

Cultivating an Aesthetic Sensibility and Activism: Everyday Aesthetics and Environmental Education

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Abstract

The place of activism in environmental education is an ongoing conversation among educators. In this article I highlight an area that has received minimal attention within that conversation: aesthetics and activism. While activism can be enacted at the personal and public levels, I focus on the personal level of activism as I discuss links between everyday aesthetics and activism and the importance of cultivating an aesthetic sensibility. I then share narrative, poetic, and photographic excerpts from a mapwork project titled Bodies of Water: Partial Companion to a Prairie Atlas. This project enacts aesthetics and activism on a local, everyday level, and has implications for the global, public level. I invite educators to consider similar approaches to activism by paying attention to local ecological components.

Résumé

Les éducateurs débattent régulièrement de la place de l'activisme dans l'éducation à l'environnement. Ces conversations ont tendance à laisser dans l'ombre la relation entre activisme et esthétique, relation que je me propose de mettre en lumière ici. Si l'activisme peut aussi se déployer dans la sphère publique, je m'intéresse surtout à sa place dans la sphère personnelle et à ses liens avec l'esthétique du quotidien. En quoi, par exemple, l'activisme nourrit-il la sensibilité esthétique? Je présente également des passages poétiques et narratifs, de même que des clichés photographiques tirés d'un projet cartographique intitulé Bodies of Water : Partial Companion to a Prairie Atlas. Ce projet met de l'avant différentes manifestations locales et quotidiennes de l'activisme et de l'esthétique, qui ont aussi une incidence dans la sphère publique, de manière plus vaste. J'invite les éducateurs à considérer ce type d'approches en portant attention aux composantes écologiques locales.

Keywords: aesthetic sensibility, everyday aesthetics, activism, environmental education, mapwork, prairie

We are one spirit, one song, and our world will be harmonious only when we make the time to care. For ourselves. For each other. For our home. You don't need to be a Native person to understand that—just human. Richard Wagamese (2011, p. 37)

For the first time in my life, at the wonder-filled age of 58, I became an official member of a political party: the BC Greens. It was then I also began signing manifestos, my first being the Leap Manifesto.¹ Why did I wait so long? Overall, I was comfortable honouring and caring for the environment in my own way,

and I didn't think I needed to join a political party or sign manifestos to do that. What made me change? Two reasons are at the heart of this matter.

Firstly, as part of my work as an Associate Dean in a Faculty of Education, I organized several "educator-in-residence" programs that focused on caring for places, colonial legacies within education and within local territories, and living in the world in sustainable ways. A collective of educators-in-residence made up of poets, artists, educators, farmers, activists, innovators, and scientists shared their work, and I saw that while activism can take many forms, there is one key component that needs to be present for change to take place: heartfelt engagement. And the older I get, the more I am called to focus on what is close to my heart.

Secondly, over the last ten years, due in large part to colonization, I have been living and working on the unceded territories of the Lekwungen and SENĆOŦEN language speaking peoples. I want to respond to that colonial legacy with reciprocity, including aligning my pedagogical and personal life to address recent Truth and Reconciliation Commission (2015) recommendations on educating for reconciliation, especially regarding Recommendation 62 (ii), which calls for "post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms" (p. 331). Honouring places and acknowledging our connections to places are strong components of Indigenous knowledges and teachings. Incorporating an ecological imperative in my curricular work in teacher education is one technique for honouring both the environment and our local places. It also serves as a helpful approach to educating for reconciliation. Taking a personal stand and joining larger collectives to support these same imperatives is another way for me both to respond to the aforementioned privilege of living and working on these territories and to answer the call for reconciliation. I want to act in support of the things that are closest to my heart, and I know my best chances for doing that require calling on both my personal and pedagogical ways of being in the world (which are most often poetic and artistic), and joining with like-minded larger public collectives.

