

Wild Pedagogies

INSTRUCTOR:	Dr. Bob Jickling
CLASS TIME/RM:	Full Days: August 17-28, 2011 Classroom: BL 2034. Includes a field trip (about 7 days)
TEL / RM:	807- 343-8704, BL 2029
EMAIL:	bob.jickling@lakeheadu.ca
OFFICE HRS:	Thursday 10:00 A.M.– 12:00 Noon

COURSE DESCRIPTION

This course challenges dominant cultural ideas about control—of each other, of nature, of education, and of learning. A course premise recognizes that an important part of education can include intentional activities that provide a fertile field for personal and purposeful experience without controlling the outcomes, hence wild pedagogies. During the course, participants will take part in a series of ontological experiments in wild pedagogy that will challenge and probe ideas about control. These experiments will take place in wilderness and urban wild places—and seek to locate the wild within our teaching and ourselves

COURSE EXPECTATIONS

I am aware of some irony proposing to challenge ideas about control and yet writing a section called “course expectations.” However, the kind of learning and teaching proposed does require intentional activities and willing participants. While some irony and inconsistency is likely inevitably, I do hope that each participant will still be touched by the wild intent of these activities. So assuming willing active participants, I offer some suggestions. First, because this course is largely discussion-based, it is essential to pre-read the articles. Effective participation also requires active listening, enthusiasm, and support for other students.

Second, this course will also involve one field trip of approximately 7 days (will be firmed up closer to departure). Many readings discuss the importance of experience outside of the classroom. It is important, therefore, to explore this idea in off-campus settings. Details will follow.

Much material covered in this class is controversial and provocative for all students (and the instructor), so we must be prepared to challenge and be challenged, to be critical and to be critiqued, and to support and to be supported. We may not always agree with each other. However, it is pretty important that we enter our conversations with generosity of spirit, good humour, and high regard for each other. With this in mind, I do hope that students will:

- engage the content—the stories—presented through readings and discussions,
- consider these stories and experiences in light of their own prior experiences and assumptions, and
- begin to re-imagine experiences, assumptions, philosophies, pedagogies, and stories to live and teach by.

The first two points speak to the intentional nature of the activities, but the third point opens the discussion to wild possibilities.

PRACTICAL EXPECTATIONS

Activity Fee

Due to the field-based nature of this course there will be some additional expenses. To this end, there will be an activity

Effective August 16, 2011

*“All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one” (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

fee of **\$240.00**. This will include things like park fees, transportation, expediting of canoes, etc. This portion of the course will be about a week.

Additional Costs

In addition to whatever living expenses that you might have while in Thunder Bay, as a group we will need to feed ourselves while on the canoe trip. There is a variety of ways of doing this and that can be worked out during the first day or two of the course. I'm also considering having a Project Wild workshop—as an introduction to a useful educator resource—but also as a cultural referent to help launch our wild thinking. For those who would like to have the accompanying book, there is an additional expense

Outdoor Equipment

Canoes, paddles, and PFDs are all taken care of. If you have a favourite paddle or PFD you can bring that, but please do not worry about canoes. The ones provided are excellent and the logistics of moving them around (always energy consuming) are in place.

You will need your own personal clothing and equipment. Good quality rain gear is essential, as is a summer weight sleeping bag and sleeping pad. Do not feel that you need to go out and buy a lot of additional equipment. We can generally pool things like tents and cooking equipment, etc. Closer to the time, you will be sent a few more notes about clothing and equipment.

Additional Supplies

Everyone is going to need a blank journal—that is with unlined pages—like a small artist's sketchbook. You are also encouraged to bring a few art supplies; a small box of watercolour pencils and a paintbrush can be an excellent choice.

TEXTS

Required Reading:

- McKenzie, M., Bai, H., Hart, P., & Jickling, B. (Eds.). (2009). Educational fields and cultural imaginaries. In: McKenzie, M., Bai, H., Hart, P., Jickling, B. (Eds.) *Fields of green: Restorying culture, environment, and education* (pp. 1-10). Cresskill, NJ: Hampton Press.
- Griffiths, J. (2006). *Wild: An elemental journey*. New York: Jeremy P. Tarcher (Penguin Group).

