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Community Works Journal™

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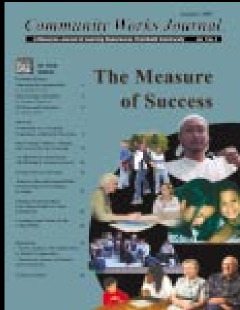

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OUR MISSION is to promote exemplary teaching practices, programs and models that help students become caring, responsible and active members of their communities.

About *Community Works Journal*

We publish *Community Works Journal* in support of teaching practices that build community. The *Journal* showcases innovative strategies and practices that involve educators and students in important work within their communities.

Since 1996 the *Journal* has served a crucial need for dialogue, connection and models—a resource that inspires by example. *Community Works Journal* is distributed across North America and beyond, both in print and electronically, to educators, schools, programs, and networks.

We believe that learning opportunities grounded in the local community are critical to promoting a connected, purposeful and positive school experience that contributes directly to the development of young people as healthy, caring, informed, and active citizens.

Community Works Journal welcomes unsolicited article ideas; they will be reviewed and their authors contacted promptly. Guidelines are available on our Web site.

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Dear Readers

In This Issue...

We explore the power of art as a lens through which we can experience the world we share in extraordinary ways. Creating sculptures in the cloud forest of Costa Rica, learning about the immigration experiences of our neighbors and classmates through handmade books, and using art to explore and express our understanding of local landscapes are a few of the ways contributors in this issue are touching the heart of place.

In our regular essay on **Educating for Sustainability**, Jennifer Cirillo shares her experiences with issues of water while working with the San Diego Natural History Museum in California. Contributing editor Gregory Sharrow frames his thinking in **Discovering Community** around ways in which educators can uncover and build community by using what students know best—their own backgrounds and experiences.

Matt Dubel joins us as a guest writer this issue, filling in for David Sobel in **Of Place and Education**. A colleague of David's at Antioch New England Graduate School, Matt offers a wonderful reflection on the richness that can be found right in the local landscape—a richness that finely compliments a well-designed place-based curriculum.

Touching the Heart of Place comes to us from Matt Karlsen, an educator with The Cloud Forest School/Centro de Educación Creativa in Monteverde, Costa Rica. The Cloud Forest School students, coming from a variety of backgrounds, have the opportunity to both learn and make a difference in a local rainforest. Matt and his colleagues have created a curriculum strongly influenced by the thinking of *eco artists* like Andy Goldsworthy. **Intersections: A City of Stories** features middle school students using book arts and oral history to explore the diversity of their local community. The results are deeply moving thanks to the commitment of the participating students and the guiding hand of book artist and illustrator Jeannie Hunt.

Janelle Shafer writes in **Environmental and Multicultural Education: Bridging the Gap for All Communities**, about the CO-SEED (Community-based School Environmental Education) projects's efforts to include a multicultural perspective in environmental education Janelle describes how the project is attempting that in the Boston area. Teachers Alicia Carroll and Bisse Bowman contribute **Learning to Read Nature's Book: An Interdisciplinary Curriculum for Young Children in an Urban Setting.** They describe the place-based curriculum they have developed at Young Achievers Science and Math Pilot School in Jamaica Plain, an urban area close to Boston. Alicia and Bisse collaborated on their piece during a Reflection Writing Retreat at Shelburne Farms, cosponsored by *Community Works Journal.*

Photo courtesy of Matt Karlsen

The Power of Art in the Preservation of Community offers an interview by senior editor Susan Bonthron with sixth grade teacher Jen Kramer and her students. They talk about the kinds of hands-on learning they've been doing in their community over the past few years and how they feel about their work. In **Dear Pop: Building Community from an Empty Classroom,** Anne Tewskbury-Frye reflects on the unusual way in which she and her students began a school year.

Our **Resource** section features information on the place-based **CO-SEED** program. We also feature the newly revised and expanded ***Project Seasons***, a publication that serves as an excellent guide to hands-on learning activities and projects for both educators and parents. *Project Seasons* offers innovative ideas for discovering the wonders of the world.

In **Literacy Corner**, teaching librarian Nancy Ancharski shares her experience with D.B. Johnson's wonderful "Henry" books, including ***Henry Climbs a Mountain***. Innovative both for their style and for the way in which they translate Thoreau's philosophy into illustrated stories about a bear named Henry. As the keepers (thanks to Nancy) of nearly all the "Henry" books now, my five-year-old son and I can attest to their staying power on our reading list!

Enjoy the issue and, as always, we appreciate your feedback.

Joe Brooks, Executive Editor

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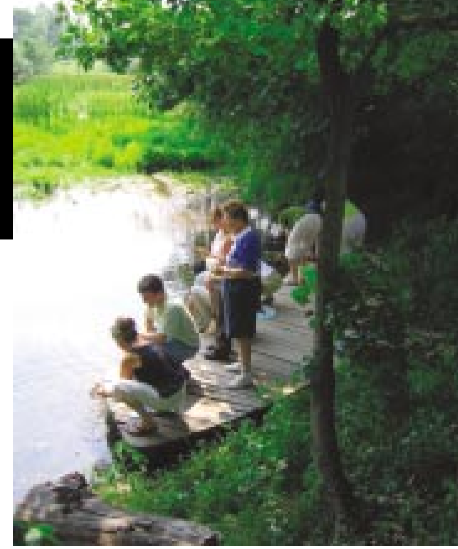

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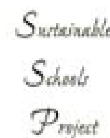

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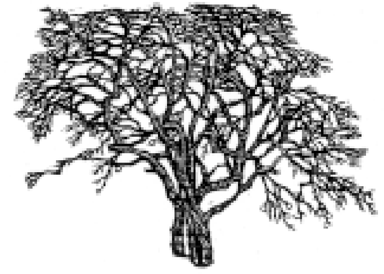


Water in the Desert: Learning through the San Diego Natural History Museum

by Jennifer Cirillo

Jennifer Cirillo, a contributing editor for the Journal, *is the coordinator of the Sustainable Schools Project, sponsored by Shelburne Farms. She supports the Project's professional development work with teachers at three schools in Burlington, Vermont. Jen also directs the Education for Sustainability Summer Institute at Shelburne Farms, and is a faculty member with Community Works Institute on Service-Learning. Her ongoing reflections here ponder how her own educational experiences helped her understand the broad perspective we need to "take learning beyond the personal" and teach others about sustainability.*

Even after I walked across the frontier into California, the border patrol on the horizon and a metal fence that zigzagged into the ocean remained a haunting memory. I had spent several weeks in the Sonoran Desert studying the ecology and environmental issues of the region directly across the political divide from California and Arizona. Water weighed heavy on my mind. Coming from the Northeast, I had taken for granted my seemingly unlimited access to fresh water. While in the Southwest I was exposed to the intimate connection people have to and with water. Not too far from the Mexican border, San Diego called. Like many visitors to that county I had dreamed of surfing and strolling the beaches at sunset. However, after camping in the desert for five weeks, I yearned first for a long hot shower and a climate-controlled room. Needless to say, I found myself in a hostel with an international gang of misfits. While I did find a shower it wasn't a place I wanted to linger! And in such a water-scarce locale, it was probably just as well.

The San Diego River watershed has a population of 475,000—the highest in the county —and comprises coastal wetlands, riparian habitats, and a groundwater aquifer. The area is also home to freeways, urban development, and plenty of industrial and agricultural uses. With the closing of local beaches and the questioning of groundwater safety, water quality is a major concern for most residents. Water scarcity is also a major threat—especially to the regional home of the Imperial Irrigation District that supplies water to the area, 98% of which is used by the agricultural industry.

After a night's rest, I began an internship with the San Diego Natural History Museum. Over the next several days I was given the opportunity to work alongside Merle Okino-O'Neill, then Director of Formal Education. Merle supported the "Museum to School Partnership" by providing technical assistance trainings on webpage design, water quality testing, internet research, and on-going support from Museum staff and experts. I had anticipated going into classrooms and teaching students about water quality and scarcity, filling their heads with scientific information, doing the learning "to them." Instead, I was the one doing the learning.

"Dr. Rebman, is this a good sample?" A young girl produced a plant lying on a piece of sturdy paper, its roots intact. All of the leaves and a tiny open flower lay flat. He told her that in fact she had a beautiful sample that would be included in the museum collection. She ran back to her group to show them the specimen that would be catalogued next to those of other botanists. Dr. Jon Rebman, the Museum's plant curator, had joined the group of fourth graders from El Cajon elementary school on their field study. He told them about the work of botanists and how they were helping the museum collect important historical data. His enthusiasm for plants seemed contagious; soon children who once saw "grass" were identifying many common plants, noting their intricacies, and marveling at their structures. Moreover, students were exposed to a new field of science, a potential career opportunity, and the skills to interpret ecosystems all over the world.

The students were learning about watersheds – how humans impact them and how kids might mitigate some of those impacts. Leslee Zitren, their teacher, with the support of Okino-O'Neill, was using the *Adopt-a-Watershed*™ curriculum to explore local watershed issues. The curriculum focuses on "integrated learning in the context and direct experience of place, community investigations and service-learning projects, community education, and reflection and assessment." These core principles and components had guided my own study across the border and continue to influence my work as an educator.

While I observed the first phase of the fourth graders' long-term plant population study, schools across the city were engaged in other watershed investigations. Dan Bern's sixth graders in Carlsbad had begun their unit on water quality.

Sustainability, *cont'd. on p. 32*

DISCOVERING COMMUNITY

by Gregory Sharrow

In his regular Journal essays contributing editor Greg Sharrow ponders the connections between community and curriculum. Greg is a former classroom teacher and now Director of Education at the Vermont Folklife Center, with a Ph.D. in Folklore. He has done extensive field research, and is author of a number of publications, including the multicultural textbook Many Cultures, One People*. Greg's current work focuses on the interplay of folklife and personal identity and the role that culture plays in our construction of self. Greg directs the Discovering Community Summer Institute and is also is a faculty member with Community Works Summer Institute on Service-Learning.*

Looking Close to Home

My first fulltime teaching job was in the two-room Lower Branch School in Braintree, Vermont. Two-room is actually a misnomer because I taught fourth grade in the basement of this building, which functioned as a third room. Grades three, five and six were in the upstairs rooms, and grades one and two were housed at the two-room Upper Branch School three miles further up the road. When the town decided to add a kindergarten, the school board rented a classroom space in the adjacent town of Randolph. After the staff convinced the school board that we needed a library, the collection was set up in a trailer parked next to the Lower Branch building.

It may sound as though I'm setting this up to make a point about deprivation, but I'm not. Braintree was a great place to teach, in many respects because of limitations imposed by these physical circumstances. Like the one-room school teachers of yore, I was on my own–isolated, independent, self-reliant—which opened up tremendous creative possibilities. This was back in the era of "basic competencies" testing so there was a defacto curriculum of basic skills–but otherwise the classroom was, in effect, my canvas. The fifth-sixth grade teacher, who was also our half-time administrator, encouraged me to run with this opportunity, and the superintendent of our union district maintained a hands-off policy, treating us as a kind of Wild West outpost.

Thus at the very beginning of my teaching career I found myself in a situation where I could approach the classroom as a kind of laboratory and draw on my own experience and interests as classroom resources. For example, I love to cook, so I started cooking with my students. We began by improvising with hot plates and a portable convection oven, but after some holiday break, we were greeted by an electric range, fully functional and installed beside the blackboard at the front of the room. It turned out that one of the school board members was an electrician and when he got wind of my cooking projects he went out and bought this stove–with his own money–and wired the thing in place in his free time.

This was as much of a surprise to me as it was to my students, and the presence of this stove ramped up our cooking projects. We formed cooking teams, each with their own work station, and pursued a wide variety of culinary projects. Six teams of four students could produce six loaves of mouth-watering bread, and in the process learn lessons in cooperative team work combined with interdisciplinary skill building in math, science, and language arts. But there was also an unintended outcome: as I appealed to my students for recipe ideas I began to see the culture of their home life enter the classroom in the form of food traditions.

Braintree, Vermont, is small by any measure, with a total population of about 1200, but it is far from homogeneous. One measure of this diversity has to do with income and knowledge of the outside world. On the back roads of Braintree Hill families with considerable wealth who've moved here from elsewhere live neighbor to families of limited means who rarely leave the environs of the town. Twenty-five years ago, with little access to private institutions, the public school was the common ground on which these families met.

As I write a particular family comes to mind, a family that maintained two homes, one in coastal Massachusetts and the other at the foot of Braintree Hill. They were urban, cosmopolitan, well educated–and they were Jewish, something of a rarity at least in this area of rural Vermont. As our classroom cooking project rolled into the winter months, their ten-year-old-son, who was a student in my class, asked if we could bake hamantashen (a distinctive, three-cornered, filled pastry) in celebration of the approaching Purim holiday. With the help of his parents who were in full support of his idea, he proceeded to assume the role of teacher and guide, using a family recipe to open up the culture of his household. As you can imagine, it was an important learning experience all the way around. Through this very public enactment of his Jewish identity, my student was able to mediate his sense of difference, and his classmates learned firsthand about Jewish culture from the best of all possible teachers, which is to say a peer.

I'm not making an overblown claim here. As I've written in an earlier *Journal* piece, putting a face on difference is a first step toward overcoming prejudice and stereotyping. And for this particular student a simple cooking demonstra-

Discovering, *cont'd. on p. 32*

Of Place and Education

One Intern's Story

by Matt Dubel

Matt joins us as a guest writer this issue in Of Place and Education—which regularly features David Sobel, a contributing editor for the Journal. Matt's essay here is excerpted from a chapter he wrote with David Sobel, included in the book Local Diversity *published by Smith and Gruenewald. Elsewhere in this issue is an interview with Jen Kramer and her sixth grade class with whom Matt interned, and whose work he describes here.*

Students explore the source of the Broad Brook in Vermont.

