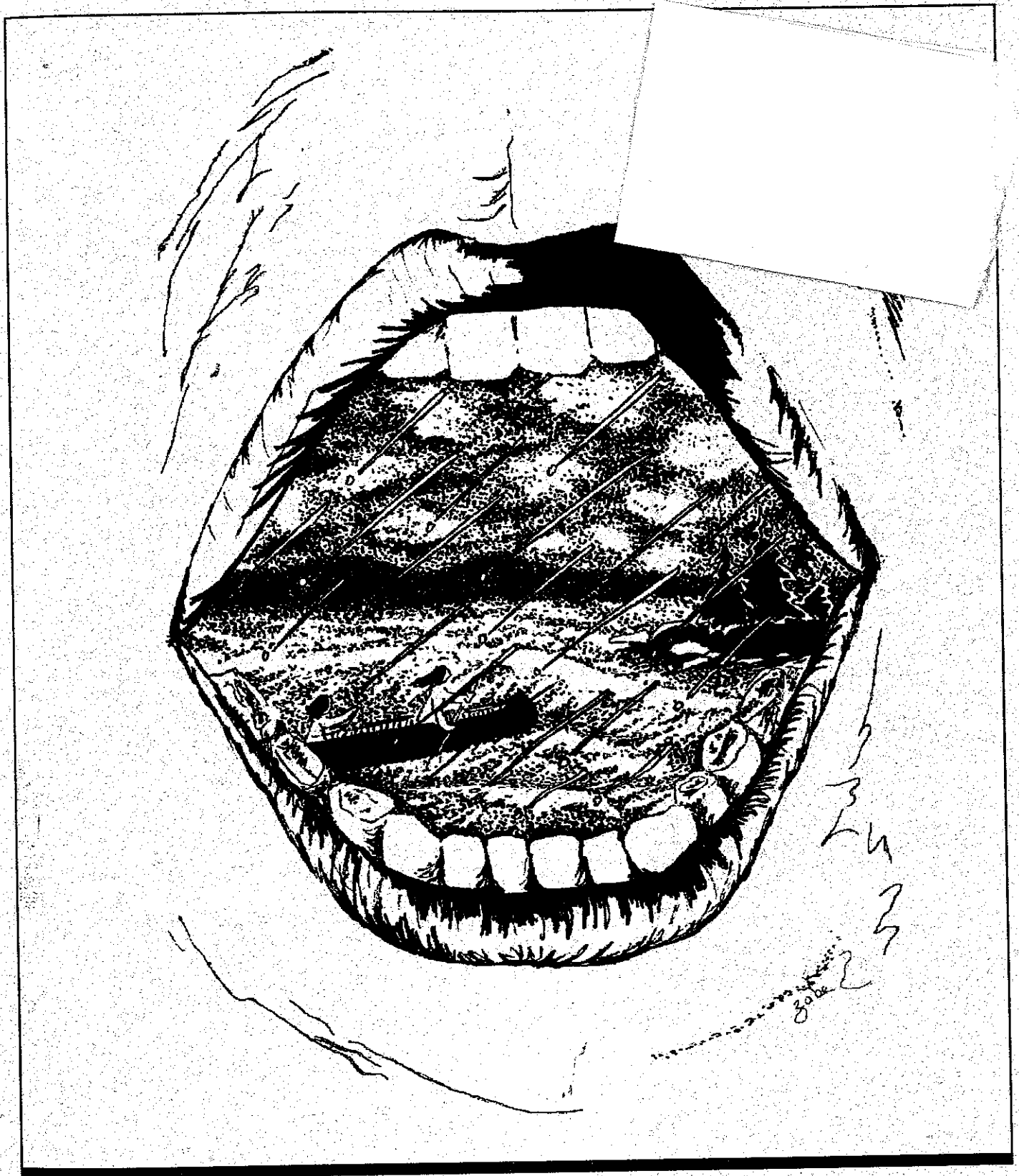


Pathways

THE ONTARIO JOURNAL

OF OUTDOOR EDUCATION

Volume 7, No. 5
July/August, 1995



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ISSN: 0840-8114

Pathways

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ISSN: 0840-8114



Pathways is printed on recycled paper.

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Editor's Note:

Thanks to William Edwards for volunteering his time in producing the model on page 3. Also thanks to Patrick Diamond and Susan Drake for responding on short notice. Your contributions to this issue are greatly appreciated. Because of the enthusiastic response to the story theme, we have not been able to print all the excellent submissions at this time. Thanks to Gary Morgan and Jennie Barron. Your submissions will be featured in the Nov./Dec. 95 issue.

From the Cover:

"Deep down inside, we long not just for a sunny calm bugless trip, but to return with a tale - a story to tell of a place where we met nature and the wild within. These tales are the exclamation marks in our lives. The winds we leaned into for strength, the cause of our wrinkles and weathered skin. Characters in our souls." Zabe MacEachren

Years of teaching Outdoor Education have confirmed a few things for me. I now have a few 'givens' about human behaviour. One of these givens is that we humans learn best through stories. We define ourselves via stories, and we think in story form. Indeed, one Internet user is spreading the coined phrase 'homo-marrons' to proclaim the relevance of story in education.

I am certainly not alone as a 'homo-marron thinker' as the authors who have contributed to this *Pathways* prove with conviction. Perhaps because story-telling, as our dominant mode of knowing, is so common-place or obvious, we easily forget that it is story-telling that both directs and changes our lives.

An educator would do well to regularly ask: Do I take story-telling for granted? Should I consciously ensure that stories are central to who I am as teacher and learner?

It is also readily observable that when we are placed in an over-bearing, one might say oppressive, setting devoid of story, rather, a setting structured around abstractions, dogmatism, objectivity, and parts analysis, that we may unwittingly come to crave a return to the personal, the openness, and celebratory nature of good story-telling. Story-telling must be central to any human notion of festivity, harmony, and understanding; it becomes words that speak to the joy and meaning of the experiential learning of Outdoor Education.

Educational theorist, J. Bruner, aptly says, 'we live storied lives.' This *Pathways* issue supports this assertion. As for a craving for stories, author Douglas Coupland begins his exploration of the generation Xers (in his book, *Generation X*), with the poignant passages: "I don't know whether I feel more that I want to punish some aging crock for frittering away my world, or whether I'm just upset that the world has gotten too big—way beyond our capacity to tell stories about it Either our lives become stories, or there's just no way to get through them." We really do need to consciously return to story to bring the world and ourselves within

reach. This has been the theme to which all the authors here contributed. In fact, more of the story theme will spill over into the Nov/Dec issue, thanks to the wealth of response and attention this theme has demanded.

As the model opposite suggests, story can be addressed in a theoretical and practical level. Here, the practitioner thinks in a community-minded way, concerned for the story-telling process and welfare of others. Story is also a solitary personal-minded activity insofar as one must consider their personal and cultural departures as beginning within a story context. One must come to see their view of the world as one story among many. Science, religion, art: all are stories in the making, all are stories in the process of being lived and told. As we tell the personal and cosmic/universe narratives in which we live, we are better able to understand ourselves and change ourselves with storytelling.

Bob Henderson

A few choice readings concerning story and narrative inquiry besides those referenced in the articles within:

F. Michael Connelly and D. Jean Clandinin, "Stories of Experience and Narrative Inquiry". *Educational Researcher*. June-July 1990, pp. 2-14.

Kathy Carter, "The Place of Story in the Study of Teaching and Teacher Education". *Educational Researcher*. Jan.-Feb. 1993, pp. 5-12.

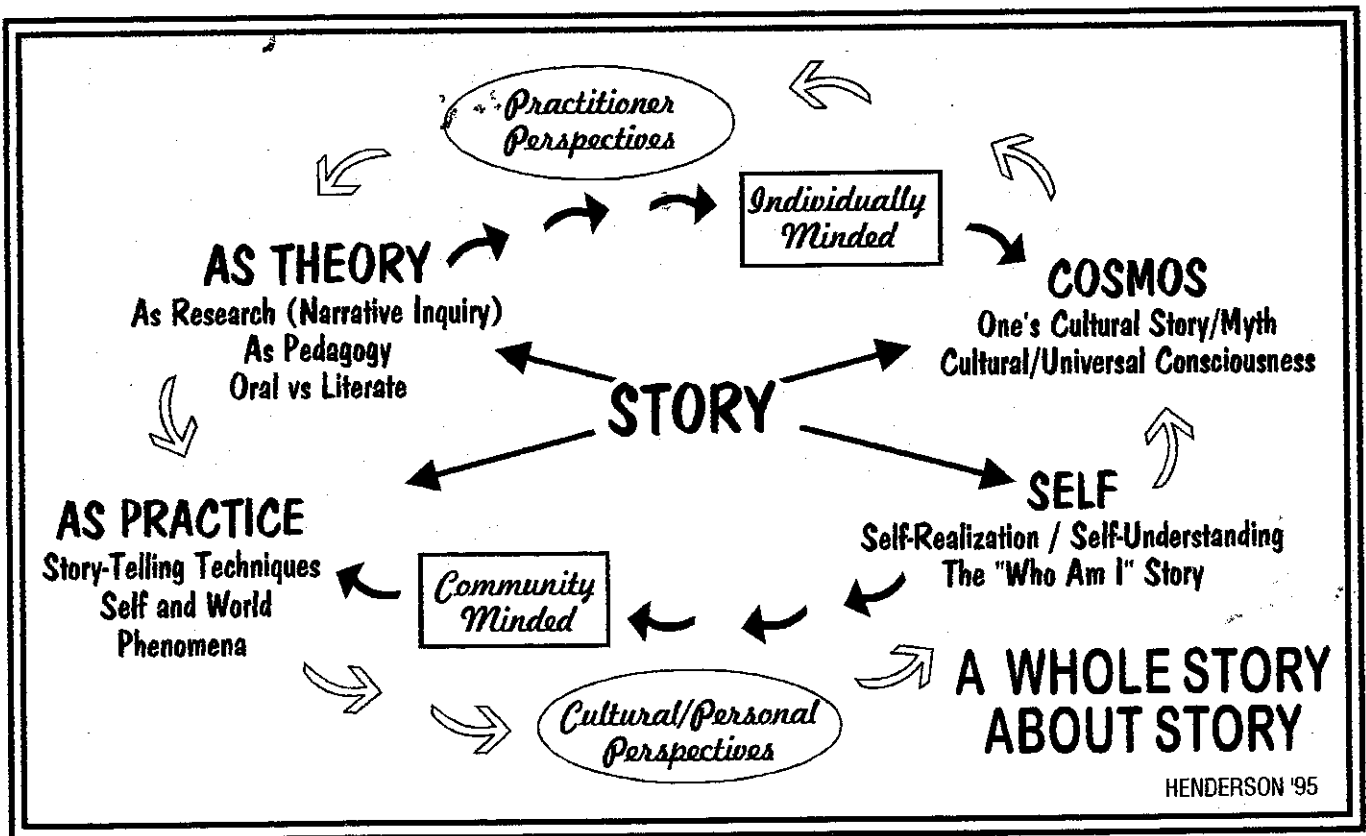
Lana S. Leonard, "Storytelling as Experiential Education". *The Journal of Experiential Education*. August 1990, pp. 12-17.

Joe Sheridan, "The Silence Before Drowning in Alphabet Soup". *Canadian Journal of Native Education*. Vol. 18, No. 1, 1992.

The abstract of Sheridan's article will interest many:

The perspectives provided by the academic traditions of folklore and mythology, media studies, and studies in literacy, and, in keeping with oral tradition, the perspective provided by personal experience, are employed in this essay about differences in cosmologies between cultures that depend primarily on literacy and those that found their approach to

knowledge on experience and oral meditation. Several concomitants of both orality and literacy are described with reference to the self, silence, and the cognitive act of abstract referencing. It is argued that schooling contributes to a priority of legitimacy of literacy, and that this denies the legitimacy of experience, which is necessary for learning.



Editor's Note: We asked Zabe MacEachren, familiar to many from her participation in the September 1994 conference and past Pathways, to tell us about her art, her influences, and future directions. The following is her reply in point form.

