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Outward Bound in the 1990's: Making the Links

The **Journal of COBWS Education** is an occasional publication of the staff and friends of the Canadian Outward Bound Wilderness School. It is intended to spark debate, discussion, and the exchange of ideas relevant to the Outward Bound tradition of adventure-based experiential education, with a particular focus on the COBWS community. The opinions expressed herein are not necessarily those of COBWS or of anyone in an official position with the School. Please send all correspondance to: The Editor, Journal of COBWS Education, Canadian Outward Bound Wilderness School, 150 Laird Drive, Suite 302, Toronto, Ontario, Canada, M4G 3V7. Telephone: (416) 421-8111; Fax: (416) 421-9062.

Table of Contents

Introduction
by Daniel Vokey 03

Drama in the Woods:
The Use of Theatre Techniques in Debriefs
by Stephen Couchman 04

Outward Bound:
Experiential Learning Theory in Action
by Philip Blackford 07

Humpty Dumpty Reconsidered:
Seeing Things Whole in Outward Bound
by Bert Horwood 13

Feminism in the Outdoors:
Interviewing Feminist Women about their Work
by Martha Bell 22

Outward Bound and Critical Theory:
A Letter to the COBWS Community
by Bob Henderson 30

Call for Articles
by Stephen Couchman 36

Request for Feedback/Input 37

Introduction

by Daniel Vokey, Guest Editor

Outward Bound is rooted in Kurt Hahn's educational vision. Of that vision, we could say that it took a global perspective, it sought to promote world peace, and it reflected Hahn's understanding of the obstacles to peace in his time. For example, the traditional Four Pillars of Outward Bound—physical fitness, craftsmanship, self-reliance, and compassion—were meant to be antidotes to the ill effects of a diseased society. I believe that, if Outward Bound is to make a significant contribution towards social transformation through education in the 1990's and beyond, it must keep renewing both its vision and its understanding of current social conditions. We must keep asking: Where are the opportunities for furthering our educational mission? Where are the obstacles?

This is the sixth volume of the Journal of COBWS Education. The theme for this volume is **"Outward Bound in the 1990's: Making the Links"**, and its intent is to provide opportunities for readers to enrich their Outward Bound practice by making connections with other perspectives on the potential of education to effect change. Each of the articles in this volume makes links between Outward Bound and another perspective: popular theatre, experiential-learning theory, holistic education, feminism, and critical social theory. The articles are written from different viewpoints and are expressed in a variety of formats, including essays, letters, and the edited transcript of an interview. The content ranges from the theoretical to the practical, and the authors write from both within and without the COBWS community. It is my hope that every reader of this volume will find in its rich diversity ideas that will affect them both personally and professionally, and open up new visions of Outward Bound's potential. As always, the intent is not so much to foster consensus on a single point of view as to promote discussion and debate.

In its own way, each of the articles in this volume talks about change, and particularly about transformations in how we look at ourselves and the world. I am very excited that **Change** will be the theme for the next volume of the Journal (see Stephan Couchman's **Call for Articles** at the end of this volume). I believe that the beginning of all helpful change is self-knowledge, which opens up the possibility of understanding others. As each day passes, I am more and more convinced of the importance of keeping conversations alive, particularly among people who are beginning to speak to each other across differences. At its best, COBWS is a place where people can learn to hear different voices, and to see with different eyes. My thanks and appreciation go to all those who, in helping bring this volume to publication, have helped open up new horizons for exploration within Outward Bound.

Drama in the Woods:
The Use of Theatre Techniques in Debriefs

by Stephen Couchman

Tony wasn't a particularly outgoing student. He did his bit, didn't cause any trouble, and generally kept to himself. Then, during solo debrief he flipped everyone's wig without even saying a word. Using three members of the group he created a sculpture or tableau: a kind of real-life photograph in three-dee. The three figures spoke volumes of anger, depression, and confusion.

Tony's creation was part of a kind of game. Each student made a sculpture and the rest of the group had to guess what it was.

"I know! It's those three monkeys: hear no evil, see no evil, speak no evil."

"No."

They're three guys who just ate bulgar and cheese?"

Everyone laughs.

"No."

"Give us a hint."

"Okay, they're all me."

"Are you upset about something?"

"Yah...

Okay, this first one is of me when I was doing coke. The second one is of me when my friend almost died and I decided to quit. And the last one is of me now, having quit but still totally confused."

* * * * * * * * * * * *

At Outward Bound we rely heavily on verbal communication. During an average three week course an instructor team will facilitate over forty briefings, discussions, interviews, and feedback sessions. Those students who are adept at verbal skills quickly become the group leaders—both positive and negative—because their ability to manipulate language is seen as a great skill by peers and instructors alike.

For many, however, a group debrief is as daunting a challange as a long portage or a sheer rock face. Those who are less able to play with words—who think and express themselves best in nonverbal ways—often find it virtually impossible to share their thoughts and ideas with a group. Unfortunately, these students are often categorized as underachievers with low attention spans and little interest in the group process.

This discrimination led me to think that there must be alternative ways to increase the participation of all group members. The idea to incorporate theatre techniques into the Outward Bound process came to me as a result of my work in Popular Theatre and a Drama Therapy program I developed for young people with learning disabilities. I thought that, given a flat rock and not too many bugs, it would be possible to offer students an alternative to traditional debriefing. Although I met with some scepticism, I saw no reason why the show could not be taken on the trail.

Popular theatre has an interesting history in social change movements. Through working with poor and dispossessed people in Brazil and other parts of South America, Paulo Friere found that, before these people could begin to imagine alternatives to their oppressed situation, they first had to learn ways of defining their physical, social, and political environment. Where Friere used artwork and photography to help people recognize and discuss their situations, his colleague Augusta Boal used theatre. (See Boal's *Theatre of the Oppressed* for more on his work.)

Boal's example inspired educators throughout the world to use theatre techniques in their own efforts to help people learn to change themselves and their environments. In Canada, his techniques have been used with the unemployed, abuse survivors, the disabled, and with unions and collectives. Although most applications of Boal's work have been directed towards larger social change, I have been adapting theatre techniques to the personal growth objectives of Outward Bound wilderness programs.

The results so far have been very exciting. Using theatre techniques during a debrief can increase the participation of many students who would not normally speak out. Presented with sensitivity, theatre techniques can also help in creating a safe environment to deal with difficult issues. As well, theatre exercises prove to be a fun alternative at around discussion number thirty, when students have lost interest in "Apples and Onions" and "Weather Report".

An excellent setting in which to use Popular Theatre techniques is during solo debrief. For example, let's take a closer look at the tableau exercise outlined above. This exercise is best done with as little talking as possible. The nonverbal nature of this exercise makes it a refreshing way to move from the solo experience back into working with the group.

The debrief progresses through a number of stages. First of all, some sort of group trust exercise will help reacquaint everyone. In traditional Popular Theatre settings, the group may spend several sessions building trust and developing common experience. Since trust-building exercises are already a part of every Outward Bound experience, a simple silent activity after solo will likely do to get people warmed up. (I like to use "Wind in the Willows" or "Mirroring".)

The second step is to develop the tools of the trade. Just as you cannot have a discussion without a common language, and you cannot sculpt without a hammer and chisel, you cannot express yourself in theatre without the appropriate tools.

The main tool you will need is sculpting. Here's how it works. The group should divide into pairs. One person is the "sculptor" and the other is a "lump of clay". The sculptor forms the clay into whatever form he or she likes. They can do this by physical manipulation (within reason), tugging on imaginary strings attached to their subject's arms or legs and showing the facial expression that they wish the sculpture to take on.

After the sculptors have finished positioning their partners, there is still much that can be done. While the sculptures are still frozen they can receive titles, be moved into relation with other sculptures, and/or be asked to make appropriate sounds or simple movements. When the sculptors have finished, their sculptures can relax, and then the roles are reversed.

Since your goal here is to get people thinking in images instead of words it is best if talking is kept to a minimum. (It's okay if people laugh.)

When each pair has had some practice with sculpting, it is time for group members to begin developing their tableaus. You can make this easier by giving the group a focus such as "Something I wish was better in my life", and also by doing the first sculpture yourself to get the ball rolling.

Without saying a word, the Master Sculptor uses members of the "studio audience" to create a scene of sculptures that represents a personal issue that they have had difficulty with. It could be a realistic image of family and friends, or an abstract image showing an emotion. The completed tableau could include one figure or ten. It doesn't matter.

Once the instructor has taken a turn, each student should be given a chance to be Master Sculptor in creating their own tableaus. (I try to ensure that

everyone creates at least one sculpture.) Once the image is complete, the rest of the group can guess what it is, or the Master Sculptor can change the scene.

In this the instructor can help:

"This scene looks pretty depressing. What would make this a positive scene?"

"What would be the next thing to happen in this scene?"

"You haven't put yourself into the picture. Where do you fit in?"

Responses to these questions can be made, not verbally, but by physically changing the scene.

Often, the tableaus represent situations in real life over which the students feel they have little or no control. By giving them symbolic directorial control over the situation they may be able to gain a new perspective. For this reason, it is extremely important that the Master Sculptor *not* be forced to reveal what the tableau is if he or she does not feel safe in doing so. Sometimes, just creating the image is enough to give rise to a great deal of emotion. A good facilitator will know when to push and when to allow for personal reflection.

If the sculptors allow their material to be used, you are likely to see very clear trends which can be brought into further discussions.

"What do you think was similar in all the tableaus?"

"Does anyone else feel the way Jen did in her picture?"

"What are some of the initiatives you can take to change these scenes in real life?"

It is amazing to see how a short theatre session can change the group tone. An hour or so of tableaus is often enough to loosen up people to talk about their common experiences. This can set a good tone of trusting and sharing for the rest of the expedition. If the exercise is done after solo, it will also provide the students with a wealth of discussion topics for their final.

There are many positive things that can come out of theatre exercises. A scapegoat can use her nemesis to depict her emotions. A student who has a hard time with "sharing", and wouldn't know an "I" statement if it jumped out and bit him, could join the discussion. There are, however, many potential difficulties with such a program. For this reason it is important for an instructor to know what level they would like to go to with the group. Do you feel that the students are able to deal with serious issues, or should the exercise be presented as a game? Have I practiced these exercises with other instructors before doing them with a group? It is important to ask yourself these questions before taking on a theatre workshop.

