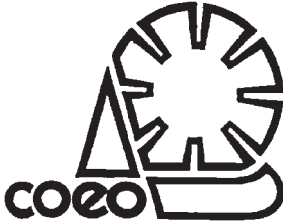


# Pathways

THE ONTARIO JOURNAL OF OUTDOOR EDUCATION

Winter 2004, 16(1)



# Pathways

## Our mailing address:

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## COEO

Formed in 1972, the Council of Outdoor Educators of Ontario (COEO) is a non-profit, volunteer-based organization that promotes safe, quality outdoor education experiences for people of all ages. This is achieved through publishing the *Pathways* journal, running an annual conference and regional workshops, maintaining a Web site, and working with kindred organizations as well as government agencies.

## Contributions Welcome

*Pathways* is always looking for contributions. If you are interested in making a submission, of either a written or illustrative nature, we would be happy to hear from you. For a copy of our submission guidelines, please contact Randee Holmes, Managing Editor.

If you are interested in being a guest editor of an issue of *Pathways*, please request a copy of our guidelines for guest editors from Randee Holmes, Managing Editor.

If you have any questions regarding *Pathways*, please direct them to Bob Henderson, Chair of the *Pathways* Editorial Board. If you'd like more information about COEO and joining the organization, please refer to the inside back cover of this issue or contact a Board of Directors' member.

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*Pathways* is published five times a year for the Council of Outdoor Educators of Ontario (COEO) and distributed to COEO members. Membership fees include a subscription to *Pathways*, as well as admittance to workshops, courses and conferences. A membership application form is included on the inside back cover of this issue of *Pathways*.

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The most meaningful activities I have ever participated in are usually those where I gather material directly from the land, make something useful and then use that item. My opposable thumb can be thanked for this ability. Most people grasp items hundreds of times a day without a thought, yet this basic human feature is at the root of what distinguishes us from other things on Earth. Some anthropologists would say the ability to precisely manipulate items in our hands, in fact, is the trigger that leads to our enlarged brains.

I may poke fun at my PhD in bushcraft lore, but the truth is that I have spent over five years of my adult life studying the justification of the value of craft-making experiences. My PhD thesis, entitled *Craftmaking: A Pedagogy for Environmental Awareness*, describes why making something useful with one's hands is the endangered experience that throughout human history has shaped the way a person comes to understand their relationship in and with the world.

For this *Pathways* issue I asked people I have met along my craft-making-path-of-discovery to share in their own words the reasons why craft-making is a worthwhile activity to pursue in outdoor education and throughout the educational system. As is clear from the contributions, ideas of craft-making cover diverse intellectual terrain. The term *craft* is a verb and a noun, a process and a product, an experience and a grade reflecting the experience. In the following texts you'll encounter a diversity of terms like crafting, craft making (craftmaking, craft-making), art, artisan, artist, tradesworker, technology, technologists, Duodji, crafter, craft maker, and craft person.

The opening feature is by Ian Kilborn, who has apprenticed with many "craft guilds." He is a real jack-of-all-crafts and has a closet full of hats that readily label him: engineer, experiential educator, adventure-course

builder, outdoor educator, green-home-inspector. In his article, Ian describes the educational value arising in and from craft-making activities as they unfold throughout a person's life and career choices.

The next contributor is Blair Stevenson. Blair offers a totally fascinating account of the way craft-making is emphasized in one teacher education program. Imagine having to spend up to an extra month at university in order to make sure you can demonstrate how to make a knife and traditional methods of working with birch bark?

Next is Bill Coperthwaite's piece, in which he outlines the diverse ways birch bark is used throughout the world. I actually met Bill because I was curious how "a man who carved spoons" (all I was told about him) had an address at "The Yurt Foundation." The connection was revealed the day I emerged from the forest path to knock on his yurt home door interrupting his spoon carving. Since that day, as a result of Bill's influence, I have taught (actually compelled) many students to carve spoons.

In her article, Kim Allen reflects what was learned under Bill's subtle tutelage, a man whose life has focused on studying craft-making. The next feature is by Shannon Thompson on carving a spoon at Queen's OEE field camp. Julia Bunting then takes us to an OEE teaching practicum on paddle making. After this you will meet a wilderness guide in an article about lessons from the edge of an axe. Dustin Davies highlights why wilderness travel and craft-making are such soul soothing experiences, while Bert Horwood reviews Bill Coperthwaite's recently released book, *A Handmade Life*.

May you enjoy craft-making as a-path-of-discovery, meaning and learning.

Zabe MacEachren

## Sketch Pad

Art for this issue of *Pathways* is generously provided by Zabe MacEachren.

Your Board of Directors held its second meeting on Saturday January 17 at the Upper Canada College Norval Outdoor School near Georgetown. COEO members Kate Humphrys, Trish Jamieson, Paul Strome and Mark Whitcombe joined 13 of 14 board members for another full day of planning. The following includes meeting and other COEO highlights:

### Provincial Government Relations

Board member Doug Jacques has worked hard to re-establish links between COEO and the Ontario Ministry of Education. To this end, he and Mark Whitcombe met with Dennis McGowan of the Curriculum Branch on February 25. Board member Steve McElroy has drafted a letter to the new provincial government. It promotes the inclusion of outdoor education in provincial curricula.

### A Statement on COEO

Grant Linney has been referring to previous COEO documents and consulting with current members to produce a draft statement of COEO's vision, mission, values

and goals. This will be circulated to COEO members on the active e-mail list, and used to provide a concise summary of what we're about for those we seek to work with. Also, please note the addition of a statement about COEO on the inside cover of this issue of *Pathways*.

### Web Site Development

COEO recently received prominent mention (including its Web site) in the Education Supplement of *The Town Crier* and a number of other Toronto community newspapers. With a distribution to 300,000 households and an average of three people reading each copy, that's a lot of exposure for our organization. And, with COEO making approaches to government and other organizations, we can expect more and more people checking out our Web site. With this in mind, the Board has struck a Web site committee that will develop and implement a plan to update and expand our Web site. Tal Schacham, Steve McElroy, Brian Lisson and Grant Linney are the initial members. Please contact Tal Schacham ([tal\\_schachman@yahoo.ca](mailto:tal_schachman@yahoo.ca)) if you would like to help out.

### COEO Board of Directors' Remaining Meetings for 2003–2004

Date	Major Topic	Host/Location
Sat. Apr. 17, 2004 9 a.m. to 4 p.m.	Progress re. action plan Other business as needed	Sheldon Centre for Outdoor Education, Alliston
Sat. May 15, 2004 9 a.m. to 4 p.m.	Progress re. action plan Other business as needed	TBA
Sat. Sept. 18, 2004 12 p.m. to 4 p.m.	Budget meeting	Deana Grieg (Treasurer) Warton

### Regional Workshops and Events

Contact Patti Huber  
([patricia.huber@wcdsb.edu.on.ca](mailto:patricia.huber@wcdsb.edu.on.ca))

We are delighted to report that two regional events were successfully run in January. It is great to see the revival of local events that bring together COEO members as well as others interested in outdoor education to share fellowship and professional development.

- On January 10, Ron Williamson and Peter Goddard hosted an Eastern Region afternoon and evening of cross-country skiing, nature interpretation, outdoor winter games, storytelling and a potluck meal at the Baxter Conservation Area near Kemptville.
- On January 31, Clare Magee and Shane Kramer offered cross-country skiing, snowshoeing to 14 Central Region participants at the Horseshoe Valley Ski Resort near Barrie.

Stay tuned for news of upcoming COEO events in the spring. Sign up to the active e-mail list for announcements of events as they are finalized. (See Tracking Item re this list.)

### Dates to Mark in Your Calendar

**Conference 2004:** September 24-26, 2004.

Tim Horton Onondaga Farms, Cambridge

**Conference 2005:** September 30 to October 2, 2005. Location TBA

**Conference 2006:** September 29 to October 1, 2006. Location TBA

As always, the Board looks forward to feedback from the membership, including any offers to assist with our various projects. Please do not hesitate to contact me if you have any questions, concerns, offers to help, or if you would like to attend any of our upcoming meetings.

*Grant Linney*  
COEO President

### 2004 COEO Conference Update

*by Heather Bates*

Plans are well under way for the 2004 COEO conference, to be held at Tim Horton Onondaga Farms in Brant County, Ontario. Located on a working farm dedicated to principles of conservation and sustainable farming, Onondaga Farms offers a variety of opportunities for unique experiences and hands-on learning. Accommodation will be available in modern, comfortable bunkhouses as well as platform tents on the property.

The conference committee has met twice and is moving forward with themes, workshops, presenters, social events and a special keynote speaker — Chris Loynes. Chris lectures in Outdoor Education and Development Training in the United Kingdom and consults internationally for

universities and experiential education organizations. He served as the editor of the *Journal of Adventure Education and Outdoor Leadership* from 1980 to 2000 and founded Adventure Education, a training and publishing service for the field of outdoor education. Chris is widely published in professional journals and conference proceedings. We are delighted that he will be joining us and contributing to the success of the 2004 COEO Conference. Future *Pathways* issues will provide more details about what is sure to be an exciting gathering.

*Heather Bates is Camp Director at Tim Horton Onondaga Farms and a member of the 2004 COEO Conference Committee.*

## Making It in the Information Age

by Ian Kilborn

Clever people have invested considerable time struggling to define the boundary between “craft and art,” “craft and manufacturing,” and even “craft and trade skill.” This paper is not an attempt to bring clarity or new vision to those common discussions. Here, instead, the value of making things and “manual” skills will be examined — that is to say, making things instead of buying things, repairing things instead of discarding things. The ability to make useful things by manipulating materials with tools has long been attacked by artists and academics alike. Old prejudices are everywhere: the artists of history are much prized, whereas the craftspeople who built the magnificent structures in which the art hangs remain unknown. Academics have dismissed craft as an uninspired and unthinking repetition of well-known manual skills. Our best tradespeople are traditionally lower on the social pecking order than are “professionals,” although they typically contribute huge amounts of volunteer time to their communities, frequently enjoy better lifestyles, and sometimes earn more money than their professional peers.

The Internet and other digital media are being used to distribute knowledge and information very widely. Imparting *information* to learners is less and less the job of educators. Helping learners to find the information

they need and use it to *create something* useful or meaningful is instead the increasing challenge for educators everywhere. In this paper, I will attempt to show the importance and relevance of “craft” and “making” to our modern society and hence the responsibility that educators share to help learners make stuff and do stuff rather than just know stuff.

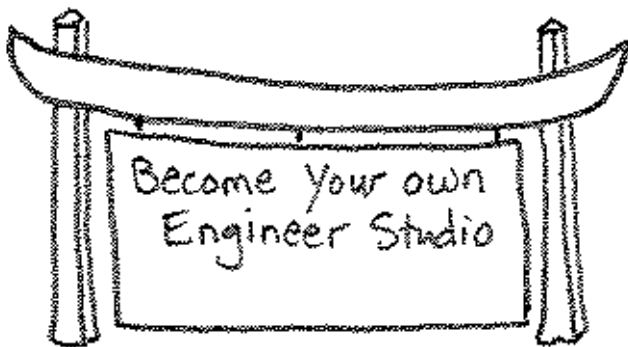
### Craft in Modern Vocations

One of the most obvious reasons we should offer craft to students is its connection to so many careers. Although we are living in an age where information and “knowledge workers” are in the spotlights, many jobs will actually continue to depend upon the same manual skills of the practitioner.