MY ART AND WHY

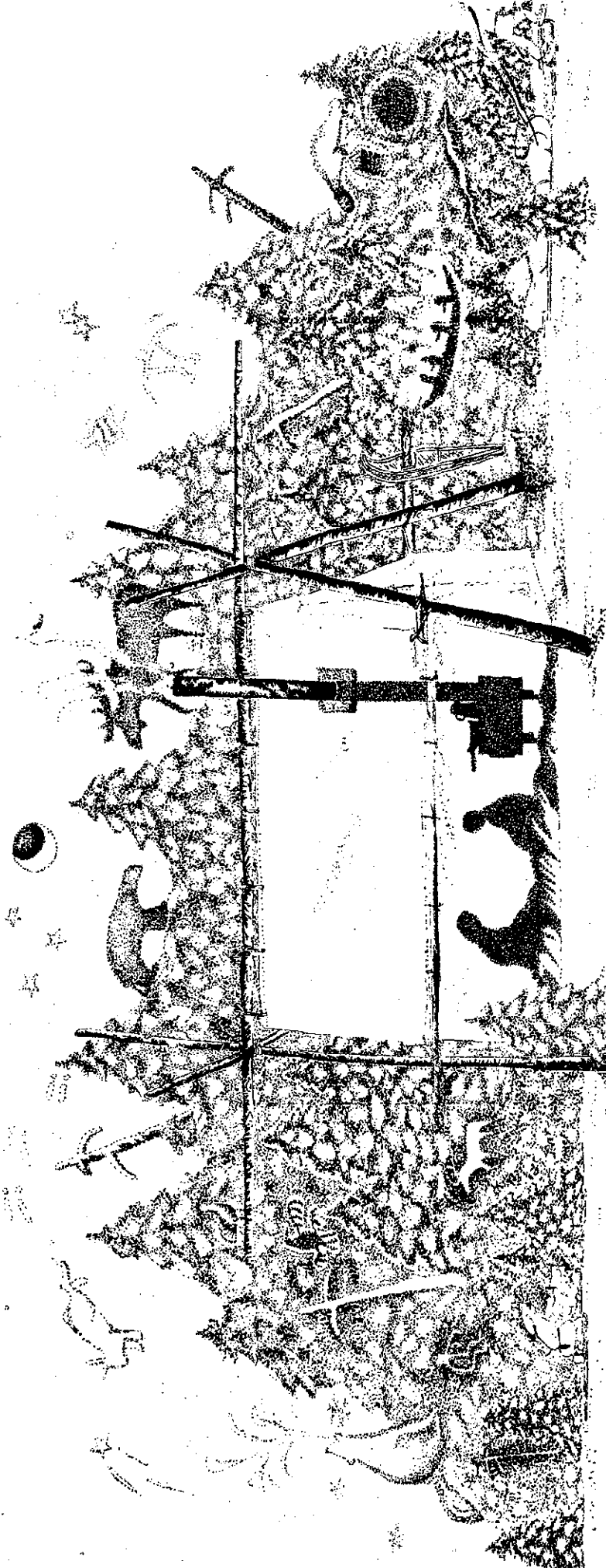
- I have always drawn, even as a young child, but was wrongly encouraged by schooling and family to always draw realistically.
- After reading Emily Carr's books and looking at her art, I started to change. I liked her—smoke under a tree until you can communicate with its spirit then tree will tell you what to put on canvas—style.
- I was also influenced by Ted Harrison (no face-like Native dolls — body expresses language) and Native Woodland Art.
- I try to be loyal now to my own interests and roots — so a mixture of the above and celtic heritage is combined in my art, I would like to think. Therefore, plaid shawls in a canoe in the northwoods may result.
- I think my style is still evolving, black and white, watercolour work, and natural fibres are my main interests.

MY PLANS—SHORT TERM AND LONG TERM

- This summer, in July, I plan to co-ordinate a Native Youth camp. I work with both youth and elders encouraging local bioregional work with native leadership.
- In August, I will be canoeing with INSTINCT (my canoe) from home here at Lac La Croix to Thunder Bay via Quetico and the Boundary Waters. Over the years I hope to travel the entire voyageur canoe route across Canada.
- As for my art, usually I get an idea, sketch it out quickly, and work on it later when I have lots of time and inclination. Or, I might get a request for a certain theme with a deadline. Contributing over the years to *Pathways* has fit the latter. You are my biggest fan club.

*Bake your bannock,
Dance the sun up and down.
Zabe MacEachren*

Editor's Note: The quality of the original sketches has inspired members of the Editorial Board to explore the costs of producing a limited run of prints. If you are interested in a print of 'Story warmth from northwoods,' please write the editor, Bob Henderson. Inquiries will determine the direction of this initiative.



Why and How I Tell Stories

by Zabe MacEachren

*Children do not
doubt animals talk
to them.³
Why do we
educate this out
of them?*

Why do I tell stories? The answer is very simple; because I believe in them. Once my life's path had taken me away from this answer and later returned me back to this answer. As a child, I believed in the magic of moonbeams, fairy dust, animals that could speak to me, and much more. By late adolescence, I thought I was too smart for stories. I knew that T.V. shows came from Hollywood prop sets and magic was just illusions and card tricks. Science classes explained how animal mouths could not possibly create the wide variety of sounds required for language like ours—so how could animals speak to me? My parents did not seem to need fairy dust, so why should I?

But, I consider myself fortunate now for a few reasons. As an educator, I have learned the value of a good question and careful observation. Children do not doubt animals talk to them. Why do we educate this out of them? Children's lives seem proof that life is more joyful when one is a believer in stories. When working with tribal people, I realized communities also seem healthier and happier when everyone believes in the old stories. So why do we quit telling them to the younger generation? Once I witnessed a ceremony where the whole community gathered together to beckon 'the spirits' to remain in the area (amidst all the temporary construction and blasting that was occurring). Such deeper thoughts and beliefs only come from communities where stories are still told by elders to support belief in 'the spirits.'

When I think of spirits, I think of Mickey Hart's words in his book, *Drumming at the Edge of Magic*: 'Two things draw the spirits to the crossroads. One is drumming, the other is storytelling.' I believe these words very strongly on an intuitive/instinctual level, but how to practically explain what the spirits are is difficult. I had no storyteller or family of familiar stories to guide me.

Then one day I listened to a conversation between two Native co-workers about the little people the children believe in. 'They are the

land's spirits,' said one. 'We keep them happy and out of mischief by giving them gifts of tobacco and a little food. If they come by and find no gifts, they might cause trouble.' So here was an answer that I could use. 'Little people seemed to exist in Earth-oriented communities throughout the world and time. I had heard many tales of them by many names: fairies, cheekacos, nymphs, leprechauns. I then started to look at pictographs more deeply and listen to legends and stories on a more intuitive level as well. The land's spirit was the magic of little people, communication between species, strange happenings under moonlight, and many of the magical things I had heard of in stories but had had educated out of me into the realm of 'just imagination.'

Now, when I am in my early 30s, I find myself a believer in stories again. I sense storytelling is a transforming process. A story gives us a chance to escape our everyday lives, our industrial growth process, our progress-oriented society, and shift towards more nurturing, sustaining communities with a land-based orientation, with a touch of the wild left in them. At first, this transformation may only occur for the duration of the telling, but eventually your abilities to visit the crossroads, where everyday life and spirits meet, will lengthen. Stories and offerings to the land will become more numerous. Wild places, where people and the land relate, need us to revisit them more often, where we might encounter a little person and rekindle our beliefs in them. In these places, our actions will be influenced by the spirit's wishes; nature, wildness, and joy will be nurtured once more.

I would like to twist one of John Muir's famous lines. Everything in Nature is not just hitched to everything else. Everything in Nature is also talking to everything else. We must learn to listen, understand, and communicate in our true mother tongue, a language which comes from beyond our dictionaries and lips, but from deep down within us. Storytelling is like the

breath we all share; it is a vital relationship that must occur between plants and animals. If you have never heard a tree talk, perhaps it is because a tree has never spoken to you or you are waiting for a tree to speak English aloud as you have not as yet attuned yourself to the tree's language.

Wendel Berry writes, 'in reality, industrial control of the media is among the most devastating forces threatening the viability of the human.' We can halt this threatening force by reducing its reality in our everyday life. Turn off the stereo and open a window to hear the bird's story direct from its beak. Shut off the T.V. and turn the chairs and couch around to form a more circular shape for conversation like a council of musk ox. Most importantly, we need to start telling stories so we will become familiar with the places stories can take us, and we can transform ourselves by using their special language powers to change our concept of reality. We must remember that two dimensional picture books will only take us so far. We need to use our peripheral vision through the process of storytelling to foster a more encompassing holistic view.

To many, telling a story may at first seem scary. Start small. Perhaps you are the type who only tells a story when in a one-on-one situation. Start like *Forrest Gump* did — sitting on a park bench just chatting about the little incidents in his life like when his mother tells him, 'Life is like a box of chocolates, you never know what you are going to get.' *Forrest Gump* was bound to be a success as it is a series of simple stories strung together in a cyclical nature and told to a culture that is craving such simple tales. Whether you venture beyond the one-on-one story to the larger campfire circles or packed classrooms, rests in your nature — just remember to begin telling the tale.

When I prepare to tell stories to larger crowds, I often think of myself as a midwife attending to the delivery of a birth. I am there to aid the birth of a story into others' reality. Hopefully, the delivery will go smoothly and transform our lives in some broadening manner.

Like all births, some aspects I will have control over and some aspects of delivery I will not. At each telling I will gather experience beyond the realms of just book learning. The ultimate reward will be to experience how the story whisks people to a place near the crossroads: where conversation between mouse and child are heard, where ant and toddler converse, where wolves and grandmothers sing lullabies together. These are the wild places where the spirits converge. The language may not be English, but there is a language. Stories take us to a place where living creatures are all kin. At this place, ultimately, a consensus of communication will emerge to benefit all life forms. It is this communication and kinship to which I am midwife.

A few times in my life, when in the woods, I have been asked a question to which I only knew a story answer. Why do the birch trees have these marks? Why are these berries red? Within the story answer, the plants and animals talk, and lessons are learned about the trouble conceit or aggression can cause. I know no scientific answer involving genetics of tree biology or the physics of light rays to answer these questions any other way. Nor do I want to always give these kind of answers. Now when I walk through the northwoods, and see the birch tree's bark or the red bunch berries, I recall the lessons of the stories. It is as if these plants are talking to me now, recalling important lessons at my every sighting. If I knew more stories for each plant and animal I encountered in the northwoods, the northwoods really would be talking to me all the time as I walked and paddled around ... and the stories I hear really would be 'proven' true.

I believe in talking to forests and animals, and I want others to also, so I tell stories. I hope that someday, once again, many communities, scattered throughout different bioregions, will also hear and listen to the nearby forest's and animals' messages. Won't that be a special day, when all live happily ever after. I want that fairy tale ending to come, so I tell stories, because I do believe in them.

*I am there to aid
the birth of a story
into others' reality.*

*"Two things
draw the spirits
to the crossroads.
One is drumming,
the other
storytelling."*

Mickey Hart

THE FOUR STAGES TO STORY MIDWIFERY

There is no sequential step-by-step guide to how to deliver a story. You must discover through experience, your own path. The important thing is to let stories flow out of you so our communities will be populated with them once more, especially those stories which guide us to the land of the crossroads, where land's spirits and people communicate. I share below with you some lessons I have learned from my experiences.

STORY CONCEPTION

A midwife has little control over this stage. Either you have a tale to tell or you are listening and seeking a story to which aid delivery. You just find yourself with or in a story all of a sudden. It is like daydreaming about a canoe trip. You envision bug free, sunny skies, calm waters, but deep down inside you really long for an unusual happening: to return with an adventure, story, a tale to tell. Sometimes the story will happen like spontaneous combustion. You will be on a walk and as a bird sings an idea will pop into you. It is a gift from the bird. Give it the freedom to fly and soar.

Eat wild food harvested from the land or organic gardens of friends and perhaps the sustaining nutrients will be digested within you and come to blossom in a dream where a deer speaks to you or roots take you to a buried land. The conception of story usually occurs when the T.V. is off and you have gone for a walk. A book may add initiating juices, but remember to put down the book and let it grow inside you. Conception does not just exist in a 2-D T.V. and paper form.

COMING TO TERMS WITH A STORY

As a midwife with a story to care for, you are responsible for caring and nurturing it. Take care of yourself and the story. Give yourself the time to be with Story and all the feelings it entails and arouses. Practice expressing what

Story arouses: the moments, the mood Story portrays and seeks as it grows. Practice various breathing modes, the pregnant pause, the expressing sighs and grunts. Remember, nature and the wild often speak best when we move beyond words into gestures with the body and touch.

BIRTHING: THE TELLING LABOUR

Sometimes you may be able to predict the actual birthing time quite accurately, but always be aware of a sudden contraction and cry that a story is to be birthed. As a midwife to a story, try to encourage a warm relaxing mood, do not fight the process or tense up too much. Light a candle, circle everyone around the campfire, inform others the story will begin after true silence is heard. Remember that a story is birthed through the mouth. Breathe. Once begun, the process has a life of its own, and you can only aid its delivery through gentle reminders to the mind to pause, use voice inflection, make eye contact to encourage listeners, and remember the special phrases and expressions to aid you through the intense parts. Do not get upset and rigid if something startles you or causes unexpected difficulty. Just do your best to let Story's birth occur naturally. You and the listeners will be swept away to the wonders of the crossroads where land, animals, and spirits meet through the birthing of Story.

