

## AN ABSTRACT OF THE THESIS OF

Carole Ann Crateau for the degree of Master of Arts in Interdisciplinary Studies  
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Title: Time to Listen: An Annotated Bibliography of Environmental Readings,  
Featuring Oregon Writers, for Middle School and High School Students.

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The purpose of this annotated bibliography is to guide middle school and high school students into critical thinking about environmental issues. Through keen observation of their bioregion and through an integration of interdisciplinary literature which focuses on Oregon writers, students will be challenged to think, write, and discuss current issues effecting local natural resources. The bibliography was designed to incorporate integrated learning, collaborative activities, and hands-on investigation.

The students' community becomes a learning laboratory, a place in which to identify, a place to value, and a place to contribute through active participation in restoration of resources and through other positive activities. Learning to respect diverse and complex viewpoints on environmental issues will help develop good evaluative skills. As responsible, participating members of their community, students can be encouraged to lead the way, providing good role models both to families and to younger students.

The diverse literary collection will provide access to a broad range of voices about the land and Oregon, in particular. These become invitations for students to write about their place, their home. Writing empowers students to make connections between experience, thought, and word. Students writing, thinking, and reseeing their community as a place to value and protect is the goal of Time to Listen.

Time to Listen:  
An Annotated Bibliography of Environmental Readings,  
Featuring Oregon Writers,  
for Middle School and High School Students

by

Carole Ann Crateau

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## Acknowledgments

As I wrote, I heard the voices of my professors in my choice of words and in my arrangement of the work. "Time to Listen" represents the times I listened and learned new, challenging possibilities. Barbara Middleton of the Oregon Forestry Education Program first suggested this project, because middle school and high school teachers are requesting a bibliographic source of environmental literature for the classroom. This began as a class project under Professor Middleton's guidance, including the format and the key elements which remained as the thesis developed.

I have had the unique privilege of studying under several master teachers who have inspired my quest for learning and infused this work with fresh insights and possibilities. Professor Cheryl Glenn was not only my main professor in this project but also introduced me to the rhetorical tradition and to the complex theories of composition. The system of thoughts becoming words on a page is translated here as the process of photosynthesis--writing to learn, to discover new meaning. Professor Glenn summoned me into the academic conversation as an undergraduate through informal class writing and discussion; I was forced into thinking and responding to the classical Greek and Latin and early Christian and Medieval rhetoricians. I learned to read as a participant--underlining, questioning, responding, and making connections to other works. This skill has been invaluable for my thesis work. I thank her for her perseverance, her uncanny ability to mix praise with constructive criticism, provoking me to grow academically and gain confidence as a student.

Professor David Robinson introduced me to America's most inquisitive investigator and translator of Nature: Henry David Thoreau. Thoreau's insights are foundational to the modern environmental movement and to my thesis. Through reading aloud and discussing favorite passages, Professor Robinson's classroom brought Thoreau's writings to life in an informal atmosphere that allowed us to "sound the depths" of his works. My exposure to the scope of environmental concerns as a student in the College of Forestry helped shape this project, offering a multitude of perspectives. Professor Royal Jackson's graduate seminar provided a place to examine several important environmental texts. We discussed Bill Devall and George Sessions' *Deep Ecology* and *The Monkey Wrench Gang* by Edward Abbey, the author of *Desert Solitaire* in "Time to Listen." Professor Jackson and the students provided a wealth of current issues to include in "Suggested Uses" or "Critical Questions." The seminar guided my approach to literature with a bioregional lens and the decision to focus on Oregon writers.

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I worked closely with Katie Kohl, Crescent Valley High School teacher, who shared her interest and valuable experience. The bibliography for her class, "The American Wilderness: Experiences and Issues," was a foundational tool for my selections. What worked with her students shaped my final choices for inclusion. Meetings with her were inspirational as we poured over books and barraged each other with ideas. It was electric. Unfortunately, time did not permit me to accept her gracious invitation to teach John McPhee's *Encounters with the Archdruid* in her classroom. It has been a privilege to meet and work with Katie Kohl. She creates an exciting classroom to visit.

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## Introduction

I lie silent on the forest floor. A century of morning mists and evening shadows have visited me. While my brothers and sisters tower above, their branches moving in rhythm with the gusts rising from the river, I am immobile. From a distance I appear as a long, bright green mound with young trees shooting up like masts on a ship. Draw closer and you will see that my green gown is a dress of delicate ferns and spongy, intricate layers of tiny mosses. Orange salamanders dart inside my protective thermal cover, a narrow space between the thick bark and rotting wood. My trunk's branches are perfect perches for birds. I am a lookout and feeding station for squirrels. While enjoying a good view of their surroundings, they dismantle cones in search of seeds. In pockets of my soft wood, I keep their secret: a buried surplus of cone seeds. The northern goshawk uses me as a deck, where it plucks fur and feathers from its prey. My root wad--a ganglion of twisted gray fingers, embedded with pebbles--is a blue grouse's favorite place to dust himself. I am his shower stall. If you peer closely, you'll see my shadowy undersides, decorated with growths of white, orange and tan: fungi love my rotting wood. Ruffled angel-wing mushrooms--white tinged with gray--grow in feathery clusters. In death, I am teeming with the beauty of life.

Not only will you see life but you can hear sounds, both soft and muffled and wildly intoxicating: the scuttling of mice and the winter wren's trills and chatters. By inflating a pair of air sacs in his throat, the blue grouse calls to the hen with a series of low hoots, the percussion in my forest concert. Sounds, from high-pitched staccato notes to low, rhythmic hoots, resonate from my silent form.

Four centuries passed inside my mammoth trunk before I yielded to forces of disease and draught. Now I am a nurse log, suckling life in an ancient forest. Harboring twice as many life forms as a dead tree, I am home to over one-fifth of wildlife varieties or species found in this Oregon forest. The pungent smell of my

rotting wood mingles in the afternoon shaft of the sun's ray. Even during the dry summers, my trunk harbors spring rains and moisture that is continually produced by the decomposing fibers. Invisible mycorrhizae fungi flourish here. When fir, cedar, and hemlock seedlings drop onto my mossy table, their roots sink into my trunk. Here the hairlike roots join the mycorrhizae. Together they form a mysterious union--a symbiotic relationship--each feeding and depending on the other. The roots cycle carbohydrates to the mycorrhizae, while they create a broader surface area for the root system to absorb water and minerals and help protect the roots from disease. This invisible life force is feeding the young trees. As they grow, some of their large roots will eventually reach around my trunk to the ground. If you were to return in two or three centuries, in my place you would find the massive trunks of these trees, their large roots grown into flaring buttresses at each base. In time, a line of sturdy trees remain, tracing the place where I nurtured them in their infancy. The sights, sounds, and smells in this miniature bioregion define me: a nurse log in an old growth forest.

## **Bioregions: Their Sights, Sounds, and Smells**

Humans live in bioregions, too. *Bio* is from the Greek *bios*, life or mode of life. A word combining with *bio* denotes a relation to or connection with life, hence, *bioregion* is a country or place defined by its connection to life. A bioregion is determined by its landscape, plants and trees, wildlife, climate, and water sources. We recognize a bioregion with our senses, observing its unique sights, sounds, and smells. Oregon landscapes are shaped by time and weather: the orange rock walls and pinnacles of Smith Rock towering over Central Oregon's plains, the "Black Wilderness"--miles of black-crust lava beds near Mount Washington, and the rocky bluffs forming a narrow gorge for the yellow, foaming surf at Cape Perpetua. Listen to Oregon's sounds: the hollow whoop of the nighthawk's wings funneling the desert wind on a driving dive, the pulsating beat of the crickets in the August night, and the cry of the gulls as they circle a fishing boat chugging into Depoe Bay. Smells linger with the memory of their places: the sweet, pungent odor of sagebrush in the desert country, a ripe patch of valley blackberries on a sunny



August afternoon, and the sea mist mingling with sand and kelp beds along the shore of Nestucca Bay.

Oregon has four distinct natural systems or bioregions: one, the Pacific Border Province which extends from the coastline inland to the Cascade Mountains, two, the Cascade Mountain Range, three, the Columbia Basin which covers most of Eastern Oregon south of the Columbia River, and four, the Southeast Oregon's desert country which is part of a larger Basin and Range Province that covers most of the intermountain West.

## **Writing About Home--the Invitation**

Writing about Oregon--our place, our home--is an invitation to explore the senses, to discover new connections, to delight in the ordinary, and to resee the value of the land. It is an invitation to read and respond to the writings of scientists, wildlife biologists, historians, Native Americans, naturalists, poets, novelists, essayists, many who are fellow-Oregonians. Identifying and learning about our bioregion through keen observation of its sights, sounds, and smells and through an integration of literature is the purpose of "Time to Listen," an annotated bibliography for middle school and high school teachers. To help guide student interaction with their place, a 27-question bioregional self-test is included on page ten through twelve of this Introduction. Every bioregion or place is unique, defined by its wildlife, trees, native plants and wildflowers, landscape, and a history of its own. The test and "Time to Listen" provokes a rediscovery of our place and promotes deeper ways of knowing Oregon and ourselves.

## **History of a Bioregion: the Dialectic of Culture and Place**

Contemporary historian William Cronon writes in his essay, "The Human Factor in Environmental Change," that all human groups "consciously change their environments to some extent" (23). Though early European American settlers thought New England country was an untouched wilderness, Cronon argues that

the country had an ecological history of thousands of years, managed by Native Americans. Ecological history of a place assumes "a dynamic and changing relationship between environment and culture" (23). The interactions between the two are dialectical. He explains:

Environment may initially shape the range of choices available to a people at a given moment, but then culture reshapes environment in responding to those choices. The reshaped environment presents a new set of possibilities for cultural reproduction, thus setting up a new cycle of mutual determination. (23-24)

Like the symbiotic relationship between the nurse log's mycorrhizae and the tree's roots, the relationship of culture and its environment is mutually dependent. Regardless of the level of technology, culture is continually creating new ways to adapt to the environment, depending on its view of the land. In late twentieth century America, frontier expansionism and the rapid use of nonrenewable natural resources are being questioned in light of the environment's capacity to respond to these demands. Current conditions in resource-depleted bioregions are forcing the culture to rethink its relationship with the land. The culture and its place are a dynamic dialectic, continually adjusting and adapting.

Two distinct attitudes toward the land emerged from American history. Native people viewed their land as a place of interconnections, a place of survival, a place with its own history. They named their regions and themselves by describing the places and their relation to them. Southwest Oregon tribes called themselves: "People near the white clover," "People at the forks of a stream," "People where bow-wood abounds," and "People on a prairie sloping gently to the water." Their naming recognized their places as a source of life and interdependence. These landscapes also embodied their own histories. *Seattle's Waterfront* records the words of Seattle's namesake Chief Sealth of the Duwamish, a tribe who lived along Puget Sound's Elliot Bay in 1865. He knew that his people would disappear with the impact of the white population, but their history remained, woven into the land itself:

Every part of this soil is sacred in the estimation of my people. Every hillside, every valley, every plain and grove has been hallowed by some sad or happy event in days long vanished. Even the rocks, which seem to be dumb and dead as they swelter in the sun along

the silent shore, thrill with the memories of stirring events connected with the lives of my people, and the very dust upon which you now stand responds more lovingly to their footsteps than to yours, because it is rich with the blood of our ancestors and our bare feet are conscious of the sympathetic touch. . . . And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe, and when your children's children

think themselves alone in the field, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone. (19)

Because Chief Sealth and his people saw the land as their living history, the land itself held sacred value.

The dialectic between the native cultures and their land shaped the environment through methods of survival. Oregon's Kalapuyan burning practices, which maintained the oak savanna in the Willamette Valley, created browse for deer and elk and increased the growth of the camas and wapato root. By burning annually, the brushy understory and insect infestations were controlled and the larger conifers were strengthened. Early pioneers found the valley rich with grasses and open fields, unaware of the centuries of Kalapuyan management. Tribes along the Columbia River restricted their salmon fishing as well as celebrating their sacred connection with the fish in their "First Salmon Ceremony." Historians in the early 1800's recorded the Columbia teeming with salmon during their spawning season. Wilbur Jacobs, a western historian, describes native people as America's first ecologists in his essay, "Frontiersmen and the American Environment." Indian people lived for centuries in a number of distinct bioregions, "developing a land ethic tuned to the carrying capacity of each ecozone" (26). Chief Sealth described his culture's interdependence on its place in his familiar speech: "The Earth does not belong to man; man belongs to the Earth. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself." Native people traditionally viewed themselves as part of the landscape.

In contrast, European settlers brought with them a Cartesian dualism, reflecting French philosopher Rene Descartes' view of nature as the "other." For Descartes, the natural world was available for studying and manipulating through scientific discovery. His "Discourse on Method" is quoted in *Deep Ecology*:

My discoveries have satisfied me that it is possible to reach knowledge that will be of much utility in this life; and that instead of the speculative philosophy now taught in the schools we can find a practical one, by which knowing the nature and behavior of fire, water, air, stars, the heavens, and all the other bodies which surround us, as well as we now understand the different skills of our workers, we can employ these entities for all the purposes for which they are suited, and so make ourselves masters and possessors of nature. (41)

As the New England Puritans carried on this spirit of knowing the land as "masters and possessors of nature," Jacobs describes the early accounts of Puritan assaults:

. . . upon forests, wildlife, and the soil. Carried on almost like the wars against the Indians, the war against the land resulted in cutting down the big trees, killing much of the furbearing animal population, and exhausting the light cover of topsoil. (27)

A European view of the land entered the American frontier: man against wilderness, man against nature. The earlier dialectic of native culture's reverence for and management of the land was radically changed. New ideas about human survival in the land implied a personal battle against the forces of nature.

New England's notion of man against the wilderness, a place of savages and evil, fired the zeal of the American West's early pioneers. Their way of seeing the land ultimately distanced themselves from it. For them the West was a savage place in need of taming. It was America's Last Frontier, the Promised Land. Hence, the pioneers forged across the plains and the desert to Oregon's Willamette Valley to possess the land, fence it, cultivate the soil, raise hogs, plant and harvest crops. The West's limitless resources were there for the taking.

One hundred years later in 1948, Aldo Leopold's essay, "The Land Ethic," in *A Sand County Almanac* prophetically calls for a new land ethic. He challenges the technology that most Americans were celebrating in the 1950's. Leopold saw the danger in America's progress in technology and its affects on the land:

Do we not already sing our love for and obligation to the land of the free and the home of the brave? Yes, but just what and whom do we love? Certainly not the soil, which we are sending helter-skelter downriver. Certainly not the waters, which we assume have no function except to turn turbines, float barges, and carry off sewage.

Certainly not the plants, of which we exterminate whole communities without batting an eye. Certainly not the animals, of which we have already extirpated many of the largest and most beautiful species. (204)

Leopold is calling America to rethink its relationship with the land. The dialectic between the culture and its place had become a brutal battle and the land was suffering. His land ethic recognizes that the conqueror role is "eventually self-defeating" (204). Historical events, normally explained in human terms, are "actually biotic interactions between people and the land. The characteristics of the land determined the facts quite as potently as the characteristics of the men who lived on it" (205). The land, as part of the biotic interaction, is a dynamic force; to conquer it will mean ultimate loss.

Recognizing the dynamic forces at work in the dialectic of culture and place, Leopold calls for a land ethic that "changes the role of *Homo sapiens* from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow-members, and also respect for the community as such" (204). His "community" includes "soils, waters, plants, and animals, or collectively: the land" (204). Leopold's ideal land ethic is a return to the native American's interactive models. Chief Sealth's words echo Leopold's concern with a sense of respect for the land, as well as the sacred, "Every part of this soil is sacred. . . . Every hillside, every valley, every plain and grove has been hallowed by some sad or happy event in days long vanished" (19). Both men acknowledge the dynamic relationship of culture and its place.