And, a course reader available in the bookstore with the following proposed inclusions:

- Eisner, E. (2002). The three curricula that all schools teach & Educational aims, objectives, and other aspirations. In *The Educational Imagination, 3rd Ed.*, pp. 87-124. New York: Macmillan.
- Trudeau, P. (1970). Exhaustion and Fulfillment: The Ascetic in a Canoe. In Borden Spears (Ed.). *Wilderness Canada* (1970), (3 pages). Toronto: Clarke, Irwin.
- Hammond, B. (2002). The creative journal A powerful tool for learning. *Green Teacher*, 69, 34-38.
- Leslie, C.W. & Roth, C.E. (1998). Discovering nature journaling. In *Nature journaling: Learning to observe and connect with the world around you* (pp. 3-15). Pownal, Vt: Storey Books.
- Hinchman, H. (1997). *A trail through leaves: The journal as a path to place* (pp. 17-21). New York: W.W. Norton & Company.
- Kohak, E. (1984). The Embers and the stars. Chicago: University of Chicago Press. P.29-34.

Effective August 16, 2011

*"All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one" (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

- Profeit-LeBlanc, L. (1996). Transferring wisdom through storytelling. In B. Jickling (ed.), *A colloquium on environment, ethics, and education*, (pp. 14-19). Whitehorse: Yukon College.
- Nelson, Jon. (2009). *Quetico: Near to nature's heart*, (pp. 77-87). Toronto: Dundurn Press.
- Cheney, J. (1999). The journey home. In A. Weston (Ed.). *An Invitation to Environmental Philosophy*. (pp. 141-167). New York: Oxford University Press.
- Cole, P. (2002). Aboriginalizing methodology: Considering the canoe. *International Journal of Qualitative Studies in Education*, 15(4), 447-459.
- Weston, A. (2004). What if teaching went wild? *Canadian Journal of Environmental Education*, 9, 31-46.
- Greenwood, D. (2010). Nature, empire, and paradox in environmental education. *Canadian Journal of Environmental Education*, 15, 9-24.
- Lee, D. (2010). The music of thinking: The Structural logic of *lyric*. In M. Dickinson & Clare Goulet (Eds.), *Lyric Ecology: An appreciation of the work of Jan Zwicky*, (pp. 19-39). Toronto: Cormorant Books.

Supplemental Readings

- Evernden, N. (1993). *The Natural Alien*. Toronto: University of Toronto Press.
- Zwicky, J. (2003). *Wisdom and Metaphor*. Kentville, Nova Scotia: Gaspereau Press.
- Saul, J. (2008). *A fair country: Telling truths about Canada*. Toronto: Viking Canada.
- Olson, S. (1956). *The singing wilderness*. New York: Alfred A. Knopf.

COURSE CONTENT

In practice, this course will allow opportunities to experiment with wild pedagogies, some of which lean towards artistic impressions—such as creative journal making, place-based art, and pinhole photography. Perhaps some participants will bring music to this mix. We will also have opportunities to reflect on wild practices/expressions/learning/pedagogies that are revealed in the work of:

- Arne Naess
- Peter Cole
- Louise Profeit LeBlanc
- John Ralston Saul
- Jan Zwicky
- Anthony Weston
- Andy Goldsworthy
- Eliot Eisner
- Rishma Dunlop
- David Jardine
- Pierre Trudeau
- Edward Burtynsky
- Banksy

COURSE SCHEDULE (detailed syllabus will be available later)

The course will begin at 9:00 am on August 17th and will conclude at 4:00 pm on August 28th.

We will begin the course with 2 or 3 days based in Thunder Bay and finish with 2 or 3 days on campus. The balance of the course will take place on a canoe trip. This will include travelling, but also daily seminars for reflecting on the course readings. The format is intense and pre-reading will be required. But the format is also personal, stimulating,

Effective August 16, 2011

*“All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one” (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

and energizing—and a little wild. I expect that it will be at the same time intellectually productive and personally enjoyable.

Effective August 16, 2011

*“All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one” (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

ASSIGNMENTS AND DUE DATES

Seminar Presentation (20%)

You are asked to facilitate the introduction of our one of our seminar papers. This seminar may begin with a short introductory presentation, followed by a series of probing questions designed to take us through the key ideas. Or, you may choose another pedagogical approach. You are encouraged to prepare this assignment in before the course starts. Since these seminars should all be completed by the end of the canoe trip, they should be handed in the following morning (allowing for small revisions after presentation to the group). A written summary of about 1000 words should do the trick. The presentation and summary should:

- Introduce the major elements the author is presenting in the chapters discussed. What point does the author want to make?
- Describe what this reading selection means to your own thoughts, ideas, and experience.
- Suggest discussion points and questions for the seminar.
- You may be asked to help out with a second seminar, but only one written summary is required

Curriculum Critique—How wild is this curriculum? (20%)

Hebert Marcuse once suggested that we deconstruct so that we can then reconstruct. So, this is a critical exercise designed to help us get the “lay of the land.” This task will all be completed in one day. We will begin with a seminar that discusses relevant background to the task. The specific task will be introduced and you will be asked to work individually, or in small groups (2 or 3), to complete your critique.