THE AFTERBIRTH

Once Story is told it will sit in your lap and need to suckle. 'Is that true?' some will ask. Bring Story to your breast and reply, 'Yes, it is all true.' Remember that you have just taken the listeners through an amazing process, to an amazing place. Watch how they are transformed. Has their power to believe strengthened? Would an action to internalize the experience even further be beneficial? Remember to bury the afterbirth in appropriate soil, so Story can choose how to grow and re-emerge later. In some cultures you need specific permission to tell certain Stories. Story may also be nurtured through telling only in specific

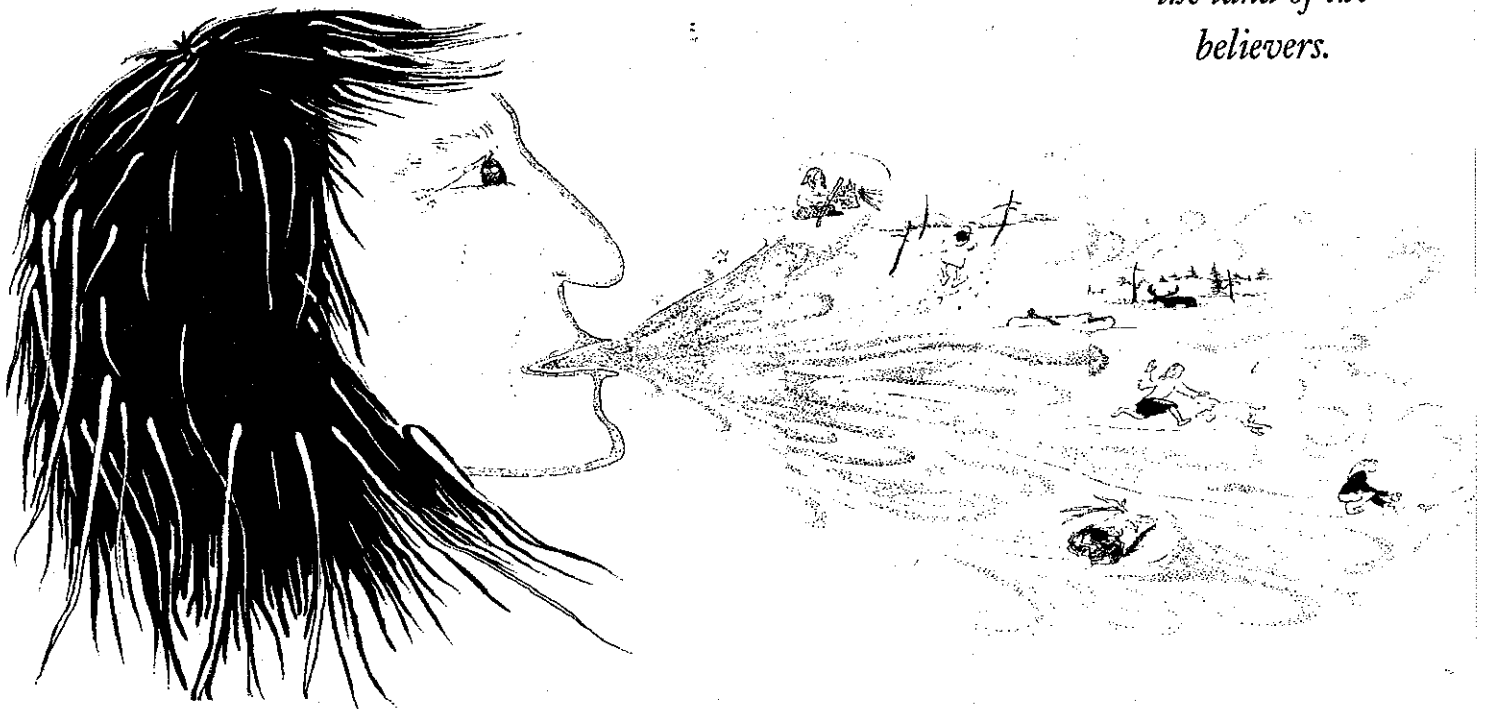
places or only in certain seasons and times. As a midwife to a story, you may need to inform others of this or remind yourself that Story will be raised not only by you now, but by others as well. For as long as someone remembers to ask for Story, it will live on. You can help by taking Story to certain environments, but Story's personality will also decide this on its own. All Stories are real and need to be cared for when they are birthed into the land of the believers.

Remind Story of what its transforming roots can do, and let Story grow strong and wild.

Zabe MacEachren

*Zabe is teaching at the Lac La Croix
Native Reserve in Northwestern Ontario.
See Sketch Pad for a longer bio-sketch.*

*All Stories
are real and need to
be cared for
when they are
birthed into
the land of the
believers.*



HISTORY AND PERSONAL NARRATIVES IN OUTDOOR EDUCATION

by Rachel Plotkin and Joe Sheridan

It is our contention that story is an overlooked genre in environmental education. We suggest that the restoration of storytelling enacts one of the oldest and most sensitive relationships human share both between themselves and with the environment they choose to tell their stories about. Storytelling is a largely overlooked genre in environmental education. The discursive of the story is a far older tradition than the essay or the book and is that way of thinking and being in nature to which children are thoroughly resonant. (Egan: 1979:passim). Yet the authority of the story is not childish. In the oldest nature cultures in North America, elders are the those charged with knowing and telling the stories the right way, a way of telling in keeping with the land itself. What follows is call for a renewal of storytelling in environmental and outdoor education.

If stories are told from personal experiences of our enmeshment with place they can foster a way of seeing that implies a more interdependent and so ecological sense of human relationship with place. Rachel Carson illustrates this beautifully in *The Sense of Wonder*, writes, "It is possible to compile extensive lists of creatures seen and identified without ever having once caught a breath-taking glimpses of the wonder of life. If a child asked me a question that suggested even a faint awareness of the mystery behind the arrival of a migrant sandpiper on the beach of an August morning, I would be far more pleased than by the mere fact that he knew it was a sandpiper and not a plover." (Carson:1956:45). When we bring our students outdoors, we are given the opportunity to cultivate, replenish or uncover the soil from which a sense of wonder and a feeling of connection to non-human nature can grow. Stories that we, as educators, tell can not only be used to convey our knowledge but to knowledgeably imagine the live of entities other than ourselves and to express the power of these relationships. This inter-subjective form of

knowing Nature is best expressed through direct experience and storytelling; stories of personal experience and stories that imagine and detail the lives of entities other than ourselves. Stories are, in one sense, our first and most natural ways to express our joy of nature, and this includes human nature. Narrative is then primary to how we understand ourselves and our environment.

Ironically, conventional educational approaches have standardized the study of living systems of nature and approached nature study with an ethos of categorization and dissection that is largely unfaithful to the experience of telling a story about a place. For example, the story of a frog is premised on the functioning of a system that explores the frog in death, by cutting it open and identifying its internal organs, instead of studying it as a unique living component of an ecosystem. It is important to remember that one of the conceits of language is the illusion we create with our words, that is, that is separable just because we name things in it. This does not change the seamless whole that is nature. For example, the story of a frog is premised on the functioning of a system seen only after dissection. By naming and objectifying non-human nature, educational stories like that of the frog can assert power, control and separation. This encourages us to think of ourselves as outside of nature. We believe in the power of language to create the belief that we ourselves are part of nature to connect our own living system of speech to the nature outside ourselves. Children and elders alike rely on narrative to create intimacy with the nature around them by practicing the definitive aspect of human nature we call storytelling. It is our contention that vocabulary inventory approaches to knowing nature leads to a resource bias in line with what Carson critiqued. However, we also believe story is an inherently more ecological way of knowing because it features ...

Taking students outdoors, to experience Nature beyond what is represented within classroom walls, is a first step in opening them to personal experiences, and moderating the bias Carson describes. But although we can physically venture outside with relative ease, how do we move beyond the view that nature is here for human use? This bias underwrites the resourcist vision that has proved so devastating to the Earth, in part, because discreet categorization disconfirms a holistic view of what nature would resemble after discreet elements have been removed from the ecosystem. Although we can physically venture outside with relative ease, how do we know beyond the view of nature is here for humans to use? Is there a way of knowing and thinking about nature that is systemic and whole and not based by the whole of discreet categories? In *The Social Creation of Nature*, Neil Evernden (1992, p.121) writes, "Every question we ask, every solution we devise, bespeaks master, never mystery: they are incompatible. Yet wilderness, otherness, is mystery incarnate." How can we frame education about the natural world in a way that bespeaks holism, mystery and awe? We share the belief, with Neil Evernden, Keiran Egan, and Judith and Herbert Kohl, that this ethos of connection can best be attained in an educational setting through experience and stories. We see connection to be fundamental to creating a way of knowing which, even if identifying and naming, seeks a context where an ecology of knowing reminds us that nature is not the sum of its parts.

Education theorist Keiran Egan argues that rather than being merely a form of entertainment, stories can be the fundamental basis for knowing; often they are linked directly to place, and their essential subjectiveness connects the listener and tellers to the land and its creatures. This sense of connection to the land is viewed by Egan (1987, p.466) as an inherent part of childhood. He writes: "... the sense in which members of oral culture see themselves as participants in nature, rather than as set off against it and 'conquering' it, seems a valuable characteristic that we should try to preserve in

children and regain for literate culture. The development of this sensibility in some form may save us from inseparable, for as children, we begin life with innocence and an openness to nature that can be kept alive through story, but also that the traditional oral story is inherently ecological, and has within it an "ethos" of conservation". This connection to place is evident within the stories in *The Sense of Wonder*; they are rich with references to layers of the place that Rachel Carlson loved and knew. The tension that arises when imaginative, experientially based stories of nature are introduced into a system where scientific education is privileged can complicate what might seem like an easy task. A telling example of how dearly held is the scientific model can be seen in the 'Nature Faker Debate' which occurred in the United States between 1880 and 1910.

The 'Nature Faker Debate' revolved around the struggle between Ernest Thomson Seton and Charles G.D. Roberts, who are generally credited with creating the literary genre of animal stories, and the scientist John Burroughs, backed by then President Teddy Roosevelt. As nature writers, Seton and Roberts tried not resort to a conventionally science based discursive tradition of describing nature. Their stories of nature were more like the experience of being in the bush; they were analogous of the feeling of nature itself. Seton's first book, *Wild Animals I Have Known*, gave an imaginative, detailed look at the lives of different wild animals, (usually ending in death), incorporating natural history and observations, and much to the horror of Burroughs and Roosevelt, a view of the animal that attributed to them intentions, emotion and thought. Roberts, quoted in Ralph H. Lutts (1990, p.32) argued that "the animal story leads us back to the old kinship with earth and releases us from human selfishness. It allows people to overcome their own self-centredness by seeing the world from the perspective of other animals."

However, as the books reached national acclaim, at a time when America was far more rural, their legitimacy came under fire from Burroughs, a respected naturalist, who felt that

too much liberty had been taken in interpreting the action of the animal. He argued that the stories were either romanticized, exaggerated, made-up or anthropomorphized; that animals really acted by instinct alone, and did not feel, celebrate, think or teach. He believed that an animal, seen through the true and finite lens of science, could, for example never be excited by a freshly fallen snow. He (1990, p.98) wrote, "...now I think it quite certain that the animal, wild or domestic, are not at all curious about the general phenomena of nature, nor disturbed by them. A sudden change from brown world to white world does not apparently attract their attention at all."

Burrough's fear that the power of the animal story over the minds of children, was later endorsed by Teddy Roosevelt, whom Lutts (1990, p.107) quotes from an interview, "The preservation of the useful and beautiful animal and bird life of the country depends largely upon creating the your an interest in the life of the woods and field. If the child's mind is fed with stories that are false to nature, the children will go to the haunts of the animal only to meet with disappointment. The result will be disbelief, and the death of interest. The men who misinterpret nature and replace fact with fiction, undo the work of those who in the love of nature interpret it aright." Burroughs assertion of a 'right' interpretation of nature is fundamentally a narrative and rests on the idea that any aspect of the creative interpretation or metaphorical construction of nature is wrong.

Edith Cobb, in her (1959, p.538) article, "The Ecology of the Imagination in Childhood" argues that it is natural for children in close proximity of nature to feel "profound continuity with natural processes. "As our children grow up in increasingly urban space, part of this lost connection can be regained with stories — stories, like those of Seton and Roberts, that evoke empathy, excitement and wonder. Although Burrough and Roosevelt expressed fear that children who have been brought up on stories that reveal animals to be more than machines would be disappointed when they meet animals in the wild, perhaps really they feared that the line dividing animals

and humans was not as severe as science proposed. Certainly, they did not entertain the possibility that the discursive form of the story has a potency all its own. With our teaching and learning we are well advise to honor the person experience from which story grow: many of us have witnessed companion animal celebrate freshly fallen snow, but first our eyes needed to be opened to the possibility of animal emotion and integrity. Stories teach us that there is not finite meaning of truth, rather there is the Earth seen through many different eyes, both human and other.

One excellent example of learning about animals through stories is the book *The View from the Oak*, written by Judith and Hebert Kohl. The book offers details of the lives of animal through observation and imagination. It allows us to imagine the animals' world of experience, or umwelts. The study of animals in the wild offers infinite opportunities to witness their complete and fascinating world. If animals, through story as well as direct experience, can be appreciated on their own terms, then students can form their own relationships with them. The Kohls (1987, p.109) suggest at the end of their book: "The human view is only one of many. It enriches our understanding of ourselves to move away from familiar worlds and attempt to understand the experience of other animals, with whom we share common ancestors. The respect for other forms of life we can gain from these efforts might in some small way help us work toward preserving the world we share."