## **Sense of Place: the Ways of Knowing**

Stories functioned as ways of knowing for native cultures, a transmission of their culture and an understanding of the land. Centuries of knowledge were passed from one generation to the next through oral storytelling. Like the young trees growing from a nurse log's mutually dependent mycorrhize and roots, these stories grew from a place. Together they wove the life force of the landscape and its history and their connection with both. Leslie M. Silko explains in "Landscape,

History, and the Pueblo Imagination" that place plays a central role in oral narratives:

Often because the turning point in the narrative involved a peculiarity or special quality of a rock or tree or plant found only at that place. Thus, in the case of many of the Pueblo narratives, it is impossible to determine which came first: the incident or the geographical feature which begs to be brought alive in a story that features some unusual aspect of this location. (576)

Remembering and retelling complex knowledge and belief, passed on through generations, required a communal process. "Through the efforts of a great many people, the community was able to piece together valuable accounts and crucial information that might otherwise have died with an individual" (575). Their knowledge of the land through stories recognized an interdependence with it as their method of survival. And because to simply survive in the austere and barren plains of the sandstone mesas is "a great triumph"(581), these stories are a tradition of truth and understanding for the Pueblo people.

It is from the sense of the land that stories and myths develop. The stories of native Oregonians dramatize and explain the landscape such as the Kalapuyan "Amhuluk, the Monster of Wapato Lake" and in the Northern Paiute's "The Purging of Malheur Cave," published in *Coyote Was Going There*. Mythic stories also explain the origin of the world and its powers: Warm Springs' "The Battle of the Winds," Joshua-Tututni's "Genesis," and the Klamath's "The Crater Lake Myth." Other stories explain behaviors, relationships, and survival in their land. Many of these include the humorous trickster, Coyote, who appears frequently in all the myths: Chinook's "Coyote Builds Willamette Falls and The Magic Fish Trap" and "Coyote in the Cedar Tree," and the Wishram's "Coyote at the Mouth of the Columbia." Together, their stories weave a thread of spiritual connection to the place, bind it together, and create an attitude of reverence toward the land.

In a similar way, writing from a sense of place draws on the life-force, creating stories and literature that spring from their bioregion. William Stafford acknowledges his writing as regional in his introduction, "Sniffing the Region," in *My Name is William Tell*:

And in a sense any artist has to be regional. Doing art takes a kind of sniffing along, being steadfastly available to the signals emerging

from encounters with the material of the art--the touches, sounds, balancings, phrasings--and the sequential and accumulating results of such encounters. (xiii)

Stafford recognizes that the connections he makes through his senses are magical elements within his writing. Shimmering threads move through thoughts, into words, and then onto the page.

Willa Cather recognized her need to return to Nebraska to find her own "quiet center of life, and write from that to the world," (4) according to a pamphlet, "The World's Best Reading." Cather observes, "Whenever I crossed the Missouri River coming into Nebraska, the very smell of the soil tore me to pieces " (4). Her stories are deeply rooted in its Nebraska soil as a young seedling to its nurse log's mycorrhizae--both symbiotic relationships. From her intense connection with home, Cather wrote of the country, its romance, and the courage of its people in *O Pioneers!*, *The Song of the Lark*, *My Antonia*, *One of Ours*, and *A Lost Lady*.

William Stafford's poem, "Graydigger's Home," in *My Name is William Tell* describes the humor of identifying with the Graydigger and his ways:

Paw marks near one burrow show Graydigger  
at home, I bend low, from down there swivel  
my head, grasstop level--the world  
goes on forever, the mountains a bigger  
burrow, their snow like last winter. From a room  
inside the world even the strongest wind  
has a soft sound: a new house will hide  
in the grass; footsteps are only the summer people.

The real estate agent is saying, "Utilities . . .  
easy payments, a view." I see  
my prints in the dirt. Out there  
in the wind we talk about credit, security--  
there on the bank by Graydigger's home. (9)

Other worlds exist in his place for Stafford that go unnoticed by the real estate agent. But for those who watch and know like William Stafford, the grass beneath their feet is alive with wonder. Literature, poetry, stories, and novels that spring out of their place are richly connected and energized by it. As his son Kim Stafford observes in *Having Everything*, "You have to listen real hard to hear anything at all: a little snow ticking down through juniper trees; the click of the chain around a

family plot flexing in the cold. Wind. You hear it quite a while before it arrives" (61). To know our bioregion, our place, we must be ready to smell it like Cather, to see and identify with it like William Stafford, and to hear it like Kim Stafford.

Henry David Thoreau knew how to listen, closely connected with his bioregion--Walden Pond and the surrounding hillsides outside Concord. He describes "Sounds" in *Walden*, contrasting the village sounds to those of his beloved pond:

Late in the evening I heard the distant rumbling of wagons over bridges,--a sound heard farther than almost any other at night,--the baying of dogs, and sometimes again the lowing of some disconsolate cow in a distant barn-yard. In the mean while (sic) all the shore rang with the trump of bullfrogs, the sturdy spirits of ancient winebibbers and wassailers, still unrepentant, trying to sing a catch in their Stygian lake,--if the Walden nymphs will pardon the comparison, for though there are almost no weeds, there are frogs there,--who would fain keep up the hilarious rules of their old festal tables, though their voices have waxed hoarse and solemnly grave, mocking at mirth. (85).

Thoreau weaves the thread of the moment--the evening sounds at Walden--with allusions to the literature of another time and place in his reference to the Greek mythology's "Stygian lake." From the life force of Walden Pond, he connects the past, adding another dimension to the experience--another way of hearing and knowing bullfrogs on the pond.

## **Sense of Place: the Site of Student Writing**

Writers like Cather, William and Kim Stafford, and Thoreau know their places intimately. Nebraska soil, the sights and sounds of Oregon, and Walden Pond give life to the pen for each of them. Students can also learn to access their connection to a place for powerful writing. Past generations of stories about a place form the image of trees, growing from their bioregional nurse log; student writing occurs at the present moment--the photosynthesis of thought and experience.



While the roots are drawing water and transmitting it through the nurse log and then the tree to the needles, the young tree's slender needles are absorbing carbon monoxide from the air. Combining this with water and light energy from the sun, carbohydrates are produced as food for the tree while oxygen is produced and released into the atmosphere. Nearly all of the oxygen in the air we breathe is produced by photosynthesis--probably the most important chemical reaction on earth.

Like the needles' photosynthesis, writing is a synthesis of our thoughts and senses in an effort to make meaning of our world, weaving connections between them. The life-giving product of this synthesis is as elemental to human existence as oxygen--to make meaning and connections with our place and with each other. Ann Berthoff, a composition teacher, describes the process of composing in *Forming/Thinking/Writing*: "Writing is like the composing we do all the time when we respond to the world, make up our minds, try to figure out things again. We aren't born knowing how to write, but we are born knowing how to know how" (11). Knowing how to know is as innate for people as the needles' ability to photosynthesize.

Writing can be a method of exploring one's thoughts to discover connections. Thought is an organic structure, a complex web from which meaning emerges. Berthoff says, "The active mind is a composer, and everything we respond to, we compose" (43). Teachers can encourage composition or synthesis in the classroom. Inviting the students to frequent, informal writing activities such as freewriting during class, journaling, letter writing, and list-making establishes writing as a method of exploration. Writing, as well as speaking, listening, and reading, are channels that access the continual acts of composing taking place in thought. Thoreau speaks of this kind of exploration of thought in his "Conclusion" of *Walden*:

Direct your eye right inward, and you'll find  
A thousand regions in your mind  
Yet undiscovered. Travel them, and be  
Expert in home-cosmography. (213)

Writing, as a synthesis of thought, is an inward journey to explore the universe of impressions and experiences. Writing about Oregon--our home--is an invitation to travel about the neighborhood or country, to discover its sights, sounds, and smells,

to delight in the ordinary, and to value our place. Making individual connections with their own meaning will empower students, creating positive classroom energy.

William Stafford writes rooted with his sense of a place; in "Little Rooms" from *An Oregon Message* it is an oak tree. I ride with him "through the arch," feeling the thrill of tree space, high above the ground, hanging on to the rough bark, its twisted branches scratching my legs. I listen, too, and hear the deep roots, drawing life from its soil. While the roots have their secret, so too do the leaves or needles of every tree.

I rock high in the oak--secure, big branches--  
at home while darkness comes. It gets lonely up here  
as lights needle forth below, through airy space.  
Tinkling dishwashing noises drift up, and a faint  
smooth gush of air through leaves, cool evening  
moving out over the earth. Our town leans farther  
away, and I ride through the arch toward midnight,  
holding on, listening, hearing deep roots grow.

There are rooms in a life, apart from others, rich  
with whatever happens, a glimpse of moon, a breeze.  
You who come years from now to this brief spell  
of nothing that was mine: the open, slow passing  
of time was a gift going by. I have put my hand out  
on the mane of the wind, like this, to give it to you. (17)

By drawing on the memory, on experience, and on the place in writing, students can synthesize their thoughts and discover for themselves Thoreau's "thousand regions" and Stafford's "rooms in a life." From there the magic begins--they can reach out to catch "the mane of the wind."

## **Bioregional Self-Test: Getting to Know My Place**

The following questionnaire from *Deep Ecology* (pages 22 and 23) invites students to explore their connection with their community and bioregion. Break the quiz into four or five questions each week, using them as a guide for classroom

research and discussion. Students can report, create charts, bring pictures to class to illustrate their answers.

What follows is a self-scoring test on basic environmental perception of place. Scoring is done on the honor system, so if you fudge, cheat, or elude, you also get an idea of where you're at. The quiz is culture bound, favoring those people who live in the country over city dwellers, and scores can be adjusted accordingly. Most of the questions, however, are of such a basic nature that undue allowances are not necessary. This test was adapted from the version appearing in *CoEvolution*, no. 23 (Winter, 1981).

1. Trace the water you drink from precipitation to tap.
2. How many days until the moon is full (plus or minus a couple of days)?
3. Describe the soil around your home.
4. What were the primary subsistence techniques of the culture(s) that lived in your area before you?
5. Name five native edible plants in your bioregion and their season(s) of availability.
6. From what direction do winter storms generally come in your region?
7. Where does your garbage go?
8. How long is the growing season where you live?
9. On what day of the year are the shadows the shortest where you live?
10. Name five trees in your area. Are any of them native? If you can't name names, describe them.
11. Name five resident and any migratory birds in your area.
12. What is the land use history by humans in your bioregion during the past century?
13. What primary geological event/process influenced the land form where you live?
14. What species have become extinct in your area?
15. What are the major plant associations in your region?
16. From where you are reading this, point north.
17. What spring wildflower is consistently among the first to bloom where you live?
18. What kinds of rocks and minerals are found in your bioregion?
19. Were the stars out last night?
20. Name some beings (nonhuman) which share your place.
21. Do you celebrate the turning of the summer and winter solstice? If so, how do you celebrate?

22. How many people live next door to you? What are their names?
23. How much gasoline do you use a week, on the average?
24. What energy costs you the most money? What kind of energy is it?
25. What developed and potential energy resources are in your area?
26. What plans are there for massive development of energy or mineral resources in your bioregion?
27. What is the largest wilderness area in your bioregion?

## A Note to Teachers

"Time to Listen" is an annotated bibliography of environmental readings, featuring Oregon writers and their "sense of place": Oregon's bioregions. Readings include a variety of genre for Oregon middle school and high school students, each including suggested uses and critical questions for the classroom. Suggested subjects are Social Studies, Global Studies, Economics, Integrated Science/Language Arts, Literature, American Wilderness, Home Economics, Field Biology, and Art.

### Purpose:

1. To present contemporary perspectives on the land, particularly Oregon bioregions, through cultural, historical, scientific, and literary voices,
2. To value our "sense of place"--Oregon--as a source of student writing,
3. To promote classroom discussion and critical thinking about our natural resources,
4. To examine our responsibilities as citizens in decision-making about our environment, and
5. To help each student develop a personal land ethic as a responsible, visionary guardian.

### Background:

"Time to Listen" invites students to a diverse collection of readings, to an interdisciplinary "forest of voices" described by Chris Anderson in *Edge Effects*. Stories, myths, folklore, poetry, essays, novels, field guides, and even cookbooks are sites for student exploration of their place, Oregon. A number of foundational environmental texts are included along with a focus on several talented Oregon writers, identified with an asterisk (\*) next to their bibliographic information. Underlying assumptions accompany this combination of texts for the classroom:

one, that current environmental issues are best considered first from a local perspective; two, that promoting interaction with one's place involves integration of thought and experience through field explorations, journaling, art interpretation, interviewing the family and community, class activities and discussions; three, that writing from a sense of place develops observation skills and provides a natural link for effective synthesis of thought and word, and four, that regional writing is energized by the interaction of the place, the moment, the thoughts becoming words on the page and channels of discovery.

The Key Text, *American Environmentalism*, is a background for tracing America's history of the land. From its wide selection of essays, students will gain an understanding of diverse attitudes and ideas about their land. From this diversity, they are invited to integrate their experiences, insights, and thoughts, ultimately each developing a personal land ethic. The annotated bibliography is alphabetized by author, each text includes a suggested reading-interest level for middle school and high school students, an extended quotation, a brief summary, plus suggested uses within specific course studies, as well as methods of comparing and investigating the text with other literature and environmental principles. Critical questions are included as potential ways to approach the text. Most often they relate directly to the source and occasionally they relate to Oregon's environmental issues. An additional recommended reading list follows. It is time to listen, first to our natural world, then to others through reading and discussion, and finally to our own thoughts through writing.

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### Key Text:

**(Providing a historical background, the key text traces America's environmental history with selected essays and includes an American Environmental Chronology--1626-1989.)**

**Nash, Roderick Frazier, ed. *American Environmentalism: Readings in Conservation History*. New York: McGraw Hill, 1990. (0-07-046059-0) 364 p.  
(Interest level: 9--adult)**

*"Biocentric equality is intimately related to the all-inclusive self-realization in the sense that if we harm the rest of nature we are harming ourselves" (312). George Sessions and Bill Devall*

*"We simply need (wilderness) . . . available to us, even if we never do more than drive to its edge and look in. For it can be a means of reassuring ourselves of our sanity as creatures, a part of the geography of hope" (180). Wallace Stegner*

The first edition of this text appeared in 1968 when *ecology*, *pollution*, and *environment* were becoming household words in the United States. Containing 51 essays or excerpts from larger works, the third edition includes some of the most recent voices for such issues as "The Gospel of Ecology (1962-1972)" including Paul Ehrlich and Ralph Nader and "The New Environmentalism (1973-1990)" with Edward Abbey, George Sessions, and Bill Devall of *Deep Ecology*. The other three sections include: "The Conservation Impulse, Beginnings--1878" with Black Elk, George Catlin, Henry David Thoreau, John Wesley Powell, "The Progressive Conservation Crusade (1901-1910)" with Gifford Pinchot, Theodore Roosevelt, John Muir, and "Conserving Resources and Environmental Quality (1921-1965)," including Robert Marshall, Wallace Stegner, and Lyndon B. Johnson.

*American Environmentalism* includes "An American Environmental Chronology" from 1626-1989 and a 15-page "Selected Bibliography" with 11 sections. "Conservation history provides insights into the national identity and purpose as well as into a people's aesthetic, religious, and ethical convictions. These are what shape the environment," states Nash. The text includes a variety of perspectives and an understanding of current environmental issues. It is useful background for the teacher as well as a potential classroom tool, choosing selected essays to chart America's environmental history.

**Suggested uses:** Environmental history, Social Studies, American Wilderness, Integrated Science/Language Arts. Working from the Environmental Chronology on a classroom chart, each student chooses to read a selected essay and give an oral summary with quotes, placing the name of the author, essay, the main idea in a sentence, and the date on the chart. After all students report, the chart is a reference point for further classroom discussions on current issues in Oregon.

