Aesthetic Approaches in Outdoor Learning

A Handbook for Youth and Outdoor Leaders

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European Network of Outdoor Centres

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INTRODUCING ENOC AND THE AESTHETIC APPROACHES PROJECT

Geoff Cooper

WHAT IS ENOC?

The European Network of Outdoor Centres (ENOC) is a special interest group of the European Institute for Outdoor Adventure and Experiential Learning (EOE). It was formed at the Derwent Hill UK conference in 2012 with partner organisations in five countries - Slovenia, Germany, Finland, Poland and UK. Outdoor Education Centres offer a distinctive approach which is of value to both formal and non-formal education. They offer young people first hand experiences of real world situations and can unlock a range of skills and understanding not always achieved in more formal settings in schools or colleges. Many outdoor centres work with disadvantaged young people to offer new and challenging experiences and improve their life skills. Young people with learning difficulties often benefit from the more practical and co-operative methods of learning offered at outdoor centres and those with physical difficulties have opportunities to gain a range of experiences that would otherwise not be available to them.

Good practice in the field of outdoor education is found in outdoor centres across Europe but these organisations sometimes operate in isolation. There is a need to share and disseminate this knowledge and expertise. There is a wealth of evidence that supports the value of outdoor learning and contact with nature in terms of health, well-being, and opportunities for recreation, education and lifelong interests. There are opportunities for young people to gain in confidence through outdoor experiences, co-operate with others, develop connections with nature, take responsibility for their actions and learn to manage risk and uncertainty in their lives.

WHAT IS THE PURPOSE OF ENOC?

The first planning meeting was held at Planica, Slovenia in 2013 where agreement was reached on the aim of ENOC:

"To promote the value of Outdoor Education Centres for Lifelong Learning across Europe".

This will be achieved by:
1. Supporting outdoor education for its own value as an active, practical, co-operative and lifelong approach to learning.
2. Supporting outdoor education as a means of delivering aspects of the school curriculum.
3. Sharing philosophy and good practice across outdoor education centres.
4. Developing new practice.
5. Understanding political and educational systems in European countries and how they influence outdoor education.

It was decided that ENOC will focus on:
1. The philosophy of outdoor education.
2. Methods for teaching and learning.
3. Professional Development.
4. Research to support points 1-3 above.

This meeting in Slovenia led to a series of projects between partners in terms of job shadowing and youth exchanges and proposals to share and develop methodologies.

THE PARTNERS

The partner organisations have a wide experience of working in outdoor and environmental education and employ a variety of approaches based on adventure, problem solving, scientific fieldwork, practical conservation and the arts. The partners have presented examples of their philosophy, methods and programmes at seminars and workshops. bsj Marburg has three centres and operates throughout Germany. CŠOD, has a network of over 20 centres throughout Slovenia. Brathay Trust has 3 centres and operates across the UK. Metsäkartano is part of a large network of Finnish youth centres and Frajda is a leading Polish outdoor centre. It is planned to offer the outcomes and good practice that ENOC develops to other outdoor education centres throughout Europe.

The partners met at a seminar in Poland in 2014 and it was decided to apply for an Erasmus+ project on "Aesthetics and Outdoor Learning". After several unsuccessful attempts to gain funding, the German application succeeded and the two year project started with a planning meeting at bsj Marburg in April 2018.

WHY CHOOSE "AESTHETICS AND OUTDOOR LEARNING"?

"We know quite enough facts now, what we are still miserably retarded in is in our emotional and aesthetic relationships"
John Fowles – The Blinded Eye.
There is sometimes a narrow definition of aesthetic which relates to a sense of beauty gained through the arts or nature. Here it is used as a broader concept to encompass feelings, perceptions and understanding that arise from emotional experiences in the outdoors. Many European countries have experienced tighter government controls over formal education and an emphasis on business models and content-based learning. Aesthetic approaches have been side-lined. It is now more difficult for young people to have access to art, drama, dance and outdoor education as part of their formal education. We are emotional beings and aesthetic approaches are essential in our personal development and our awareness of others and nature. These experiences can provide different ways of learning and may appeal to young people who struggle with traditional cognitive learning. Aesthetic approaches can motivate, inspire and encourage creativity. There is a complex interplay of emotions and thoughts from being and moving in the outdoors. Sensations arise from fresh air, the wind on our faces, the smell of the earth, birdsong, the sound of running water, our heartbeat, movement of our bodies and the beauty of the landscape. Adventurous activities can further challenge us physically and mentally and lead us through a range of emotions. We become more responsive and can make personal connections to nature which are enjoyable, memorable and healthy.
We live in a world where we are bombarded with information and there is constant pressure to absorb and process it. The digital age has brought many benefits but also brought stress through promoting competition, commercialisation and an emphasis on self-image. Time in nature frees us from the noise and pressures of everyday living. It allows us to slow down. Through sensory experiences we can appreciate that we are part of and not apart from nature. It can open our minds, leading to curiosity and creativity.

THE PROJECT MODEL

Unfortunately the Polish group withdrew in the early stages of the project. The Kick off meeting at bsj Marburg set the scene and timetable for the project and allowed the partners to present their existing philosophy and methods and a variety of practical outdoor activities to each other.

A "Training the Trainers" meeting was held in Slovenia in October 2018 when the four partners each presented a day based on a range of activities and methodologies. This was followed by an Implementation phase when the trainers introduced the activities to young people and outdoor leaders in their own countries. A meeting at Brathay Trust, UK in July 2019 reviewed and evaluated the implementation and made preparations for an online hand-book, leaflet and webpage to disseminate the project. The ENOC team reported on the project's progress at the main EOE Conference in Tralee, Eire in September 2019. There was considerable interest from other European outdoor education centres in ENOC and the current Aesthetics project. Two points of contact have been made to share ideas and good practice and engage more outdoor centres in ENOC's projects. ENOC has a page on the EOE website: www.eoe-network.eu/enoc/ and there is also a Facebook page: www.facebook.com/groups/706196373082997/

This handbook presents the theory and practice of Aesthetic Approaches in outdoor learning. It represents current thinking and contributions from a range of researchers and outdoor educators. It should, however, be recognized that it is presented from a largely western European perspective and does not include other views and approaches to Aesthetics from different cultures. It is hoped that the ideas, methods and activities will inspire and support the development of outdoor learning across Europe.

Aesthetic *Bildung* in experiential learning work with young people/adolescents

Dominic Lefebvre

"Aesthetic *Bildung*" is a term that in the German language area is used predominantly in the fields of pedagogical practice of arts and cultural education. Beyond this, it is also used as a fundamental term in the theoretical discussion of education and here mainly in the context of early childhood education.[1]

Generally, aesthetic *Bildung* can be understood to mean personal development and education through aesthetic experience.[2]

While we use the word "aesthetic" in the sense of "beautiful" and "pleasing" in everyday communication, its original meaning is, in fact, derived from the Greek word "Aisthesis", meaninig "sensory experience and perception". Consequently, aesthetic experience is based on sensory perception and is separate from everyday, pragmatic or action-inducing perception and thus also from routine everyday experiences.

"Aesthetic experience can be on a receptive as well as productive level, i.e. in the perception of objects and phenomena as well as in one's own creative activities, be they painting and drawing, musical, literary or theatrical." (Peez, 2003, 252) Peez, for example, names "openness and curiosity", "self-sufficient modesty", "absorption in the moment", "perception of pleasure", "astonishment", "suspense", "stimulation of the imagination" and "pleasure in perception itself", among others, as structural characteristics of aesthetic experience. (Peez, 2005, 14-15)

Aesthetic experiences go beyond purely sensory experiences through their urge for reflexion and processing. We experience ourselves and the world at the same time. What is felt and experienced is to be given meaning. "It is about exploration, making conscious, becoming aware ... It is only when we become conscious of a sensory perception, when we become aware of it, when we connect the perception with other perceptions and emotions and interpret them, that our behaviour is not only sensory but aesthetic." (Peez, 2003, 256)

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1   *Bildung* denotes an autonomous process of acquisition that is not determined from the outside, in contrast to education and upbringing, which are led by deliberate pedagogical intentions and put the emphasis on teaching. New, that is non-everyday, experiences are typical triggers of processes of *Bildung*. See Laner (2018, 21).

2   "Aesthetic experience" has become the guiding concept of current Aesthetics. About this, see Fenner, (2013). John Dewey holds the view that aesthetic experiences emphasise characteristics inherent in every normal experience. According to this, beside intellectual, practical and social experiences, it is the fundamental way in which an individual interacts with the world. See Dietrich (2013, 51, 60). In opposition to this view, some authors stress that for substantive aesthetic *Bildung* a connection to art is constitutive and indispensable. See Liebau, (2008, 12).

APPROACHES OF EXPERIENTIAL LEARNING

Very rarely do experiential learning discourses refer directly to aesthetic *Bildung*.[3] This is suprising given the fact that adventure education and experiential learning seem to be predestined for learning with all senses, for aesthetic *Bildung* out of doors.

It is well-known that in the context of experiential learning concepts there is much talk about wholistic learning by head, heart and hand. Facilitators of experiential and adventurous learning often take a critical stance towards those forms of learning conducted verbally and with pupils sitting in closed rooms, which exclude sensory experience to the largest degree. Spending time in natural spaces, on the other hand, offers manifold and diverse opportunities for sensory perception, which are considered valuable also conceptionally.

Those who often go out into unobstructed natural landscapes will be able to remember many incidences of natural occurrences and adventurous situations, which probably also led to intensive aesthetic experiences. Suddenly coming across a breathtaking distant view in the mountains, bivouacking on a high mountain under a starry sky or contemplating the flickering flames and the crumbling embers of a camp fire for a long time may serve as examples here. However, a look at existing adventure pedagogical practice fields shows that for various reasons it is often difficult to honour especially those conceptual promises relating to aesthetic learning in the broadest sense of the term.

SCHOOL RELATED OPPORTUNITIES IN OUTDOOR CENTRES

In the course of a development in which school and public day care are gaining an increasingly greater share in the lives of children and young people while, at the same time, youth welfare work in the social sphere is necessarily diminishing, many adventure pedagogical work fields have also become closely connected to school. Without doubt, one advantage of this is that in this way young people can be reached who are "needy" but who would hardly take advantage of open voluntary opportunities.

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3   Activities of the nature-experience pedagogy around Joseph Cornell have found their way into many experiential activity books and games books. In the furthest sense they can be seen as part of environmental pedagogy. About this, see, among others Cornell (2006). In the context of experiential learning work, land art, originally an art movement, is often "misappropriated" as creative reflection method to evaluate other aspects, such as group dynamic episodes. About this, see also, eg, erleben&lernen (2003).

Understandably, providers and institutions will have to develop a range of opportunities that will ensure lasting demand because they are either financially dependent on this demand or they have to justify the demand to their sponsors. Therefore, most youth and educational facilities carry quite a range of opportunities for school classes in their profile. Many of these are called "team training", "class bonding days", "team days", "power class programme", "team building", etc., which shows that the focus is on the group and on improving interaction and cooperation within the group. The official objectives are given as strengthening the sense of community within a class, development of trust in each other, accepting responsibility, improving cooperative behaviour, integration and tolerance, as well as fostering respectful interaction, and so on. Thus, for teachers the main sense in these non-school activities often lies in the achievement of "better" class dynamics and the hope that there will be less disruption in their teaching.

MAIN FOCUS POINTS IN THE AREA OF SOCIAL LEARNING AND COPING WITH CHALLENGES

Thus, the central focus in large (school) groups is on mainly two traditional experiential learning approaches.

You are stronger together

In the majority of opportunities, the focus is, first of all, on aspects of group forming and group dynamics. Working on shared challenges as well as on manageable and concrete tasks and aims are to be in the centre of a group process which will enable the group to look at itself. Among other things, participants learn to verbalise difficulties, to cope with differences and to develop appropriate forms of communication. The content of the reflections that follow activities depend of what happened in the group, on how individuals feel in the group and on the solution of the given tasks. In a simplified manner, some of these opportunities could be reduced to the single point of wanting to "teach" young people "team work", because this is what they supposedly need for their future professional lives, as it is said.

You can do it, you only need to really want to!

The other aspect that is emphasised is the supportive effect that successfully managing challenging situations can have on personal development. "In

order to learn, you have to overcome your inhibitions and stretch your limits" the creed runs. Most of the time, working with the Learning Zone Model (comfort - stretch - panic) and with experiences of potential self-efficacy are named as conceptional basis.[4]

Due to the fact that there is no sustainable embedding of any of this in the existing structures of our education system, all people involved are practically under compulsion to submit to the illusion of a quick output orientation. On the one hand, it is necessary to be competitive in the field of commercial or semi-commercial providers, who also advertise effective learning results. On the other hand, teachers and parents want to know what they pay additional time and money on. On the basis of this service logic, "effects" are expected to show or to be demonstrated after all of two days if possible. This, in turn, leads to the result that non-school partners pay most of their attention to successfully running through ready-made programme modules or to the "fun character", which can be established quite quickly.[5]

FRAMING PARAMETERS FOR AESTHETIC *BILDUNG*

In conclusion it can be said that the two pedagogical approaches of accepting challenges and group orientation as addition to and extension of school learning, as sketched above, are indeed very important, but also that due to the described framework conditions[6] they are often pursued rather one-sidedly. Space for aesthetic *Bildung* seems most widely blocked.

At the same time - as is to be explained in the following - refocusing on the aims of aesthetic *Bildung* in the context of adventure pedagogical opportunities can contribute to widening the pedagogical perspective towards a more comprehensive personality development.

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4   About the learning zone model see, among others Luckner & Nadler (1992,19ff.). About self-efficacy see Bandura (1997).

5   At this point fun character also refers the sometimes spectecular "highlight" actions. Since the time horizon often does not make it possible for leaders to accompany participants in situations in which they reach their borders, they might offer activities for those who get more pleasure (in the sense of a rush of adrenaline) out of them than out of real borderline experience (in the sense of a personally relevant and critical situation). In this context, the crisis concept of Ulrich Oevermann is of interest. According to him, the artistic crisis, as he calls it, can be understood to be the basis of aesthetic learning. See about this Oevermann (1996).

6   A framework point that has not been mentioned yet is the favourable leader-participant ratio in mainly large groups.

A few short sentences may give a more specific idea of what might be involved when we speak of aesthetic *Bildung* out of doors:

- The central purpose would be to offer individuals the opportunity to undergo deep sensory (nature) experiences, which they could then possibly use in open creative processes and then find ways to exchange their experiences, associations and inspirations with others, free of any ulterior purpose and in a manner appropriate to their age.
- In this contex, the paradigm to create a "better" group or to work to achieve goup objectives must be left behind. Instead, more attention needs to be paid to the encounter of the idividual with the thing (e.g. specific natural objects, sensory perception, atmospheres, etc.). The central questions in this context are those of what do they like, what is pleasing, fascinating, can be felt.
- The main objective in this should not be that individuals understand their sensory perception and acquire knowledge (in the sense of action-oriented teaching in nature) and to give them correct verbal terms (in the sense of fostering language development and detailed understanding of the object).
- It is also not the primary purpose of aesthetic *Bildung* to stimulate motivation for action (e.g. in the logic of environmental education).
- It is also not at all (only) intended to create "presentable" products, which their creators or their parents can be proud of. This is not a result that should be aimed for or forced. On the contrary, letting go of result and product orientation is essential for processes of aesthetic *Bildung*. Additionally, reflection methods using creative means are also not "disinterested" or "free of purpose" in the direct sense since they serve other objectives that are not of aesthetic origin.
- We need to let go of the idea that we must confront participants permanently with challenges - in the strictest sense with a short time allowance. On the contrary, we need to let go of the basic attitude of "ticking off points", of "checklists" and "challenges". What should be appreciated is the idea that there is educational potential inherent in what may be regarded as a detour, in searches and in lingering or "dawdling".[7]
- What aesthetic approaches that, on the one hand, offer opportunities for in-depth perception processes and, on the other hand, opportunities for open creative processes especially need is open time windows and freedom from any kind of "output orientation".

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[7] See the contribution by Martin Vollmar in this handbook.

AESTHETIC EXPERIENCES WITH YOUNG PEOPLE OUT OF DOORS

Even though most kindergardens still work largely indoors and aesthetic *Bildung* is not firmly established in them conceptually, it is relatively undisputed in the German language area that this form of *Bildung* - preferably out of doors - is extremely important for the age group. It is obvious that sensory experiences stand at the beginning of any learning or understanding processes and that children need much time to experience themselves and their bodies.[8]

Although corresponding projects in kindergardens and primary schools rarely run with calm contemplation, it can be noted that children usually seek out the aesthetic approaches described above by themselves. Explorative, inquisitive learning, the urge to feel themselves and lots of imagination are, in a sense, inherent properties that children will follow up if the appropriate (natural) spaces are made available to them. For them, aesthetic experiences are registered as pleasurable and sensory. Evaluations of others do not play much of a role at this developmental stage of the "little ones". Once children are fascinated by something, they are normally totally "immersed in it" - and can hardly be influenced by the judgements of others.

In contrast to this, it is much harder to catch adolescents' enthusiasm with aesthetic *Bildung*. One could get the impression that young people have lost their "aesthetic disposition" in the course of the years. They do not readily embrace "contemplative" activities. They often find it hard, for example, to touch and feel a tree fully, to listen calmly and alone to the sounds around them or to collect natural objects that appeal to them. Furthermore, one can often perceive resistance in adolescents also in the context of creative processes - by the way also in adults. Often participants say that they have "no talent" for this.

If they fulfil such tasks at all, they often go through the motions as if it was a kind of duty. In the ensuing reflection they try to find expressions that may allow them to "escape the situation with as little trouble as possible". Occasionally, some individuals use funny dramatisations or cool little performances to compensate for their insecurity. Then, a high degree of artificiality and superficiality oppose the pedagogical attempt to set the scene for a deeper self-awareness.

What did they really feel? Did they experience new or more in-depth sensations or perceptions or had most of them just been bored? These questions can often hardly be answered and "achievement" in the sense of a successful aesthetic approach is very difficult to define.

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8   About this see Schäfer (2006) and Schuhmann (2008).

In the following, some of the possible reasons for the outlined difficulties will be listed.

- First of all, it needs to be stated that adolescents are often preoccupied "with themselves". Their central focus is on their effect on others, their status in the group, their appearance and their successful reaction to rivals. Annoyance about a group member or pleasure felt in the social interaction usually demand an immediate reaction.
- This fact can be explained by looking at the psycho-social stages of development[9], which shows, among other things, that the central learning tasks at this age is to solve questions of identity. Individuals need to be careful not to show sides of themselves by accident that they do not understand themselves yet or that they perceive to be unfavourable or weak. The risk to make a fool of themselves is immanent and it is well-known that adolescents do not use kid-gloves when handing out negative comments. Activities that young children favour and for which they have not yet acquired a code of behaviour and which, at the same time, demand a high degree of self-disclosure are therefore seen as very "suspicious" from the start. Even detailed instructions by the leader of the activity that there is no question of evaluation, etc., are practically automatically wiped out by age-specific comparisons.
- This leads on to a further finding: It is not easy to get acrosss what the sense of aesthetic activities is. It is practically impossible to say to young people, "We will now do some aesthetic *Bildung*." If, on the other hand, they do not immediately understand the sense of them, they will assume that the criteria they already know will be applied. Even if it is unclear to them what exactly is going to be evaluated, they will readily suspect some form of performance comparison. If this should not be the case, they can only think of a compensatory reason. Thus, an easy assumption might be that this is something where they can "relax"[10]- like at school, where there are often less strict evaluation standards for arts and sports subjects, so that students can take a rest from the stress of the "hard" subjects. The sense of aesthetic experiences, which lies neither in competition nor in compensation, may only become clear afterwards and only if individuals were actually able to engage with the activity.

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9   About Erikson's stages of psychosocial development see Erikson (1959).
10   About a critical view of teaching from an aesthetic perspective see, among others, Liebau (2008). See also Rumpf (2005, 38ff.).

- Aesthetic *Bildung* activities often quite suddenly step out of the group framework young people are used to. For them, who spend the majority of their time in groups, but who also, in times when they are alone, increasingly seek out amusement through ever-available digital media, this means also that they have to leave action routines concerning themselves and their bodies behind. This is the harder the more they take the patterns of relationship to the world and the self that are prevalent in society as their orientation. The adult world moves in the mode of "get it done quickly" and "let's make a quick check". What is often missing is examples of people who approach the world and the self in an "aesthetic mode". Adults often only permit themselves to get out of this never ceasing, targeted action compulsion when they reach the end of their tether and are, for example, diagnosed with burnout or some such.
- More and more young people are unfamiliar with natural spaces and partly perceive them as threatening. These spaces play a subordinate role in the growing-up process of our children and young people, since their everyday lives are dominated by functional spaces. Beside school, sports hall and "chilling out" on the smartphone, they have to cover distances by motorised means, i.e. by bus or by "parent taxi". There are no accidental encounters with nature, say while playing outside or dawdling on their way home from school. Furthermore, most parents feel more assured knowing their children are in protected spaces. Potential "dangers in nature", such as darkness, ticks, falls from trees when climbing, etc. can be avoided easily after all if one stays indoors.
- Since emotional impressions of adolescents are not only momentary reaction, but always derive from previous experiences[11], we have to assume that we have to take a comprehensive approach when leading young people into encounters with nature.

In the face of the described hurdles, the question of how non-school aesthetic *Bildung* work with young people can be implemented arises even more urgently.

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11   John Dewey has pointed out that our perception and our interpretation of situations always take place in a continuum, that they can therefore not be considered as isolated points. About this see Dietrich (2013, 56ff.).

MAIN IDEAS FOR THE IMPLEMENTATION OF AESTHETIC EXPERIENCE AS PART OF NON-SCHOOL OPPORTUNITIES WITH ADOLESCENTS

More than just a sequence of activities

In order to offer adolescents manifold aesthetic points of connection and stimulation, an extensive repertoire of activities that appeal to different senses is essential. But especially when the focus is on the individual, on personal feeling, free exploration, personal perception and playful creative situations, a group task that requires everyone "to do" the same is paradoxical at the same time. After all, the intention is to open the channels of perception of these adolescents and aesthetic perception is characterised by freedom from action compulsion and by being led by personal fascination in a playful way. Strictly speaking, therefore, a leader has already "lost" if the activity that has been introduced has been understood as task that has to be accomplished and not as a suggestion and idea.