Conclusion

Story is promoted here as pedagogical technique precisely because we believe that if Nature is known naturally, if we think with the things that combine to make places, we are likely to take care of those things for they are what our stories and meaning are made from. As Cobb demonstrates, without natural surroundings our childhood and our nature being as creatures of nature and creators of story will mutually diminish. Egan envisions an educational framework that links the power of

experience and the power of story. He (1987, p.468) suggests, "One part of our elementary science curriculum, then, might involve children in a close and systematic observation of some particular nature process — a tree, rain, a spider's web, a path of grass. Each child would have his or her own object. It might become usual, for example, to see young children observing that object at length... the activity would have no end beyond itself; the child would be encouraged to share the life of the tree, let his or her imagination flow into it, feel its branches and stretch with it toward the light, let stories form about it..." In the same way that places are the pattern of land, narrative can be seen as human nature naturing...that is, we are storytellers and our best stories are about the place we know best.

As we can see from these examples, the environmental educational story is a technique which requires the recognition of the earth and ourselves as living processes. Story can be seen as a symbolic apprehension of the natural world as natural as sensory perception. Without grounding in nature, including story as human nature, the ways in which nature will be known are increasing less authentic. The ethos of story is also the ethos of the human being, and in telling stories with our surroundings, environmental educators can fashion a sturdy bridge over the Cartesian gap. Outdoor educator Michael Cohen (1988, p.247) writes in that affinity and love for the nature world is inherent in humans. "To discover and express this affair of the heart," he argues, "is one of life's greatest pleasures."

When children learn stories the story teller must take responsibility for the planting of narrative seed within the hearts and minds of those audience. These stories mature as do we and unveil their deeper meanings. We believe it is imperative that elders again take their place as storytellers par excellence. We see elders as being fully mature children whose identity is

derived, in part, from being fully mature stories of themselves. Elders can understand the layers of meaning that unfold in story as we age. For this reason we regard storytelling as necessary apprenticeship in environmental educators best served in the company of an environmentally sensitive elder. If this metaphor of cultivation strikes a chord among environmental educators then it is important to see our stake in storytelling as similar to the tasks of a gardener; both in nourishing children with our story and encouraging experiences from which those stories can grow. Through story, we seek to grow children and like the gardner, can never ignore the medium through which we tend our future.

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PERSPECTIVES TOWARD NEW STORIES (Part I)

NARRATIVE AS A TOOL FOR PERSONAL AND CULTURAL TRANSFORMATIONAL

by Susan Drake

Individuals make meaning of their lives through storytelling.

We are living in a time of great flux and transformation. It is a time when North Americans are being plagued by violence and overwhelming social problems. As a result of our life-style, the environment and the very existence of humans is being threatened. The way in which we have been living — the old story — is not working anymore. We need to create a 'new story' (Berry, 1990); one that sustains life and honours ourselves, others, and the planet. This will be a story that we create collaboratively and that drives our actions.

Where can we begin to create this story? Narrative is a powerful tool. Individuals make meaning of their lives through storytelling. The same events can take very different meanings according to the interpretation that one casts upon them. Values and beliefs are embedded in our stories and drive our actions. One way of fostering personal growth and social change is to consciously focus on the storytelling aspect of our meaning making. A tool to help people do this is the 'Story Model' (Drake et al., 1992).

Using this model we can look at our stories as being filtered through many layers or filters. The first layer is the 'personal story'. This story is the unique personal interpretation of life's events. However, a powerful filter for the personal story is the 'cultural story'. The cultural story is also coloured by values and beliefs, but they are often not made explicit. These are the assumptions that we do not question and are reinforced by our institutions and the media. Finally, there is the 'universal story'. This includes a global story, for the culture that we live in is interconnected with other cultures on this planet. However, the

universal story also refers to the stories that we share as human beings regardless of culture, gender, or place in history. Every human has a story, and we are connected to each other through the common elements of these stories.

How can we consciously move toward transformation? Today our society is in crisis. How did this come about? A hard look at the values permeating the old story offers the first clues. Some of the values that dominate our cultural story are materialism, exploitation, power, and status. What will happen if we continue to act on these values? Further destruction of our natural world becomes the obvious answer.

Ideally, people could story their lives in a way that demonstrates love, compassion, and respect for others and the environment. Yet this will involve giving up the way we live now. Inundated by cultural messages that encourage progress as greater and greater consumption, this necessity to live with less will not be 'an easy sell'. Still, a new story is in the making. People are storying seat belts, bicycle helmets, and women's rights differently, and, as a result, are acting differently. New stories are currently emerging for the right to die and what constitutes a family. Even in education there is the possibility of a new story! In all these scenarios there is an interplay between education and legislation.

If education is a key factor in creating the new story, how can educators be certain they are moving in this direction? Thomas Berry thinks there is one experience that would move us out of the old story. When we truly connect with the environment, we discover or rekindle a sense of awe and mystery for the universe. By being outdoors and becoming one with nature, we can sense at a deep level the interconnections and interdependence of our reality.

This experiential element may be the only way in which individuals can connect with new values and glimpse the possibility of a new

story. Sharing our stories of these experiences is a way to begin to both make new meaning and to collaboratively begin to create the new story.

As educators, we are in a position to consciously facilitate the creating of a new story. For each of us embarking on this journey there will be the struggle of leaving behind our old belief system and acting upon a new one. It will not be an easy journey, but a necessary one for our times. Again, sharing this story with others in a conscious way is a powerful tool to reinforce our good intentions. It is the path to transformation.

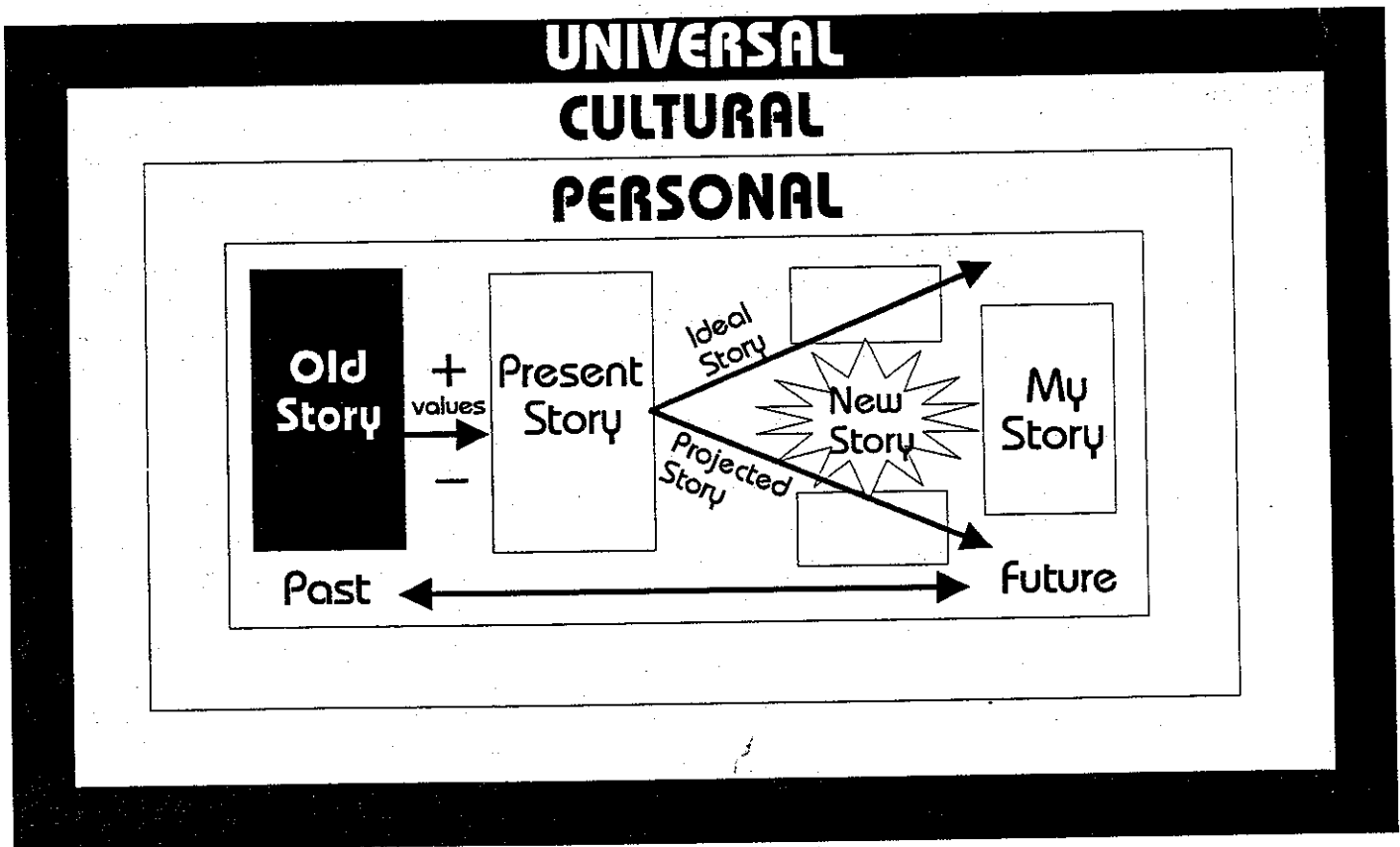
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*As educators,
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Susan Drake teaches courses at Brock and The Ontario Institute for Studies in Education. She is well known for her interests in holistic education and narrative inquiry.



The Story Model

PERSPECTIVES (Part II)
THE UNIVERSE STORY: ON CHOOSING
A NARRATIVE THAT COULD SAVE US

by Grant Linney

The insights of both the scientist and the poet are crucial to this narrative. The former provides a physical/empirical dimension. The latter completes the picture with a mythic/subjective/affective context.

'We cannot change our outer world without first changing our inner world.'

The Universe Story, p.250

Stories are our reflections on what value and place we have in relation to all that we encounter in our lives. They are intimations of our world views, of how we picture our world, and what our relationship to it 'should' be. (There is a clear prescriptive, ethical dimension here.) They thus offer us meaning and direction within the various context of self, family, culture, nation, bioregion, planet, and even cosmos.

The Universe Story (by Brian Swimme and Thomas Berry; San Francisco: Harper, 1992) includes a powerful re-telling of the anthropocentric story that our dominant Eurocentric culture has long believed in and acted upon. This is the story that portrays us humans as separate from and superior to our surroundings, that urges us to seek objective knowledge of and supremacy over the world, so that we can dominate and manipulate it for our own selfish ends. This is the story that has brought us to our current unprecedented level of materialistic comfort while, at the same time, causing 'biocide and geocide, the killing of the life systems of the planet and the severe degradation if not the killing of the planet itself' (p.247). This is the story that, to many with a sense of the ecology of our Earth, thus evokes great fear and uncertainty about our future. It becomes very apparent that, if we are to change things around, we must first start with a new narrative, a fundamentally different way of seeing our world and our relationship to it.

The Universe Story offers this new perspective in its marvellous account of 'cosmogenesis.' It combines our reflective, spiritual side with the

latest discoveries of modern science. It reaches back to the very beginnings of time and traces how the same basic principles that were at work with the 'primordial flaring forth' (p.17; a.k.a. the Big Bang) can also be found in the formation of the galaxies and our solar system and in the biogeochemical workings of our home planet. It portrays an awe-inspiring world view of intricate, cyclical, and evolving interrelationships of which humankind is an inseparable part. It thus obliges us to see our role in a dramatically new light.

We suddenly become accountable for our actions. We suddenly realize that, in our attempts to ignore or even deny the basic principles and constraints of our planet (and thus of the cosmos), we are terminating a 60 million year period of Earth's natural history known as the Cenozoic. And so, *The Universe Story* delivers a very clear and compelling message that the choice is ours to make as to what era (i.e., what story) the planet will now enter. It can be the Technozoic, a futile and ultimately fatal attempt to continue our domination of the planet with the aid of modern technology. Or, it can be the Ecozoic, where we overcome the autistic self-absorption of our Euro-American commodity culture and begin to hear the natural and true voices of this planet. It can be one where we reawaken 'a consciousness of the sacred dimension of the Earth' (p.250) and the ethical frame it provides (surely a key mission for outdoor and experiential educators), where we learn to understand and accept the paradox and the enormous responsibility of our being both 'a species among other species' (p.259) and one with a unique and destiny-determining degree of choice.

Grant Linney will be teaching English at Mayfield S.S. in September.

MAKING BUTTERFLY ART (MBA): THE WAY OF NARRATIVE

by Patrick Diamond

We spend our lives trying to keep our teaching in ever better shape. But there are no custom-built exercise machines readily at hand. We have only ourselves, our colleagues and students, and our imaginations. After 30 years of teaching, I now seek a safe place where teachers can workout through writing and talking. By reflecting on their teaching selves they can reshape their practice. I have wondered about the fanciful forms of an MBA yet to be established in teacher education. It might stand for 'Making Butterfly Art.' In this programme, we would catch the butterflies of our experience with their delicate wings. In activities with teachers as graduate colleagues, I have used the Monarch caterpillar, with its progress from pale caterpillar through chrysalis of jade to golden butterfly, as a symbol of our transformation. We use narrative inquiry to take flight, each of us practicing as an artist to develop teacher self.