The sun's just breaking over Wantastiquet Mountain as I head south along the Connecticut River valley to Guilford, Vermont. It's the last day of school before winter break and, sadly, the last day of my internship. Turning off the highway to follow the twisting route that leads to Guilford Central School, my eye catches the outcropping of slate that abuts the exit ramp. After spending the past month investigating slate with the sixth grade class that I'm interning with, I see slate everywhere now. It's part of that phenomenon where newfound knowledge actually enables you to see what was there all the while. Think of the experience of learning to identify something—a white pine, a red-tailed hawk, an eastern swallowtail, anything—and then feeling as if you see it everywhere, like you've stumbled into some great abundance that can only be accessed by your ability to recognize that it's there.

Wallace Stegner writes that *"No place is a place until things that have happened in it are remembered in history, ballads, yarns, legends, or monuments,"* and what was once just another pretty Vermont landscape to me is now a place I see through the history of my time working with fifteen sixth graders and one exemplary teacher. As I drive through Guilford this morning, the sights out the window retrace the path of my internship. The white clapboard church evokes the memory of the time we brought the students here to check out its magnificent 19th century slate roof and to seek out the gravesite of a prominent quarry owner in its cemetery. This landscape abounds with our stories, the product of a season spent engaging students in learning language arts, social studies, science and mathematics by using the raw materials of the community around them.

Guilford, Vermont is a town of just over 2000 people in the southeast corner of the state, just north of the Massachusetts border and just west of the Connecticut River. Don't picture the classic Vermont town green with a steepled church on one end. Instead, imagine several smaller villages, each little more than a crossroads today, though in the 19th century they were distinct communities with unique economies and demographics. Following Route 5, I enter into one of these—the village of Algiers—that lies just north of a string of slate quarries reputed to be the oldest in the nation. It was here, in these quarries, that our study of geology came alive this fall.

Walk into any school and the odds are good that you'll find a class studying geology. But so much of what passes as geology study is bookishly abstract, mystifyingly disconnected from the earth beneath the students' feet. We decided to use the landscape of Guilford to illuminate our study of geology. And what a story we found: volcanism, ancient oceans, continental collision, intense glaciation, and a rock that was a vital part of the human history in the area. This intersection of the natural and cultural history of Guilford through the quarrying of slate became our hook, and a natural link that connected all the core curricula.

Accompanied by geologist John Warren, we ventured out to what was once the largest slate quarry in Guilford. After so much talk of this metamorphic rock, it was a thrill to approach the old quarry and see the hills of scrap slate, then enter the quarry itself through the corridor cut into the rocky hillsides. On either side, the walls were sheer slate: some sheets vertical, some horizontal, some at odd angles. John explained how the metamorphism caused by continental collision over 200 million years ago might have caused the rock to form at such angles. Since the quarry walls extended at least 40 feet above where we were standing, we

Place, *cont'd. on p. 8*

Place, *cont'd. from p. 7*
tried to imagine how the slaters worked the quarry. Before long, students were quarrying their own samples to take back to the classroom.

Later, local quarry owner Pete Crossman took us out into his working slate quarry to show us how people really work with slate. After pointing out which veins of slate were good for shingles, which were good for flagging, and which were useless, Pete demonstrated how to split a big sheet and then let our students try. Wes and Kevin jumped in first, and with Mitch's help they managed to split a large slab, over three feet long. It was a triumphant moment.

Pete also showed us the fields where the shanties once stood that housed the slaters, mostly immigrants from Wales. So back in the classroom we set out to learn more about the people who worked in the slate quarries. Students learned how to conduct research using census records and compiled lists of the actual Guilford residents who were slaters in 1860 and 1870. Since we were studying statistics at the time in mathematics, using the census records to create the profile of a typical slater became a perfect culminating project to apply and assess students' data analysis skills. They tabulated data from the census reports, separated quantitative from categorical data, determined mean, median, mode, and range for quantitative data, and used their statistics to draw conclusions about the typical slater.

A grand story began to emerge, for us as well as for our students, stretching back over 200 million years to the collision of continental plates and reaching right up to the present in the slate shingles that still cover some of our students' roofs. To help students pull together what they had learned and to assess their skills and understanding, we challenged them to create a PowerPoint slide show that would tell the story of Guilford slate to people in the school, the community, and beyond. Students broke into teams, each charged with gathering the words and images that would answer a key question: How and when was the slate formed? What are the characteristics of slate? Where were the slate quarries and how did people quarry slate? Who worked with the slate? What was and is slate used for?

The process of sifting through all of the accumulated information and identifying the salient points amounted to a massive exercise in summarizing and organizing. Seeing how the students distilled their experiences into the big ideas and supporting details convinced me that grounding learning in place isn't merely an effective strategy for teaching the content of natural or cultural history. It's also a valuable technique for helping students develop the thinking skills that make learning anything more efficient. Because the subject matter was local and relevant, it hooked the students, and they were eager to share what they knew with others. Because it was local, there was an interested community audience, and this awareness motivated the students even more. The students exercised their thinking skills because they had a job to do that they wanted to do well, and summarizing and organizing information was essential to doing it. When students presented their work to a series of community audiences, the scope and quality of what they had achieved was apparent to all.

We hadn't set out purposely to construct a broad, interdisciplinary unit, but that's precisely what evolved. As a science exploration, we began to explore the basic geology, but the human connection to the rock was so pervasive that we were propelled into social studies. The social studies investigation yielded data that told the story quantitatively, so we launched into mathematics. And communicating what we discovered to a broader audience necessitated language arts. To leave out any one discipline not only would have weakened the academic rigor of the project, it would have foreclosed that natural human curiosity to see where the story leads without regard to academic categories. Instead, our students saw the interaction between people and the land they inhabit in full spectrum, and in the process honed skills that cut across the lines of subject areas and disciplines.

Turning off of Route 5, away from the slate quarries, I pick up Guilford Center Road, which follows the contours of the Broad Brook, one of the tributaries of the Connecticut River. The Broad Brook's path, from its sources to its outlet at the Connecticut, takes place almost entirely in Guilford, making it a natural focus for our study of watersheds, streams and rivers. The Broad Brook flows along the edge of the woods next to the school, so one afternoon we led the students down to the banks of the brook, sat along its waters, and posed the question: Where does this brook start and where does it end? Our students are familiar with the Broad Brook, since it flows past many of their homes and most everyone crosses it at least once on the way to school each day. But connecting that casual knowledge of the brook with a more systematic understanding of the movement of water was another thing altogether. Since we were just closing a geography unit, we challenged students to use topographical maps of Guilford to locate possible sources of the brook. From there, we mapped the various paths the tributaries take in forming the brook and the course the brook takes toward the Connecticut.

Place, *cont'd. on p. 33*

Touching the Heart of Place

by Matt Karlsen

When he wrote this, Matt Karlsen was working at The Cloud Forest School/Centro de Educación Creativa in Monteverde, Costa Rica. "The mission of the school is to encourage a new generation of ecologically aware, bilingual individuals with the skills and motivation to make environmentally and socially conscious decisions on a local, national and global scale." The Cloud Forest School was founded in 1991 and since then has grown from 30 students to its current enrollment of over 200 students in preschool through grade 11.Over 90 percent of the students are Costa Rican, and the teaching style at the school develops problem-solving and creative thinking skills. Well over half of the students receive significant scholarships since their families' incomes are often less than $500 per month.

Over the last two years, I've had the good fortune to explore Andy Goldsworthy's work with young people. Their reactions to his work tend toward the enthusiastic—whether they are high school students here in Monteverde, Costa Rica or the second and third graders and middle school students who collaborated on a similar project with me in Portland, Oregon, or, for that matter, my four year-old son and seven year-old daughter. Each time I do this work, I understand a little better the reasons why it is so successful, as well as the important role I've come to believe it should play in environmental education.

Andy Goldsworthy is the best known of a group of contemporary artists loosely affiliated in a movement alternately known as "Environmental Art," "Eco-Art," or "Earth Art."[1] His sculptures are most frequently created in wild settings using the materials present at the site, although there are many exceptions to this generalization. His work stands apart from the art most young people—and their teachers and parents—are commonly exposed to. His intention is "to touch the heart of the place"; "to see something that was always there but that you were blind to"; and to understand the materials with which he is working—to see, for example, the seed within the stone. His art is known to the world through photographs and the film *Rivers and Tides: Working with Time*.

A Conversation Between the Individual and Nature

The primary reason I view this work as important is the extent to which it calls the student/artist to collaborate with the natural world. This conversation between individual and nature is different from the relationship with land present in other—equally valid—traditional tasks in environmental education. In reforestation, the student acts upon the land, shoveling, weeding, and planting. In analysis and inventory, the student's role is more that of detached observer. Here, students found neither mastery over the land nor a viewpoint from a distance; they spoke of a sense of integration. Johannes, a seventh grader, wrote, "I think that when we go to the forest and do this kind of art, (it doesn't) feel like nature and us: we feel like one." Ninth grader Stephanie, on a similar note, said, "When we do this art, we are a part of nature: we are touching nature, connecting with it. It's important to have that connection." Jose Pablo, eighth grader, said, "I think that our work is really environmental education, because we're doing things that are with the environment, making me feel like a part of it, like another piece in the puzzle of nature." I think that is what led eighth grader Jordan to refer to Goldsworthy's art as "spiritual."

These comments from Costa Rica echo those of students I worked with in Portland last year. Second grader Nat felt communion with the place: "I'm actually feeling the water falling down—the whole idea of flowing going flowing going." Zoe, an eighth grader, wrote, "It felt great to create this kind of work. It was a wonderful way to commune with nature and create a piece to honor the Earth."

[1] A collection of like-minded artists can be found at www.greenmuseum.org

Why the importance of that connection? Typically, environmental education has focused in the primary grades on that sense of love for place, emphasizing “special spots” or “favorite trees.” At the older grades, we acknowledge students’ ability to think abstractly and generalize, so we challenge them to consider questions on a more global scale. The enthusiasm with which the students I worked with have taken on this “Environmental Art” work suggests a yearning for that more primal connection.

Ernesto and Evert learn from the creek on the Cloud Forest School campus.

The Art of Seeing

One reason why students are able to achieve that more primal connection is because they are interfacing with their environment using the language of visual art. Art presents the opportunity to see old surroundings in a new way, provoking a sense of wonder. Ninth grader Evert wrote, “I was blind to working in a river to create something… I only saw the river to swim and not to create.” The power of art in presenting a new lens with which to see the world is reflected in the comments of Melissa, one of Evert’s classmates: “Nature makes good art without help. Andy’s art is similar to the art nature does but smaller. Nature does huge art like mountains, waterfalls, and more.”

“…when you are working with art in nature, nature is trying to help you see the things that are beautiful ....”

Scarleth, an eighth grader, compares this activity to others: “I think this (is) environmental education because when you work in EE you are trying to help nature, like reforestation, and when you are working with art in nature, nature is trying to help you see the things that are beautiful in nature.” Part of this is necessitated by trying to create art outside the traditional art studio. In *Rivers and Tides*, Goldsworthy refers to this: “There was a sense of energy, breathlessness and uncertainty once you were out of the college: taut control can be the death of a work.” In describing her efforts, eighth grader Aurora embraces that: “I think that we really did touch the heart of the place. When I hung leaves from a tree, the wind was very strong and so all of the leaves were blowing around and that is what made it so beautiful. If I had done that somewhere else it would have been a completely different piece. The wind wouldn’t have been the main factor; it could have been the color of the leaves that made it unique.”

“If we’re going to be successful as environmental educators, we need to find satisfying ways to slow students down.”

Natalia's mandala.

That sense of presence, of slow, unmediated experience, is increasingly rare in people's lives—even in the lives of Monteverde's youth. The internet, television, cell phones and video games dominate students' lives outside of school, and the pace of their educational experience is propelled relentlessly by national exams. Students expect things to happen fast, and the natural world will never answer that demand. If we're going to be successful as environmental educators, we need to find satisfying ways to slow students down. This work is a great teacher in that respect. In *Rivers & Tides*, we watch Goldsworthy's projects collapse in the middle of creation repeatedly and see him respond as a reflective practitioner aware of the growth that these "failures" promoted. In creating this art myself, I often felt the urge to speed the creation process, but never successfully—I could only move as fast as the materials allowed. Eighth grader Ana Gabriela describes such an experience: "We had an idea. We started putting leaves by color, but we didn't know how to connect them together, because we wanted it to be hanging from a tree. At first it fell down like three times, but at the end when at last we had it for one moment without falling down it was a very beautiful moment."

An eighth grader and a third grader find balance.
Photo courtesy of Susan Mackay

It's that quality of this art— "ephemeral," to use intern Kevin Reilly's description—that resonates yet another critical chord for the students. This ephemeral quality prevents the art from ever becoming a relic—most pieces are gone when we return the next day. Again, this emphasis on process over product, on identifying the unique quality of the moment, is another important aspect of environmental education. Most "product" of any land stewardship we do will not be revealed over a unit of study—often, it won't be revealed in our lifetimes.

A student's spiral leaning against a strangler fig.

If, through this work, students gain a new appreciation for the possibilities present in their relationship with the natural world, then I think a critical environmental education goal has been achieved. Through valuing the vibrant potential of a living place at a unique moment, they've increased their stake in protecting it. ❑

INTERSECTIONS: A CITY OF STORIES

Middle school students use book arts and oral history to explore the diversity of their local community

by Jeannie M. Hunt

Jeannie Hunt is a book artist, illustrator and education specialist who lives in Northampton, Massachusetts. A long-time member of the Society for Children's Book Writers and Illustrators, her art work explores family history, sacred space, and a sense of place in books that flip over, pop up and fold out into inventive and whimsical shapes. In 1998, she received a grant to travel to Guatemala to research indigenous textile and paper arts and to create a series of artists' books related to the culture and the landscape. Jeannie offers bookmaking workshops for children, teachers and families in a variety of community settings and is a Creative Teaching Partner in the MCC residency roster. In the following article, she describes a project she did with an English teacher and 85 students at Amherst Regional Middle School (ARMS) in Amherst, Massachusetts.