A further difficulty for the leader is if participants show no motivation, if they have, against all hope, not "caught the spark". In such a case, a leader may feel the automatic impulse to exert control and to reprimand them for their behaviour, possibly also out of a sense of fairness towards dilligent participants. Control and "making sure to achieve a result" of any kind, even if it is done only in the round of talk, which might show whether individuals have been "dilligent" or not, do not prepare a fertile ground for further self-motivating and intensifying processes. Only tasks that are very open and varied in their demands, that offer a broad spectrum of points of connection and fascination, will be able to persuade as many participants as possible to come "on board". Therefore, given the already outlined potential difficulties young people have to engage with aesthetic activities, leaders should not only develop an extensive action repertoire in form of a rich and diverse activity repertoire.[12] The issue is also - and perhaps even primarily - one of adequate process design.[13]

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12   See activities in this handbook.
13   There are numerous group development models; about a detailed outline of the model by Tuckman see Stahl (2006) About process design also see the four stages of flow-learning (Cornell, 2006).

Trust the process

In a hypothesis-based procedure, one that does not always work down a list of programme points of optimal sequences in the same way, the leader needs to look for pointers for how to procede further and needs to check them again and again. At the beginning there are questions as to how and with what one can best connect with the adolescents and take them along, as to what might move them and connect with them emotionally, for example. Given the fact that it is difficult to explain one's intentions to them, it is necessary to create an appropriate basis of trust as well as a relaxed atmoshphere, which will make it possible for the adolescents to engage with unfamiliar or inexplicable situations or activities.

Even if no deep-reaching aesthetic processes are initiated at the beginning, it may be helpful to connect with young people by means of motivating creative activities or approaches to nature.

There are numerous examples for such "starting or connecting scenarios".[14] Often digital media are used to take photographs, record video or audio sequences or for communication with each other. The decisive aspect of their use must be how far they can contribute to entering aesthetic processes. Unfortunately, handling technology with its unlimited possibilities can quickly become an end in itself and especially the participants' encounters with nature are sometimes reduced to short moments of "collecting data".[15]

Of course, there is also the tradition of being on the adventurous way. A motivating destination or an interesting orienteering activity may lead the adolescents into natural spaces. Those are ideal prerequisites for nature-aesthetic approaches. Once on the way, the leader needs to work out how to make sure that participants lose sight of their destination. Advanced plans, therefore, should not focus on successfully meeting the challenge of arrival at an ambitious destination, but should consider the possibility of lingering. Ideally, the overnight stay and catering for the group do not have to take place at a predefined place or, if it should happen that, for example, the place where the group takes a break surprisingly turns into a "place of fascination", the group could then take a short-cut or turn back home.

In the case that young people are motivated through the idea of building a hut in the forest or the building of a camp for the group, the leaders should make specifically sure that not only technical and practical aspects are considered

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14   E.g: the bare-foot path the group goes along; the sensory box, in which one has to guess the object one can feel; looking to recognise a tree one has felt before without looking; etc.
15   See the contribution by Nataša Planinc in this handbook.

in the process. It is especially the trying out of "crazy" ideas, which are often considered time-consuming, cumbersome and unnecessary, that can lead to an aesthetic approach. This urge to try things out may be caused by the need to become familiar with materials through the senses and to build with playful creativity based on perceptions that are significant for the individual. It is up to the leaders to recognise these aesthetic openings, to appreciate them and give them more and more room.

The empty white sheet of paper

It is extremely rare, therefore, that is it possible to enter directly into intensive and deep aesthetic activities, because, most of the time, they are confusing and strange. The openness of the task can also pose too much of a strain at first. Many will know this effect from their arts lessons, when they had no idea how and what they should draw or paint on the white canvas lying in front of them or how to begin to fill the white sheet of paper with their own poetic creations.

This is why the work should be governed by the motto "as open as possible, as closed as necessary", which is also know from other contexts. Thus, if participants are not able to "let themselves be fascinated" in processes of aesthetic perception and creation and to enter another perception of space and time, it may often be helpful to give them manageable tasks that focus on individual parts of it.

This can be exemplified by the example of the exercise of "looking for shapes".[16] In this activity participants are asked to find specific shapes, such as triangles, circles, a lightning shape, spirals, etc., in nature. This can be helpful to make people look more closely, to switch into an "explorative" mode and to look from different perspectives.[17]

At the same time, it is also worthwhile in this activity to open the door for those participants who enter directly into the realm of phenomena without a reduced task setting. It is not considered to be "off-topic" or as "non-compliance" if participants find their own forms, colours, structures, odours, sounds (etc.); it is rather a sign that some individuals can find their own approach to what is the core purpose.

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16   See activity "geometric shapes" on p.93.
17   See also activity "Hidden shapes in nature and stories" on p.138.

Making aesthetic experiences possible

In the further course of the activity, opportunities for deeper processes of aesthetic experience need to be given. Tasks should be given in an increasingly more open form, so that the adolescents can go in search of their own individual approaches. They could be asked, for example, to find a place in which they feel good or to find a natural object which they find fascinating. Inevitably, questions as to their feelings, their own sense of beauty, personal preferences and dislikes arise. The adolescents (preconsciously) compare the natural phenomena and in the best possible case these begin to talk to them.

Any form of creative crafting constitutes a continuation along these lines. The personal "dialogue with the objects" is being intensified and playfully extended. The decisive point here is that instructions are getting more open and tasks ascend from group tasks to individual ones.

Typically, now is the time to gradually extend the phases of "being alone" and "being tranquil". Examples of suitable activities might be "journey sticks"[18] or "land art selfie".[19] Alone by setting time windows, leaders exert a great influence on the nature of the activity. Long phases of activity, for example, indirectly convey great trust in the adolescents' ability to use the time for themselves. It is, however quite certain that in larger groups "a door cannot be opened" for everyone.

All alone

Solo phases, in which the participants are thrown back on their own resources, are usually those that are very deep and intensive. Everyone, for example, can go walking alone, instead of walking and chatting in the group. Spending a lengthy period of time - in extreme cases a whole day and night - at a place they have chosen themselves offers them the opportunity of an intensive encounter with nature. It is only then that especially sounds and atmosheres are perceived extensively and intensively.

It is essential in this that the aspect of "proving oneself", that is, of overcoming fears and exerting self-control, does not figure too much in the foreground, as this would drain the necessary energy and concentration from the aesthetic approach.

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18   See activity "journey sticks" on p.110.
19   See activity "land art selfie on p.136.

About role models

At this point, the role-model function of the leader should be mentioned as decisive factor of influence on the process. The way leaders become engaged and "go through the activities themselves" cannot only help participants to overcome their inhibitions. It can also clarify without elaborate verbal explanations the aims of aesthetic *Bildung*, which are otherwise difficult to explain.

Finally, openness and a readiness to linger are expressed by leaders who allow time for things and show curiosity. Thus, leaders should not (always) present themselves as those who can name each plant and every bird correctly or those who try to shorten the narratives of the young people by adding their own interpretations, theories[20] or examples from their own lives. If leaders set an example of a playful and lingering encounter with objects and nature, children and young people also become curious and try to copy the attitude. As a result one can embark on the journey together.

Beyond action and reflection

At some point in the past, adventure was fetched from far-away natural spaces and time-intensive undertakings of expedition character into a world under pedagogical dominance and where educational institutions are ubiquitous. Non-school providers of experiential learning have also had to violate adventure in the process of its domesticization to make pedagogical work generally available and bring it into the neighbourhood. Thus, real river crossings and ascents of mountains evolved into events under laboratory conditions under which artificially constructed tasks have to be fulfilled and which can be staged for any number of groups.

Processing and reflection of completed group tasks have also not escaped a certain standardisation and "automatisation". After every activity the group comes together, standing or sitting in a circle, to talk. Even activating methods of reflection, which may have different focal points and may provide more or less variation, do not change the basic predictable setting with largely obvious questions.[21] The fact that most leaders can hardly imagine not to make a reflection round clearly exposes the extent of routine procedures.

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20   "Theories are usually hasty expressions of an impatient mind that wants to get rid of the phenomena and therefore replaces them with images, terms, or even just words." Johann Wolfgang von Goethe; source: Hecker (1907).

21   About the adventure wave model, in which phases of action alternate with phases of reflection see Schoel (1988).

This standardised procedure may be partly justified in the context of group dynamics.

However, this form of reflection is hardly suitable to do justice to processes of aesthetic *Bildung*. The question is whether it is always necessary and expedient to exchange experiences verbally with the whole group. On the contrary, the very quality of aesthetic situations of perception and crafting comes from the fact that their effect often unfolds beyond words and verbalisation. Up to a point they should free themselves from this compulsion and find other methods to bring to mind effects and depths of effects.[22]

These ideas can help to free the follow-up reflection processes in the aftermath of perception processes from a large degree of artificiality that manifests itself when everybody tries to formulate essentially impalpable emotions and experiences in "presentable" words. Careful use of words is just as relevant when talking about objects that have been created. Talks quickly slip into standard declarations of "beauty", which participants partly express through group pressure. "That's really awsome!" What else is there to say?

About the use of words

Another pitfall is the automatic mechanism of wanting to interpret and to understand, which most of us fall victim to. Through rashly categorising, manifesting and comparing creative components one runs the risk of making indirect evalutions. At times, this can prevent free unfolding of fundamental, physical and often "wordless" feeling.[23]

A solution to this that may be worth pointing out at this stage might be relying on pedagogical professionalisation that is based on the initial trust that the spaces, atmospheres and activities that are made available will unfold their quiet effect.

In the further course of the activity, however, leaders should also endeavour to recognise those moments in which adolescents are looking for ways to communicate, express themselves and look for clarification. Because, of course, learning takes place through making things conscious, through reflection and probing processes together with the pedagogues and the group;

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22   Hovelynck here refers to the outlined "action-reflection" model (beside the action, framing and reflection-in-action models) as one of four models that can initiate reflections. Especially in projects in the context of aesthetic *Bildung*, more attention should be paid to the other three models. See Hovelynck (2000).

23   "Instructions for what is called the reading of a piece of work at the same time constitute the preparation for their destruction." (Oevermann, 1996, 24).

of course, we also have to talk about deep feelings. Comparisons with other experiences and created objects can also foster insights and motivation. Open group discussions can play a part in this, but they are not sufficient as model. Further important means may be discussions in small groups and individual support in relevant situations.[24]

On the one hand, a decisive factor is to establish a benevolent, non-demanding but interested exchange which is characterised by mutual curiosity. On the other hand, it is important to recognise the right moment in which a participant is ready for self-motivated opening up and to "seize the opportunity". It can happen that an incidental remark while hiking or a first narrative after a climb opens a window to aesthetic approaches, but it can also close up again quickly.

If, for example, while walking, an adolescent happens to mention that he or she finds a moss-covered tree "cool", the pedagogue should follow up the remark and ask for further description and clarification as to how exactly it was meant. The basic idea of active listening[25] can offer good pointers for supportive action. By trying to understand why the moss-covered tree is so fascinating to the adolescent the leader at the same time signals

- that the issue is worthwhile. It deserves interest.
- that they are going exploring together. "I am by your side and I agree with your descriptions!"
- that the purpose is not to accumulate further knowledge. What the tree is called, which kind of moss tends to grow at what part of a tree, etc., is not under discussion.

By contrast, a comprehension question in the aesthetic sense might be, "From which perspective do you find the tree most cool?" In the following one could try out different perspectives together and compare them with each other. If time permits, this could also be the gateway to creative processes, such as taking photographs or exploration through drawing or painting, etc.

FINALLY

It is very common, also in adventure education and experiential learning fields, to justify activities by pointing out that young people need to be made "fit for future". For their future working life on a constantly changing labour

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24   About this see the models of "action" and "reflection in action" by Hovelynck, J., 2000
25   About active listening see, inter alia, Schulz v. Thun (2000, 70ff.).

market, they should, for example, learn to work in a team or to be able to cope with challenges.

Aesthetic *Bildung* conducted in the best possible sense should make itself free from this teaching of qualifications useful for society. This way, also by marking a clear border to the purpose assigned to school teaching and by extending it, it becomes the advocate of comprehensive "purpose free" personality development,[26] which tries "to confront the world not only with the absolutely necessary techniques of routined task completion and accomplishment, but allows it to blossom - at times even without considerations of economic, technical and ideological usefulness." (Rumpf, 2003, 229)

Adventure pedagogical activities are generally conducted out of doors. The natural space offers a manifold range of ever-changing phenomena and atmospheres, which - once people's curiosity has been awakened - needs to be newly discovered again and again. If, furthermore, "the hurry to complete a task", which considers "lingering over an issue" and "contemplative circling around its unfamiliarity" to be "a loss of time on the direct way from A to B", (ibid., 231) can be successfully got rid of, there will be extraordinarily good conditions for the practice of aesthetic *Bildung*.

LIST OF SUGGESTIONS IN BULLET-POINT FORM

- trying to understand what hindrances hold young people back
- accepting that natural spaces are not "feel-good spaces" for everyone, but that some may at times see them as offputting (dirt, ticks, insects, cold and wet). No suggestive teaching: nature is great; leaders might feel hurt if young people, for example, show that they dislike "all this natural stuff" that they, in fact, like very much
- connection with young people through their interests and what fascinates them (door openers)
- thinking of ways to win young people's trust at the beginning, so that they can embrace things that are unfamiliar to them and which they might consider as senseless

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26   In line with Hartmut Rosa, who puts the relationship of the individual to the world into the centre of his sociology, it can be said that the core issue is to achieve the ability of resonance. "It is prerequisite for us to be able to enter into any relationship with the world at all." (Rosa, 2019, 269).

- not losing sight of the aim to achieve in-depth perception and playful, creative moments, only because it may be difficult at the beginning (as open as possible, as closed as necessary)
- breaking out of a system of pushing up adrenaline levels, of demanding that people prove themselves and of group dynamics
- drawing a clear line against an approach that consists of using ready-made building blocks and aims to complete tasks
- seeking out a varied range of places, working with atmospheres and with confusing perception or with surprises (e. g. sudden views, waking up at night, just being still, etc.)
- allowing very much time, observing, listening, allowing boredom to spread
- working with manifold and varied materials and trying to appeal to as many senses as possible
- using words carefully:
  - being honest, showing interest, instead of giving cosmetic praise, for example, for land art products
  - being conscious of what words express direct or indirect evaluation
  - allowing "the things" to talk sometimes rather than commenting on everything
- acting as model to show how to linger over a matter, using one's own curiosity to lead participants
- listening actively
- Exciting and adventurous situations can be motivating starting points. Aesthetic experiences/deep-reaching natural perceptions can well be integrated in phases "of becoming calm" that occur as a matter of course, e. g. after exertion, in breaks or after arrival in the evening. If, for example, I cannot paddle any longer, I let myself drift and normally turn my attention to my surroundings. Such a thing can also be stimulated by the leader.

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Aesthetic processes in early childhood – Reconstruction of a forest path with two pre-school children

Martin Vollmar

In the following I will disappoint those readers who expect a systematic, possibly theory-based and exhaustive, survey of aesthetic connections in early childhood. Indeed, the focus is on a seemingly incidental process, which is also of quite short duration as measured by the clock, which it had been possible to record in an early education model project.[1] In fact, it is a kind of miniature which is, however, worthwhile to examine more closely in order to gain significant insights into aesthetic approaches to the world.

Miniature in this context is not meant to be understood to be a creative object, such as a literary vignette or a composition of images. The recorded process on a forest path - or more precisely: on the way through the forest - represents recorded pedagogical practice in situ. It reveals a pedagocial approach in which the instructor does not give much direction but tries to follow the child's curiosity and imagination and to take them deeper through dialogue. Above all, in situ relates to pedagogical practice with three to six-year-old children in the forest, which, with all its arbitrariness, its particular stimuli, atmospheres, surprises and obstacles, provides the location as basis for this pedagogical approach.

An audio record was kept by a device attached to one of the adults accompanying the dare-care group, which was later transcribed. Since the non-verbal action context as well as the positions of the actors in the given space is relevant to the process of experience, the recorded situation starts with a written observation.[2]

For reconstructive social research aiming to clarify educational and experiential processes, such records are very interesting and valuable because they capture the actors' actions in authentic situations directly, without the distance from the level of real-life practice that exists in interviews or stand-

1   The purpose of the model project of "Natur bildet" ("Nature educates") was to examine in how far nature-pedagogical opportunities can support educational processes in children between the ages of 3 and 6 who are growing up in poverty or socially disadvantaged families. The project (conducted 11/2011-11/2015) was subsidised by the town of Marburg and the Hessian Ministry for Social Affairs and Integration and was carried out by the bsj Marburg, a non-school educational organisation. Over the course of four years, in cooperation with two child day care facilities which have a large proportion of children from socially disadvantaged families, it was possible to initiate, record and interpret learning processes in nature in children. Pedagogical focal points were promoting the understanding of natural history, promoting the development of autonomy through movement-related adventure as well as promoting language development (see Vollmar, Becker & Schirp, 2017; Holler-Zittlau & Vollmar, 2018 and 2019).
2   About the difficulty of collecting data of children's nature experience as a primary educational process, i.e. in open natural spaces, without following a didactic lesson method, see Schumann (2008).

ardised surveys in special social arrangements (see Oevermann, 2016).[3] For the constitution of experience, such 'natural records' are of enormous importance because they can be used to work out the explorative pathways children use to familiarise themselves with the phenomena in a given setting. For the reconstruction of the case structure, which such records can reveal, the method of objective hermaneutics was used. It is an interpretation process characterised by small steps, sequence analysis, detail precision and discourse analysis, in which attention is paid to every little detail, which is enlarged with a kind of analytical magnifying glass in order to work out deeper layers of meaning of practical actions (see Maiwald, 2005).[4]

DAWDLING, CURIOSITY AND AESTHETIC EXPERIENCE

Right from the beginning, under the hermeneutic magnifying glass, children show a common, but nevertheless significant, behaviour: Taking the familiar, once-weekly morning route into the autumnal forest into the area designated for the forest activity, two children of the kindergarden group, Tom (5 years; 9 months) and Marc (5; 10), stay behind. One of the accompanying adults (A3) keeps contact by sight:[5]

The rest of the group (12 children, 2 adults) walk on and are out of sight and hearing.

Tom and Marc dawdle. Whatever the reason may be - one might assume something like boredom, dreaming, whinging or curiosity - the children al-

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3   Of course, the data collected by support of technical equipment is closer to the social interactive reality than, for example, record keeping from memory, which is always selective, i. e. filtered by the intelligent interpretative agency of the person whose memory it is. Records made by technical equipment are non-intelligent in so far as within the frequency range of the recording device everything is recorded without distinction and as record contains also items that are maybe unknown, flawed and were not heard before. The influence of the action of recording on the recorded action must also always be kept in mind. It can be ignored here because the children had known the discreetly attached microphone already for some time and did not pay attention to it any more. That in the context of educational processes data collection should not be standardised, i. e. the record should not be the result of quantitative metering, follows the logic of the uniqueness of educational processes which cannot be standardised.
4   The case in hand has been interpreted in Ulrich Oevermann's research workshop in 2016 at the University of Frankfurt. In this contribution, the author frequently uses the angle of interpretation and discussion that go back to this research workshop. I would like to take this opportunity to expressly thank the participating colleagues and especially Mr Oevermann.
5   Extracts from the record are written in italics. Names have been anonymised.

low themselves to be delayed: The two boys are not interested in reaching the destination area together with the others, as the rest of the group is. The dawdlers take their time. They do not fulfil the schedule expectations of their social environment, which often feels disturbed or even encumbered by such behaviour. They are willing to accept the social consequences like reprimands or sanctions. For those only focused on the most effective way to get from A to B, dawdlers are a nightmare.[6] Therefore, a dawdler must be self-confident, which means that one can fundamentally see this as an impulse of autonomy. Obviously, there is always an adult near the children, i. e. their claim to autonomy does not run into completely separating themselves from the group, which is forbidden.

In any case, dawdling and lingering gives children time to discover things that may lead to questions, that may contain something unfamiliar or that may be stimulating in some way.[7] This already shows important prerequisites and elements of aesthetic experiential processes, because through gaining time and taking time the children in a certain way extract themselves from every-day pressures. They make room for time and leisure for themselves. In the theory of objective hermeneutics, founded by the German sociologist U. Oevermann, aesthetic experience is directly connected with the term of leisure time. Only leisure time opens up opportunities of experiences of non-every-day perceptions with all senses, with curiosity and with total absorption

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6   An interesting aspect of dawdling and taking one's time relates to instruments originating in business studies, which, as management of objectives, have increasingly intruded into pedagogical fields in order to make them more effective. From the point of view of target agreements and, of course, educational aims, which always require the target person, here the child, to submit themselves to an agency of power, the dawdling, lingering child is not only perceived as a disruptive element but as an idividual not yet properly adjusted. After all, there are plenty of booklets around with titles such as "preventing dawdling" and which treat "phases of dawdling" as problems, because they pose obstacles to learning and performance. About the issue of pre-school education at times of its economisation see Becker (2013). With reference to the pedagogue Horst Rumpf, he talks of (ibid, 164) "simplified educational fast lanes" designed for efficiency and which "are to lighten the effort of approach" and can be described "as enemy of idle engagement with a thing": "One wants to reach one's destination or achieve one's aim without seriously having been on the way - using mountain cableways instead to arduously ascending through undergrowth, exhausted, taking detours and coming across surprising views. Getting from A to B, in an instant, instead of being in touch" (Rumpf, 1995, 45 quoted in Becker, 2013, 164).