There are several other ways in which theatre exercises can be used at Outward Bound. Sculpting can be used during final debrief to recapture highlights and low points of the course. As well, role-playing games can be used to model postive conflict resolution. At COBWS we have also incorporated theatre into staff training. Not only have we used role-playing to learn techniques for modifying student behaviours, we have also used theatre to raise awareness of issues from equipment care to sexual harassment.

The possibilities are almost endless.

Innovative discussion facilitation is something that everyone can enjoy regardless of age or background. These exercises have been used with all groups from Adventure to Women of Courage to Professional Development Programs. As instructors, it is up to us to develop a wide range of methods for dealing with different situations. As we become more confident with a wider range of techniques, we will be able to create a richer learning environment for our students and ourselves.

Outward Bound:
Experiential Learning Theory in Action

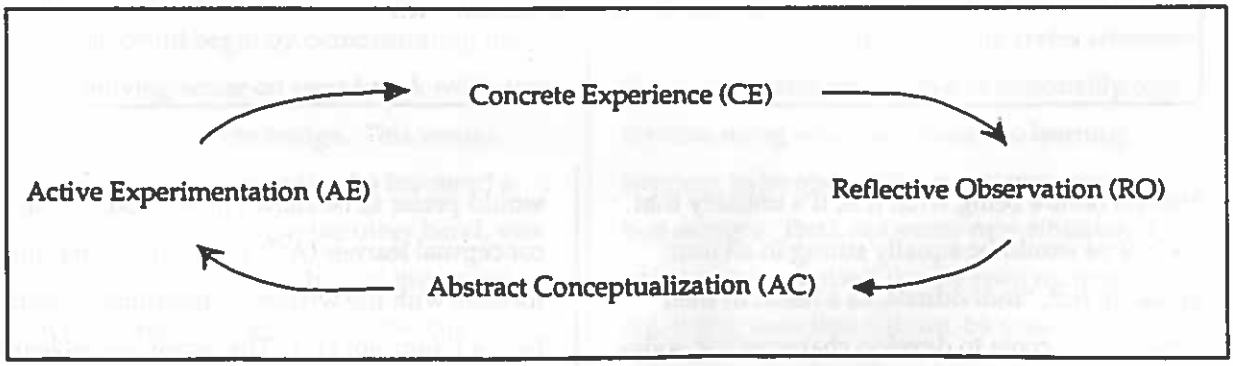
by Philip Blackford

One of the things which makes Outward Bound different from many other educational models in use today is the fact that it is "experientially based". What is experiential learning? How is it different from other forms of learning? What are its components? Does everyone favour a "learning by doing" approach?

If we are able to articulate and apply the theory of experiential education, we can better ground ourselves in the eyes of those who may not understand the relevance of an experience like Outward Bound and improve and enrich the experience of our students. In this paper I will attempt to outline one of the more popular theories of experiential learning using Outward Bound as a descriptive model.

The educational model devised by Kurt Lewin and his associates in the 1940's and developed by David Kolb and others in recent years has come to represent one of the most influential and widely accepted learning theories in current use. It is complex and wonderfully fashioned. Yet, "the underlying insight of experiential learning is deceptively simple-- namely that learning, change, and growth are best facilitated by an integrated process that begins with (1) here and now experience followed by (2) collection of data and observations about that experience. The data are then (3) analyzed and the conclusions of this analysis are feedback to the actors in the experience for their use in the (4) modification of their behaviour and choice of new experiences" (Kolb & Fry, 1976).

Simply put, there are four steps to learning (as far as Kolb is concerned *all* learning follows these four steps[1]): experience, reflection, analysis, and application. A kayaking student leans upstream as he exits an eddy and capsizes (experience). From the bank of the river he reflects upon what he did, and perhaps watches two or three others attempt the same maneuver, (reflection/observation). He remembers how he attempted the exit and perhaps notices that those who lean downstream stay upright (analysis). He tries the maneuver again, this time resisting the urge to lean into the current (testing/applica-



tion) and is successful in remaining upright (new experience). If the student's analysis of the situation has been general enough (i.e. one must lean down stream at all times in moving water to avoid capsizing) he can successfully apply this new knowledge when leaving other eddies and even in other situations (ferrying across the river, or broaching on a rock for example)[2].

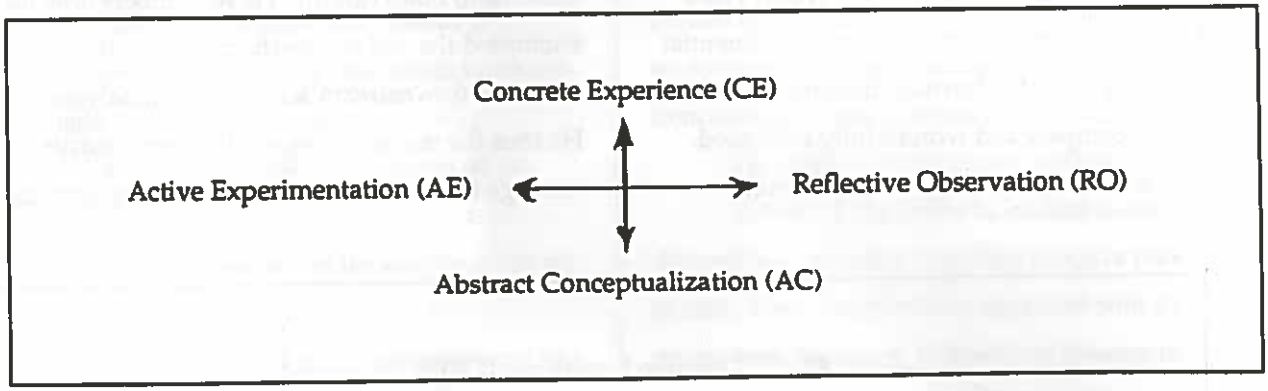
The learning process then, as described by Kolb, is a cyclical one and could be represented by the diagram on page 7.

The four stages of the learning process require four different abilities. The learner must be able to act, reflect, analyze, and experiment. These are four quite separate and distinct skills or abilities. Doing or acting is generally considered the opposite of thinking or analyzing, and quiet reflection or observation could be thought of as the opposite of active experimentation. The model then depicts learning as "a process of conflict confrontation and resolution among four basic adaptive modes or ways of relating to the world" (Kolb & Fry, 1976).

for one adaptive mode over another" (Kolb & Fry, 1976). Each of us could probably think of someone who is particularly good at tinkering with an old engine until it goes, and someone else who is a good listener and seldom quick to judge. We likely know someone who is continually looking for new challenges and someone else who can read and fully understand her tax return the first time through. These four individuals can be seen to represent groups of people who favour one adaptive/learning mode over the others.

So, in addition to explaining how we move from one stage to another through the learning process, the experiential learning model also identifies major learning *styles*, and suggests that each of us chooses one style as our dominant or preferred mode.

I think of these four styles as "doorways" to learning. Given the same or a similar problem, different people are likely to come to a solution through a different door. For example, there are a number of ways of learning to put together a model airplane. The reflective learner (RO)



Human nature being what it is, it's unlikely that each of us would be equally strong in all four areas. In fact, "individuals, as a result of their experiences, come to develop characteristic styles of resolving these conflicts--consistent preferences

would prefer to be shown how to do it. The conceptual learner (AC) would feel most comfortable with the written instructions ("insert flange E into slot H"). The experimental learner (AE) would likely disregard the instructions,

particularly if they were poorly written, but might use the picture on the cover of the box as a guide ("let's see, does this wheel go under the nose or under the wing?") or might simply tinker with the parts until it looked pretty much like it was supposed to look. The experiential learner (CE) would likely plunge right into the project, ignoring the instructions, the picture, and Uncle Bob's offer to show him. For this learner, the finished product would be less important than the process of doing the model itself. These same four preferences or patterns of learning would apply to pitching a tent, cooking a meal, or reading a map.

Another way to characterize these different learning styles is to imagine what you might hear from individuals in each of the four groups as they are presented with a new situation. You've likely heard the reflective learners in your brigade say things like "would you show me" or "let me watch". The conceptual learners might say "let me think about this for a minute". The experimental learners might ask, "let me play with this", and the experiential learners would likely give you the message (verbally or non-verbally) to back off and just "let me do it". Given these different approaches to learning, how do you, as an educator, best present a day of kayaking at Split Rapids dam?

You could begin by demonstrating the effects of moving water on your kayak while the group watched from the bridge. This would appeal to those in the brigade who favoured a reflective learning style. On the other hand, you could begin by explaining why it is important to present the bottom of the kayak to the current while bracing on the downstream side of the boat. You would go on to talk about how the river pushes the kayak downstream and how, if the upstream edge of the boat is allowed to tip towards the water, it will be caught by the current and the boat will capsize. This approach would make a great deal of sense to the people in the group who were strong conceptualizers; the people who were likely to understand the theory behind the effect. Another approach would be to explain briefly the basic principles of river dynamics, then simply let the students try it on their own, first on flat water and then in an area of light current. This would satisfy the experimenters in the group. The experiential learners in the group (if they were polite and self-disciplined) would listen half-heartedly to the theory and glance at the demonstration, but their learning would begin in earnest only when they were in the boat heading out into the current. It's tough to actually "teach" the experiential learner because, for them, learning is something they usually "do" for themselves. If, given this example, you were intent on playing a more active role in the "experiencer's" learning you could take her in and out of a couple of eddies in a canoe with you doing the leaning and bracing. This would give her a real taste of the experience.

The learners in these previous examples may appear grossly one-dimensional and they are. In reality, almost everyone is able to call on his or her less-favoured learning styles whenever the situation requires it. We're reasonably comfortable using whatever "door" to learning happens to be open. This fact is important for two reasons. First, not every new situation is going to present itself the the way we might like (eg. fixing your first flat tire, by yourself, on an old logging road, without instructions, is going to force you, regardless of whether you're an AE

learner or not, to "experiment" a bit). Second, because the four styles are also parts or stages in the learning process itself (remember the first diagram), a serious inability in any one of the four stages would severely hamper an individual's ability to learn in *any* situation.

There is another facet to experiential learning theory which has particular significance for us in Outward Bound. Kolb and Fry link the theory of experiential learning to Jung's theory of psychological types. This theory suggests that modern society in general (and the working world in particular) tends to *encourage* the development of a strong single learning style for each individual. The notion being "the stronger the style, the more productive the individual"—sort of an "assembly line" approach to learning where each member of the team has one narrowly defined and practiced skill. This quest for specialization may, in a limited sense, enhance productivity but it certainly runs counter to the interests of the individual. For by discouraging the development of a person's non-dominant modes of relating to the world we severely limit his or her chances of realizing a balanced and independant view of the world (or "individuation" as Jung calls it). Those able to resist society's attempts to channel our perceptions and skills have a greater chance of integrating their non-dominant modes into their existing world view. The result of this integration is a fuller awareness of self and a shift in the frame of reference an individual uses to experience life. The nature of this shift, of course, depends on the individual's adaptive profile.