When I approached my friend Alfie Alschuler, an English teacher at the local middle school, about doing a book arts project in his classroom, I had only a rough idea and a crude model that looked like a city block. Four architectural pop-up books, standing upright, were joined together into a square. Lying flat around them were four accordion road books, made from squares of black paper bound together by a dotted white centerline. My idea seemed simple enough: each student would interview a local immigrant and then create a set of artists' books about the person's life. When the books were finished, we would join them together to create a "city of stories" that represented the diversity of the local community. The house books would describe homelands and histories; the road books would tell stories of travel and transition.

> "I learned about some of the hardships that immigrants had to face in the process of coming to America."
>
> *ARMS student*

While the idea was simple, we both knew that building our city with eighty students would take teamwork and careful planning. We drafted an eight-week schedule: Alfie would lead the writing workshops and handle classroom management. I would come in twice a week, and would teach mini-lessons on book building, illustration techniques, page layout, and interviewing skills.

Building Blocks

Two children's books had inspired my image of the city block. *Madlenka*, by Peter Sis, is a picture-book about a young girl who walks around her city block and meets neighbors from many lands. *Seedfolks* by Paul Fleischman, is a middle reader about a neighborhood of immigrants who find common ground by building a community garden. These books were our mentor texts as we studied how authors and illustrators communicate about different cultures.

To introduce bookmaking and interviewing skills, we played the *United Neighbors Game*. Students earned points for conducting mini-interviews with people from different countries, religions, and language groups, and we made a "Planetary Passport" booklet to keep score. This game allowed students to build confidence in reaching out to strangers and helped the class to create a pool of contacts for the longer interview project.

Practice interview sessions were held with ESL students and with special guests. One featured a staff member who pretended to be her Finnish grandmother as she passed through Ellis Island. Students worked in small groups to develop questions in four categories: factual, open-ended, daring, and reflective. Critiques encouraged students to find questions that encouraged storytelling.

While students finished their final 30-minute interviews, we built the book structures and went to the library to re-

search the immigrant's homeland. This was followed by writing workshops to transform the interview material into narratives, poetry, and imaginary letters. Two drafts were chosen and revised.

> "I learned that even if people are born in completely different places with completely different cultures, we're all really similar anyway. I also learned how to take notes better."
>
> *ARMS student*

To plan the layout of each book, students divided their text, drew thumbnail sketches, and created storyboards. They also wrote paragraphs about the interview, the country, and themselves for the front and back matter of their book. The final week was devoted to completing the artwork. The finished books were richly illustrated with drawings and photographs, map and flags, colorful multicultural symbols and designs, and imaginary letters that pulled out of envelopes or mailboxes. On the last day we brought all four classes together to build our city of stories, and had a party with parents, staff and some of the immigrants who were interviewed. During the summer, four of these blocks were exhibited at the public library, allowing the greater community to appreciate the diversity in their town.

Building Books

For the passport, we folded an origami booklet that I had laid out on my computer. Page one had a space for name and

IN OUR DIVERSITY, WE ARE ONE HUMAN FAMILY

Be united in your purpose; let your hearts be as one heart, minds of all as one mind, so that your affairs may be cooperatively well organized.
Hinduism, Krishna, Rig Veda 8:7

Have we not all one father? Hath not one God created us? Why do we deal treacherously every man against his brother...?
Judaism, Malachi 2:10

Ye are all parts one of another.
Islam, Muhammad, Koran 3:195

Do not be angry, nor should ye secret resentment bear, for as a mother risks her life and watches over her child, so boundless be your love to all, so tender, kind and mild.
The Buddha, Suttanipata, V. 148

God...hath made of one blood all nations of men for to dwell on all the face of the earth.
New Testament, Paul, Acts 17:26

Ye are the fruits of one tree, and the leaves of one branch....
Bahá'í, Bahá'u'lláh, Gleanings 218

> "I learned that we take our lives and freedoms for granted, and life is much harder other places."
>
> *ARMS student*

photo; the last page held a scorecard. The remaining pages, divided into nine geographic areas of the world, were used to collect signatures of the people interviewed. A flap lifted to reveal a map of the world to record birthplaces. We attached a cardstock cover with double-stick tape, and decorated them with color Xerox labels.

The road books were made with six squares of heavy black paper, spaced 1/2" apart. They were connected with strips of white artist tape, front and back, and folded accordion-style. Metallic gel pens and colored pencils worked well on the black paper.

I based the house book on the origami structures of British book artist Paul Johnson (*Literacy Through the Book Arts*). I pre-cut heavyweight drawing paper to produce a zigzag roofline and garden curves. I also added a signature of three sheets, which was sewn into the centermost fold. The students used the four panels facing the street to illustrate a house and garden. They used the inner panels for front and back matter and the signature pages held the story. To connect the house books together, each student also folded a corner piece from thin white paper. The students also created a two-pocket carrying pouch made from white drawing paper and decorated with cultural motifs.

Building Connections

The stories of leaving home for America, told in images and words, were a mixture of suffering and of hope. The story of a woman who left Vietnam at age 19, begins with a drawing of an airplane: "The image of my mother holding her newly born baby. Our fake smiles only covered our anguish of my

leaving. I had no idea what to expect. I knew it was a land of opportunity where if you tried hard you could actually get somewhere."

Students used creative design techniques to help tell their stories. The road book about a Chinese woman who lived in Vietnam is a series of blue and purple watercolor mountains. The images are as peaceful as a traditional Chinese painting, but the words speak of the horrors of living through a war: "I escaped Communism only to find war and chaos / Seeing bombs that kill billions / Seeing firecrackers in my eyes / Soldiers invading homes / I was squashed into a wooden motor boat." Her words also speak of lessons learned and the strength gained from family: "We stick together no matter what, persevere through hard times."

Some interviews revealed childhood memories. A woman from Canada remembered being a secret messenger for love notes passed between two teenage friends whose parents had forbidden their relationship. The road book created for her has a mailbox at each end with imaginary love letters hidden inside.

During their interviews, students were asked to take notice of objects in the home, and to ask about special mementos brought from home. One student drew an illustration of a porcelain elephant with an ivory tusk that she saw on a mantle. But this immigrant brought more than objects from Sri Lanka, she also brought her traditions and culture: "Islam filled my life there and continues to enlighten it here."

One Jewish student chose to interview a visiting Palestinian student. She dedicates her book to him and "other Palestinians wishing that the world could catch a glimpse of their lives." On the black squares of her road book, stylized gold and white letters shout: "Hatred," "Pain" and "Destruction". Her house-book speaks more quietly of the domestic life he left behind in the refugee camp of Dheisheh. A refrigerator door opens to reveal the words: "My heart is in the freezer." Other pages include child like illustrations of Farad's fluffy sheep named Awad, who lived in his bathroom, and a birthday cake with 12 blue candles.

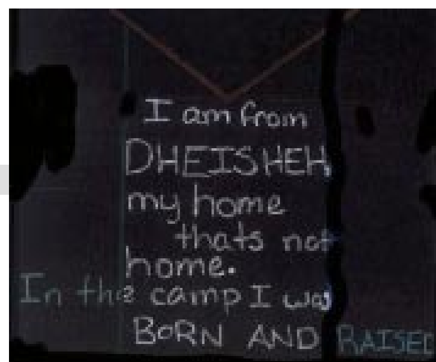
Building Community

"I have more respect for immigrants as a result of this project."

ARMS student

The City of Stories project explored the intersections of text and images on the page, of classroom and community, and of oral and written traditions of storytelling. It also created opportunities for the intersections of people from different generations, cultures, and experiences. The benefits of these intersections extended beyond the academic curriculum, beyond the classroom—and into the lives of the students and the residents of the local community.

Some students interviewed parents or grandparents, and learned new things about their own families and themselves. Some interviewed neighbors and developed a greater awareness of the diversity in their own town. Many students inter-



viewed members of the school community, including ESL students, teachers and staff.

Four students chose to interview their Spanish Teacher, who came from Columbia. During the closing celebration, the students excitedly led her to "her" block, where she found her life story, told in four different ways.

"Look, there is your sister, back in Colombia, reading your letter," one student pointed out.

"My house-book talks about your daughters and how you are afraid to take them back to Colombia now, because it is too dangerous," another said. The pages read: "I am from a world of war, unsafe to all its inhabitants." The teacher was moved to tears.

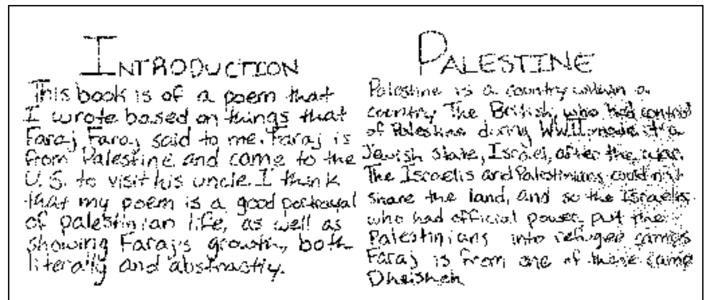
The ESL students, who usually have difficulty meeting other students outside of their own classes, were suddenly mini-celebrities. Students sought them out and marveled at their stories. As the ESL students told their stories the interviewers were filled with respect and admiration. This generated spontaneous conversation and interactions not directly related to the book project.

"I learned in this project that by asking all the questions to the interview you can learn a lot more than you would ever think and even become friends."

ARMS student

As people shared the joys and hardships of their journeys, the power of storytelling worked its magic. The students honored members of their families and community; those who were honored were visibly moved and grateful. The students made connections that became the seeds for new understandings and new friendships. And students learned that they could become agents of change in their own community, through the simple act of reaching out. ❑

Editor's note: The initial project was funded in part by a grant from the Amherst Cultural Council and from Teaching Tolerance Magazine*. Jeannie notes that "During year two of the project, the art teacher at the school became involved and has taken over the bookmaking and illustration segments. The project is now in its fifth year." Visit Jeannie's website, www.oneheartarts.com for a free download of lesson plans and instructions.*

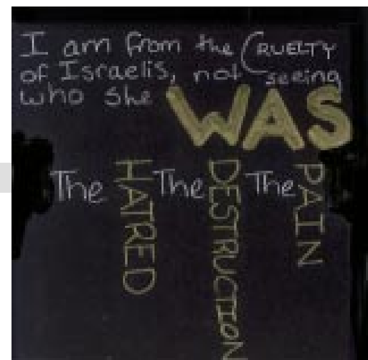


INTRODUCTION

This book is of a poem that I wrote based on things that Faraj Faraj said to me. Faraj is from Palestine and came to the U.S. to visit his uncle. I think that my poem is a good portrayal of palestinian life, as well as showing Faraj's growth, both literally and abstractly.

PALESTINE

Palestine is a country within a country. The British, who had control of Palestine during WWII, made it a Jewish state, Israel, after the war. The Israelis and Palestinians couldn't share the land, and so the Israelis who had official power put the Palestinians into refugee camps. Faraj is from one of these camps Dheisheh.



Environmental and Multicultural Education: Bridging the Gap

by Janelle Shafer

By using the local natural and cultural environment as the setting for learning and involving students in addressing community needs through hands-on service,CO-SEED projects (Community-based School Environmental Education) seek to connect students, schools, curriculum, and community. Thanks to a grant from a Boston-based foundation, CO-SEED has entered into exciting partnerships with three urban schools in the Roslindale, Jamaica Plain, and Roxbury neighborhoods of Boston. In this article Janelle Shafer addresses the importance of including a multicultural perspective in environmental education and describes how the CO-SEED project is attempting that in the Boston area.

As our country becomes increasingly diverse, the need to incorporate a multicultural perspective in environmental education offers an opportunity for expanding creative practices in our field. In 2003, CO-SEED developed partnerships with three new schools in inner-city Boston. Each of these schools have racial and ethnic populations that are representative of Boston's minority as majority composition. These partnerships emerged as a result of CO-SEED's success in working with the Beebe Environmental and Health Sciences K-8 Magnet School in Malden, Massachusetts. Partnerships with the Beebe School, The George Haley School, Young Achievers Science and Math Pilot School, and Henry Dearborn Middle School have challenged CO-SEED's model and demanded that the program consider multicultural approaches to education through its focus on Place-based education as a core strategy for reaching diverse populations.

Seed Teams and Vision to Action Forums

In a recent interview with Boston CO-SEED Director, Bo Hoppin, I questioned how his organization has adapted and modified their program in order to meet the needs of a more ethnically diverse population. Hoppin replied by stating that the "CO-SEED model and place-based education philosophy is set up so that the community and schools develop a program that is right for them." Hoppin further suggests that the model allows CO-SEED staff members to get to know the communities they serve through SEED Teams and Vision to Action Forums consisting of parents, community members, teachers, students and administrators. These teams and forums provide a space for discussions to take place regarding the assets of a particular school and the needs of the students, teachers, community, and parents, thus leading to the development of a locally grounded place-based curriculum that is relevant to students' lives, their concerns and the environment where they live.

Place-based Education Incorporates Social and Environmental Justice

In addition to the SEED Team and the Community Vision to Action Forums, CO-SEED's methodology of place-based education utilizes the community as a context for learning. Place-based education deals with the local school and community issues and builds on what schools are already doing in their community. Therefore, in the case of these schools, it incorporates both social and environmental justice.

Take Dearborn Middle School for example; Dearborn has worked on an air quality unit in conjunction with CO-

SEED, the Appalachian Mountain Club and ACE (a local advocacy group for the environment). This unit is an attempt to address air quality in their community and its connection to asthma. The students hypothesize that the current T-Bus system has exacerbated air quality in and around their schools' environment. Students collect data from an air quality testing site set up by ACE a few blocks from their school and use the data to build awareness within the greater community. The long-term goal is to improve air quality by convincing the city to install a T-Rail system in the neighbourhood in order to reduce diesel emissions, which has been linked to causing asthma.