Teacher self is promoted through the reconstruction of experience. Such a self is rendered through storying, with the central character being crucial to the story. Through storytelling, we get in touch with our experience and the meanings that we have made of it. Through narrative inquiry, we distance ourselves from these meanings and so reshape them. If the subject matter of self-narrative is experience, its aim is the growth of understanding and the transformation of teaching. One way that we have experimented with self-narrative is through assembling several literary extracts. These excerpts are taken from authors that the teachers feel have greatly influenced their development. They reconsider these self-selections (from short stories, novels, plays, film scripts, letters, and poems) as accounts of school experiences that relate to their own. In the retelling, the teachers discuss the patterns that result from their inquiry into the meaning of teacher development.

Another way that I have worked with teachers is by inviting them to write short stories

about their teaching. We devise storying or arts-based forms to represent and spell out our experience. I share mine with them. We ask what we have each learned so far. We struggle to chart and tell the stories of the development of our present understandings. We ask how we have become the teachers and learners that we are. What signposts, marker events, or stepping stones can we recognize? What breakthroughs and impasses have helped form our narratives? We evoke and share the details of our personal, unfolding phases. We look inward and outward, backwards and forward to reconsider our individual and shared stages of self-development. By emphasizing the unfolding of self over time, narrative is especially appropriate to programmes in teacher education which seek the growth of teacher self in community. At the Joint Centre for Teacher Development, we entertain such possibilities. To develop we have to catch hold of experience but only to let go.

Adapted from Diamond, C.T.P. "Making butterfly art (MBA): Teacher development through self-narrative. *Orbit*, 1995, 25(4), 37-40.

Patrick Diamond teaches courses in narrative inquiry at The Ontario Institute for Studies in Education and is instrumental in the joint centre for teacher development.

He is the author of Teacher Education as Transformation. Open University Press, 1991.

Citing the liner notes for this book, 'the major challenge in professional development of teachers ... lies in providing means by which teachers may become more critically aware of their own values, thinking and practices and thus empowering them to find new and more effective ways of teaching Pat Diamond views teaching as essentially self-directed and self-determining.... He make many practical suggestions ... which enable [teachers] to be released from the paralysis of being hurried and harried.'

If the subject matter of self-narrative is experience, its aim is the growth of understanding and the transformation of teaching.

Narrative in the Teaching of Curriculum

by Michael Connelly and Ming Fang He

Michael Connelly at OISE and Jean Clandinin at the University of Alberta use narrative as a way of introducing curriculum studies to new graduate students at OISE. They believe that one of the surest ways for teachers to plan meaningful curriculum for their students is to have a strong experiential sense of what curriculum means to them personally. Their theory of "Teacher as Curriculum Planner" makes the teacher-student closer to the experience of those for whom the curriculum is designed. It is connected with one of the root definitions of curriculum which takes curriculum as "a course of life". The course begins by asking people to understand and express the curriculum they are, and have been, living. The course unfolds with a series of exercises aimed at helping people reflect on their experience of curriculum development, evaluation, teaching etc. During the course of reflection, the students are able to come to grips with an understanding of their own curriculum in the form of stories, journals, letters, autobiographies, biographies, lesson plans, newsletters, interviews, rules, principles, images, metaphors etc. The two most significant activities in this respect are a class presentation of a life chronicle (i.e., anecdotal life experience) and the writing of a final narrative paper (i.e., making meaning of life experience).

Students are asked, on the first day of class, to construct a written chronicle of their education beginning with their childhood. Many dig deeply into this assignment, and before the course is completed rummage through photographs, family correspondence and hold intense conversations with family members. Some who have a strong sense of narrative history extend the temporal line back several generations as they begin to feel the power of generational storylines in their own lives.

Students are asked to make aspects of their chronicle public in several ways: first by submitting it to the course instructor; then in discussions with small intense reflective groups which run continually through the course; also in exposure to

a variety of narrative literature; and eventually in a class presentation. The class presentation often turns out to be a dramatic moment for students. It is a moment that somehow makes the students' life experiences more real and more transformative for their future curriculum development.

The final narrative is equally significant for students. By the time the narrative is written, students have almost always passed beyond the sense of descriptively recording events in life to the gathering of glimpses of patterns and meanings in the events. Students are asked, to borrow a phrase from Carolyn Heilbrun's work, to write the story of their life which has a bearing on curriculum action. They are asked to think of their life's curriculum as a story in which they are a character and for which they are writing the plotlines.

Depending on maturity, experience and the intensity with which they approach the task in the course, students find themselves at very different points along a continuum of living a story — telling a story — re-telling a story — and reliving a story. The basic purpose of the course is to move from the first to the second; that is, to be able to tell the story lived and make meaning out of their life experience. It is a transformation for some students to bring into light the unidentified knowing which is importance to consider as they educate others. Some pursue the process further. Those who gain a sense of their life as a story under their own control and begin to think of re-tellings may find themselves at the beginning of a process in which they write autobiographical curriculum masters and doctoral theses.

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BANNOCK: THE CAMPER'S DAILY BREAD

Compiled by Clark Birchard from submission by Marilyn Walker

Editor's Note:

Some years ago, I came upon a priceless article by Marilyn Walker that became the springboard for many enjoyable learning experiences for students in the outdoors. The Pathways editorial board has attempted to contact the author to obtain permission to reprint her article but has been unable to find her. We hope that if she sees or hears about its reappearance here she will approve of the purpose for which and the context in which it was used. The information about the author was included as a sidebar to the original article. It throws some further light on this fascinating person and the topic. The recipes which followed the original article have been omitted and replaced with one that has been adapted for use with school or camp groups.

It is almost impossible to turn out an inedible bannock. You can improvise like a neurotic chef, and the tea biscuit of the outdoors will still taste good — hot or cold, plain or spread with butter, margarine, jam, peanut butter....

Most practiced bannock makers do not even use a recipe. They throw in a little of this and a dab of that and they know just what thickness and shape will best suit their methods of cooking. The taste of bannock usually varies according to which part of the country you are in, and the cook.

Bannock goes everywhere in the North. It is handy on hunting and fishing trips because you can make it in minutes and it lasts for days. (Bannock needs no rising time: you make it with baking powder.) The sweet fragrance of baking bannock often drifts out from wilderness campfires of arctic willow or driftwood, or from a little camping stove in a boat that is going on a long trip. At home, most northerners cook the biscuit on an oil stove or leave it to bake slowly in the ashes of a wood stove.

I have had bannock cooked in seal oil that gives the biscuit a heavy, rich, and very distinctive taste. Some people say that the best bannock is made with duck fat, skimmed off a pot of duck

soup. Others insist that bear fat makes the tastiest dish. To save on weight and waste, some hikers use leftover bacon grease to cook bannock on the trail.

Bannock can be varied by adding whatever flavourings are on hand; from freeze-dried onions, to berries that are in season, raisins, or grated cheese.

Nobody is sure just when bannock arrived in the North. Certainly, the voyageurs carried it in by canoe. They called it *galette* (griddle cake or ship's biscuit in English). The whalers might have introduced it to the Inuit and Indians because flour was a staple on most whaling ships and was one of the trading items that paid native peoples for their labour, furs, or fresh game.

Whaling ships usually served a kind of bannock called *duff*. You made it by boiling lard, flour, and yeast in half fresh and half salt water until the mixture was hard. (Chopped salt pork was added sometimes.) But the northerners found that a yeastless dough was better for their purposes, and they soon changed duff into bannock, a biscuit made basically with flour and water, and fat when it was available.

The true origin of bannock, though, lies buried in European history. An obscure old

A RECIPE

Makes about six servings of whole wheat bannock.

3/4 cup (180 ml) white flour

3/4 cup (180 ml) whole wheat flour

1 1/2 tablespoons (22 ml) baking powder

pinch of salt

1/2 teaspoon (2.5 ml) of brown or white sugar—optional

1 tablespoon (15 ml) shortening (bear or goose fat, lard, margarine, butter or cooking oil will do)

1/2 cup (125 ml) water

wild berries, onions, leeks, mushrooms, etc. in season (cheese or raisins will do)— optional

Mix dry ingredients in a bowl.

Add the shortening; cut in until the shortening is spread in tiny pieces through the flour mixture.

Make a well in the middle of the flour mixture; add the water.

Mix well with a spoon or fingers.

If the dough is too sticky, add more flour; if it is too dry, add more water.

Divide the dough into six round flat cakes if it is to be cooked individually.

Bake on sticks or in a greased pan over a slow fire for 20 to 30 minutes, turning when each side is brown.

It is good by itself or spread with whatever you have got. Squirrels, chipmunks, mice, and bears like it too.

Anglo-Saxon word describes a griddlecake as *bannuc*.

The Inuit and Indians from the Arctic and sub-Arctic have some interesting native words for bannock. The Slavery speakers from Fort Simpson call ordinary yeast bread *tet-eb dbue* (it means lung bread and probably refers to the air holes in yeast dough). They call bannock *tet'eb*, literally cooked flour, or, sometimes, they call it *den tet'eb*, which means people's bread.

And probably with a touch of realistic whimsy, the Inuit of Igloodik, in the Baffin area of the Northwest Territories, call uncooked bannock *alaksaujaaqtuq*. That means: It looks like the stuff you make the soles of skin boots out of.

A heavy cast-iron fry pan works well for baked bannock, but if you are travelling light, you can use tinfoil or even a tin can. In some Indian camps, they make the dough so stiff it can be hung on a stick by the fire to bake. You might like to bake it on hot stones in a campfire, after the fire has died down.

THE CHALLENGE

Here is a group of seemingly simple activities that might be used with a group of students or campers that combine a surprising number of camping and cooking skills and which should include, at the beginning, during or at the end, a discussion of the historical and cultural connections included in Marilyn Walker's article.

- Each group of three to five people will attempt the following challenges:
- Prepare the wood and build a suitable cooking fire.
 - Devise a method and support a pot over the fire to heat water for soup, tea, or hot chocolate.
 - Prepare bannock dough — enough for the group.
 - Bake bannock on sticks (at least one for each person in the group) or in a pan (one large bannock).
 - Enjoy a snack of bannock (with toppings if you wish) and a hot drink made over the fire.
 - Clean up the cooking and eating utensils.
 - Put the fire out and clean up the area around their site.
 - Leave little or no trace.

Each group will receive the following:
 Ingredients and recipe for the bannock; medium pot and big spoons for mixing the dough; large pot for heating water; waxed paper for temporarily wrapping the dough for the individual bannocks; soup, tea, or hot chocolate; axe; saw; matches.

- Each person will provide the following:
 Their own cup or bowl, spoon, pocket knife (optional).

CURRICULUM CONNECTIONS

The content and the student activities suggested here will contribute to the achievement of the following Essential Outcomes from the Common Curriculum — 4c, 5a, 6c, 8d and 9b. They will contribute to the achievement of the following specific outcomes from the Common Curriculum — P3, P17, P19, P22, and P27. You will find many connections to parts of other curriculum guidelines in intermediate and senior Physical Education and History.

TEACHING NOTES FOR THE INSTRUCTOR OR LEADER

With everyone gathered around a central fire area, the teacher or leader might lead a discussion or presentation on the pleasures of camping and tripping and being able to live simply and comfortably in wilderness areas (or parks). This might be an appropriate time to introduce some of the history of bannock from the Walker article. It might be pointed out that modern-day camping, hiking, tripping, cooking, etc. are usually done in groups and in unfamiliar settings requiring new relationships, new skills, new knowledge, teamwork, and cooperation that differs from normal everyday life.

- Outline the challenges for each group.
- Demonstrate and discuss the supplies, equipment, and procedures for accomplishing the challenges listed above.
- Leave the support of the pot over the fire to the ingenuity of the group.
- Assign each group their equipment and site.
- Let them go!
- Circulate from group to group lending assistance and advice where needed (and tasting, maybe).
- If necessary, groups could be evaluated, or self-evaluate based on the following criteria: cooperation and teamwork, successful fire, successful bannock, solution to the pot problem, site and equipment clean-up.

Marilyn Walker first went north from Toronto in 1970 and found that bannock was to the Arctic what French sticks are to Paris and Parker House Rolls are to Boston. The biscuit of the wilderness has been served to both Prince Charles and previously Prime Minister Pierre Trudeau on northern visits. Marilyn moved to Yellowknife in 1979 to become curator of education/extension at the new territorial museum, the Prince of Wales Northern Heritage Centre.