For instance, the 1964 Wilderness Act establishes the Nation Wilderness Preservation System. Locate the National Wilderness Areas in Oregon. Discuss the current need to protect them from overuse. What methods are used to control use in the wilderness area nearest your community? Plan a day hike to this area.

Students can observe the condition of the trails, the camp sites, heavily used areas around lakes and streams. Brainstorm: If I were in charge of this trail, I would . . . ?

**Critical questions:**

1. In what ways has the Euro-American market economy impacted our landscape?
2. What are some of the key environmental issues in Oregon? List the main players (interest groups) involved.
3. Pick three or four current Oregon debates and have students choose to write from one perspective: for example, a private small woodlot owner, a logger, or a Weyerhaeuser representative; a sport salmon fisherman, a native tribal fisherman, a Fish and Wildlife hatchery employee, or a commercial fisherman.



## Annotated Bibliography

**Abbey, Edward. *Desert Solitaire: A Season in the Wilderness*.** New York: McGraw-Hill, 1968. 269 p.  
(Interest level: 9--adult)

*"No, wilderness is not a luxury but a necessity of the human spirit, and as vital to our lives as water and good bread. A civilization which destroys what little remains of the wild, the spare, the original, is cutting itself off from its origins and betraying the principle of civilization itself" (169).*

As a seasonal park ranger at Arches National Monument in southeast Utah, Abbey spent three summer seasons there. Most of the book is drawn from journal notes kept through his first two uneventful seasons before the heavy invasion of public visitors to the park. Abbey's "sense of place" is captured through his explorative writing: "I wait and watch, guarding the desert, the arches, the sand and the barren rock, the isolated junipers and scattered clumps of sage surrounding me in stillness and simplicity under the starlight." From his solitary position, waiting and watching, his "world of words" creates impressions of beauty, complexity, patterns in the sand.

Abbey's classic nature writing invites the reader to experience the desert with him in such chapters as: "The First Morning," "The Serpents of Paradise," "Rocks," "Cowboys and Indians," "The Heat of Noon: Rock and Tree and Cloud," and "The Dead Man at Grandview Point." But underlying Abbey's prose is his conservationist philosophy. His chapter on "Industrial Tourism and the National Parks" strikes at the heart of his message. He outlines the impact of paved roads and automobiles as threats both to the desert and to the tourists who refuse to be pried out of their automobile--"upholstered mechanized wheelchairs"(51)--and onto their feet. He proclaims: "No more cars in national parks" (52). Since we do not drive our automobiles into cathedrals, concert halls, art museums, "we should treat our national parks with the same deference, for they, too, are holy places" (52). He advocates trails and banning additional paved roads. "In the first place you can't see anything from a car; you've got to get out of the goddamned contraption and walk, better yet crawl, on hands and knees, over the sandstone and through the thornbush and cactus. When traces of blood begin to mark your trail you'll see something, maybe" (53).

**Suggested uses:** Economics, American Wilderness, Field Biology, Integrated Science/Language Arts, and Literature. Include a study of several of the desert animals, snakes, and insects. Each student selects an animal from a list of Abbey's descriptions and presents a brief report, along with a photo or drawing, describing its habits, methods of survival, and physical characteristics. Use the same approach to help introduce Abbey's desert plant life to the class. Discuss Abbey's view on anthropomorphism. How does this color his concerns about National Parks and the public as visitors?

**Critical questions:**

1. Henry David Thoreau in *Walden*, John Muir in *My First Summer in the Sierra*, and Abbey in *Desert Solitaire* are journaling about their "sense of place." Compare some of the similar attitudes towards their unique bioregions.
2. Both Abbey and Melinda Popham in *Skywater* describe the desert coyote. What are similar traits both observe and describe?
3. In response to a sheep rancher's concern for their lambs, what principle guides Abbey to say in response to a sheep rancher's concern for their lambs, "We need more predators," including coyotes, mountain lions, wolves and foxes and wildcates, owls, hawks, and eagles?

**\*Anderson, Chris.** *Edge Effects: Notes from an Oregon Forest*. Iowa City: U of Iowa Press, 1993. (0-87745-438-8) 185 p.  
(Interest level: 8--adult)

*"I had moved to the forest . . . for solitude but suddenly was trying to situate myself in a tense, divided community. Interviewing forestry faculty, tromping through the poison oak, or driving the logging roads, I learned over the course of one summer that the forest I live near is a forest of voices, of language and ideas" (13).*

Oregon essayist Chris Anderson and his family moved to edge of Oregon State University's 12,000 acre research forest a few years ago, seeking a rural refuge. This refuge began to erode away with the College of Forestry's plans to harvest timber near his home. By living on the edge of an urban forest boundary,

Anderson recognizes its challenges: "For me the 'edge effect' has meant a greater variety and density of experience, a multiplying of perspectives. Life is fuller here on the edge, and harder. There's more beauty and more tension, greater solitude and greater obligation."

The essays ramble and reflect Anderson's thoughts as he is at first jarred by the College of Forestry's notification that within days there would be a harvest along the boundary between the forest and his neighborhood. Clearcutting alternatives included 73 acres of "control" clearcutting, 44 "two-story" cuts, and 109 "patchcuts." He entered the "forest of voices," writing letters, attending meetings, and doing research. Forced to respond, to think politically, as well as environmentally and spiritually about his neighborhood, he writes a series of short essays, arranged under five headings: "Forest of Voices," "Life on the Edge," "Excursions," "Deeper in the Forest," and "Life and the Essay Compared to a Forest." From the political implications of mowing a lawn to the challenge of being an environmentalist and driving the family's relic, a '69 Buick Wildcat; from the artificiality of the world's largest mall in Edmonton, Canada, to the peaceful, rhythmic myths of this forest's native Kalapuyans, Anderson weaves his essays--a web of thought and action.

**Suggested uses:** American Wilderness, Integrated Science/Language Arts, Literature. The collection of accessible essays invites response through in-class freewriting and discussion.

**Critical questions:**

1. What boundaries, roads, and city-county regulations impact your family's home? Draw a map, including these boundaries. Write about them. How do they effect your life?
2. Anderson says, "The price of landscape is eternal vigilance." Compare and discuss his response to clearcutting in McDonald Forest with George Atiyeh's fight to save Oregon's Opal Creek Ancient Forest in David Seideman's *Showdown at Opal Creek*.
3. Consider Anderson's "forest of voices" at McDonald Research Forest. Describe two or three of them, comparing their motives.
4. What "forest of voices" do you hear in the park or field near your home? Analyze them chronologically.

**\*Applegate, Shannon. *Skookum: An Oregon Pioneer Family's History and Lore*.** New York: Quill-William Morrow, 1988. (0-688-09512-7) 460 p.  
B/W photos and illustrations.  
(Interest level: 7--adult)

*"No, he wasn't about to tie up time and acreage trying to turn good grazing land into a breadbasket. A man was better off to leave well enough alone. . . . Charley Applegate stood on his six-inch sod as immovable as any hundred-year white oak, his taproot sunk just as deep, as firmly imbedded as his opinions" (128).*

In 1971, when Shannon Applegate returns from the East to settle in the old family homestead in Yoncalla, she is struck with her ancestral legacy, an Oregon story that took seventeen years to write. Her great-grandfather, Charles Applegate, is one of three brothers--Charles, Lindsay, and Jesse--to leave Missouri with their wives and children, bound for Oregon territory in 1843. From letters, accounts, family stories and memoirs, Shannon Applegate creates this insightful family story, spanning several generations. Tragedy strikes before the three families reach their destiny. Two sons drown in the Columbia River, along with a close elderly friend, as they attempt to float their wagons and families around the rocky cliffs of the river. As they move through the Willamette Valley, they choose to settle near Dallas where they discover the "lushest wild pasturage they had ever laid eyes upon" (60).

Jesse and Lindsay helped build a new southern road from Fort Hall to the Willamette Valley in 1846. Though it would later become the standard route, the first one-hundred wagons traveling on it that year underestimate the distances and almost do not arrive. The Applegates are severely criticized; their name and "that damned road" become an anathema to many Oregonians. Harsh criticism feeds the men's desire to move, this time south to Yoncalla--stock country--where they were welcomed by Chief Halo and the friendly Yoncalla tribe. The Civil War, Oregon politics and greed, emigrants bringing cholera, and growing families are the background for this story of family connections.

**Suggested uses:** Social Studies, Integrated Science/Language Arts, Literature, and Art. Recording a family tree, collecting old family letters and records, writing a family story are natural activities following *Skookum*. Applegate also relies on interviews of some of her older family members to enrich her understanding of the family story. Guide students in a similar quest for family or

neighborhood/community history: interview and record their stories, collect and label old photos, sketch or paint scenes, using charcoal or watercolors, similar to those included in *Skookum* by Susan Applegate.

Also, if either the Salt Creek or Yoncalla homestead are near your community, plan a field trip to the site. Ask students to read aloud selected sections and journal on site. If your community has a museum or local homestead, plan a field trip, recreating through reading, discussing, and freewriting the sense of Oregon's early pioneers. Discuss the variety of responses by local native people to their arrival, rereading and discussing Jesse A. Applegate's insights of the Yoncalla tribe and the removal of the southwest tribes to the reservations.

**Critical questions:**

1. According to Jesse A. Applegate's story, the man named Squiyowhiynoof prepared the Yoncolla tribe for the coming of white men to their valley. How did he impact the tribe and what was the outcome for the Applegates?
2. What does *skookum* mean? How did the Applegate family live out the name given to them by Chief Halo?

**Arden, Harvey and Steve Wall. *Wisdomkeepers: Meetings with Native American Spiritual Elders*.** Hillsboro: Beyond Words Publishing, Inc., 1990. (0-941831-55-8) 160 p. Color photos.  
(Interest level: 7--12)

*"These are our times and our responsibilities. Every human being has a sacred duty to protect the welfare of our Mother Earth, from whom all life comes. In order to do this we must recognize the enemy--the one within us. We must begin with ourselves."* Leon Shenandoah, Faithkeeper, Eel clan of the Onandaga Nation

This large, attractive book, with colored photographs of Native American Elders and their people, invites classroom participation. With 17 main chapters, a journalist and photographer take readers on a spiritual journey to hear Elders from the eastern Six Nations Iroquois Confederacy, to the southwestern Hopi people, and to the northwestern Hoh tribe.

**Suggested uses:** Social Studies, Economics, American Wilderness, Integrated Science/Language Arts. Shared by the Elders, the collection of recorded oral sacred knowledge, raises numerous issues to discuss or to research collaboratively or individually. Small groups prepare a class presentation for each chapter: showing the location of the tribe or reservation, giving historical background, and reading sections of the text. Ideas about humankind's relationship to the land, natural law, wisdom for the future, and the earth's religious significance for native people are a few topics included.

**Critical questions:**

1. What similar views about the earth are held by most of these people?
2. What stories did my grandparents or extended family tell about their lives and work in this land? Interview one of them and write their story.
3. Read "Frontiersman and the American Environment" by Wilbur Jacobs in *American Environmentalism*, the key text. Jacobs states, "Indians were . . . America's first ecologists" (25). Who are today's ecologists?

**\*Beckham, Stephen Dow. *The Indians of Western Oregon: This Land Was Theirs*.** Illustrations by Christian Romano. Coos Bay: Arago Books, 1977. (0-930998-03-0) 236 p. B/W illustrations and photos. (Interest level: 7--adult)

*"The Indians along the coast made a sinew-backed bow. The men preferred yew wood which they found far back in the Coast Mountains. To make straight and true arrows, they took slender shafts of wood which they heated and steamed over a fire. As the wood became soft, the men twirled it back and forth in a grooved stone. This worked out the kinks and smoothed the shaft" (70).*

During a research project at the Siletz Confederated Tribes, I asked their tribal librarian for background information. She recommended this text. In the Preface, Beckham acknowledges the support of the Indian Parent Committee of Coos Bay, who encouraged his work. They wanted an ethnohistory on the Indians west of the Cascades that was easy to read for their youth as well as the general

public. Thus, he worked from Hudson's Bay Company records, Indian agents' accounts, reservation teachers' letters and journals, archaeologists' reports, and anthropologists' translations of native stories. The Contents includes twelve chapters plus Sources, Glossary, and a detailed Index. West Coast tribal involvement in its writing and support lends credence to the work as a valuable resource.

The first chapter opens with a traditional winter scene: "a small band of Indians around the fire moved a little closer toward the blazing logs. . . . Slowly the voice of an aged man rose above the roar of the wind . . . as he began to tell how the world was made" (1). From early stories about the earth's beginnings, the next chapter describes the archeologist's explanation of the early migrations into the valley and coastal regions. Following chapters describe the land, its people, their world views, and the first encounters with Euro-American explorers, trappers, and missionaries. The book traces the later impact of settlers on the native's lands, the painful struggle they endured. After much bloodshed and heavy loss of life, the small Western Oregon bands were driven into two reservations, the Siletz and the Grand Rhonde, where injustices continued. The final chapters describe more recent attempts to regain tribal lands and rights in "The Years Since Termination." Frequent photos and drawings illustrate each chapter.

**Suggested uses:** Social Studies, Integrated Sciences/Language Arts, and American Wilderness. Oregon's Francis Fuller Victor's account in 1872, *Oregon and Washington*, is a recommended resource for research concerning the collision of cultures in the mid-nineteenth century.

### **Critical questions:**

1. Why was the Chinook Jargon important for the Western Oregon Indian bands?
2. In what ways were the experiences with white people similar and different for the Indians of the Rogue River and Chief Joseph and his people, the Nez Perce?
3. If you live in Western Oregon, trace the history of the native peoples within your bioregion. How did they use its natural resources? How did their burning practices and subsistence farming alter the landscape?

4. Research your county and community's use of the land since 1850.  
How have these practices altered the landscape?
4. Compare native people's and early Euro-American settlers' attitudes about the land. Write about it: then discuss in class.

**Bly, Robert, ed. *News of the Universe: Poems of Twofold Consciousness*.**  
San Francisco: Sierra Club, 1980. (0-87156-199-9) 305 p.  
(Interest level: 9--adult)

*When the white fog burns off,  
the abyss of everlasting light  
is revealed. The last cobwebs  
of fog in the  
black fir trees are flakes  
of white ash in the world's hearth.*  
from "The Depths" by Denise Levertov

Including 150 poems dating from Beowulf and John Milton to late twentieth-century poets such as Oregon's William Stafford and Gary Snyder, this broad selection of poetry represents numerous cultures and traces a variety of perceptions of nature and wilderness. Bly divides this text into six sections, describing the worldviews held by cultures in the past, beginning with "the old position" held by Aristotle: man separated from nature. Several poems follow each historical context, mirrors of the unfolding shared consciousness between humankind and nature. Goethe, Rilke, Wordsworth, Yeats, Frost, Jeffers, and Oliver are familiar poets. Many are included representing other cultures: Native American, Eskimo, Indian, Asian, Russian, and Greek.

**Suggested uses:** American Wilderness, Social Studies, Integrated Science/Language Arts. Literature, Art. In a study of cross-cultural perceptions of the land, each student selects and reads a poem aloud, leading a discussion about it. Use this as a foundation for poetry writing. Plan a field trip to the nearby countryside or park with on-site time to journal and respond to the scene in impressionistic language--preparation for a poem. Along with student poetry, include opportunities to explore nature interpretation with art projects: leaf or fish prints on muslin or T-shirts, charcoal sketches, watercolors, etchings. and



photography. Bind together small books of poetry and art on handmade paper or rice paper.

**Critical questions:**

1. How did Goethe's view of nature attack Aristotle's "old position"?
2. Compare two poems and their perceptions of nature and humankind.

**Bly, Robert, ed. *The Winged Life, The Poetic Voice of Henry David Thoreau.***

Wood engravings by Michael McCurdy. New York: Harper Perennial-Harper Collins, 1986. (0-87156-762-8) 151 p. B/W engravings.