In the younger grades, place-based projects can provide relevance to multicultural environmental education when they incorporate social and environmental issues related to the community being served.

At the Haley school, CO-SEED recently involved kids in exploring a local cemetery by using a teacher-created "Quest." The quest they developed took students through an investigation that taught the school's curriculum on understanding individuals who have been "revolutionaries."

Adjacent to the school is a very old cemetery with numerous famous and important revolutionaries from different periods of time. The cemetery also has an extensive sculpture exhibit. Students explored the art work and people at the cemetery by answering a series of riddles.

The activity excited both kids who read well and kids who are challenged to figure out the clues on the quest. With the solving of each riddle, teachers barely kept up with their kids as they ran to the next stop for exploring this cultural and ecological resource in their own community. Along the way they spotted great blue herons, 150-year-old beech trees and art sculptures interpreting the local landscape and history.

Paying Attention to Local Culture

CO-SEED also places a high priority on curriculum, materials and resources that explore a range of cultural issues and reflect the perspectives of the students and teachers. They work with schools and community organizations to implement antibias curriculum and multiperspective content in order to teach critical thinking skills and promote awareness of the cultures represented by the classroom and community. At the Young Achievers School, first grade students explored the "People Who Pick Your Food" with an investigation of migrant farm workers that is connected to both the social studies and science curriculum. Kids visited farms, interviewed migrant farm workers, and hosted a local community activist who told them about what it was like to advocate for social justice issues. To share their understandings, the students developed displays for local stores about important people in the social justice movement and told the story about migrant farm workers.

Another important aspect of CO-SEED is to engage parents, students, and community members to share their ideas and attitudes as it pertains to the curriculum and take an active role in the learning process. Whenever possible, CO-SEED works to provide materials that are translated into the

primary languages of the school so that parents and students will be able to remain engaged in the project. Lastly, the project provides professional development experiences that bring together students, teachers, parents, and community members to collaborate in curriculum development and ensure a successful, culturally sensitive, place-based education project.

Collaborating with Local Partners

CO-SEED partners with organizations already established in the local community. The project feels that the community based learning centers know and understand the school and it's geographic location. CO-SEED works with organizations such as the Boston Nature Center, The Dudley Street Initiative and the Appalachian Mountain Club to provide resources and materials that will lead to a better understanding of place. In conjunction with CO-SEED, these organizations provide the schools with a community learning center staff member who is responsible for meeting with teachers, developing curriculum, and acting as liaison between the schools, CO-SEED, and the community-based organization.

The challenge facing environmental education is to move beyond models where there is broad interaction with many schools and toward a model of in-depth understanding for the social and cultural makeup of individual schools and communities. Recognizing that everyone's environment is different and environmental education is more effective if it pertains to one's place is an important step to take when designing multicultural programming that reaches diverse audiences. CO-SEED is one model of place-based education with strong potential to inherently reflect the attitudes, perspectives, and demographics of the community it serves. Defining the effective characteristics of these models will be important as we look to bridge the gap between multicultural and environmental education.

With the current funding support of the McCabe Environmental Fund, the Wellborn Ecology Fund, the Byrne Foundation, the Commonwealth of Massachusetts Comprehensive School Reform Program, the Kendall Foundation, and the Samuel P. Pardoe Foundation, nine CO-SEED project sites in New Hampshire, Vermont, and Massachusetts have been launched since 1997. A new project funded by The Monadnock Region Public Schools of Choice grant has also begun in Hinsdale, New Hampshire.

Learning to Read Nature's Book

An Interdisciplinary Curriculum for Young Children in an Urban Setting

by Alicia Carroll & Bisse Bowman

In this reflective contribution, Alicia Carroll and Bisse Bowman describe the curriculum they are continuing to develop at Young Achievers Science and Math Pilot School in Jamaica Plain, an urban area close to Boston, Massachusetts. Among other discoveries, they reflect on the many ways in which art can enhance children's understanding of nature, math and science, and how it contributes to growth in literacy. Alicia and Bisse collaborated on this piece during a Reflection Writing Retreat at Shelburne Farms, cosponsored by Community Works Journal.

Golden leaves rustle gently as the breeze moves through the trees in our urban forest. The children are squatting in the deep green star moss, poking their small trowels underneath the moss with great care. Suddenly, a voice is raised in excitement, "Look Ms. Alicia! Look what I found! What is it?" The excitement was catching, and the rest of the Kindergarten children gathered around Amir, looking into his cupped hand. Lots of theories were shared.

"It looks like it's something that's dead."

"It could be a dead bug."

"It might not be dead you know. I think it could be sleeping."

"You know, it's that time of year when animals… go to sleep?"

"You mean when animals hibernate, like bears?"

"Ms. Alicia, what is it?"

"I don't know. How could we find out?"

This vignette from a visit to our 10-foot-square study site on the "wild" fringes of the Forest Hills Cemetery highlights some of the important aspects of the curriculum we call "Learning to Read Nature's Book," now in its second year of development at our urban school. Founded on the belief that outstanding curricula and competence in math and science, supported by a strong literacy program, are vital for our urban, culturally and ethnically diverse student population, our school is committed to social justice. The experiences in the most formative school years (four- and five-year-olds) are crucial in laying the foundations for learning scientific methods through firsthand experiences, an introduction to inquiry-based research, data gathering, recording, interpreting and drawing conclusions.

Children in urban settings often do not have access to firsthand experiences to regional flora and fauna in natural settings, and therefore find it difficult to feel truly connected to nature, to be able to analyze and understand the natural and scientific world in which they live, and to understand their place in it. Our visits to the field study site provide our students access to all of this.

Learning to Investigate

We first brought the children to the field study site in early September. As we arrived at the site, the children sat down on a big slab of puddingstone, and reflected quietly upon the following questions:

What do you see?

What do you hear?

What does it feel like when you touch it?

We recorded their observations, and then used the record back in the classroom to help the students produce a large poster filled with drawings, new vocabulary (i.e. moss, puddingstone, pine tree, acorn, hemlock cone, path, fern, daddy-long-legs, rustle and observe). The new words were then used to introduce the Word Wall, one aspect of Readers' Workshop (a systemwide curriculum in Boston).

Building Vocabulary, Incorporating Literacy

Typically, Word Walls contain the first names of the children in a class, common sight words, and a list of words considered necessary for students to know at a particular grade level. We have taken this concept a step further by developing separate, smaller, Word Walls that reflect different aspects of the students' learning. For example, there might be a Word Wall with words related to a particular unit of the school's math curriculum, featuring words such as identify, shape, pattern, repeat, predict and names of shapes.

In preparation for the second visit to the field study site, we introduced *I Went Walking*, a Big Book by Sue Williams, to the students. The book's focus is about a little girl taking a walk and encountering a range of animals (cat, duck, dog) as she is walking. Alicia then created a book for the students, based on the format of the Big Book, in which to record their own experiences at the chosen site, using their science notebooks and the poster mentioned above as references. Each page in the children's version had space for a picture at the top, and a partial sentence at the bottom to which they could add their own words. For instance, "I went walking, what did I see? I saw____________ looking back at me."

The next book we introduced to the class was *Under One Rock: Bugs, Slugs and Other Ughs* by Anthony D. Fredricks. It explores what a little boy finds when he lifts up a rock: organisms such as centipedes, millipedes, spiders, earthworms, beetles, and ants. We introduced new vocabulary and the students began working on a predictable book that they would be able to read themselves later. They illustrated the book, and "wrote" the text in developmentally appropriate manners.

Investigation Leads to Curiosity

On a beautiful, crisp, sunny fall day we returned to the study site. We talked about disturbing the environment as little as possible, about the concepts of turf and soil—layers—and then dug in the soil after having removed the turf where the digging would take place. The students found a plethora of centipedes, earth worms, tiny spiders, pupated beetles, and placed them in "collector terraria" with a bit of the dirt for the trip back to school. We returned the excess soil to the holes and replaced the turf.

It was during this visit to our study area that Amir found a pupa in the soil and Alicia's response to the students, "I don't know. How could we find out?" was the springboard for a two-and-a half-month-long research project. One of the topics in the curriculum chosen by the school for the Kindergarten classes, "Discovering Nature with Young Children" (Education Development Center) is to learn about the life cycle of insects, and now here was a child-inspired "way in" to a topic that was required, rather than having it introduced by a teacher!

Immediately upon returning to the classroom, the students shared their observations from the study site. They made comparisons to what they had read and seen in the book, and their findings were recorded on an interactive writing chart. This was also helpful when they began to write their own books. Alicia brought up Amir's "find," and again posed the question, "How can we find out what this is?"

"We can look at books?"

"How about a dictionary? There are pictures in the dictionary, so maybe we can find a picture of one."

"We can ask other people."

"We can watch a TV show or a movie about bugs."

"We can look in books about bugs, creepy-crawly things, like worms, insects…"

Alicia responded, "That's called *research*. It's a 'big' word that's used to describe what you do when you are trying to find out about something." "That means we need to go to the library to find some books," volunteered one of the girls.

Setting Up a Research Center

This was the beginning of a very exciting phase of the study! A learning center, labeled "The Research Center," was set up in the classroom. In the center of the table were the small plastic, terraria that contained Amir's pupa and a few other specimens. We set up a bin of different books containing nonfiction for a range of readers, ranging from books with large pictures and almost no text, to Science Rookie Readers and insect guides. We supplied magnifying glasses, paper, pencils and modeling clay. Suddenly, Rosa called out, "I found it! I found it! What does it say in the book? What does it say? I found it!"

And, indeed she had. The pupa was in a book about mealworms, which was promptly read aloud to a very excited class. It is not really surprising that the students then began asking if it would be possible to have mealworms in the classroom.

The research center now became "The Mealworm Research Center." Each student learned what a meal worm would need to survive, and set up small mealworm habitats in plastic Petri dishes. They poked holes in the lids since the insects needed air to breathe, fed them small amounts of oats and apples, checking every day to see that there was neither too little food (which would inhabit the development of the larva) or too much (which would result in rotting and molding nutrients). The students named their mealworms, after a few days of caring for, and bonding with, the small creatures under their care. As the mealworms progressed through their life cycle, the students not only made careful observational drawings of them, but also learned yet another substantial group of new words and concepts, including larva, pupa, exoskeleton, grain, beetle, habitat, emerge, Petri dish, and life cycle.

The Importance of Drawing

The "Writer's Workshop"— a systemwide literacy curriculum for Boston Public Schools—uses sketching as a tool. We have found that this is an important skill to develop in Kindergarten. It has connections to all areas of the curriculum:

• **Art:** Obviously, there is a lot of sketching in art. A sketch can be a "rough draft" for a final art project, or the art project itself!

• **Literacy:** Sketching encourages students to look at shapes and positions of an object, which in turn strengthens their ability to distinguish between the shapes of letters and words.

• **Science:** Being able to sketch something requires that the students notice subtle or tiny elements of an object, which is also important while making observations for science work. For example, when sketching a salamander, they might notice that there are tiny dots on its back.

• **Math:** When a student strengthens her/his ability to pay closer attention to detail, it will help strengthen her/his ability to notice patterns, which is one aspect of the Kindergarten math curriculum.

Each student has a science notebook in which to record observations. There is space for the children to draw/sketch, and space for writing, which can be done through dictation, sounding out and writing words, and looking for clues from the Word Wall.

Investigating Art

One of the inspirations for our yearlong curriculum was a sculpture by a Boston area artist, Fern Cunningham, "Step on Board." Ms. Cunningham is African American, like the majority of the students at YA. Alicia had already established a partnership with the Museum of Fine Arts in Boston called Artful Adventures, and she was looking for a way to incorporate an artist who belonged to the children's community, someone whom they would recognize as one of theirs. So,

how do you go about infusing a curriculum, already determined to a large extent by the school, with something that at first glance does not seem to fit? In fact, there seemed to be some rather large obstacles in the way.

The other two science units designed by the Education Development Center and assigned by the school are "Water" and "Structures."

While these units need to be implemented within the school building to a large extent, there are obvious connections to the Discovering Nature program (the importance of water, snow and ice; how flora and fauna depend on water; the effects of erosion on the land; building with stones, sticks and other natural objects; and so forth).

The collections of chestnuts, pine cones, hemlock cones, sticks, acorns, stones were easy to incorporate into the Investigations math units; for instance, shapes, sorting, counting, number sense, graphing, patterns and story problems. The language of math is also part of building the everyday vocabulary of the students, such as estimate, all the words that mean "big" and "small," predict, and tally. It began to appear that there were some very natural links not just to the three science units, but also between science, math and literacy! So where could Ms. Cunningham and her sculptures fit?

"The Sculpture Path." a sculpture exhibit at the Forest Hills Cemetery, opened in August, 2004. One of the sculptures was "The Sentinel" by Fern Cunningham! As Kindergarten team staff members walked along the exhibit path, they discovered several sculptures constructed of natural materials, such as sticks and pine needles. Cecily Miller, the Director of the Education Department at Forest Hills, was the guide for the opening tour, and soon engaged in conversation with Alicia. Together, they began planning a partnership between the school and the Forest Hills Educational Trust and Cemetery. This was the "aha" moment: Sculptures made from natural materials fit with Discovering Nature, and those sculptures, in turn, could make Ms. Cunningham's sculptures "fit in," as well.

We brainstormed and planned together before school started in the fall. Ideas flew. Bisse, who had been a classroom teacher for more than 30 years before she founded the Visual Arts program at YA, was excited to be part of the planning and to help look for ways to construct a truly integrated curriculum. Alicia felt it was important to work with someone who not only understood the possibilities of project-based integrated learning, but had also practiced it.