Rooted in the Classroom?
Branch out at
COEO Conference '95
 Leslie M. Frost
 Natural Resources Centre
 Dorset, Ontario
September 22 - 24, 1995



Tentative Program

- Use It Again, Sam
(renewable resources)
- Ankle Biters' Delights
(a primary focus)
- Getting Down to the Nitty Gritty
(soil studies)
- Murder Mystery
(a cross-curricular activity)
- Nature's Numbers
(math)
- Help for the Artistically
Challenged
(art)
- Integrated Programs
(semester programs for
high schools)
- Up a Creek with a Paddle
(canoeing)
- The Written Journey
(journalism)
- Who ME? Lead a Hike?
(interpretive skills)
- Stepping back in Time
(cemetery studies)
- How to Get There From
Here
(orienteering activities)
- Creative Problem Solving
(initiatives)
- It's A Jungle Out There
(schoolyard naturalization)
- Sharing Opportunities
and Recreation Time

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May we give out your name for car pooling purposes? YES _____ NO _____

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Pre Conference Workshop (Friday 11:00 a.m. - 5:00 p.m.)	30.00	_____
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Student	135.00	_____
Day Fee (Saturday only - includes lunch)	50.00	_____
Non Member additional fee	30.00	_____
Student Non-Member additional fee	15.00	_____
...or join now! COEO Membership (includes subscription to <i>Pathways</i>)	40.00	_____
Student COEO Membership	25.00	_____
Your total:		_____

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CANCELLATION POLICY: After Sept. 1, '95 \$50.00 is forfeited unless replacement person is found.

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 Linda McKenzie, Box 324, South River, Ontario P0A 1X0



HOW AND WHY THE LEAVES FALL: A STORY SKETCH

by Bert Horwood and Bob Henderson

Outer Story (good for older and mixed audiences)

- Children pile stove wood for an old man; after, they sit on his porch and hear a story.

Inner Story (Use alone for younger audiences)

- Raven announced an important meeting of all the plants and animals.

- His news was that a very bad time was coming. It would be very cold, so cold that the water would turn to stone, and rain would fall as slivers of stone. It would be hard to find food and water.

- The plants and animals had one week to figure out what to do and send leaders back to the council to tell their plans.

- The leaders gathered in council and each gave their plans. Some birds decided to fly to the south until times were better; the frogs and salamanders decided to burrow into the mud because they could breathe through their skins; the beavers had a plan to store up wood in the pond outside their lodges; the deer thought they would be okay because of the special circulation in their legs and the way they browse above the water stones all piled up on the earth; and so on.

- Each leader spoke and had a good plan according to the needs and abilities of their kind.

- Finally, only the deer mice and other small rodents of the forest had no plan. They could not fly away, they had no special abilities to stay, either. Maybe they would just have to die.

- The broad-leaved trees, leader the Maple, heard this. They offered to sacrifice their leaves as a gift to the mice to create a soft, insulating layer under which the small animals could build nests and store food.

- The Fire Spirit overheard this give-away and said that he would enter the tree roots

before they dropped their leaves and dress the trees in the colours of fire to honour them for their sacrifice.

- And it happened that way. Just before the first fall, the Fire Spirit entered the trees and dressed them in glory before they laid down their greatest treasure for the benefit of others.

Outer Story Resumes

- The next week, the teacher started a unit, 'How Animals Prepare for Winter.' One of the children told her the Raven story and Fire Spirit's honour to the trees.

- The teacher corrected him by giving the scientific explanation of leaf colouration and abscission (chlorophyll, sugars, anthocyanin, carotene, xanthophyll, abscission layer).

- At the end of the day, the old man drove his truck by the school to give the kids a lift home. The teacher came out and told him the scientific explanation.

- He smiled at her and gently said, 'So that's how the Fire Spirit does it.'

COMMENTARY

This story only works in the fall. It also is better told outdoors than indoors. It is a good example of a story-within-a-story, which is a very useful device. Sometimes, I make a story more immediate by putting a first-person outer story (like how and where I came to hear the inner story) around the main story I'm telling. Like many other stories, this one can be expanded and embellished according to the eloquence and understanding of the story teller. Finally, this story was received in the oral tradition. It is best learned that way. The most powerful teaching stories do not travel well in print. Stories are for telling and hearing rather than writing and reading.

*Bert Horwood
As a trail blazer among us, Bert is known
to tell a story or two to grace the pages
of Pathways and our time at conferences.*

Editor's Note:

This story has been told at two COEO conferences, at Camp Arohwon by Bert Horwood in 1994, and at Bark Lake by a guest storyteller keynote presentation. At the Bark Lake conference, I remember being bowled over by the clever double story and the clarity of the important distinction between the inquiry of wonder (WHY) and the inquiry of power (HOW); a distinction that is best blurred by equal attention to both.

I remember passing on the next session at the conference for the free time needed to sit on the shores of Bark Lake to record the story on paper in point form. The process of recording would serve as the second step in making the story my own. (The first step is the most important tradition of oral storytelling.) What follows are my rough notes from that moment, slightly revised.

An Old Grandfather would meet the kids enroute home from school regularly.

They would ask him why many things would come to pass.

One day they asked, why do the leaves fall from the trees. And, seated under a grand maple in full splendour, this, he told them.

Once upon a time there was only one season, but the first Grandmother heard the wind spirits and felt a cool wind. She understood this to be a sign of a new coldness that would come over the land—(Winter stuff).

She had many concerns, so she called a council to consider the matter of adapting to the new coldness and whiteness overall.

Dragonfly, bear, squirrel, beaver, loon, all spoke up with confidence about their plans to pass the cold time—(Animal adaptation stuff).

All appeared well, but as the council appeared to be separating, salamander called out, 'What about the little members of the forest.' Mouse and vole and others concurred.

Suddenly, all did not appear well and all were concerned. Then, a leaf fell! Grandmother hugged the tree, 'A Message,' she said.

'The roots would store the tree's food and leaves would be free to fall and shelter the little members of the forest—(Photosynthesis stuff).

All celebrated and the council disbanded.

Huddled under the maple tree of many colours, the kids all celebrated too. Now they knew why the leaves fall from the tree.

At school the next day, the teacher learned of the annoying but well-meaning grandfather who once again had pried into his educated explanations.

The teacher re-explained how the leaves fall as he had originally told it the day before.

After school, the teacher went to visit the grandfather to explain the facts to him. He did just that and was well received by the grandfather who celebrated this knowledge, saying to the teacher and the gathered children, 'isn't it amazing how nature works for us all.'

COMMENTARY

At the university level, I have combined this story with the following readings, 'The University Curriculum,' in *Technology and Empire*, George Grant, 1969 and 'The Role of the University,' in *Home Place: Essays on Ecology*, 1990. Both consider the conflictual nature of the HOW and WHY, common to the Sciences and Arts in curriculum.

However, the story is the key to entering the topic of HOW and WHY. The story gives life to the topic. It is the story that stays with students.

(Editor's Note: The two versions of this story are meant to support the HOW and WHY discussed by Zabe MacEachren in this issue. The two versions also serve to emphasize the personalizing factor to storytelling. Make the stories yours and you will have the necessary passion to give the story its life.)

Bob Henderson

NATURE STORYTELLING

by Allan Foster

Editor's Note: Anyone interested in using nature storytelling as an environmental education teaching tool might like to know about a fabulous storytelling workshop held every Fall at Albion Hills Field Centre. Give the supervisor a call for more information (Kip Berry, 905-880-1515).

Stories engage our emotions, imagination, and our sense of humour. I have been told by returning clients that they still remember a plant story that I told them five years ago. What is even more important is when they have retold that story to others.

Here are a couple of my favourites:

THE LOON, BAT AND RASPBERRY BUSH

One upon a time there were three friends; a raspberry bush, a loon, and a bat. They grew up together on a small island quite close to here. When they were old enough to leave their families, they decided to go on a voyage to make their fortune. They wanted to become merchants and make lots of money selling things.

To prepare for their trip, they each agreed to do a task. The bat knew all kinds of rich people. His task was to borrow all the money they needed.

The loon knew all the crafts people, so her task was to buy the precious trading goods, like silver platters and golden goblets. The raspberry's job was to gather up all the clothing and equipment the three friends would need for the voyage; things like rain boots, clothes, and Tilley hats.

When all the tasks were done and all the materials collected, they finally set off in their small boat. Everything went great for about six hours, but as luck would have it, they ran into a terrible storm which blew them far off course. The storm grew worse and eventually a huge wave crashed into the site of their boat, and it sunk. They lost everything; their money, their clothing, and all their precious trading goods.

Luckily their lives were spared and they swam to shore. But to this day, when a loon lands on a lake, it swims back and forth with its head under water searching for its lost silver and gold. Whenever you walk through a raspberry patch, it reaches out and grabs at you to see if you are wearing the clothing it lost. And the bat, to this day, flies only at night to avoid meeting the people who loaned him the money.

HOW THE CANADA GOOSE GOT THE SCAR ON ITS THROAT

Once upon a time, a long time ago, the Canada Goose did not have the white scar under its throat.

Early in springtime, when the ice was beginning to melt and there was a muddy ring around all the ponds, a goose was walking around the pond looking for something to eat. He was worried about getting his feet muddy, so he looked down at his feet instead of watching where he was going.

A fox was hiding behind some brush and spotted the goose coming in her way. The goose walked right into the trap, and the fox jumped on him and held him down. The fox grabbed the goose roughly around the throat, with her big mouth, and prepared to eat the goose.

'I wouldn't do that if I were you,' whined the goose.

'Oh!! And just what would you do if you were me,' said the fox.

'I'd say grace first before I ate,' said the goose.

'Quite right!' said the fox, and she clasped her paws and closed her eyes and said a little grace. But when she opened her eyes, the goose was gone.

And to this day, geese watch where they are going and have a white scar under their throat.

Where do I get my stories? Everywhere. Both of these stories are 2,600-year old Aesop fables adapted slightly for Ontario. I find lots of stories listening to friends. I find them in Shakespearean plays or collections of folklore. When people know that I am interested, they point out stories to me. I even make them up.

One new wrinkle for me in nature storytelling is to allow time at the end of a session for the participants to form small groups and make a tableau or skit of their favourite scene from their favourite story. All kinds of rethinking and review occurs when the rest of the group tries to guess the story the tableau is based on.

Allan Foster is the Curator of the Kortright Centre for Conservation, near Kleinburg. He is well known to many for his nature interpretation/storytelling field sessions at COEO conferences and his upbeat, informative airtime on the CBC.

MORE OR LESS HOW I DO IT: TIPS AND HINTS TO THE STORY TELLER

by Matt Miller

1. SOURCES FOR STORIES

Books and publications

Family and friends

Story telling festivals and workshops

Bait and tackle shops, country stores, gas stations, and sushi bars

Your wonderful imagination

2. SELECTING A STORY TO TELL

Do you like the story

Who's the audience

What's your objective

How long a presentation

3. LEARNING THE STORY

Audiographic memory

Tape recordings (ask permission, please)

Cartoons and key lines

Read, read, read, read, read, read, read, and read it again

Tell, tell, tell, tell, tell, tell, and tell it again

- memorize if appropriate
- in your words and style

4. YOU ARE ON

Stage presence

- first impressions are everything
- meet the group
- tell 'em what you're gonna tell 'em

If it fits, wear it

- the king's new clothes: I wouldn't, but it might work for you.
- costumes: yea and nay (see props)
- appropriate, neutral, and comfortable

Props

- Reading from a book is o.k.
- Props and costumes can be highly effective dependent on a lot of variables
- the story itself
- the character(s)
- who's listening

- distance to audience
- size of audience or place

Props and costumes can become a distraction and or a crutch: my advice is don't

5. NOW THAT YOU'VE GOT 'EM, KEEP 'EM

Eye contact: jeppers creepers look at all them peepers

What to do with your hands

- avoid looking like Adam and Eve
- why do you think they invented pockets
- gestures to reinforce your story
 - emphasize a point
 - magic
 - focus attention
 - what would the character do
 - help your audience 'see' the story

Energy: keep it high

- sit
- stand
- move
- project
- e-nun-ci-ate
- vary your tone, pitch, and expression
- vary the rate: speak s-l-o-w-l-y
- develop two or three different voices for characters
- accents: full blown or suggestive

6. LAST BUT NOT LEAST

It's okay to use the same story with different age groups.

Each group will get something from the story.

It is usually not a good idea to stop in the middle of a story to ask questions or go into a lengthy definition.

After ending the story do not rush head long into a question and answer period or attempt a dissection of the story. Let the group think on it for a day or two before discussing the tale.

A SAMPLING OF WAYS TO INCORPORATE STORIES INTO THE CLASSROOM

1. LANGUAGE

Reading stories
Writing stories
Researching stories
Interviewing characters
You were there

2. HISTORY/GEOGRAPHY

Introducing new countries or cultures
Understanding or comparing countries and
cultures

3. SCIENCE

Creation stories of other cultures
Stories concerning natural history

- plants
- animals
- geologic features
- climatic events

Tales of famous scientists, their experiments and
adventures

4. ART

Illustrating stories
Creating stories from pictures, paintings,
sculpture, etc.
Puppets

5. MUSIC

Writing songs to go with stories
Creating stories from songs
Use stories to help introduce music from other
cultures

6. MATH

Introducing different units of measure

- leagues
- rods
- furlongs

Addition, multiplication, exponential growth

- Jack and the Bean Stalk
- The Castle of Rice

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Matt Miller is from Tennessee, where he is well known for his local character story telling.

The above is a revised version of his handout from his storytelling session at the Eco-Ed Conference, 1992.