(Interest level: 7--adult)

*"Our village life would stagnate if it were not for the unexplored forests and meadows which surround it. We need the tonic of wildness,--to wade sometimes in marshes where the bittern and the meadow-hen lurk, and hear the booming of the snipe; to smell the whispering sedge where only some wilder and more solitary fowl builds her nest, and the mink crawls with its belly close to the ground" (116) Walden, "Spring"*

Bly selects several of Thoreau's powerful and revealing verse, as well as passages from his journals and essays, of which many consider the land and humankind's relationship with it. It is in nature that one finds God, so Thoreau leaves the village and society, seeking spiritual connection in the fields and hills. Along with dramatic wood engravings, Bly divides the text into six main chapters, three which apply to this study: "The Bug in the Table," "The Habit of Living Meanly," and "In Wildness is the Preservation of the World."

**Suggested uses:** Social Studies, Integrated Science/Language Arts, Literature, Art. Because each page holds only one poem or passage, divide the sections so that individuals or small groups present one or two pages to the class, reading and then leading discussion. Students journal for a week about a tree or shrub in their neighborhood, observing the infinite changes occurring, including the host of insects and wildlife that reside there. From their journal, each student can write two or three short poems. Along with field notes, excerpts from their journal,

and the poems, include drawings, wood cuts or linoleum prints to create a portfolio. The title should name the tree or plant they have observed.

**Critical questions:**

1. What places would Thoreau like to visit in our country?
2. In what ways would I have to change my lifestyle if I were to live "sincerely" like Thoreau? (See Part Two, "The Habit of Living Meanly")
3. Thoreau was sure that civilized nations--Greece and Rome--have "been sustained by the primitive forests" (107) that surround them. These same nations died when their forests end. What does that mean for America? Will reforestation adequately replace the primitive forests?

**\*Brooks, Karen. *Oregon's Cuisine of the Rain: From Lush Farm Foods to Regional Recipes*. New York: Addison-Wesley Publishing Company, 1993. (0-201-63282-9) 272 p. (Interest level: 7--adult)**

**"Hazelnut Lasagne with Oyster Mushrooms** *"The delicate wild oyster mushroom, also known as the angel wing or hedgehog, lends a woodsy note to the lasagne filling. And a topping of roasted hazelnuts is an unexpected touch."* (155).

The key to *Oregon's Cuisine of the Rain* lies in the author's appreciation for Oregon's "rich, rain-soaked soil" which furnishes farms and forests with a moveable feast. "This is a place where blackberry brambles ramble so freely that locals consider them weeds, where crab pots and clam shovels are as indispensable to summer as bathing suits, and where 90 percent of America's hazelnuts grow alongside rickety farmhouses" (xx). In the first 40 pages, Brooks tells how to find all of the Oregon ingredients used in the recipes. A few mentioned are Gravenstein apples; deep red Bing cherries; the large butter clams, littleneck clams, and the razor clam, found at low tide along Oregon beaches; greens, fresh-cut herbs, and edible flowers, found in mountains, meadows, marshes, and fields; hazelnuts--truly Oregon's "native nut"; Marionberries, developed during the 1950's at Oregon State University; prunes; salmon; venison, and wine. Chardonnay and Pinot Noir grapes

flourish in the Northwest climate which allows the grapes "to mature more slowly and thus retain more natural acidity" (*lxii*).

Fifteen chapters offer bioregional recipes, enticing even in name: Hazelnut Corn Cakes with Wild Blackberry Compote; Oysters in Basil Nests with Quail Eggs; Sturgeon and Fennel Chowder; Blackberries with Mint, Zinnia Petals, and Lime; Braised Pheasant with Juniper Cream; Wild Mountain Huckleberry Preserves, and Marionberry Cheesecake with Walnut Crust. The book ends with a chapter on basic preparations and brief descriptions of Oregon's current "Trailblazing Chefs."

**Suggested uses:** Integrated Science/Language Arts, Home Economics, Field Biology. During a study of Oregon or the local community, *Oregon's Cuisine of the Rain* invites class participation. Students, working in teams of two or three, select a recipe and serve to the class, presenting information about the local edibles. Each report will include a sketch of the plant, vegetable, or game, plus a description of the habitat where it flourishes. As a class project, each student brings a recipe using regional food plus enough for a class sampling of it. Create a class cookbook, using locally-grown products. During an in-class freewrite, describe an experience picking berries, apples, potatoes, or another regional fruit or vegetable.

**Critical questions:**

1. How much pesticide spraying do apple and pear farmers need to do to maintain their crops? Include interviews with farmers and County Extension Agents.
2. Considering the serious problem with the salmon population, should Oregon continue to promote salmon as a popular menu item in cookbooks and in restaurants? Will salmon hatcheries help the problem? Research hatchery salmon's effect on native salmon.
3. Learn how Marionberries were developed at OSU. What were the university's goals and methods used to achieve this new berry? Name recent berries developed and grown in the valley.

**Bruchac, Joseph and Michael J. Caduto. *Keepers of the Earth: Native American Stories and Environmental Activities for Children.*** Illustrations by John Kahionhes Fadden and Carol Wood. Golden: Fulcrum, 1989. (1-55591-027-0) 209 p. B/W illustrations and photos. Hardcover. (Interest level: 7--12)

*"The Creator placed [Loo-Wit] between the two quarreling mountains to keep the peace, and it was intended that humans, too, should look at her beauty and remember to keep their hearts good, to share the land and treat it well. If we human beings do not treat the land with respect, the people said, Loo-Wit will wake up and let us know how unhappy she and the Creator have become again. So they said long before the day in the 1980s when Mount St. Helens woke again" (43).*

A collection of 21 Native American stories are each accompanied by a full-page illustration by Native American, John Kahionhes Fadden. Each story is followed by a page or two of guided Discussion Questions, creative Activities (art, outdoor observation, collecting, games, charting, interviewing), plus Extending the Experience into the community suggestions. *Keepers of the Earth* is an invitation to youth to feel, smell, taste, study, and explore their neighborhood, their world, a useful tool for the bioregional concept. Use the questionnaire from Devall and Sessions' *Deep Ecology* (Introduction, 10-12) with this study.

**Suggested uses:** Activities for Integrated Science/Language Arts, Field Biology, American Wilderness, Literature, Social Studies, and Art are included. For example, the story of Loo-Wit (Mt. St. Helens) describes her as a beautiful woman who no longer could find peace as a human. So the Creator changed her into a mountain and placed her between quarreling Mount Adams and Mount Hood to keep the peace between them. She woke up in 1980 to show the Creator's anger with human beings who no longer treat the land with respect, thus explaining the volcanic eruption. Along with Discussion and Questions that follow the story, a drawing illustrates a "Heat, Light and Motion Machine" to be built with an aluminum plate, bottle neck, clay with rotor pinned into it, and candles. An activity on page 36 describes the practice of conserving energy at home and suggests writing a report about it. "Tree People" is a story about one 15-year-old who started a conservation movement in his community in 1970. The activity includes goals and procedures for students to follow to establish a similar group in their community.

**Critical questions:**

1. Fire and sunlight are very important to the Native Americans. How did they use fire? What kinds of "fire" or energy do we use today? (44)
2. Loo-Wit becomes what we know as Mount St. Helens, and she wants the people to treat the land, the river and each other with respect, to act as good *stewards*. What happened to Mount St. Helens in the summer of 1980? According to the legend, what is the Northwest Nisqually people's interpretation?

**Also available:**

**Bruchac, Joseph and Michael J. Caduto. *Keepers of the Earth Teacher's Guide*** (1-55591-040-8) 52 p.

An integrated philosophy is presented for teaching environmental studies, values education, storytelling, and Native American cultures. A planning tool, it includes teaching ideas and reading lists.

**Carson, Rachel. *Silent Spring*.** Drawings by Lois and Louis Darling. Boston: Houghton Mifflin, 1987. (0-395-45389-5) 368 p. B/W illustrations. (*Interest level: 7--adult*)

*"Nature has introduced great variety into the landscape, but man has displayed a passion for simplifying it. Thus he undoes the built-in checks and balances by which nature holds the species within bounds" (10).*

Carson breaks new ground with this book, first published in 1962, by exposing the herbicide and pesticide trail of death in America. Along with Aldo Leopold's *Sand County Almanac*, her book is recognized as one of the two most influential environmental texts in the twentieth century. She traces the development of DDT and other chemical pesticides from the development of World War II's chemical warfare. Some of these chemicals were found to be lethal to insects. The production of synthetic pesticides soared "from 124,259,000 pounds in 1947 to 636,666,000 pounds in 1960--more than a fivefold increase" (17). They were dumped indiscriminately into our agricultural fields and streams, used to

control weeds along highways and railroads, sprayed and dusted to control insect infestations in forests. All as part of man's war against weeds and war against insects, the agents of death began to take their toll in wildlife.

"Because these small amounts of pesticides are cumulatively stored and only slowly excreted, the threat of chronic poisoning and degenerative changes of the liver and other organs is very real" (22). The death march is documented with examples of wildlife and human sacrifice. Carson explains, "For the first time in the history of the world, every human being is now subjected to contact with dangerous chemicals, from the moment of conception until death" (15). With carefully documented evidence of pesticides affecting wildlife and individuals, Carson raises the first red flag regarding pesticides to the American public.

**Suggested uses:** Biology, American Wilderness, Integrated Science/Language Arts, and Literature. Divide the 17 chapters among pairs of students to read and give an oral summary, including quotations, to the class. Use as a springboard to discussion and further investigation into current practices in the community. Conduct small-group interviews of County Extension Agriculture Agents, agri-business farmers, individual farmers, medical doctors, local businesses that use pesticides as insect exterminators and for lawn maintenance. Find out what chemicals are currently being used, then research their residual side-effects. Draw a county map; after the interviews, students will indicate where and what type of chemicals are currently being used.

### **Critical Questions:**

1. What are some of the new chemicals being used in agriculture and what are their records for toxicity?
2. What are some of the risks and benefits associated with planting a street of elm trees or a field of pine or fir trees? (p. 10)
3. What kind of pesticides are being used in your neighborhood or rural areas? What are their risks and benefits?

**Video:** A 1963 CBS one-hour program on Rachel Carson's *Silent Spring* was shown as a 1993 PBS video. This black and white film is graphic in its photography of spraying fields, suburban streets, and even a gradeschool's lunchroom table while the children sit eating. Carson's struggle to write the

book, her health failing, and the lack of support from colleagues set her on a lonely vigil. Scientists, financed by the chemical companies, reacted through numerous news articles and televised announcements, discrediting her work, claiming it was not documented and that Carson, as a woman, was overreacting emotionally. Their arguments fanned public interest, and the book became a bestseller.

**Dillard, Annie. *Teaching a Stone to Talk: Expeditions and Encounters*.** New York: Harper, 1982. (0-06-015030-0) 177p. Hardcover.  
(Interest level: 7--adult)

*"In Daleville, set among fallow fields and wooded ridges, is Daleville Pond. It is a big pond, maybe ten acres; it holds a lot of sky. I used to haunt the place because I loved it; I still do. In winter it had that airy scruffiness of deciduous lands: you greet the daylight and the open space, and spend the evening picking burrs out of your pants" (107).*

Dillard's 14 essays charge the mind with swirling images. "Living Like Weasels" begins with her encounter, eye-to-eye with a weasel: "Our eyes locked, and someone threw away the key" (14). The impact of the moment "was also a bright blow to the brain, or a sudden beating of brains. . . . It emptied our lungs. It felled the forest, moved the fields, and drained the pond; the world dismantled and tumbled into that black hole of eyes" (14). Each essay includes an encounter through micro and macro lenses, dynamically moving and repositioning these images. Forced to reconsider nature through Dillard's mind's eye, the reader is provoked to ponder and to listen. From an island on the Puget Sound, she watches the winter's cloud cover vanish in "Mirages." "The heated summer air, ground under cold northern air, becomes lenticular, shaped like a lentil or a lens. When the very air is a lens, how the mind ignites! We live among high heaps of mirages, among pickets and pilings and stacks of waving light" (144).

**Suggested uses:** Integrated Science/Language Arts, Literature, and Art. Dillard's essays provide a starting point for creative writing and other interpretive creative arts. Portions of her writings could be illustrated, set to music, or accompany photographs or slides of Oregon landscape. Passages invite themselves to be read aloud. Free-writing, journaling, carefully describing a favorite haunt, are potential projects after reading the essays.

**Critical questions:**

1. Following the reading of "Living Like Weasels," ask students to write from the perspective of the weasel, using Dillard's descriptive elements about the weasel to guide their responses.
2. Dillard describes the phenomenon of the sun's eclipse from a hillside near Yakima, Washington, in "Total Eclipse." Read aloud and ask students to write about an impressive experience with natural powers: lightning, a rain or wind storm, an earthquake, or a volcanic eruption.

**Dillard, Annie. *Pilgrim at Tinker Creek*.** New York: Harper, 1974.  
(0-06-091545-5) 271 p.  
(Interest level: 7--adult)

*"Nature is, above all, profligate. Don't believe them when they tell you how economical and thrifty nature is, whose leaves return to the soil. Wouldn't it be cheaper to leave them on the tree in the first place? This deciduous business alone is a radical scheme, the brainchild of a deranged manic-depressive with limitless capital. Extravagance! Nature will try anything once" (65).*

Dillard's Pulitzer Prize winner is a tapestry of the organic, a weaving of the strands of life from the banks of Tinker Creek against the warp of scientific and theological questionings. Located in a valley in Virginia's Blue Ridge, Tinker Creek becomes Dillard's Walden Pond where she observes, journals, keeping "what Thoreau called 'a meteorological journal of the mind,' telling some tales and describing some of the sights of this rather tamed valley, and exploring, in fear and trembling some of the unmapped dim reaches and unholy fastnesses to which those tales and sights so dizzyingly lead" (11). Like Thoreau, Dillard sees the common in its uncommon beauty: the sycamore log bridge leading to a tear-shaped island beyond the creek, "a salamander metropolis," sow thistle and sneezeweed by the barbed-wire fence, and a young muskrat, floating on its back, lazily drifting down stream with a "rodent grin . . . and a wave of the tail assisted by an occasional dabble of a webbed hind foot . . . an enchanting picture of decadence, dissipation, and summer sloth" (191).

Fifteen chapters explore the universe of Tinker Creek in a rambling, spiritual exaltation for this landscape of "multiple, overlapping intricacies and forms that



exist in a given space at a moment in time" (138). The sheer variety and texture of nature is beyond the human scope. The wonder of "the dragonfly's terrible lip, the giant water bug, birdsong, or the beautiful dazzle and flash of sunlighted minnows" is "that it all flows so freely wild, like the creek, that it all surges in such a free, fringed tangle" (137). Dillard brings a host of thinker-writers to the conversation: Xerxes, Copernicus, Pliny, da Vinci, Blake, Emerson, and current American naturalist Edwin Way Teale. All of these voices are woven into her search within the chaos of complexity to arrive at meaning: "And if I try to keep my eye on quantum physics, if I try to keep up with astronomy and cosmology, and really believe it all, I might ultimately be able to make out the landscape of the universe" (138).

**Suggested uses:** Integrated Science/Language Arts, Literature. Dillard explores nature through the act of writing, journaling. The journal format used by Thoreau, Muir, Abbey, and Dillard could be one method for student writing, providing a background for a larger project. Dillard's way of seeing the intricate in the immediate could be imitated with students learning the technique of outdoor observation and writing.

**Critical questions:**

1. Dillard describes the introduction of starlings into this country as a hobby by wealthy New York businessman, Eugene Schieffelin (35). What is the outcome of this? Describe the history and impact of another non-native bird or animal that is now part of Oregon's ecosystem.
2. How is Dillard able to bring scientific observation, historic genius, her own sense of wonder and faith, and the unexpected extravagant and grotesque together? Can you buy it? Why or why not?