Learning about the Environment and Social Justice

The sculptures made of natural materials at Forest Hills seemed inspired by the works of Andy Goldsworthy. Goldsworthy, who has recorded his work and how it changes over time in photos and richly illustrated books, seemed to be a natural "companion artist" to Fern Cunningham. The documentary film about Goldsworthy, *Rivers and Tides*, gave beautiful examples of how this artist feels at one with his natural surroundings, and how deeply they have influenced both his art and his life. His art makes a natural connection with the "Learning to Read Nature's Book" curriculum.

Maya Lin, like Goldsworthy, feels a strong connection to the natural world. She speaks eloquently about this in the documentary *A Strong, Clear Vision*. She mentions how she spent hours exploring the forests around her childhood home and came to know it intimately. Similarly, our aim is to encourage our urban students to come to know their urban green spaces—in our case the Forest Hills area of Jamaica Plain. Lin was inspired by Japanese gardens—another opportunity for investigation, learning cultural history, and engaging in creative activities. Maya Lin's work on the Vietnam War Memorial met with opposition, some markedly centered on her ethnicity. Her work on the Civil Rights Monument in Montgomery, AL, is beautifully depicted in the documentary, and would be a good base for a beginning study of the continuing work for Social Justice.

Cunningham's work has been deeply influenced by the history of her people; for example, the sculpture of Harriet Tubman ("Step on Board") in South Boston, the "Black Golfer" in Boston's Franklin Park, and "The Sentinel"—a West African seer and griot— in the Forest Hills Cemetery. Her most current work to be displayed in Mattapan focuses on immigration and the different cultures represented in the history of the area. Her work —both visually and technically—is inspired by West African works of art. Cunningham

has been a Social Justice Activist since her youth, inspired by her parents. She has, like Goldsworthy and Lin, persevered in the face of substantial obstacles, held true to her vision and grounded her work in her own passions and convictions.

Young Achievers' teachers meet for a couple of days before the students arrive at school. During these planning sessions, we shared our enthusiasm for our new, interdisciplinary curriculum with Liana Bond, the other Kindergarten teacher at YA. At first, Liana felt a bit overwhelmed and wanted to be sure that this curriculum would in fact "cover all that needs to covered in Kindergarten." She said she had some trouble visualizing how it would look on a day-to-day basis in the classroom, how it would meet the standards, and how it would all connect. This is not an unusual reaction when one begins to grapple with interdisciplinary teaching and learning. Two things that really helped us was to lay out the curriculum in a web format, to plan for the first couple of weeks (the opening of the school year), and for the two of us, Alicia and Bisse, to s-l-o-w down.

Partnering with CO-SEED

We were fortunate, in this first year of developing the curriculum, in that Bisse had a "window" in her schedule that enabled both of us to accompany the students on the weekly study site visits and/or to work with the Forest Hills staff. It meant two sets of eyes and ears observing the students as they explored their "forest," studied the sculptures and engaged with the staff of Forest Hills. Being partnered with CO-SEED was of great help to us as well. We not only felt supported in developing a project-based, place-based curriculum, but it also allowed for some extra planning time during a CO-SEED study group one afternoon a month. Liana continued to ask questions that helped us see the need to be very specific as we planned and to make sure that all curricular expectations were being met. As the school year progressed, Liana grew increasingly excited about this way of teaching and began contributing ideas. The study of sculptures and sculptors became thread that bound disparate aspects of the academic curricula together. We see "Learning to Read Nature's Book" as a whole, one investigation leading to another.

Habits of Mind

Young Achievers is a member of the Coalition of Essential Schools. Our work is framed around their Common Principles, (Habits of Mind, Equity, Creativity, Investigation, Connections, Responsibility, and Perseverance). The three artists we chose each have works that provide not only links to the sciences, but also to exploring cultural influences and social justice. The students investigated, among other things:

"Who are the artists?"

"Who and what has influenced their work?"

"What do they 'say' with their work?"

"What obstacles have they encountered in reaching their goals?"

"Whose 'stories' are they 'telling' through their work?"

Making Connections

We integrated the work in science and the sculptors Andy Goldsworthy, Maya Lin and Fern Cunningham (a white European male, an Asian American woman and an African American woman) all of whose work is intimately connected to cultural history and the environment. The students visited their "areas" many times, learning about the natural world in an urban setting. They recorded some of their observations, collected some natural materials (which were well cared for and returned after a brief period to their "place of origin), and made connections to literacy through interactive writing, reading Big Books, building vocabulary and representing their newfound knowledge in visual art forms. They are also looking for patterns in nature—a math connection.

The great majority of the art classes begin with a "read-aloud," focusing on author illustrators that highlight topics pursued in the classrooms. In this case, we read and closely studied the illustrations of the book *Children of the Forest* by Elsa Beskow. She was a Swedish artist, naturalist, educator, illustrator, and author of children's fiction as well as of a "reader" that was used for decades in Swedish schools. The children not only enjoyed their explorations of the book, but have referred to it many times during their visits to their study area when looking at plants.

The children began studying the work of Andy Goldsworthy by looking at photos found in his books *Wood*,

Time and *A Collaboration with Nature*. Every morning, the children congregated around the books, making and sharing wonderful observations. They began constructing their own sculptures using manipulative math materials, recycled materials, blocks, things they collected on their site visits such as acorns and pine cones. Through the visits the children discovered parallels with the work of two other Forest Hills sculptors who also use natural materials, Jeanne Drevas and Frank Vasello. Both works include the spiral shape, which gave rise to looking at shapes and to finding spirals in nature, such as snail shells and shells from the beach.

The children collected pine needles of the forest floor, and then visited the Drevas sculpture, a spiral made of pine needles. A couple of days later they collaboratively created a large spiral sculpture in a "quiet" corner of an adjacent park. Before constructing the pine needle sculpture, the children created a spiral using their own bodies, standing next to each other making a long line turning into a spiral.

They then began constructing the pine needle spiral, approximately 12 feet across. They added acorns and pine cones to their sculpture, wanting to make it *theirs* and not a direct copy of what they had seen. After finishing the sculpture, the children made "Predictions" about what they thought might happen to their sculpture over the next several days, for example:

"They're gonna blow away and go back into nature."

"The squirrels are going to come and get the acorns and put them up in a tree to eat in the winter."

The children began creating spirals in the classroom, drawing and arranging manipulative materials into spiral shapes.

The very next day we went back to look at the sculpture. We found two squirrels eating the acorns, and later, upon closer examination, found several with teeth marks in them. The spiral was photographed. When asked what might have caused the changes, one of the children said, "Maybe Andy Goldsworthy came and moved some of the pine needles!" We made plans to revisit the spiral periodically to observe changes over time.

Later, the same morning, the students collected horse chestnuts during their visit to the cemetery. We began speaking about differences in texture between the different natural materials the children have handled. They were amazed at the difference between the smoothness of the chestnuts and the rough, prickly chestnut burrs. "I found something porky," said one of the children, explaining it was "porky like a porcupine." They observed ducks in the pond, and somebody remembered the duck in the "I Went Walking" book.

The spiral sculpture was visited again, after a stormy fall day. The spiral was still discernible, but much reduced. Squirrels were still collecting acorns from the spiral. The children were surprised that the spiral was still there, and that not all of the pine needles had blown away. Two days later, the pine needle spiral sculpture the children constructed had disappeared. They observed, "It is becoming part of the earth."

Bisse brought plant samples (collected, with permission, from a large, privately own parcel of forest) that matched what can be found at the study area. In small groups, the students studied the plants closely and made observational drawings that were labeled with the plant names. A small photo album is available in the classroom with pictures of the plants from the study site.

The plant samples were used to create a classroom terrarium, along with small bits of puddingstone. The students created a miniature version of their study area. (Later, it was interesting to compare what was happening in the terrarium and in the outside study area as time went by and the seasons changed!) The students had already raised many questions that helped drive and inspire the development of the curriculum. "Where is the water on the inside of the glass of the terrarium coming from?"

In the classroom, the children helped generate words for a "Predictable Chart" (from Reader's and Writer's Workshop) through interactive writing. All the words collected this way reflected what the children had observed, studied, read and written about since the beginning of the school year, for ex-

ample "A is for acorn, ant, animals…" "E is for exoskeleton, egg…." "M is for moss, mud, moisture, mealworm…." In the art room, the students chose words from the "Predictable Chart" to illustrate each letter in the alphabet, producing wonderful alphabet posters for their classroom. The alphabet grew out of newly acquired knowledge, was intimately connected to firsthand experiences of the children, and communicated some of what they had learned to the "world."

Another day, the students went to see Cunningham's sculpture, *The Sentinel*, for the first time. They noticed how very different her sculpture was from the others they had observed. "She looks real!" They noted that *The Sentinel*, a woman, was seated on a large outcropping of pudding stone, and that she was made of bronze, a metal, as opposed to the natural materials they had observed earlier. Cunningham was introduced as an artist who lives in the community, who is African American, and that other sculptures of hers can be found around the city.

The children were also told that several of the adults know Cunningham, and in some cases have worked with her and visited her studio. The children were very interested in learning more about her. We told them about the inspiration for the sculpture of *The Sentinel*, and that although she is an African woman, she reminded the sculptor of her grandmother, her mother, and all the strong, wise women in her family who inspired her.

The children made observational drawings at the cemetery, and later, in the classroom, came back to the drawings to complete details and write/dictate about the sculpture. They began speaking about wanting to make their own sculptures!

These are but a few examples from the first five months of our new curriculum. We decided we needed a "check point" in how the curriculum was affecting the learning and achievement of the students. One way to assess this informally was to prepare a presentation of the students' work to the adult family members, our community partners and the school community.

The classroom was set up as a "museum"—the students had learned that museum exhibits display treasured cultural artifacts, and to set up their own classroom in a similar manner would show how their learning and work is treasured. The children were the "museum guides" speaking to family members, community partners and other visitors about what they had learned. It was a wonderful event!

Assessment

In addition to requisite Boston Public School assessments in math, science and literacy, we do informal assessment based on observations of students at work, while drawing, in conversation, during formal presentations to adult family members during Family Presentations and to the school during Community Meetings.

Perhaps the most "telling" informal assessment appears when students explain what they have learned; students talk about what can be seen inside a terrarium; students explain the different components of a model they have built to an "outside" visitor to the classroom, i.e. a person who does not really know much about what the curriculum has been, and therefore is not likely to "prompt" the answer.

The Sentinel.

We hear from adult family members how their children are sharing what they have learned, and sometimes even *teach* new things to their families! Our Student Portfolios include work samples from different points of the year plus assessments. And, of course, we analyze student sketch books and journals.

Our Findings

At the end of the first year of "Learning to Read Nature's Book," the students were all at grade level or above according to the assessments—a significant improvement over the previous school year.

In researching, developing curriculum, writing and publishing, we become better teachers. Teachers must continue to be learners for several important reasons: This is how we stay fresh in our profession, rejuvenated and energized. We are reminded about obstacles, emotions and coping strategies when we are attempting to learn something, or experience something, for the first time. It reminds us of what our students are experiencing in school every day when we are presenting them with new, unfamiliar information.

Nature's Book, *cont'd. on p. 32*

The Power of Art in the Preservation of Community

An Interview with Jen Kramer and Her Students

by Susan Bonthron

Jen Kramer is a teacher at Guilford Central School in southern Vermont. Jen also teaches a place-based social studies course at Antioch New England Graduate School. "Because I'm teaching this course (now for the third year) I always want to try new things. So one year I did oral interviews to find out the history of immigration in Guilford, which has some really great immigrant stories. It was rich. We made an exhibit for the Historical Society and invited the people whom the students had interviewed. Some of the older residents were moved to tears at having children read their stories." This kind of learning is typical of Jen's approach. In the interview below, she and her students talk about the kinds of hands-on learning they've been doing over the past few years and how they feel about this work.See also "Of Place and Education" in this issue.

Before she began her unit on rivers, Jen Kramer had her sixth grade students at Guilford Central School make contour maps out of clay and fill them with water. "The water comes up every half inch, and you trace it with a toothpick, so when the water is drained you see what a contour map really is," explains Jen. "Then the students draw them, so that by the time they're looking at the Guilford contour map, they really know how to read it."

Jen had them examine the Guilford contour map with questions in mind such as where would be a good place to put a farm and what would be a great hike. "So they're using their own community to develop ideas about contour maps. Then they go back to the contour maps when they start learning about rivers, and they look at the Broad Brook. By the time we get to this, they're anticipating what the different stops along the brook will be."

The Broad Brook Project

Jen describes how they first visited the quiet source of the local brook and then a spot that showed the brook becoming a little downhill trickle. In another place it had become a rushing torrent, and eventually they found the slow-moving current near the delta where it joins the Connecticut. "The brook was a perfect mini-illustration of the different stages of a river," she exclaimed.

To encapsulate and present their learning about the brook, the students created accordion-style books with watercolor illustrations of each stage, along with descriptions of what they found there. Because Jen's students aurally memorize many poems over the course of the school year, they could borrow from a store of poetic language as they describe the Broad Brook's stages. "I am the source of the Broad Brook. I got here by a bubbling spring in the ground. Every morning when the sun rises and shines on me, the crickets start to sing. I'm surrounded by beautiful maples flaring among the spruces and cat tails waving in the wind. As I trickle through a swamp going downhill I begin my journey."

Experiencing the World Through Art and Observation

Hands-on artistic experiences are often seemlessly embedded in Jen Kramer's classroom. Her students learn by experiencing the world directly. When I asked Emma Bradford, a student in Jen's class, some of the ways she had learned about one-room schoolhouses, she explained that they had drawn the schoolhouse. "We drew all the windows. They needed windows for light," she added.