A negotiated task (60%)

Go wild. Here you are encouraged to develop some kind of paper, project, or workshop that reflects the course themes and expectations. Details for the completion of this task will be negotiated. Again, it can be an individual or a small group project. But it should also be creative, thoughtful, and a little wild—however you think of that idea. This task will need to be completed before the last date for submission of grades—about September 3, 2011

ATTENDANCE, ASSESSMENT AND EVALUATION

Active participation is always a critical component of discussion-oriented courses. There is important learning that takes place through the experiences that lie outside of evaluation practices. So, you need to be there for the whole time.

In general terms, evaluation of written material in this course will be based on the student’s: depth of engagement with the course activities, questions, and readings; their clarity of thought, intellectual curiosity; and their intellectual generosity, self-reflexiveness, and critical thinking.

INCOMPLETE STANDING

Incomplete Standing indicates that a student has not passed a course, but that the instructor is prepared to insert a grade upon the completion of required course work or the writing of an examination. The privilege of deferring part of the work in this way will be granted only when, in the opinion of the instructor and his/her department/school, the incomplete work is a separable part of the course. Where a grade of Incomplete is recommended by the instructor and approved by the chair/director of the department/school concerned and the Dean of the Faculty, the designation “Inc” shall be temporarily entered on the student’s record by the Registrar. If a student wishes to clear a grade of Incomplete from his[her] record, he [she] must make application to the Registrar within one month after the publication of the grades for the course, and pay the required fee. (current *Lakehead University Calendar*)

Effective August 16, 2011

*“All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one” (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

Effective August 16, 2011

*"All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one" (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*

SYLLABUS

August 17, 2011. Introduction.

Creative journal making

Project Wild workshop

Curriculum critique workshop, introduce "How wild is this curriculum?"

Presentation: Self-willed: Ontological experiments in wildness and education.

Eisner, E. (2002). The three curricula that all schools teach & Educational aims, objectives, and other aspirations.

August 18.

AM: Complete Curriculum Critique

PM: Anthony Weston. The new Deweyan caucus (Than new paper I circulated electronically)

Trip preparation, collect waivers and medial forms

August 19.

Depart at 8:30 am for **Quetico Park**

Evening:

Trudeau, P. (1970). Exhaustion and Fulfillment: The Ascetic in a Canoe.

Nelson, Jon. (2009). Quetico: Near to nature's heart

August 20. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

Rishma Dunlop. Primer: Alphabet for the new republic.

Hannah Jickling. Love is for rejects too

August 21. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

David Jardine. Birding lessons.

Cheney, J. (1999). The journey home.

August 22. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

Heesoon Bai. Reanimating the universe

Effective August 16, 2011

"All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one" (Jay Griffiths, p. 66).

The same is true of education; so, this course will wiggle, too.

Profeit-LeBlanc, L. (1996). Transferring wisdom through storytelling.

August 23. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

Leesa Fawcett. Feral Sociality and (un)natural histories
Weston, A, (2004). What if teaching went wild?

Supplemental: Leigh Price. Playful musement.

August 24. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

Greenwood, D. (2010). Nature, empire, and paradox in environmental education.

Supplemental: Cole, P. (2002). Aboriginalizing methodology: Considering the canoe.

August 25. Quetico Canoe trip

Daily: Journal and/or other art making. Reading of pages from Griffiths or other inspiring folks.

Milt MacLaren. The place of the city

Return to Thunder Bay

August 26.

Bob Jickling. Sitting on an old grey stone: Meditations on emotional understanding.

Talk about final assignment.

August 27.

Project work

Final dinner together

August 28.

AM: Complete Project work

PM: Sharing assignments and/or project material .

Effective August 16, 2011

*"All things that represent life at its most vital and wild wiggle. Words wiggle into metaphor; sperm wiggles; dancing and jokes and giggling wiggle; the shape and character of tumultuous life is a wiggling one" (Jay Griffiths, p. 66).
The same is true of education; so, this course will wiggle, too.*