First and most obvious, some traditional crafts survive today and provide employment for a small sector of workers. These workers include

- Weavers
- Glass blowers
- Potters
- Fashion designers
- Custom furniture makers
- Stained glass artists
- Jewellery makers
- Gemstone cutters
- Sculptors
- Furriers
- Blacksmiths

Jobs in the “making and repairing trades” employ far more people. Workers in this category include





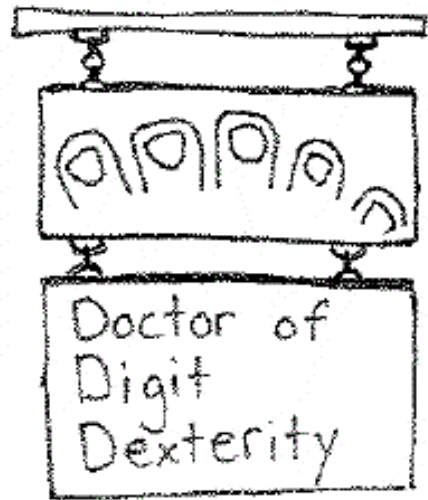
- Carpenters
- Tool and die makers
- Machinists
- Pattern makers
- Plumbers
- Electricians
- Cabinetmakers
- Sheet metal workers
- Auto mechanics
- Auto body workers
- Welders
- Shoe repairers
- Crafters of orthotic and adaptive devices

If we expand the list to include other jobs where the vocation depends on using one's hands or feet to operate a tool in a skilful and coordinated way, the number of workers quickly grows

- Cooks
- Hairdressers
- Heavy equipment operators
- Crane operators
- Drivers
- Aircraft pilots
- Seamstresses/tailors
- Landscapers
- Assembly line workers

If you doubt this concept, consider an airliner full of passengers approaching a slippery runway at night in a driving crosswind snowstorm. A great deal of head knowledge and well defined procedures got the aircraft lined up with the correct runway at the right altitude, but now our lives depend on one woman or man's ability to co-ordinate eyes, hands, and feet to operate a tool (in which we are riding) for the next few seconds.

My father once challenged me to describe what a surgeon does. As a child, I sort of knew, but couldn't express it in words. "A surgeon cuts and sews" was dad's succinct answer. A dentist is also as much craftsperson



as knowledge worker. When your head is tipped back, your mouth is propped open, and the drill is approaching the roots of your second last molar, most of us care more about the craft skill in those hands than how well the dentist understands the biochemistry of gum disease. Part of the admission requirements to every dentistry school in Canada today actually includes a test of manual dexterity, wherein candidates must carve a block of soap.

I recently had lunch with a friend who is an ophthalmologist and now teaches residents. He confided that he was having not such a good day because one of his residents was not doing so well and he just wasn't sure if this poor fellow was going to be able to make it in the profession or not. The issue? Was it cognitive ability, overall knowledge, ability to communicate or get along? No, the single issue was the man's ability to use the instruments of the profession to do the procedures — it was looking like his hand just might not be steady enough to be sure of the results. So here we have a person with around 20 years of formal education, a third of that expensive post-secondary training, and his career hangs on his ability to cut a straight line!



So let's add some health care workers to our list of craft-coupled vocations

- Surgeons (various types)
- Dentists
- Dental hygienists
- Nurses
- Veterinarians
- Denture makers
- Prosthetic device makers
- Chiropractors
- Massage therapists
- Acupuncturists



Yes, the information age is here. Yes, knowledge and the ability to acquire it all through life are critical skills. But the ability to use tools in our hands remains a core competency upon which our society depends. Educators and education policy makers would do well to remember this.

### The Value of Doing it Yourself

Do it yourself? Why bother? Specialized service industries exist where experts can do any job for us — change the oil in our cars, clean our mini-blinds or cook our dinner in a factory and freeze it in a plastic tray. The growth of this mammoth service industry has been the engine of the Western economy for the past decade. Our service industry thrives on doing for us all the things we might have done for ourselves a generation ago. We have gradually become convinced that we need these armies of specialists. The logic they use to market their services is twofold:

1. We do the job better than you can — in fact it might be dangerous for you to attempt it or you will ruin something valuable in the trying.
2. Your time is too valuable to do this thing yourself. Pay us to do it and reap the reward of having “quality time” to spend with your loved ones.

It is simplistic to say that these things are *never* true. Both are, and have always been, valid reasons for hiring somebody to do something for you. It is the extension of these beliefs to current levels and beyond that deserves questioning.

A young couple I know just bought their first car. It's only a couple of years old, has low kilometres and the monthly payments are (barely) within reach. Several years from now, when they are done paying for this car, they will be paying lots to repair it and keep it on the road. One third or more of their money will have gone to pay the interest on the financing. This is the predominant model of how to buy a car today; used car lots write the monthly payment on the windshield in big letters — not how much the car actually costs.

When I bought my first car, I saved until I could afford nearly the whole purchase price. Of course this didn't buy a very new car and it had lots and lots of kilometres on it. After one long trip a few months later it was barely running. I took it to a local shop for diagnosis. It needed a new head gasket. The part cost \$50 but the labour cost hundreds. My career as a backyard mechanic began that day. Luckily for me, my high school still offered an auto shop course when I was there

and, even though I was in an academic stream, I had been allowed to take it. So I had a tiny bit of knowledge and experience to start with. Over the years, I've built on these manual and cognitive skills as I continue to maintain and repair my vehicles. I recently replaced the timing belt in my Toyota Rav-4. Let's look at the economy of this do-it-yourself job:

The shop charges 3.5 hours of labour for this at \$70/hr + GST for a total labour cost of \$262. In a modern economy with income tax, a penny saved is worth considerably more than a penny earned. I'm far from the top tax bracket, but most years I need to earn about \$1.30 to take home \$1. So the money I have to earn to pay for this repair is now \$341. That looks like about \$100/hour for this 3.5 hour job, but in fact I'm not as good as the professional mechanic — working without a garage or a hoist it usually takes me twice the hours they quote. In fact, I spent 7 hours on this job so I didn't have to earn that \$341 somewhere else. My net gain for my time was therefore about \$49/hr — not so many in our society earn more than this. (Taking the car into the shop and picking it up also uses time that I haven't counted.)

There are other benefits of having done it myself: at the end of the day, I feel great that I managed to pull this off. Along the way, I cleaned and lubricated all the parts carefully and replaced all the rusty bolts so that next time the job will be even easier and the useful life of the car is extended. I've learned a lot about my car. For the jobs that I do chose to have done by the shop, I'll be an intelligent buyer of their services, they will figure this out quickly, and I'll be more likely to get a fair price on the work and parts that are really needed. The mixture of head knowledge and manual skill that has allowed me to do this work continues to pay off as life goes on. Remember that it all started with my exposure to the auto shop in high school.

I also built my own house from the ground up, with almost no contractors. Although easier in many ways than changing the timing belt on my RAV-4, it did take a long time. Again, the economy worked out and the "quality time" part was there at every turn. From cutting and fitting a piece of siding, to sitting by the fire on a snowy night, creating one's own primary shelter is very satisfying soul work. I consider it one of the great accomplishments of my life. I put it on my résumé. People notice. I didn't earn much income for a year or so while I was doing this, but in so doing avoided the 20-year mortgage that my peers signed on for. While I lost income for a few months, others will pay about 300% of the face value of their home over the course of their mortgages. As the house ages, I can fix every part of the structure and all the systems inside myself. Others will have to hire expensive trades for this work. I am ahead in both spirit and finance.

### **"Making" as an Environmental Choice**

As it typically does, Christmas came fast this year. As usual I was scrambling to find that perfect gift for my 11-year-old daughter. Then finally I saw it in a big box art and craft store: a wooden pine crate about the size of a case of beer. Stack 'em up and make a wall unit. I suddenly realized that cleaning up her room could become a practical possibility: a gift for me and for her. The Asian-made crates cost about \$20 each. I measured them and set out to do the job myself. It took me about 5 hours and \$70 in materials to make a set of 10. I improved the store-bought design a bit. All my materials came from Ontario-based sources that had almost no packaging. The scraps go into my EPA-rated wood stove and heat my house.

Conversely, the wood for the store-bought crate had to travel from some bush to the factory in Asia (I bet that was a lot farther than my wood traveled). Then the finished



crates (which do not nest together) had to be packed in a container or pallet and loaded on a ship. The ship spent many weeks burning fuel oil and discharging waste as it made its way to North America. The crates then traveled overland in a transport truck on our highway system to the store or maybe even to some intermediate warehouse that had to be heated and lighted. The beautiful retail store is lit to a dazzling level with energy guzzling incandescent lights. It is cooled in summer and heated in winter to such an extent that the staff and shoppers can dress the same year round. The environmental cost of this crate in the store is clearly high.

Access to tools and only a moderate level of craft skill allowed me to make a gift choice I feel good about. The energy input of my gift is a fraction of what the commercial alternative carries. Not that I made the perfect environmental choice: I could have bought rough sawn lumber from a local sawmill or, even better, used scrap wood from discarded shipping pallets, but such choices would have cost much more of my time. Always there is a trade-off, but I feel good about the level I was able to achieve.

Products that are made locally are usually repairable locally. Products that are made at home or in a cottage industry can more easily incorporate found and surplus materials. Such materials do not lend themselves to

larger scale production because the supply is seldom consistent and reliable. It's not all about "back to the old ways" either. Log homes, for example, use a huge amount of material and are not particularly energy efficient to heat. The environmentalist sitting on his or her red cedar deck, probably sawn from old growth logs straight from the Carmanah Valley, also needs to look down and think a bit. Composite decking made from sawdust and recycled grocery bags just might be a more "beautiful" choice.

### **"Making" as a Choice for a Better Outcome**

Making is frequently a choice that results in a better or more efficient solution to a problem than buying. I recently set up an office in a back corner of another room. Space was constrained by a large cupboard and doorway on one side and a wall on the other. The space left for a desk was about 1.3 m. This is not a standard size for a desk. I would have to buy something smaller, like a little table, losing maybe 25% of an already cramped desktop. I would use up a lot of gas and time visiting many stores trying to find something to fit. Access to tools and a moderate amount of craft skill freed me to build something at home in a couple of hours. It fits the space perfectly. It's exactly the height I wanted. Building it was a pleasure and using it daily is very satisfying for me.

I am now making plans to build a hot tub. Naturally, energy efficiency is very important. In looking at commercial units, I can see that they never have more than a few inches of foam insulation. Surely something so hot in such a cold environment would benefit from a lot more insulation and the extra cost would pay back quickly. Eventually I learned why manufacturers use less insulation: using more would be too much for the summer and the pump motor would overheat. The commercial manufacturer has to "dumb-

down” the product to work in all situations. Expecting the user to remove insulation in warmer months would cost them a fortune in motor warranty work or create a bad reputation for the product among dealers who would be always informing angry customers that the expensive motor wasn’t covered by the warranty because they didn’t remove the insulation. The super-insulated hot tub would be a commercial failure and I don’t blame them for not building it.

The hot tub that I will make myself, however, will use much less energy than its commercial counterpart because I will put loads and loads of insulation all around it. I’ll remember to remove some of the insulation in the summer or just go jump in the lake instead. The homemade solution will be far superior, but I won’t try to sell it because I know it wouldn’t

work as a commercial product. Most commercial products have to be designed to work for a diverse group of customers. Furthermore, the courts have

imposed huge product liability constraints on manufacturers, so now their products have to be safe when used in all sorts of unintended ways by truly stupid people. When the end users make their own solutions, we are free of these constraints and can create better products that meet our needs exactly.

Often there is political or social benefit to making something locally. A cornerstone of Gandhi’s social change in India was the making and wearing of homespun fabric clothing. It gave the people useful work and pride in their accomplishment, and gradually freed them of dependence on foreign imports and the accompanying political control.

Closer to home, people who have lived on our land have always been enticed to trade our resources for bright shiny objects from far away. A century ago it might have been furs for Victorian furniture; today it is lumber and oil for IKEA furniture. Sustainable wealth, on the other hand, comes to societies who can add value to their resources through making. I do not believe we can survive economically if we are merely a nation dominated by “knowledge workers” who simply sell computers and insurance to each other year after year.

### “Making” and Our Education System

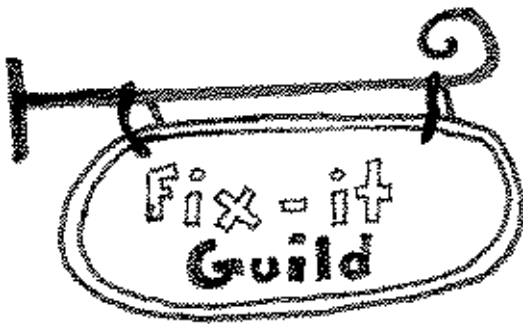
So if the ability to make is so important to contemporary society, what tools do educators possess to promote making among our students? There are some systemic

barriers for sure: Resources for hands-on learning are frequently more difficult to obtain than for information-based learning. A thousand dollars of software is much easier to manage in a school than a thousand

dollars worth of power tools.