**Egan, Timothy.** *The Good Rain: Across Time and Terrain in the Pacific Northwest*. New York: Vintage Departures-Random, 1990.  
(0-679-73485-6) 254 p.  
(Interest level: 7--adult)

*"The big dams raised concrete curtains, twenty to fifty stories high, through which salmon could not penetrate. Fish ladders were built, but only on certain dams. Many of those did not work. Scaling a three-hundred-foot dam is not easy. . . . More than a thousand miles of upriver spawning grounds were lost forever with the construction of the Grand Coulee Dam" (189).*

Seattle correspondent for *The New York Times*, Tim Egan writes in the John McPhee and Alex Shoumatoff tradition of journalism. He encounters a book, written in 1853 about a Northwest adventure, *The Canoe and the Saddle* by Theodore Winthrop, great-great-great-grandson of John Winthrop, first governor of the Massachusetts Bay Colony. The book guides Egan's quest as a non-native to understand his own connection to this land as well as to trace the same trail and observe over a century later the same country. Winthrop describes his 14-day trip of 320 miles, beginning from the southern tip of Vancouver Island, south by canoe down Puget Sound, by horseback around the north and east flank of Mount Rainier, across the Cascades into Yakima valley, then down to The Dalles. At that time less than 4,000 white settlers lived north of the Columbia River. Winthrop prophesied that a special breed would predominate, infused with the spirit of the land: "These Oregon people, in a climate where being is bliss--where every breath is a draught of vivid life--will elaborate new systems of thought and life" (11).

Egan takes a year to trace these new systems of thought that have altered the forests, rivers, and desert country of the Northwest. He sees the country not with state and national boundary lines, but as a bioregion: "The Northwest is united by landscape, not divided by latitude lines. The regional icons--salmon and trees and mountains and water--spring from the elements. If people here become too far removed from those basic sources of life, then they lose the bond to a better world" (11). Thirteen chapters, each beginning with a small map, identify the region from which he is writing. Each chapter looks at the landscape through Winthrop's 1853 lens and then describes historically what impacts have altered it.

**Suggested uses:** Social Studies, Field Biology, Integrated Science/Language Arts, Literature, and American Wilderness. Use this journey through the Northwest to guide the class via the 13 chapters with a map. Assign small groups to work on individual chapters, presenting a summary of the chapter,

along with appropriate photos, and identification of plants and wildlife in the area. Mathew's *Cascade-Olympic Natural History* is a companion field guide for this project.

**Critical questions:**

1. Egan discovers Winthrop's name on a map, located as a Mt. Rainier glacier that feeds the White River. He wonders at the Winthrop name, among noble Indian names and "where most English names were coined by syphilitic propectors and timber beasts--the Frying Pan Glacier, Old Scab Mountain, Anvil Rock" (7). Search out the meaning of names in your local area of towns, rivers, lakes, creeks. Which ones would you rename and what names would you give in their place?
2. Can one person make a difference in their environment? Read about Governor Tom McCall's efforts to clean up Oregon in the late 1960's. (See "Salmon" chapter, page 183). What are some recent efforts to help keep Oregon green?

**Fairchild, Jill, ed. *Trees: a Celebration*.** New York: Weidenfeld and Nicolson, 1989. (I-55584-313-1) 113 p. Hardcover. B/W woodcuts.  
(Interest level: 7--adult)

*"The woods of Russia are trembling under the blows of the axe. Millions of trees have perished. The homes of the wild animals and birds have been desolated; the rivers are shrinking, and many beautiful landscapes are gone forever. And why? Because men are too lazy and stupid to stoop down and pick up their fuel from the ground. Am I not right, Madame? Who but a stupid barbarian could burn so much beauty in his stove and destroy that which he cannot make?" (31). Anton Checkhov, "Uncle Vanya."*

A short, attractive anthology of literature from around the world includes tales by Wang Wei and Hans Christian Andersen and poetry by Chaucer and La Fontaine. American writers are represented: Whitman, an excerpt from Emerson's "Nature," Thoreau's "Death of a Pine Tree," Aldous Huxley's "The Olive Tree," Frost's "Christmas Trees" and "Birches," and others. Black and white woodcuts are attractively interspersed. The breadth and celebrant spirit of the book invites a response from its readers to resee and marvel at the trees in their community.

**Suggested uses:** Integrated Science/Language Arts, Literature, and Art. As part of a Celebration of Trees, during the official week or your own "declared" week, assign art and writing projects along with the in-class readings from the anthology. Each student adopts a tree in their neighborhood and observes it for a week, watching for life in and around it, journaling daily. They identify the birds, animals, and insects that live in and near this tree. Another project is to identify the top ten most common trees in the community, including a description of each tree's shape, bark, leaves or needles, cones, and seeds. Accompanying art projects are leaf prints, etchings and linoleum prints of the trees. Oregon Forestry Education Program, Peavy Hall, O.S.U., Corvallis, 97331, offers a paper-making kit for the classroom. Also, *Project Learning Tree K-6* offers a six-step method for "Make Your Own Paper" on page 36. Both programs require only scrap paper, cardboard cartons, notebook paper, laundry starch and water. Students each make five sheets, so that from their paper, they create small books, writing poetry, prose, and pen and ink sketches--all in tribute to their adopted trees. Tie the booklets with soft strands of cedar bark or flax. Plan a tree planting day for your school, or for a nearby gradeschool (this might be as simple as one high school class working with one gradeschool class), or with your local community. Create fliers to invite the public, spot announcements for the local radio station, and an announcement for the local newspaper. Work with nurseries in your area and other interested groups such as Nature Conservancy, Audubon, and Sierra Club.

**Critical questions:**

1. Jehan describes trees as "the ventilators of the earth." What will happen to the earth's air as large sections of rain forests are rapidly being destroyed?
2. Thoreau's "Death of a Pine Tree" describes the stages of a lone, one-hundred foot pine being cut down. As it fall he claims that "even trees do not die without a groan" (78). Logger, Tom Hiron, in Seideman's *Showdown at Opal Creek* also describes this sound of a tree's groan. Have you heard it? If not, what do you think causes this sound? Read and write about this.

**Gore, Al. *Earth in the Balance: Ecology and the Human Spirit*.** Boston: Houghton Mifflin Company, 1992. (NAL) (0-452-26935-0) 407 p. Hardcover. B/W photos, maps, and graphs.  
(Interest level: 8--adult)

*"Whether we believe that our dominion derives from God or from our own ambition, there is little doubt that the way we currently relate to the environment is wildly inappropriate. But in order to change, we have to address some fundamental questions about our purpose in life, our capacity to direct the powerful inner forces that have created this crisis, and who we are. . . . These questions are not for the mind or the body but the spirit" (238).*

Vice President Gore's book advocates a rethinking of our relationship with nature. Fifteen chapters are divided into three main parts: Balance at Risk, The Search for Balance, and Striking the Balance. The first part presents his case in eight chapters, describing the unhealthy global conditions. Though much of the information is not new, it is carefully organized and urgently presented. After describing the serious problem of waste in America, he concludes with a description of wasted lives--a new category of homeless called throwaway children. He concludes with, "If we feel no connection to those in our own communities whose lives are being wasted, who are we?" (162).

He recognizes that the old story of our human society's explanation for "Who we are and why are we here?" is now in question. Civilization has unleashed a heavy toll on this planet. "Dysfunctional Civilization," a chapter in the second part, discusses the problem of advocating a "kind of war on the human race as a means of protecting the planet." This view, held by Deep Ecologists and many others sees human civilization as "a kind of planetary HIV virus, giving the earth a 'Gaian' form of AIDS" (216). Gore answers this with a logical appeal, beginning with the Cartesian world view. He offers hope through a similar method of healing that the dysfunctional family must adopt--new, shared ways of healthy, healing attitudes. In this case, the attitudes must involve "coming to terms with the new story of what it means to be a steward of the earth" (237).

**Suggested uses:** Social Studies, Integrated Sciences/Language Arts, Economics, American Wilderness. The index provides an easy way to access this book for any number of environmental issues to be discussed or summarized in the classroom. This is an excellent handbook, including most of the current national and global concerns.

**Critical questions:**

1. What is Gore's perspective on reforestation? Compare his views with an Oregon senator or representative from your district. What are your views? If possible, plan a field trip to a second-growth tree farm or recently reforested clearcut.
2. What are some of the problems with our country's level of waste per person? Describe methods that Gore suggests to help solve them. In small groups, brainstorm other ways that you think could help improve our problem. What methods would the group use to present new ideas to your school and community?

**Highwater, Jamake, Ed. *Words in the Blood*** New York: New American Library. 1984. (0-452-00680-5)  
(Interest level: 8--adult)

*A timber blue haze dissolves  
on chokecherry leaves, black caps, and the ants'  
footprints at the beginning of the thicket.  
Pebbles of water leap before the salmon  
in the current, the brush keeps the secret  
steps of elk kicking dirt down the canyon.*

Duane Niatum (Klallam tribe in Olympic Peninsula) from "Old Tillicum"

A collection of poetry and prose from contemporary Indian writers of North and South America offers powerful voices from their rich, oral tradition. A holy woman was asked about the failure of North American Indians to produce a written language; her answer, "When you write things down you don't have to remember them. For us it is different . . . all that we are, all that we have ever been, all the great names of our heroes and their songs and deeds are alive with each of us . . . living in our blood" (3). Chilean poet, Pablo Neruda also describes the oral tradition:

The Word  
was born in the blood,  
grew in the dark body, beating  
and flew through the lips and the mouth. (1)

The first chapter discusses the powerful oral tradition out of which most of the the Native Americans are writing. Familiar writers are included such as Leslie M.

Silko, a Laguna Pueblo; N. Scott Momaday, a Kiowa; as well as less well-known writers, including Duane Niatum from the Klallam Tribe, living on the western shores of the Straits of Juan de Fuca in Washington State.

**Suggested uses:** Social Studies, Environmental Studies, Integrated Science/Language Arts, Literature, and Art. The variety of writing in this text invites several possible approaches. Themes of struggle, survival, and perspectives on the land are included. Refer to the following poems: "Loo-Wit" by Wendy Rose (195), a dramatization of the Mt. St. Helen's eruption--an old woman spitting black tobacco (see Bruchac's *Keepers of the Earth*, chapter 6, "Loo-Wit, the Fire-Keeper"); "Independence Pass" by Harold Littlebird (203), discussing the connections with the place and with the generations, and "Old Tillicum" by Duane Niatum (205), noting the concrete description of this scene in northwest Washington and its connection with the voice of the grandfather and his grandson. N. Scott Momaday's "Carriers of the Dream Wheel" (46) gives a sense of creation, the earth, and the cycles. Assign poetry writing about a place that is important to the students. They will keep a journal of impressions about the place, then write about their memories of family or friends, sharing this place. *A River Runs Through It* by Norman Maclean and short stories by George Venn in *Marking the Magic Circle* both make intricate connections with memory and place. Following this assignment, students design a symbol or set of symbols to signify their place.

### **Critical questions:**

1. In what ways has the legacy of an oral society left its influence in these poems? Discuss the different ways that oral societies learn their stories and myths.
2. What are some ways that these poems reflect these writer's view of the earth? Name and quote a specific passage from one poem, then explain the perception from the writer's stance.

**Howard, Helen Addison.** *Saga of Chief Joseph*. Lincoln: U of Nebraska Press, 1978. (0-8032-7202-2) 399 p. B/W photos, illustrations, and maps.  
(Interest level: 8--adult)

*"It required a strong heart to stand up against such talk, but I urged my people to be quiet, and not to begin a war. I said in my heart that, rather than have war, I would give up my country. I would give up my father's grave. I would give up everything rather than have the blood of white men upon the hands of my people" (134).*

Northwest writer, Helen Addison Howard, has created a definitive biography of Chief Joseph, Nez Perce chief, a story of tragic and epic struggle. First copyrighted in 1941, the revised edition includes in-depth research and frequent quotations from Joseph, the white military, and the settlers. The conflict in which Chief Joseph and his people were forced to engage in against the whites became known as the Nez Perce War of 1877, the last important contest between the Indians and the U.S. Army. Joseph's strength as a leader and his wisdom and love for his people is dramatized here. From 1871 to 1904, Chief Joseph carried the burdens of his people and a deep love for their land--the Wallowa country--in an undying effort to win justice for his tribe. He speaks of burying his father there in 1871: "I buried him in that beautiful valley of winding waters. I love that land more than all the rest of the world. A man who would not love his father's grave is worse than a wild animal" (89).

Joseph avoided war even when other Nez Perce sought earlier to defend themselves, striking back against the injustices. He sought peace at every turn, until there was nothing left but to fight. With less than 300 warriors, he faced the U.S. Army, fresh from the victory of Appomattox. He became known as the "Red Napoleon of the West" in his march toward Canada. At his death, Judge C.C. Goodwin wrote, "No son of the Northwest will ever be braver than he, more true to his native land than he; more self-controlled under terrible dangers than was he" (18). Chief Joseph, his people, and his land are an important trilogy. Their powerful, ancient voice still echoes across the Wallowa valley.

**Suggested uses:** Social Studies, American Wilderness, Integrated Science/Language Arts, Literature, and Art. This carefully documented account will help acquaint all with the intents and methods of the early white settlers to subdue the native peoples of Eastern Washington and Oregon. With an eleven-page Bibliography and a nine-page Index, numerous footnotes and maps, Howard's detailed study invites student research in any number of approaches. A study of the



Nez Perce tribe, learning about its patterns of survival, its culture and stories, and its art. Jarold Ramsey's *Coyote Was Going There* includes 12 Nez Perce stories plus Chief Joseph's speech in Washington D.C.

**Critical questions:**

1. The last pages describe Joseph's final return to his beloved valley in 1900 with an Indian inspector, whom the government had appointed to investigate the possibility of restoring part of the Wallowa country to its rightful owners. Read pages 366 and 367 and write what Joseph might have been thinking as he gazed once more upon his father's grave and looked out over the valley of his people.
2. What are some indications that more recent government decisions regarding tribal rights in the Northwest might be changing, altering the harsh attitudes and terms that Joseph and his people faced? What are some motivations for these changes?
3. Today native tribes are celebrating their survival. What is the current status of the Nez Perce people? How and where have they survived since the days of Chief Joseph?

**\*Junior League of Eugene. *A Taste of Oregon*.** Eugene: Junior League of Eugene, Inc., 1980. (0-9607976-0-2) 381 p. B/W illustrations.  
(Interest level: 7--adult)

*"In the early days, the camp cook was a very important person in a logging camp. The hard-working lumberjacks each consumed approximately 8,000 calories every day, and it was up to the cook to keep the men well fed and content. A 1,000-man crew would eat 1,000 pounds of fresh meat, 200 pounds of smoked meat, a ton of fresh fruits and vegetables, 900 pounds of flour, 600 pounds of sugar, 140 pounds of butter, 240 dozen eggs, and gallons upon gallons of coffee, tea, and milk each day" (230).*

Now in its eleventh printing since 1980, this cookbook shares "the flavor of Oregon," including many of the native berries and nuts, fruits, seafood, venison, game, plus native people's methods of preparing foods and favorite pioneer recipes. The book records: "In 1864, the first Leghorn chickens were introduced to Oregon. Poultry became an indispensable segment of farm life. By the early 1900's, eggs and poultry were being produced on a large scale, especially in the

temperate Willamette Valley" (221). It also describes the introduction of the first apple seeds, given to a sea captain at a dinner in London. Arriving in Oregon, he remembered the seeds still in his coat pocket and planted them. In 1847, Henderson Lewelling brought cuttings from pear trees overland with him. Pioneer recipes for Sour-dough Biscuits, Fern Pie, Poor Man's Pudding, and Doughnuts are a few of the interspersed historical pieces. Truly in the spirit of the country, this book's 14 chapters plus a 14-page index invites readers to stir up a "taste of Oregon."