WRITING DOWN THE BONES AND WILD MIND

by Carol Finlayson

Correspondence with our story theme, I decided that it would be appropriate to review two books by a writer who addresses the process of writing, of learning to trust one's own voice and experiences as the source of something magical—a tale. These two books are not style-guides or 'How-to' books—Goldberg does not discuss 'good' and 'bad' writing, does not define the most effective prose to use in a certain situation, and does not offer easy-to-follow steps ensuring good writing within a few days or weeks. In *Writing Down the Bones* and *Wild Mind*, Natalie Goldberg does not deny that writing is a lot of work; however, in focusing on the process instead of the results, she offers new perspectives and ideas about story-telling — whether in written or verbal form — which emphasize its magical qualities, its roots deep in our culture, and personal lives. Written in a series of short essays intermingled with suggestions for writing exercises, these books crackle with the energy of a woman who loves what she is doing, and who seeks to show others the delight to be had in re-examining and sharing personal experiences in language, whether individually, as a group, or within a classroom setting.

Drawing on her own experiences as a writer and Zen student, Natalie approaches writing as a 'practice,' comparing it to running where 'the more you do it the better you get at it. Some days you don't want to run and you resist every step of the three miles, but you do it anyway.' Goldberg recognizes that people with a tale to tell often resist the process of writing it down, even if it is something they want to do very much; these books offer ways of understanding and breaking through that resistance. As one reviewer observes, Goldberg's approach to writing is unique in her 'subtraction' of rules: instead of listing pages of guidelines, Natalie offers six basic rules for writing, which are repeated at the beginning of each book and writing workshop that she offers. The rules are simple: i) Keep your hand moving; ii) Don't cross out; iii) Don't worry about spelling,

punctuation, or grammar; iv) Lose Control; v) Don't think or get logical; and vi) Go for the Jugular (i.e., don't back away from any threatening or controversial topic). She writes that 'the basic unit of writing practice is the timed exercise,' and within a structure of 10, 15, or 20 minutes (whatever works for each person), the goal of the practice is to record 'first thoughts'—impulses, memories, zany sentences and observations — without censoring them. It is freeing and following these first thoughts that gradually leads each person to trust their own experience as a source of detail and material for stories. Writing that 'first thoughts have tremendous energy,' Goldberg concentrates her books and suggestions for timed exercises on unleashing this creativity which rests in the irrational 'Wild Mind'.

Many of Goldberg's exercises involve taking a topic — often from a spontaneously generated list of words — and starting with that word as the subject of the timed writing. The way in which that topic is manipulated depends on each writer: it is valuable only if it sparks ideas, or becomes a launching pad for moving deeper into personal memories and experiences. A typical example from *Writing Down the Bones* reads: 'Write about 'leaving.' Approach it any way you want. "Write about your divorce, leaving the house this morning, or a friend dying." Emphasizing the connection between

generations of writers, she suggests; "Take a poetry book. Open to any page, grab a line, write it down, and continue from there." She also encourages play with language to free us from grammatical rules and the 'necessity' of logic: in one section she proposes taking a few random sentences (three to five), and using the

*Hold a
cherished story
close. Let it
nestle into your
lap. It will
surround you
like a warm
embrace*

Zabe MacEachren



Goldberg
recommends
creating story
circles where a
general subject
is proposed

words as equal building blocks, without value as nouns, articles, or verbs. Readers are then directed to write new sentences, mixing up the syntax. She warns: "Don't try to make any sense of what you write down. Your mind will keep trying to construct something. Hold back that urge, relax, and mindlessly write down the words." The startling word combinations and sentence structures created in the nonsense exercises promote the use of language play and exploration in 'real' writing.

Many of her suggestions, like the ones summarized above, are specific and (in most cases) practical; in other sections she encourages writers and story tellers to develop new ways of seeing and perceiving that ultimately influence the way that we approach language and writing.

While the books are clearly written for an audience of writers and adults devoted to including writing as a part of their daily lives, Goldberg's suggestions for timed writing exercises, and her attitude toward creative writing, are easily adaptable to the classroom and group situations. She started her career as an elementary school teacher, and continues to offer workshops for groups of children and adults; a number of her essays highlight the intuitive ways that children cut to the level of 'first thoughts' in the freshness of their questions and observations. With imagination, her suggestions can be incorporated into classroom and outdoor sessions; while the writing exercises need not be timed or structured, the approach that writing should be free from restraint and logic, full of play, and based in personal experiences may encourage more children to tell their own stories.

At all times it is clear that the exercises and timed writings are aimed at developing the ability to tell a true and genuine story. Acknowledging the roots of writing in an oral culture of story-telling, Goldberg recommends creating story circles where a general subject is proposed, and each person remains free to manipulate or depart from the topic at will as they weave their story.

Goldberg writes in simple, direct and unaffected prose which sparkles with the energy

of her own first thoughts. In each essay, she tells a tale from her life and career as a writer; from these narratives she extracts a kernel of wisdom which she relates back to writing. Observing that 'what is said here about writing can be applied to running, painting, anything you love and have chosen to work with in your life,' she offers a way of developing a practice, and an attitude or paradigm with which individuals can explore their personal and cultural experiences.

Whether read for the enjoyment of Goldberg's own stories and observations about the frustrations and rewards of writing, perused for teaching suggestions, or approached by writers for encouragement and inspiration, these books offer practical suggestions, touching narratives, and good, solid advice. Implicitly, Goldberg offers an affirmation of the story-telling process as fundamental to self-understanding and education, and explicitly, she suggests ways of using this process to create magical sessions of torrid writing—whether that writing occurs by an individual bent over a notebook, in a writing circle, or in a classroom. In her introduction to *Writing Down the Bones*, Goldberg states: 'One neat truth about writing cannot answer it all. There are many truths.' Natalie's writing contains some of these truths, spun into her own tales with warmth, humour, and astonishing skill.

*Carolyn Finlayson is studying English
at Wilfred Laurier University.*

She is a member of the Pathways Editorial Board.

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EDUCATION AN ADVOCACY: NO CLEARCUT DISTINCTION

by Anne Bell

What is the place of advocacy in environmental education? Some would answer that it has no place, that the educator is a 'broker' of information whose role is to present unbiased explanations of the matters at hand. We need to question, however, whether such value-neutrality is desirable or even possible. Indeed, there is a growing body of literature which argues/demonstrates that no knowledge is immune from social influences, that it is impossible to separate the factual from the social. Inevitably, hidden biases which serve particular interests underlie all that we teach and learn.

In *The Science Question in Feminism*, Sandra Harding shows how the discourse of objectivity and impartiality can serve projects of social control. In essence, a stance of noninvolvement supports the status quo. Thus, while it may be tempting to avoid introducing or voicing an opinion about a topic which is perceived as too political, our silence or nonpartisanship is in itself political. It is a choice, no more objective than any other choice.

Does this leave us then with no alternative but to impose our values and opinions on others? Of course not. To work from an understanding that knowledge is value-laden is not equivalent to indoctrination. Quite the opposite. It creates space for more than one authoritative version of events and, in the words of Kathleen Weiler, allows us 'to dialogue apart from the tyranny of absolute truth'. The goal, as I see it, is to openly engage in self-reflection and to develop critical awareness, particularly of the biases inherent in all knowledge production.

Teachers and students alike must learn to question whose interests are being served by seemingly factual information that is made readily available and widely distributed. For example, many *Pathways* readers have likely seen the recent advertisements sponsored by the former N.D.P. government regarding the new *Crown Forest Sustainability Act*. Featured are four

wooden chairs, representing the forest industry, nestled in a diverse and vibrant forest setting. As the story goes, the new law ensures the protection of all forest values essentially by guaranteeing that areas logged will be replanted. What the advertisements do not reveal is that the government has approved a 50% increase in cutting levels; that the province uses clear-cutting for 90% of its annual cut (which amounts to approximately 171,000 hectares of forest clearcut each year); that there was almost unanimous opposition from environmental groups in the province to the Act in its present form; and that the government has spent \$1.8 million on this advertising campaign to persuade Ontarians that it has struck a 'perfect balance' between industrial demands and the conservation of biodiversity.

Environmental education needs nature advocates willing to unapologetically probe and challenge taken-for-granted ideas and mainstream explanations of the problems we face. How and by whom is information created and controlled? Why? What are the assumptions underlying the information that we are dealing with? Are there contending interpretations? What are we not hearing about?

I find it surprising, for example, how little heed is paid to old growth forests in Ontario. I suspect that most people in the province associate old growth with the west coast. If asked to name an old growth issue, those able to answer would likely mention spotted owls or Clayoquot Sound. For some reason, the vast majority of Ontarians are oblivious to the sorry state of old growth forests closer to home.

One current old growth issue, deserving immediate and widespread attention, involves logging in the Algoma Highlands, a previously uncut area northeast of Sault Ste. Marie. At stake are almost 120,000 hectares of undisturbed forest where white pine, stretching far above a predominantly deciduous canopy of maple and

birch, meet almost pure stands of boreal jack pine and black spruce. It is a forest type reduced to mere patches elsewhere in North America, and as logging and road-building penetrate ever further, a point of no return looms on the horizon. Given the area's ecological significance, one has to wonder why the struggle to protect it has by and large escaped public notice.

The government is uncomfortably aware of the situation, but is reluctant to address concerns expressed by remote tourism operators and environmentalists. In fact, even though it commissioned a report on forests and timber extraction in the region, it has suppressed the report's findings which do not, it seems, support existing logging proposals. An Environmental Assessment is ongoing in part of the Highlands, but the assessment panel's mandate has been restricted from the outset: it is to focus on tourism only. Ecological values and the possibility of establishing a protected area are not on the table for consideration. Meanwhile, outside the EA area, timber management planning proceeds and cutting is underway. One company has received government approval to cut 60% of its five year allocation of old-growth in 16 months, all to avoid higher stumpage fees. And even though one 6,000 hectare stand of old growth, known as Ranger North, has been set aside as a conservation reserve (i.e., out of a total of 120,000 ha), other areas are subjected to 'high-grading,' whereby, in blatant contravention of the government's own old growth guidelines, the majority of white pines are removed from a site. So far, however, no peep of protest from the government has been heard.

Given the government's apparent inclination to side with industry on this issue, what are environmental educators/old growth advocates to do? Well, we could start by asking questions and by demanding and disseminating information that does not follow the party line. We need to break the silence if we hope to educate for choice and change. We also need to debunk the myth of the level playing field. People should know that even when reports are commissioned or public participation processes are put in place, government retains the power to adopt or dismiss such input.

Whether logging continues in the Algoma Highlands will depend largely on the political climate of the next several months. Silence and neutrality in this case will mean that logging proceeds uncontested. What I am inviting *Pathways* readers to do then is to promote awareness of what is going on. Such a task could be most fruitfully undertaken if a variety of perspectives were included. I will not pretend that the choices are easy, or that sacrifices of one sort or another can be avoided. For this very reason, the parameters for discussion need to be extended to take into account the broader social and ecological contexts. After all, current pressures on the Algoma Highlands are not an isolated event. They reflect the fact that forests elsewhere have been logged to the hilt. It is an issue with a long history and serious future implications.

For more information on the Algoma Highlands, contact Lara Ellis at: The Wildlands League, Suite 380, 401 Richmond St. W., Toronto, Ontario, M5V 3A8; phone (416) 971-9453; fax (416) 979-3155.

Anne Bell is a COEO member, a graduate student in the Faculty of Environmental Studies at York University, and a director of the Wildlands League chapter of the Canadian Parks and Wilderness Society.

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FOREST MAGIC

by Donna Grosser

Hello! My name is Michael King. I am a grade one student in a downtown Toronto public school. Last week my teacher, Mrs. Williams, sent me home with a note about a field trip we were going on. The note said we were going to Green Acres Outdoor Education Centre, which I later found out was a big farm.

Today, when I arrived at school, a big yellow bus was waiting beside the entrance. When the nine o'clock bell rang, Mrs. Williams quickly took attendance. She said the bus was for our classroom trip. We had to wait for our seating plan before we could get on the bus. Finally we were all loaded and the bus started moving. Everyone was excited! I got the window seat. I nearly missed it, but I pushed Jimmy Wells out of the way at the last minute. Mrs. Williams said I have to let him have it on the way home, but I don't care. I saw my house as we drove along. I also saw the gas station my mom goes to. Soon we were on the highway, and Jimmy and I counted cement trucks. After a while, we drove along another road. It was funny because the road started out like all the roads I'm used to, but then we started passing green fields. I even saw some black and white cows. Mrs. Williams said they were dairy cows and that's where our milk comes from. A few minutes later we turned into a driveway with huge trees along it.

There was a big pond with white ducks and a goose swimming on it. The bus stopped and some women came up to the door. They talked to the bus driver and Mrs. Williams for a minute. Then we got off the bus and stood on the grass beside the driveway. As I looked around I could see it was a huge farm with lots of buildings. I could see a barnyard with cows, sheep, and goats walking around in it. There was a giant playground and tetherball area that a lady said we can play in at lunch.