Teachers never have to clean up sticky arts and crafts messes after kids who spend their time watching a video. The best young minds are steered toward knowledge work rather than intelligent manual work. The apprenticeship system for trades supports this unfortunate dynamic. To become an electrician in Ontario takes several thousand hours of apprenticeship regardless of how fast a learner you are. Everybody must go at the speed of the slowest. Here the knowledge workers do it better: A clever person can become an A+ certified computer technician or network specialist after a few months of study followed by passing a sophisticated challenge exam. Learn in your own way, pass





the standard, and you are a member of the club. This opportunity appeals to smart ambitious students. Years of servitude under an old school master where the real know-how is given out slowly and sparingly does not appeal.

Education systems need to encourage making among all students regardless of academic ability. Many more papers could be and likely have been written on the many ways of doing this. Simply put, primary students need to have access to craft activities that develop fine motor skills. Getting a piece of stretchy floppy fabric to feed smoothly through a sewing machine and threading a nut onto a bolt upside down where you can't see it are equally important but very different manual skills. Both are best introduced at an early age when fingers and muscle memories are young. Secondary students need to have contact with more sophisticated tools for making and repairing, consistent with the needs of adult life. A complicated stage show, for example, involving multiple sets, costumes, props, sound and lighting is a great venue to challenge manual skills in partnership with knowledge and imagination. Building a parade float or an animated Christmas store window offer similar multi-disciplinary challenges.

Outdoor and experiential educators should have little difficulty creating learning experiences through making. We have long believed in interacting with reality rather than simulating it. Making something and producing a real object lends itself perfectly to any model of experiential learning you care to use. Making begins with experience: one must touch and hold both the tools and the materials, and then experiment with the ways they interact. A period of evaluation and reflection follows, and the cycle of experimentation begins again. If you like risk, either perceived or real (like when the parade float collapses), you can dial it in to the level you want when designing the activity. Whatever you teach or do, ultimately it is only when the learner attempts to form the material with the tools available that the true knowledge can be released and the skill acquired. Surely this is experiential learning in its purest form.

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## Culture Behind the Craft: Teaching Traditional Sámi Handicraft in Norway

by Blair Stevenson

The Sámi people live within a region of northernmost Europe called Sápmi. This homeland stretches across approximately 350,000 km<sup>2</sup> of four nation-states — Norway, Sweden, Finland and Russia (Henriksen, 1999). The Sámi way of life has and continues to be strongly connected to reindeer herding and the land of Sápmi. Today, while only a small fraction of Sámi people work as reindeer herders, reindeer herding remains an important component of Sámi cultural identity.

For centuries, Sámi have been subjected to colonial pressures from the nations controlling their homeland. As a response to these pressures, Sámi people continue to struggle for the enfranchisement of their fundamental rights. This struggle for increased autonomy focuses on all aspects of Sámi society — culture, politics, economy, the environment and education.

This article will briefly outline one key aspect of the educational efforts of Sámi people to maintain their culture as seen in the design and delivery of handicraft programs at a Sámi post-secondary institution. By detailing these programs, the deep connection between craft, culture and language can be illustrated.

### Duodji

“Duodji” is the Sámi language term used to describe Sámi handicraft (Sámi instituhtta, 1990). Duodji will be used here in place of the English term “handicraft” for two reasons: Firstly, handicraft does not evoke the multifaceted meanings of the Sámi term; duodji encompasses not only the making of handicraft objects, but also the philosophy and knowledge base behind the making of those objects (Guttorm, 2001). The second reason for using the term duodji stems from the first: duodji is unique to the Sámi culture and language, and there is a strong connection

between the Sámi language and the knowledge of duodji (Guttorm, 2001). As a result, duodji is an affirmation of Sámi identity: both the objects themselves, and their production and use, play a distinct and essential role in maintaining Sámi culture (Sámi instituhtta, 1990).

Traditionally, duodji was taught through the home. In this way, Sámi knowledge and skills were conveyed orally and practically to young people from someone older who possessed the knowledge or skill. Learning took place when children were together with parents in work situations or at home as they followed along and heard adult conversations (Jernsletten, 1997). Traditionally, girls learned requisite skills and knowledge through women’s work and boys learned through men’s work (Somby, 1998), with children making smaller versions of practical items to practice their skills.

There are many forms of duodji. These forms can be broken down into either the *soft* (sewed handicraft) or *hard* (wood, bone, antler and metal handicraft) forms. The traditional materials used for both these forms came from the surrounding environment: animal hides, bone, antler, wood, wool, bark, roots and horns (Aikio et al., 1994). Later, fabrics and metals made their way to the region and were incorporated into the forms. Through the *soft* and *hard* forms of duodji, Sámi have produced a number of characteristic duodji objects: the long knife (*niibbi*), the birch cup (*guksi*), reindeer sleighs, skis, boats, and fur and fabric clothing.

### Modern Sámi Education and Duodji

Historically, the Sámi formal educational system tended, like formal schooling in other indigenous communities, to serve outside interests, namely the colonial powers. As a



result, schools did not accommodate for Sámi culture. Instead, schools encouraged cultural replacement of Sámi with European. This process of cultural replacement has been the major role of formal schooling for centuries until quite recently.

Over the last several decades, Sámi communities have wrestled greater control over their own educational systems from national governments. Correspondingly, Sámi have demanded a restructuring of these systems leading to programs at Sámi schools better reflecting Sámi culture and language. This call for restructuring has been critical for Sámi cultural control since schools are fundamental to the distribution and production of cultural knowledge (Apple, 1995). The teaching of duodji has become integral to the incorporation of Sámi culture in schools. As a result, duodji is increasingly being taught in Sámi schools.

There are only three post-secondary institutions in Sápmi specifically mandated to serve Sámi people that also teach Sámi duodji. These are the Sámi Education Centre in Jokkmokk, Sweden, the Educational Centre of the Sámi Region in Anár, Finland and the Sámi University College in Guovdageaidnu, Norway. This article will focus on the Sámi University College in Guovdageaidnu, Norway.

### Sámi University College, Norway

On January 1, 1989, the Sámi Department of the Regional Teacher Training College in Alta, Norway was re-established as the Sámi University College (Sámi allaskuvla, in the North Sámi language) in Guovdageaidnu. It became an independent and fully funded state college under the Norwegian Ministry of Education principally to train teachers (Keskitalo, 1997). However, more importantly, this college immediately set out to become the primary "source for Sámi education" (Balto, 1993) since it remains the only university or college out of 37 in Norway sanctioned to base its programming on Sámi culture and language. In general, its content was to be based on the Sámi language and

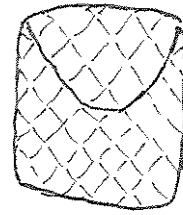
culture and it was to provide courses and programs in higher education relevant to Sámi people. From the beginning, the principal language of instruction was the North Sámi language (Hirvonen, 2001).

In its first academic year of 1989/90, approximately 50 students were enrolled. Two years later, there were 160 full-time and part-time students. Most of the present students come from the surrounding Norwegian regions of Sápmi. Other students come from Finland, Sweden and Russia. All students and staff must be fluent in the Sámi language since this is the principal language of instruction.

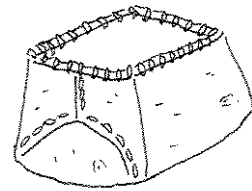
Sámi University College offers a four-year elementary classroom teacher-training program, a three-year preschool teacher-training program, a one-year pre-program for students of journalism, courses in Sámi language, and courses in duodji.

Duodji is taught separately as an individual program or as part of the teacher-training programs at Sámi University College. The individual program in duodji at Sámi University College consists of two courses: an introductory duodji course and an advanced course. After having completed these courses, a student can continue with studies in duodji through a joint program established between the college and the University of Oslo. Students can ultimately continue their studies up to the doctoral level in duodji through this program (Hirvonen, 2001).

Duodji is also an integral part of the four-year classroom teacher-training program and the three-year preschool teacher-training program. These programs include compulsory and chosen courses requiring 20 credits per year for graduation with one credit representing approximately two full-time study weeks. Each student must take ten credits in Sámi duodji or five credits in duodji and five in music (Sámi allaskuvla, 2000). In the 2000/01 academic year, there were 33 students in both the classroom and preschool teacher training programs (Sámi allaskuvla, 2000).

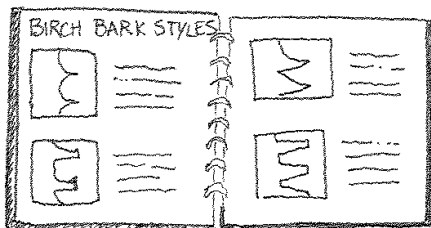


Woven birch bark container

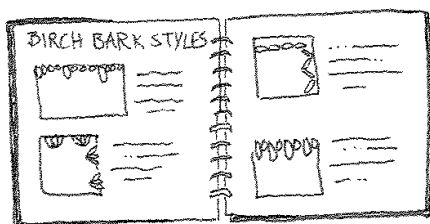


Stitched birch bark container

## Teacher Candidates Workbooks



from Norway



from Canada

In each program, there are two different levels of courses offered in duodji. The introductory duodji course provides a general introduction to duodji with students spending a large proportion of their time in the workshop aided by the instructor, learning how to use the tools and machinery. With a greater emphasis on technical work, students are given general instruction on all forms of duodji in this course. The advanced duodji course allows students to specialize in various forms of duodji: soft (sewing) or hard (wood and metal) types. A broader perspective and knowledge set is taught for the duodji form chosen in this course. In this way, students are encouraged to concentrate on

one type of work in the advanced courses. Therefore, as a general rule, they begin to master one form before they move on to advanced work in other forms (Triumpf, 2001). Other non-traditional topics taught in the duodji courses include principles of design, drawing and the pedagogy of teaching duodji.

### Conclusion

Recent political action has begun to shift Sámi education towards a respect for and a reflection of Sámi culture. This change has in part led to many Sámi people now expecting duodji to be taught in schools. As a result, Sámi colleges in particular are being called upon as significant agents in the process of passing on knowledge of Sámi culture. In this respect, the teaching of duodji has become an important educational tool in the development of modern Sámi culture.

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*Blair Stevenson is presently residing in Finland where he is pursuing a PhD studying with the Sámi people. He has an extensive wilderness travel background of which one trip found him with friends in Labrador building a toboggan and sled from materials offered by the land in order to haul their canoes and equipment out of the bush.*

## From Marvelous Birch Bark Comes Many Crafts

by William Coperthwaite

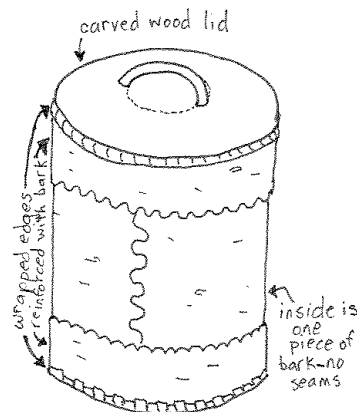
*Editor's Note: Bill Coperthwaite sent the following article when he was busy in the final stages of editing his new book A Handmade Life. This short article on birch bark was unfortunately cut from the book during one of the final editing stages.*

In Siberia, on the bank of the Angara River as it leaves Lake Baikal, I met a marvelous birch bark craftsman named Alexei. Alexei participates in what has been a long tradition all across northern Asia of working birch bark. Alexei is Russian and learned from the older natives how to work birch bark. He then blended these ideas with his own to create new forms. Over time, birch bark has been used for housing, canoe making, making containers of many shapes and sizes, and weaving into shoes and baskets.

Alexei demonstrated how to slide a tube of bark off a block of fresh cut birch when the sap is running. He slid a thin sliver of steel (like a fencing sabre) between the inner bark and the wood and moved it around the tree. If it is a straight piece of wood and you push the wood from the small end, it will slide out easily.

This leaves a cylinder of bark. This can be covered by a second layer that is reversed to make a water bucket, tough inside and out. The outer layer is carefully measured and cut with interlocking fingers to fit precisely over the first cylinder. Birch bark contains much oil and softens easily in hot water. By dipping the base of this double cylinder in hot water, it will stretch enough to allow a wooden bottom to be forced in place. As the bark cools it shrinks around the base anchoring and sealing it. Often the inner cylinder is left some three inches long. This extra length can be immersed in hot water and turned over at top and bottom giving a third and reinforcing

layer at the top and bottom edge where most wear occurs. Alexei made one similar to the one in the illustration, below, as we watched.