Regarding environmental education and activism, I am inviting readers to consider two seemingly disparate notions that, when they work together, hold possibilities for ecological care at the local and global levels and encourage heartfelt engagement. These two notions are *everyday aesthetics* and *activism*. After discussing these notions, I share narrative and poetic passages and photographs from a mapwork project (Hurren, 2008, 2009, 2014) about bodies of water on the prairies. Mapwork² is a process I have taken up as a way to promote embodied knowing, specifically within research and pedagogy on notions of place and identity. It is a process that acknowledges how places and selves are interconnected. The mapwork process disrupts standard/colonizing cartographic forms of maps and atlases by incorporating narrative, photographic, and poetic components. This mapwork project about bodies of water calls on a form of bioregional narrative (Cheney, 1989), one that is localized and connects people and communities. In the project, I have been compiling related facts, stories,

poems, and photographs that focus on the presence or absence of water on the prairies. The stories are not meant to be “tales of universal truth, but of local truth, bioregional truth,” as Cheney has encouraged (p. 133). My reasons for taking on this project stem from an ongoing fascination with “all things prairie,” and an attempt to disrupt stereotypical notions of prairie as dry and arid, instead highlighting, within my research and pedagogy, the intricate connections between people and places—especially bodies of water in those places.

The impetus for sharing my ideas in this article and including excerpts of mapwork in the form of narrative, poetry, and photographs grows out of an imperative, and more specifically out of what I believe was a call for activism issued by Rishma Dunlop in a special issue of *Canadian Journal of Environmental Education* (2008). As guest editor of that issue, Dunlop stated:

I believe that the best new writing about the environment and ecological concerns are necessarily driven by narrative, by stories in which we as human individuals are strongly present These kinds of narratives provide the potential to connect to the environment or reconnect to the environment in ways that are vital to ecological concerns in the 21st Century. (p. 5)

Like Richard Wagamese, Rishma reminded us that caring for the earth is a human imperative, and I believe she was calling for activism of the narrative kind—a form of activism that engages individuals as storytellers. Dunlop’s call for stories and narrative forms of engagement within environmental education was situated within an ongoing conversation within the field, wherein she and others have continued to champion the importance of stories.³ Along with joining political parties, signing manifestos, and aligning my pedagogical life with what is in my heart, my choice of writing style, combined with my choice of arts-based research and pedagogy using a mapwork approach, are forms of activism that arise from the (my) personal, human level, and address a public audience.

Everyday Aesthetics and Activism

Terms such as *militant*, *take action*, *stand in opposition*, *conflict*, and *change* are often included in delineations of activism. For the most part, the word “activism” connotes aggressive, assertive behaviours often associated with protests, marches, and stand-offs. Amassing large numbers of supporters to join in the action is also associated with the term. In general, curricular and pedagogical discussions related to activism evoke the ethical issues surrounding educational decisions, and induce questions about objectivity versus responsibility. As educators, we are encouraged to be cautious about promoting our own agendas as we teach to cultivate efficacy among students. Jickling (2003) outlined the dilemmas facing educators as they negotiate a path between “leaning toward value neutrality and value-free education practice and delineating their positions, and

then acting on them” (p. 23). Where there are at least two sides to an issue, we have been cautioned about monitoring community issues and not adding fuel to the fire; examples of such controversial community issues are forestry, fishing, agriculture, mineral extraction, organic farming, and water use. We have debated the benefits of disclosing our own positions regarding controversial issues or remaining “neutral” or “objective,” (Chamberlin & Glassford, 2008; Clark, 2016; Clarke, 2005; Jickling, 2003; Werner, 2016). Moreover, especially within social studies education, we have explored possible links between activism and citizenship (Cassidy & Ferguson, 2016; Clark & Case, 2016; Sears, 2004). One conversation that has not made many inroads into discussions of activism and environmental education is that of aesthetic engagement as a form of, and even requirement for, activism.

Though not always acknowledged or recognized, “the aesthetic” is often employed and activated in the cause of political, social, and commercial agendas. This has been the case throughout the ages, be it in the form of literature, music, or visual arts. Poets and writers continue to be imprisoned for their resistance writing, artists are sometimes required to evade authorities (e.g., Salman Rushdie, Ai Weiwei), and politicians shape national narratives through images, films, stories, exhibitions in national galleries, etc.

Articulating the notion of aesthetics has long been the labour of philosophers, and is not the purpose of this article. However, I do want to share some ideas about how I am taking up the notion of aesthetics. In a recent discussion of aesthetic concepts, especially in relation to the environment, Porteous (2013, p. 22) makes a useful distinction between sensory aesthetics (“sounds, colours, textures, and smells”), formal aesthetics (“appreciation of the shapes, rhythms, complexities and sequences of the visual world”), and symbolic aesthetics (“meanings of the environment that give people pleasure or otherwise”). I believe the process of cultivating an aesthetic sensibility requires acknowledging each of these three areas of aesthetic engagement—sensory, formal, and symbolic.

