken on Wild Words and Crafting Around respectively. Former columnists include: Anne Bell (On the Land), Connie Russell and Bert Horwood (Explorations). Priorities for columns and features are Backpocket teaching ideas, activities, lesson plans, and In the Field reports on programs and politics, but all columns could use a regular contributor to enhance both the production and quality of Pathways. If you're interested, contact either Co-Chairs of the Editorial Board: Bob Henderson, Department of Kinesiology, McMaster University, Hamilton, Ontario, L8S 4K1, 905-525-9140, ext.23573, bhender@mcmaster.ca, or Connie Russell, Faculty of Environmental Studies, York University, 4700 Keele St., Toronto, M3J 1P3, 416-736-2100, ext.22628, crussell@yorku.ca.

BACKPOCKET

Outdoor education curricular ideas. Activities, lesson plans, class outlines, teaching ideas.

IN THE FIELD

News about an outdoor education centre, programme, school. General reports, new initiatives, updates, news.

READING THE TRAIL

A book review or report on a new curriculum package. Books, music, documents.

ON THE LAND

A report on Ontario environmental concerns, for example land and water issues.

PROSPECT POINT

An opinion piece concerning education out-of-doors. Political, philosophical, poetic....

OPENING THE DOOR

A student perspective, from Kindergarten to University. Student opinion or sample of work.

EXPLORATIONS

A report on recent research in the field of outdoor education.

KEEPERS OF THE TRAIL

Meet a COEO member. Activities, personality qualities, interests.

WILD WORDS

A look at language to enhance our practice. Meanings of words in languages other than English.

INTERSECTIONS

A report on Integrated Curriculum Programmes. Introductions, issues, reports on meetings.

CRAFTING AROUND

Crafting ideas from Zabe MacEachren. "How to" guides.