One of the women welcomed us to Green Acres and introduced herself as Heather. Heather asked us to follow her to the building

we would use for lunch. At the building, she divided us into two groups. Everyone went into this building to put our lunches down. The room was wicked! It had real skulls and other dead things in it. There were posters and samples of trees around the walls. My group was asked to stay in the room and the other group went out with another lady. Heather started by saying that something special was going on in the forest here today. She said she had a story to tell us first. The story was about different animals living in the forest. My favourite animal was this skunk named P.U. who wakes up from his winter nap knowing something is wrong. Mr. Wise Old Owl flies overhead and tells P.U. to try and find Mother Earth. That's where the story ended. Heather said we should all go outside and head down to the forest to see what's going on. I was very excited. We walked past all the buildings and over a hill. All of a sudden, we could see the forest in the distance. The trees were big and beautiful and they were all different shapes and sizes. Then out from behind a tree I could see this lady. She was pretty far away but I could see her cape and long hair. I yelled at Heather to look in that direction, but everybody else saw the lady too. I started to run after her and some of the kids followed me. I'm the fastest runner in my class! But Heather shouted for us to stop and wait for the rest of the group. She said the magic would be broken if we got ahead of her. It felt like forever waiting for the rest to catch up. I kept watching for the lady in the cape. Heather spotted her when the group was back together. With Heather in the lead we all tried to follow her. Some of us called out to the lady, but she didn't seem to hear us. I was close enough to get a better look at the lady. She had long hair and this great cape that had pictures of rabbits and squirrels painted on it. I wanted to catch up to her.

She was skipping down this beautiful lane way with different trees and buses along it. Heather said that if we could all be very quiet

the story of P.U. and wondered if this was Mother Earth. I asked Mrs. Williams if it was Mother Earth, and she said I was pretty smart. Heather was sure it was Mother Earth also.

that we finally got to meet Mother Earth. She's wonderful! She gave each and everyone of us a special present! All the way home on the bus we couldn't stop talking about all the fun we had.

(Forest Magic is an environmental programme for kindergarten to grade 2 students offered at Green Acres Outdoor Education Centre located near Markham, Ontario.)

We followed Mother Earth down the lane way from a distance. She was doing all this great stuff! I don't want to spoil the surprise for you in case you get to go to Green Acres for Forest Magic, so I'm not going to tell you all the neat things we got to do. I will say

*Written by Dona Grosser
Illustration by Heather Hales*



HIKE ONTARIO

Ontarians, young and old, are being encouraged to celebrate Ontario Hiking Day on Sunday, October 1 by taking to the trails across the province. Many hikes have been organized by trail clubs, municipal recreation departments, provincial parks, and conservation authorities. Many girl guide and boy scout groups will also be participating.

Organized by Hike Ontario, with support from the Active Living and the Environment Programme and other partners, October 1 will see more hikes than ever before offered for those of all ages and levels of fitness right across the province.

Posters, leaders' kits, and other materials are available for those who would like to schedule a hike. Also, information about where to hike on Ontario Hiking Day may be obtained from Hike Ontario's Walking Centre, located at 1185 Eglinton Avenue East in North York M3C 3C6. The Centre is open to the public Monday, Wednesday, and Friday from 2:00 to 4:00 p.m. and Thursday evenings from 6:00 to 8:00 p.m. To reach us by telephone, call (416) 426-7362, or toll free 1-800-422-0552.

For further information, contact:

Lynn Mighton
Hike Ontario
(416) 426-7362
or 1 (800) 422-0552

FROST CENTRE CELEBRATES 50th

Come celebrate with us! This year marks the Leslie M. Frost Natural Resources Centre's 50th anniversary in the field of natural resource education and training in the province of Ontario. The public is invited to attend a number of special anniversary events planned for this summer, including the following:

Heritage Day, an open house featuring environmental and historical displays and activities related to resources management in Ontario. August 12, 1995, from 10:00 a.m. to 4:00 p.m. at the Frost Centre. Admission is free.

'Natural Inspirations,' an art show highlighting local artists and their work, inspired by the beautiful Haliburton Highlands. August 19-24, 1995, from 10:00 a.m. to 4:00 p.m. at the Frost Centre. Admission is free.

Also planned for August is a hands-on Backyard and Shoreline Habitat workshop designed to help families enhance their property to attract wildlife. August 16-18, 1995, at the

Frost Centre. Registration is limited, so call soon!

For more information on these and other events, please contact the Leslie M. Frost Natural Resources Centre at (705) 766-2451.

HIGH SCHOOL LAUNCHES GREEN WEEK

'It's not just about making decisions, it's a matter of making good decisions.'

That was the main message teacher and environmental activist Phil Chester tried to get across to students at Bishop Smith High School in Pembroke yesterday. A special morning assembly saw the official launch of Environmental Advocacy Week which was declared in all Canadian schools, leading up to Earth Day celebrations this Saturday. Spearheaded by the schools' Environmental Action Committee, special activities are planned all week to get students involved in environmental issues. Today is 'all natural day' at the school, with no cosmetics, hair sprays, or deodorants allowed. Thursday's programme includes 'garbageless lunch day' and a moratorium on photocopying, while Friday will see green ribbon sales and the naming of the winners of the school's Earth Week poster, poem, and essay contest. The school's environmental committee has made some significant strides since it was created five years ago. An in-school recycling programme has been established as well as annual fall fund raisers for the committee. Currently, a nature trail around the school grounds is being completed with help from the school's outdoor education class. The project is entitled, 'Learners in Action,' and the trail is expected to be finished within the month. Future projects include the construction of a green house, a wild garden, and running a composting programme. The school does have environmental classes for students, and Chester hopes that perhaps one day, an environmental connection will be made in all school courses. 'It will be the most important need in the future,' he said.

Reprint from Corey Lacroix
Daily News staff
The Pembroke Daily News
April 19, 1995

*Northern Illinois University and
The Council of Outdoor Educators of Ontario
Professional Development Committee
Offer:
Graduate Level Courses in Outdoor Education*

Title & Description: CIOE 590 Workshop
The Great Lakes Basin & the Grand River Watershed

Instructors: Dr. Bob Vogt - Professor NIU
Dr. Frank Glew - Outdoor Educator, Waterloo
Mr. Warren Stauch - Geography Head, E.D.S.S. Elmira
Mr. Brent Dysart - Outdoor Educator, Waterloo

Course Fee: \$400 ((\$100 deposit with application) + text books

Enrolment: 16 students minimum, 30 maximum

Dates & Times: Sept. 16,17 (TO); 30, Oct. 1 (K-W); Oct. 28-29 (TO);
Nov. 11, 12 (K-W); - 9am to 4pm each day

Location: 2 weekends in Toronto area
2 weekends in Grand River Watershed area

Learning Outcomes:

- Students will broaden their knowledge and background on:
 - a) The Great Lakes basin as a living ecosystem.
 - b) The Grand River watershed as a heritage river with it's natural and cultural heritage within the Great Lake basin.
- Students will experience, plan, develop and share classroom-ready cross-curricular units of study on the two ecosystems.
- Students will participate in two field trips suited for class educational excursions.

This and all NIU Outdoor Education Courses are recognized by Q.U.E.C.O. for teacher certification upgrading.

*Please detach and send to: Brent Dysart, P.D. Chair, C.O.E.O.
457 Stillmeadow Circle, Waterloo, Ontario N2L 5M1*

Name: _____ Phone: _____

Address: _____

City and Postal Code: _____

THE SPARROW

by Ursula K. LeGuin

In the humid New England summer, the small cooling plant ran all day, making a deep, loud noise. Around the throbbing machinery was a frame of coarse wire net. I thought the bird was outside that wire net, then I hoped it was, then I wished it was. It was moving back and forth with the regularity of the trapped; the zoo animal that paces 12 feet east and 12 feet west and 12 feet east and 12 feet west, hour after hour; the heartbeat of the prisoner in the cell before the torture; the unending recurrence; the silent, steady panic. Back and forth, steadily fluttering between two wooden uprights just above a beam that supported the wire screen: a sparrow, ordinary, dusty, scrappy. I have seen sparrows fighting over territory till the feathers fly ..., and in winter gathering in trees in crowds like dirty little Christmas ornaments and talking all together like noisy children, chirp, chorp, chirp, chorp! But this sparrow was alone, and back and forth it went in terrible silence, trapped in wire and fear. What could I do? There was a door to the wire cage, but it was padlocked. I went on. I tell you I felt that bird beat its wings right here, here under my breastbone in the hollow of my heart. I said in my mind, Is it my fault? Did I build the cage? Just because I happened to see it, is it my sparrow? But my heart was low already, and I knew now that I would be down, down like a bird whose wings won't bear it up, a starving bird.

Then on the path I saw the man, one of the campus managers. The bird's fear gave me courage to speak. 'I'm sorry to both of you,' I said. 'I'm just visiting here at the librarians'

conference — we met the other day in the office. I didn't know what to do, because there's a bird that got into the cooling plant there, inside the screen, and it can't get out.' That was enough, too much, but I had to go on. 'The noise of the machinery, I think the noise confuses it, and I didn't know what to do. I'm sorry.' Why did I apologize? For what?

'Have a look,' he said, not smiling, not frowning.

He turned and came with me. He saw the bird beating back and forth, back and forth in silence. He unlocked the padlock. He had the key.

The bird did not see the door open behind it. It kept beating back and forth along the screen. I found a little stick on the path and threw it against the outside of the screen to frighten the bird into breaking its pattern. It went the wrong way, deeper into the cage, toward the machinery. I threw another stick, hard, and the bird veered and then turned and flew out. I watched the open door, I saw it fly.

The man and I closed the door. He locked it. 'Be getting on,' he said, not smiling, not frowning, and went on his way, a man with a lot on his mind, a hardworking man. But did he have no joy in it? That is what I think about now. Did he have the key, the power to set free, the will to do it, but no joy in doing it? It is his soul I think about now, if that is the word for it, the spirit, that sparrow.

Ursula K. LeGuin

Previously published in Harper.

THE HERMIT AND THE CHILDREN

by Susan Tobin

There was an old man who lived alone in the woods outside a small town. He had little to do with the people of the village. All sorts of odd tales, stories, and rumours circulated around town about him. The children in the town delighted in teasing and playing tricks on this old man. It was said that the hermit was very wise, so the children were always trying to outsmart him.

One day, the children thought up a new trick. They snared a small bird and carried it through the woods to the hermit's cabin. One boy held the bird in his hands behind his back. The boldest of the children stepped up and knocked on the old man's door. When the hermit opened the door, the boy with the bird said rudely, 'Old man, what do you think I have behind my back?'

Now, the children did not believe the old man could guess it was a bird. But if he did, they planned to ask him, 'Is it alive or dead?' If he guessed, 'Dead,' the boy would show him the live and fluttering little bird. But, if he guessed, 'Alive,' the boy planned to crush the bird in his hand and show the old man the dead bird.

Living close to nature, the hermit was very observant. He noticed a small down feather float to the ground behind the boy's back, and he said, 'You have a bird in your hand.'

The children's eyes opened wide in amazement. He was smarter than they thought. They were ready with the second question. 'Is the bird dead or alive?'

The hermit thought for a moment. He looked at the faces of all of the children, and then directly into the eyes of the boy who held the bird, and said, 'The answer is in your hands.'

Susan Tobin is an environmental storyteller who is dedicated to recycling stories of lasting value. She has shared her programme, Earth Echoes: Stories For A Small Planet, at museums, libraries, classrooms, and celebrations coast-to-coast. Her love of story magic accompanies her in her other roles as therapist, clown, and bubble expert. Reprinted with permission from Spinning Tales, Weaving Hope: Stories of Peace, Justice and the Environment.



Pathways

THE ONTARIO JOURNAL

OF OUTDOOR EDUCATION

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all for Nominations

COEO Board of Directors



Nominations (and/or volunteers) are invited for the COEO Board of Directors for the year 1995-1996. Any member in good standing may submit a nomination. A list of the Board of Director positions can be found inside the front cover of *Pathways*. Nominations, in writing, must be received by the nominating committee at least 14 days prior to the annual general meeting. Nominations should be sent to:

Nominations Committee

c/o Kathy Reid

R.R.#1, Norwood, ON K0L 2V0

B (705) 745-5791

H (705) 639-5392

Fax (705) 745-7488

COEO Awards

Every year the Council of Outdoor Educators of Ontario chooses to honour its membership and Outdoor Education throughout the province by presenting three awards.

The Robin Dennis Award is presented to an individual or outdoor education programme or facility having made an outstanding contribution to the promotion and development of Outdoor Education in the province of Ontario. The award was created in tribute to Robin Dennis, one of the founders of outdoor education in Ontario in the 1950s and 1960s, and is presented annually by the Boyne River Natural Science School and the Toronto Island Natural Science School.

The President's Award is presented annually to an individual who has made an outstanding contribution to the development of the Council of Outdoor Education of Ontario (COEO) and to outdoor education in Ontario.

The Dorothy Walter Award for Leadership was created in 1986 to give recognition to an individual who, like Dorothy Walter herself, has shown outstanding commitment to the development of leadership qualities in Ontario youth. The individual should have demonstrated a commitment and innovation in leadership development, to learning in the out-of-doors, to personal growth in their own life and service to an organization or community.

Send nominations to:

Awards Committee

c/o Glen Hester

20 Linn Cres., R.R.#3

Caledon East, ON L0N 1E0

H (905) 880-0862

B (416) 394-7860

Fax (416) 394-6291