After they studied the Broad Brook, pairs of students chose some aspect of Guilford to research and create a map about: bus routes, classmates's homes, maple sugaring, farms, and one-room school-

houses. Jen took her students on a walk during which they passed many examples of these places. Student Emma Bradford explains, “We took a walk, and Ms. Kramer got us a map and we walked and followed it....” She points to her own map. “We walked up here... we went past a lot of things that people did on their maps, which was really cool, we went past a one-room schoolhouse, we went past a sugaring, and we passed a farm.” Emma shows no hesitation in reading the map she created of Guilford’s schoolhouses. When I asked her how she felt about hands-on learning like this, she explained, “It’s rewarding because you work hard, it’s fun, and then you get something really cool back. And you feel like it’s yours, not someone who made up this textbook and now you’re drawing a picture of it. It’s really your own creation... I think it should definitely be done more often.”

Kyle Parker and Wyatt Kail chose to create a map of Guilford’s sugar houses. “We had to look at other maps... The dots are rivers. We put a xerox copy on the overhead, put it on the whiteboard, and traced this map.” Taylor Patno and Tylyn Isaacson created a map of Guilford’s bus routes. Tylyn described the process: “We learned where everyone lived, and where the buses go, and that we’re really spread out in Guilford. We knew it was big, but not this big. We had this background theme of fall colors...”

> “You’re seeing the real place and not just words about the place.”
>
> *Taylor Patno, student*

Taylor continues: “In past years, if you want to learn something, you had worksheets. Ever since we came to Ms. Kramer’s classroom, well, we still have worksheets, but we go out there, we get to feel the assignment, we get to be there and we want to learn more.... You’re seeing the real place and not just words about the place.”

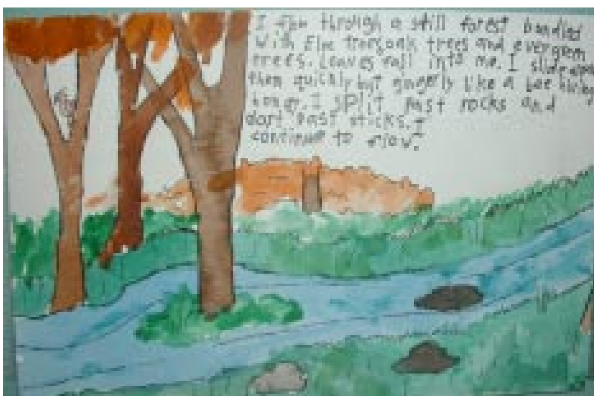
“I always thought the Broad Brook was just a brook,” Taylor went on. “But once we did this whole unit on Broad Brook and seeing our town, I really think of our town as more than just a small country town, I think of it as more, like with more history in it than we thought.”

Starting with the Local

“My point of reference is always Guilford,” Jen explains. “I never learned anything about the history of my own town, and I’m sure it was fascinating. For kids to think that only at Gettysburg can you learn about the Civil War is wrong. The bells down at the Guilford Town Hall rang when Atlanta fell, and the cannons went off. There were beautiful letters between husbands and wives.…

“Last year’s class wondered how the Guilford soldiers were recruited, and we went down to the Historical Society and pulled out all this stuff about the Civil War including a Civil War uniform, and there was the recruiting poster. It says “WAR! WAR!” in big letters and tells people to come to the town hall, women and children too, and there were speeches, and that’s where they were recruited.

“So at the end of the year last year, we created an historical brochure and the kids performed “Guilford During the Civil War” at the Grange. About 75 people showed up.



The kids started out in the audience, and one by one they all stood up and introduced themselves as actual Guilford people whom they had researched in

the census records. They spoke about the war, staying in character: ‘I don’t know about this war. Someone’s got to stay home and take care of the fields....’ Then they all talked about whether or not they were going to enlist. They came up onto the stage and recited the Gettysburg address—my whole class could recite it. Afterward they spoke the names of the soldiers who had died, and put their heads down, and at the end they sang the Battle Hymn of the Republic. It was really moving. Then they handed over their brochures to the Guilford Historical Society.”

This year her students created a PowerPoint presentation about Guilford’s local slate industry that was displayed at the yearly Town Meeting in March. Jen uses the PowerPoint presentations that she and her students put together to help teach her place-based social studies course at Antioch New England Graduate School.

Turning Learning into Advocacy

Student Taylor Patno described their next project: “We’re going to take pictures of Algiers” [one of Guilford’s villages], “and interview people who have been there for a long time, like Chelsea’s grandfather. It’s going to be a lot of research, we’re going to research about how Algiers became its name, it’s going to take a lot of field trips.”

Already experienced with PowerPoint medium, the students turned their research about Algiers into a presentation about the village’s history. This summer, they presented it at a local surveyor’s office (which also happens to be one of Guilford’s one-room schoolhouses). Later in the summer, they presented their PowerPoint to a large public hearing and informational meeting sponsored by the Friends of Algiers, a group interested in revitalizing the village. “It was an extraordinarily well-researched presentation about the history of Algiers,” commented surveyor Eric Morse. “It was very well put together, but in the kids own words, so you felt it was authentic. The audience spontaneously burst into applause on both occasions.”

Jen Kramer.

Grounded in their own place and the history of their town, the students in Jen Kramer’s sixth grade class are teaching others as well as learning themselves. Whether through watercolor, drama, PowerPoint presentations or poetry, Jen Kramer’s students are experiencing the power of art in the preservation of community. ❑

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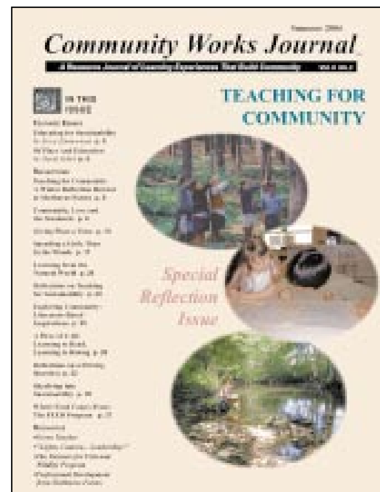

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Dear Pop: Building Community from an Empty Classroom

by Anne Tewskbury-Frye

Anne teaches a combined fourth and fifth grade class at Barnes Elementary School in Burlington, Vermont. Her class began working with the Shelburne Farms Sustainable Schools Project in the winter of 2005. Anne wrote this piece during a Reflection Writing Retreat at Shelburne Farms, co-sponsored by Community Works Journal.

Dear Pop,

The teaching year 2003-2004 was a miserable year for me. Did you know that, on the very first day of school, I called Pillsbury Manor at 6 AM to find out how your night was? I was so worried about you. You were failing so fast. When I spoke to the nurse who answered the phone I didn't recognize the voice.

"My dad is John Clark," I began. "I'm calling to ask what kind of a night he had." The moment of silence on the other end of the line was very quick—just a wisp of a second as the young inexperienced voice searched for a professional, yet compassionate answer.

"Actually… he expired."

"Expired?"

It was 'the beautiful' of the early morning on the very first day of school and you were gone.

That was a terrible year. I missed you until my heart just hurt all the time. I couldn't squeeze in the classroom, the school, the kids, the curriculum. I just looked for your face each morning in the dawn and wept softly as I drove to work.

By the summer of 2004 my heart was more peaceful and my soul less fragile. After nearly 30 years of teaching I needed to begin again. I longed to bring a challenge to my students. I felt like we all needed to look at our world and our place in it from another angle. I wanted to turn learning upside down and start building community from the beginning.

In our beginning there would be no furniture, no desks, no tables, no place to store things. Books, carpet and clipboards would be our resources. It was exactly what I wanted. Exactly. New beginnings, Pop… a clean start once again.

All my love,

Anne

I teach at Lawrence Barnes School in The Old North End of Burlington, Vermont. Barnes is a small neighborhood school of approximately 165 kindergarten through fifth grade students. One hundred percent of the children receive free breakfast and lunch each day. Only fifteen percent of the families in the neighborhood are homeowners. Several languages and dialects from worldwide communities are spoken here. It is a culturally rich, economically deprived, densely populated neighborhood—an amazing inner-city island in generally rural Vermont.

It is precisely because of the school's uniqueness that I wanted to build a classroom as we built our community. My students needed community because they were not experienced in belonging to one that worked well. We all needed to build one together.

My goal for the year was to help my fourth and fifth graders feel empowered to make a difference, to tackle projects they would not ever try on their own, and to become a close-knit community. Along the way I wanted them to become problem solvers, discover their role in other larger communities, and develop a sense of social justice. I wanted them to find new possibilities within themselves so that they would have choices.

The stage was set. The classroom was empty. We rolled up our sleeves and dove in.

"When you sent the letter I thought you were kidding about not having desks. I've never been in a room with no desks."

Andrea Mason, Grade 5

"When I walked into my 4/5 classroom there were no desks. I thought it was weird. I still think it's weird, but I'll get used to it because we got to build our own desks."

Ozazl Costa-Mangina, Grade 4

On those ever-so-warm September days, we sat on the rug with our clipboards and became a fledgling community. We hammered out the rules we would follow. We studied communities in history; specifically, the Pilgrims and how they arrived in America with so little, and were forced to build their own community from scratch.

Students designed desks out of cardboard searching for a model that would work for us all—something that we could really build. I had in mind that it would be easier to build desks for two students to share, rather than having each child build his or her own desk. I thought, "Half the labor, half the time to build, more teamwork." The sixteen students would have none of it. They each wanted their own desk and cited many reasons why they would consider nothing less. The new community in Room 204 had found their voice and they had spoken. We began the process of building our own desks while we built our self-esteem and a sense of spirit.

"I think it's going to be very hard to build because I've never built anything before in my life."

Joshlynn Fitzpatrick, Grade 5

To raise money for our building task we formed a cooperative and sold shares. We wrote letters to businesses and individuals in Burlington inviting them to become stockholders. The replies and the $25.00 checks began to come in, and students cheered as they watched their business grow. They designed a stockholder certificate, a receipt, and wrote thank-you notes to our new shareholders. We committed ourselves to monthly dividends in the form of bread or artwork or poetry. Most dividends were hand-delivered to our stockholders. Even the mayor's office became a regular stop on our delivery route. Student self-esteem blossomed as they tackled these assignments and discovered they could do things they had never done before. They had a mission. They had to report to their stockholders. They had made that promise.

After accumulating over $350.00 we tackled the math. Just how much of which kind of wood would we need to construct our desks? How about glue? Nails or screws? Fortunately, adults who knew more than I did about construction stepped in and helped the kids order the wood, cut the tops, and put together the legs by drilling them to the underside braces. We were a mass of sawdust, wood putty, and pride. Never had any project been so lovingly sanded as our desks. Our own desks!!

Along with tending to our cooperative and building our desks, I had pledged to parents that we would keep up with our fourth/fifth grade curriculum. We did many writing pieces, including a building journal that we wrote in to keep track of our progress and our reflections. We wrote a lengthy portfolio procedure piece as well as a report on building our community. We wrote many, many letters.

Connecting our math curriculum to desk-building was easy. There was so much measuring and computation in the building of sixteen desks that we became experts. We padded our experiential knowledge with data collection, strategies, math patterns, and fractions. It worked. The ultimate multistep math problems became a daily challenge with critical results.

We hammered and wrote our way through the fall and into local, state, and national elections. There we were in the midst of new learning as citizens in Burlington, in Vermont, and in the United States. We dug

deeply as we chiseled out how the government worked and what relevance any of it had to us. We compared, we argued, we voted.

> *"It's important to learn about elections because we should care who our president is. We should care what happens to us. When I grow up I'm going to vote because I am in a bigger community and my vote is important."*
>
> Robby Dinh, Grade 5

During that tiny bridge of learning time between Thanksgiving and our holiday break we finally finished our desks. We agonized over decisions of how to paint our desktops so that they reflected who we were. Students wanted the paintings to be a reflection of themselves.

Our room began to take shape as we neared the break time. Students completed their own desks and I brought back tables, computers, and blessedly, my own desk.

> *"Well, how I feel about this desk is very, very happy, because I built this desk with my bare hands."*
>
> Joshlynn Fitzpatrick, Grade 5

Four months into the school year we had finished our desks, were comfortable publishing our monthly newsletter to stockholders, and had a good, solid foundation for our community and how we fit into other communities. I felt good about all we had done, but the New Year loomed ahead with adventures and directions I had never anticipated.

The Healthy Neighborhoods/Healthy Kids Initiative became our new winter focus as all the fourth/fifth grade classrooms at Barnes plotted and planned how to make a difference in our own neighborhood—a real difference, not just ideas! We divided up into small groups, each in charge of its own section of the neighborhood. We report-carded the city streets, sidewalks, parks, green areas, play spaces, and our safety concerns. Our goals? With help and support from dedicated community partners, to decide what projects to select that would change the neighborhood in a positive way. How could they make their neighborhood a safer, more beautiful, place, one that was more inviting to families and friends, and less hospitable to drug dealers and petty crime? Could they actually follow through and do what we all aspire to do, which is to make the world a better place in some way?

The next unexpected turn in our year came as we discovered in January 2005 that we had $161.00 left over in our account after desk-building. We began a daily dialogue about what to do with the money. Who really needed us the most and how can we make a difference? The big decision of how to help others rested on their nine and ten-year-old shoulders. We invited speakers representing different organizations to suggest to us what we might do with our money to help. The most compelling speaker was a local philanthropist who offered to match every dollar we had and could continue to raise. He tipped our community thinking toward helping at the local level. We became excited once again at the big possibilities of making a difference in our Burlington community.

With less than four months left in the school year, I am moved by the sense of community we have developed thus far. We still agree and disagree, get bogged down in daily strife and can't get all our homework done on time. We struggle to learn our multiplication facts and how to increase our reading stamina. But throughout it all, there has developed a sense in the room—a spirit of purpose and power, of being part of the communities and conflicts in history, and a larger sense of "we can do it" as they move from their neighborhood out into the world. I hope for them that they will always remember what an important part of a community they are, and how much power they have to affect change. ❑

P.S. Thanks, Pop, for the inspiration. XXX OOO

Sustainability, *cont'd. from p. 5*

They collected water samples and water quality data on local streams and learned about the force of water. Because they followed sound scientific practices and procedures, their water quality monitoring data was useful to the larger scientific community. Most students took their work seriously, knowing that their research mattered.