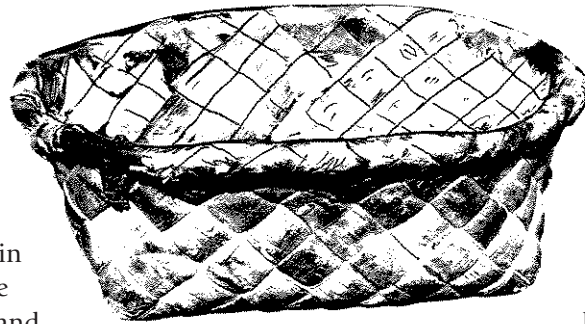


Contrary to common opinion, the native way of utilizing birch bark is to have the tougher inside of the bark be the outer surface of the work. The white outer surface of the tree is too fragile, abrading easily. The inner surface, on the other hand, is tough, elastic, wears well and ages beautifully to look like old leather. (The next time you see a plastic canoe patterned in white with black marks to imitate birch bark you will realize that the maker has missed the boat.)

The grain of the bark runs around the tree. If the weaving strips could only be the length of the girth of the tree, this would be a limiting factor in the size of the baskets that could be made. This would be felt especially in areas where the trees were small. However, some ingenious native in the distant past realized that, by tilting the cut slightly, a continuous spiral ribbon could be cut. Size of tree and length of strip suddenly were not a problem. [Note: Bark should only be taken from trees being cut for lumber or firewood. Removing the bark actually aids in drying the wood

since it removes the waterproof skin that otherwise causes rot.]

I first became aware of the variety and beauty of birch bark in the early 1960s while traveling in Sweden and Finland. Of course, I had been aware in a distant sort of way of the North American style of birch bark containers like mokuks for storing maple sugar and of birch bark canoes, but I'd not been aware of the rich variety of woven bark until finding it in Scandinavia. There is a wonderfully long list of uses to which the early Scandinavians put birch bark. In Finland I found a fisherman on the lakes using a birch bark rope on the top of his net. It floated on the water and had bark floats attached to it to provide even greater

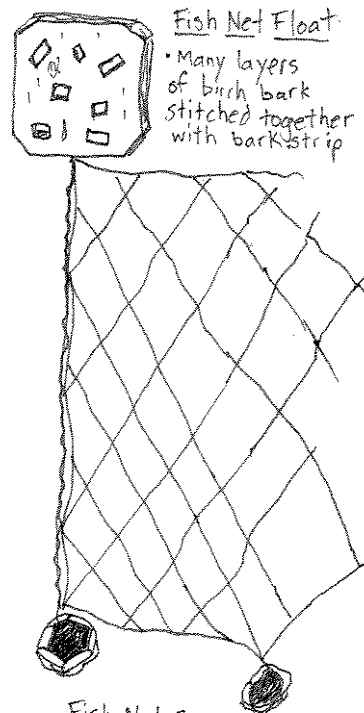


birch bark woven bowl

buoyancy. On the bottom of the net were stone sinkers wrapped in bark and lashed to the net with bark strips. Some were flat stones with a Turks head (a wrapping procedure) of bark around the edge for attachment.

In earlier times rural Scandinavian people wove shoes of birch bark. This tradition continues in their use as house slippers. There was even a distance called a birch-bark shoe mile — the distance one could walk before needing a new pair. A lovely toy is made like one of the net sinkers. Without the stone it becomes a child's ball. With a few pebbles inside it becomes a rattle. Pack baskets were also woven of this bark and were popular for carrying fish home.

North American Natives tend to make baskets by cutting and folding bark, and then reinforcing them with roots stitched into the edges. Perhaps the most dramatic use of birch bark is the canoe of the woodland Indians. They could range between 10 to over 40 feet in length. It is puzzling that the use of birch bark has not become more popular in North America. This fine material is long lasting, is readily available in the temperate and northern forests and becomes more beautiful with age.



Fish Net Float

• Many layers of birch bark stitched together with bark strip

Fish Net Sinkers

• Birch bark woven around stones

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*William Coperthwaite can usually be found making democratic crafts in one of his homemade yurts in Buck's Harbor Maine. He lives life simply and without the use of a computer. When he is not at home expect to find him studying a specific craft technique with a folk villager or testing out a new yurt design.*

## Uncle Bill's

by Kim Allen

Uncle Bill's place has always been a magical place. As I was growing up, my brothers, my mom and I would occasionally take time during the summer to visit Uncle Bill's homestead on the coast of Maine. These visits always stimulated my sense of discovery and wonder. Uncle Bill is not really my uncle; he is a close friend of my mom's from graduate school. Though he lives alone on 300-wooded acres of land, he constantly has visitors passing through. I don't remember one time when my family was the only crew there. I guess that is a testament to the wonder that this place holds.

As I sat down to reflect on my experiences there, I realized that I had enough material to write a book. I have had that many adventures and discoveries at Uncle Bill's. These include climbing up to a tree house suspended 40 feet above the ground, digging through seaweed and mud for periwinkles and mussels that we'd later see on our dinner plates, fetching water from a spring, hiking to Rosebush Point, and once hunting for a porcupine we never found. We listened to Bill tell about his knife and artifact collection, and we heard stories about the Inuits and others with whom he'd traded. We built a cooking fire, waded across Mill Pond at low tide, and rode the tide rips from one end of the channel leading into his bay to the other. I remember going on a scavenger hunt and the thrill of figuring out Bill's riddles that lead us to each new destination. While all of these memories are vivid, I'll expand on one particular adventure that has become a regular event. This is a canoe trip to Hickey Island.

Although the path to the island is always the same, it is always a different experience filled with new discoveries. I remember the first

trip I took out there. We kids (my brothers, a friend we picked up in New Hampshire and I) took the rowboat. As we rowed, we repeatedly sang "Row, row, row your boat," which evolved into several other songs and sometimes just syncopated sounds, feigning acappella percussion talent. We had one person on each oar, and I remember letting my arms burn before I'd switch with a resting passenger. I've always been a masochist when it comes to challenges. Sometimes we'd race Mom and Bill who were paddling leisurely just ahead.

There is something empowering about propelling yourself through the water in control of your direction and speed without depending on any adults or motors. We did depend on Bill's knowledge of the rhythms and flows of the day. We had to pay attention to our departure time from both his land and the island. This was necessary to avoid battling the forceful tide rips as we entered his bay or dragging canoes through mud at low tide. He could also show us the most efficient path to take whether it was hugging the shore or joining the current, identified by the smooth path dividing the ripples of the water.

The first time I went to the island, the four miles or so was a journey, but as I got older it became more like just a morning ride. Sometimes we'd stop on the shore of the mainland and walk for a bit, observing the tangled trees along the water's edge. On that trip, Bill pointed out in frustrated resolve the new hole in the shoreline where a mansion was being built. I think about that with every trip now. The water was usually pretty calm, although we had to beware of the wake of passing motorboats for fear that the inevitable swells would broadside and topple our canoe. We always waved anyway.

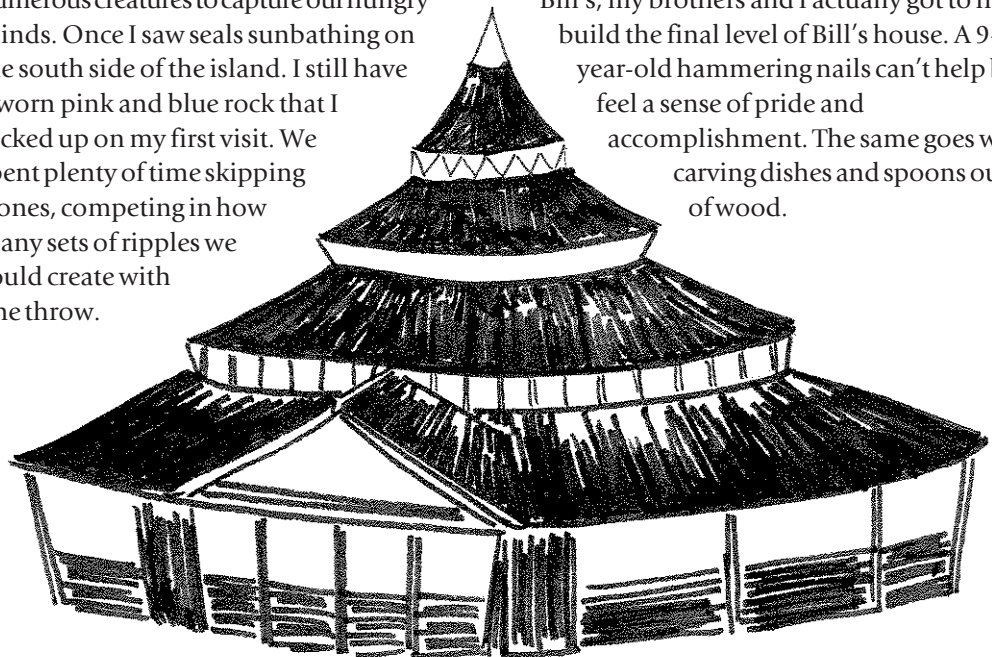


The island consistently appeared on the horizon or through the fog with a false sense of proximity. Eventually we'd pull up to the pebbled shore and carefully remove ourselves from the boats as prescribed by Bill for the care of the delicate wooden bottoms. There were no plans for the day except to collect blueberries and raspberries for a pancake lunch and maybe some horse mussels, which are much larger than the blue mussels found on his shores.

I always liked thinking we were on a deserted island and had to figure out how to survive. There was plenty of driftwood and washed up rubbish. Sometimes I would try to figure out how to build a boat or shelter. I never actually did it, but it was the prospect that we *could* that was exciting. I do remember one time using some driftwood to create a catamaran with two of the canoes on the way back. I don't know if it was the kids' idea or not, but somehow I felt like it was. Much of the time we'd spend hopping along the granite shores, stopping to examine something that caught our eye or to rush over to share in someone else's discovery. Tide pools hosted numerous creatures to capture our hungry minds. Once I saw seals sunbathing on the south side of the island. I still have a worn pink and blue rock that I picked up on my first visit. We spent plenty of time skipping stones, competing in how many sets of ripples we could create with one throw.

The ride back offered new angles from which to observe the landforms. On my most recent trip to the island, the return trip would have been impossible without Bill and his constant watch of the compass. We were blanketed by fog and there was no evidence of sun to tell us where was south. I had visions of getting lost at sea beyond view of any landforms in any direction. Luckily Bill knew what he was doing. Reaching Mill Pond was like coming upon the huge, red Luskins' sign atop the hill next to the beltway exit to my house at the end of a long road trip. It had that welcome of familiarity.

Reflecting upon those times tells me so much about who I was and who I have become. One important value that I have developed through my experiences at Bill's is a sense of self-efficacy. Numerous activities that I've mentioned previously gave me this sense: collecting various foods, retrieving water from the Earth, powering the boat, building a catamaran, inventing songs, figuring out clues leading to scavenger hunt sites. These activities bring to mind numerous others that I have not touched on. During the first visit to Bill's, my brothers and I actually got to help build the final level of Bill's house. A 9-year-old hammering nails can't help but feel a sense of pride and accomplishment. The same goes with carving dishes and spoons out of wood.



Uncle Bill's Yurt Home



As I think about our culture today, I feel so fortunate to have had these experiences. So much is provided to us through purchasing power, not personal power. If something needs fixing, we call a specialist. We depend on pre-fabricated foods and products and ignore creativity and possibilities within ourselves.

At the same time that I felt empowered on my adventures, I learned to respect the greatness of the natural world. The tides were not going to wait for us. The currents were not going to slow or change direction. We rose and fell with the sun. I moved with, not against, the cycles. The developments visible along the shoreline and the rumbling motors of other boats never let me forget that most of our country works against these cycles.

Maybe I fostered my stubborn determination at Bill's or maybe it has always been a part of my personality. Rowing that boat, although I could feel the lactic acid building in my arms, I kept pushing. My friend and I went running and jumping along the rocks. One gap I came to was larger than most. I stopped as I got to the edge, angered at the caution that took hold of me. "Fight it!" I told myself. Fight the irrational rationality of adulthood. (I did jump, and my caution subsided, but the episode still haunts me.) Leaping across those rocks, I was determined not to give in to my adult-like fears.

My most recent insight deals not with my adventures there, but the forces behind them. I have only recently realized that I wasn't making these discoveries behind anyone's back. On my last visit, I wanted to carve a spoon. Even though Bill had plenty of wood scraps, he had me cut up a trunk to get to the piece of wood for my spoon. While I was working on the project, he said in reflection, "What I should have done is have you start with a tree." It was then that I realized that my learning and discoveries were not just passive occurrences; Bill has a constant mind

on creating an environment for people, especially children, to foster their creativity and sense of self-competence. I realized that the first summer he not only had in mind to finish his house, but also to give us kids a true sense of accomplishment. Then I remembered the scavenger hunts, and the porcupine hunt, and the moose bones he once took us to that he asked us to leave for the next group of kids coming through. It is more than the physical place that has made Uncle Bill's so special.