Dewey (1934) admits, “We have no word in the English language that unambiguously includes what is signified by the two words ‘artistic’ and ‘esthetic’” (p. 47). According to Dewey, *aesthetic* refers to “experience as appreciative, perceiving, and enjoying” (p. 47). Rather than a focus on notions of “artistic” or art-centred objects, attention to appreciation, perception, and enjoyment frames my use of aesthetics in this article. I am using *aesthetic* to mean something that would enliven and engage our senses, and I am employing it in opposition to *anaesthetic*—something that would dull our senses and result in disengagement.

As Jacobsen (2010) reminds us, “Humans appreciate a wide range of entities aesthetically: . . . food, machinery, habitats and various objects of everyday life” (p. 184). In linking everyday aesthetics and activism, I am focusing on those entities that are not overtly created or made for aesthetic appreciation. Rather, they are the everyday components of places that already exist. An example from an environmental context is that of a wind turbine. While it was not conceptualized

or constructed as an aesthetic object, depending on the sensibility of those who encounter this technology, it could be appreciated for its aesthetic effect as well as for its environmental impact.

Cultivating an Aesthetic Sensibility

In a discussion of everyday aesthetics, Yuriko Saito (2007) distinguishes between formal art appreciation objects and aesthetic objects in everyday life. She makes the point that any object can be considered an aesthetic one, depending on the attitude and aesthetic sensibility of its viewer. She suggests that attending to everyday aesthetics is a way to cultivate an aesthetic sensibility, adding that a well-developed aesthetic sensibility is ecologically necessary for the well-being of all. This imperative is related to Yi-Fu Tuan's (1974) notion of "topophilia," in that before we can act with care for our places, an appreciation and emotional attachment to our places is necessary.

Cultivating an aesthetic sensibility is an action that requires slowing down our minds and paying attention to what is right in front of us, and developing an appreciation for what we see in our everyday worlds. In a delineation of the ideas of various educational philosophers from Plato to Whitehead, Caranfa (2007) links contemplation and quiet thought with the development of an aesthetic sensibility, and further suggests it is necessary for the good of all—for optimum living, learning, and working. Cultivating an aesthetic sensibility does not require formal art lessons, nor is it an act of creating art. It is an activity, or a way of being and appreciating, that people can develop as they go about their daily routines, as long as they are paying attention and noticing. Inviting students or colleagues to walk down a hallway in the early morning and notice the light, or the silence, or the feelings they encounter, is an example of such an activity. A walk along the banks of a local creek or dugout and noticing the various lifeforms, sounds, and emotions that arise is another example of paying attention to the everyday and cultivating an aesthetic sensibility.

Educational Context

As noted above, everyday aesthetics is concerned with those experiences that are right in front of us, rather than having to look elsewhere for aesthetic experiences. A parallel can be drawn between acknowledging the importance of everyday aesthetics and, within the environmental education world, acknowledging the local environment, rather than giving preference to, or requiring fieldtrips to, "wilderness" and "last frontier" environments elsewhere. Although she is referring to the overall discourse of environmentalism and not to environmental education, Yuriko Saito (2007) reinforces the importance of attending to our everyday places as we learn to cultivate an aesthetic sensibility when she states:

This dominance of wilderness aesthetics in environmental discourse consequently eclipses the equally, or even more, crucial significance of our aesthetic reactions to our backyard as well as to everyday objects and activities, which generally do not provide memorable experiences or occasions for reflection. We thus tend to overlook their unexpectedly significant role in affecting, and sometimes determining, our ecological awareness, attitude and ultimately actions, thus literally transforming the world. They appear trivial, innocent, and insignificant, when in fact they are not. (p. 57)

Two caveats. One: If the everyday aesthetic in the backyard of your community is of the “wilderness” variety, this is a valid locale for people in classrooms and communities to cultivate an aesthetic sensibility. The goal is to pay attention to what is right around us. Two: If what is right around us is largely altered landscape, reflecting the ongoing ravages of neoliberalism and the subsequent loss of natural areas in urban centres (or the construction of fake natural areas in urban centres), I am not advocating for acceptance of such alterations or an uncritical stance. While it is the case that cultivating an aesthetic sensibility is an activity undertaken in order to notice the aesthetic that is right in front of us, noticing, for example, the shadows cast from a wall of scaffolding along a walkway does not pre-empt also asking about the reasons landscapes are altered and for which/whose purposes. This active, analytical approach to everyday aesthetics heeds the call from Derby, Piersol, and Blenkinsop (2015) for a critical place-based pedagogy, and attends to their cautions against settling for colonized environments with artificial fountains in “parkettes.”