> For the reflective person the awakening of the active mode brings a new sense of risk to his life. Rather than being influenced, he now sees opportunities to influence. He can shape his own experience rather than observing and accepting experiences as they happen to him. For the person who has specialized in the active mode the emergence of his reflective side broadens his range of choice and deepens his ability to sense implications of his actions. For the specialist in the concrete mode the abstract perspective gives new continuity and direction to his experience. The abstract specialist with his new sense of immediate experience finds new life and meaning in his constructions of reality.
>
> The net effect of these shifts in perspective is an increasing experience of self as *process*. A learning process that has previously been blocked by the repression of the non-specialized adaptive modes is now experienced deeply to be the essence of self. (Kolb & Fry, 1976)

The concept of *shifts in perspective* in the second paragraph provides the key link between experiential learning theory and the Outward Bound experience. The theory suggests that these shifts in perspective are so radical that they can cause someone to actually redefine her self-concept in terms of her new abilities. This is the kind of perspective transformation we have come to believe is achievable through an Outward Bound experience. I would argue that it is a large part of what people experience as an increased self-confidence and--equally important but less discussed– a greater sense of "wholeness" or "completeness". In connection with this, it is interesting to note that Coleman (1976) believes an important characteristic of experiential education is its potential to instill "self-assurance and sense of accomplishment and mastery", qualities of character often associated with an Outward Bound experience.

It is important to understand the significance of the type of education Outward Bound promotes and why it can so often be a transfor-

mational experience for the participant. Coleman suggests there are two major learning processes: information assimilation and experiential learning. He goes on to suggest that the former defines by far the greater part of our formal education (Coleman, 1976). From the early grades, our society *emphasizes* the development of the individual's conceptualizing skills. Generally speaking, the longer a student stays in the system the more abstract the learning becomes. In fact, our modern model of education is so pervasive it is hard to imagine a time when something else was the norm. Yet, not so long ago, the more common way to learn a trade or a profession was to become an apprentice to someone already practiced in the field. Knowledge tended to be transferred through experience rather than through the printed page or the lecture hall.

Before the development of the printing press, it was conceivable that a literate individual could, in their life-time, read everything in existence. Now it is unlikely that even the most scholarly person could read most of what exists in any one field. It could be argued that, since the industrial revolution, western culture has been changing steadily from being *experience rich and information poor* to being *experience poor and information rich*. One could predict that, in a society which emphasizes specialization, an information assimilation approach to learning would be favoured. Individuals growing up in such a society would be encouraged to develop the abstract conceptualizing (AC) abilities over those of the other three modes. Consequently, an educational environment like Outward Bound, which stressed an experiential approach to education, would involve learners in a process most likely to engage their repressed non-specialized adaptive modes.

Through an increased understanding of experiential learning theory instructors can increase their effectiveness in several ways. In a learning situation where the acquisition of knowledge or a skill is the goal, they can, as in the kayaking example, adapt their teaching styles to meet the needs of their various learners. If, on the other hand, the goal of the activity is to bring the learners in touch with their non-dominant styles, in order to help them integrate their adaptive modes and thereby stimulate a perspective transformation, instructors can purposefully present a particular course component in such a way as to de-emphasize the group's or the individual's strength. We not only stand to learn more about how our *participants* learn, we may also gain insights into ourselves as learners. Inevitably, we are led to ask ourselves questions *about* ourselves as educators. Can we adapt to our students' learning styles when necessary and challenge them when it will do the most good? Do we favour those whose learning styles are most similar to our own? How difficult is it to appreciate and value equally those who see the world in a different way? At what points in the learning cycle are your students having difficulty? Has there been a breakdown somewhere in the cycle and, if so, how do you best help them repair it?

To close, I would like to quote Katz and Kolb. Direct feedback from individuals so closely connected with the development of experiential learning theory is rare. As well, the tone of their comments, given the usual reserve of social scientists, is really quite remarkable.

We have tried to present the data about

Outward Bound as social scientists. Careful, objective descriptions and evaluations have been our aim. Such an approach does not allow for enthusiasm. In our summary statement about Outward Bound, we wish to express enthusiasm. We feel enthusiastic about Outward Bound's potential and capacity to educate for personal growth. (Katz & Kolb, 1972)

Notes

1) Kolb describes learning as "the process whereby knowledge is created through the transformation of experience".

2) It's worthwhile to note that, according to Kolb, learning is not restricted simply to the acquisition of knowledge or skill but also includes personal growth and change. In fact, Katz and Kolb state that an educational process such as Outward Bound "involves an integration of emotional, physical, and moral or spiritual learning with intellectual learning," and that this "comprehensive approach to education makes Outward Bound an excellent case study in the area of education for personal growth".

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Humpty Dumpty Reconsidered: Seeing Things Whole in Outward Bound.

by Bert Horwood

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the Queen's women and all the King's men
Could not put Humpty together again.

Introduction

Contemporary schooling, especially in its academic form, is highly compartmentalized and hence learning is fragmented, like Humpty Dumpty. Everyone who has been to school carries this fragmentation with them and tends to sustain the illusion that learning, wherever it occurs, is easier if what is to be learned and the learning process itself is broken down into its smallest components. In this article, I take the position that, for education to make a difference in people's lives, the process must see things whole. In this article I describe what it means to see things whole and cite the thought and practice of Kurt Hahn and Charity James as examples of holistic education. Then, I draw on recent research to identify conditions for action which have shown themselves to promote integrated learning. Finally, I discuss some implications for practice: how seeing things whole might make a difference in Outward Bound programs.

What it Means to See Things Whole

"Seeing things whole" is a short hand expression for a way of thinking which recognizes that human lives have physical, intellectual, emotional, spiritual, and social dimensions. The phrase is found in Joseph Meeker's book, *The Comedy of Survival,* where he says "a hopeless attempt to see things whole is at least as worthy as the equally hopeless task of isolating fragments for intensive study ... and much more interesting" (Meeker, 1980, p. 18). From this point of view, the purely intellectual curriculum of most college and university programs is as limited and inadequate as the purely physical skill emphasis of some leadership training courses. It would be seriously inappropriate for me to promote an anti-intellectual perspective here, or an anti-skill perspective. My position is that intellectual and physical dimensions in the curriculum should be seen as equally important as emotional, social, and spiritual ones. That's what it means to see things whole.

John Miller is a curriculum scholar and teacher who has described the differences in curriculum structure which follow from different sets of values (Miller, 1986). He shows that when we adopt a fragmented world view, such as the belief that everything can be reduced to discrete simple units (atomism), incomplete learning follows. On the other hand, when course designers hold a world view that sees things whole, the

curriculum is integrated and powerful. The learning from such curricula is, in Miller's words, *transformative*. Transformative learning deeply influences how people live their lives.

Any educational program which fails to see things whole fails to generate the kind of learning which influences future actions and which transfers into different settings. For example, when we consider the length of time that environmental issues have been in the curriculum and when we consider how little difference that environmental education has made in the world, it is hard to escape the judgment that all we have done is to make better and better informed polluters. Education can't make a difference in the way we live our lives unless it touches the deep drivers and wellsprings of our beings. Those drivers and wellsprings are not intellectual, they are spiritual. At the same time, to respect the environment is of little value if we are ignorant of how living systems work. The point is that education doesn't transfer, nor influence routine behaviour, unless it has touched *all* the aspects of being human.

Two Approaches to Humpty Dumpty

There are two ways of understanding integrated or holistic education. Reconsidering Humpty Dumpty illustrates the differences between them. The nursery rhyme emphasizes Humpty Dumpty in pieces and distracts attention from his previous intact existence. The literature of integration in education is much the same (Case, 1991). It calls attention to the fragmented state of subjects and disciplines resulting from atomistic ways of thinking. Attempts to see things whole are made by trying to put together discrete and separate program elements. Such attempts fail because they are grounded in a shattered view of the world. Students and instructors with an atomistic turn of mind can not be fooled into thinking that rock climbing has any connection with kayaking or with solos, much less with living back in the "real world".

There is another way: It is to begin with the curriculum before it falls off the wall. This means building programs based on some comprehensive view of human nature. Educators who follow this route, such as Kurt Hahn and Charity James, never talk about integration because they do not start with anything that is separated or scattered. They don't start with Humpty Dumpty in pieces. Thus one of the advantages that Outward Bound practitioners have for seeing things whole is that their prime referent is the thought and practice of Kurt Hahn.

Keeping Humpty Dumpty Whole

Kurt Hahn, the moving spirit of Outward Bound, was a splendid exemplar of an educator who saw things whole. The so called "Four Pillars" of Hahn's educational thought—physical training, craftmanship, self-discipline, and service—were based on his opinion that the youth of his day were declining in fitness, care and skill, initiative, and compassion. Broadly understood, the Four Pillars encompass all aspects of being human. A more current interpretation of our social malaise is that we are alienated: alienated from self, from others, from the natural and spirit worlds. The point is, however we talk about the problems facing ourselves and our world, any educational solutions must address the personal, interpersonal, ecological, and spiritual dimensions

of our being in the world.

Hahn gave the instructors at his first school, Salem, a set of guidelines which can stand today as a useful way to see things whole: Students must discover their own identities, while at the same time forget themselves in pursuit of common goals. Students must be trained to plan by learning to imagine events and consequences. Students must experience both success and failure. There should be periods of silence and periods of sport. The children of the rich and influential must be freed from the paralyzing effects of privilege, and, one might add, disadvantaged children should be freed from the paralyzing effects of poverty (Ewald, 1970).

These guidelinesare well known to the Outward Bound community and influence many courses to a greater or lesser extent. Charity James (1968), an English educator who was roughly contemporary with Kurt Hahn, is less well known. Her ideas shed a different light on the notion of seeing things whole and have potential to enhance integration in the Outward Bound process.

In her book, *Young Lives at Stake*, James states that "three fundamental human behaviours are enquiry, making, and dialogue." *Enquiry* is driven by curiosity and includes finding out about something and explaining it by any means. Enquiry also implies sensitivity to the structure of problems and their resolution. James does not restrict her meaning of enquiry to scientific thinking. Finding out, solving, and explaining may be applied to any question of interest and the form of explanatory response can be mythic, artistic, narrative, or scientific. In the language of adventure education, enquiry is much like individual or group problem-solving when thorough debriefing is included.