On one visit, I watched as a diverse group of students used their urban school yard to study the impact of water on a degraded bare slope. They noted the deep ravines and the pools of sediment that formed at the base of the hill. "This is a wonderful opportunity for them to compare what happens here on a small scale to larger watershed erosion issues," Merle told me. Putting their knowledge and skills into practice was an obvious follow-up to learning about erosion and sedimentation in the watershed. Students collectively developed a service-learning project to plant the slope with native plants to hold the soil in place, provide habitat for some urban animal life, and improve the beauty of the school grounds. At each step – from research to digging in the soil – every student had an opportunity to do their best work and contribute to the learning community.

By the end of my journey through Southern California, I was struck by the ability of young students to address complex community issues. They were employing critical thinking skills, acting as involved citizens and environmental stewards. They had come away with a better understanding of their place—their local natural and human communities. In California's semi-arid land, students are addressing a growing population's needs for fresh water. They will be able to better plan urban development in a water-scarce environment. They can make these decisions knowing that preserving the coastal wetlands will prevent flooding and improve water quality in their beaches. They did this all without some "expert" standing in front of the classroom lecturing about water quality, rights, and policy and how important it is for them to know this information. Through authentic engagement around a community issue, their learning came alive. ❑

Nature's Book, *cont'd. from p. 25*

As teachers we must remember that we are never finished as students. We need to model the process of researching and learning for our own students, and help them see that learning is a lifelong endeavor, not limited to the classroom or by age or gender.

As educators, we need to translate the standards and frameworks from paper to actual change in classroom practices. We believe that if we combine good teaching, using the guidelines of the frameworks and standards with material through which students can construct meaning for themselves from previously untold stories, we will naturally meet the frameworks and the state standards. Paulo Friere, the Brazilian educator, said that authentic knowledge transforms reality. Knowledge of the word is not the privilege of the few but the right of everyone.

We want to broaden our students' scope of the world. Our students—Black, Asian, Latino and White, should have the right and freedom to know the world, beginning with themselves. When this is so, they will be able to step into the shoes of others, begin to construct knowledge that is authentic, and thereby a new reality. This is the real standard we should meet. ❑

Discovering, *cont'd. from p. 6*

tion became, if you will, an important act of cultural self-representation. His level of engagement was evident in every aspect of his presentation, from body affect to tone of voice. You couldn't miss the fact that he was sharing—in the best possible sense of the word—an aspect of his own experience about which he cared very deeply, and this serious sense of purpose transformed a shy, soft-spoken student into a dynamic presenter.

All of this took me entirely by surprise. I was a beginning teacher and a long way from articulating the curriculum of place which I now espouse. This was a first, eye-opening experience. Later in my teaching career I learned to draw on family-as-resource in a variety of ways. Through food, of course—one of my favorite projects was a book of family recipes that we "published" as a class–but also through projects and programs that brought people into the school or took us out into the community. One year, for example, we initiated a schoolwide Friday Activities program that drew on parents and community members as local "experts." They came to school to share their particular knowledge and expertise with small groups of students over a period of weeks. We put together a broad menu of elective offerings and every student in the school participated.

But I want to return for a moment to the issue of diversity. Recently the Vermont Folklife Center began a modest outreach program to refugees from Tibet, Bosnia, and several Africa nations. A Bosnian family I've come to know well has three children, two of whom are students in the public school. The son, who is a senior, reports being repeatedly taunted because he is a "foreigner," and although his younger sister appears to have had an easier time of it in school, no teacher has ever shown any curiosity about the Bosnian culture that shapes the fabric of her family's life. These people have been eager to collaborate with me on a variety of projects—including a public cooking demonstration—and I'm sure they would jump at the opportunity to present their heritage in a school. They know the effects of prejudice firsthand and they welcome the opportunity to confront this prejudice by sharing their culture and talking publicly about who they are—with pride.

I'm sure that not all Bosnian families would be so eager to go public with their culture. They might view their family life as private and not available for public consumption. There is also the very real danger of putting a student in the position of becoming a specimen. Imagine a teacher inviting a student with same-sex parents to talk about what it's like growing up in a gay or lesbian household. Under exactly the right circumstances this might work very well. But a teacher's interest could also feel like an unwelcome intrusion into a private sphere, for both the student and his or her family.

We can talk generally about the culture of northern New England and identify patterns that are in a sense defining characteristics of this place, which, in one way or another, are reflected in the lives of the people who live here. But every community, every locale, is also an aggregation of the people who actually live there. Lewiston, Maine, is home to an historic Franco American community, and Nashua, New Hampshire, has a long-established Greek-

Discovering, *cont'd. on p. 33*

Discovering, *cont'd. from p. 32*

American population. The families in these communities are clearly community resources. And as new immigrants continue to arrive, the presence of Somali Bantu children in Burlington, Vermont schools offers a great opportunity to reach out to the newly arrived Bantu community as experts in Somali Bantu culture.

Of the many ways to go about "discovering" a community and engaging its culture, I have chosen to focus here on families as a particular kind of classroom resource, and I've chosen also to highlight food. It's a great place to begin because it's fun to cook and everybody loves to eat. But more importantly, food lies at the heart of cultural identity. Food traditions are, of course, fresh in the minds of recent immigrants, but they also persist across generations, long after other forms of cultural knowledge have fallen by the wayside. So cook with your classes, but remember also that this is only the tip of the iceberg. Your students and their families are cultural specialists and the keepers of tradition. By creating a respectful way to bring these families into your classroom—and by "these families," I mean all families, representing the full spectrum of diversity in your community—you'll give your students firsthand knowledge of the depth and complexity of American society. It's only by coming to know one another face-to-face, by metaphorically sitting at one another's kitchen tables, that we can begin to defuse prejudice with knowledge and bridge difference with understanding. ❑

Place, *cont'd. from p. 8*

But the big event was an expedition: a chance to follow the journey of the Broad Brook from source to mouth. Starting in one of the places we had identified as a source, we journeyed along the brook's route by car, making periodic stops to observe the brook and take field notes and sketches (along with splashing a bit in its waters, of course). From steep and narrow to wide and lazy, the brook took on a life of its own. So the students' task following the expedition was to tell the story of the Broad Brook in the first person, from source to outlet, using their field notes and sketches as raw material. The stories were then illustrated with watercolor and made into accordion books that could be unfolded to reveal the entire course of the brook. The project was conceived by a previous intern, Betsy Carline '04, as an alternative to a prepackaged unit on rivers and streams. Having students transform their observations of a watershed into an illustrated story forges a brilliant connection between science, language arts, and visual arts. There's something about the way a river's course, with its beginning, middle and end, tension and resolution, models the structure of a good narrative. And just as our geography study flowed seamlessly into the Broad Brook study, the intimate experience students gained of the erosive power of water made for a perfect segue into our study of geology.

If I continued driving on Guilford Center Road, eventually I'd climb to that meadow next to an old farm where we discovered the Broad Brook emerging from a wetland. Instead, I turn on to School Road, not far from one of the old one-room schoolhouses. Until not that long ago, Guilford's children were served by fourteen one-room schoolhouses. I know this, and where they are, because Kristen and Elizabeth mapped the location of all of them. At the beginning of the year, we launched our geography study by having students create thematic maps of their town. Students chose an aspect of the town they'd like to map, and their choices are an indicator of what's prominent in Guilford and relevant to our students: bodies of water, sugar houses, farms, snowmobile trails, slate quarries, cemeteries, school bus routes, one-room schoolhouses, and students' homes. Using a combination of personal experience, field work, and primary sources, such as the official town history, students created a visual representation of one aspect of their place. Viewed together, the maps produce a remarkable portrait of a rural town. As Madison put it, *"A lot of people think Guilford is this little dinky town, but you look at the maps and there's a lot here."*

Just before I reach Guilford Central School, I pass by the town office, an essential resource throughout the past months. Much of the primary source material—town maps, town ballots, town annual reports—that our students worked with came from the ever-helpful staff of the town of Guilford. Without those materials, today's big event wouldn't be possible. After studying civics and government for several months, today is the day of our Town Meeting simulation, in which students will deliberate on an issue as townspeople, using the same process that's used to make decisions in Guilford. In fact, Guilford Central School is the site of the annual Town Meeting, and to lend authenticity to our exercise we'll be using the Town Meeting gavel to call the meeting to order.

The gavel is a small detail, but I think it reminds us all of the connection between what we're doing and the real event that it simulates. The unifying premise throughout our studies this fall has been to use Guilford as the reference point whenever possible to make learning more concrete and more relevant. Walk into our classroom on any given day and you'd see piles of slate on the floor, local GIS maps lining the wall, charts of data copied from the 1860 Guilford census, or stacks of *The Official History of Guilford, VT*. We used authentic artifacts, such as the gavel from Town Meeting; we visited pertinent locations, such as the slate quarries; and we consulted primary sources, such as the town report. We did this because we felt that all of the concrete details and local connections helped students make better sense of bigger concepts, whether the concepts at hand were mean/median/mode, plate tectonics, scale, first person narrative, or democracy.

So our study of civics and government explored the two forms of democracy used in Guilford: representative and direct. We began during election season, and the authentic way to learn the process of representative democracy was to have the students do as citizens do. Our 6th graders can't vote, but they can do the next best thing: take a copy of the town ballot, a copy of the Vermont Voter's Guide with information on the candidates, make decisions on which candidates to support, and then lobby for their candidates with each other, as well as the actual voters in the room. Interesting, real questions emerged that I suspect don't pop up when teachers use the ubiquitous, pre-packaged election materials with students: What is the Patriot Act? Should the government make sure everyone has health care? Do we have a responsibility to support our president during a time of war? What do the political parties stand for? On Election Day, the seventh and eighth grades hosted a mock election, and while waiting in line to vote, the chat-

Place, *cont'd. on p. 36*

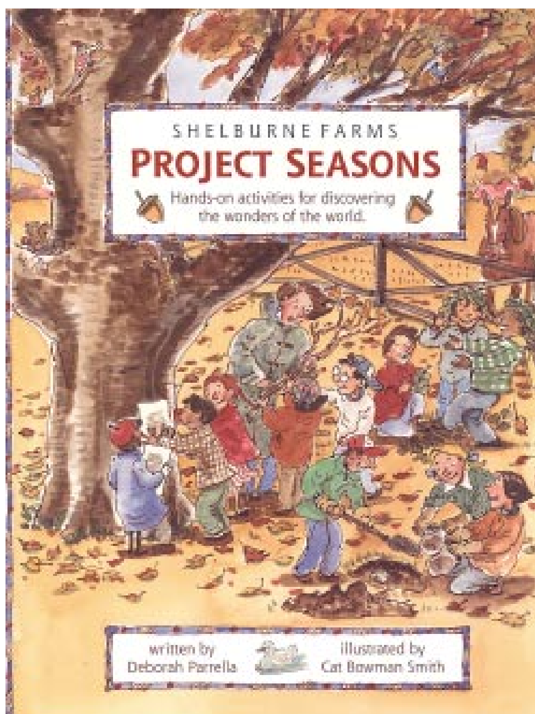
Sowing CO-SEEDs in Local Communities

High school students plan and map a trail that loops through historic sites in their school district. Sixth grade learners design a Recycling Education Fair. Third-graders work with a local artist to produce a book that tells a story about the way their town has changed over time. Across New England, teachers and students in Community-based School Environmental Education (CO-SEED) projects are bringing schools and their communities closer together. CO-SEED is a three-year collaboration between schools, town committees, a community learning organization and Antioch New England working together to develop place-based learning. By using the natural and cultural environment as the setting for learning and involving students in addressing community needs through hands-on service, CO-SEED projects make learning more real and communities more livable.

CO-SEED participants in Boston.

Begun in 1997, CO-SEED is a place-based education initiative aimed at building an ecologically literate citizenry. CO-SEED communities and schools work together to restructure school curriculum to study local places, solve community issues and use the resources close to the school. Partnerships between schools, higher education institutions, community-based learning centers, and other community organizations offer rich opportunities to simultaneously enhance student achievement, community vitality and environmental quality. This long-term project has incrementally built a network of schools from rural New Hampshire and Vermont to urban neighborhoods in Boston and most recently with school/communities in Maine.

With seven years of experience in supporting schools to design dynamic place-based curriculum, the project is branching out to share the lessons learned. Through Antioch New England's Center for Place-based Education, the seeds of CO-SEED are spread through professional consultation services, rich web-based materials, comprehensive evaluation reports, and provocative books and articles. ❑



Project Seasons

Project Seasons is an education activities guide that contains a collection of hands-on activities for discovering the wonders of the world. The publication contains seasonal, interdisciplinary activities and ideas developed by teachers for teachers. Classroom educators, pre-school and after-school teachers, camp instructors and parents will find *Project Seasons* invaluable for cultivating an awareness and appreciation of agriculture and natural resources.

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This a revised and expanded edition contains over 147 classroom-tested activities using low-cost and easily found materials; directions and illustrations for creating hands-on seasonal learning stations; learning objectives, grade range and time required; background information and thematic bibliography. For more information on how to order *Project Season*s contact Shelburne Farms at 802-985-8686, or visit www.shelburnefarms.org/educationprograms/. ❑

THINKING OF HENRY

I recently drove past Walden Pond on my way home from the Boston area. As I approached the "Parking Lot Full" sign, I wondered what Henry David Thoreau would have thought of the hoards of visitors walking through his refuge. Would he be honored that so many people recognized the importance of his message? Or would he be dismayed that his quiet cabin earned the "must see" status in *Fodor's Guide to New England*?