In relation to pedagogical contexts and environmental education, David Orr (2004) reminds us:

Virtually all environmental activists, even those whose work is focused on global issues, were shaped early on by a relation to a specific place. What Rachel Carson once called “the sense of wonder” begins in the childhood response to a place that exerts a magical effect on the ecological imagination. And without such experiences, few have ever become ardent and articulate defenders of nature. (p. 161)

Orr also suggests that awareness about the local watershed is practical knowledge for everyone, regardless of location.

The ubiquitous presence/absence of water and the many environmental issues related to water are perhaps some of the most contested environmental issues in the world today. What goes into water, what gets transported on water, what gets taken from water, diverting water, damming water, water quality, and water “management” are just a few of the current environmental concerns. On a local level, getting to know the bodies of water in and around a community, and caring for those bodies of water, is a simple approach to cultivating an aesthetic sensibility and attending to everyday aesthetics. Water is a theme that appears in many local stories and legends (stories of fishing, swimming,

holidays, mishaps, vistas experienced around water, etc.). When undertaking a study of local bodies of water with students, you might collaboratively compile a list of the local bodies of water, and then invite students to choose one of those bodies of water and conduct an aesthetic inquiry related to it. The inquiry could take into account information gathered from the natural environment surrounding the body of water, stories and legends local people tell related to that body of water, historical and current facts, sketches, photographs, and collage work that incorporate natural elements found near, in, or on that body of water.

On the following pages I include selected excerpts from a mapwork project that explores bodies of water on the prairies. The bodies of water mapwork project is a collection of facts, stories, poems, and photographs. I have arranged the collection alphabetically, into the format of a “companion” to an atlas. For the most part, the entries in the companion are based on fictional accounts, a number of facts and rumours, and local history and lore. Each entry consists of a body of water, or a term related to water that is accompanied by a definition. Some of the entries also include stories and poems along with the definition, and I have included samples of these. The excerpts on the following pages were selected to illustrate bodies of water that occur naturally on the prairie landscape (e.g., lakes, sloughs) and those occurring on account of human intervention (e.g., dams, dugouts).

The North American prairies are often equated with dry, arid, sometimes drought-stricken lands. This generally flat region is an area that throughout various eras of geological time held networks of shallow inland seas and glacial lakes. Were it not for the pre-historic presence of these expansive bodies of water, the prairies would not exist today. In geological terms, vast areas of the dry and flat northern plains still carry the memory of water in their settler nomenclature—Williston Basin, Glacial Lake Agassiz, Regina Lake Plain—and place names of Indigenous and settler origins reveal a reverence for moisture: Drinkwater, Goodwater, Swift Current.

Water is called up in the language used to describe prairie vegetation. References to “drowning in a sea of wheat” and “rolling waves of wheat” are ascribed to large expanses of croplands that now cover what used to be vast stretches of inland seas. As the prairies were populated with settlers and eventually cultivated, the presence or absence of water became the impetus informing farming practices and settlement. Likewise, its presence or absence influenced the overall mindscape of the people living there. Perhaps the excerpts of mapwork on the following pages will serve as a starting point for similar “activist” environmental education as well as for the cultivation of an aesthetic sensibility in classrooms and communities.



© Photo by W. Hurren

August Puddle in a Prairie Lane

AN•CIENT LAKE BED [ān' tshēnt lāk bēd]

1. A large area of low flat land once covered by a prehistoric lake. The dry and arid plains region of North America exhibits the remains of these fresh water lakes. What was once lake is now referred to as prairie or plains. *n.*

BA•SIN [bā' sēn]

1. A large area of low flat land holding a network of waterways (rivers, creeks, lakes) and drained by these same bodies of water. *n.* 2. A shallow bowl, most often made of plastic. Many prairie basins were blue-ish green and plastic (circa 1950-1965), sometimes located in the porch, or on a kitchen counter. People used them to wash up when they came in for coffee, lunch, and supper. Also used for washing dishes and babies. Children used them to cool off on hot summer days—filling them with cold water for water fights or *who-can-hold-their-face-under-water-the-longest* contests. *n.*