Making is the human propensity to construct both abstract and concrete objects. A poem, a slide show, a journal, a shelter, a sketch, all represent making. This is the creative, productive, and useful aspect of life. For James, the process of learning could not be complete without making being present.

Dialogue is the third characteristic and is by far the most difficult. Dialogue does not mean a conversation exactly, but refers rather to a form of interactive appreciation, an expression of a sense of wonder and awe, a non-purposive, non-exploitive enjoyment of one's world. Dialogue is practised and enjoyed with other people, and in James's thought, dialogue can happen with anything, whether the night sky, a Mozart sonata, or a pine tree. Dialogue is, centrally, an emotional and spiritual process.

The three fundamental behaviours of enquiry, making, and dialogue are not meant to be seen as mutually exclusive categories. They are meant to name the chief dimension of an activity. So in enquiry, which is predominantly intellectual, there are aspects of physical, emotional, and social activity. In making, which is most apparently physical, there must be intellectual, emotional, and spiritual dimensions. Similarly, dialogue, which is primarily emotional and spiritual, gathers in and employs the other aspects of being human. Thus if instructors were to take enquiry, making, and dialogue as the basics of education, they would be driven to "see things whole" because these processes do not "divide the seamless coat of learning" (Whitehead, 1950).

Putting Humpty Together Again: Lessons from Research

Over the last decade, I have observed students in a variety of adventure settings as part of an extended research program. The objective of that research was to portray outdoor school events from the students' point of view; accordingly, students have been the prime sources of information and insights. My research data includes formally recorded interviews, less formal conversations with individuals and groups, student journals, film and video recording, and my experiences of being a participant on the trail with students on courses, . Instructors, parents, and other significant outsiders were also consulted, but the point was always to discover the students' accounts of life as learners in their programs.

The findings from my research suggest that there are six factors which have the power to succeed in putting Humpty back together. I call them *transcendent factors* because they cut across the separateness of program components. These transcendent factors are: active experience, complete process, authenticity, responsibility, challenge, and community. Putting discrete subjects together is bound to fail unless such transcendent factors are present to overcome the dominant view that learning occurs through discrete subjects. Clearly, it would be better to keep Humpty Dumpty intact, but often experiential education must work to integrate elements of an existing and fragmented curriculum. In what follows, I will use examples drawn from Outward Bound courses and other experiential programs to illustrate how these transcendent factors serve to promote integrated learning.

Active Experience

Students must have direct, immediate experience with the subject phenomenon. The experience should always come at the earliest possible moment in the instruction. If preliminary instruction is needed, it is given experientially. The use of immersion techniques at the start of courses is an example of early active experience in Outward Bound. Indeed, active experience is the quintessence of Outward Bound practice.

Putting top value on the students' experiences also means that each student's entire background of experience is recognized and used. Active experience as a mode of teaching leads to integration because the experiential repertoire of each person transcends boundaries. As the person tries to make sense of their current experiences, they integrate and reconstruct their past experiences accordingly because the system of which they are a part has valued those experiences.

Complete Process

Complete process means that students perform and experience as much of the total sequence in any process as feasible. I watched a group of students who were making traditional black ash pack baskets with a local craftsman. It would have been easy for him to provide the ash strips, demonstrate weaving the strips and supervise the students at work. In this case, the instructor brought logs, not strips. The students had to clear away the bark, pound a lengthwise section of the logs with sledge hammers, cut off one strip of wood and repeat the process until each log was reduced to slender pliable strips. Only then could they begin to construct their

packs. An even more complete process would have had the students locate and fell the trees, and so on. Complete process can be carried to impractical extremes, so instructor judgment is called for to decide how much of a process should be included for integrated learning.

Another interesting case of complete process is found in meal preparation by students. The process is more complete if they have planned the menu, still more complete if they have also packaged the food, even more complete still if they have had to find the food. If meat is on the menu, having students kill, dress, and cook the animal completes the process to provide high impact learning which is fully integrated.

It is impossible to move instruction toward complete process without pulling separated things together and without challenging assumptions about fixed categories of knowledge. In the latter example, so few of us kill our own meat, that to provide live meat on the trail or in camp is sure to provoke profound examination of who we are and what we eat. When students participate in complete processes they are forced to see things whole.

Authenticity

Education is authentic when students are presented with what *they* consider to be meaningful problems and challenges. Kurt Hahn was convinced that youth required above all else to be needed. This requirement is no less true for mature people. When students see that their course work makes a difference in the world they are not only better motivated, but they see the connections and overlaps that integrate their activities. In short, they see things whole.

Student statements regarding authenticity reveal a puzzle. The students I encountered in my research treated highly contrived events, such as constructed initiative tasks, as authentic events. For example, a group of teenagers spent three difficult hours on a winter stream crossing in the full knowledge that there was a bridge across the stream only 10 minute's walk away. They treated the problem as though it was real, as though there was no other way to cross the stream safely. Their seriousness in working out the physical and social challenges, and their elation with success, flew in the face of the obvious fact that the contrived situation was entirely meaningless, if one simply wished to get to the other side. In conversation and interviews, students ascribed authenticity to the problem in words that said, in effect, that this was a real-world (as opposed to school-world) problem.

I suspect that the critical value in authenticity lies in the perception of the participants. In this respect it is like risk, in that high perceived risk with low actuarial risk yields an optimal combination of effectiveness with safety. The educational value of contrived problems lies in developing high perceived authenticity, regardless of the reality of the problem situation from another point of view.

Authenticity is integrative because the real world, as it is understood by students, has not fallen off the wall. In the real world, students understand that people draw on all their resources of brain, brawn, and spirit to accomplish tasks to which they are committed.

Responsibility

Responsibility in education means involving students with the course work in such a way

that they are exposed to the consequences of their own decisions and actions. If students in a program are required to make up the gear for an expedition, but the instructor carries spare parts to cover deficiencies and breakage, then the students have not been made responsible for their part in organizing the gear.

Where responsibility is present, participants are exposed to inescapable consequences of their successes and failures in being responsible. One of the dilemmas for instructors is to decide what level of consequences are acceptable and safe. Risks are always present when students have a level of responsibility. The higher the responsibility the greater the risk when things go wrong. It is important to note that consequences in this context are not contrived by the instructor as though they were a punishment. Consequences are literally the results and conditions which ensue as a matter of course from earlier conditions. The central point is that protective back-up actions by instructors to soften the impact of consequences (and reduce risk) always reduces, even eliminates, student responsibility.

The research shows that students recognize two axes of responsibility. The common one is responsibility between instructor and student. Most students feel responsible to the instructor. The second axis appears in successfully integrated programs. Here, in addition to the first axis, students also feel responsibility to and from their peers. For example, students who had a route-planning task for a day hike expressed more concern about the impact of their decisions on their classmates than about gaining the instructor's approval.

Responsibility is integrative because it drives the students to feel that they own the events and processes going on. With ownership goes a determination not to let artificial limits stand in the way of eventual success. This is the reason that instructors may not intervene to protect students from consequences without denying the students ownership as well. When students broaden their commitment to include the welfare of their peers as well as meeting instructor expectations, the feeling of ownership is even stronger.

Challenge

All of these factors are difficult to achieve. They make demands on the determination and courage of students and instructors alike. It was typical, in the programs I observed, that students found the work difficult. It was not made easy. They were never let off the hook. Yet there was a climate of high expectation and support which swept students along. As Kurt Hahn wished, students experienced both success and failure, just as one would expect from attempting the difficult. Students became accustomed to doing things which appeared at first to be impossible for them.

Meeting the weather provides an example. Novices in outdoor travel find the weather challenging. On the early days of a canoe expedition, rain gear appears at the first sprinkle of rain. A day of light showers may see novices pack and unpack rain clothing repeatedly. Students express a strong sense of disbelief when the exigencies of travel first require them to make a fire, cook, eat, clean up and break camp under a steady rain which has already soaked most of their gear. The challenge is not simply to endure, but to find the ability to get warm and dry when cold and wet.

The experience of challenge is closely related to the experience of fear and pain. It is a paradox that these perceived negatives are connected to positive learning. Pain is an almost continuous companion in the early stages of any self propelled outdoor travel and many adventure education activities are designed to generate productive levels of fear. For integration to happen, there needs to be conversation about what pain and fear mean. There is no virtue in suffering in silence. Perceptive instructors recognize the symptoms and create opportunities for students to talk about fear and pain, where they come from and go to. Student learning is enhanced when it is clear that instructors also experience those feelings.

Challenge is integrating for two reasons. First, the challenging elements in the curriculum, such as weather, pain, and fear, transcend the categories of activities. They become common elements which make different course components alike. Second, in the struggle to succeed, students draw on every conceivable resource without regard to the discipline to which it might belong.

Community

Community is a dynamic property that feeds the other factors and, in turn, is fed by them. It is impossible to have sustained experiential education without having a supportive community of fellow learners who are going through the same struggles. Learning happens alone; it also happens in a social context. Responsibility grows where students have a communal sense of possession of the work and mutual obligations one to another. But community goes beyond mutual obligations for the curriculum. Simply sharing a common enterprise does not go far in building community. For example, passengers on a long bus trip may chat together, but close proximity and common experience alone don't build community. One of the most important components in developing community is for students and instructors to prepare and eat meals together. In my field work, this appears as the simplest and most powerful way of building community. Community is also built by conversation, story-telling, group music-making, and group ceremony.

These aspects of community emphasize the community of learners with instructors as an integral part. But in most educational practice, students come and go, while instructors continue for more prolonged periods. It is easy for instructors to become isolated. The community of instructors is an equally important aspect of community for integration because it provides the reciprocal support needed to stay with difficult work.

I think that community contributes to integration because it is the expression of mutuality in relationships. Community completes the circle of interaction. Community members both serve and receive service. Conversation implies listening and speaking. Both support and criticism are reciprocal. When community is fully developed, there can be comfortable, prolonged periods of silence and solitude which expresses deeper, inchoate values.

Conclusion

There are lessons in this work for course content and instruction. I want to emphasize three, and comment on the problems of including spiritual dimensions. The first lesson is the central

importance of content being driven by images of Humpty Dumpty whole. Continual reference to thoughtful practitioners like Hahn and James is one way to keep such images fresh and alive. From them come notions, sometimes neglected, of the importance of aesthetic and spiritual aspects of learning. If James is right, then most practice could do with more attention being paid to dialogue and making. In specific terms, that means taking time to pay attention to our interactions, especially with non-human nature, and converting those experiences into something made. This contributes to the case for significant periods of solitude, ceremony, and creativity in any course.