My most recent trip to Uncle Bill's was this past summer. I still felt the sense of childhood wonder then as I have with each visit. We again made the trip to Hickey. This time we found a deep swim hole amongst the rocks and seaweed. The "kids" all went in for a three-second dip, about all we could stand. I don't think I was aware of any reason to expose my body to ice-cold water other than the challenge. Bill and Mom didn't dare. Their pleasure lay in watching our hesitant determination to plunge and our dramatic reactions upon submersion.

Their pleasure lay in watching from the sideline, supporting our adventures and our challenges to discover the land, each other, and ourselves. I'm now discovering that the people who influence our lives most positively are the ones who do stand at the sideline, not leading our learning and adventures but nudging us into them. I will remember this when wanting to give an "Uncle Bill's experience" to others. Uncle Bill's has been a place where my imagination and childlike excitement can run free. I realize now, though, that my experience of Bill's is not just an isolated island of discovery and possibility, but there are guiding aspects of it that can be extended to our lives beyond.

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*Kim Allen is the daughter of JoAnna Allen. The Uncle Bill that she refers to is William Coperthwaite.*

## The Many Lessons in the Making of Spoons Luna

by Shannon Thompson

Carve a spoon? I love working with my hands, but I had never carved anything out of anything. It was the first week of the Outdoor and Experiential Education (OEE) Program at Queen's University. All of us new OEE students were expected to carve an eating utensil by the third day of the field camp when all the metal utensils would be removed from the dining hall and we would be served porridge. I came from the big city with lots of experience in environmental education and policy, a love of wilderness camping, and no experience carving spoons. None.

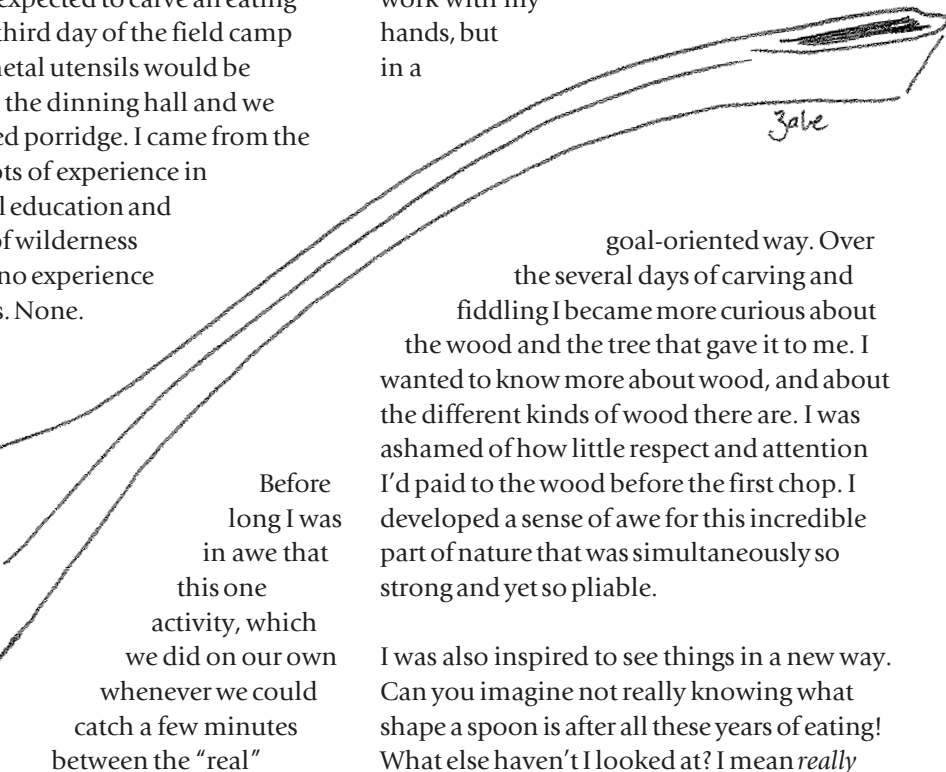
and the spiritual. She was both practical and aesthetic.

I didn't start out with such a perspective on craft making. I was excited to work with my hands, but in a

goal-oriented way. Over the several days of carving and fiddling I became more curious about the wood and the tree that gave it to me. I wanted to know more about wood, and about the different kinds of wood there are. I was ashamed of how little respect and attention I'd paid to the wood before the first chop. I developed a sense of awe for this incredible part of nature that was simultaneously so strong and yet so pliable.

I was also inspired to see things in a new way. Can you imagine not really knowing what shape a spoon is after all these years of eating! What else haven't I looked at? I mean *really* noticed. What do I really know about wood? About knives? About experiential education? If I have been underestimating handcrafts as a learning tool, then what other beliefs and preconceptions do I hold about OEE?

The spoon-making process revealed things about myself. I like to plunge in without much planning or instruction and figure things out as I go. I was determined to stay with my original piece of wood no matter what. When it cracked, making the spoon too



Before long I was in awe that this one activity, which we did on our own whenever we could catch a few minutes between the "real" lessons, took me on a journey that fed me so many things. Borrowing on the words of Julie Andrews, just a spoon full of crafting helps the learning go down! The most powerful lesson of field camp for me turned out to be the enormous joy and satisfaction I felt at the opportunity to make something. It was wonder-ful to engage my creativity to make a utensil, and yet Spoons Luna became much more than a simple tool. She became a work of art. She was a bridge between the physical

narrow, I carried on. I was impatient when my very hard wood resisted whittling. Near the end of making my spoon I became very curious and sought out tips and advice from our instructor. I learned that my desire for instruction seems to intensify once I've made an initial attempt to do something all by myself.

The process also revealed things about my peers: Did people offer each other help, or were they only concerned with their own spoon? Did they notice and appreciate other spoons? Were they patient planners or impatient plungers? I loved sitting side by side with my peers, doing the same thing but with company, sharing the occasional tip or tool, and talking without looking at each other. It prompted an interesting conversation about a study that concluded that teenagers open up to their parents in the car, where eye contact is rare.

*"I developed a sense of awe for this incredible part of nature that was simultaneously so strong and yet so pliable."*

At the Saturday morning breakfast where our spoons made their big debut, five lucky and blindfolded contestants were challenged to find their spoons among the others. Everyone was successful. These made me think about the deep connection we have with living and inanimate things we touch, smell, know, and especially create.

### **Recipe for Spoon Luna**

*1 piece of wood that calls out to you*  
*1 axe lesson (or 2 if necessary)*  
*2 generous cups of axe safety supervision from a colleague*  
*1 cup of planning (could substitute "winging it")*  
*1 heaping tablespoon of patience (could use more than I had at my house)*  
*Dash of artistic flare*  
*Good carving tools (don't cut corners here)*

As the experiential education models predict, I had the experience before the learning. I was able to articulate some of these insights at the time, but it has only been during this more focussed reflection that the full impact of the craft making experience has settled in my bones. And, like all the best learning experiences, this one has left me wanting more.

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*Shannon Thompson is a recent graduate of the Outdoor and Experiential Education Program at Queen's University. Presently she works at the Bronte Creek Project. She loves to sing, dance, bicycle and change the world, one spoon at a time.*

## Crafting and the Classroom

by Julia Bunting

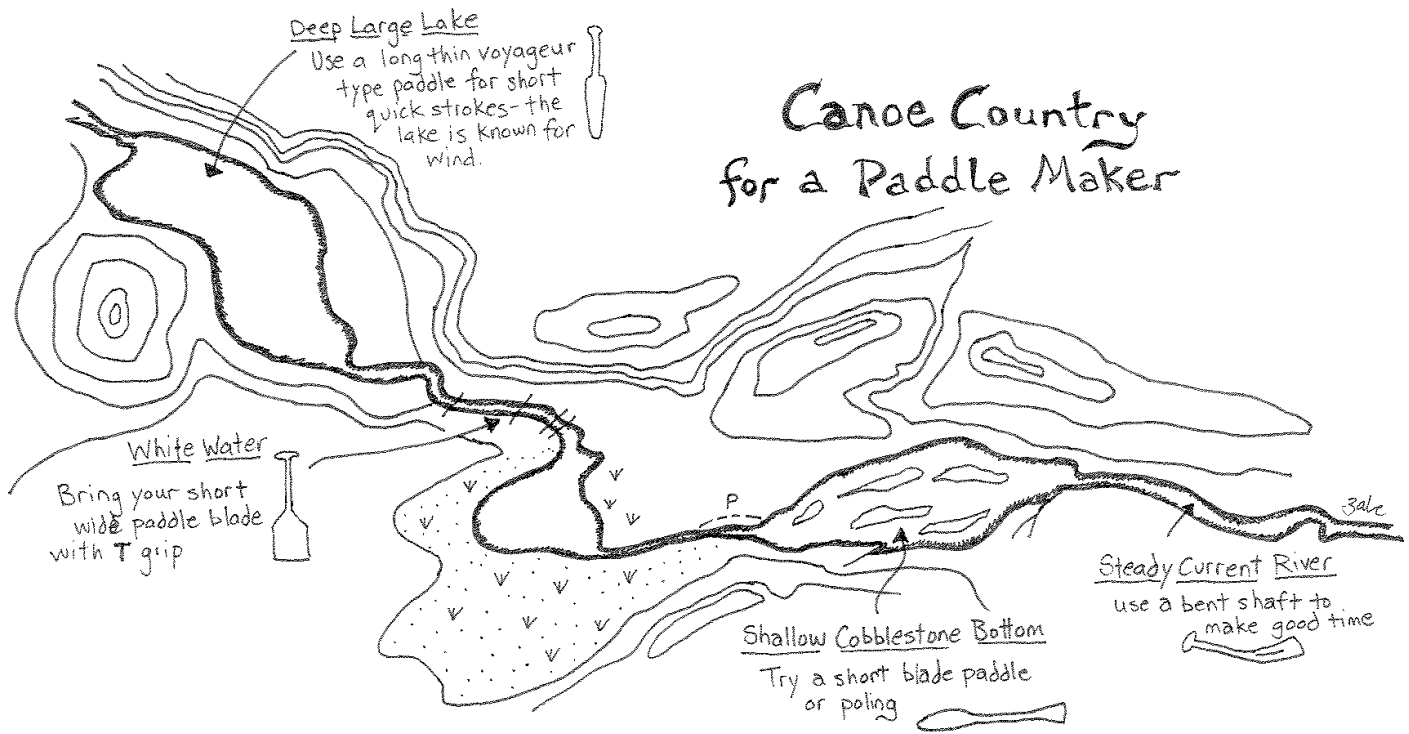
Wireless communications, computer microchips and global positioning systems — it's enough to make our brains swell. Perhaps the prophets of the 20<sup>th</sup> century envisioned accurately the egg-headed human beings that are likely to be our predecessors. I speak no distaste of the technology that brings us heart transplants and friends at our fingertips, as I too choose those services. What concerns me is that the intense focus on intelligence and ingenuity has left the value of wisdom behind. We have the intellectual ability to sell our rivers to the US, but we have not as a society determined if we should. It is not surprising that we have grown up without this moral judgment as our schools have taught us to make important decisions indoors, away from the world it affects. In the race to join the competitive economy, schools have lost the time to teach what it means to be living, breathing dependents upon the Earth. Somewhere along the way we lost this connection, we lost this wisdom.

How do we rediscover this connection with the land and locate the misplaced wisdom in the age of the indoors? Some institutions such as NOLS or Outward Bound propose solo wilderness experiences with limited food and a small shelter to reconnect to that which sustains us. Such activities are great if you have the time, money and motivation, but how can we reach a wider audience? I believe that we need to dig a little deeper and listen a little more closely to those people who hold that wisdom and have held it for generations. The people I refer to are those that live outside in all weather conditions gathering their own food and living off the land directly, without the interference of a grocery store.