7   By the way, in his works, the psychologist A. Grant has attached enormous importance to dawdling and late-coming in the creative processes of great inventors, among others in his 2016 best-seller "Originals: How Non-Conformists Move the World". With reference to this, M Somm (2018) wrote in his newspaper column "Art of Dawdling": "Life punishes those who come too late - this credo of hectors: It is not true for the geniuses of this world."

in an object. According to Oevermann (1996), aesthetic experience constitutes itself in the 'crisis through leisure'. In this context, crises are not to be understood as threats in the form of life or health crises, but they represent natural, value-free moments of human action that stand in opposition to routines. The crisis type of leisure is focused, above all, on breaking through purpose-oriented perception routines and to allow time and space for perception that is an end in itself.[8]

Slowness, taking one's time and their resulting relief from practice concerns increase the probability that things are perceived that the observer is unfamiliar with and that can thus stimulate crises. It is the fact that action and perception routines may be disturbed or thwarted that can be unsettling. When at leisure and dawdling, one is willing to be agitated, to be touched, to activate one's imagination and mental images in order to discover new things in the world or also to discover and express oneself (see Oevermann, 1996; 2004). This crisis type is characterised by the fact that individuals cause this crisis themselves by entering into a relaxed state and being open for new things or even for looking for them. Here, curiosity can be understood to mean free searching movement and willingness in the sense of 'diversive curiosity' (Berlyne, 1974). Therefore, the interplay between curiosity and mystery or new phenomena can occur when leisure time or, with reference to Bally, there is a 'relaxed field' (cf. Franzmann, 2013, 207). Dawdling is a good indicator for this.

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8   The aesthetic crisis is opposed by the traumatic crisis and the crisis of decision making. The traumatic is characterised by brute facts befalling the individual suddenly and unexpectedly, forcing them to react. The individual has to face the situation and cannot remain inactive. Here, the crisis-generating experiences - which may be physical events or external social or natural events - do not befall the individual in situations of leisure, as is the case in aesthetic crises, but they happen under the pressure of having to act. The crisis of decision making is the prototype of a "crisis" in so far as its original Greek root means "decision" and comprises all those situations in life in which there are various action options and it is uncertain which of these might be the right one or the enduring one. As a rule, the individual cannot remain incactive. It is especially the crisis of decision making from which the open nature of the future, into which the individual enters with their action and in which they can experience their autonomy, can be derived (Oevermann, 2004; Garz & Raven, 2015, 40ff).

AESTHETIC SEEING AND INFORMED SEEING – EXPERIENCE AND KNOWLEDGE

The interpretation that the individual is more likely to perceive something noteworthy while lingering than in purposeful action is confirmed in the starting sequence:

Tom: *Up there, there is the-*

Tom is familiar with what he is pointing out. This pointing action is based on contrastivity, i. e. Tom has noticed something unusual. There is something outside the normal routine. This unusual phenomenon will be explained in the follwowing. The moment he points this out to the others and joint attention is established, Marc takes the words out of Tom's mouth.

Marc: *The moo- but it must go to sleep.*

It can often be observed that for children of this age, the social framework of dawdling together often includes the competitive element of who has seen what first. Marc does not even take the time to pronounce the word 'moon' completely. He interrupts himself with the adversative but and thus shows the others that he noticed something the others have not yet noticed: Namely, that the moon is behaving insubordinately, that it should not actually be in the sky. For this he uses the poetic metaphor of sleep. Thus Marc confronts the natural phenomenon 'moon in the bright sky of day' with a standard based on his knowledge. His knowledge about the moon corresponds with the common perception that the moon is a celestial body of the night and the sun a day planet. So, Marc faces the phenomenon first of all with his knowledge. He resolves the paradox that the moon cannot be asleep if it is visible by using his knowledge as standard which the moon offends against. He sets his normativity against the actual state. Seeing the moon, Marc activates his knowledge and sticks to it although it does not fit to his sensory perception at that time and in that place. He knows and the phenomenon is subsumed under this knowledge.[9] This conviction can also not be shaken by the somewhat puzzled question of the adult:

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9   One can see here an early expression of what H. Rumpf calls "automatisms of knowing and recognitions" (Rumpf, 1994, 102) and which he criticises in learning processes at school.

A3:   Yes?
Marc: Yes.

The response by Tom, who had found the crescent moon so remarkable, is peculiarly different:

Tom: But I have, I have see the (shining) moon in mine house and it has shined in mine house, the moon - (sings) how beautiful it is, always brings me light.[10]

With 'but' he indicates that he does not agree with the present interpretation of the moon. But he does not introduce any new knowledge. In the face of the, for him, unusual moon phenomenon, he activates an aesthetic situation from his knowledge base. He evokes a wonderful image of the shining, in a sense 'correct', moon and puts it into opposition to the pale moon in the day sky. The aesthetic mode of perception becomes even more clear in that he starts singing. He invents a kind of song for children,[11] which is almost a kind of prayer to the moon as his companion in the night. Presenting the moon as benevolent companion that brings light into the darkness of the night, which is often anxiety-provoking, is a fitting and convincing image and, at the same time, captures the beauty of the moon. The aesthetic essence of the moon is this shining, this light-giving. And this whole beauty it unfolds at night. During the day it is pale.
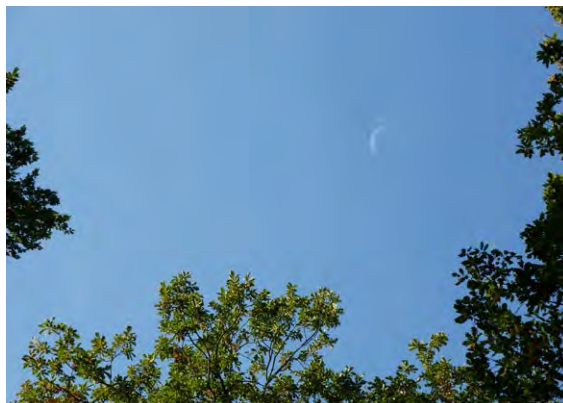
_____
10 The transcription did not correct prominent language mistakes.
11 The author does not know any song the boy might have related to and that could be referenced here.

Two fundamentally different types of perception and emotion become apparent here. Tom refers to the visible, i. e. to the aesthetic phenomenon. Marc refers to his hypothetical knowledge and subsumes the phenomenon under it.

THE LITTLE PROFESSOR

Marc's knowledge-oriented approach is confirmed in his wish to document the moon, to make a record of it in a way:

Marc: *Can I take a photo of the moon?*
A3:   *I will take a photograph of the moon, but it is difficult. It really is strange that it is up there in daylight, isn't it? Have you seen it before in daylight?*
Both: *Yees.*

The accompanying adult does not think Marc capable of taking a good photograph of the moon and would not like - this is not put down in the record - to hand over his camera. Instead he asks questions about the phenomenon and tries to deepen the understanding process. While all three remain standing there - also context - and observe the pale crescent through the tree tops, Tom confirms that he is very much a visual type by holding on to his direct perception:

Tom: *See the moon. (4s pause)*

He does not actively participate in the ensuing 'technical' dialogue.

A3:   *It has a crescent shape, the moon, doesn't it?*
Marc: *There is also a whole moon. It's completely round.*
A3:   *Yes, er, it is quite full then, the moon.*
Marc: *When it's half moon, it rains in the morning.*
A3:   *Yes?*
Marc: *When it's full moon, it doesn't rain in the morning*
A3:   *Ah. (1s pause) That's how it is. Ah. And which moon do you like best?*
Marc: *Er. The full moon, cause then rai - then the sun shines.*

Marc comes over somewhat like a clever little professor. Let there be no mistake, he is the one who knows. His hypothetically constructed knowledge may sound a bit like country lore, but he uses skillful logic in his claims. A3 turns the conversation towards a more aesthetic direction again by asking which moon he likes best, which Marc gives a very functional answer to.The dialogue between A3 and Marc, who had filled the here and now with more or less abstract knowledge, bypasses Tom. He does not participate in the talk about crescent or full moons.

The snake pulls away the moon

Tom's full attention is on the present moon and confirms the conclusion that he reacts to the phenomenon of the moon on a sensory-aesthetic level and is closely connected with it:

Tom: (calls excitedly) Hey! Moon!

Observing the moon he addresses it directly. This ensoulment rings in a new section of the way through the forest, because his dawdle friend Marc is also infected by goings-on in the sky now:

Marc: The line! There, a snake (unintelligible)

Marc calls the elongated form of a cloud a line. However, he immeditately replaces the metaphor of the practical everyday object of line by a dramatic animation of the cloud as 'snake'. For Marc, the cloud seems like a snake. The denotative content connected with the snake, eg that they can kill, is transferred to the cloud. Only for him or also for Tom?

Tom: I have seen, I see first.

Again they are in competition about who had seen what first. However, despite the rivalry, it also becomes clear that they are on a joint journey of ideas as regards the happenings in the sky and that they are referring to imaginary objects. They also stand firm by their fictional reality in the face of the adult point of view, which tries to go back to facts and is, at the same time, also kindly attentive to them,and a short mythical narrative in action develops:

A3:   (…) These, er, these clouds there? Look they are moving really
*   fast. Oh, where has the moon got to? Can you still see it? It's go-*
Marc: The snake, the snake is pulling it with it.
A3:   The snake is pulling away the moon?!
Tom: Yes!
A3:   Yes? And why does it do that?
Tom: Er, cause is bad.
A3:   The snake is bad and takes the moon with it?
Marc: We must go after it! (runs)
(10s pause)
(Both): (shrieks of delight)
(2s pause)
Marc: Mooon?
A3:   Shall we call it, what do you think?
(Both): (shout) Mooon!
(…)
Marc: Hey, the snake is coming out of a kinda door.
A3:   Where is-, on which, what door do you mean?
Marc: Look, it goes out of a kinda door (unintelligible) comes out of a
*   kinda door.*
A3:   Ah, it is coming out of a tree, or what?
Marc: Yes.
A3:   Yes, is there a door?
Tom: Where is the door?

Marc: *The tree is the door.*
A3:   *Ah. (…)*
Tom: *(unintelligible) the snake is following us! (A3: Yes) Are you looking up? Look up!*

The vivid imaginative and magical impulses which both children play out are supported by the adult and there develops a joint imaginary journey in the dialogue and interaction. A hostile cloud or rather a snake threatens and overpowers the moon, which had become significant for both children in quite different ways in the opening sequence. The benevolent companion of the night, who only has a pale appearance during the day, cannot defend herself against the cloud snake. The threatening drama is played out on a stage which the children embellish with head, heart and hand, i. e. with imaginative, emotional and physical action. Despite all the energy with which the childish perception and sensitivity can drift into magic and ensoulment, this magical drama can be transferred back into real, factual nature without any problems: "the tree is the door".

It also does not stop at the point of natural processes that may be perceived with pleasure or with awe, but the children themselves are part of the actions and are, for example, pursued or try to call the moon. They fall into the grip or frenzy of magical perception using the wealth of stimuli offered by nature, or here of the forest. It seems as if they wanted to give real nature additional meaning or sense: The cloud becomes a snake which hides the moon with evil intent.

In the further course of the forest path, which at times slows down, takes a detour to a mighty root and picks up speed again, Tom and Marc perceive ever new stimuli which become a narrative or sensory-aisthetic[12] part of their joint walk. Fundamentally, these are further forms of expression of the interpretative pathways worked out in the record so far. On the one hand, dangerous bears or tigers are discovered in a magical and animistic manner, and, on the other hand, prominent natural phenomena are explored on the basis

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12 In Greek, aisthetics means sensory perception and sensory insight. Aesthetics can be understood as philosophy of aisthetics, but also as philosophy of arts. About the development of the conceptual pair of aesthetics/aisthetics in cultural education see Mattenklott (2012/2013). In their insightful work in especially the elementary and nature-pedagogical area, Schäfer, Alemzadeh, Eden & Rosenfelder (2008) use the term of aisthetic thinking, which takes its place on the developmental path to knowledge through experience beside concrete thinking in movement and action, narrative thinking, eg in verbal metaphors and stories and theoretical thinking. It is about the sensory understanding and shaping of found materials, collecting and sensory organisation of them, about contemplation and creative relflection, about building and constructing and the playful, creative combination of diverse ideas and dreams (see ibid., 87ff).

of their sensuous potential. Children, for example, respond directly to the beams of the low sun that find their way through the autumnal trees to the floor of the forest. They ask themselves whether one can 'touch' the beams, which they then proceed to do and the next moment they imagine the beam as carrying electricity. The imaginary journey moves in leaps and bounds and one episode follows another with the borders running into each other.

IMAGINATION

The miniature of a concrete aesthetic process in children discussed here can, of course, not cover the multitude of variety of the aesthetic in childhood, but can only clarify individual aspects. In summary, what became apparent on the forest path with Tom and Marc was
- a great openness for phenomena, which are already referenced in the definition of dawdling,
- a character type that knows facts,
- an aesthetic character type that takes their orientation from the sensuousness of the phenomenon of the moon and
- a vivid joint journey of the imagination.

The process as a whole is carried by an enormous action drive, which is not only directed towards the unknown in the sense of childish exploration but also comprises something playful, in the sense of imaginary magical interpretation of the real. Therefore, with reference to H. Popitz' work "Ways of creativity" one can recognise in the reconstruction of Tom's and Marc's path through the forest especially moments of 'explorative' and 'playful' imagination. Following Popitz (2000, 92), then, imagination can be understood as "bringing out into the present what is concealed" and "entering into what is hidden". Consequently, questions such as "What is behind this? What is in it?" are clearly connected to imagination. While we use mental pictures in our every-day lives all the time by bringing what is absent into our present - by visualising it - imagination is a potentially creative idea directed to what is hidden, to what cannot appear.

According to the motto of diffused curiosity - "There is something there that I do not know" (ibid., 104) – the children explore the forest in a dawdling fashion and full of imagination, in the course of which they also discover interesting things which they perceive as elements of a magical world - partly physiognomical and animistic.

In this context I would like to emphasise two aspects of aesthetic activity of children and spatial stimulus that are mutually related:

1. Activity: The occurring forms of childish perception can be understood as aesthetic activity. It is recognisable that the perception of the moon, the cloud, the sun beams and other natural things were the leading factors for the activities of the two children. The level of social competition or the movement pattern - the children run away from the snake, move to the left or the right off the track - also follows the intensive perception and felt sensation. The model of aesthetic experience, which elevates "perception from something impractical to a self-sufficient activity" (Oevermann, 2008, 19) and "not as a phase of practical action" (ibid.) vollzogen wird, as used further above, is confirmed here in a way typical for children - not in the form of "adult" contemplation, which in aesthetics is often associated, for example, with art experience. By dawdling they create the time and space for themselves to be close to the phenomena of the forest and the sky. Tom's vivid image of the moon stimulated by its surprising appearance and paleness, the joint appeal to the moon and the imaginary journey are examples of an animating, anthromorphising and magical perception, which reflects an affinity with the objects of the world. Children more often - at least than adults - show their affinity with the non-human world through such forms of perception. J. Piaget has worked out the term animism, which had originally been used for what is called nature religions and their animated understanding of nature, as a specific type in cognitive development.[13] One can frequently observe various versions of the I-you relationship to the non-human environment in children -

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13 Also compare the typology of human relationships to nature of Oldemeyer (1983), who interprets such magical- mythical relations to nature on the basis of the personal pronoun system as relation between first person and first person (we identification) or as relation between first person and second person (I - you relation). In the context of our "moon ensoulment", the reconstruction of animistic perception of nature of early human societies by Elias (1988, 155ff) is of particular interest. In his presentation, Elias uses the example of the new moon, which was ritually greeted with: "Your face, which meets mine". The personal character of meeting with such natural occurrences becomes clear if one calls to mind the direct impact on the individual in the face of their existential dependence on nature: "The question for which people of earlier societies sought an answer, human kind's primary question, was not 'What is the moon or the sun?' and certainly not, 'are they of mineral, plant or animal nature?'. The question was, 'What does this or that occurrence in the skies mean for us? Is it good or bad for us?'" (ibid. 156f) In contrast to this, people in modern societies grow up with a great distance to such kind of natural occurrences from an early age. Today, this existential dependence and closeness does not exist any more, which is probably why primeval, animating and physiognomic perceptions often practised by children seem to be remarkable. Natural science teaching, which is committed to theoretical curiosity ("What is the moon?") has always considered such ensoulment as wrong thinking which has to be eradicated in children. How misguided this is can be seen in the pedagocial approaches such as the natural science didactics of Martin Wagenschein or concepts of intuitive theories of children (see the many examples in Wagenschein, 1990).

but also in adults. Chawla writes: It is an "animated world that Piaget (1929) described, where the sun and moon follow young children on their walks and where stones need to be turned over so they won't get tired of looking at the same view." (Chawla, 2008, 218)

Animistic forms of perception, which I think physiognomic perception belongs to as well, i. e. perception that recognises faces or other anthropomorphic similarities in non-human phenomena, are based on a dialogue structure. This is not only a sign of affinity, but it is also often an expression of an unusual degree of involvement with the phenomenon which is endowed with a kind of independent power that can also arise as a surprise. This form of explorative and playful imagination is typical of processes of curiosity in children.

2. Stimulation: For their development, children need stimulating and interesting objects and spaces also in respect of aesthetic educational processes. If the existence of the aforementioned diffuse inquisitiveness and imagination, which revolves around what is concealed and explores and enlightens it by creating mental images, is taken for granted, one could make an interesting claim about how well the forest matches this need. In order to justify using natural spaces as stimulating educational spaces one would, first of all, point to the sensuous multitude of shapes, colours and materials, to its vivacity and potential for surprises, its mutability and also its consistency. This, on the one hand, meets childrens' inquisitive urges, but also their need for security and can promote conditions of "effortless attention" (Kaplan, 1995, 172) (see Sebba, 1991; Gebhard, 2009).

For the forest, one can add something here that the French philosopher G. Bachelard (2019, 188) called the forest's "secret of the space" and which he explains in a section on immensity. This secret is connected to the paradoxical structure of the forest into which one can enter and which is open and closed at the same time. A "veil of trunks and leaves" (ibid.) may make it appear closed to the eyes, while at the same time it shows itself open to penetration by movement.[14] The harbouring nature of the forest, i. e. the protective and enclosed nature, is confronted by the concealedness, i. e. its depth. Bachelard calls it the "hidden greatness" (ibid.), i. e. the immeasurable depth of the forest, which - and this I would like to add - constitutes its exceptional dream value or, in other words, its special significance as imaginative space.

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14 Incidentally, the forest is more open and more spacious to the ear than to the eye. The classic hierarchy of the senses is thus somewhat shifted in the forest, since the sense of hearing as the typical night sense of distance has an advantage over the sense of seeing in the often also darkened forest.

Of course, these reflections on the forest support the concept of imagination which can be described by the metaphor "penetration into the hidden". This may help to suss out what it is in the forest that stimulates people's imagination.[15]

In order to understand the great role imagination plays in the context of aesthetic processes in children, the following explanation of its place between perception and thinking will be helpful: Imagination - together with creative power - can be awarded an independent role as mediator. It mediates - if one follows the traditional ideas in Popitz (2000, 84ff) - between perception as physical-sensory process, on the one hand, and thinking as directed imagination which can be forced into abstract terms and argumentative structures, on the other hand. All human powers, such as vitality, sensitivity, emotionality, rich inventiveness and more merge into it. The imagination draws on inner pictures, which are not only visual images but also relate to the senses of hearing, smell, touch and taste (ibid., 87).

The younger the children, the more their thinking is based on patterns, schematas and scripts that are sensory and have been developed through active engangement with the world, as already Piaget worked out in his stages of congnitive development. For the first years of life and into school age, Schäfer et. al. (2008) have formulated four relevant formats of thinking, which can be understood as sequence of stages, while they may also continue to exist side by side. The central characteristic for children in this is concrete and sensory, i.e. aisthetic action and also imaginative, narrative thinking in discovering the world. To a certain extent, children have to "exploit" their sensory and physical experiences in order to develop their cognitive powers and knowledge. On the strength of their growing language skills and their imagination, this knowledge becomes increasingly more complex and richer in metaphor and stories. These forms of thinking which are based on concrete action and imagination need to be offset against the form of thinking which subsumes what is perceived under abstract terms, i.e. that follows the logic of subsumption, which in the end means that nothing new can be discovered because theoretical concepts are used as formulas. In my view, this kind of thinking is already apparent in the form of knowing demonstrated by Marc in our example.

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15 As regards the imaginative potentials of other natural spaces or things, in my opinion, Bachelard's explanations about the poetry of space might provide interesting aspects, such as about the detail, the minute, in which the power of imagination and dreaming can find great things.

CHILDREN: PROTAGONISTS OF AESTHETIC EXPERIENCE

The collected clues and findings with reference to the recorded case study demonstrate quite clearly children's original, independently natural aesthetic approach to the world from the point of view of developmental theory. Quite by themselves, they seem to be able to take their time in leisurely contemplation and by doing this dicover fascinating new things. Looked at from a theoretical standpoint, this is quite remarkable, but it does not always happen inevitably. If aesthetic experience is understood to be a crisis through leisure, which one has to immerse oneself in, the individual could also avoid it - which, in fact, frequently happens in our society in the everyday high-speed adult mode and which is highly questionable in view of a holistic understanding of human beings and all their potential. In childhood, however, the crisis that occurs in a leisurely mode cannot be avoided and it is impossible to imagine how developmental and educational processes leading to an autonomous adult life could be possible without acting out leisurely curiosity in childhood. The unfolding of the basic cognitive, linguistic, perceptive and emotional capabilities would be unthinkable. It is also true, of course, that leisure time and space for it, may in reality be threatened by, for example, illness-inducing conditions when growing up in deprivation. However, childhood is generally characterised by the fact that their social environment provides and must grant them protective spaces. Therefore, children can approach and learn about the world in the aesthetic mode free from the pressure of practical purpose and the responsibility of adults.[16] They are " - if those people responsible for their upbringing and education allow this - able, without further ado, to open all their senses to exploring an object for its own sake, that is, without pursuing a particular purpose, in order to recognise new things and to assign them to a preliminary place their imaginary world" (Garz & Raven, 2015, 65). This theoretical structural perspective of childhood and aesthetic experience emphasises, on the one hand, the fundamental existence of children's potential of an aesthetic approach to the world, but, on the other hand, also the social necessity of providing firmly established protective spaces in which children can follow their curiosity and their thirst for new things on their own and independently. Then, "spaces for leisure" can be taken for granted. However, from the point of view of aesthetic education and learning, the

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16 Although traumatic crises and the experience of resistances also play a considerable role in children's growing up process, they are often cushioned and regulated as a matter of course by their elders. However, over-protection in form of no-risk behaviour may lead to lack of self-confidence in children, or lack of structural optimism.

question of how these aesthetic processes can be adequately fostered or how children can be led into them does arise. Although there is no room here for further and deeper reflections, the case study of the forest path shows how the imagination and curiosity of children can unfold in a forest space, which is particularly stimulating, under the supervision of carers who show interest, are attentive to them and actually allow purposeless dawdling. How such a process can be followed up in a story, as aesthetic creation, has not been included in the record, but can be suggested here as possibility.