Second, developing the transcendent factors of active experience, complete process, perceived authenticity, responsibility, challenge and community in whatever program content and methods are chosen, generates glue to hold the bits and pieces together. Transcendent factors must be present for instruction involving discrete elements to be integrated.

Third, it is clear that all dimensions of a student's experience counts in terms of educational significance. For example, a student's emotions count as much as her or his knowledge. In particular, it is important to appreciate the unspoken beliefs which direct and shape a student's learning, for these assumptions can either block or enhance the kind of education that makes a difference in that student's life. Somehow those beliefs need to be expressed and acknowledged.

In this connection, there is an unresolved debate which is almost as old as Outward Bound itself (Arnold-Brown, 1962). It pivots about the distinction between spirituality and "religion", understood as a particular sectarian dogma or teaching. There was general acknowledgement in the early days of Outward Bound that some attention should be paid to the spiritual dimension in Outward Bound courses. This commonly took the form of a military practice of the day called "the Padre's Hour". This was a gathering at which a clergyman presided for whatever activities he deemed would be good for those present. There might be a discussion, or a religious service, or both. The orientation was totally Christian and strongly Anglican. The point of contention was the extent to which the Padre's Hour, and other moments of spiritual content, should aim to convert students to Christianity. The early Outward Bound leaders were split along evangelical and non-Christian lines and never resolved their differences except, by agreeing to disagree, through making Outward Bound practice increasingly secular.

I emphasize this point because, to see things whole, we must include the spiritual dimension. The old debate, which has yet to be resolved, is how to do that without imposing an inappropriate religious system on students' existing beliefs. Or putting it another way, the problem is how to develop the spiritual dimension of courses while respecting the varied beliefs students hold.

This is a point where practice precedes theory. The use of inspirational readings in Outward Bound courses is an example. What makes a reading inspirational? A powerful reading creates the opportunity to talk over the underlying spiritual values which makes the passage effective. Another largely ignored aspect of spiritual life is dreaming. To make our dreams the topics of conversation, not for therapeutic or psychoanalytic purposes, but more simply as a

universal feature of being human is an ancient but largely religion-free form of spiritual activity. People have an innate ability to ritualize events, stories, and beliefs. It would not overburden crowded course schedules to include group development and performance of ceremonies. Making music and masks have potential to contribute to an active and wholesome ceremonial life. Regular periods of silence and solitude, quite apart from major solos, contribute to the spiritual dimension. Seed and Macy (1988) and LaChapelle (1988) provide a useful set of ideas for getting started.

I have argued that, if education is to make a lasting difference in people's lives, it must touch all the dimensions of being human in ways that have integrity or wholeness. To develop content and methods for instruction that are based on images of the intact human being, such as those of Kurt Hahn and Charity James, is to see things whole from the beginning. But our schooling experience, and the dominant influence of reductionist thought, make it nearly impossible to avoid fragmenting program content and delivery. All the same, there are factors in educational practice which have been demonstrated to transcend fragmentation and promote integration. Perhaps with thoughts like these we can hope to make Humpty Dumpty whole.

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Feminism in the Outdoors: Interviewing Feminist Women about their Work

by Martha Bell [1]

Introduction

For the past year I have been asking women in Ontario why they work as instructors, facilitators, and guides in the outdoors and how their feminism affects their work. The ensuing conversations came partly from my own need to ask myself the same questions. They were also motivated by the realization that, when I was working together with other women in the field, I rarely had the time to stop and talk about the deeper things like "what this *means* to me."

In Aotearoa/New Zealand, where my professional community is, a group of women formed a collective to encourage and organize outdoor activities, courses, and experiences for and with each other in 1988. As the group grew to a national network and the collective decided to work in a feminist way, it became apparent that we held differing ideas about what this meant. We began a long, demanding, sometimes exhilarating, sometimes painful, and still ongoing task of learning from each other what feminism means to us in the context of organizing a national group called Women Outdoors New Zealand/Nga Wahine o Waho o Aotearoa. In my research, I have begun to formalize my question-asking so that I can contribute to this ongoing process of sharing our meanings.

Moon Joyce and I have chosen to reproduce here a very small part of an interview which took place in early 1992. Moon is a self-identified feminist outdoor instructor[2] who shares many of her creative strengths with groups of people, both to make a living and for her own learning.

Consistent with feminist approaches to research, I asked each of the women who participated in this study to read over the transcribed copy of our taped conversation, and make any changes, comments, or additions that they thought were important. We then met as a focus group to talk together about the themes that had arisen in the various interviews. Again the participants, of whom I consider myself one, were given the opportunity to read and comment on a copy of the transcript and do the same for the final report of the study. The women involved decided *not* to remain anonymous—a "traditional" protocol for research participants—so that our views can be read in an appropriate context: that of our own lives. Rather than delegitimizing our views and experiences, we felt that this would give greater specificity and meaning for our particular lived realities.

And so the interview below has been "laundered" many times by Moon and I, in order to tease out the different and subtle textures of meaning. In this process, and in being known by her name, Moon remains the subject of her own experience, her experience of the living and of the telling, rather than the arms-length "subject" of "my" study.

I invite you, the reader, to think about your own responses to the interview questions. Try to remember the last time that you expressed your understanding of the work that you do in the outdoors, and its meaning to you or to someone

you work with. Or did work "get in the way"? Keep in mind that what follows are excerpts from the thoughts of two women about *their* feminism and *their* lives. It is not meant in any way to be dogmatic or prescriptive. If you find points of dissonance, maybe you could tell *your* story!

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Martha: We are talking about making the links. A lot of outdoor instructors don't work in the outdoors all the time, so maybe we can start by talking about where the links happen in our own lives. What brought you to the outdoors and what role does it play in your life?

Moon: I think that the role the out of doors played in my growing up, in my life, is pretty informative. For me, being in the woods was an escape from what was going on in my home, where I lived with my family, but was isolated and alone in their midst. There were a lot of unhappy people in that house and a lot of cruelty. I would go to a long forested bluff across the street from my house that overlooked a rail yard and some fields often to just sit and let myself express what I could not at home. The woods was the place where I felt safer, although that seems a contradiction in terms for a female child to be wandering around in the woods by herself. But I did, because in my mind it *was* a safer place to be and I felt happy there—at 'home'.

And it was also a healing place. It was healing for me as a child to be in the woods. Nothing was demanded of me. I was not judged. I could be who I was. How I looked and all of those things meant nothing when I was in the woods.

And I also sensed a different energy in the woods, because it is a *living* space. I was always aware of the thrumming of life all around me when I was in the woods and that presence got me in touch with myself as a living thing.

It's only recently that I've made that link, because I've been on a healing journey around my childhood. Now I understand the role that the outdoors played in my emotional and psychological survival as a child—it was a place where I could vent my emotions and be fully who I was (becoming). So, the outdoors was a safe and *healing* place in that I felt whole there.

My parents at that time were working class/middle class, but they managed to send me to a United Church sponsored girls camp at Sparrow Lake for three summers. That camp experience was transformative, as I was seen and valued there in a way that I wasn't seen or valued at home. Who I *was* was good enough.

Martha: So it wasn't just the outdoors that was opened up to you. There was a social element.

Moon: Yes, a very strong social element. We were all females in this camp, and I grew up in a home of males. The most powerful member was my father; a policeman who was a fairly brutal, bullying kind of man. He taught my three older brothers to be the same (to varying levels of success). I watched my mother, as my sole role model, be routinely humiliated and confined to a very constricted life. At camp, women modelled the freedom, playfulness, and abandon that my mother could not. Growing up female in my home environment was difficult, and my relationship with my mother developed into a kind of mutual protection.

But at camp, I let down my guard because I didn't need it. And I was seen and valued; the things that I did were noticed. I also had a sense

of belonging' and community there that I didn't have elsewhere. The connection between my relationship—in solitude—with the woods and my social one at camp evolved naturally. It was heaven.

When camp was over, I would be in this afterglow for a while with my family—loving them, appreciating home. But then, the reality of my place there would return and I'd go into a sort of depression, a numbness. I lived for those two weeks a year at camp.

Martha: My earliest experiences of growing up are also of being outside. Running over rocks in bare feet, feeling washed clean by the sun and wind and water on my body. Never self-conscious. Playing, wading, hiding, scrambling through and up over all sorts of juniper bushes and marshes and big rocks. Walking to the cairn at the lookout, and always taking a rock to add.

Moon: I felt isolated as a kid. So again, being in the out of doors was a safe and healing place for me.

Martha: Yet, nature is often posed as being a place where a person is isolated against the elements or pitted alone against something greater.

Moon: No, I didn't experience it that way at all! I experienced nature as being absolutely full of life, of which I was a rightful part. And noise! I love the noise of nature. (Try sleeping beside a marsh in springtime). As well as being extraordinarily sensual, I discovered that the vitality of nature is also very erotic.

Martha: Yes! I think so, too. Is that eroticism awakened when we take bodies into the outdoors, and the body responds, without us even knowing that this is a connection the body is making? If we think nature is natural and bodies are natural, then, since arousal or passion are part of the natural body, do we think they must happen in the outdoors? Or is it socially constructed, the eroticism linking women's sensuality with nature? I think there is a connection between women and nature which prevents us from realizing that allowing our bodies to feel physical and sensual might be the connection we *all* need with the outdoors.

Moon: I believe what is still operating is the Eurocentric, industrialized value system of "culture over nature". The compulsions to tame nature, like taming women and taming one's body, still reflect the measure of culture and civilization in the dominant ideologies of this North American context. The nature/culture split does have something to do with women, but *nature* is not essentially female. This discussion has to do with our society's understanding and use of *power*—in all its forms. The power of eros has become commodified by capitalism—which makes knowledge of one's erotic potential rather confusing.

Power is seductive. I am attracted to power, to real power, though I'm not always great at discerning when and how to respond to that attraction.

Martha: We're using words about connecting with life: attraction, awakening, eroticism and seduction, words that mean intense, extreme and profound movement or coming to and going into. These are words that are used to express sexuality, too.

Moon: Yes, the outdoors connects me to all levels of myself— including my sexual capacities. I can open myself and relax and the power of the outdoors stimulates and grounds me. I think the eroticism that is awakened in our bodies

is a form of power that we have little awareness of when our bodies are not feeling physical, when we are not "in our bodies", to use a therapeutic term. But in nature, I am closer to both my own body (and its functions) and my own power of agency.