I recently read Farley Mowat's novel *People of the Deer*, which paints a description of this life I speak of. Survival of these people is dependent upon their ability to fashion tools, weapons, shelter and clothing to a degree of accuracy that mall shoppers cannot understand. Quality of the crafted items is directly related to the crafter's knowledge of the Earth; the making thus encourages a deeper appreciation for the land that supports the maker. This level of knowing the Earth as a provider is something that cannot be read about. Just as wisdom cannot be taught, this kind of knowing must be learned through experience. I propose bringing crafting into the classroom as way of experiencing and reconnecting to the world from which our desks, chairs and chalkboards come.

As I suggested previously, the main reason for integrating craft into the classroom is to discover new relationships with the Earth and the things we consume. Crafting something such as a paddle will assist us in discovering this new perspective. Before we even begin to craft a paddle, we have to consider the type of tree we desire and determine the direction we want the grain to run for maximum strength and flexibility. We need to examine the wind, water and waves in the area of travel to best determine blade design. We also have to figure out how we will interact with the paddle and the environment to determine the appropriate size and shape. This attention to detail encourages us to know our surroundings while also producing a tangible piece of art.

There is beauty unique to the finely crafted object created from generations of watching the weather, the water or the sky. It is rare that an artist can declare both beauty and



utility in their product, but in the case of a paddle both are obvious. The crafted artifact becomes more beautiful over time like patches upon your favorite sweater. As it becomes worn for its purpose, it absorbs the elements into itself before disappearing into the Earth from whence it came. Paint will not claim the same fate, as it will be found a hundred years later littering the landscape it once painted. This is a great lesson as to what is really beautiful.

As I have suggested, learning begins before the crafting actually starts. Education continues throughout the entire process and even upon completion. It is through the crafting process that I have discovered the art of dedication, determination, patience and precision. These qualities are often required to finish the task. Accomplishment of this task also requires the use of our hands. I think we all benefit from experiential education that requires the use of all of our

senses rather than just our visual skills. During the crafting experience we may not even realize the benefits we are receiving. I believe that crafting has a therapeutic component to it; as our hands work, our minds are free to explore what we are dealing with on the inside. The silence is comfortable yet allows for dialogue, should we choose it. I can attest to the great conversations and friendships that have formed within a crafting environment. Once the craft is completed there is generally a great feeling of accomplishment seeing that we made something of use. The pride one feels from such an achievement increases our sense of value towards the artifact, thus ensuring we treat it with respect.

So if crafting is so wonderful, how does it actually work in the classroom? I had an opportunity this fall to join a class about to embark on a paddle-making project. I was really excited to learn about proper tree

selection and how we would actually achieve the paddle form. My curiosity quickly ended when I saw the 30 paddle blanks delivered by a truck driver who had roughly hewn the boards into paddle shapes. I felt like we cheated. However, I was still excited to make a paddle and determined to see what other value arose out of the process. Before we began any shaping or carving, students were asked to create a design to paint on their paddles to make them “prettier.” Students came up with graphic letters, animals and symbols representing what paddles and nature meant to them. It was an idea with good intentions, but what about the art and beauty of the finely crafted paddle? Once again, I decided to see how this played out, as I really could not offer any constructive criticism at that time.

The crafting began and students worked intensely upon the paddles. The teacher and I encouraged students to think about the way the paddle would fit into their hands and what shape of blade would suit the waters around our area. Students spent hours refining the shape of the blade ensuring it was symmetrical and tapered to their liking. I heard comments about the grain of the wood, some chose paddles with darker lines to start, others were excited when their sanding turned up hidden notches and circles in the grain. I was also pleasantly surprised with the dedication, determination and concentration that these students exhibited. It was the only time in 10 weeks that I witnessed this work ethic. Some students even showed up to work during lunch hour. The student’s engaged one another in conversation, shared ideas, helped each other out and admired each other’s effort. I was impressed with the positive experience that the carving turned out to be.

Once the students were finished carving their paddles, interest seemed to wane. Attendance dropped and washroom breaks

became longer and more frequent. A handful of students carefully drew flowers, loons or their names upon their paddles. Others decided to take the easy route and printed emblems off the Internet to glue onto the blades. I would like to think that these students were so proud of their paddle that they did not see the value of taking the time to decorate it. The teacher with whom I worked had different theories, suggesting it was more likely that they were looking for the easy escape route. In hindsight, I should have asked the students. The paddles were urethaned several times over the next week and then they were finished. I asked students if they were going to use their paddle and most replied with a “No.” Few of them would ever test their paddle under any outdoor conditions. Ending the experience on that note left me feeling like the project failed.

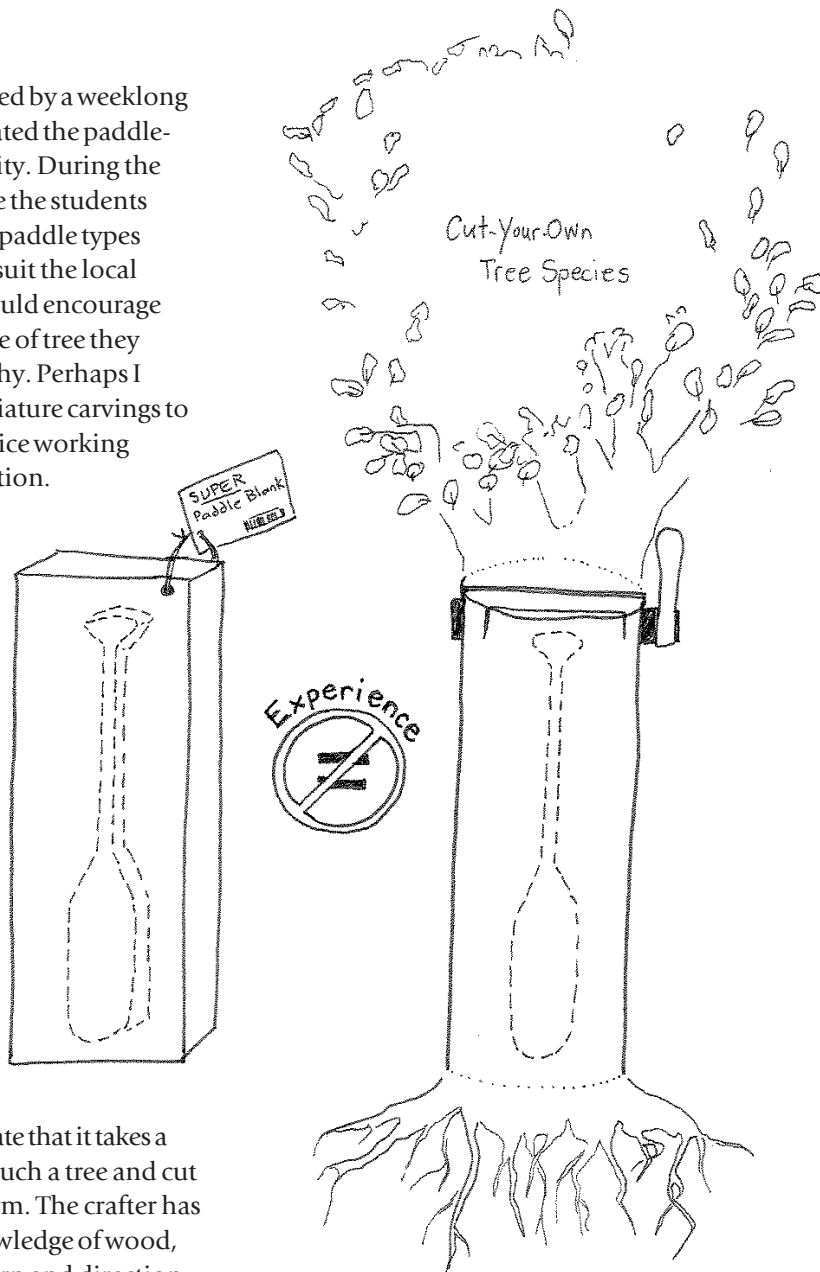
This experience has reiterated for me what a powerful learning tool reflection can be. I left this experience without a lot of insight and it is only now, upon writing this article, that I begin to see its strengths and weaknesses. The strengths of this crafting experience lie in the group dynamic that was created in the workshop beneath the stairs. Students appraised each other, exchanged healthy dialogue and assisted one another with the task at hand. Students came on time, which was extremely rare, and even remained into the lunch period. One of my favorite outcomes was that the sleepy eyes witnessed in previous classes went on vacation for the entire unit. There were several small moments that were positive, and I do suspect the students engaged in some learning. However, in hindsight, there are a lot of things I would change had I the opportunity to do this again.

In the future I would increase the connection between paddle making and nature, as I feel this is one of the most important aspects of craft-making. Earlier in the semester, the students participated in some afternoon



paddling excursions followed by a weeklong trip. I would have incorporated the paddle-making unit to fit this activity. During the day excursions I would have the students testing a variety of different paddle types determining which blades suit the local environment and why. I would encourage students to discover the type of tree they would use to make it and why. Perhaps I would even encourage miniature carvings to test wood density and practice working with the wood's grain direction.

Most importantly I would have had the students use their own paddles on the canoe trip, as that is when the beauty of the crafted paddle comes to life — propelling you into the wild places. I would attempt to communicate that a paddle was no longer just a paddle; it was a tree grown over generations and giving its life for sake of human mobility. I would communicate or demonstrate that it takes a skilled craftsman to pick such a tree and cut it down into a workable form. The crafter has to develop an intimate knowledge of wood, examining closely the pattern and direction of grain in order to make a paddle strong. Generations of knowledge passed down through hours and hours of shaping the wood into a form refined over miles and miles of travel is reflected in traditional designs. Beauty shines through the paddle's form when it is used. Such a paddle is perfectly refined and fine tuned to suit the environment it was designed for.



*\*Thanks to Zabe MacEachren for inspiring my reflection and discussing with me the possibilities of craft.*

*Julia Bunting is an avid paddler. In 2003 she graduated from Queen's University Outdoor Experiential Education program. She presently works in the Bahamas for an outdoor education program based upon teaching practices of sustainability.*

## Soul Soothing Through Wilderness Craft

by *Dustin Davis*

When Zabe MacEachern (guest editor of this issue of *Pathways*) asked me to write an article on craft, I was honoured. For those of you who don't know, Zabe is a bit of a guru of craft, more precisely "bush craft." Being asked to contribute to her collection of articles is a coming of age for me. "I've arrived!" I declare to myself. "Where?" I ask myself. "At the beginning," I respond sheepishly. The journey into craft is a journey into the self, I contend, and since knowing oneself is an endless voyage, so too it follows is the discovery of craft. So here I am, at the beginning of learning about something I can never fully know. Awesome!

My background is in wilderness guiding, and working with youth. Since my early twenties I have been involved in taking people to the wilderness. Now, at the age of thirty, I have enough experiences under my belt to begin to have an opinion on wilderness travel that is based in practice. Along the way I have learned a few things about myself that I'm going to share here. Who knows? Maybe some of my findings will also pertain to you.

Everything we see in the world around us that is of human origin has been made. Today it is very likely that those items that have been "made" would more accurately be described as having been "manufactured." By manufactured I mean having been fashioned using a reproducible and highly controlled technological process that ensures that the outcome of the process is virtually the same every time, i.e., mass production. Where once upon a time the world was full of one-of-a-kind objects, now such things are increasingly rare. For example, that favorite fleece jacket from M.E.C. is identical to a thousand others. Most of what we touch, use, consume, and interact with on any given day

comes from a manufacturing process, wherein variation and uniqueness have been systematically engineered out for the sake of predictability. Likewise, almost all of the environments that we live in are human creations as well. Even when we are out-of-doors we are seldom in a natural setting. Unless you work or live in an old-growth forest, or some other form of unaltered natural landscape, then even our environments are places that have been homogenized for the sake of predictability. The parallel between human things and human spaces brings me to my point about how craft and wilderness activities are inherently linked. I suggest that the allure of the wilderness and the allure of making crafts are, at least in part, one and the same. I propose that the attraction both of these pursuits share is their capacity to give back to the participant an escape from human engineered predictability and to return them to a time or place when individuals could leave their mark upon a thing, or moment in time. Both craft and wilderness pursuits are activities that persist in the present, but that experienced their heyday in the past.

I have suggested that the allure of the wilderness and the allure of making crafts are one and the same. To delve deeper into this comment, I must first ask myself, "Why do I love going out into the bush? Why does this activity satisfy me?" Well, certainly there are numerous reasons and motives for loving the outdoors. I'm sure that no two of us enjoy the outdoors for exactly the same set of reasons. However, in the process of pondering craft and wilderness and why I am drawn to both, it dawned on me that issues of control intimately connect these two activities. At first this word "control" might seem startling and contrary to people's sensibility. "Is he

suggesting that he seeks control over nature?" I hear people whispering. No, in fact I'm suggesting quite the opposite. I enjoy experiences in nature because they give back a sense of control over decision making and me: a sense of control that frequently seems elusive in modern life.