Explorative and playful imaginary processes, which are are mostly fleeting, can often be transferred to creative imaginary processes such as drawing and can thus be made deeper, without appearing to be contrived. This would objectify aesthetic reflection. The "creative imagination", the form of imaginary power which brings out material representations, i. e. in an artefact, comprises all those processes through which internal images can be objectified in the exernal world by means of aesthetic practices such as drawing. This could also be done in the form of narrative thinking or acting when embellishing a story developed and told on the basis of mutual experience, or in form of picture prepresentations or role play. Imaginary processes, be they explorative, playful or creative, are also always open for each other.[17]

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17 See Popitz (2000, 97): "In the same way that exploration, creativity, giving meaning are open for each other, they are also open for the roaming imagination of playing."

FINALLY: OF TRACKS AND PATHS

If the titles alludes to the reconstruction of a part of a forest path, it echoes the well-know aphorism that the path is made by walking.[18] This is based on the understanding that a path is not only a factual spatial condition; it is, as it were, the coagulation in space of the past experience of many people, who walked this way or created it. The path can also be understood as experienced pathway which only relates to the experience that any present actor can realise here and now. In contrast to route/distance which can be covered and measured in metres, tracks and paths bear opportunities for a multitude of diverse experiences. They can confuse and lead one up the garden path, can offer surprises and interesting things. "A whole new world may open up" (Nadolny, 2000, 180).[19]

For an aesthetic context it is important that walking along a path is not only understood as a continuous movement with the only concern being that of finding the right direction or overcoming resistances or obstacles. This whole issue is of significance for outdoor pedagogy because efforts in aesthetic learning and education also take place in an area of tension. The leisure time, which in our short example is expressed as dawdling, does not only often "disturb" or interfere with the pace and structures of everyday life, as can be seen from the eductional culture of performance competition and focus on the teaching of competences, target-oriented educational objectives or from the time-sequence patterns of the large range of features offered by the media - keyword: rapid-fire-culture.[20] It is true that even in outdoor pedagogy, which is based on adventurous activities in nature, dawdlers can cause dis-

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18   This goes back to the Spanish poet Antonio Machado, Campos de Castilla, 1912.

19   When the great narrator Sten Nadolny, who became famous with his philosophical adventure novel "The Discovery of Slowness", gave a lecture on "Path and Movement", he answered the question as to what a path was in this way: "It runs from A to B. What lies between these two points, apart from a distance that is of a certain length, which we will have to have covered at a certain speed within a certain time of driving, walking or waiting? In life, what lies there is very much more than just a "stretch": Something can be experienced on that path; a whole new world may open up with new rules which we only get to know "on the way". And how will we arrive: (…) We will have lost anxieties or illusions of are fed up; we will have learned something and even if it did not take long, we will have grown older. A path which seemed to be lying clearly in front of us was hardly discernible once we got close. Road signs contradicted each other, events diverted our attention, people with other goals got into our way, and we most likely sweated." (Nadolny, 2000, 180)

20   It may seem an anachronism in times of high-performance learning and competence-centred approaches of Pisa that the original meaning of the word school in ancient Greek 'skholḗ' = leisure (see Oevermann, 2004, see also Becker, 2013).

ruption or do not keep up. Generally, situations of leisure can be lost in the mainstream pressure of brute-fact crises or crises of decision making. Outdoor concepts that, for example, are focused on group dynamics or personal development, but also the action structure underlying natural activities as opportunities for individuals to prove themselves, can develop such a power to carry everybody along that there is practically no leisure for aesthetic attention to nature.

For approaches of adventure pedagogy and experiential learning, such as in being on the way, Becker (2016, 25) has pointed out the following:

> "In the practice of being on the way, traumatic crises and decision-making crises are inevitable. They are a constitutive ingredients of adventure. Leisurely contemplation within adventure is somewhat of an antithesis for which time and space are not always available."

With a canoing metaphor: One has to get out of the main current and steer into the aesthetic eddy or at least take the time to linger in "relaxed field" if this offers itself. Without doubt, it is the enforced practical actions that constitute the essence of adventure. However, if the focus was only on brute facts - or decision-making crises and the relating experience value - the overall aesthetic framework of adventurous activities in nature that are essentially leisurely and free of purpose would be missed.

Therefore, against the backdrop of the reconstructed, hardly pedagogically influenced, natural experience of children and its aesthetic content, a final suggestion may be permitted: If there is a path through a richly stimulating natural space, the individuals' attention should be allowed to roam to the left and the right, up and down, forward and backward, so that the path can reveal its rich, new, stimulating, beautiful or sublime features. This includes detours and dead ends, which made Tom's and Marc's path significantly different from the comparatively straight line of the existing path through the space of the forest. According to the aesthetic approach to the world, a better way of putting it would be: The path is created by walking and standing, marvelling, detailed observation, immersion, by deviating from the direct path. Proving oneself and leisure time: Vita activa und vita contemplativa.

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Attentive hearing as an aesthetic experience to retain the past in the present

Martin Lindner

In the hierarchical order of the senses, auditory perception is usually seen in second place after visual perception. The visual sense is regarded as primary and most important source of insight and understanding. Historically, this was not always so. According to Welsch (1993), the transition from a culture relying predominantly on hearing to one relying on seeing can be established in ancients times, almost 2,500 years ago. One can find evidence for this in Heraklit, among others, who held that in his arguments in science and arts the eyes were more precise witnesses than the ears. However, Welsh also points out a certain scepticism as regards a hierarchical order. It seems that Socrates had already had a sense of loss if the significance of the senses were ordered in such a hierarchical way. On his deathbed he told his disciples a recurring dream of his in which he was asked to make music, that is to focus on the audible. Welsh continues that more than 2,000 years later, Nietzsche, who, in contrast to Heraklit was distrustful of gaining truth only through seeing, interpreted Socrates' story as "evidence of a guilty conscience" (ibid 91).

In the past few decades new attention has been paid again to hearing and the audible. There is found to be not only a "culture of hearing" (Welsch, 1993) but also an "acoustic turn" (Meyer, 2008). However, neither of these two lines of discussion aims to change the hierarchical order of the senses, or wants to give primacy to the acoustic sense over the visual one. The purpose is rather to highlight and make people aware of the specific quality and dimensions of acoustic phenomena in the arts and in every-day life. Consequently, this contribution does also not wish to push back the visual in favour of the acoustic, but, rather, to increase the value of the acoustic and to add to its significance.

Given this background and based on excursions with students of adventure and experiential pedagogy focused on the encounter with a water landscape, I would like to look closely at two aspects:

- What is the extraordinary quality of the auditory sense? And what significance can be assigned to the auditory sense for aesthetic processes of education and learning?
- What is the benefit of recorded audio reports for reflective, recollective and aesthetic processes?

As part of their studies of adventure and experiential pedagogy, students tackle the landscapes they travel through in their excursions of being on the adventurous way. The reference case is a canoe excursion of about ten

days on lakes and white water rivers in Scandinavia (e.g. the border area with the rivers Rogen and Røa and Lake Femunden in Sweden and Norway or the Lätäseno River in northern Finland). Normally, the choice of destinations aims to afford students the greatest possible range of experiences of various types of waters in the sense of challenges that have to be mastered when being on the way: fast-running water, tame water, currents, cataracts, wavy water, etc. Following the concept of being on the adventurous way[1], the group carried all equipment necessary for the duration of the excursion with them (the kitchen, the store room, the toilet, the bedroom ..., `omnia mea, mecum porto`) and sought out a new place to stay the night practically every day. The focus of the excursion was on exploring the white water river and to master all challenges that might occur. At the same time, the students had the task to record by microphone the great multitude of water sounds in the form of an audio report.[2] In the same way that a geologist collects rocks, the students were to make a collection of water sounds of the landscapes they went through[3]. The final result was an audio record of this water landscape they had travelled through (at a particular time).[4]

THE QUALITY OF HEARING

As a rule, according to the understanding of processes of interconnected modality, stimuli from the environment are perceived with all senses. This is normally an active, mostly selective perception process. So to speak, the perception is the result of the interplay of the different sensory channels. However, differentiating between near and far senses already indicates specific characteristics. Therefore, in the following, the specific performance and qualities of hearing are to be focused on, however, without intending to connect these to a discussion on the hierarchical order.

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1   The concept of being on the adventurous way in connection with considerations of educational theory was presented in detail in various contributions by Becker (u.a. 2005) and specifically for considerations of excursions by Vollmar (2003).
2   The working group and organisers of the study programme deliberated in great detail the conception of "soundscapes" (Murray Schafer) or rather "Klanglandschaften" (Winkler, 2002) and transferred these thoughts to increasing the sensitivity of hearing.
3   Water can only be heard because or when it moves. This can come about through wind, tides, drops or mechanical interference (e.g. paddle strokes), channelled by course forms (such as the river bed), obstacles or restricted by shores or river banks.
4   The record is available at: www.bsj-marburg.de/international-coop/eoe

Penetrating nature[5]: Both seeing and hearing belong to the senses of distance. In contrast to seeing, which keeps things at a distance and objectifies it there, hearing can rather be described as open and penetrating. Sounds, or rather the strong vibrations of their oscillation, overcome the borders of the body, penetrate into it through the ear and are there "perceived as physical resonance" (Hasse 2005, p. 64). In contrast to the distancing sense of seeing, the sense of hearing can be seen as connecting and affective.

Sentience: The auditory sense is predestined for a contemplative approach to the world. In contrast to the sense of seeing, which tends to focus on something or which can be stopped deliberately by closing one's eyes, the ear is exposed to audible sounds by day and night without exception. Put in other words, the ear is much more capable of abandoning itself to sounds without following any intentions. However unpleasant the sounds may be, one is at their mercy; they are perceived without distinction. This quality of undirected perception is an ideal prerequisite for becoming involved with the world or for allowing something to happen.

Diffusity: Hearing is of central significance for the exploration of space. While the eye can perceive everything in front of it and is thus targeted, the ear is capable of perceiving noises and sounds in a diffuse manner from all directions without having to be turned towards anything in particular.

Empathetic perception: Generally, there is no isolated world of hearing or of seeing in everyday life; perception and intake of information always go through several senses. But all the same, it takes a certain directedness and attention in order to hear or see more precisely and intensively. In visual perception this can be done by focusing on the object. Hearing, by contrast, cannot be directed and focused as easily. However, a special perceptive accomplishment of hearing in contrast to seeing can be recognised, namely that of empathetic perception. Empathetic in so far as "perception through hearing predominantly tends to confront us with ›not-in-oneself‹; it ›re-moves‹ one's own position and ›trans-fers‹ us to the place that generates what is heard and its ›belonging sound‹", as described in Mersch (2018, 3). Whenever we wish to listen closely to the sound of a voice or for a musical structure, we involuntarily close our eyes. But it would never occur to us to put our hands over our ears in order to be able to study a picture in a museum more closely. It seems that listening (to something) needs a special, more uncompromising form of careful and targeted attention than looking (at something).

5   The quality characteristics essentially follow the explanations of Welsch, who, in his plea for the culture of hearing, described the differences between seeing and hearing with the conceptual pairs of distancing and penetration, remaining and disappearing, emotionlessness and sentience as well as individuality and belonging to a social group (Welsch 1993, 37ff.).

Social group: The ear is already fully developed in the womb and can perceive voices, sounds and other noises. Through this channel, the first connection to the (outside) world is established. Closely connected to language, a relationship to others develops. With reference to Herder, who sees "the ear as an alternative as regards investigative theory", Meyer declares that "the sense of hearing as sense of language [is], so to speak, the sense that makes out the identity of the human being as human being" (Meyer, 2008, 53).

USEFULNESS OF THE AUDIO RECORDS

On the excursion, the students were given the task to record as many and as diverse a range of water sounds as possible on their recording device.[6] In contrast to sound landscapes, while canoeing the students were to focus on the typical water sounds around them and on the river banks and not on the multitude of nature sounds. The targeted attention alone increased the students' auditory sensitivity without their having to exclude other senses deliberately. Consequently, the students collected sounds of the rhythmical, but also varying paddle strokes, of rushing or gently flowing water, of falling water and thundering cataracts, of dynamic movements of waves and standing waves, of breakers, of downpours on the roof of the tent, the anorak or the sea, of traversing strong currents, of the slapping sound of the canoe bouncing on the water, and others.
Recording the sounds on the device detaches them from their temporary momentariness and their attachment to space. They exist as recorded data material and can be re-evoked at any time and in any place.

Despite being well aware of the fundamental difficulty that sounds and noises cannot be transferred into words without incongruities, I will, in the following, try to describe in words what can be heard in a recorded sequence of roughly one minute in order to extract the usefulness of such sound recordings at the end of it.

> At the beginning there is a trickling (splashing) sound, which, after a short time, changes to a sequence of sounds that repeats itself several times. This sequence starts with a rather muffled (dull), soft gurgling, which is immediately replaced by

6   Using an ear microphone makes it possible for students to make recordings also while canoeing and coping with places of white water.

a high-pitched trickling sound. (It almost sounds as if the water is playing around an object.) This sound sequence is always a little louder at the beginning and then becomes weaker. After a few repetitions, the cycle stops. In the far background, voices can be heard. At the same time a slight roar becomes discernible, which steadily increases in volume. It feels as if the roar is catching up on one, is even overtaking one (or flowing over and around one). This roughly 15-second sequence of six cycles is resolved by a clear, dull hitting sound with a following trickling sound after a short delay. The individual cycles are getting weaker and extend a little in duration. The sequence closes with the series of sounds described at the beginning. (Lindner, 2019)

a) Recollection and reflection processes

Listening to the just described sequence, experienced canoeists, who know of the changes between soft currents and passages of slightly stronger currents, will be able to put themselves into the situations easily in their minds and virtually feel them. Their perceptions from similar situations have been stored in their body memory and can be recalled directly. Listening to it does not only take place in a relaxed, contemplative mode but with a physical response, normally in connection with sympathetic, active paddling and canoe-appropriate supportive stroke in order to stabilise the boat. At the same time, listeners report that they felt they were on the river and coped with the situation in front of their inner eye. In this context one could talk about "déjà écouté" instead of "déjà vu". How does this involvement come about? It has already been pointed out that in contrast to visual perception auditive perception does not establish any distance to the world. Sounds and noises enter the listener's body and are experienced as a physical response. Quite aptly, Welsch (1993) has called the sense of hearing the sense of close connection. The listener is immersed in the world of sounds, or is sucked into it.

And what happens if students who participated in the excursion listen to this audio record? The sounds and noises constitute an acoustic stimulus which evokes associations and images. Feelings, thoughts that had been pushed into the background, smells or other perceptions are re-evoked and the participant will be re-immersed in the situation that had to be coped with. This repetition of the immersion at the distance of time and place can lead to a

more precise clarification of the then experienced situation. What is regarded as essential in regard to their personal biography, what is of subjective importance, is now retold, reflected on and further processed. This recall, stimulated through listening, can gain biographical relevance for the individual. And it is precisely related statements, such as "I steered the canoe through that current" or "I already saw us swimming in the river and I made one more paddle stroke and we did not capsize", that represent such incidences in their biography in which they proved themselves.

b) Aesthetic processes

Focusing on water sounds did not only already sharpen most of the participants' sensory perception during the excursion. This special attention to sounds also changed their perception at the moment of the incident. Martin Seel (2007) calls this a specific awareness of the present. Especially in contemplative moments, such as while slowly floating with rhythmic paddle strokes on the smooth lake, individuals pay particular attention to their environment or to a specific object.

Because the water sounds were recorded and were thus extracted from their momentary nature, these records are gaining another significance in the distance of time when they are connected in aesthetic form with the experiences of the participants of the excursion. At the end, the individual sound sequences were composed as a sound collage which, together with the subjective perceptions and experiences, formed the basis of a dance presentation. The process as a whole can be described as follows: From collecting and recording of the water sounds to the impressions of perceptions when listening to them again, to the physical expression through dancing. In this respect, one could also speak of a fabricated alienation of reality. Following Seel (2007), who distinguishes the experience of art from the perception of other events, the creative arrangement turns the aesthetic perception into an aesthetic experience.

In the process from the excursion to the performance, four different forms of the perception and the processing of the events can be determined[7], which are going to be sketched briefly here and which are to be clarified at the end by means of the case study "The danced adventure" (Köhler & Waitzenbauer, 2005).

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7   This thought evolved from working group meetings of Prof. Peter Becker, Martin Vollmar and the author and is derived from the analysis of the poem "I wondered lonely as a cloud", written by William Wordsworth in 1807, which focused on the perception of natural occurrences and their effect on the poet's life.

1. **Emotion (surprise)**: The sudden occurrence of an incident on the excursion, e. g. the strong current after a bend in the river or the rhythmic paddle strokes on a lake makes the individual pay attention or even be amazed.
2. **Imagination**: After returning home, inner images arise which recall the events.
3. **Recollection in tranquility**: The recollection of the emotions that arose in the various situations of the water excursion took place at leisure and at a temporal and spatial distance.
4. **Pleasure**: The pleasurable movements, which arise from inside, find their counterpart in the flow considerations, 'doing is everything'.

Following the excursion, the conceptual approach of which included the confrontation with the strange and which therefore contained quite a number of surprising moments (**emotion, surprise**), individual sound sequences of the recording were put together to a composition of several minutes. Two students developed forms of movement for this composition, which they finally performed as "danced adventure". The approaches[8] which the students chose for the design of their dance, will be presented in the following.

As the first step they worked with the imagined metaphorical pictures (**imagination**). For processing the theme they used imagination, their experiences with and in the water and related issues, such as current, strength or balance. These were to be further developed especially in the form of free improvisation of movements. The actors, for example, imagined they were on a "*space slide*", which was carrying them through the space and attached the emotions to it that may arise when being pulled through the space at different speeds, slowly or also fast. The image of "*rolling ball*" represented the idea of smaller or larger balls rolling around in their bodies in order to express soft, wavy and fluid movements. The idea of "*a leaf in the current*" was to be associated with the feelings generated by being carried by water elevated into waves or around obstacles and with feeling the force of this compulsion or with how it feels to abandon themselves to the movement of the water.

The next step was that of composition. The individual sound sequences served as initiation of movement independent of context. Since the sole purpose was to transfer sounds and noises, the sound was the only movement initiator. Subsequently, the forms of movement developed from their imagination were overlaid by those movement forms generated by the transformation of sounds and noises in order to calibrate commonalities, amplification and also differences.

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8   The following is with reference to the work in Köhler & Waitzbauer (2005).

The third step, finally, was the creation of a cognitive map, which was focused especially on the spatial conditions of the course of the river. Significant memories of the excursion could be reconstructed and transferred to the map by reference to personal diary entries (**recollection in tranquility**). In the further process, the map was mentally projected onto the floor of the stage and the actors stepped onto it, which increasingly turned into the travelled-through space. The combination of imagination and being transported back into the feelings at the time created abstract movements.

The aim of the artistic arrangement was not to achieve a pantomimic performance through imitation of objectively existing conditions, but to find movements which took up the various feelings and to make them tally with their recollections (**pleasure**).

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The importance of aesthetic education for a holistic concept of body and movement in the outdoor education by an example of acoustic perception

Andreas Kiefer

INTRODUCTION

When talking in the context of outdoor learning and adventure based counceling (ABC), learning with all senses is a common term which is mentioned as an important aspect to consider. In contrast to theoretical education and learning at school – where intellect is mostly used – those activities are focusing on the entire body and its senses.

By considering this it is surprising that aesthetic education seems to be a forgotten content in this concept. Hence, aesthetic education deals with the experience the senses provide.

However, learning with all senses is mostly reduced to the sence of balance. Small children experience their body in an unusual way outside in contrast to their experiences at home. They climb hills, balance on trunks and walk through the thicket. As a result of change in society and technical development, children rarely play together in nature anymore. They have become more separated and deal with technics, internet and computer games. That's why they need certain opportunities to spend time in nature, climbing and balancing – unusual activies in unusual settings challenge them and their state of body, leading them to new experiences outdoor education wants to enable and support.

Certain tasks include a reducing of sensual perception as for example blindfoling, so that the other senses become more important.

In challenging situations in which people lose their certainty and have to leave their comfort zone it is necessary to get a new form of self-awareness. Finding new personal resources, talking to the group and coordinating can recover the feeling of security. In these cases the lack of a sense is only used for individual development of character instead of dealing with this experience for itself.

Furthermore, other senses like smelling or tasting can be treated in a similar way. For example, if a group is cooking in the forest, the process of cooking is in focus: working together as a group, distributing the different tasks and preaparing meals in an unusual place with things beyond one's everyday life practise. The unfamiliar scents (of fire and wood) and the different taste of the food can be used for a reflection on new and former experiences, venturing something new and leading to new knowlegde about oneself, but the taste and the smell themselves are not considered for their own with their own values. So choosing food for a trip is mainly guided by the question of if the food is easy to be carried and cooked, not by the question of taste and by the pleasure of eating.

Moreover, dealing with the sense of acoustic perception is used for example by walking in the forrest at night. The purpose of foccusing and considering the different sounds in nature is mostly seen in calming down, relaxing or completing the picture of something unfamiliar around you.

In this essay the sense of acoustic perception and its relevance in educational settings is to be introduced. Therefore the sense of acoustic perception is explained in a Platonic/Aristotelian point of view in the first chapter to show that hearing is more than just sounds being received through ones ears – a notion that seems to be a passive, receptive action as some modern theories say and contrast the idea of getting active.

The second part gives an introduction to EMP (Elementary music pedagogy) where sounds, music, dance, theater etc. are used for a holistic education of human beings. This idea of education is similiar to the philosophy which is used in outdoor education.

The third part will give a short summary on the relevance of acoustic perception in outdoor education including the results of the two chapters before.