**Suggested uses:** Social Studies, Integrated Science/Language Arts, Home Economics. Integrate the historical recipes as part of an Oregon history study. Assign small groups of students to pick one of these, bake and share samples with the classroom. Applegate's *Skookum* and Francis Fuller Victor's *All Over Oregon and Washington* are recommended companion texts, focusing on local historical events in the mid to late nineteenth century. Develop new recipes, using local products. Make a classroom cookbook, including historical features of the community and its people.

**Critical questions:**

1. Page 73 describes Indian Clam Chowder, which includes clams, chunks of jerked or smoked venison, dried wild onions, and wapato roots. The wapato, along with the camas root, were native tribes' favored staple, similar to the pioneer's potato. Learn about the wapato and the camas root. Where did they grow; what do the plants look like, and how did they gather and prepare them? If possible, serve a samples of camas root or wapato, prepared as closely as possible to native ways.
2. Written in 1980, identify some of the recipes that are now outdated due to the emphasis in the 90's for a low-fat, less rich diet.
3. Identify at least ten recipes that are popular in your region of Oregon. What are some of the reasons these are your community's favorite foods? How do they reflect your culture and resources?

**\*Kesey, Ken. *Sometimes a Great Notion*.** New York: Penguin Books, 1964.  
 (90-14-004529-5) 628 p.  
 (Interest level: 9--adult)

*"The boy again watches him disappear over the southern ridge into the veil of green needles. The jay calls incessantly from the cedar, in a voice as coarse and dry as the afternoon heat. Lee cleans his glasses again. . . . He doesn't move from his stump until he hears the other boy toot the take-it-away signal; then he sighs, stands, and walks stiffly to his cable, without even a look in the direction of the other choker-setter" (192).*

Oregon writer Ken Kesey's protagonist, Hank Stamper, is the oldest brother, chip-off-the-old-block, aggressive frontiersman. The scene is the Wakonda logging community, located on the western slopes of the Oregon Coastal Range. The novel's technical complexity is reminiscent of Kesey's favorite author, William Faulkner's *Light in August* (1932) and *Absalom! Absalom!* (1936). The narrative shifts from the present to the past and back to the present with complex points of view. Shifting from one point of view to another, often several times within a paragraph, suggest the complexity of life and the absence of any absolute truth.

Life as a Northwest logger is recreated in their language and their work. Hank describes rigging the spar tree to Lee: "That's how Percy Williams bought it. . . . He cut his line. Hit feet first and jammed his legs all the way up to his shoulderblades. So you learn to watch out. Watch out those stobs we call gut-gougers. Watch out you get a good bite with your spurs or you slip and slide twenty feet and peel hide off your chest and belly and thighs like scrapin' a carrot" (189). Hank takes on the dictatorial forces of the logging union and community, both representing the evils of mass society. By breaking the strike to save the family logging business, Hank chooses the higher moral course. The novel's central conflict between Hank and his younger brother, Leland, evolves into a fight. During the fight both brothers regain strength and pride which each thought had been lost. They also gain a new respect and love for each other, love for the Stamper name, love for individual freedom--Kesey's most important value.

**Suggested uses:** Integrated Science/Language Arts, Literature. Compare the logging industry and attitudes of the 1960's Waconda community in this novel with the Mill City logging community and its challenges in the 1990's as described

in David Seideman's *Showdown at Opal Creek*. If you live in or near a logging community, use it to measure Waconda's values of the forest and attitudes toward its people.

**Critical questions:**

1. How have attitudes about logging changed in the last 30 years?  
Include a field trip to a logging community to learn what steps it is taking to adapt to the political changes in the timber industry.  
Conduct interviews with loggers and millworkers about current logging practices. What are current issues for loggers?
2. *Hard Times in Paradise: Coos Bay, Oregon, 1850-1986* by William Robbins is a recommended companion text. Compare the historical logging practices in Coos Bay in the 60's with the fictional Waconda, both located in the southwest's Coastal Range. What are the major businesses in Coos Bay today?
3. From these texts, as well as *Showdown at Opal Creek*, describe the myth of the Northwest logger. What are some of his physical and mental qualities? Describe this mythological character's attitudes toward his work, his family, his place in the community, and the trees that he logs.

**\*Kittredge, William. *Hole in the Sky*. New York: Vintage Books-Random, 1992. (0-679-74006-6) 238 p.  
(Interest level: 9--adult)**

*"In Warner we lived surrounded by immense distances, and yet we were safe in our refuge. The conjunction of wetland and desert seemed like a true condition of life; the valley stank of water and rot and fecundity and you could smell it from miles away, as you came horseback across the alkaline flats" (16).*

It was the spring of 1937 when the Kittredge family came to Warner Valley, part of the Great Basin country. The northern Paiute clan, the Groundhog Eaters, had lived in this territory with their own ways of knowing the land and knowing themselves through stories and dreams. It is that connectedness that Kittredge misses as he reminisces about the few years his family lived in this place; "In a

family as unchurched as ours there was only one sacred story, and that was the one we told ourselves every day, the one about work and property and ownership, which is sad. . . . We were heedless people in a new country; we came and went in a couple of generations. But we plowed a lot of ground while we were there" (27). Not only was their "industrial model" of ranching harsh on the landscape; it left its scars on the Kittredge clan. The rendering of this painful isolation first from the land itself was reflected in the family: grandfather to father, father to son, brother to brother, mother to father. The pain circled like a bad dream in search of meaning and recognition and found none.

**Suggested uses:** Integrated Science/Language Arts, Literature, American Wilderness. Kittredge is describing the myth of the American West as it played out for his family. Wallace Stegner describes this myth as the Big Rock Candy Mountain, the New Jerusalem in *The American West as Living Space*. This Promised Land held untold dreams for those brave enough to leave all behind and walk West. It is that spirit of hope that captured pioneers including the Kittredge family. It is the same spirit that Kittredge offers as he rekindles connections through the sharing of his family's stories.

**Critical questions:**

1. In what way did Kittredge's family stories in Warner Valley compare with the Tsimshian house pole called Hole in the Sky on page ten?
2. Describe the Kittredge men's attitude toward their land. (Note chapter six.) How was this reflected in their management of their ranch hands, the wildlife, and the land? What role did the women play in this story?
3. Think about the place where your family story begins. Imitate *Hole in the Sky* by giving voice to your family stories and their connection to the landscape--write a collage or a collection of impressions of family members or specific memories.

**\*Le Guin, Ursula K. *Buffalo Gals and Other Animal Presences*.** Santa Barbara: Capra Press, 1987. (0-88496-270-9) Hardcover. 196 p. B/W illustrations.  
(Interest level: 7--adult)

*"I lost a considerable piece of bark, and, what's more serious, a fair bit of cambium layer; but as I was seventy-two feet tall and about nine feet in girth at the point of impact, no real harm was done. My branches trembled with the shock enough that a last-year's robin's nest was dislodged and fell; and I was so shaken that I groaned. It is the only time in my life that I have ever said anything out loud" (90). "Direction of the Road"*

Oregon author Ursula Le Guin is best known for her science fiction. However, she has also written short stories, poetry, and children's books. *Buffalo Gals* is a collection of short stories and poetry, giving voice to the animal, vegetable, and mineral world of Le Guin. Denise Levertov's poem, "Come into Animal Presence," is the introduction to the theme in this collection, the door through which the reader must enter. Disarm yourself of preconceived notions when you step into this world to meet Coyote and Chickadee helping Buffalo Gal, a child, feel at home, after she fell out of the sky. She had been in the plane with Mr. Michaels, who was taking her to her father. Then it happened. Falling out of the sky, meant falling into a new home where Gal learned about the two kinds of people. According to Coyote there were "the first people"--the animals and things --and "them"--"You know. The others. The new people" (32). Humor, stories, adventure, new friends, and healing await Gal in this first story, "Buffalo Gals, Won't You Come Out Tonight."

"Direction of the Road," another short story, gives voice to an ancient oak tree who traces the history of human travel along its path. It begins with the "jigjog foot-pace" to the "cloppety-cloppety-cloppety" of the horse, which it notes didn't get pushed too hard because "they seemed not to have so many urgent needs, in those days" (85). Then the motorcar entered the oak's view and later the road, "finished off very smooth and nasty, like a slug's trail, with no ruts, pools, rocks, flowers, or shadows on it" (87). The oak's biggest challenge lies in its job of "supporting the human creatures' illusion that they are 'going somewhere'" (89). Now with motorcars passing quickly in both directions it must "grow enormously, to loom in a split second, to shrink to nothing, all in a hurry, without time to enjoy the action, and without rest: over and over and over" (89). Until one night when a driver changed the course of this tree's life forever. Every young driver needs to

read the oak's perspective on one human's need to "go somewhere" exceptionally fast.

**Suggested uses:** Integrated Science/Language Arts and Literature.

Le Guin's challenges readers to rethink their kinship with the natural world. What is stranger than fiction? Places where coyotes and chickadees speak to little girls and oak trees tell stories about the human creatures both raise questions as do the puzzling "Mazes" and "The Wife's Story." As Le Guin explains in her "Introduction," "By climbing up into his head and shutting out every voice but his own, 'Civilized Man' has gone deaf. He can't hear the wolf calling him brother--not Master, but brother. He can't hear the earth calling him child--not Father, but son. He hears only his own words making up the world" (11). The book's collection of short stories and poems will invite creative writing. In response, students can imitate her style, rearrange perspectives, and give voice to a favorite tree or familiar animal. And in giving voice, the listening begins.

**Critical questions:**

1. The author tells us that "Mazes" is not about rats. What, then, is it about? What clues do you base this on? What is the main message of this short story?
2. What is the old oak's opinion of human drivers in "Direction of the Road"? Are they "going somewhere" or is it the greatest illusion of all? The most recent times are the most perplexing for the oak. Why?
3. Compare the role that Coyote plays in "Buffalo Gals" to that of its role for the Northwest native American myths of Coyote, the trickster, in *Keepers of the Earth* by Joseph Bruchac and Michael Caduto and *Coyote Was Going There* by Jarold Ramsey.

**\*LeGuin, Ursula. *Searoad: Chronicles of Klatsand*. New York: HarperCollins, 1991. (0-06-016740-8) Hardcover. 193 p. (Interest level: 8--adult)**

*"It is some south of where the platted streets stop, but a sand road runs in front of the property. Mr. Macdowell calls it the Searoad, and spoke of a stage line they hope to run along that road, when they have cut a road across Breton Head north of the town. Mail is carried up the beaches from the south, now, when the carrier can ride through. He can't when there's high tides in winter. Mr. Macdowell apologized for the house. It is just a shack, small and dark. Stove is all right, and all the wood I want to cut lying handy" (186). Fanny, 1898, "Hernes"*

*Searoad* runs along Oregon's coastline like an ambling child, the western boundary of the town of Klatsand. Though you won't find Klatsand on a map of the northern Oregon coast, its spirit, the spirit of those living here is true. Take the Tuckets--Bob and Rosemarie--for instance. In the mid-eighties they had bought the Ship Ahoy, a pretty badly run down motel in town. Bob had "some kind of health condition that got worse soon after they bought the Ship Ahoy. He could not move furniture or do any heavy work. . . . Mostly he sat in the apartment living room and watched NBC, and answered the bell when anybody telephoned or came to the office to ask for a room" (5). Rosemarie cleaned the units, making her rounds from the units: "She didn't expect the cleaning to be pleasant, and sometimes it was disgusting, you wanted to rub their noses in it" (7). Since her kitchen was cramped and the living room dark, "because Bob kept the blind down and the TV on, and it smelled like his socks" (7), she spent a good deal of time in the storage room "It had the only west window in the motel, looking down through some big old black Sitka spruce trees to the grassy dunes. You couldn't see the sea, but you could hear it, if you wanted to" (7). Rosemarie's ebb and flow existence of work and retreat in the storage room absorbs the life of its tenants who pulled off for the night from the Coast Highway.

Ten of the eleven short stories included in *Searoad* have been published separately in *The New Yorker* and other magazines and journals. "Hernes," the final story recounts four generations of women living in Klatsand through their letters and journals, from 1898 when Fanny watched elk walk past along the dunes to 1979 when Virginia walked down to Wreck Point and saw the endless "scurf of trash, a long, thick line lying from the foot of Breton Head to Wreck Point." Time and the tides, the rain beating down at the water, wind gusts, deep mists, and the beach's foam become the place where reality exists for a moment and then becomes



part of a patchwork of the women's lives--mother--grandmother--daughter--becoming mother--moving back and forth through time with apparent abandon. Until the final page.

**Suggested uses:** Integrated Science/Language Arts and Literature.

Students can read these stories, looking at the interweaving of lives with the land. How does the place shape those who live there? This is a book to read on a wintery week end visit to a coastal hideaway--no big name town like Astoria or Seaside--just some quiet little place like Rockaway or Klatsand and check in to the Ship Ahoy.

**Critical questions:**

1. The characters in these stories are the ordinary folk in life. In this case, they shared the same obscure coastal town, "End of the world, Henrietta Koop said" (186). What stories could you write about the folks in your town, the folks on your country road, or those who live on your city street? How do their lives connect and intersect through time and place?
2. How does the place, a coastal town, impact the lives of its people? What are some of the ways your country or town shapes your life and the lives of others, your family, friends, and neighbors?
3. Virginia sees a different beach in 1975 than her great-grandmother in 1898. She describes the sand with its "bones of seabirds and bits of broken plastic and poisoned fish in the scum of black oil" (190). This evidence of pollution can be described in countless places. Where can you see the results of civilization's trash in your place? Describe it; write about it. (As a class, plan a clean-up day in your school neighborhood. Organize the day, promote it through the school, and design a flyer to distribute to residents.)

**Leopold, Aldo. *A Sand County Almanac and Sketches Here and There*.**

Illustrated by Charles W. Schwartz. New York: Oxford University Press. 1966. (228 p.) (0-19-505928) B/W illustrations.

(Interest level: 7--adult)

*"These things I ponder as the kettle sings, and the good oak burns to red coals on white ashes. Those ashes, come spring, I will return to the orchard at the foot of the sandhill. They will come back to me again, perhaps as red apples, or perhaps as a spirit of enterprise in some fat October squirrel, who, for reasons unknown to himself, is bent on planting acorns" (18).*

A central personality in developing America's environmental land ethic, this is a classic collection of Leopold's essays, written during the 1930's and 40's while he was employed by the U.S. Forest Service research institution in Madison, Wisconsin, and later as chair in Game Management at the University of Wisconsin. Part I, "A Sand County Almanac," describes what he observed at his weekend refuge on a Wisconsin abandoned sand farm. Part II, "Sketches Here and There" indicates the sources of his belief in the unity between man and the land, and Part IV, "The Upshot," expresses ways that others can catch his vision for the ethics of responsible living, caring for the land.

Writing from a scientific understanding of cause and effect, yet still in a time when America saw its resources for the taking, Leopold questions practices that were in motion. He describes the plover in his May Almanac:

There he sits; his whole being says it's your next move to absent yourself from his domain. The county records may allege that you own this pasture, but the plover airily rules out such trivial legalities. He has just flown 4000 miles to reassert the title he got from the Indians, and until the young plovers are a-wing, this pasture is his, and none may trespass without his protest. (35)

He notes that "universal gunpowder plus the lure of plover-on-toast for post-Victorian banquets" has taken its toll on the plover population. Federal migratory bird laws "came just in time" (37).