"No Parking," reads the sign. "Don't be late," says the boss. In any given day modern life frequently requires that we subjugate our independent decision-making process to abide by predetermined rules and regulations. Fail to subjugate your decision and you'll soon suffer the consequences of a parking ticket, a nasty look from your boss or possibly much worse. For me, wilderness offers partial respite from the overwhelming weight of rules that bear down on all of us. For example, a canoe trip can offer the opportunity to eat lunch whenever I feel hungry, rather than when it has been scheduled. While paddling I can wake up as early or as late as I please. What the heck, I can park my canoe wherever I please. Hey, I can even paddle naked if I feel adventurous.

Likewise, in the world of craft making, I am renewed with the opportunity to decide how something ought to be, and to make it with my very own hands. Rather than fitting my needs to a mass-produced product designed without my individuality in mind, I can use my creativity and decision-making skills to craft something for a precise purpose, be it based on function, aesthetic, or both. In other words, while crafting I gain back "control." The form of control most often exercised in today's world is at the cash register. I think that the power to create is much deeper and more rewarding than the power to purchase.

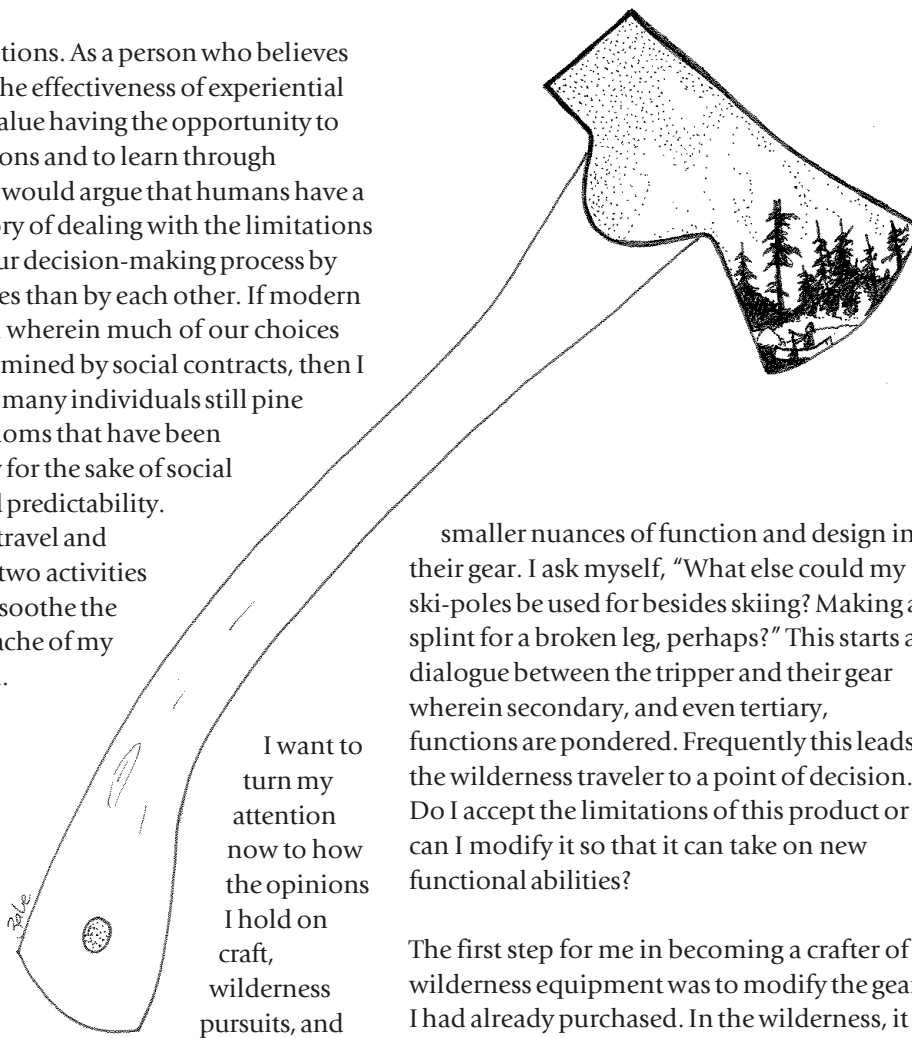
I don't want to be accused of being overly simplistic in my assertions. So, I need to clarify that I am not labouring under the false assumption that wilderness travel and craft making are not without their own inherent limitations on decision making. For

instance, a winter traveler may be limited to staying in his/her camp during the rainstorm due to an unexpected warm front. Likewise, a paddling group may be forced to travel hard at the end of a trip to avoid freeze-up. However, on wilderness trips the limitations placed on decision making are often based in nature, such as the weather, the terrain, or one's physical strength.

On the other hand, in craft making it is a slightly different aspect of nature that places restrictions on our actions and divvies out the natural consequences. In craft it is the qualities of the materials themselves, the nature of the wood, leather, rock and metal that creates limits. If I ask a piece of cedar to do something it cannot the cedar will quickly show me its limits. In crafting there is a maturity that develops in your hands and in your mind as you gain experience. This allows you to understand and almost hear the materials speak to you and tell you what they will and will not do. This is a knowledge that I have only begun to develop. I believe that, despite the limitations placed on a craft by the requirements of its function, its aesthetic considerations, and the capabilities of the materials utilized, the craftsperson still finds an enormous set of choices to make that will demonstrate their individuality and personality.

So what makes the limitations placed on me during wilderness travel and crafting more bearable than those placed on me in everyday life? The difference is that the aforementioned are immediate and natural in character and consequence. For instance, while camping I have the discretion to leave my rain fly off the tent for the night. Likewise, I can pay the consequence of having to jump up during the night should a thunderstorm move in. Frequently on wilderness trips nature doles out the consequences for our decisions. I'm sure that all of us who spend time in nature could speak of the lessons that it has taught us, and the consequences we have paid for

our indiscretions. As a person who believes strongly in the effectiveness of experiential learning, I value having the opportunity to make decisions and to learn through outcomes. I would argue that humans have a longer history of dealing with the limitations placed on our decision-making process by natural forces than by each other. If modern life is an era wherein much of our choices are predetermined by social contracts, then I suggest that many individuals still pine for the freedoms that have been traded away for the sake of social stability and predictability. Wilderness travel and crafting are two activities that help to soothe the occasional ache of my ancient soul.



I want to turn my attention now to how the opinions I hold on craft, wilderness pursuits, and the modern

condition have come to be. Up until a year-and-a-half ago I had been guiding wilderness trips for the greater part of a decade. During this time I was quickly seduced by not just wilderness travel, but by the assortment of implements that I dragged into the forest with me. Wilderness travel acts as a material filter. In our modern homes we are surrounded by so many things, many of which are simply clutter. On the wilderness trip, the toil of traveling under my own power urges me to filter out that clutter. I am urged to be a minimalist. Each item is calculated for its utility and suitability for being dragged over hills and lakes. The fact that each item must serve a precise purpose means that the wilderness traveler often takes the time to inform themselves of the

smaller nuances of function and design in their gear. I ask myself, "What else could my ski-poles be used for besides skiing? Making a splint for a broken leg, perhaps?" This starts a dialogue between the tripper and their gear wherein secondary, and even tertiary, functions are pondered. Frequently this leads the wilderness traveler to a point of decision. Do I accept the limitations of this product or can I modify it so that it can take on new functional abilities?

The first step for me in becoming a crafter of wilderness equipment was to modify the gear I had already purchased. In the wilderness, it is to my advantage that my equipment be perfect for the task and fit my specific body proportions. I began to notice the flaws resulting from the engineering and the mass production of certain pieces of my purchased gear that could not be tinkered with. The only solution to this conundrum was to personally build products to my own specifications. When I meet wilderness travelers in the bush who carry a lot of homemade equipment, I almost universally discover that their crafted objects reflect great thought and personal character. I would argue that the objects we craft tell infinitely more about us than do the mass-produced and easily consumed products we purchase. Our homes are filled with items that represent no investment of ourselves, and therefore give only a shallow sense of connection. Our

relationships with these mass-produced items are therefore, for the most part, weak and unfulfilling. If my house were to burn to the ground tomorrow, the items that I would miss most would be the ones that my wife and I had crafted, the items insurance could never replace.

I was lucky enough, early on in my guiding career to meet individuals like Bob Davis, Craig MacDonald and Zabe MacEachern. I can still clearly remember my first overnight winter camping experience with Bob. For those who don't know him, Bob is a blacksmith, wilderness traveler and all-round knowledgeable individual about the craft of wilderness travel. Bob has these powerful hands, made strong from hours upon hours of working metal. In his hand an axe took on a whole new meaning to me. With his strong and precisely angled swings, I saw Bob's axe cut into green tent poles. He almost passed completely through them with a single blow. All that was needed was a small, well-aimed strike on the opposite face and the tree was felled. Never had I seen such mastery of an axe. I wanted my axe to be able to do that.

So I queried Bob, examined his axe and learned so much from our conversation that night in the wall tent. We talked about where to find a good axe head, how to select a piece of iron wood for the handle, how to split out the handle, and how to put an edge on the axe that would make it a finely tuned instrument. We discussed at length Bob's stance on proper handle length, head weight and proper use. The next summer I carved my first iron wood axe handle. I admit, it wasn't nearly as beautiful as Bob's, but I was on my way to becoming an axe aficionado. Now I consider it a cardinal sin to have a dull axe. Opportunities to meet individuals who know their craft to a very high level allow generalists like me to inch slowly towards their expertise. As I saw it, Bob's axe was a physical representation of his personality and priorities. The sharp razor edge spoke to his

honed skills as a craftsman. The beautifully hand-carved handle spoke of his creativity. The handmade leather sheath showed his care, and watching him use that axe so skilfully revealed the intimacy of his relationship to it. I have seen many examples since then of wilderness travelers who are in complete and utter harmony with their equipment, yet I will always remember and deeply value my first experience watching the poetry of Bob wielding his axe in the bush.

Today, in my daily life, my sensibilities about nature and craft inform much of what I do. I am forever looking at things from the eye of a craftsman and wilderness traveler. The "control" of which I spoke throughout this article is one that I still search for daily. Frequently I deal with the frustration of subjugating my will to a society with which I am in constant disagreement. I search for greater discretion when I have the opportunity. Now, as an educator, my task is to foster a sense of confidence and control in my student's lives. I plan to do this by exposing them to the joys of both craft and the wilderness. Most of all, I will try to exercise control by making decisions that move the world towards the values that I hold dear to my heart. The independence and confidence I have gained out on the land, and the eye for design I have developed through craft, have strengthened my critical thought processes. Rather than being a passenger in life, I feel, during brief moments, that I am at the wheel. Yet be warned: when you choose to veer off the beaten track of life, away from the smooth ride of predictability, it can be bumpy, but it is also very rewarding. Good luck!

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*Dustin Davis, a student in Queen's Outdoor and Experiential Education program, has worked in the wilderness-guiding field for much of the last decade. He is an avid basement tinkerer, craftsman and creator of many one-of-a-kind wilderness implements.*



## A Review of *A Handmade Life: In Search of Simplicity*

Coperthwaite, William. (2003.) *A handmade life: In search of simplicity*. White River Junction, VT: Chelsea Green Publishing Company. ISBN 1931498253.  
by Bert Horwood

This is a stunningly beautiful book due in part to splendid photographs, spacious layout and the use of numerous sidebars, quotations, and illustrations. The book in the hand is in many ways its own message as it invites and provokes the reader into the realm of craft and design as elements in living elegantly and well. Oh yes, and living simply, too, with a minimal ecological footprint. Given outdoor education at the crossroads, I recommend it as a very high priority read for us all.

Bill Coperthwaite is probably best known as the “yurt man” because he has made a specialty of adapting the Mongolian yurt to American conditions within a communal craft tradition. But this book is not about yurts. Bill’s interests are much wider, embracing indigenous craft ideals from around the world and integrating them into a comprehensive theory of education and the good life. He calls all this “democratic design.”