SENSE PERCEPTION BY EXAMPLE OF ACOUSTIC PERCEPTION

In everyday language acoustic perception seems to be a very simple procedure:

There are two parts within our soul. The one part is preconscious, passive sensuousness, which takes in the richness of the perceptible world. This process functions without methods and is not controlled. The other part is the mind, which is responsible for the reflection of this process. It can only analyse what the senses pass on.

"One can hear birds, the tone of a violin and the voice of the teacher". It seems that we discover these sounds in ourselves without any logical process and only become aware of it in a second step.

Plato and Aristoteles devise a very differentiated theory of perception[1]. Both say that perception is an act of distinction related to the specific potential of each sense. An eye is not able to see a door. If one is seeing, one can only see colours or forms, in this example brown or grey and a square. To identify a thing as a door, it is not only necessary to "see" something, but also to be able to do logical processes in one's mind: to remember, to judge, to conclude, to get an opinion of this thing. To recognice a door as a door, one has to aggregate the perceptible qualities to a functional unit, to know the specific

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1   See: Plato, Politeia (Book 7); Aristoteles, De anima (B) and Analytica posteriora

performance or function of a door (it opens and closes the entrance to a room). The information of the senses support recognition, but the mind using memory, fantasy and conclusion has to posess the term "door" to recognice it. It is a combination of the sensual perception and the mind. If one posesses the term "door", one can distinguish a door from a window.

These mental acts are different to perception itself; far more complex. These processes happen immediatly and fast, so that it seems one can see a "door" at once.

In the same way one cannot hear "sound" because much more is related to a "sound" than just the thing which arrives in one's ear. The periodically air pressure fluctuation, which is created by the vibrating string of a violin, moves the eardrum. The eardrum does not experience this affection of the sound as a sound, but by the movement of the air and it starts to swing itself in the same way. Already ancient researchers found out the difference between the sound and the air pressure by the following experiment: If somebody opens their mouth when it thunders, the eardrum can burst. If ones mouth is closed, it stays healthy. In this situations both people could hear the same sound. So the sound itself cannot be responsible for destroying the eardrum; the injury happens by the movement of the air. The air pressure has an effect on something different than what we call "sound".

There are lots of stations before a "sound" is a sound: the swinging violine string, the periodically air pressure fluctuation, the movement of the eardrum, the nerve impulse, neuron codes. One can differentiate between these stages of a sound and the sound itself. This sound is something which is always identical to itself, it is a certain order which can be understood by our mind and can be described in numbers and relations of numbers. In contrast to some modern theories of perception, acustic perception is not a kind of procedure of consciousness. It is not passive receptive. The sound does not exist from the very beginning and one only has to get aware of the sound rebuilding and building it again in ones mind. Indeed, it is an act of finding differences.

One cannot get aware of the periodically air pressure fluctuation as something one has to deal with, think about etc.

In this theory one can find an enhancement of perception. Mistakes are not caused by perception, but by wrong conclusions and judgements in the mind. Perception is an active faculty and analyses according to its skills of distinguishing what each sense is able to distinguish. Therefore it needs the sensory organs and an external cause.

Acoustic perception is not a process by which we become aware of something external within us, but an act of distinguising something from something external.

ELEMENTARY MUSIC PEDAGOGY (EMP)

Overview

In all countries, times and cultures the experience of music is strongly related to humanity and takes part in all areas of human lives (religion, expression of death, love and success, free time etc.)

The idea of EMP is the experience and search for the elementary in human beings and in music. The concept is based on the thoughts of important educaters (Johann Heinrich Pestalozzi 's (1746-1827), Friedrich Wilhelm Fröbel (1782-1852)) and musicians (Zoltan Kodály (1882-1967), Carl Orff (1895-1982)). Their intentions were to develop ones individuality by supporting all skills and abilities of human beings in a harmonic, playful and elementary way and reduce contents to their basic forms. Heart, mind and body have to be addressed in the same way. Self-motivated activities and using creative subjects like singing, drawing, painting and all kinds of body movements are basics of all education, especially to care fo the interior of human beings.

Thereby a holistic approach is used in different ways:

In different methods and contents (music, movement, dancing, language and pronounciation) children and youth should get the option to nurture their own experiences with these elementaries. Impressions are supposed to be transferred into expressions: Everybody can learn, imitate and exercise in ones own way with ones own individual skills and possibilities. It is important that the approach of these methods is playful: Discovering, designing and improvising.

The experiences of the surroundings (participiants, origins, roots, regional cultures) are as important as the heritage of different cultures and countries. The participants have the chance to perceive something new and transfer it into a different result. The new types of sense perception lead to dealing and working with these new impressions. By doing this, one advances to a new point of view.

The parcipitants do not only do this for their own, but they are also part of a group. Own experiences are related to the experiences of the group, so a dialogical process is evoked.

The aims of EMP contain musical and character-forming aspects. One is supposed to experience music with all senses and the whole body and to use them to express ones feelings. One does not only learn the basics of music education, but also to gets to know oneself and others in a better way. One can develop a new sense of creativity, deal with it and communicate it with others. Self-confidence and security in the group will be developed.

Contents of EMP

Experiments with breath, voice and speaking, singing, creating stories/songs/music
free movement, feeling parts of/the entire body, getting to know different ways of moving/ movements, acting/improvising, dancing, valuing aesthetics,
deliberating and differentiated listening (sounds, tones, melodies), listening to muscial works, making experiences with volume, rhythm, tones, intervales, tone length, timbre, tempo, sound density, tone pitch and harmonies.

Effects of EMP

Creativity, imagination and intelligence are improved when children and youth deal with (classical) music. It supports the balance of emotions and mental conditions by learning how to express feelings.
These methods have a positive influence on self-development and self-expression. One becomes able to make new experiences and discard ones narrow point of view.
Different researches have revealed that classical music has a conducive influence on the learning ability. Especially the temporal lobes being responsible for visual perception, language, affective, emotional and personal experiences benefit from demaning music. Anger and mood fluctuations can be alleviated and lively children calm down.

ACOUSTIC PERCEPTION, AESTHETICS AND CLASSICAL MUSIC – AN INTERDISCIPLINARY TOPIC FOR OUTDOOR EDUCATION

In conclusion it becomes clear that there are serveral positive effects of focussing on   sensual perception and aesthetics:
Reflecting on processes of perception in nature one gets the chance to focus on very basic subjects of sensory perception which are not too complex and related to abundance of meanings. Concentrating on those "simple" sounds (they are not as complex as modern music, traffic sounds etc.) enables the opportunity of re-discovering the senses – in a setting where they are not overloaded by lots of different meanings and informations. This simplicity can be a new experience because the daily life is full of impressions and crowded with information. One can get aware of what senses are able to achieve and what the mind is responsible for. This can effect the perception of how one deals with sensory information to become clearer. At the same time it is a

very basic process and reduces somebody to the main skill of perception. This experience can support the understanding of the differences between the capability of perception and the mind and help in other more complex processes.

Dealing with sounds, notes and music and starting creative processes as important parts of human beings' lifes are mentioned in the last book of Aristoteles' "Politics". Leissure as a contrast to hard work is a privilege of free human beings: having free time to do mental activities without any purpose, relaxing and recovering. This freedom means an individual, personal freedom when the whole person is catched by this experience. One gets an dilation of perspective which leads to thinking about the frontiers of ones own freedom and the freedom of other people.

These ideas are also found in the concept of EMP which can be used in aesthetics in nature and vice versa.

Classical music as a cultural product with a well-thougt out and complex structure is mostly regarded as a form of entertainment for intellectual listeners. It neither belongs to the lifeworld of children and youths from depraved areas – nor the section of nature. So why use classical music in outdoor activities?

The composers of classical music have been inspired by nature in different ways. Each epoche created works which imitate or represent sounds in nature like birds or sounds of water (Antonio Vivaldi:The four seasons). So dealing with sounds in nature can be prepared or concluded by finding these sounds in music pieces.

Some works were inspired by events in nature, so nature became the model for music (Richard Strauß: An Alpensinfonie, Richard Wagner: Feuerzauber, Siegfried-Idyll). So this music can become known as a part of cultural heritage.

Besides the positive aspects of listening to classical music the mentioned music pieces can show children and youths the principle of synaesthesie transformation of one impression into another state and expressing something new in this way. So it can be used as an example that nature can have a strong influence on peoples' mind and can nurture creativity and imagination. Nature as a foreign place which is rarely attended by youths can be enriched with a new meaning and importance.

Music can connect nature with culture. If dealing with one of them, an enhancement of the other can be achieved. Finding sounds in nature, playing and transforming them into music, dance and movements are experiences of elementary basics like EMP demands. The philosophical concepts, ideas

and methods of EMP can be considered when planing aesthetic education in outdoor settings.

As explained in the first chapter, acoustic perception is an active, not a passive. If movement and getting active and openness/departure are seen as basic issues of outdoor education, focussing on sensory perception has to be necessarily considered and included in those activities.

A "sound" is a certain condition of order. If one wants to understand this principle, one has to put onself in this certain movement of matter. That is why music has got a strong immediate psychic effort on us.[2]

The efforts on both ones body and mind when listening to or dealing with music could be shown so that it is imporant to include acoustic perception and music in a theory of a holistic understanding of human beings and learning with all senses.

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2   See Schmitt (2008, 540).

Aesthetic approach and modern technology in nature

Nataša Planinc

MODERN TECHNOLOGY AND GENERATION Z

We live in the age of modern technology that floods all areas of our lives, so we can hardly live without it.

The age at which we first use it determines how it fits into our lifestyle. Adults use it to help them perform tasks that were previously done with old technology. Generation Z, belonging to young people born between 1995 and 2009, has been using technology since the youngest years, so it has been seamlessly integrated into almost every area of their lives (McCrindle, 2014,. 15). They grew up in a world where 63,000 Google searches per second are available, 3.8 million mobile apps are available on Google Play (Seotribunal, 2018) and around 2.5 billion Facebook users exist(Zephoria, 2019). Generation Z is the generation, most saturated with technology. Young people know only the wireless, globally connected world, where they are just a few clicks away from any knowledge. To them, the world is an open book. They move quickly from one task to another, so speed is more important to them than accuracy (McCrindle, 2014, 15).

EXCESSIVE USE OF MODERN TECHNOLOGY

The positive consequences of using modern technology can only be enjoyed through balanced and controlled use, otherwise it can radically affect our lives and, in the extreme, lead to various addictions, such as addiction to computer games, online social networks, internet pornography, internet gambling, online shopping as well as general internet addiction (Selak, 2016, 1 ff.).

Too much use of technology by young people too often hides other pitfalls. Thus, in her master's thesis, Stajan (2018) explored the abuse of technology in the form of cyber-bullying, that is, bullying transferred to the technological field. A sample of 212 students in Slovenia, aged 14-21 years, found that 45.5 % of students had already experienced violence through online applications and 40.2 % had violence through photos or shots via mobile phone, with girls more likely to experience online violence than boys. In 74 % of cases, parents do not have access to their computer and phone, so violence can take longer than that with parents' access.

The effects of overuse of technology are also reflected in the health of children and adolescents. Screens, television, tablet and smartphones, with increased continuous use, cause partial or even permanent visual impairment. Many times, they experience problems and pain in the back, which results in incorrect posture and the constant sitting behind such devices impairs the

flexibility of muscle tissue. The child needs as much moving and exercise as possible during the growth period. In the absence of movement, the gross and fine motor skills of the body deteriorate and the body becomes less elastic (Zorko, 2009)

Prolonged exposure to inappropriate lifestyles with too little physical activity and too much time spent sitting still contributes to the obesity epidemic (Engberg, et al., 2019). British children sit on TV more than 17 hours a week for almost 2 and a half hours a day, plus more than 20 hours on the web. Slightly older children, 11-15 years old, spend almost half their waking hours in front of screens - 7.5 hours a day (Moss, 2012, 4). The figures for Finnish children are similar. They too spend more than half their waking time sitting or lying down, and more than 55 % spend more than 2 hours per screen a day at least 5 days a week (Kokko, 2018 according to Engberg, 2019). A survey of more than 10,000 Finnish children of an average age of 11 found that children who watch a lot of TV were at increased risk of obesity and overweight BMI. It is the same with those far ahead in front of computers. Thus, in the obese group, as many as 46 % of those who spend too much time watching TV and 43% of those who exaggerate using a computer have a lower percentage in the group of overweight people: 31 % and 29 % before the computer (Engberg, 2019).

As the youngsters of Generation Z are more exposed to modern technology than any other generation, they spend more time online than others and, consequently, less in nature. Today's children thus spend just half their time outdoors as their parents used to (Moss, 2012). In the first quarter of 2019, 16-24 year olds accessed the World Wide Web via telephone for 4 hours and 10 minutes daily, or 3 hours 30 minutes via computer or tablet (Statista, 2019). According to UK statistics, 8-15 year olds spend only 68 minutes of their free time daily on outdoor activities, of which 14-15 year olds spend only 10 minutes in the natural environment (Shenton & Rees, 2018). This means that British children spend about the same amount of time outdoors as prisoners, to whom one hour of outdoor movement per day belongs (Penal reform, 2015, Article 23). White (2019), however, found that only 120 minutes of contact with nature or the natural environment per week represents a threshold above which health and wellbeing benefits are shown in humans. Some children obviously do not reach this threshold, as they are some sort of captive of their own homes. Moss (2012, 6) reports on 35,000 English children having prescribed antidepressants. How much would the number go down if these kids changed their lifestyles and spent more time in nature?

MODERN TECHNOLOGY AND EDUCATION

Modern technology, on the other hand, offers us unlimited possibilities for use for useful purposes. It also opens up new worlds in education, which is why it is already anchored in educational institutions.

In Slovenian schools, ICT is already a regular practice. At one of the last major conferences in Slovenia, the 11th International Conference Internet of Education and Research with ICT SIRIKT 2018, teachers presented many examples of the use of ICT in various subjects in elementary school and showed how it is useful for educational purposes. Many teachers have reported that they ICT is very well received by the students (Kreuh, N., et al., Eds, 2018). Secondary school teachers also participated in the conference, one of them was Mira Gujt (2018, 252), who stated that in most subjects and professional modules teachers include modern ICT not only for the purpose of acquiring new knowledge, but also with a view to developing digital competence. Kolar (2018, 44) believes that there are many tools, materials, educational games, etc. available online to help motivate and present elementary school topics in a more interesting way. Much less is the material adapted to the secondary school population. Secondary school teachers are left to their own ingenuity, creating and finding ways to motivate high school students. Harder than primary school colleagues use pre-made applications that, either through games, interesting cartoons or videos, present topics that are discussed in schools.

OUTDOOR LEARNING

With modern technology, we try to bring nature into the classroom, even though we know that nature itself is the best classroom that can be experienced only through outdoor learning. Compared to playgrounds, the natural environment is very complex, stimulating, with plenty of corners to hide and explore. Not clean, which may not suit adults, but it does add to the attractiveness for children. And most importantly, this environment is dynamic, it varies from day to day, season to season, year to year.

Regular contact with nature enhances both formal and non-formal learning for students. Outdoor learning offers them a direct experience of nature, learning about it becomes more interesting, and understanding of natural systems increases. Children that learn outdoor, are also more successful in other areas: they know more, they have better understanding, well-being and behaviour, they cooperate with each other more, they are healthier (Moss,

2012, 8). All this speaks for, that teachers need to allow students contact with nature as much as possible, especially since children alone or together with parents go outdoors rarely.

MODERN TECHNOLOGY IN NATURE

When in nature, we find ourselves in certain situations where our senses and feelings are no longer sufficient. That is when modern technology can help us. It can help us overcome any obstacle or even help us survive.

In the past, sailors could orient themselves with only close observation - by the stars, by the sea, by the position of the sun, by the migrations of birds ... With the invention of the compass, all this observation became less important, as they could trust the needle of the compass completely. With the advent of GPS devices and automatic pilots in modern times, the devices themselves determine the position of the vessel within a few meters precisely (Becker, 2004). In this case, technology helps us not to lose ourselves. But of course it is very welcome to know other, "old" ways of orientation in a situation where technology fails. Therefore, we must preserve this knowledge to remain a part of us, and modern technology must not replace it completely.

Today, even in nature, it is very difficult to avoid the use of modern technology completely. Even when we want our children to be in nature as close as possible and want to allow them to genuinely make contact with it, we are assisting with the acquisitions of modern times. So e.g. however, while sleeping in nature, we prefer to sleep in a waterproof, well-insulated, super-lightweight, high-tech sleeping bag where we sleep well, instead of spending the night in genuine contact with nature, frosted and soaked, covered with two blankets that we sewed ourselves together (Becker, 2004).

When we bring modern technology into nature, we can further enhance the students' experience by helping them understand the nature in a different way. We probably think that modern technology, however, separates children from nature, but it turns out that it can even help to connect children with it. Thus, for example, Crawford et al. (2016) tested the use of a mobile application to gain new knowledge and to connect students with nature. 747 children were introduced to different parks, in each being divided into three groups. One group got to know the park through a mobile app, another with a guide and a third with worksheets. Using the mobile app has proven to be just as effective at connecting students to nature as the other two modes, but students' satisfaction with using the app has been bigger as they find it more fun.

MODERN TECHNOLOGY AND OUTDOOR LEARNING

Because classroom teaching is successfully compatible with children's interesting and attractive modern technology, we have also introduced it to various outdoor activities. In the recent period, teachers have already reported successful examples from practice and we are also seeing progress in this direction in Slovenia. At the mentioned SIRIKT conference, Dragoš and Fegeš (2018, 236) reported on a very successful project with high school students on mapping e.g. obstacles for the disabled, the appearance of the Japanese knotweed, attractions, the most beautiful views for the nonlocals in their place ... with the help of smartphones. In capturing data, students used the ArcGIS mobile application online. The data obtained was then analysed in the classroom. The authors note that the method is modern, collaborative, since the data collected by individuals in the field is recorded on a map and the result of the work of a group of students is immediately visible. The method is used on various occasions (lessons, extra hours in the module, research camp and research work). After all the mapping cases, they noticed that working with the application affects a greater understanding of the thematic maps and orientation on the map and in space, and that students are more attentive to their surroundings and more quickly notice the characteristics of the landscape they are studying. Such knowledge is also more permanent. The students were very pleased with the exercises, as the use of mobile devices is very close to them.

In 2018, an international conference, The Mediation of Experiences by Technology in the Outdoors, was also held in Slovenia, where the teachers of CŠOD, the leading outdoor teaching organization in Slovenia, also reported on the use of modern outdoor technology. Baricic (2019) presented the use of ICT technology in the project week See do I Know You? Students are using mobile phones and cameras to take pictures and present their results, take notes and take pictures. They also use other modern technology gadgets: pedometers, navigation devices, heart rate clocks, etc. They present their results in PowerPoint on a computer. The Internet and documentaries, however, are a source of data for them. They also use other applications on smartphones to access a variety of data. Primozic (2018) reports on the use of microscopes with a camera, where the image is displayed on a computer screen. Korosec and Puterle (2018) report the use of a hidden camera to observe and study large forest animals. They use the infrared camera to record and track animals. Verderber (2018) reports the use of solar collectors for teaching purposes. At the conference, Kadivec (2018) also introduced the Kamencheck nature-based mobile rock determination application.

Kokalj and Tajzelj (2017), also from CŠOD, a year earlier reported finding hidden treasure with GPS devices, mobile phones, compasses and using laptops as part of learning about local stories.

CŠOD has also developed a unique mobile application CŠOD mission - a guide for independent learning in nature, with various content prepared by teachers in CŠOD and schools. Missions with different outdoor learning topics are freely available to anyone in different places across Slovenia. Currently, there are more than 160 available. The basic idea of the application is that the users search for specific points in nature, where there is usually an attraction, to see them and to solve the tasks related to these sights in their immediate vicinity. The app also provides some other derivations of this basic idea.

MODERN TECHNOLOGY AND AESTHETIC EXPERIENCE IN NATURE

In addition to the scientific approach to nature, we also have to offer children the opportunity and time to experience it aesthetically, because nature, with its beauty, offers it in abundance. By gaining an emotional outdoor experience, they awaken feelings of beauty and a better perception and understanding of nature.

Even in the aesthetic approach of education, we can integrate modern technology and take advantage of its benefits. The most appropriate technology is for audio-visual recording which is widespread and accessible to individuals, even children and is easy to handle with it. For fieldwork in nature, smartphones and tablets (including microphones and other enhancements to improve recording quality) are most suitable and practical, with various applications for recording sound, images, photography, etc., as well as for connecting to a computer and the World Wide Web. This makes natural sculptures durable and children can share them with classmates, their parents and others, which further motivates them to do the best they can. Of course, they can do this without harming nature, since they do not have to take anything with them, just a photograph of a plant, animal, any kind of attraction from nature, or a product created from natural waste material. Permanent and forever recorded, also become beautiful moments in nature, because after a certain time, when viewing a recording or a photo with an individual, they bring the atmosphere of that experience.

In addition to their artistic value, photographs, audio and video recordings of students from nature can carry information that students in the classroom can relate more broadly to the school substance and interpret it in terms of other learning content in different subjects (eg, list and structure of organisms, colours, sound characteristics…). In this way, technology also allows us to document our findings, results that can later be compared or supplemented with new data (e.g., photos of the same tree at different seasons, flower development over a period of time, bird singing comparison, river sounds before and after the rain…).

Nature also provides children with inspiration for artistic creation. By itself, it arouses certain emotions, they can let go of it, observe it and experience it with all the senses… In contrast to urban concrete and asphalt, it offers them many different materials, scenes, details, which encourages them to pour their feelings more easily into creation. Modern technology is indispensable if they create from the point of view of the film, sound, photographic branch of art. The result can be various feature films, documentaries, animations, fantasy films, sound stories, art photographs, etc. In this way, children get to know new areas of art that are less represented in school and connect them to other branches of art (play, dance, music, painting, poetry, prose, etc.).

The outdoor storytelling experience is also very powerful as the children vividly remember the story (Keable, 2018). Gurholt Pedersen (2019) presented an example of the use of digital technology and the method of digital narrative in the open air in the mid-winter in the mountains, where she also determined whether digital technology could foster human-nature connectivity. Using digital editing tools sound and video were added to the personal stories told by the participants. Playing the final stories of the participants aroused deep emotions in them, a strong connection between them, and the method proved meaningful and creative.