In the same voice of lamentation, Leopold describes the day he saw a wolf die in "Thinking Like a Mountain." In those days, no one thought twice about decimating a wolf pack, in fact it was their civic duty. From the rimrock, Leopold and his party of hunters pumped lead into the pack. They scrambled downhill. He describes their find:

We reached the old wolf in time to watch a fierce green fire dying in her eyes. I realized then, and have known ever since, that there was something new to me in those eyes--something known only to her and to the mountain. I was young then, and full of trigger-itch; I thought that because fewer wolves meant more deer, that no wolves would mean hunters' paradise. But after seeing the green fire die, I sensed that neither the wolf nor the mountain agreed with such a view. (130)

He concludes with a rethinking of Thoreau's dictum: "In wildness is the salvation of the world." "Perhaps this is the hidden meaning in the howl of the wolf, long known among mountains, but seldom perceived among men" (133). Leopold poses a different way of seeing the American landscape and its wildlife with which we are still trying to come to terms.

**Suggested uses:** Field Biology, Integrated Science/Language Arts, Literature, American Wilderness, and Economics. The February entry in the Almanac section begins with the story of his 80-year "good oak," struck down by lightning. While it is being cut for firewood, he reels off current events for each year's ring, spinning a legend of the tree. With a "tree cookie" (available through Oregon Forestry Education Program--address is included on page 38) or a familiar stump, each student can imitate a story like Leopold's "good oak," choosing to include regional or family history with the tree. He pioneered the science of ecology: we "have not yet learned to think in terms of small cogs and wheels," the cause and effect of our earlier land use practices. It is an early warning for current problems. There are many short, one to two page essays from which students can choose to read and respond to in class.

Study the life of Leopold as a key figure in protecting wilderness, first at Gila National Forest in the southwest, later helping to establish the Wilderness Society, and then as a voice for a land ethic.

Like Le Guin's short stories that give voice to wildlife and the oak tree, Leopold's "Thinking Like a Mountain" is a complex essay, giving a mythical perception to an ordinary human activity--killing wolves. The Introduction, pages xxi to xxiii, includes additional comments to help lead class discussion. How does writing from the perspective of the mountain provoke such intriguing insight?

**Critical questions:**

1. What are some of the similarities between Leopold and Thoreau's *Walden*? How did they see their countryside, the plants and animal life? Compare Leopold's "good oak" with Thoreau's "Death of a Pine" in *Trees: A Celebration*. What are their attitudes toward humankind in relation to the land?
2. Compare Leopold's "Thinking Like a Mountain" with Barry Lopez' *Of Wolves and Men*. What are some of the similar attitudes about wolves in both accounts? Research current practices regarding wolves in Oregon.
3. Read "Wilderness" in Part III. Considering that this became foundational for the argument which helped produce the 1964 Wilderness Act, list and discuss the values Leopold attaches to wilderness. Locate Oregon's designated wilderness areas. Have you visited one or more of them? Write about a time you spent in a wilderness area.

**\*Lesley, Craig.** *Winterkill*. New York: A Laurel Trade Paperback-Dell Publishing, 1984. (0-440-50314-0) 328 p.  
(Interest level: 7--adult)

"Pretty soon you'll have all the salmon you can eat. We'll add this to Sammy's catch. Look. Red shirt pointed to a large rock in the river that was separated from the others by two roaring chutes. Seven men stood in a line, dipping side by side. 'Rhythm Rock,' his father said. 'Only the bravest and the best fish here. No safety ropes.'" (28).

Danny Kachiah, "The Indian Rider from Pendleton, Oregon," is a thirty-something ex-high school athlete who follows the Oregon rodeos. From the Umatilla Reservation, Danny moves in the rodeo circuit, each place holding its prize money and its pitfalls. At a deeper level, Danny is confronting the issues of Indians and whites, of the day the Celilo Dam flood gates closed, and of property schemes, such as the SUNCO development, attempting to buy up tribal lands. With the death of his estranged wife and the recent death of his father, Red Shirt, Danny is struggling to bridge the distance between himself and his teen-age son, Jack. In these efforts, he is also reconnecting with his past and his people, the Nez Perce,

which place him at odds with the beautiful Tenley. Since his high school football stardom fifteen years ago, he remembers Tenley Adams, then cheerleader, as the "Prettiest woman to ever graduate from Pendleton High" (53). But now she is even more stunning and appears interested in Danny. The romance fades when he realizes that her involvement in SUNCO is behind the scheme. She had hoped to get Danny to talk the tribal council members into a long-term lease on their land. Along with mineral rights, they would be free to mine the land--Reservation Mountain--where Danny's father was buried.

Through Danny's eyes we watch the Pendleton Westward Ho Parade and are forced to see the incongruities. Following the Governor of Oregon in a white Cadillac convertible, Indian children walked up both sides of the street in miniature headdresses, beaded shirts and doeskin dresses, picking up coins that were being thrown from the floats. The scene is described:

"Getting these young ones ready for the dole," the man with the sling said. He was dipping pennies out of a half-gallon milk carton and flinging them backhanded with his good arm. "Hey, Fred. You better pay them now or they'll get a sharpie lawyer and claim all of Pendleton is theirs," the man in dark glasses said. (209)

Covered wagons with "Oregon or Bust" printed on their sides, marching missionaries holding Bibles and pretending to preach to the "Indians" were followed by a couple impersonating Marcus and Narcissa Whitman with a sign GOD COMES TO OREGON. The SUNCO float with a giant rotating sun boasted a glittering banner, SUNCO PROGRESS BRIGHTENS YOUR ENERGY FUTURE.

Oregon writer Craig Lesley weaves history and its clash of cultures against the web of Danny's effort to restore his relationship with his son and reconnect with his people's stories. Scenes at Celilo Falls and Wallowa Lake recreate spiritual connections with the land for Danny. Lesley's sequel, *River Song* (1989), is an equally successful recreation of the Nez Perce sacred places, the connections for Danny and his son, Jack, and the ongoing struggle as aliens in a white man's world.

**Suggested uses:** Social Studies, Integrated Science/Language Arts, and Literature. Refer to Howard's *Saga of Chief Joseph* as a companion book, comparing the experiences of the two Nez Perce men--Chief Joseph and Danny

Kachiah--one a hero of his people at the turn of the century, and the other a natural athlete, rodeo rider, struggling for self respect and meaning for himself, his son, and his people. Read the account of Celilo Falls (p. 192-194) and incorporate it in a larger study of the Columbia River's history. Learn how native people managed for productive salmon runs during their 6,000 year history along the Columbia. Read the story of "Salmon Boy" in *Keepers of the Animals*, a companion to *Keepers of the Earth*, to understand the native's first salmon celebration.

**Critical questions:**

1. In comparing Chief Joseph with Danny, consider difficulties each faced. How do they respond to them? Compare their spiritual connections to Wallowa Lake. What significance do stories have in this place for each of them?
2. Read Timothy Egan's "Salmon," p. 180-198, in *The Good Rain*. Early Euro-Americans described the river as teeming with salmon--a tribute to native people's management practices along the Columbia. A market economy drove a new approach to fishing in the late 1800's, including fish wheels, fishing at sea, and canneries. Compare this with Lesley's description of fishing at Celilo Falls. What major difference in attitude toward the salmon did native peoples have compared with the Euro-Americans in the nineteenth and twentieth centuries? What is the present condition of the Columbia River salmon?
3. Do you agree with Danny's reasons that he gives to Jack, page 190-195, for not leasing the land to SUNCO? What were the final consequences for the Celilo or Wy-ams, people of the roaring water? Can you think of another similar conflict in Oregon, where native people were forced to give up their lands? Refer to Beckham's *The Indians of Western Oregon*.

**\*Lopez, Barry Holstun. *Of Wolves and Men*.** Photographs by John Bauguess.  
 New York: Charles Scribner's Sons, 1978. (0-684-16322-5) 308 p. B/W  
 photographs.  
*(Interest level: 7--adult)*

*"The hatred has religious roots: the wolf was the Devil in disguise. And it has secular roots: wolves killed stock and made men poor. At a more general level it had to do, historically with feelings about wilderness. . . . To celebrate wilderness was to celebrate the wolf; to want an end to wilderness and all it stood for was to want the wolf's head" (140).*

Barry Lopez lives in a wooded area near the McKenzie River east of Eugene, Oregon. From home he has traveled to such places as Japan, the Galapagos Islands, Africa, Antarctica, and to an Alaskan cabin, where he lived and wrote, located in the lightly settled Goldstream Valley outside Fairbanks. Wolves had killed forty-two pet dogs during the previous hard winter. That incident brought together "the principal threads of this book. What wolves do excites men and precipitates strong emotions, especially if men feel their lives or the lives of their domestic animals are threatened" (2). Biologists explain with their data. The Eskimos and Athabascan Indians accept natural explanations with a wider view: "that some things are inexplicable except through the metaphorical language of legend" (2). Added to that, "everyone believes to some degree that wolves howl at the moon, or weigh two hundred pounds, or travel in packs of fifty, or are driven crazy by the smell of blood" (2). To this Lopez answers, "None of this is true. The truth is we know little about the wolf" (3). So his purpose is to learn about the wolves through observation, to speak with old men who killed wolves years ago for a living, to research ancient myths, to work with field biologists, and to interview the Eskimos. From these experiences, his first book of nonfiction--*Of Wolves and Men*--won the John Burroughs Medal for outstanding natural history writing in 1978

Seeking to unlock some of the mysteries of wolves, Lopez writes a clear, fascinating account in four sections, the first three each with three chapters and the fourth with five chapters. Chapter five, "A Wolf in the Heart," explains the intimate connection of wolves with the native Americans, who saw themselves as part of the animal kingdom, humans as The People and animals as The Wolves, The Bears, and The Mice. Because of this connection, they do not perceive the differences, that most Euro-Americans choose to observe, but rather the similarities. And there are several that are striking: hunting tactics, family and social organizations, perception

of hunting territories, and the defense of home range. In the seventh chapter, "The Beast of Waste and Desolation," he searches for reasons for these widely differing attitudes. "In an historical sense, we are all to blame for the loss of wolves. In the nineteenth century when the Indians on the plains were telling us that the wolf was a brother, we were preaching another gospel. Manifest Destiny. What rankles us now, I think, is that an alternative gospel still remains largely unarticulated" (138). This book sounds the depths of the human soul in search of understanding the complex mythological relationship "of wolves and men."

**Suggested uses:** Social Studies, Field Biology, Integrated Science/Language Arts, American Wilderness, and Art. Companion books to this are *The Ninemile Wolves* by Rick Bass and *Never Cry Wolf* by Farley Mowat. Use American Wilderness studies as a site to explore the historical issues of wilderness and attitudes toward wolves. Guide class discussions from past problems to present issues in wilderness and wildlife management. Students can take representative positions as cattle and sheep ranchers, the native American, the hunter, and the wildlife biologist in a panel debate. The class becomes the Oregon State House of Representatives and creates a new law regarding wolves, after hearing the debate. Interpretive art and writing projects with the wilderness and wolf theme invite interpretation at a personal level.

### **Critical questions:**

1. What are the current Oregon laws regarding wolves? What has been the history of wolf populations in Oregon and what is their current status?
2. While native American wolf stories describe a benevolent animal, most European fairy tales describe the wolf as a malcontent, fierce, savage beast. "Little Red Riding Hood," "The Seven Little Goats," and "The Three Little Pigs" are fairy tales for the young that are centered around the violence of wolves. For older readers, Jack London's *Call of the Wild* and *White Fang* show a preoccupation with "the brute nature" in man, symbolized in the wolf. What fables, stories, and novels have helped shape your idea of a wolf? Describe them and name the children's literature or films that most impressed you.



**Maclean, Norman.** *A River Runs Through It and Other Stories.* New York: Pocket Book-Simon, 1992. (0-671-77697-5) 237 p.  
(Interest level: 7--adult)

*"The voices of the subterranean river in the shadows were different from the voices of the sunlit river ahead. In the shadows against the cliff the river was deep and engaged in profundities, circling back on itself now and then to say things over to be sure it had understood itself. But the river ahead came out into the sunny world like a chatterbox, doing its best to be friendly. It bowed to one shore and then to the other so nothing would feel neglected" (103).*

Norman Maclean's novella is an autobiographical story about fly fishing, a Presbyterian minister, his wife and two sons, and a river. Maclean, the oldest son, recalls, "My father was very sure about certain matters pertaining to the universe. To him, all good things--trout as well as eternal salvation--come by grace and grace comes by art and art does not come easy" (5). So his sons were taught early to cast "on a four-count rhythm between ten and two o'clock" (2). Their favorite river was the Blackfoot:

My brother and I had fished the Big Blackfoot since nearly the beginning of the century--my father before then. We regarded it as a family river, as a part of us, and I surrender it now only with great reluctance to dude ranches, the unselected inhabitants of Great Falls, and the Moorish invaders from California. (14)

It was the Big Blackfoot that they always returned to and that drew them together as the two sons became men and moved away from home. Norman was the college student then college professor while Paul became a news reporter in Helena. Though the brothers are opposites in every way, they find common ground at the Big Blackfoot, a place where father and sons reunite in a kind of holy ceremony--fly fishing. The bittersweet story is told with such a vivid recreation of the scene that one literally joins them on the bank as Norman and his father admiringly watch Paul fish.

Two short stories follow, both lively glimpses into the Northwest's past. The first takes place at a logging camp, "Logging and Pimping and 'Your Pal, Jim'," and the second at a Forest Service camp in the Bitterroot Mountains, "USFS 1919: The Ranger, the Cook, and a Hole in the Sky." Both catch the raw humor and sense of the times in the early West. Maclean's colorful character studies are as fascinating as James Joyce's *Dubliners*.

**Suggested uses:** Integrated Science/Language Arts, Literature, American Wilderness. Maclean uses a technique similar to Dillard and Thoreau, weaving the moment, the place, memory, and literature into a spiritual experience. The connections and implications are exhilarating. The river defines his family and himself. He shares with his father the belief in its power to speak, intertwined with their belief in the Word itself. His father explained the connection to Norman: "Then he told me, 'In the part I was reading it says that Word was in the beginning, and that's right. I used to think water was first, but if you listen carefully you will hear that the words are underneath the water.'" (104). The book invites students to listen to their place: to the wind in the hills, to the summer thunder rolling down the mountain, or to the rhythm of the rainstorm. And then to journal about their impressions. From their writing, (if a video camera is available) each student creates a 5-minute video of their place; including the script and background music. Share these in class. Then conclude with the video, "A River Runs Through It."

**Critical questions:**

1. Maclean's "Acknowledgments" is recommended reading before entering his prose. He discusses some of the challenges facing a writer who is attempting to tell his stories. On the final page (xiv), he describes advice given by a professor in English at Yale, after reading his logging story. He asks readers to "Compare now the two long stories I wrote after she told me this with first story, which is short, and you should get some notion of how carefully I listen to the lady from Yale" (xiv). Can you see a difference in his expressions of love for the earth in the final two? Give examples.
2. "Logging and Pimping and 'Your Pal Jim'" describes gypso logging as something for only a select few. "You chose to gypso only if you thought you could beat wages and the men who worked for wages" (117). What kinds of labor operate outside organizations today? What about non-union employees? How are union groups responding? Will this change organized labor?

3. *A River Runs Through It* is about a river and a father and sons who loved to spend time there. Do you and your family have a favorite retreat? Or do you enjoy a place for solitude and thinking? Write about it, then add the stories that make it such a place.
4. This is a man's story for his children. What kind of roles do the women play in these three stories? What story would Norman's mother write about her husband and sons? Discuss this in class.