DAM [dām]

1. A reservoir of water blocked at one end, to hold spring runoff and divert creeks and rivers. Dammed water is often used for parks and recreation, irrigation procedures, and to power hydroelectricity generating stations. *n., v.*

Rare, Endangered Fauna and Flora in the Dam Area¹

cooper's hawk sparrow burrowing owl eastern bluebird great gray owl loggerhead shrike peregrine falcon piping plover whooping crane prairie long-tailed weasel hall's bluestem red three-awn whorled milkweed side oats small white lady's slipper heavy-fruited sedge rigid sedge engelmann's spike rush prostrate spurge jerusalem artichoke white-flowered prairie parsley prairie false dandelion small yellow monkey-flower smooth cliff-brake western spiderwort white milkwort tumble grass gama grass buffalo grass witch grass



© Photo by W. Hurren

Rafferty Alameda Dam Cite/Sight

¹ Adapted from *Rafferty-Alameda Project Technical Report (1989) Vol. 1: Initial Environmental Evaluation*. Regina, SK; Environment Canada

DUG•OUT [düg' öüt']

1. A large scooped out depression in the land, created to hold rain and moisture run-off from a surrounding area. Dugouts range in size, the average being slightly larger than an Olympic swimming pool, and with a depth of 15–20 feet. Following a decade of drought during the 1930s, the Prairie Farm Rehabilitation Act (PFRA) facilitated the excavation of over 250,000 dugouts on the prairies.² These dugouts also served as reservoirs for work crews building roads across the prairies. For this reason, many dugouts are situated close to grid roads and highways. Now legally required to be fenced in, dugouts provide a water supply for livestock, gardens, lawns, cisterns, farm operations, etc. *n.*

Five Reasons Never to Swim in a Dugout

1. Many dugouts do not have sloping edges. The steep banks make it difficult for someone to scramble out.
2. Weeds grow exceptionally long as they reach for the light at the surface of a dugout. These weeds can cause trouble for swimmers.
3. As a body of still water, the surface of a dugout is warmed by the sun, but just a few inches below that, the water is very cold. People jumping or falling in from a raft or inner tube encounter the frigid water below the surface and involuntarily gasp, beginning a cycle of breathing in water instead of air.
4. Dugouts are a sure source for “the itch.”
5. Parents usually punish children caught swimming in a dugout.

They were heading towards the far end of the dugout when their only paddle slipped out of Gary’s hands. It was a metal shovel that had lost its edge. Gary found it in the junk pile behind the chicken coop. When the others saw it sinking down, they hollered to grab for it. But too late. And they all knew better than to leave the raft and go in after it. The shovel quickly disappeared in the dark water.

Remembering that long ago spring morning, Julie sometimes gets stuck in a loop of *what ifs*. *What if* they had taken turns instead of all five piling on the raft together? *What if* she had slept late that morning instead of meeting to ride over to Gary’s farm? *What if* someone had seen their bikes hidden in the caragana hedge and ordered them out of the dugout?

² See *Quality Farm Dugouts* (2002). Edmonton AB: Alberta Agriculture and Forestry.

Julie offered a plan. "What if we all move real slow and each take a side of the raft? I'll go to the middle for balance. Then you guys each put an arm in the water and paddle us back to the edge and we can get out."

"I say we start hollering for help as loud as we can," said Gary. "Maybe someone will be out in the yard and hear us."

They all said no to that and to the heck they would get for being in the dugout. Careful not to cause the raft to tip, they each moved towards an edge. Julie sat in the centre, for balance. Gary said he could give some extra help by sitting on the back edge and using his feet to kick and add propulsion. Since he was the one who dropped the shovel. They all agreed. The raft began slowly moving back towards the long weeds near the edge from where they had launched it.

In the hours and days and weeks that followed, they could not explain or remember for sure what made Gary lose his grip along the back edge. Maybe his legs brushed against long weeds in the water and he got spooked and let go. Maybe he was just fooling around and thought he would scare them. Maybe there was an argument about moving over to make more room and a quick shove. But once he was in the water not one of them could forget what happened next. They saw Gary's eyes grow large in the icy water. They tried reaching out to him, but as he struggled he slipped further under the surface. He wasn't waving and splashing wildly like in the movies, but their arms just couldn't reach him. When all the commotion made the raft start to tip, not one of them dared jump in to try and help Gary out of the water. Before his face went under for the last time, they had never seen anyone look that calm. And that's when the four of them started hollering for help.