I am attracted to the erotic power of nature—a thunderstorm, a spring rain, the raw power of the ocean. And in this context I can *meet* that power with my own. There is something more honest and *clean* about that kind of relationship. I think about the times I've gone out to release anger and grief; to yell into the wind or scream at the trees. Mother Earth can 'take it', can contain all of me. I have confidence in that. I think experiences of joy can be expressed and met in that context, too. I can open and *meet* joy, because my own capacity is given space to *be* as well as *do*.

Martha: That reminds me of the French expression describing a woman's sense of sexuality as 'pleasure', which is *jouissance*. It sounds joyful.

I've been thinking that language couched in terms of male sexuality is often used in describing experiences in the outdoors, like expressions of desire, conquest, what's hard, what's soft, even assault. It is a sexualized language of penetration, domination and possession.

Moon: Invasion.

Martha: And I wonder what it is that women feel in terms of our pleasure in the outdoors, and in our bodies. You were just saying that to meet the energy of the outdoors, you need to relax and open. As if, when you're not there, you're not open, maybe you're always tense. I'm interested in what physically happens inside women.

I am wondering if it's like recognizing that the power out there is similar to the power in here, like you said. I can connect with my own power. Most women might never even connect with or understand their own power. To go into the outdoors may offer an opportunity, if they can relax and open up a bit. The outdoors is expansive, and they can expand.

A woman in New Zealand/Aotearoa said that as soon as she heads into the mountains, she can feel herself expanding. Another woman said "I'm more of a person—I'm *huge* when I'm in the outdoors."[3]

Moon: Yes, I can BE big in the outdoors, which for me is a BIG deal—excuse the pun. I'll talk more about fat–phobia and its effects later.

The same white, Eurocentric male concept of the outdoors is an adversarial one—objectifying it as a power to be met in *competitive* ways, to dominate and "do" (as in I "did" the Missinaibi River). It's hard to resist that, especially in the Outward Bound model. My experience of being 'in my power' in the outdoors is an experience of mutuality; it's "power–from–within" and "power–with" as opposed to "power–over"[4] The motto of OB "to Serve, to Strive, and Not to Yield" is very counter to the concept of surrender, and steeped in the consciousness of the "rugged individual" (which is a myth by the way). Not only that, but a *charitable* individual, too. But that's another discussion.

The 'process' of nature, if I can use that term, is one of surrender and acceptance of limitations. We rarely ask ourselves at OB *why* we want our students to push beyond their boundaries, rather than accept and honour them.

Feminism has taught me to recognize that all relationships are relationships of power. Our

dominant (and dominating) culture makes those relationships a *struggle* for power. (As if there was a scarcity of power!) In learning about my *location* as a lesbian, I can now see how heterosexism controls not only my own behavior and internal processes, but those of everyone participating in this society. This analysis has helped me, not only in my own healing, but also in my understanding of how all the other "isms" are constructed and enforced. What I've learned about oppression has come from uncovering my own oppressive behaviours (with the help of a lot of friends!).

So when I work with a group in the outdoors this awareness helps me to understand my relationship to these people and the relationships of these people to each other. And when things are happening in the group, there will be some clear indications of where people are being silenced or dominated, or dominating. It gives me an opportunity to go in there and challenge some of the assumptions that people are acting on.

Martha: So as outdoor educators who are women and located in a certain social location—and you and I have other locations that intersect, that complicate it, to do with our class, our race, our sexual orientation—how is it that we can encourage our students to throw off those assumptions, those ideological layers, that are telling them that there is a certain way to be and it is defined out there, so that they can find that they have some power inside?

Do we introduce a way for people to access this power by impacting their bodies? They sweat, they hurt, they feel the lactic acid, they feel power and they feel joy deeply connected with the tissues and movements of their body. They get strong. We all get strong! They know that they don't have to dominate or hit or hurt to feel capable and strong. They know that they can get three canoes across the portage. What is that opening up for them and us?

Moon: Once someone has discovered s/he has power and agency, then s/he has to take responsibility for it. And that's very difficult, particularly for people who believe they have no power, that it's invisible to them, or that they are victims. It means changing their entire world view and identity—a perspective transformation, as Mezirow5 called it.

But, wherever there's power, there's risk. It's common for people (in my experience), especially women, who have touched and seen that power in themselves to go into a depression after their courses and rebound into their negative 'stuff'. Partly this is because they are in an intimacy hangover—from the instant intimacy in groups that OB is famous for. This creates a lot of pain and confusion when that intimate context is taken away. Post–course reunions (and I've been to more than a few!) are generally very poignant and painful to witness—many trying so hard to reproduce that intimacy out of context. People can have a very *deep* experience...

Martha: ...as opposed to a *peak* experience which is collected and listed as an accomplishment.

Moon: They actualize their potential and power and then have to own it and take responsibility for this new view of themselves. This can be overwhelming and confusing if this is new or abnormal for them. Transference may be too big a leap without deliberate support. The process of unfolding and reclaiming one's inner power is a delicate process that I feel often gets pushed

unnaturally in the OB process.

Something I've learned by working with people in the outdoors is how powerful singing is as a vehicle for getting into the body and accessing that 'authentic' voice that comes from the bottom of the belly and lower. Since the outdoors is a space in which one can expand, the voice has a place to expand too. People that would normally speak very softly in the city can't do that in the outdoors and be heard. So you have to yell—at the climbs, on the portages, between canoes...

Martha: ...on the rapids.

Moon: Singing is an extension of that expanded voice, but in a more pleasurable way. It fulfils a number of functions: it activates creative energy, play and metaphoric thinking. It acts as a channel for emotions including joy. It touches sorrow and sadness too—sometimes even anger.

I love singing old popular 50s and 60s songs with women on the trail. As artifacts, these songs document our popular culture as white, western, North American women. But, they also formed our identities. Now we can sing these songs and see them in a new way—that they are anachronistic and false. There's healing in that, because all of those songs were based upon the sexualization of women as objects and a very romanticized and infantile view of sexuality and courtship. That's still prevalent in male-stream pop culture. The rituals of my tribe went along with singing Elvis Presley songs and...

Martha: ...the juke-box!

Moon: ...and the Beatles, "Wipeout", and "Lay, Lady, Lay". I've had a number of students say that they haven't sung in 15 or 20 years and what a joy it is to reclaim that experience for themselves. Some have never sung, believing they couldn't or they'd been told they shouldn't. Since music has been commodified by capitalism, there has followed a general atrophy of the ability to sing recreationally. Like the decline of storytelling, music has become a spectator–sport. Somewhere along the line we think we can't do it or that it's not our place to do it—that we're not "good enough". That natural, "belly–voice" gets squeezed silent. But singing is as natural as laughing. What a loss if we can do neither.

Singing for me is also prayer. It's a way of connecting to my spiritual self and to a "larger" power.

Martha: That's amazing, because wasn't that spiritual connection what Kurt Hahn believed to be the link between experiences? That when people experience the outdoors, they experience themselves as being more capable than they thought, they see other people's struggles, and they come to a *reverence* for the outdoors, and life's power. But he never quite said how that happened.

Moon: As well as being a connecting vehicle, singing can be a remarkably accurate barometer of a group's level of trust and openness. Almost without exception, a group that is able to sing openly and heartily has a very high level of willingness to be vulnerable with one another. For to expose one's real, "deepest" voice (in the embodied sense) requires courage and a desire to connect at a more intimate level.

It is this desire to connect that led me to being a musician; my desire to stay integral to my body as a child and to connect with others. In my family home from the age of three, I sang in order to block out the noise of fighting, in order to cope

and survive. So, while it was a way of connecting to my physical self, it was a protection of my emotional and spiritual self.

I see photographs of my body when I was a child in different contexts and see how I held my body differently in those contexts. I was instructed at a very early age that my body is disgusting, especially when it is fat. This taught me shame and other limiting, censoring things so that I effectively disconnected from my body. The irony is that this process is "belittling". Being a big woman in the city is uncomfortable, because I don't "fit" in—I'm a freak by my bigness.

But in the outdoors, my bigness, in all its forms, is appropriate. I still have to battle with new OB groups who assume I'm not qualified to instruct a "physical course" like Outward Bound, because I'm fat. I quietly go on doing my job, but it drains my spirit and energy nonetheless. Learning to love my body is still a challenge. But I've come to see feminism as a theory of resistance to oppression of all forms, and that has grounded my understanding of this struggle.

The positive side of this is that I believe I offer a role model to students; particularly those who are also fat, big, or just plain different. They see that there's power in size, that there are positive things to do and be. Having a big body does have its limitations, just as having a small one does. But it's offering diversity.

In the outdoors I have pride in my body and use it well, taking pleasure and joy in it. For many students that come who are big or fat, that's often not what they experience in their bodies. They experience shame—which I can relate to and hopefully be an ally against. We experience extraordinary fear that we're not going to be able to climb, that the rope won't hold—because all our lives that's what we've experienced in a metaphoric sense. Society's belay system is pretty shaky for fat women, or for that matter, anyone who doesn't fit the harness; gay men, lesbians, disabled people, etc. I also think that I model for those students that are very fat phobic...

Martha: Who assume that you're there to lose the weight.

Moon: That's right. Or else judge those who are fat. Or judge themselves. They have a fear of their own bodies becoming fat. I think it's pretty important to challenge that stuff, too.

Martha: I know that just trying to look at my own racism, my own classism is really hard, but unlearning my own body image and what I've bought into is pretty scary. If I uncover my own fat-phobia, my own concepts of my image, then I have to recognize the dissonance...

Moon: Right.

Martha: The messages that came from parents, and what it links me to—my heterosexuality, my heterosexism, being heterosexually attractive. It comes back to identity and experience.

I am learning about the connection between my feminist analysis of the position of women and the outdoors. What is strongest for me is that feminism is a place where I can be the person who I am. And, at the same time, the outdoors gives me the place to be the person who I am. Feminism is this wonderful thing for me, like a meadow that's full of spring flowers. So much vibrance and so much colour. Feminism is my place to connect with women. I guess being in the outdoors means a group of women can be together unself-consciously. I have such rich, wonderful memories—like you—of women who've been the ones who've opened up new possibilities to me. Who've shown me the ways to

be, who've affirmed me, and valued me.

The first feminist I ever knew was my mom. She was the one who taught me how to swim, paddle, sail, cook on a fire, sleep under the stars. My mom would take my two sisters, younger brother and I to spend summers at our cottage and I learned from her all those years how to drive the boat, navigate at night, cope with crises and breakdowns (no road or telephone), and deal with rattlers. And so I had years and years of feminist bliss! The outdoors was shaped early on for me as a place for actually living a way of being a woman in a world that wasn't defined by men. Now, although things are more complicated, it still connects my living to my politics.