At CŠOD in Slovenia, I myself use digital technology in outdoor lessons, with an emphasis on the aesthetic approach. Children in nature find unusual shapes that they see on trees, stones, clouds ... They combine these shapes, reminiscent of animals, humans, supernatural creatures and make meaningful connections into stories - legends that are then recorded using a tablet. They shoot without involving real people in the movie. Finally, we look at the video together. I notice that the activity directs the children to observe the surroundings closely, while stimulating their imagination and stimulating their artistic expression. Nature drives them to literary creation, and digital

technology, in the first place, motivates them greatly, enabling them to further enrich the storytelling with their own imagery in a creative way, and to make the end product durable.

With students, we also make animated videos using a tablet-based mobile application. In groups, they animate figurines, made of natural materials found in the surrounding area. The figurines are embedded in a scene that is also made as land-art from surrounding materials. I noticed that the activity is extremely attractive to them - even for children who are more difficult to motivate. In addition to creativity, activity strongly encourages teamwork.

These examples of complex creation represent a longer independent activity for students, but of course, modern technology in connection with the aesthetic approach can also be used only as a shorter activity that is suitable for introductory motivation, starting point, for completing the lesson or as an intermediate supplement to any lesson in nature.

MODERN TECHNOLOGY? OF COURSE! BUT...

Using modern technology in nature children expand their knowledge, develop creativity, are more motivated to work and, very importantly, spend time in a rich environment, outdoors, in the fresh air, where they also experience and learn about the natural environment through technology and connect with nature.

Digital technologies provide many benefits and are a powerful tool in the knowledge-building process, but we must at the same time make sure that these skills go hand in hand with paper, pens, live conversations, reading (Vršič, 2018, p. 240) and not become a substitute for face-to-face learning. Children should learn how to get the same or similar results in other ways, using other tools, not just technology. We must be careful not to exaggerate the use of modern technology, even for educational purposes, since young people are already too occupied with it.

If modern technology in teaching is used properly, it motivates and engages children, enhances the quality of learning, contributes to greater sustainability of knowledge. If, as Gurholt Pedersen (2019) believes, digital technology is merely a tool for exploration that makes sense of the outdoor experience, and is not a purpose on itself, then even nature - the most beautiful and best classroom - should not be a technology-free zone for today's digital age children.

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Respecting Difference
# Co-producing outdoor learning

Dr. Carmen Byrne

RESPECTING DIFFERENCE

CO-PRODUCING OUTDOOR LEARNING

Aesthetic approaches to outdoor learning look to develop an understanding of, and empathy for nature, as part of understanding ourselves and how we are also nature.

This may manifest, for example, by using our different senses to explore new perspectives of our environments and the species inhabiting them.

Not everyone experiences the world in the same way.

Our past experiences are all different.
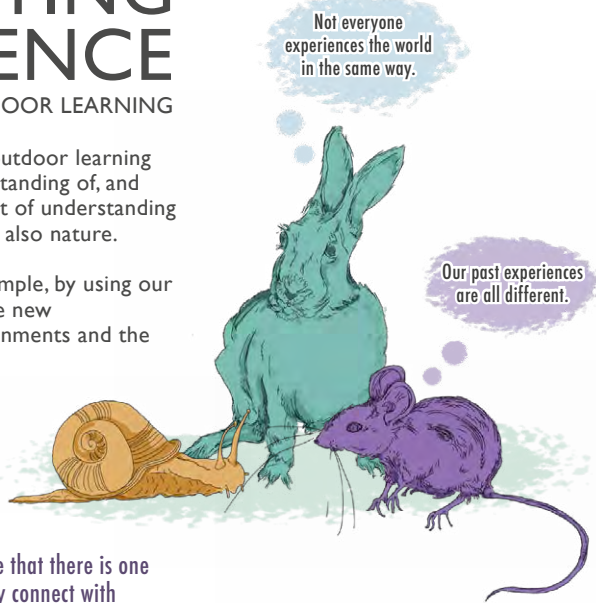
However, we shouldn't assume that there is one ideal approach to aesthetically connect with nature or to develop our understanding of self.

Just as we each have had different life experiences and each experience the world in our own way, our aesthetic relationship with our environment will also be unique

Without recognising uniqueness when planning and delivering aesthetic approaches in outdoor learning, we cannot be truly inclusive.
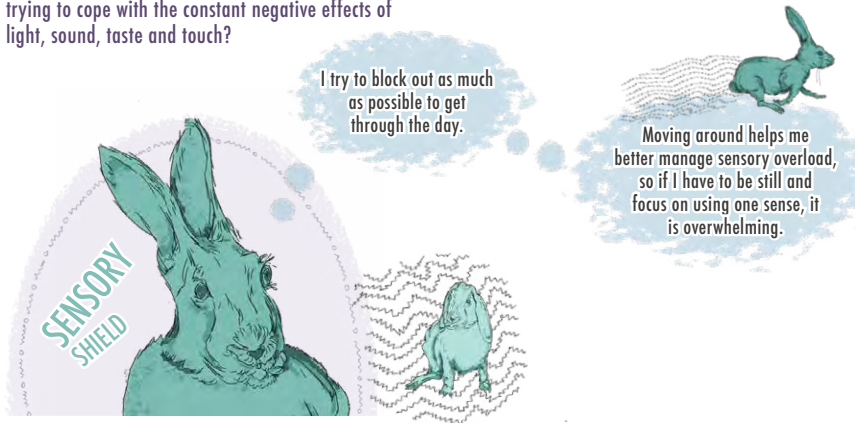
YOU MUST EXPERIENCE IN THE SAME WAY...

IT'S EASY TO GET CAUGHT UP IN OUR OWN PERSPECTIVE OF THE WORLD AND BASE AESTHETIC APPROACHES TO OUTDOOR LEARNING UPON OUR INTERPRETATION OF GOOD AESTHETIC EXPERIENCES.
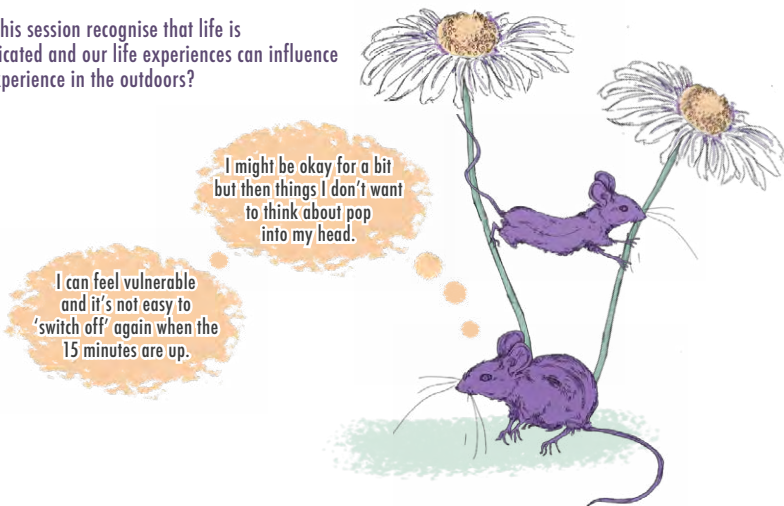
THE AESTHETIC SCENARIO

Perhaps you will look to run a 'simple' sensory session which asks each individual in your group to find a spot, for example in woodlands, to sit quietly, with eyes closed to concentrate on the surrounding sounds. You may decide that this should be a 15 minute activity before the group rejoins and each individual shares and reflects on their experiences. Here are some example questions to ask ourselves:

LET'S TAKE A MOMENT TO BEGIN THINKING ABOUT WHY WE SHOULD MEANINGFULLY INVOLVE INDIVIDUALS WITH DIFFERENT EXPERIENCES TO OUR OWN, IN OUR DECISION-MAKING.

Does this session recognise that the world can be a sensory nightmare and getting through the day means trying to cope with the constant negative effects of light, sound, taste and touch?

I try to block out as much as possible to get through the day.

Moving around helps me better manage sensory overload, so if I have to be still and focus on using one sense, it is overwhelming.

SENSORY SHIELD

Does this session recognise that life is complicated and our life experiences can influence our experience in the outdoors?

I might be okay for a bit but then things I don't want to think about pop into my head.

I can feel vulnerable and it's not easy to 'switch off' again when the 15 minutes are up.

Does this session recognise that time moves differently for each of us and what we do in that time has a different affect on us physically, mentally and emotionally?

15 minutes is a long time and there's a lot to process.

Even if some of us have personal insight connected to the examples shared, it is impossible for us to understand the experience of others, so let's ask, involve, listen and grow together.

What does co-production look like?

As co-production recognises that all experiences are equally valuable, by bringing together individuals with different personal insight and experiences (not just outdoor learning professionals) our whole approach to outdoor learning can be more inclusive.

ASK

Build connections with individuals, groups and organisations with different experiences and perspectives.

Ask what works well, what needs to change and for new ideas.

INVOLVE

Make a commitment to involve people with different experiences and perspectives in decision-making at a strategic and operational level.

LISTEN

Really listen and act upon what you hear.

Listening to a range of personal insight will help inform what sessions are delivered and how they are delivered.

GROW

Co-production is powerful, you, your team, your organisation and most importantly... the individuals in your groups all benefit. This is especially valuable if we want everyone to experience the benefits of outdoor learning.

THINGS TO THINK ABOUT

CONSIDERATION

Although consideration is **not** co-production it is a way to begin thinking about evolving our approaches.

Always consider how each session respects the different experiences and perspectives of each individual in the group. Here it is easy to move into the realms of consultation by asking individuals for their opinions and ideas, and perhaps by consulting with, for example, educators or care givers who may have additional insight.

Highlight, for example in session briefings, that all aesthetic adventures are equally valuable. Thinking back to the scenario; sensory overload can be torturous so rather than working towards an individual 'building-up' to 15 minutes of the aesthetic activity, we can create a space where we can work with each individual to evolve this session so aesthetic adventures are experienced in a way which supports individually valuable aesthetic connections.

Let's demonstrate our willingness to move beyond our interpretation of aesthetic goodness and ask ourselves questions like: does this session respect difference? How can I better understand other perspectives and experiences? Seeing as we are all different, how can these differences be better supported? It may be that from a core session idea, there is the potential to create a series of mini aesthetic adventures, or there could be broader parameters on time, or flexibility to the activity itself.

Ultimately though, it is better to ask, involve and listen to the experiences and ideas of others with personal insight.

CONSULTATION

Consultation can be both specific and broad. It can involve asking and involving the group you are working with about the sessions they are directly involved in, or it may involve examining approaches to aesthetic learning in the outdoors generally. Consultation can be informal (leader to group) or formal (using a research activity). Consultation shouldn't just be about re-affirming what we think we already know... give flexibility for thoughts to be shared freely too. Whatever the type of consultation, keep a record and share what you've learnt.

CO-PRODUCTION

Meaningful co-production is about really embedding collaboration across all aspects of planning and delivery as part of day-to-day practice.

Set up a co-productive group to work together as one team as part of a long-term commitment to sharing insight and evolving practice. By building strong links with individuals communities, organisations or groups with different experiences and perspectives, you will have better opportunity to empower and connect with the individuals you work with.

Inclusion comes from being transparent, welcoming differing opinions and being open for change.

INTRODUCTION TO THE ACTIVITIES

The activities that follow have been tried and tested by facilitators in the four partner countries. Most of these were introduced during the Training for Trainers event in Slovenia in 2018. They were evaluated and modified during the training and then tested during the implementation phase with a variety of groups in the four countries. The feedback from sessions with young people and with outdoor leaders on professional workshops was shared online and as a result the following suggestions are made for leaders using the activities:

1. Tune in to your group

Individuals in your group may be unfamiliar with aesthetic approaches, they may be apprehensive about showing their feelings or creativity or feel that they want to be more physically active. Choose the activities carefully to meet the groups' needs, starting with simpler, less demanding ones. Set the seen with your own ice-breakers if this helps.

2. Slow down

The activities should not be rushed. Allow time to experience nature. The process of being and doing is more important than any product from the activities. As outdoor leaders we are often target driven- getting to the top of the mountain, getting down the rapids on a river or completing an abseil. Being in nature and making personal and group responses offers a different, slower and more reflective approach.

3. Be open to change

Have a flexible approach to the activities. Be aware of your group and how they react to particular activities. Are some individuals uncomfortable about aspects such as drawing, painting, using blindfolds or taking part in drama? Be prepared to adapt the activity. Some participants may prefer to work alone, others like the support of a group.

4. Choosing Activities

Choose a selection of activities that link with each other. You could use a theme to help the flow between activities. Get to know the site you are using and how you can use different areas and habitats for your activities.

5. Build in the Activities

Activities can be built into a day of longer activities. Leaders can choose appropriate activities to suit the moment and mood of their groups. Many of the activities can be used as part of a journey or camp. Some may be used as a basis for responding to an experience through art or drama, others for reflection, slowing down after physical activity or just spending quiet time being in nature.

6. Take part

Get involved in the activities yourself. Demonstrate your enthusiasm for these approaches. Discuss your own thoughts and feelings with the group.

7. Serendipity

Some of the most powerful and memorable experiences outdoors happen by chance. Be open to changes in weather, encounters with wildlife, discovering a natural object, a pattern or detail in the sky or landscape, a reflection in water or the opening of a flower. Share these happenings, they may be as significant and enjoyable as the activities you have planned.

8. Experiment

Finally, experiment and modify the activities according to the needs of the group and accept that not all will meet with resounding success.

9. Guide to the Activities

The activities are divided into five categories:
1. Direct Experiences (blue)
2. Adventures (green)
3. Writing / Art / Photography / Video (yellow)
4. Drama / Theatre / Dance (orange)
5. Sound (magenta)

Many of the activities are related to more than one category. You will find small coloured circles in the margins of the activity descriptions. These indicate the possible use of activities in more than one category and should help in making your choice of activities.

Outdoor Experience

1

GUIDE AND FOLLOW

Purpose	Learning to "play" with someone without talking – Listening more acutely
Description	One person guides another blindfolded person to a place where she or he listens to the sounds around them for a while. The participants should NOT touch each other during the guided-walk! The guide leads the partner by making a particular sound (e.g. hitting two stones together in a regular rhythm). After being guided back to the starting point, the blindfold is taken off, and the person should try to find the place where she or he has been led to. After that, the roles are reversed.
Resources	• Blindfolds
Leader's notes / progression ideas	• Use different locations with extraordinary sounds (for example, water, leaves in the wind, animal sounds, traffic) • Try to encourage concentration

OUTDOOR MATHS

1

Purpose	To search for mathematical prime numbers on plants
Description	Outdoors, children search for prime numbers on plants. They collect them, count them and take their photo (1, 3, 5, 7, 11, 13...). They talk about where they found them, whether this is a common number on plants and think about their joint characteristics. These photos are used by the children to make a mosaic with the help of a computer programme. They name their mosaics and prepare an exhibition.
Resources	• Camera/tablet • Computer programme (e.g. photoshop)
Leader's notes/ progression ideas	Children can describe components of the mosaic.

1

SOLO DISCOVERY

Purpose	To unfold curiosity, to discover natural details, to find out why they are fascinating
Description	Whilst on a tour by bicycle, boat etc. the group stops for a break. The participants get the task to go on a discovering solo. Everybody should look for a place or for natural things that are fascinating, unusual or new. Everybody should spend at least 10-15 minutes at this place. Afterwards the group comes together and then visits the places of the other participants. Everybody explains why this is a special thing or place for her or him. Sometimes there are arising discussions and questions e.g. about plants that lead to further research.
Resources	Time
Leader's notes / progression ideas	The facilitator has to be aware of the needs of the participants (to eat, to relax, to talk) as it may not be the right time for this solo activity. Arriving early at a place for the night can be a good situation for this activity as well. You can also use photos if the places are spread widely.

THE PATH OF WOLVES

1

Purpose	To use the sense of hearing and experience sounds at night
Description	One facilitator places candles in a forest at night in such a way that you can only see the next candle. Thereby there will be a path that can be followed by the participants. (When placing the candles it is easier to go along the path backwards. In that way you can prove at every place that you see only the next candle.) Afterward each person goes alone from the starting point. Everybody should have enough time to follow unhurriedly the candles, without meeting the person in front or behind. At the end one of the facilitators is waiting for the participants.
Resources	Candles, lighter, torch (precaution), perhaps small seat cushion
Leader's notes/ progression ideas	The candles should stand safely. Be sure that there are no tripping hazards in the direct line between the candles. Tell the participants to be as quiet as possible and that they are not allowed to frighten others. If no-one arrives for a long period the candles have to be checked and relit if necessary. The waiting group should not be bigger than 15 people. Everybody is hearing intensely. If there are more participants, the first group should go back by a different path and a further group can start directly. During the debriefing (indoors or outdoors) you can emphasise the hearing experience.

1

BEING IN NATURE

Purpose	Gaining "stillness", connecting with Nature through our senses
Description	This simple activity requires a careful introduction. Ask individuals to spend time looking for a spot to sit where they will feel comfortable for 10 minutes. A good choice may be to sit with your back to a tree for support. If the ground is wet or stony a small mat can be used. Choose a place away from others and any human disturbance, switch off phones. It can help if you steady your breathing by inhaling and exhaling gently and releasing any tension in your shoulders. Free your mind from everyday concerns and worries. Open your senses to the natural world around. Be in the moment. This activity is for each person's own feelings and does not require a response although young people often mention such things as insects or birds or patterns in the sky they have seen.
Resources	• Small mats to sit on • Patterns in the sky they have seen
Leader's notes/ progression ideas	Some groups may find this difficult and it can be introduced for a shorter period. You could ask groups why some people go fishing to put across the notion of "stillness". With a group based in one location they can be encouraged to return to their chosen spot several times.

GEOMETRIC SHAPES

1

Purpose	Explore the forms and associations of geometric shapes in nature
Description	Participants are asked to identify the shapes in nature that they can see and describe them. They are then asked to identify where they see geometric shapes Triangle, Square, Straight line, Circle etc. Are these man-made shapes? (roads, window, roofs, etc.) Small groups of 2/3 are given a single geometric shape. They are asked to produce land art pieces using only these shapes in the immediate environment. They can work individually or collaboratively. Richard Long's land art works can be used to explain and give ideas (see „Resources"). They are given the freedom to use any textures, colours available and produce multiple pieces or just one, in the time given - about 30 minutes or longer. They should also be free to deviate from these shapes too and be creative. After the production phase each group presents its own art work and explains the materials and techniques and motivations for their work. If there is expansion, deviation or subversion of the form (i.e. the straight line goes around corners!) ask them to talk about why they chose that. Start a discussion about how they feel about these shapes in nature. Is Richard Long's work art?
Resources	• Natural environment suitable for creation of Land Art • String (for production of circles, lines), Camera • Printed Images from richardlong.org

1

Leader's notes / progression ideas	• Keep to very simple shapes • Explore techniques to produce perfect squares, lines, circles • Allow deviation - this is interesting bit! • Repeat exercise asking them to choose shapes from nature - waves, spirals, messy, fuzzy • Debate - Should their art works remain in place or be returned to nature? How does it affect the environment? • Explore other Richard Long's techniques - record walked transects?

HUMAN CAMERA

1

Purpose	To allow pairs to capture images of nature
Description	Groups work in pairs with one of the pair blind folded - the human camera. The sighted partner (the photographer) guides them carefully from the starting spot to a scene or a vista and positions them. They then tap their shoulder - the 'shutter' and they are allowed to lift the blindfold for the count of three taking in as much as they can through their 'lens' - eyes.
Resources	None specific
Leader's notes / progression ideas	• Draw the images • Write the images in words • Repeat changing the exposure time

1

TIME SPIRAL

Purpose	To understand timelines through the outdoors
Description	Each child searches for their own object/plant outdoors – something that quickens their curiosity, something they find beautiful, different, interesting… Everyone presents what they brought. The collected objects are made into a spiral, in which the oldest object is in the middle. Children determine the age of each object and talk about what happened to the objects in the past.
Resources	None specific
Leader's notes / progression ideas	• The activity can be connected with some other activity (e.g. searching for mathematical shapes outdoors) • If the group is big, we can make more, smaller spirals • We can also prepare a rope line on which time periods are marked

VIEWFINDERS

1

Purpose	Observation, environmental awareness, aesthetic appreciation, co-operation
Description	• Make some simple viewfinders with the group using natural materials. • The viewfinder is a small rectangular frame, about 10cms x 6cms. It can be made by splitting and threading grass or reeds or weaving twigs together. • Get the participants to view the landscape from different angles. Use the frame to capture landscape and portrait views. • Lie on the ground and frame a cloud or the canopy of a tree. • Get a good vantage point for a distant view and choose a favourite close-up which could be an insect, flower or fungi. • Working with a partner show them the views you like best and share their favourite views.
Resources	Some natural materials found outdoors to make viewfinders.
Leader's notes / progression ideas	Younger groups may need help in constructing their frames with sticky tape or string. Cardboard frames which have already been made can also be used. This activity leads well into the 'Human camera' activity.