When they realized no one would hear them, it took 40 minutes of maneuvering, using just their arms as paddles, to get back to the steep, weedy edge and scramble out of the dugout. Leaving their bikes in the caraganas they ran around the hedge and across the farmyard up to Gary's house. His mom saw them first.

SLOUGH [slü]

1. A body of fresh water that collects in low-lying areas of prairie fields. Formed by rain and snowmelt, in wet years sloughs are resting places for migrating geese and ducks. Flocks of Sandhill and Whooping Cranes [see also *Crane*] are a special sight on prairie sloughs in the spring and fall. Because of the large areas encompassed by sloughs, and the seemingly random locations, roads are built to go around sloughs, creating curves along what are usually very straight roads. Vehicles that fail to negotiate these curves sometimes end up in sloughs. Sloughs are not used for recreational purposes because of the swampy soil under the shallow water. *n.*

My Grandfather's Memory of a Local Slough

In 1919 and '20 I worked for Mr. Shire, a bachelor who lived just west of town. He had two cows and two horses and needed hay for them. I got a dollar a day helping Mr. Shire put up hay. We went three miles east of town to a place we called "The Stanley Farm." John Stanley was the weed inspector for the municipality. We had lunch together, and then went out to cut some hay in his slough. It was a turtle-back slough so rough you had to wrap your legs around the mower seat to stay on. In normal years there was water in the slough, but this year it was dry. The hay was short but good. That night we brought two loads home. Mr. Shire didn't have any water on the farm so he watered at the town windmill. Mr. Shire was ahead of me. He went on home and my team went to the well. I was asleep on the load and didn't know this. The water trough was empty so the horses waited at the well and that's where Mr. Shire found me. When I didn't show up with my load of hay, he came looking for me. -Jim Groshong

THE LAKE [thē lāk]

1. A generic term applied to most prairie lakes. Locals assume others will know which lake they are referencing. *n.*



© Photo by P. Cooper/W. Hurren

At the Lake

The Lake, After a Sunday Drive

Back then, the sand was not so fine. Small rocks made blankets necessary.
Even a car blanket would do.
Scratchy wool a small price to pay for sunshine and hot dogs.
Purses and sandals piled to the side, we stretched our legs and leaned back.

Even a car blanket would do.
He looked like he could be anybody, my father without his white undershirt.
Purses and sandals piled to the side, we stretched our legs and leaned back.
No towels for drying, we ran from the water shivering and huddled.

He looked like he could be anybody, my father without his white undershirt.
A photograph shows my grandparents sitting side by side.
No towels for drying, we ran from the water shivering and huddled.
Their shadows falling across my aunt with her newspaper.

A photograph shows my grandparents sitting side by side.
My older sister squinting into the sun, hair drying in fine curls.
Their shadows falling across my aunt with her newspaper.
Behind us, cartoon cars lined up along wooden stump barricades.

My older sister squinting into the sun, hair drying in fine curls.
Scratchy wool a small price to pay for sunshine and hot dogs.
Behind us, cartoon cars lined up along wooden stump barricades.
Back then, the sand was not so fine. Small rocks made blankets necessary.

Notes

- ¹ The Leap Manifesto (Klein, Suzuki, Cohen, Sutherland; <https://leapmanifesto.org>) calls for respecting the inherent rights and title of the original caretakers of this land and Indigenous communities, for energy democracy, and for localized and ecologically based systems. It declares, “Now is the time for boldness. Now is the time to leap” (2015). While signing an online manifesto might be labelled “slacktivism” by some, the manifesto is also promoted through community events and gatherings, and along with individual signatures, there is a growing list of Canadian organizations signing on.
- ² Mapwork as an Approach to Exploring Notions of Place and Identity, Social Sciences and Humanities Standard Research grant, Principal investigator Dr. Wanda Hurren [401-2005-298].
- ³ See *Canadian Journal of Environmental Education*, 7(2), 2002, Special Issue: Telling our Stories; see also Gaylie, 2014; Howard, 2010; Blenkinsop & Judson, 2010; Piersol & Timmerman, 2017.

Notes on the Contributor

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