Moon: Being in the out of doors has been healing for me in terms of learning to love my body, my self, my work. Because what I learned through being in the out of doors is the beauty that there is in the strength of a big body, my body. The ways in which it has eased my journeys through the woods. It gives a whole new meaning to the expression, "It's not over 'till the fat lady sings." Or, indeed, until we can all "sing" freely and fully in our power.

Notes

1. The author may be contacted at the Department of Sociology, Massey University, Private Bag, Palmerston North, Aotearoa/New Zealand, where she is continuing her research into the experiences of women outdoor professionals.

2. Although she says she is always struggling with whether or not she even wants to call herself by such a label.

3. These comments come from interviews done for a book of stories about women at home in the wilderness in Aotearoa/New Zealand: Dann, C., & Lynch, P. (Eds.). (1989). *Wilderness women.* Auckland: Penguin.

4. Starhawk uses these terms in *Dreaming the Dark,* (1982, Boston: Beacon Press); and in *Truth or Dare* (1987, New York: Harper & Row).

5. Jack Mezirow's work introduced a critical theory of adult learning in the early 1980's and focused on the transformative possibility of a shift in one's world view.

Outward Bound and Critical Theory: A Letter to the COBWS Community

by Bob Henderson

Dear Outward Bound Staff, Alumni and Friends:

Thought I'd share a few ideas and even a theory or two all tied to a story of being a teacher-guide who went back to school. But first a brief introduction. I was a COBWS student in 1977. I have been guiding trips in Canada's great "country way back in" since 1973 and now teach Outdoor Education and guide canoe and snowshoe travel experiences at a university. I read the Journal of COBWS Education with interest. The last issue on community was the spark that led me to put pen to paper here. (I'm old fashioned.)

Through my years of observing and reflecting upon the group wilderness-travel experience, I developed what I thought were simply my own peculiar ideas and ways of thinking about my work as a guide and experiential educator. In 1990, I went back to school for a year and discovered there was a theory and a language for talking about my ideas. Indeed there were scores of authors and whole university courses talking about what I had discovered from my own experience over many brooding years. These authors include Brian Fay, Patti Lather, Cleo Cherryholmes and Paulo Freire. "Critical social theory" is the best label for those ideas, I think, though others might use terms such as "critical pedagogy", "emancipatory research" or "a Freirian educative model". These ideas are also linked closely to feminist social theory. In what follows I will, in the main, use the language of Brian Fay's "self-estrangement theory" to share my ideas about our roles as leaders of Outward Bound and other group wilderness travel experiences.

Self-Estrangement Theory

I believe E.F. Schumacher was right, we are living in a failed experiment. So many people are saying this to us (David Suzuki, cultural historian Theodore Roszak, singer Bruce Cockburn, and cartoonist Gary Larsen, to name just a few) that it has become a common place thought, as if inevitable, though rarely attended to. We should attend to it. By "we", I mean we of the dominant industrial-military-consumptive growth complex that "we" call western civilization. By "we", I also mean those within this growth complex that are seeking variance towards a more socially just and ecologically sound growth complex. If we are living in a failed experiment we at least owe it to ourselves, not to mention our students and our own children, to explore other experiments, other contexts. This is what I believe Outward Bound and Outdoor Education can be about and often is.

Brian Fay was also right. We are redeemable as self-interpreting beings. We can through our experience design and come to practice a more socially just and ecologically viable society. In short, we *can* change.

So what is this failed experiment? What, in our industrialized world, have we become estranged from?

One, we are self-estranged from our *Organic Reality*, our fundamental connectedness

with the earth. We lack the ecological consciousness so imperative to species survival—and worse, we lack and are continually losing the intellectual response needed to work towards regaining some kind of participatory consciousness. That's a biggy, but let me move on.

Two, we are correspondingly self-estranged from *Self*. If we don't know where we are, it follows that we don't know who we are. We mistakenly believe that we are narrow, ego-bounded selves, and we have delusions of omnipotence. This omnipotent self is a detached self. We lack the realization of a larger self, engaged in a complex community of people, species, landscape, cosmos.

Emerson called this self "the Big Man", that participates with/in the larger enterprise of reality, of its surroundings. Lacking this humbler "big" stance, we can sink into a limited self; a self that is self-absorbed and fearful; a sexist-racist and species-ist self. (There is no lack of "ists" that might apply here).

Finally, we are self-estranged from *Place*, our immediate social and physical environment. We lack community within a local heuristic. We lack an inquiry for our place in our local place. These three kinds of estrangement are inter-related qualities that capture our general "out-of-context-ness" or lack of "with-in-ness". We are so oriented around the powerful presuppositions of OVER and AGAINST that we do not realize the powerful energy of the idea of being WITH and OF. Simply put, we need to move from thinking and acting in terms of OVER and AGAINST to thinking and acting in terms of WITH and OF. No simple task, but one that is easiest to work with from the fringes of the educational system. Outdoor Educators, Outward Bound, Summer Camps take note, for to oppose this self-estrangement is our domain. As Theodore Roszak puts it, "let us have the confidence to confront our culture". These folks are optimistic. Hey, why not? Faith is important.

Education here is about and for revelation. It is about shedding illusion. But be forewarned: attempts to shed the illusions that happen to offer a map and direction to our lives, that represent the status quo and "common sense", can put one in serious conflict with cultural assumptions and practices. So, such educators tread on tricky ground. It is not safe to challenge the inert ideas and the sanity of the status quo. Alfred North Whitehead put this best in cryptic style when he wrote, "Revelation is the primary characterization of the process of knowing. The traditional theory of education is to secure youth and its teachers from revelation. It is dangerous for youth and confusing to teachers. It upsets the accepted co-ordination of doctrine." EEEKS!

End of discussion: let's get specific. How can a theory of self-estrangement direct our educational practice so that it can be about revelation? To answer this question, I will look at the four main components of Brian Fay's theory of self-estrangement and discuss how they relate to leading wilderness educational experiences. Inherent questions are: How can an appreciation of the components of self-estrangement theory help outdoor travel-guides be more effective in their practice? How can we change the nature of our culture? How can we explore how it is we dwell on the earth with each other?

Component I: A Theory of False-consciousness

As educators, we need to examine the self-misunderstandings which lead to our estrange-

ment. We need to question, as Stan Rowe puts it, "who in the world are we and what in the world do we think we are doing". Having found what is faulty or illusory in our consciousness, we need to find healthier, more connected ways of thinking about our place in the world, and to help others do so as well. To do this, we must first try to change the educational system from being subject- and teacher-centred to being student-centred. We must try to shift some control from the teacher and to the student. We must also shift some control from the curriculum to the land itself so that we are informed more directly from the earth rather than from mediated goals of, say, contrived adventure or study.

These two shifts are not binary oppositions, but a sensitive balancing act of guiding experience from the rear. With this balance there would be increased potential for genuine revelation in learning. As socially- and ecologically-minded educators, the further challenge would be to counter the illusion of human omnipotence and competitiveness in favour of mutuality, humility, connectedness. We must try and let go of our fascination with control and technique—defined as our desire for absolute efficiency OVER and AGAINST—in favour of a spiritual knowing that seeks beauty and wonder in communion WITH and OF the land and peoples. There is no winner in the OVER and AGAINST way of relating. So this is our false consciousness: our belief in our separateness. This belief we cling to, though it is an illusion.

Component II: A Theory of Crisis

Environmental crisis is human crisis. It comes with our self-estrangement from the earth, each other, and thus ourselves. We live with the illusion of ourselves as kings with unlimited resources and unlimited potential both to create and to solve our problems. Wendell Berry calls our species "fantasists". Edward Abbey has said, "among politicians and businessmen, 'pragmatism' is the current term for 'to hell with our children'". Our basic organizations—economic, political and educational—are not alleviating the crisis of ourselves as enemy to the planet. Where will the intelligence come from to re-define progress from "growth equals development equals human intervention and construction" to a definition of progress whereby the earth is understood as primary and we seek out an ecological wisdom and harmony?

The earth is source, but we do not live by this understanding. The intelligence to stop: where will this come from? Certainly not from thinking in terms of OVER and AGAINST. The theory of crisis is...we live in one!

Component III: A Theory of Education

What are the conditions of learning necessary to change? Change is the operative word throughout self-estrangement theory. What Cleo Cherryholmes calls structural pragmatism—that is, preserving the status quo without question—must be switched to critical pragmatism, which requires us to examine "our choices and action in their totality". Critical pragmatism is "based upon visions of what is beautiful, good, and true instead of fixed, structured, moral or objective certainties". The message here is that, for changes to occur in how we act in the world, we must come to question the basic structures through which we think about ourselves and the world. In other words, changes towards a viable environmental consciousness and socially just

order must come through educative examples that are counter-structural, that challenge the structure. If the medium is the message, and it is the wrong message, then you have to change the medium.

I think Outward Bound can do this, though such an educative model is hardly a guarantee for success. In fact, the theory is to decontextualize, to abandon one's familiar content, while exploring anew. Education now should be about seeking out such disorientation to challenge the values associated with dominant value orientations. Rather than being individualistic, future-oriented, seeking a control of "nature", and concerned for doing and having - what would it be like to genuinely be seeking harmony with "nature and all relations in a present orientation to time and space". And the theory says, as Captain Picard would say: "Make it so, Number One". In this context, "Number One" is the student, not the teacher or researcher.

Component IV: A Theory of Transformative Action

This theory of self-estrangement must be examined consciously by individuals. We must come to articulate our suffering. To shed our illusions, we have to understand their collective and personal roots within both a historical and personal understanding. We must design alternatives, explore other options, envision and act on opposing choices of conduct—a new plan of action, so to speak. By exploring and questioning our experience of living a life, we might enlarge our immediate experience through our imaginative re-thinking as self-interpretive beings. All this constant re-thinking is called (in the discourse I have learned) "self-reflexivity". Sartre has written that, "people can never conceive the failures and lacks of their historical situation if they are immersed in it". Fay calls such a lack of self-reflexivity the "black hole". We cling to our illusions because they give us meaning and direction to our lives. Freire calls it the "culture of silence". To be self-determined is demanding, so we acquiesce and abdicate such freedoms willingly. We enter the black hole, the culture of silence.