1

AWARENESS WALK

Purpose	Relaxing, being aware, good start for activities that need concentration
Description	To practise, select a quiet place where you can walk comfortably back and forth. Begin by standing at one end of this "walking path," with your feet firmly planted on the ground. Let your hands rest easily, wherever they are comfortable. Open your senses to see and feel the whole surroundings. Feel the ground under your feet. Barefooted is best, but you can also use soft shoes. Begin to walk slower than usual. Be aware and concentrate on every step. You can use at the beginning body scanning (see 'Scanning Yourself' activity). Relax and let your walking be easy and natural. Let your breathing be relaxed and natural. Feel the ground under your feet. Mindfully feel each step, your leg movements and relaxed hands swinging on your side. Pause at the end before turning back. Walk ten to fifteen minutes emptying your mind, letting thoughts go as they come. Let your breathing be natural, just feel it and do not think about it. Continue to walk back and forth for ten or twenty minutes or longer. As with breathing in sitting, your attention will wander away many times. As soon as you notice this, acknowledge where it went softly, "wandering," "thinking," "hearing," "planning." Then return to feel the next step. Like training a puppy, you will need to come back a thousand times. Whether you have been away for one second or for ten minutes, no matter. Simply acknowledge where you have been and then come back to being alive here and now with the next step you take.
Resources	A quiet place where it is possible to walk on different surfaces

MY OWN TREE

Purpose	Nature connection, observation skills, creativity
Description	The group will be divided into smaller groups. Each group chooses their own tree. First round is observation: What species is the tree? How old it is? What kind of soil it is growing in? Is it well? Are there any signs of damage from fire, animals or lightning? What kind of animals could be living in a tree? What you can use the tree for? Does the tree have leaves or needles? Next round is empirical: looking at the tree from different distances and angles. What kind of shade does it give or is it living in a shady place? How does the tree smell? What does the bark feel like? Would you like to hug the tree? Third round is narrative: The group will give a name to the tree and create a story about its life. The group can take pictures, make drawings, collect fallen materials, take rubbing samples and write the story.
Resources	• Location where you have different tree species • Paper, colours, pencils
Leader's notes/ progression ideas	For all ages and abilities

1

A SHEPHERD FOR A DAY

Purpose	To use organic materials to play simple games outdoors
Description	We are outdoors, without any props, just like shepherds used to be. In groups children make up their own games, set the rules, take care of their own safety. They are using only organic materials. Children present the new game and the other groups try it out.
Resources	Organic materials
Leader's notes / progression ideas	Children can be taught shepherd games in advance and then encouraged to create new ones. Children can prepare "modern" games out of organic materials such as chess, memory, mikado, battleship, hangman, 4 in a row, man, don't get upset.

OUTDOOR OLYMPICS

1

Purpose	To develop movement skills, organization and carrying out an event
Description	Children are divided into groups. Each group prepares an activity and sets up a place for it somewhere within a specific range of a natural area. They use only organic materials. Groups prepare the event – everything from venue to opening, medals, declaration of results, etc. They divide the roles needed to carry out the event (coach, competitors, journalists, volunteers …). Each person can have more roles if desired. They carry out the event.
Resources	Natural resources as found, or supplied if resources are limited
Leader's notes/ progression ideas	Natural resources as found, or supplied if resources are limited.

1

MICROTRAILS

Purpose	Observation, looking closely at nature, curiosity and communication
Description	The idea is to allow each person to find a very small natural area (for example the root of a tree, a boulder, the edge of a wetland) which appeals to their curiosity. Each person is provided with a length of string or coloured wool, about 1 or 2 metres long and collects 5 or 6 small sticks about 15cms in length. They make a microtrail, using the sticks as points of interest on their trail. Their trail can be linear or designed as a circuit. They introduce another person to their trail, describing their chosen points of interest along the trail.
Resources	• Lengths of string or coloured wool • A collection of sticks if these cannot be found outdoors
Leader's notes / progression ideas	Take young people on an actual nature trail to introduce the idea of a trail. Younger children may need to be given a set of sticks (ice lolly sticks are ideal) and help with winding the string or wool around the sticks to make the route of the trail.

Adventures

AWAKE AT NIGHT

2

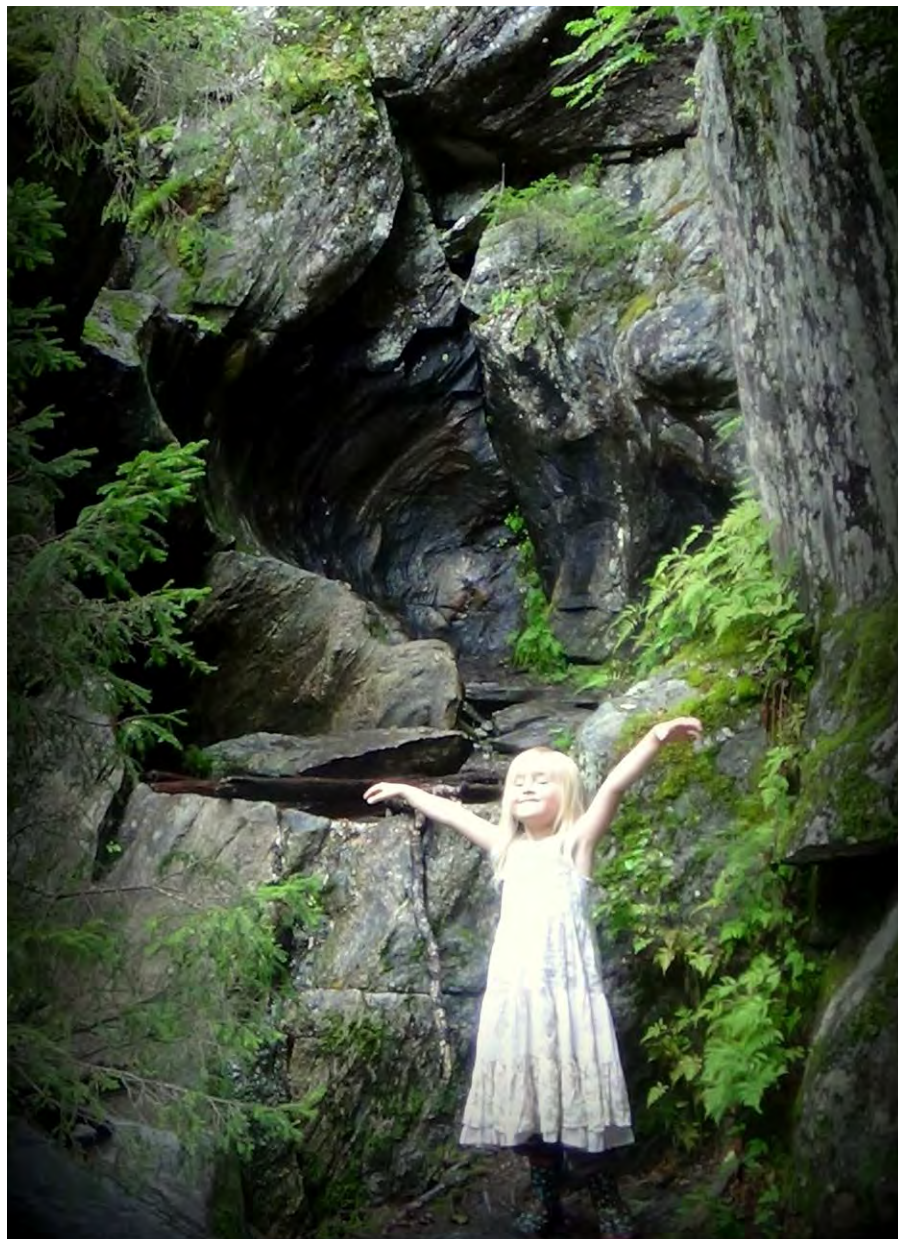|	
Purpose	To experience a special atmosphere. To hear sounds at night in the forest or enjoy a sunrise
Description	A group sleeps together outside. It is best to be under the open sky, without tents. Before sleeping hot drinks are prepared. The group is told that everybody will be woken quietly in the night to listen together to sounds- maybe some animals nearby.
Resources	• Sleeping bags, sleeping mats, tea, thermos jugs
Leader's notes / progression ideas	The group should not be too big, otherwise it could be noisy. You can end the activity in different ways. You can just make a short debriefing (round) or you can read aloud an atmospheric story. If a participant does not wake up or falls directly asleep again, you should let them sleep. If you want you can choose to do the activity at sunrise. After watching the sunrise a group on a journey can make the first part of the way before having a big breakfast as a reward. If some of the participants could not get enough sleep you should have longer breaks during the day or end the next day quite early.

THE SEARCH FOR HIDDEN PEARLS

Purpose	To bring nature closer to us, to stimulate an interest and develop a responsible relationship with nature
Description	Before going outdoors, we read a poem with a description of nature. The children must find and observe the pearls of nature and take their photo. We point out details, sounds, beautiful scenes, interesting plants and the landscape. When the children are finished, we stop and talk about what these pearls are, which ones they had found and what they had noticed. The children make a map with the pearls (natural monuments), which are worth seeing and presenting to others. In groups they make a tourist brochure with photos and instructions for observing.
Resources	• Phone/camera • A simple map
Leader's notes / progression ideas	Groups can observe different areas and then make a common, bigger map and brochure. Children can make the map on their own.

SCANNING YOURSELF

Purpose	Reflection, self-awareness, opening senses
Description	Before starting any nature activity, you can do a scan of yourself. Scanning is good to repeat during longer expeditions and at the end. After scanning you should write your observations in a notebook so you can see if there have been any changes or how you remember your journey, with or without the notes. Find a place where you feel most comfortable at that moment. You can stand, sit, or lie on the ground. SCANNING AND WRITING IN YOUR NOTEBOOK: • How your body feel: toes, legs, knees, pelvis, stomach, back, shoulders, neck, hands, fingers, head, eyes • Is there any tension? Just pay attention, do not overthink • What is on your mind: thoughts about journey, feelings - happy? relaxed? annoyed? What are your hopes? • You can make drawings and rubbings
Resources	• Notebook, pen
Leader's notes / progression ideas	For teenagers or older

2

JOURNEY STORIES

Purpose	Take part in adventurous journey that stimulates story, creative writing or poetry
Description	A day out in the wilds by boat, bike or on foot or by ski. The aim is to take the group on an immersive journey that will by its very nature throw up some natural challenges, high and low points, some fun and some beautiful immersion in nature. Ideally a full day out where physical exertion is needed. On the return section of the journey or on return get individuals or small groups to consider different aspects of the day in relation to the Hero's journey: • The call to adventure • Challenges and temptations • Helpers • Transformation • Return These discussions can be used to create stories to tell or write, as well as poems or song to convey their journey
Resources	To suit the chosen activity
Leader's notes / progression ideas	Choose the model of the hero's journey that will fit with your chosen activity and age group. There is a lot of information on the internet.

2

JOURNEY STICKS

Purpose	Environmental awareness, exploring feelings and memories, storytelling.
Description	• The journey begins with each person finding a stick about 30-40 cm long. • The journey is made for 30 minutes in a forest or other natural environment with each participant choosing their own route but returning to a pre-arranged location. • Your stick will record the story of your journey. • With pieces of wool or string provided attach small objects that you find on your journey. These will be mainly natural objects but you may also find man-made items. • The aim is not to make the most attractive journey stick but to allow the objects to remind you of what you experienced and how you felt during the journey. • On return, each person can share the story of their journey.
Resources	• A collection of sticks if these cannot be found • A ball of string/wool
Leader's notes / progression ideas	With younger children it can help to have a collection of sticks for them to choose and sticky tape rather than string can be used to attach items. The time taken for the journey can be varied according to the age and ability of the group.

**Writing
Art
Photography
Video**

MAKING A MARK

Purpose	To enable participants to explore the concept of mark making in response to the natural environment
Description	Give each person a view finder (pre-made) and ask them to explore the immediate environment looking at mini landscapes through them. Ask each person to pick up and feel the objects they have discovered and to try and describe these in words, ie, rough, spikey, smooth, veined. Gather everyone together and talk about ways they could convey what they have seen to others, ie by photo, description, drawing. Discuss the fact that man has often made marks in the environment, ie cave art and that the tools we use for art nowadays have been refined for use , paintbrushes , pallet knives, pencils, but that found objects would have been used in the past to make marks. Go on a hunt to find tools that can be used to make marks. Give each person a piece of paper and some ink or watered down acrylic and get them to experiment with the different marks their tools can make. They could aim to draw the found object they described.
Resources	• An environment where a number of small natural objects can be found. The beach: stones, shells, seaweed. The woods: cones, seeds, twigs and grasses. • Paper, individual sheets or 1 large shared piece of paper (wallpaper lining paper is cheap and strong). • Ink or acrylic paint, containers with lids i.e. jam jars, with a wide neck, water and cloths for cleaning up. • A bag for any waste items

3

| Leader's notes / progression ideas | Take the drawing tools back to an indoor environment with the described objects and do the mark making there (the advantage is less mess).
Draw the small object on a large sheet of paper (magnify it).
Limit the colour, use white on black paper or black on white to ensure the texture and shape are the focus.
Relate drawings back to design and pattern in our everyday lives, ie furnishing, clothing, wall papers, use drawings to create a repeating pattern that could be printed. |

3

STICK AND STONE STACKS

Purpose	Create structures involving balance and form
Description	Using natural materials such as stones or different sizes or sticks and logs create stacking structures in small groups or individually. Example of these can be found at www.jamesbruntartist.co.uk Log tower stacks work well when they are laid well apart, with the largest, longest 2 logs at the bottom and these are then alternatively laid at 90 degrees with two more logs and then alternating again with the size of the logs gradually decreasing as you get higher and the length also decreasing until a point is reached. More complex self-supporting towers or structures can be made in hexagonal alternating structures. Including natural objects such as rock and tree into the shape and cutting through these towers can add effect and difficulty. Stone stacks can be made by balancing stones often decreasing in size as they get taller or by using flatter larger stones with 3 tiny stones set between each layer providing the 'gap'. Solo work can be quite absorbing and meditative requiring focus, care and resilience. Collaborative projects require negotiation of ideas and materials.
Resources	• A natural environment with an abundance of sticks (forests) or a variety of stones (quarry, beach, river banks etc) • Idea cards with example images • Camera to capture

3

Leader's notes / progression ideas	There is a public debate about the leaving of these structures. Some see them as an affront in a natural area, especially where they are numerous and widespread. Others welcome them, seeing them as a chance piece of art free for all and pleasing. It is worth having this debate with participants but also considering the local environment as a stone moved can be a habitat destroyed. Consider tide lines, river levels and access. Develop more complex structures such as arches, mandalas, linked towers.

3

CLAY TREE FACES

Purpose	To create a tree's 'personality'
Description	Participants are given a ball of clay approximately the size of a tennis ball to create a tree face. The clay can be sourced from a model clay supplier or better still, if the environment allows, from a stream or clay pit in the ground. The clay ball is pushed hard onto the tree trunk and shaped to a face/circle shape and decorated using the materials found around the base or the tree or in the local in the environment, e.g. Moss, Leaves, Sticks, Berries etc. Create Hair, Teeth, Ears, Nose, Eyes etc. and participants can decide the temperament of the face - kindly, evil, naughty, happy etc. depending on their reaction to the tree's shape, age, colours and texture. Experiment and explore how to create different effects - sunken eyes using fingers to poke holes, smoothing using water. Don't be afraid to mush it all up and start again! Let the participants take time to visit the other tree faces and explain the story of their face.
Resources	• Natural environment suitable for creation of Land Art with trees • Hand washing facilities • A clay source

Leader's notes / progression ideas	- Theme the faces - to ward off intruders, guide walkers, show just the age of the tree - Connect to storytelling - Debate - Should their art works remain in place or be returned to nature? How does it affect the environment? The clay will wash away with the rain but some bought clays contain pigments and fibre. - Create 'stick people' using a clay ball for a head and either place in the ground or keep - Create animals, 'fossils', and insects using the clay

COLOUR BATH

Purpose	Parent child connection, creativity
Description	Start by finding colours. Try to find colours from nature. For example blueberry is very good ingredient for this activity. It is always easier if you can eat the "paints". You can also make paints, for example, from carrots and plants. You can also use candy colours. Warn participants that clothes might get dirty! Choose a room. Cover the floor with paper. Put paints, brushes and things you are going to use on the floor. You can wake senses with different kind of items like feathers and balloons. Create an inspiring and emotional room with colours and shapes. Play some music. Children can come to the room with their parents. You can let them try colours and items by themselves or you can also be part of the activity and help them to find different kinds of ways to feel, smell, see and taste items.
Resources	• paints (you can do your own paints or you can also use finger paints) • feathers, wool, balloon, colourful fabrics…. • music player • speaker • paper
Leader's notes / progression ideas	Colour bath is usually a great activity for 0-3 year old children and their parents, but you can use it with anyone and you can also create places for it to happen outdoors.

CREATIVE FEEDBACK SESSION

Purpose	To give feedback about the day in a creative way
Description	Children get or prepare themselves leavened bread dough. Their job is to show what they did during the day using the bread they will make. In pairs or small groups they talk about the activities they did during the day and stress the most remarkable parts and the things that made the day special. Before they start making the bread they can make a sketch for it. For decoration they can use seeds of different sizes, which they put on thin rolled dough which is covered in whisked egg or oil. They talk about what they created and evaluate their activities during this process. We take photos of their product before and after baking it. Children can later eat what they had baked.
Resources	• paper, egg • ingredients for dough (water, flour, oil, salt, yeast) • seeds-poppy, flax, sesame, sunflower, caraway, …
Leader's notes / progression ideas	• The evaluation with the seeds can be connected to a local traditional meal (belokrajnska pogača, pizza, focaccia, lepinja, …) • The dough can be baked in a kitchen or a fire, if the pieces are small enough

3

MASK MAKING

Purpose	Create personal nature connection, self-expression
Description	Mask making should start after a hike or other nature experience where participants have had time to find a location, tree, rock, lake, bog area etc. which they find they have a connection to. Take pictures of those places/ items. Use these pictures to help youngsters start to create a mask. Each participant will get a roll of plaster cast. Masks will be made in pairs. One person lies on the floor while the other one makes the mask. The person lying down relaxes their face and closes their eyes. Step one: Take wet paper tissue and place it on the face, make sure your friend has a nose hole in the paper! Step two: cut plaster cast into approx. 10-15 cm pieces, water them one by one and place on your partners face. Stroke gently to smoothen the cast. Make sure that every layer is on a 90 degree different grainline that the other one. Do at least three to four layers. Pay attention to the nose. Step three: remove the mask, mark it and your partner will do your mask for you. Step four: After masks are ready everyone finishes their own mask by finishing edges, making eye holes etc. You can use a hairdryer to dry the mask. Once the plaster mask is finished participants will start to decorate masks with natural materials in order to camouflage to your favourite nature place/ item by gluing moss, sticks, dry grass, stones etc. to mask surface. When masks are ready take pictures of participants wearing masks and holding pictures taken during the nature trip.

Resources	• Plaster cast • Pre-collected nature materials in different colour and roughness: moss, lichen, sticks, dry grass, tree bark, sand, pebbles, leaves etc. Pre-collected will be easier to glue to the mask. • Scissors for cutting materials and plaster cast, water container to wet the cast, roll mat to lie on while mask is being made, paper towel between face and mask • camera, tablet, mobile phone to take pictures
Leader's notes / progression ideas	• Age should be over 10 years. After the first layer of cast is made younger ones sometimes forget that there is still their friend under the mask and they can be rough handed while smoothing the mask. There still are living eyes, nose and mouth under the mask. • Some participants do not like their face be covered. You can make a half mask or a mask of a hand.

3

POSTCARD FROM NATURE

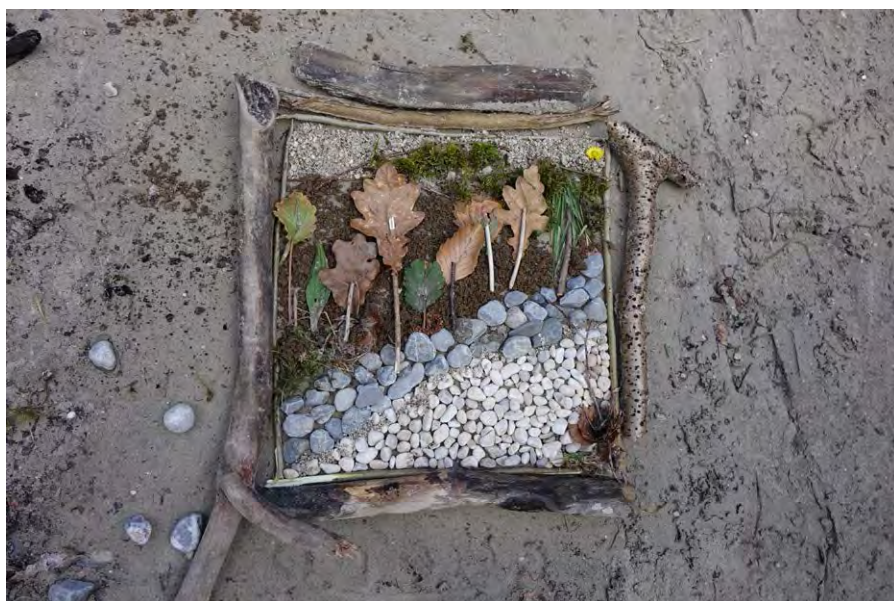|	
Purpose	Reflection, memory, feedback for yourself
Description	To create a postcard from natural materials. The postcard can be used for reflection during a nature trip or expedition. • At the beginning of the activity the instructor tells participants what kind of plants and other nature materials it is possible to collect and use for their painting. Provide paper where everyone can test what kind of colour and how strong a colour each plant gives. • Each participant will get a blank postcard. • They will have a moment to think what kind of message they would like to have from themselves to themselves after an agreed time. • Everyone writes their address and message on the card first. On the other side of the postcard each person paints (rubs) a picture with plants and other natural materials (such as coal, ochre). • Collect different kinds of plants and flowers to get variation for colours. Collect only plants that are legal to be collected. • Group leader collects cards and sends them to participants' homes as agreed.
Resources	• empty postcards • envelopes and post stamps • place to collect materials and have quiet moment rubbing the picture
Leader's notes / progression ideas	• For all ages and abilities • It is best to put the postcard into an envelope as natural materials can be damaged in the post

3

ROCK ART

Purpose	Connection to history, self-expression, nature aware-ness
Description	The defining characteristic of rock art is that it is placed on natural rock surfaces. Rock art is a form of landart, and includes designs that have been placed on boulder and cliff faces, cave walls and ceilings, and on the ground's surface. Rock art is a global phenomenon, being found in many different regions of the world. Ochre has often been used to make the paint. At the start you can show pictures of rock art found in your own country. Create a story together of the place where you will be painting. Is it sacred? What is the most important thing at the place? What are you celebrating with your paintings? After creating the story you can talk about ground ochre: Ochre are minerals containing the presence of iron and oxygen, generally iron oxides and hydroxides. These minerals leave a coloured mark or trace, specific to their elemental structure and trace elements. When crushed up they create mineral powder, aka pigment. As a colour term, ochre means "yellow, light" from the Greek, khros. As a material term, ochre means mineral containing iron and oxygen that produce an experience of colour. Choose a place where it is pos-sible to either collect rocks or paint boulders. Prepare the ground ochre with the group. You can use ready-made powder or if you have the possibility to collect ochre from your surroundings you can make powder with a pestle and mortar. Add a little bit of water and make paste. Paint. Have a moment of celebration once everything is painted and come back to your own story. You can complete the story together.