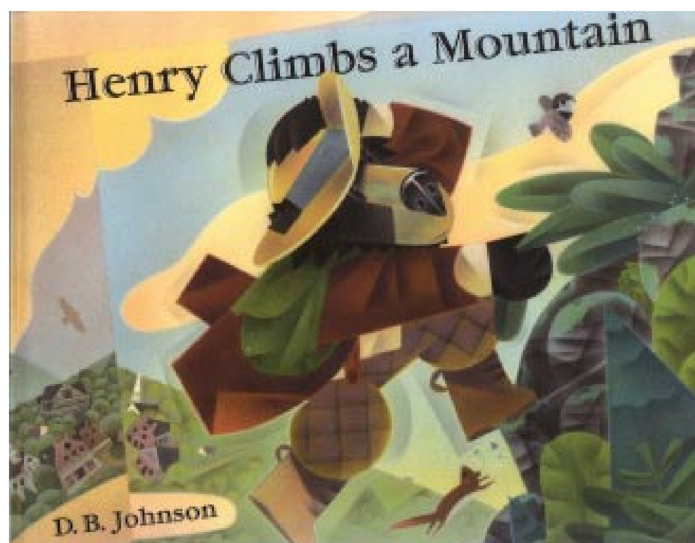
I brought these questions back to my third grade classes who were studying picture book biographies of naturalists in preparation for writing a biography of Keene's local naturalist, George Wheelock. I had wanted to introduce them to D.B. Johnson's "Henry" books. Now I had the perfect opening. If only I had taken photos of the crowds.

D.B. Johnson had the brilliant idea of translating Thoreau's philosophy into illustrated stories about a bear named Henry. The writing is subtle—revealing a wonderful message without preaching. The writing reaches young students, perhaps because the main characters are very approachable bears.

Oddly, Johnson depicts Thoreau's world with computer generated graphics which at first appear stiff and angular. But if you look closely—details pop out and edges soften. Readers watch an awkward looking bear approaching the world from a unique perspective. With an even closer look readers see authentic sketches of animals and plants that actually live in New England, historic buildings from Concord, posters for runaway slaves, and the struggle of ideas that goes on inside Henry's head. These pictures are definitely drawn from Thoreau's point of view.

Henry Hikes to Fitchburg, the first of the quartet, contrasts walking 30 miles and working to buy a train ticket. Thoreau's adventures along the way celebrate the journey while his friend works at menial tasks in order to arrive at his destination. My students understood the message even before I read the succinct author's note that explains Thoreau's attitude about how people spend their time.

Johnson continues his narration in *Henry Builds a Cabin*. This story is the most obvious of the four. But the ideas are new to young students and they are amazed at Henry's thriftiness and skill. Johnson does not lecture his listeners to live a simple life. He shows the joy of a bear reaping the rewards of building a small home surrounded by the abundance of nature.



Henry Climbs a Mountain explains the difficult concept of "Civil Disobedience" with the episode about Thoreau spending a night in jail for not paying his taxes because he opposed slavery. His incarceration interrupts his plans to climb a mountain. Instead Henry imagines his climb from his cell and expands on his abolitionist acceptance of all people (bears) deserving equality.

Johnson's final account (so far) shows Henry walking through and around the village of Concord. In *Henry Works* the bear is a surveyor and a caretaker of forests and streams and even his neighbors. Along the way he tells his friends that he is walking to work. He finally arrives at his cabin and begins to write.

D.B. Johnson executed these books perfectly. I keep finding fresh details in each picture and I am amazed at the mirthful economy of Johnson's text. I bet Thoreau would approve. But what about the present day Walden Pond? A third grader answered the question best. "I think Henry would head north and hibernate in a cave if he saw all of those people and cars. He didn't want them to go to Walden Pond. He wanted each person to find a place faraway from everyone else."

Henry, the bear, is an ideal allusion. When fifth or sixth graders read *My Side of the Mountain* by Jean Craighead George, they will understand why Thoreau is Sam Gribley's hero, and they will sympathize with Sam's desire to spend time in his woodland refuge if they are familiar with Johnson's books. Knowing Henry in third grade would provide an anchor for a middle school student who came upon Robin Vaupel's *My Contract with Henry*, an entertaining novel about

Henry, *cont'd. on p. 36*

Place, *cont'd. from p. 33*
ter among our students was about candidates: How many people were voting for Bush? Who was Wylie's pick for Auditor of Accounts? Who would the teachers vote for? The ballots for the mock election were simplified (all of the primary grades were participating as well) and our students came out wondering why Michael Badnarik wasn't on the ballot for President, or why the Lieutenant Governor's race was omitted. After you've worked with the real thing, the simplifications designed for kids seem, well, childlike.

To investigate direct democracy, we followed the same principle: have the students do what the adults do to run Guilford. So we started by examining the articles that Town Meeting considered that year, to get a sense of what the community makes decisions about, from the bold (Should the town call on the state to create a universal health insurance system?) to the commonplace (Should the town spend $55,000 on the volunteer fire department?). Then the students suggested articles that they'd like to consider in our own simulated Town Meeting. At last we arrived at a consensus: our town would decide whether or not to allow the development of a shopping mall in Guilford. The students chose roles, developed their points of view, and honed their arguments. Now this morning they will debate the article as townspeople, using the same procedure for decision-making that towns in Vermont use.

With a bang of the gavel, I bring the Town Meeting to order and introduce the article. Thomas, as the developer of the project, wastes no time in moving the article and steps forward to make the case in favor. For the next 45 minutes, the students engage in a fascinating dialogue. Their comments touch on land use, environmental impact, trail access, community heritage, quality of life, economic development, the survival of small businesses, and the town budget. What I find remarkable is that many of their comments emerge extemporaneously and go beyond what they had prepared to say. As in true dialogue, they seem to listen respectfully to each other, then respond from the point of view of their character. I'm particularly touched by the way Kristen and Elizabeth speak persuasively on behalf of their characters' concern for the rural quality of Guilford. As Kristen's character says, *"There are so many busy places in the world, it makes Guilford unique and special and different."*

It's wonderful to watch how students employ local knowledge gained in our studies this fall to analyze this particular scenario. Several students bring up their thematic maps to point out the location of the proposed development, and are able to speak with authority about the topography of the area. Just as the thematic maps enhanced our study of the Broad Brook, which in turn enhanced our study of geology, this local knowledge came to bear on Town Meeting. Each project built on the others and added depth to the students' cumulative understanding.

Ultimately, the coalition of interests that support the shopping mall prevail, gaining a majority in a voice vote, and I adjourn the Town Meeting. Then an extraordinary thing happens. Without any prompting, the students get up and start to congratulate each other, allies and opponents alike. Witnessing this, I feel like I've flashed forward 20 years and am seeing these students after a real Town Meeting, acknowledging each other not as fictional characters but as fellow citizens, conducting themselves with civic dignity and mutual respect. Throughout these past months, we've sought to help our students come to know and care for their community at the same time that we've nurtured their intellectual growth, with the conviction that this local knowledge and care was the surest foundation for responsible citizenship. Watching these students today, I see it working. ❏

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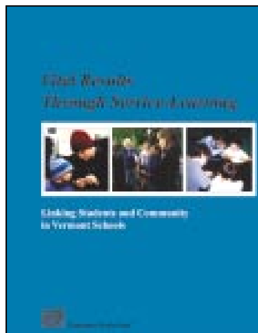
Henry, *cont'd. from p. 35*
a group of ninth graders who carry out a project based on their reading of Walden.

There are plenty of wonderful picture books about Henry David Thoreau. Robert Burleigh wrote *A Man Named Thoreau*, a short, accessible summary of Thoreau's life. *Henry David's House* by Stephen Schnur and *Walking with Henry* by Thomas Locker are beautifully illustrated and lyrical tributes to Thoreau. Julie Dunlap and Marybeth Lorbiecki collaborated with Mary Azarian to compose a stunning book, *Louisa May and Mr. Thoreau's Flute*, about an encounter between Thoreau and Louisa May Alcott. But Henry, the bear, is unforgettable. One of my students perceptively asked, "What if D.B. Johnson's books encourage even more people to go to Walden Pond?" I suggested that he write to Johnson about emphasizing the theme of a "marching to a different drummer" in his next book. ❏

Nancy Ancharski is a teaching librarian at Benjamin Franklin Elementary School in Keene, NH. She began using service-learning projects and place-based education in her teaching as a foundation for student research. Nancy's explorations with her students are inspired and supported by the Antioch New England Institute (www.anei.org).

PROFESSIONAL RESOURCES



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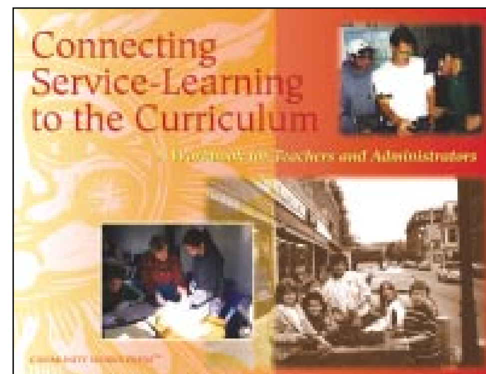

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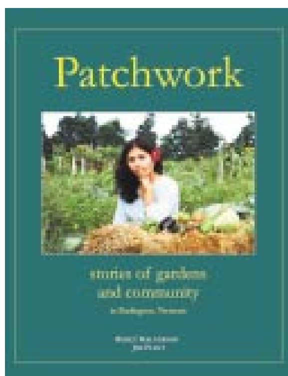

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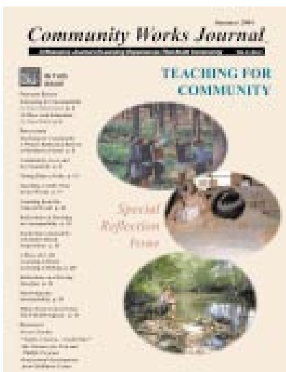

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Please indicate the setting in which you work:

❏ Elementary School ❏ Middle School ❏ High School
❏ Higher Education ❏ Community-based Organization
❏ Other ____________________

❏ I need vegetarian meals ❏ I play and will bring a musical instrument: ____________

•Special needs we should know about: ____________________

____

•My general goal in attending the Institute: ____________________

____

PAYMENT OPTIONS:

TUITION/MATERIALS: $960 ❏ ADD $500 FOR 3 GRADUATE CREDITS

❏ Check Enclosed* ❏ Purchase Order Enclosed*
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*Payable to Shelburne Farms

AMOUNT ENCLOSED: $ __________

**No registrations can be accepted without payment or copy of purchase order. Sorry, no exceptions. Cancellation Policy: No refunds after May 20, 2006. Written cancellation notice must be received by that date for a refund minus $50 administrative fee. Submission of this registration authorizes Community Works and/or Shelburne Farms to publish photos taken of you at Institute 2006.*

Please return to Shelburne Farms ATTN: S-L Institute Registration• 1611 Harbor Road • Shelburne, VT 05482
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the Context—Service-Learning as the Strategy—Sustainability as the Goal

ING *at Shelburne Farms, Vermont*

July 24-28, 2006

I feel empowered! Thank you!
It was wonderful to see and feel the sincerity
of the faculty for service-learning.
Kathleen Harte, Kindergarten Teacher
The Gillispie School, La Jolla, California

OUR LOCATION

Shelburne Farms is an environmental education center and national historic landmark on the shores of Lake Champlain. Enjoy the walking trails, working farm, and Inn and restaurant. The farm is conveniently located near Burlington, Vermont and numerous accommodations.

Professional Development in a Unique Setting

OVERVIEW

The Institute provides training, models, strategies, and resources for developing service-learning as an integrated feature of curriculum with clear links to standards.

We emphasize *service-learning best practice* and incorporate the principles of *education for sustainability*. Interactive training includes opportunities for dialogue with experienced practitioners and peers. Structured planning and reflection time is provided for individual and group work.

INSTITUTE FACULTY

A large multistate group of experienced practitioners with diverse backgrounds comprise our faculty. Faculty members share tools and exemplars and are available for direct support to participants throughout the week.

WHO SHOULD ATTEND

K-16 teachers, community educators, administrators, and program trainers and leaders.

OUTCOMES

Participants develop a deepened and practical approach to service-learning, as well as an integrated service-learning instructional or site plan that meets their own unique school or program needs. Opportunities for post-Institute support are available.

A wonderful experience…the faculty was a deep well of knowledge, insight and troubleshooting.
Wendy Jebens, Program Director
Winchester High School, Massachusetts

It was an enormously powerful event, probably career/life altering. Thanks to the faculty that gave so constantly of its expertise, energy, and support!
A great event!
Lynn Arnold
Service Training Facilitator
Questar III, New York

MORE INFORMATION ON THE INSTITUTE
is available at: www.vermontcommunityworks.org
including an **EASY TO PRINT INSTITUTE BROCHURE**.
–**FOR GENERAL INFO CONTACT:** Joe Brooks at 802-655-5918
jbrooks@vermontcommunityworks.org
–**TO REGISTER CONTACT:** Julia Hammond at 802-985-8686 x41
jhammond@shelburnefarms.org

INSTITUTE PARTNERS

Shelburne Farms, Vermont Community Works, Vermont Folklife Center, Sustainable Schools Project, Vermont EFS Network

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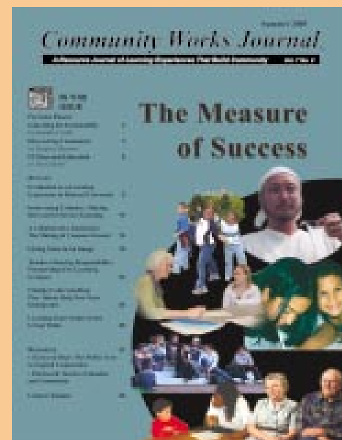

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Community Works Summer Institute at Shelburne Farms

July 24-28, 2006

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