The book combines profound wisdom and homey philosophy with poetry, stories, and specific instructions for useful projects, like making a cold-hammered crooked knife, toy foxes, a simple chair, or a loaf of bread. For Bill, beauty and utility go together and it feels natural to be reading his theory of sound education on one page, enjoying the photograph of a lovely child on the next, and perusing a bread recipe further on. The skilled use of layout and graphic design prevents the book from being a hodgepodge. It is coherent and emphatic, despite the great diversity of content and despite a certain redundancy in the text due to different chapters that are pieced together from previous publications.

Overall, then, this book is a joy to hold, scan, read and reflect on. At the first level, it is so positive that reading it makes you feel good. But it also subtly stimulates the reader to go

further. For example, the clear craft instructions made me say, “I can do that!” So I tried, and discovered that I am expected to bring my own craftiness and my own design ideas to the projects. (Just try exactly following the brown bread recipe and discover how much work it takes to eat the product.) Democratic design is not about slavishly following instructions, but rather involves engaging people’s interests and needs.

The author was influenced by the homesteading movement as well by his studies of folk arts and crafts around the world. This gives his work a strong “back to the land flavour” which is pleasantly bucolic, but not helpful to those of us who live in cities. It also leaves a major dilemma unanswered. Millions of North Americans can’t possibly live off the grid in wood-heated yurts, eating their garden produce, wild berries, and paddling to a small town for a few supplies now and then. The challenge Bill Coperthwaite represents (and that he does not address) is to discover what the virtues of simplicity, elegance and democratic design would look like when practiced in the city.

At the very end of the book, Bill invites readers to write to him at his home on the coast of Maine. I’m one of his regular correspondents and I encourage every one who feels lead to read this book to take him up on his invitation. In fact, I think I’m going to write him immediately and tell him about that bread recipe and challenge him to consider picturing what a handmade life would be like if he lived in an urban setting.

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*Bert Horwood is a familiar elder in COEO and other outdoor education circles. He presently resides at both his home and cottage in the Kingston area. One of the crafts he especially enjoys is making bread.*



## The Magic of Student-Directed Learning Projects

by Emily Root

This fall I had the opportunity to accompany five high school students of the Outward Bound Integrated Semester Program (ISP) on their Experiential Learning Workshop (ELW). This experience, which was entirely student directed, turned out to be far more impactful than I could have ever imagined.

One morning, Holly McIntyre (one of the other ISP residential staff members) and I set out with the students on a 12-hour road trip to Thompson Island Outward Bound Education Centre (TIOBEC) located on an island in Boston Harbour. Every aspect of the trip was the responsibility of the students: the schedule for the week, meal preparation, budget, driving directions, learning goals and reflective discussions. The students embraced this challenge with enthusiasm. Holly and I were the chauffeurs for the week, and, of course, ultimately responsible for the physical and emotional safety of the group.

A few weeks earlier, at an international symposium hosted by Outward Bound Canada, the students had met Bashier Kayou, Director of the “Choices” program at TIOBEC. This week-long program is offered to grade 6–8 students living in inner-city Boston and focuses on themes such as diversity, non-violence, conflict resolution, anti-racism and respect. The ISP students were enthralled by Bashier’s presentation and were eager to learn more about his work. With ELW approaching, the students had the perfect opportunity to pursue this interest.

Upon arrival at TIOBEC, our students met with the Choices staff to discuss their learning goals and make a plan for the week. The students’ goals fell into three main categories: 1. to interact closely with Choices students in the field, to get to know about their lives in Boston and the issues they face; 2. to shadow the Choices staff to learn approaches for working with inner city youth; and 3. to

address their own diversity issues with staff specially trained to facilitate growth and learning on the topic. In the end, the ISP students spent the week as interns and participated fully with Choices groups each day, exploring the salt marsh, working through initiatives, and climbing the alpine tower. Each evening, Choices staff members led workshops for our students to explore the meaning of diversity on a deeper level. Holly and I joined these evening sessions as participants alongside our students. What an incredible opportunity it was for us to share in such meaningful learning on the same level as our students.

On the way home from Boston the students planned a day-long urban adventure in Montreal in order to extend their learnings from Boston to a Canadian context. The day included time at the art gallery, a ride on a city bus at rush hour, a couple of hours watching documentaries at the National Film Board, and mini-solos/journaling in the subway station. Throughout their entire week the ISP students facilitated their own reflective discussions. They were keen to sink their teeth into difficult issues and often talked late into the night.

A couple of months after the trip to Boston, student Katie Byford-Richardson reflected on her ELW experience: “It is really difficult to put into words the impact of ELW. The Boston trip has led me to question so many aspects of the world around me. I learned so much about myself and my values and life in another part of the world. We all felt really empowered to be able to design this learning experience on our own.”

There are many forms of student-directed learning projects in numerous educational settings. The ELW was based initially on the Practitioner’s Workshop (PW) of the Outdoor and Experiential Education (OEE) Program at

Queen's University. The PW format has evolved over the past few decades from similar projects. In the late 1970s and early 1980s, OEE students, accompanied by their professor Bob Pieh, would embark on a cross-continental road-trip to visit outdoor centres, therapeutic adventure programs, and secondary schools. When Bert Horwood became involved in the OEE program he encountered some difficulties with this road-trip model because the itinerary was completely faculty-directed. While students generally enjoyed the road-trip and learned a lot from the experience, it felt somewhat like a guided tour with very little student ownership. In Bert's own words, "It didn't reflect what we wanted people to be like as teachers."

In the mid-1980s Burt developed a new week-long course, Field Camp 3, to replace the van tour experience. The course content was designed entirely by the students. Each year it was up to the group of 24 students to plan an experience, create a budget and determine a mark for each person. The only stipulations were that all decisions had to be made by consensus, and during the week there must be a debrief of the mini-course as well as a final debrief of the entire year. Students planned the course throughout the winter semester. One year, students biked from Kingston, through the Ottawa Valley. They focussed on a variety of themes from bike maintenance and repair to Ottawa area history and folklore. There was certainly significant learning from the week itself, but perhaps more significant to aspiring teachers was the learning that was generated from the planning and decision-making process. The process could be difficult, but in the end the students were not focused on pleasing the teacher for grades; they were motivated to learn because they had created the learning plan.

In the early 1990s Jim Raffan replaced Field Camp 3 with the Practitioner's Workshop. The two-week PW allows individuals and small groups of students to organize their own learning opportunities. Students share their learnings with the rest of the class and together they compile a collection of written reflections about the year's PW experiences. PWs have included apprenticeship with a

mechanic, creative expression through music, first-hand observation of brain surgery, exploration of alternative construction methods, boat building with high school students, and living on the streets of Toronto. While each experience is fascinating and completely unique, the common underlying thread amongst all the experiences is thoughtful reflection about teaching, learning and life.

In the Outward Bound Integrated Semester Program, students are presented with the ELW assignment at the beginning of the semester. During the brainstorming phase they are encouraged to "dream wildly"! Specifically, the assignment is described as an opportunity to "dream up, plan, prepare, execute, evaluate, present and celebrate one substantial, hands-on, experiential learning project of your choice . . . something you have always wanted to study or investigate, but have never had the opportunity to pursue." (ISP curriculum) Students work in groups of three or four with others who wish to pursue similar interests. ELW projects have included apprenticeship at the Toronto Zoo, glass blowing, police work, wildlife rehabilitation and climbing/ropes course experience.

As an educator it can be challenging to effectively facilitate a student-directed learning project. The students' planning process can be slow and they will no doubt make mistakes or overlook crucial factors. Educators who are able to remain patient and find the balance between an appropriate amount of support and a hands-off approach will witness the magic that occurs as students develop a sense of ownership over their projects and a contagious enthusiasm for life-learning. This holistic forum for learning is meaningful for teachers and students alike, as together they reach a deeper understanding of education as a process and a life-long journey.

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*Emily Root is a graduate of the McMaster Department of Kinesiology and Queen's University OEE Programme. She has recently worked at the Tawingo School and Outward Bound Canada.*

## **COEO Members Receive Prestigious Recognition**

Hearty congratulations to Bonnie Anderson and Frank Glew who have both received the 2002 Queen's Golden Jubilee Award from the Governor General. These awards were presented in recognition of their outstanding contributions to Canadian society.

Bonnie Anderson was nominated by the Canadian Wildlife Federation (and sister organizations such as the Ontario Forestry Association) in recognition of her work in outdoor education programs that promote a healthy environment. Among many other pursuits, Bonnie has provided national and provincial training for workshop leaders of such programs as Project Wild, Focus on Forests, Fishways and Below Zero. She recently hosted an international Project Wild conference at Brock University and had Spanish, French, Italian and Japanese delegates making snowflakes in June.

Frank Glew was nominated by the Ontario Teacher's Federation for his years of outstanding work in outdoor and environmental education including the recent publication of three children's books (*That Chickadee Feeling; When I Grow Up I Want to be Just Like My Dog; Butterfly Wishes*). If you would like more information about Frank's books, you can reach him at [fsglew@kw.igs.net](mailto:fsglew@kw.igs.net). He is also known for his work on the development of an environmental ethic. And, next time you play the "Animal Instincts for Survival Game," feel proud that this simulation was created by our very own Frank Glew.

## **Calling All COEO Members**

The COEO active e-mail list is now at 90+ members. If you would like to receive news about COEO issues and projects, upcoming outdoor education events and announcements of job openings, please send your current e-mail address to Grant Linney ([glinney1@cogeco.ca](mailto:glinney1@cogeco.ca)). In the interests of member privacy and e-mail security, this list will no longer be shared with others on the list (just as it is not shared externally). COEO members with news of interest to the membership can send announcements to Grant Linney for vetting and distribution around the beginning and middle of each month.

We are also starting a "Friends of COEO" e-mail list for non-members who are interested in the activities of our organization. This list will circulate news of COEO and upcoming outdoor education events, but not certain items that are considered a membership benefit (e.g., job postings). Please forward the names and e-mail addresses of any friends interested in being on this list to Grant Linney. As per the COEO member list, it will remain private.

## **Looking to track down some art and craft supplies?**

Visit *Artsjunktion* at Ossington Orchard Park School in Toronto (on Ossington Ave. on the west side just south of college St.) When visiting park in the North Lot and go down the ramp. Here you will find donated items such as fabric, plastic containers, binders, magazines for pictures, wood, metal and lots of other good stuff!

## **Queen's University OEE Alumni Reunion**

Queen's University OEE Alumni Reunion will be held Saturday April, 24, 2004. Alumni from all the outdoor and experiential education courses held at Queens University Faculty of Education are welcome. The event will correspond with the opening of our new yurt that will be replacing the barn. For more information please visit the website: [educ.queensu.ca/oe/](http://educ.queensu.ca/oe/) or email us at the following address: [oe\\_alum@educ.queensu.ca](mailto:oe_alum@educ.queensu.ca)  
We hope you and your family can make it!

## **Ontario Society for Environmental Education Annual Conference**

**"Environmental Education: Teaching Today for Tomorrow"**  
April 30 to May 2, 2004

Frost Campus, Sir Sandford Fleming College, Lindsay, Ontario  
The conference activities planned are many and offer a wide variety of opportunities to learn, network, and share. In particular, OSEE wants to offer you help, ideas, and materials to teach the new elementary and secondary curriculum; to provide inspiration and help for you to maintain a focus on environmental education and environmental practices in your school. Whether you are new to the education field or are a seasoned teacher, we at OSEE look forward to meeting you and sharing your experiences. Plan to attend and enjoy the energy of being together. For more information visit [www.osee.org](http://www.osee.org).

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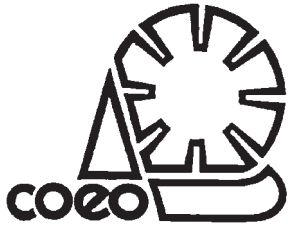
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*Thanks to Aynsley Klassen who compiled this index. Aynsley is a student in the School of Outdoor Recreation, Parks and Tourism and a Research Assistant in the Faculty of Education, at Lakehead University.*



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Each member of COEO will be assigned to a region of the province  
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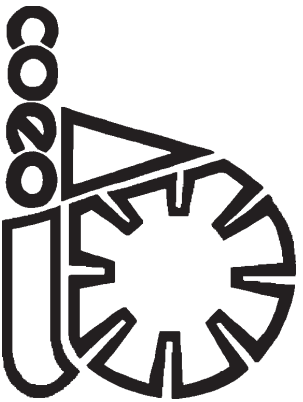
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