3

Resources	• Place where you can do painting • Red ochre, brushes, • Water for mixing the paint and clean the painters
Leader's notes / progression ideas	• For all ages and abilities • Ensure that you have permission to collect stones or paint rocks in the natural environment

3

NATURAL PROCESSES AND LAND ART

Purpose	Understanding natural processes
Description	In smaller groups the children prepare a picture (land art) from material they find in the surrounding area. Each group presents their artwork and names the used materials. They explain the natural processes which have had an effect on the used materials (e.g. photosynthesis, evaporation, circulation, cellular respiration, weathering, decomposition, …).
Resources	Organic materials
Leader's notes / progression ideas	The processes can be presented in a creative way

3

SENSES POEM

Purpose	To engage the senses and write a poem
Description	Spend a couple of minutes exploring the immediate environment. This is best done by yourself, in silence. • What can you see? • What can you hear? • What is under your feet? • What can you feel, with your fingers? Through your feet? With your emotions? • Can you smell anything? Now write three sentences that relate to what you have experienced. They must start with either "I see…", "I hear…", "I feel…" or "I smell…" and have the following structure: I see… adjective | noun | verb | preposition | adjective | noun e.g. I see… Tall grass swaying in the fading light Once back in the classroom, combine different sentences to form a group poem.
Resources	• Something to write on and something to write with • Something to record sound or pictures? • Map of different locations (link to orienteering?)
Leader's notes / progression ideas	• Use different locations for each sentence • Have a theme e.g. animals, trees, plants, rubbish, man-made items, etc. • Specify a structure for the poem when you bring the different lines together • Work in different group sizes • Link to poetry structures to develop the lines written in the field • Try different poetry structures e.g. haiku, amulets

3

THE DRAWING EAR

Purpose	To hear intensely and to represent this experience through drawing/painting

Description	Find a spot in nature where you feel comfortable for at least half an hour. It helps if this spot enables you to tune into the sounds of nature without too much human interference.
	Assignment
	1. Settle down at your spot and close your eyes. Be all EARS!
	2. Notice which feelings the sounds and tones provoke in you.
	3. Afterwards try to express what you heard by putting it down on paper or canvas.
	   a. Don´t look around, but stay focused on your paper/canvas. Keep being "all ears".
	   b. Maybe certain sounds result in "inner images", with corresponding forms and colours. But it can also be a whole atmosphere that you create.
	   c. You mustn´t draw a "nice" picture- you only draw it for yourself!
	4. Notice: It is easier, when you lay out a certain amount of drawing gear in advance, so you can start right away and the atmosphere isn´t hindered by the choice and the search for the right colours.

Resources	• Different Colours • Paintbrushes (different sizes) • Canvas • Plates (plastic or paper) to put and mix the colours. • Cloth and a cup of water (to clean the paint brushes)

3

Leader's notes / progression ideas	• You can repeat this activity at different times of day or at night with a torch to experience the different sounds. • An alternative is to do it while listening to music

3

NATURAL VIEWS AND DETAILS

Purpose	To find interesting objects and views in nature and give creative responses to them
Description	The participants get the following task: • Go outside for a walk across country. • Be open to surprises: details, structures, forms, light and shadow etc. • Take 5 photos from your special views • After 20-30 minutes meet with a partner and talk about your views. Describe your perceptions and thoughts. Afterwards the participants each choose one picture to print. Everybody shapes a canvas by using the photo as a template or to play with the form, structure, colour or light. You should not copy this photo but modify (or destroy) as you like. It should not be art or beautiful. At the end there is an exhibition and discussion. Nobody is forced to say something about his/ her process/ product. As a facilitator be aware not to talk about beauty or art. Everybody's experience/ process is unique. Be curious about what the participants want to tell to the group.
Resources	Cameras (smart phones), printer, colours (acrylic), paintbrushes, canvas, cups for water, plates for mixing colours, rags to clean paintbrushes.

Leader's notes / progression ideas	You can use other creative methods as well for example sculpturing with clay or wood.
	You can make rotation paintings. If there are participants who are not prepared to paint because they think they have no talent then everybody can start with his canvas and after two minutes move to the next canvas of their neighbour. It is often much easier to be spontaneous and react to your personal mood. The common products can be discussed (Everybody is happy with it? What is your special input on this canvas? Do you like the additions/ interpretation of the following persons? etc.).

3

IDENTILEAF

Purpose	Sensory awareness, language skills, communication
Description	• Divide into groups of 4 or 5 persons. • Spend 10 minutes collecting 12 different leaves- different shapes, colours, textures etc. If possible collect leaves that have fallen on the ground. They should represent a full range of size and shape. • Give each leaf a name (not its botanical name) based on its appearance, shape or touch. • Put leaves on a large sheet of paper. • Make a set of 12 cards with your leaf name on each one. • Ask the other groups to try to identify the name you have chosen for each leaf by placing the correct card next to it. • The aim is not to confuse the other groups or make it too difficult but to choose appropriate names for your leaves. • Discuss the skills developed by the activity
Resources	• Large sheets of paper • Card to make labels
Leader's notes / progression ideas	For younger groups, a selection of leaves could be shown with names relating to their shape, colour or touch (such as "arrowhead", "ruby", "spikey", "fingers", "furry") as examples before the start of the activity.

WILD CLAY NECKLACE OR DECORATION

Purpose	To create a tangible piece that can be taken away as a memory of a particular place, a totem
Description	Take some pre rolled clay pieces into whichever environment you want and ask the group to explore the area to find things that can make marks in the clay, such as seed heads, shells. Have a go at making marks in it, re-roll if needed. Later give each person a pre-made round of air dried clay (or any clay you have the facility to fire), ideally about 2-3inches in diameter and 2/3mm thick with a premade hole in it so a cord can be added for hanging or for a necklace. Get each person to choose something to mark their piece of clay that will look nice to them and remind them of their time exploring, for example a pine cone, a crabs claw, and press it into the clay. They can then mark the back with their initials… These can be taken back inside to be decorated when fully dry.
Resources	• Clay. There are so many varieties available. Usually cheaper if bought in larger quantities. • Air drying doesn't require firing but if you have the time and facility to fire clay then get further ideas from: Exploring Clay with children by Chris Utley and Mal Magson and many other books or websites.
Leader's notes / progression ideas	• Use clay to create models of thing they have seen on an adventure in the woods • Make thumb pots • Do a smoke firing of made objects (lots of websites showing how to do this)

3

LAND ART SELFIE

Purpose	Nature connection
Description	Each participant can choose a location from a given nature area. They can use all materials which are lying on the ground for creating their selfie/portrait. You can´t cut tree branches, collect endangered species, only collect materials that are already on the ground or you have the landowner's permission. Each person will get 45 minutes to create their own selfie: • in a place which is important to them (under the tree, next to stream, in a meadow etc.) • with materials that reflect them, their mood and connection to the place After the selfies have been made they take a picture of themselves with their selfie. Once all the pictures have been taken, those participants who want to can show their land art selfie with others and tell about the work and its meaning. Presentation to others should be on a voluntary basis. Once back indoors there can be photo show from selfies/portraits if agreed.
Resources	• Materials found from nature. Remember laws and regulations and landowner's permission • camera, tablet, mobile phone for taking pictures
Leader's notes / progression ideas	With younger participants you can make portraits together in small groups.

HIDDEN SHAPES IN NATURE AND STORIES

Purpose	Observation of nature, to feel nature, to develop imagination, to tell stories
Description	Children are divided into groups of three. The groups search outdoors for unusual hidden shapes or figures (e.g. a face, geometrical shape, an animal, supernatural creature…), that can only be noticed from a specific point of view. They choose three out of all of their findings and take a photo of each one. They make a story, a story out of the photographed figures. They write it down and present the photographs. Each group acts out their story.
Resources	• Tablet/mobile phone • Paper, pen
Leader's notes / progression ideas	1. The activity can start with telling a local story. The group then continues with the imaginary story in which they include the figures they had photographed. 2. The group can film the story as a short film, in which scenes from the surroundings and (obligatory) at least three chosen figures are integrated. During the shooting the rest of the group make sounds to support the story (make sounds…). 3. The task can be made more difficult for the older students - the story has to be presented in a specific genre (horror movie, comedy, tragedy…), it must be presented in a foreign language, they have to include some words which were chosen in advance etc.

NATURAL SHAPES ON BUILDINGS

Purpose	To search for symbols and shapes from nature which have been integrated into buildings.
Description	We prepare an illustration of different shapes such as spiral, heart, circle, triangle, square, cross, waves, zig-zag, rosette. Outdoors, children search for shapes in the natural environment from the illustration in groups of two or three. They make a sketch or take a photo. The groups present their sketches/photos to others and explain on which animals, plants or objects they found these shapes. With the help of a map the groups search for marked buildings and recognise shapes on their doorframes, curtains, roofs, wells, accessories, ornaments etc. They take photos and mark which symbol they had found in the prepared chart. The groups prepare a presentation of their photos. They compare the ones they found in the natural environment and those they found on cultural heritage in the built environment. They discuss the differences and similarities they have noticed. We talk through the meaning of the symbols.
Resources	• Illustration of different shapes • Map of the explored area • Chart to write symbols in • Mobile phone/tablet with a camera

3

| Leader's notes / progression ideas | Illustrations can be made in advance or can be made during the activity. Consider gaining the owner's permission before studying privately owned buildings. The meaning of the symbols is explained by the teacher/the children find it themselves on the internet. |

SENSORY STORYTELLING

In this aesthetic adventure we will journey in small groups (by canoe) into a magical place of sensory storytelling.

The storyteller uses their sensory experience of the canoe journey to absorb their environment, using what they hear, smell, see, or feel as a trigger for a story.

Version One: Telling blindfold sensory stories
The storyteller puts on the blind fold and rests in the canoe– whilst the rest of the team slowly paddle. The sensory story must be about a previous outdoor experience°, but rather than focus upon usual narrative content, like who was there or the factual details of what you were doing, reimagine your story as a sensory experience. Weave together your different sensory experiences to share how you felt, for example, the feeling of snow between your toes (etc). What did you feel (physically and/ or emotionally)? What did your environment taste like? What could you hear? What did the world look like to you at that moment? There may not be a definite beginning or end for the story, but instead a series of sensory reflections to help others connect with your experience.

A short example
"I remember my first experience barefoot running on the moorlands. My hair tickled my face to the rhythm to the wind and as I turn to run downhill the freedom I feel surges as the strength of the wind increases. My toes are at first uncertain and hesitant as the damp moss which squelches feels strange, but soon I am flying and that feeling of the ground skimming beneath my feet means I feel part of the moorland, rather than being a visitor moving over it".
The others listen and then later°° will be asked to share some highlights of the sensory stories they have heard- thinking about how their different senses reacted to the stories.

Version Two: Listening blindfold to sensory stories

As per version one but instead of the storyteller wearing the blindfold, one listener does- can think about whether the intensity of the listening experience is different if one sensory experience is removed.

Version Three: Experiencing new sensory stories
Whilst the storyteller is paddling they focus in on the different sensory experiences they are encountering during the canoe journey. This is a new sensory story which one listener will write in the storyteller's aesthetic diary, for example it may be a stream of words, sounds or pictures. (Alternatively, listeners could record this on phones or raise this as a possible option for groups). Again, this can be shared with other members of the group. Discuss how different ways of telling and listening to the sensory stories affected the intensity of the sensory experiences of the teller or listener.
With option 3 you can look to add in some music which only the storyteller can hear… how does this affect other sensory experiences?

° This could be adapted depending on the experience of the group. For example, this could be a final session within the first day of their outdoor experiences, with opportunity to reflect on what they have experienced earlier in the day.
°° We can decide whether this is when returning to shore at the end of the session or part way through (if for example we have a second shore point where we can all get together- or can pull the canoes together enough to share).

**Drama
Theatre
Dance**

4

THE TRANSFORMATION

Purpose	Developing sounds from nature into characters on stage and create scenes with them
Description	1. Go into nature and find a place to rest for half an hour. Just listen. If you want you can close your eyes. Focus on the sounds around you. Discover your favourite sound. 2. Join the group at an agreed outdoor area. Walk around. Create a movement out of your sound. Start to move like your sound. Try to find a character based on your moving. You can answer the following questions to go deeper into your new character: Is your movement just small or a special way of walking? What is your way of walking? Are you human? Is gender important? Do you have a name? Do you have an age? What is your history? What are your experiences? Find your own story. Do you have a slogan? How are you speaking? How do you interact with other people? 3. Walk around and say `Hello´ to the others if you want. 4. Come together in a circle. Everyone can now introduce her/himself in 2 or 3 sentences. 5. Create little scenes with 3 or 4 characters. Find a setting outside and define where the stage and where the audience is. It is your choice what you want to show us, where you are and why you are together. Just be your character and find a way to integrate the nature around you.
Resources	• Nature space • Room where you can make the transformation or a field outside
Leader's notes / progression ideas	• After watching the first scenes you can create bigger scenes or a whole group play • Talk about the sounds which everyone decided • It is helpful to shake and brush off the body at the end to shake the character off

FOLK SONG AND LAND ART

Purpose	Experiencing and connecting folk songs and creativity in nature
Description	Children listen to, sing, dance, experience a folk song. They make motifs of the folk song from organic materials (land art), - the ones, that affected them the most. Each group presents their product and the continuation of the story (by singing, dancing, and acting).
Resources	• Folk song • Organic materials
Leader's notes / progression ideas	• The chosen folk song should have a story • We can teach the children a folk dance as well • While making land art inanimate material should be used

4

NATURE INTERVIEW

Purpose	Nature connection, creativity, understanding sur-roundings
Description	Group will be divided into pairs. Each pair will get the set of questions for interviews, which will be recorded with mobile phone video app. Each pair should decide what nature object they want to interview, it can be for example: grass, flower, tree, stone, water or snail. The object should be the kind that stays put once video is on. On the video should be seen only the object they are interviewing. One person is the in-terviewer and the other one is the voice for the nature object. Once interviews are done, pairs share videos with each other. Suggested interview questions: 1. How are you doing today? 2. How old are you? 3. How long have you been here? 4. Where have you come from? 5. What environment do you live in? 6. What would you like to tell me about yourself? 7. What are your future dreams? 8. What do you need from people? 9. What would you like to ask from me?
Resources	• Charged mobile phones or tablets
Leader's notes / progression ideas	• Duration one hour • Pre-made questions for younger participants and free questions for adults or older youngsters • Can be done in city park or smaller nature area

4

OUTDOOR ANIMATED MOVIE

Purpose	To present the relationships between living creatures in a food chain
Description	The children write a script for an animated movie that will represent a food chain. Children make simple stylised figurines from organic material for the "heroes" of the movie. If they wish, they can also make their surroundings. Only organic materials are used to build the figurines (sticks, leaves, pebbles, fruits…). Children prepare the scene and the equipment. They change the positions of the figurines by slightly moving them and take a photo each time they move them. Each group presents their animated movie. The movie can later be subtitled or have sounds added.
Resources	• Tablet/mobile phone with and app for filming animated movies (e.g. Stop Motion Studio). • Handhold for the tablet/phone • Piece of paper and a pen for the script • Additional lamp (in case of bad lightning)
Leader's notes / progression ideas	• Figurines can be 2D (leaves…) or 3D (pebbles, fruits…) • When choosing the location for filming we have to be careful that the wind does not move our figurines and that the lighting and the contrast with the ground are good

4

Sound

SOUNDS AND MOVEMENTS

Purpose	Combining a noise with a movement
Description	Two people sit in front of each other. One starts to make a movement. The other "mirrors" it. Then they copy a sound one is making. The third step is to combine a movement with a sound and to copy it. The roles are changed! After that, the players can start a "conversation" with movements and sounds (NO WORDS!). If they want, they can lead it into a "sound and movement play."
Resources	Chairs, blankets or cushions to sit on
Leader's notes / progression ideas	Needs a large space

5

SOUND MACHINE

Purpose	Acting in and as a group/access to theatrical playing
Description	One person starts by making a sound combined with a movement – preferably something natural (e.g. a flying, singing bird). The next person appears, making their own sound and movement, while the first person continues their part. Then the third person arrives, doing the same, then the fourth and so on until the whole group stands on the "stage" – always continuing their sounds and movements. If they wish, they can change the speed and the volume at different times, until the "machine" comes to a self-decided end. After that, they stand still for a while before the machine turns back into its several (human) parts.
Resources	non specific
Leader's notes / progression ideas	Give time to find out one´s own sound and movement – some of the participants must continue for quite a long time!

5

SOUND DIARY

Purpose	To appreciate the sense of hearing and to discuss the importance of this sense in our society
Description	When your group is on a journey, they can collect interesting sounds they find during their trip for example, the sound of the ground they walk on, the sound of water in a river. At the end of day, they can play their sounds and the group can reflect on the situation and impressions they experienced.
Resources	• Mobile phones with an app for recording • Good microphones
Leader's notes / progression ideas	Some groups need some help by giving them concrete tasks like: collecting a limited number of sounds of a certain duration. Participants have ear plugs for a certain distance and cannot hear anything. The different impressions can be reflected and discussed.

5

COMPOSITION WITH NATURE SOUNDS

Purpose	To appreciate the sense of hearing
Description	Go into nature and listen carefully to sounds coming across. Try to collect interesting sounds you find or you can produce with natural materials. Later you can use these sounds for composing your own nature song.
Resources	• Mobile phone with an app for recording • Good microphones • Laptop
Leader's notes / progression ideas	Some groups need some help by giving them concrete tasks like: collecting a limited number of sounds of a certain duration. The instructor should have dealt with the programme before to introduce the necessary elements and help them through the process. Some groups/persons could collect and compose with non-natural sounds, e.g. sounds in the city. The results could be compared by focusing on questions such as what kind of feelingsthose compositions evoke.

5

SOUND MAPS

Purpose	To raise awareness of natural sounds, experiencing them
Description	Participants are given a sheet of A4 paper on a board and a pencil each and asked to find a spot away from all others in the environment from which to listen. Once in their spot they are instructed to get comfortable and do nothing for a few minutes whilst they and their environment get used to their being there. They should be as quiet as possible. Once ready they mark a dot at the centre of the page and for each sound they detect they draw a line in its direction from where they are sitting. The dot on the page represents them. If it is far the line will be long, if it is close, shorter. They are encouraged to note, draw, record the sound as a shape, picture, letter as they experienced it. After a pre-arranged signal or time (suggested to be around 15-30 minutes) they return to compare their 'maps' and if there were any points of contact - sounds that each person may have recorded and how they were experienced by each other. This activity leads nicely into a participant just 'being' in nature, which for some is difficult. The activity provides a small task and a structure that helps people to focus on their environment. The structure can be removed later on after participants are used to just being in the environment.
Resources	• A Natural environment • Clip boards or hard surface, pencils and A4 paper - these work well but a pens and note • pad would suffice • A clay source

5

| Leader's notes/ progression ideas | Compare and contrast with an urban environment. Use coloured pens to add vibrancy to the map Explore the dot in the centre - what sounds do we make? Breathing, heartbeat, Seashell to the ear? |

5

MUSIC PAINTING

Purpose	Self-expression, senses
Description	Choose a quiet room. Choose the music you want to use. Try to find different kind of songs and make a playlist. 4-5 songs will be enough. Think which one should be the first song and the last song because it is very important to start the activity very gently and close it smoothly. Ask participants to choose their own place. Give them as much space as possible. The first song can be only for hearing and relaxing. Put a big piece of white paper and the watercolours (you can also use finger paints or other paints) on the floor. Start the activity by scanning your body and do a few breathing exercises of your choice to make your body ready for music, to be a "loud speaker" and conduct the music. Tell the group that during this activity they should not talk to each other. Start playing music. After the first song ask partici-pants to paint the paper with colours they feel good to use at this moment. They don`t have to paint pictures, they can paint whatever they like - abstract, colours, etc. You can play a song more than once so participants can have more of a feeling for the story behind the music. Repeat this part with every song. The group can talk about the paintings when every painting is done. You can lead them to share their feelings and thoughts.
Resources	• paints (watercolours, finger paints or other paints) • paper • brushes • music player • speaker

5

Leader's notes / progression ideas	• For all ages and abilities. Choose music for the age. • Good music is melodic without lyrics; for example The Carnival of the Animals (Le carnaval des animaux) is a humorous musical suite of fourteen movements by the French Romantic composer Camille Saint-Saëns.

5

EAR PROTECTION

Purpose	To appreciate the differences between acting/playing/sensing with or without hearing
Description	The participants will be encouraged to use head/ear phones (so called "mickey-mouses" in Germany) during activities and situations of their choice (also at other days and several times) to realise the emotions and experiences they have while being "deaf". These perceptions should be recorded in a "hearing-diary".
Resources	• Ear-/head-phones
Leader's notes / progression ideas	Thesis: After a sense is lost, it is easier to realise its importance for daily life. To lose the sense of hearing helps to appreciate the necessity for human beings to take part in society!

5

FINDING NATURE SOUNDS IN MUSIC

Purpose	To reveal the importance of nature for creativity and to link aesthetic with cultural education
Description	In many musical compositions from different epochs sounds of nature have inspired composers. They have played with various sounds and expressed them with instruments. The facilitator can choose some music pieces and play them to the group. Afterwards the group can try to describe what kind of sounds they were able to identify and what feelings the music pieces evoke.
Resources	CDs/MP3s and equipment to play them
Leader's notes/ progression ideas	The group can listen to music that most young people do not normally experience and it encourages an appreciation of cultural heritage. The group can reflect on creativity and the process of expressing themselves. Nature as a place for leisure can be discussed and the effects of leisure on other aspects of life.

5

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ENOC – European Network of Outdoor Centres - is a strategic partnership project co-funded by Erasmus+ which focused on aesthetic education in outdoor education centres. As a result, the partners developed this best practice handbook combining a collection of activities with articles introducing aesthetic thinking and potentials of different approaches.

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