Sartre goes on to say that, people can only acknowledge their self-delusion "on the basis of what they are not, and then, it is on the day that we conceive of a different state of affairs that a new light falls on our troubles and our suffering and that we decide that these are unbearable". We cannot be compelled to act. We can only compel ourselves to act. So when we as instructors say "Make it so, Number One", Number One must be the student "making it so" with their own understanding in their own way. A theory of transformative action is about replacing authority with a spirit of mutual inquiry. No guide has all the answers of the right way. Student and guide join in an association.

Self-Estrangement Theory and Outward Bound

That's the general social theory. Now what of the group travel experience and the Outward Bound course?

In Sartre's terms, the Outward Bound course can act as a vision or a wide-awakedness to expose people to "what they are not". What they are not is free from our regular day to day estrangement from the earth, people, and each other—let's say, our lack of community. The revelation is the discovery of this community: the

sunset, the group conversation by the fire, the portage shared in excitement, the peace of mind in the middle of the lake, the drawing of clean water to drink, the baking of bannock, the belaying of a partner, the quiet meeting of a moose in a lonely creek.

The Outward Bound course, if aptly staged, can serve as a setting to generate new possibilities for relatedness to the earth, one's place in community as a place of integration rather than a space of detachment, and finally for a self-realization as a larger entity, swelling with human connectedness. The total larger self-realization exposes a more self-determined self with an attention for moral directedness, for what should be, not what is, an utopian impulse for possibility, a critical pragmatism. Such a mind-scape, even as a brief episodic trip or course, challenges and exposes all aspects of the self-estrangement social theory with a vengeance: a complex of theories involving false consciousness, crisis, education and transformative action. Herein lies the emancipatory euphoria often witnessed during the counter structural experience of the successful Outward Bound course. We might tend to explain such self-expressed euphoria by commonly toted superficial attributes such as "improved fitness", "a general sense of well being", "increased self confidence", "a rich social interaction". But in doing so, we miss out on the complexity for the culturally determined nature of our existence.

Whether we like it or not, the people we take camping may perhaps become disoriented by their experience. They may be in the process of slowly de-contextualizing, tuning out of one world while finding another. This disorientation brings a tension upon return as many cultural assumptions and practices become stripped of their sacredness. The disorientation brings an experience of transformative action thanks to the new ideas of relatednes experienced. I believe all this to be a sound theory from which to work. I constantly think of one word. Ambience! Create the right setting and nurture story telling/ listening, engagement with the land and time to oneself.

I can only say, let's hope the Outward Bound course is doing this. There is this potential to combat our cultural self-estrangement, and it is a sorry state when ideals have come to square with practice and we do not work from lofty goals.

I have offered here a brief introduction to the theory of self-estrangement that Outward Bound works with; consciously or not. If consciously working with these lofty aspirations, then Outward Bound is directed towards cultural change that seeks to cultivate some alternative consciousness. Let's call it an ecological consciousness, whereby we might imagine and work for a world and community other than the one we experience through our dominant culture. In short, we evolve or advance with a viable consciousness. Stan Rowe calls the progress we must conceive, as one that "goes forward to nature". Now we will be working on going beyond our failed experiment. We are involved in another experiment.

All the above has long been my "modas operandi" as learned by simply observing and evaluating experiences of leading group trips. With a year of theory reading in school, I learned I had a home in a literature. What excitement! What a help! Now I am not so alone with my understanding and inarticulate expression of

same. I have companionship with which to share and expand my view. I can now tell my story as outdoor travel guide and come to share it as part of a larger social setting. I can see my work in a broader context and know it is rooted in a richer notion of change. I see my work as tied to a political context as all social theorizing must be. In short, I discovered a community interested in linking theory and practice. Or, as Brian Fay would put it, I discovered a social theory that can be a catalyst for social change. It speaks well for the theory that I first observed such change in the bush guiding trips and *then* discovered the critical social analysis that could explain it . Yes, practice informs the theory, creates the theory. Now I have something I can talk about and enlarge. Early writers in this field (i.e., Michael Apple, Henry Giroux, Jean Anyon, Paul Willis) thought of themselves as "cultural workers". Is that not the challenge, the real adventure of Outward Bound, Outdoor Education--actually, everyone?

I thought it would be fun and challenging to share these thoughts as if in conversation--without the hassle of putting references in the text. (Key sources provided in reading list provided). It is also most meaningful to write for a journal of active practitioners. Hence this letter format. If all or any of this fits for you, the following list of readings will be informative or at least amusing, that is if you are already steeped in critical social theory.

Perhaps this letter/article might generate further inquiry into the all important notion of community. Hint! In furthering this community idea, I, for one, would love a return letter sent to me personally and/or as running dialogue in this Journal.

Sincerely,

Bob Henderson
Professor of Outdoor Education,
Department of Physical Education,
McMaster University,
Hamilton, Ont. L8S 4K1

Readings

Fay, B. (1987). *Critical social science.* Ithaca, New York: Cornell University Press. (The main source of inspiration for this effort.)

Fay, B. (1977). How people change themselves. In T. Ball (Ed.), *Political theory and praxis.* Minneapolis: University of Minnesota Press.

Cherryholmes, C. H. (1988). *Power and criticism: Post-structural investigations in education .* (See Chapter 8: Education and Critical Pragmatism.) New York: Teachers College Press

Freire, P. (1989). *Pedagogy of the oppressed.* New York: Continuum.

Lather, P. (1991). *Getting smart: Feminist research and pedagogy with/in the postmodern.* New York: Routledge.

Roszak, T. (1972). *Where the wasteland ends: Politics and transcendence in postindustrial society..* New York: Anchor Books.

Rowe, S. (1990). *Home place: Essays on ecology.* Edmonton: NeWest.

Schumacher, E.F. (1977). *A guide for the perplexed.* New York: Harper & Row.

Author's Note

The Roszak, Rowe, and Schumacher sources cited here are of a general nature and are mentioned in this text. All other sources are part of the literature on critical social theory which I discovered has great relevance for Outward Bound instructors. For the broadest of overviews in a concise package, I would recommend, "Disagreeing on the basics: Environmental debates reflect competing world views", Duncan M. Taylor, *Alternatives,* Jan./Feb. 1992. I would like to thank Chuck Chamberlin and Merle Kennedy for keeping this dialogue well fuelled up to the present.

Call for Articles

Change

As a community, our ultimate goal is to have an impact on the students who come to Outward Bound: to help them explore alternative ways of looking at themselves, their peers, and the world around them. In a word, we facilitate change. But change is not a process limited to those who come to Outward Bound as students. We as individuals and as a community experience change all the time. As communities, both the Wilderness and the Mountain Schools have undergone great change over the past few years: new bases have been established, new programs started, new faces have appeared and familiar ones moved on. It is a wonderfully exciting, often difficult process which is worthy of our further exploration.

For these reasons the theme of "Change" has been selected for the next issue of the **Journal of COBWS Education**. This issue represents an exciting opportunity for individuals from both the Wilderness and Mountain School communities to examine the personal, organizational, and social dynamic of change as it relates to Outward Bound. It is an opportunity not only for self-reflection, but also for dialogue within and between our communities concerning this important issue.

I would encourage everyone to take part in this exciting project. The process for submitting work to the **Journal** is as follows: All creative work—drawings, poems, letters, short stories, or essays—should be mailed or faxed to the Toronto office (see the title page of the Journal for the address and telephone/fax numbers). If possible, written work should be submitted both in hard copy and on a 3.5 computer disk, formatted either for Macintosh Word or for IBM Wordperfect. If you are into the world of high-tech communications, work may also be submitted by E-mail to IN%"ES0510551@ORION.YORKU.CA". Please remember to keep a copy for yourself!

Once your work has been received it will be reviewed by at least two people. If no major revisions are needed, and the work submitted is appropriate to the Journal, a copy will be returned including any suggested minor revisions. Unless we hear otherwise, we will assume that the suggested revisions are satisfactory, and the piece will be included in the issue. Although the deadline for submissions is not until January 15, 1994, if you have an idea for an article please try to submit your work as soon as possible, so that we may begin the editing process.

I would also encourage people to become involved in the process of preparing this next issue of the Journal. Ideally, the **Journal of COBWS Education** would have an Advisory Board whose members would coordinate efforts to publish the Journal annually. Advisory Board members would also assist the Guest Editor (that's me, for the next issue) in reviewing articles and putting together the final product. Anyone interested in serving on the Advisory Board, or in being the Guest Editor for the 1994-1995 issue, please contact me through the Toronto office.

All the best for another successful season.

Take care... Stephen Couchman.

Request for Feedback/Input

A Brief History

The Journal of COBWS Education was born in 1985 out of the inspiration and hard work of Andy (now Andrew) Orr, an instructor who had been with COBWS since its earliest days (now Executive Director of Western School). Andrew wrote all five articles for Volume I, no. 1; and served as Editor of the Journal for the next two editions: Volume II, no. 2 (February, 1986) and Volume III, no. 3 (June, 1987). Andrew's vision was that the Journal would be by and for COBWS practitioners: a forum for reflection, exploration, and dialogue. Continuing in this tradition, Nancy Suchman (or Suchy, as she was known then) served as Guest Editor for Volume IV, no. 1 (August, 1988), which focused on gender issuess and Outward Bound. Ken Victor (Vic in those days) edited Volume V, no. 1 (June, 1991), which explored the issue of community.

The perceptive reader will note that, not only have previous editors all changed their names, but also that the time gaps between issues of the Journal are growing longer. This seems to be a good time to take stock of the Journal, to see what (if any) worthwhile needs it serves, and to ask how it might become more relevant to the interests of the community. It would be greatly appreciated if each reader, whether a member of the COBWS community or otherwise, would respond to the questions listed below and send the response to Stephen Couchman c/o the Toronto Office, 150 Laird Drive, Suite 302, Toronto, Ontario M4G 3V7. Don't feel that you have to limit your comments to the space provided: Please send more if you are inspired.

An Informal Survey

What previous Volumes of the Journal have you received?

Do you read all, some, or none of the articles?

What kinds of articles or submissions would you like to see more of? Less of?

Are there particular issues that you think the Journal should address?

Is there anything about either the content or the format of the Journal that you would change?

What you think of the idea of inviting the Western School to collaborate in the Journal (changing the name to The Journal of Outward Bound Canada)? Would you support this initiative?

Would you be interested in serving on an Advisory Board for the Journal?

Do you have any ideas about how the Journal could become more representative of the variety of perspectives within the community?

What would encourage you to submit a piece to the Journal?

Is there anything else you would like to tell us about the Journal?