**\*Mathews, Daniel.** *Cascade-Olympic Natural History: A Trailside Reference.*  
 Portland: Raven Editions, 1988. (0-0620782-0-4) 625 p.  
 B/W illustrations and colored photos.  
*(Interest level: 7--adult)*

*"Before white men brought steel tools to the Northwest, Douglas-fir was economically unimportant. Red-cedar was much preferred both for aesthetics and for ease of working with stone tools. As for Douglas-fir, the thick bark was gathered for fuel, while the trident-bristling cones, either tossed into the fire or gently warmed next to it, fortified people's hopes for a break in the weather" (17).*

Daniel Mathews has been intimately acquainted with the Cascades and Olympics for twenty years, hiking, skiing, taking photographs, and inventorying rare plants. He spent five years in a cabin in the Cascades, writing this field guide, which includes scientific and historic background, enriched with his understanding of Indian lore and uses of native plants. Mathews is the voice of a teacher, interesting and inviting readers to a wealth of information, "designed for the rucksack that can't hold a library" (3). More than 700 species are described, illustrated with 320 color photographs and 240 drawings. Beginning with the scientific information for each species, Mathews adds a variety of background description. For instance, the Douglas-fir is introduced:

As a first rule for recognizing Northwest trees, I can propose with only slight exaggeration that if you see a big evergreen tree, it's probably a Douglas-fir. This is far and away our most abundant and widespread tree species, and one of our biggest. It's the Northwest's major crop and export and currently the top commercial lumber species in North America, if not the world. (16)

He continues with its history: though popularly thought to have been discovered by David Douglas, another Scot, Archibald Menzies, surgeon and botanist on Captain Vancouver's ships in 1791, described the tree before Douglas' birth. Old-growth fir trees, from one to five centuries old, were the main source of Northwest timber. Since they are near depletion, 40 to 90-year old second-growth timber is now in demand. But younger trees cannot supply "the close-grained, almost knot-free stuff the tree makes after its first century, after the scars of self-pruned limbs heal over on the lower part of the trunk" (18).

In describing devil's club, a large, leafy plant that prefers gloomy spots, he explains that the last half of its biological name, *Oplopanax*, is *panax* and comes from the word, *panacea*, which refers to its relative, ginseng. The Puget Sound tribes used a thin bark under its thorns for medicinal, magical, and cosmetic purposes. It was thought to relieve cold symptoms, rheumatism, excessive milk, amenorrhea, and bad smells. Coastal tribes used the thorny stems as fishing snags or lures.

He comments after the scientific information for Redtop, a field grass: Grasses are classically personified as humble, but in fact they are the hot new item on the paleobotanical scene--the most successful plant family, as measured by their rate and breadth of genetic diversification in recent geologic time. (157)

Our chief grass habitats are open forests and steppe margins on the lower East-slope, dry meadow types at timberline and above, and gravel bars and river terraces. He continues by giving a simplified approach to identifying the common grasses. Much more than a typical field guide, this text provides a wealth of knowledge and background for all Oregon bioregions west of the Cascades. It will operate as a companion with a number of texts as well as a field guide in the "rucksack."

**Suggested uses:** Field Biology, Integrated Science/Language Arts, Literature, and Art. If your classroom is near Highway 20, west of I-5 from Lebanon to the Santiam Pass, plan a day hike to Iron Mountain. One of the widest variety of wildflowers in Oregon can be seen here on a steep 1.6-mile climb to the summit, where a lookout tower stands. Most of the flowers are identified with

markers and a trail brochure, available at the trailhead. By all means, plan a field trip which includes field identification of several plants, animals, and wildlife.

**Critical questions:**

1. Identify ten common trees and shrubs in your neighborhood. Using this book, learn about them. Are any of them non-native species? From where did they originate?
2. List ten common insects in your community. How do they harm or benefit the land? Who are their predators? Are there recent infestations of a species? What could be one cause?
3. Read about one migratory bird in your community and write a short story, imagining its route and adventures.

**McPhee, John.** *Encounters with the Archdruid*. New York: Farrar, Straus, and Giroux, 1971. (0-374-14822-8) Hardcover. 245 p.  
(Interest level: 7--adult)

*"Park said, 'Dave lives in a house, doesn't he?' Park had a grin in the corner of his mouth, and I developed one in mine. I told him I had once heard a man in an audience in Scarsdale tell Brower that to be consistent with his philosophy he should wear a skin and live in a cave" (47).*

McPhee presents lively narratives in three wilderness journeys, allowing the reader to participate in the complexity of diverse perspectives. Three men interact with David Brower, a militant preservationist. They include: Part 1--Charles Park, a mineral engineer on a hike with Brower in the Northern Cascades; Part 2--Charles Fraser, a resort developer on Hilton Head Island, South Carolina, and Part 3--Floyd Dominy, a builder of dams and U.S. Commissioner of Reclamation, rafting down the Colorado River with Brower. The ideas of preservation and development hurl back and forth in lively dialogue against the backdrop of some of America's most spectacular country.

Part I "A Mountain" takes place in Washington State's Glacier Peak Wilderness, where Charles Park is seeking a new site for a copper mine. A copper lode, one-half mile from side to side, is located at the foot of Glacier Peak. Park explains that no nation has an adequate supply of all the minerals it uses. "Since 1900, more minerals have been used than in all previous time" (51). Park is

practical. He recognizes that the world is now "locked into a system of living that is fueled by them and founded upon them and would collapse without them" (51). And unfortunately, there is no substitute for copper as satisfactory as the metal itself. The 1964 Wilderness Act has a clause that allows new mining claims inside wilderness boundaries until 1984. Park has little more than a decade and is working against the clock in his efforts to discover new mineral deposits.

When they reach the summit, they sight Glacier Peak "nearly a mile higher than the ground on which we stood, eleven miles away by line of sight. . . papable, immediate, immense" (19). With the mountain looming, Brower and Park battle in a dialogue of "use" versus "preservation." Park explains that you must go to the minerals; their position is fixed by nature. "If there were a copper deposit in Yellowstone Park, I'd recommend mining it. Proper use of minerals is essential. . . . Our standard of living is based on this" (21). Brower counters, "For a fifty-year cycle, yes. But for the long term, no. We have to drop our standard of living, so that people a thousand years from now can have any standard of living at all" (21). Brower is arguing to preserve 2% of the American terrain as wilderness. With no simple solutions, Brower's discussion with Park in Part I, with Fraser in Part II, and with Dominy in Part III invites further classroom discussion and writing.

**Suggested uses:** Integrated Science/Language Arts, American Wilderness, and Literature. *Encounters* opens the door for classroom forums and discussions. Before reading Part I, assign small groups of students to present the following background information: 1) the 1964 Wilderness Act and the "mining exception," 2) geologic history and description of the Glacier Peak Wilderness, 3) background on the Sierra Club--display magazines and coffee table books, 4) copper mining's impact on the land (poisoning of groundwater with copper tailings), 5) a display of rock with copper ore, 6) present methods of recycling copper, and 7) uses of copper: telephones, television, electric lights, heating, air-conditioning, automobiles.

Opal Creek in the Willamette National Forest is the site of a current copper mine controversy. If possible, plan a field trip to this place. Students will journal on site about their observations and thoughts about the mine. The following day, bring the journals to class; share them in small groups. What are some of the common ideas within each group? Share them with the class.

**Critical questions (for Part I):**

1. *Encounters* was written twenty years ago. What has changed about copper mining that you could tell Park? Or tell Brower about the wilderness? Write letters to them.
2. Draw a continuum line on the board, numbered 1 through 10. Discuss the terms "preservation" and "resource development--use" and place on opposite sides of the continuum. Now ask students, by a raise of hands, where they fit on the continuum. Where do Brower and Park fit on this continuum? Where does McPhee fit? Students can freewrite about their reasons for their position. How does their family and community influence their attitudes?
3. Compare the two symbols in Part I that represent Park and Brower. Explain their significance.

**Popham, Melinda Worth. *Skywater*.** Saint Paul: Graywolf Press, 1990.  
(1-5597-127-8) Hardcover. 206 p.  
(Interest level: 7--adult)

*"Atta girl, now you're getting the hang of it. Been so long since you ate good you almost forgot how. Never thought I'd live to see the day I'd be feeding and watering coyotes, but, shoot, I guess there's worse things than a little kindness. Hallie sure would of gotten a kick out of this. Bottled water and four big cans of beef stew!" (205).*

Winner of the 1990 Edward Abbey Award for EcoFiction, *Skywater* is based on facts: the poisoning of groundwater by tailings of copper mines and the current inhumane methods of coyote eradication. We are quickly drawn into the story of Albert Ryder and Hallie Durham, society dropouts who move to Arizona's Sonora Desert after the loss of their only son in World War II. In the Kofa Mountains, 39 miles from Quartzsite, the two set up their permanent dwelling: a miner's shack, connected with a breezeway to a "sleek Chrysler Airstream trailer" that Albert lucked onto. They became good neighbors to the community of "living beings" in the desert.

And that is when Brand X is introduced. Albert and Hallie live out their land ethic in their simple lifestyle, always being "careful with their garbage," tidying up the desert by picking up litter, and being good neighbors to the coyotes and

other desert animals. The coyotes that skirt their horizon are tagged with brand names from the litter, hence: Dinty Moore, Boyardee, Kraft, Kodak, and beloved Brand X. The drama begins when the coyotes' drinking hole is no longer safe due to the copper mine tailings, "the excavated innards of the mountain" (60). Forced to wander in search of fresh water, the small group discovers a dump and is later implicated in the case of a missing four-year old from Yuma. Playing out the myth of man versus nature, a violent scene occurs when the Sheriff department's deputies, Animal Control officers, and S.W.A.T. sharpshooters take "control" in a helicopter.

**Suggested uses:** Integrated Science/Language Arts, Literature. *Skywater's* easy-reading and humor makes it a good read-aloud choice. With 25 short chapters, it is divided naturally into one chapter per day sections. Several ethical issues are raised in the narrative. Attitudes about human trash is an underlying theme, dealt with in a humorous tone. Attitudes about waste products from industry and mining are central issues; this novel deals with copper tailings and the tainted waterholes. Discuss current issues in your community that effect the quality of life for both humankind and wildlife. Current wildlife issues of local concern could be integrated into the discussions. Finally, the book offers an interesting study of coyotes--America's smallest native wolf.

### **Critical questions:**

1. Considering the illegal dump scene in Chapter 16, what are our responsibilities with trash? Number seven of the Bioregional Self Test, page 12-14 in this Introduction, asks "Where does your garbage go?" Do you know? In small groups, create a list of five to seven good habits to follow to recycle and reduce our trash problem. Have a volunteer committee revise the lists and adopt one with the top ten or fifteen for the class to follow.
2. What statements about our culture is the author making with the human characters: Hallie and Albert; the R.V tourists in their Tilton Hilton; Lorelei, mother of three, married to a trucker; Vincente, the illegal immigrant who risks all to report the finding of the missing girl's "Snoopy" at the dump?



3. Was the method used by the law to control the coyotes effective? How similar is this to the attitudes described in Lopez' *Of Wolves and Men*? How can we change attitudes about these animals?
4. Runoff from wastes and crushed tailings at a copper mine in the Coast Range drained into the Middle Fork of the Coquille River between 1990 and 1993, forming acid solutions toxic to fish. In a July 1993 survey by the Oregon Department of Fish and Wildlife, no fish or insects were present in that section of the river. The mine has been closed presently and efforts made to correct it. Are you aware of current mining or industrial toxic wastes occurring in your community? What can you do about it?

**\*Ramsey, Jarold. *Coyote Was Going There: Indian Literature of the Oregon Country*. Seattle: University of Washington Press, 1990. (0-295-95731-X) B/W photos. 295 p. (Interest level: 9--adult)**

*"The Klamath Calendar: (Spring and Summer) In the month of the little finger the Indians dry the large suckers, kill gudgeon at the Bridge of Slanting Rocks, kill fish at the fish-dam when they are jumping. Now they will be leaving home soon; they prepare dry fish, go after ipos, gather kol; they dry camas, bake it roast it, eat it raw" (201).*

Dividing the text into six sections, Jarold Ramsey, a native of Oregon, includes stories from tribes in each of the bioregional locations: Northeastern Oregon, The Columbia, The Willamette Valley, Southwestern Oregon, and The Great Basin. In contrast to Popham's *Skywater's* coyotes, we learn of the mythic coyote, creative mischief-maker. Coyote is a humorous character, "stupid, unsophisticated, and reckless." Unlike "solid citizens like Eagle or Salmon [who] would never get into such predicaments and become public butts" (xxxii). The stories represent sacred views of the land, in contrast to current images of "perpetual smog over the Willamette Valley and detergent-filthy rivers" (xxii). The stories include creation myths such as the Kalapuyans' "The Four Creations"; stories explaining fire, "How the Cayuse Got Fire"; those about animals such as Takelmas' "Grizzly Bear and Black Bear" and the Paiutes' "Coyote and Wolf Go Hunting," and those about humankind--Nez Perce' "Cry-Because-He-Had-No-Wife" and Paiute's "White Men Are Snakes."

**Suggested uses:** Social Studies, Integrated Science/ Language Arts, Literature, and Art. Study geographic regions separately, first learning about the features of the land, then about the individual tribe before a story is given. Small groups of students each choose a story to tell the class. Ramsey describes the setting for story telling in the Introduction. Recreate the winter lodge setting with the class, then students dramatize their stories around the "campfire." Each group designs and paint symbols or scenes from their story and include them with their presentation. The class might prefer to focus on the stories of the tribe living in their bioregion. The stories can be part of a larger study of the tribe, its practices and methods of survival, and its impact on the land.

### **Critical Questions:**

1. What are some of the views about the land that emerge from these stories?
2. What themes can be found in reading a number of them?
3. What is the role of Coyote? Does it vary between the tribes?
4. What are some important values in these cultures?
5. What can we learn from them?
6. Can you describe the sense of humor in these stories? What is different and what is similar to our culture?

**Seideman, David.** *Showdown at Opal Creek*. New York: Carroll and Graf Publishers, 1993. (0-88184-867-0) Hardcover. B/W photos. 419 p.  
(Interest level: 7--adult)

*"Chainsaws roar and wail. The shrill whistle cries out over and over again. An engineer wears earplugs to block out the yarder's rumble. The vibrating skyline pings like a guitar string off key. Logs drop at the landing with resounding thuds. Trucks trundle up and down the road, belching their exhaust. No less a hardened environmentalist than Atiyeh admits to holding this triumph of human ingenuity in awe" (69).*

David Seideman, reporter for *Time*, takes readers to Opal Creek to describe the ongoing battle and true story between George Atiyeh, preservationist, and Tom Hirons, Mill City logger and owner of Mad Creek Logging Company. Within the Willamette National Forest, Opal Creek is part of the ancient forest in the foothills of the Oregon's Cascades. Its unique wildness marks it as "the flagship in the

Northwest's war in the woods" (8). Like brothers, Atiyeh and Hirons lived together with their wives and families during the early 70's in Opal Creek's pristine wilderness. When Atiyeh became a bush pilot in 1972, he saw the vast moonscapes of clearcuts that were consuming Oregon's ancient forests. Recognizing the eventual outcome for his own beloved Opal Creek, Atiyeh began fighting for its survival as a sacred place.

The battle begins at the State Capitol in 1989 where George Atiyeh is marshalling support from the political arena for his Senate Bill 500. The bill preserves this wilderness area as Opal Creek Ancient Forest State Park for the public. It also protects it from the hungry logging companies, prowling the boundaries. Mill City people rally on the Capitol steps with signs: "PEOPLE, NOT PARKS," "KISS MY AX, GEORGE," and "TAKE A HIKE, GEORGE" (4). Atiyeh and Hirons confront one another, once blood brothers now arch enemies, caught in a much larger issue than Opal Creek. Seideman notes that the Northwest's "painful dilemma is the nation's, for the region's forest produce one-third of America's plywood and have fed the housing boom since World War II" (7).

Mill City's Tom Hirons typifies the new breed of woodsman: "The thinking man's logger, Hirons can cuss the wallpaper off a wall with the best of them in one breath and quote Thomas Jefferson on the rights of man in the next" (63). Working within the new environmental regulations, he is forced to wade through two-inch thick Forest Service contracts, wielding a calculator and an axe with equal agility. Up at 4:00 a.m., he runs his Mad Creek Logging outfit with hard work and skill. Seideman describes a day at the logging site and takes readers inside the logger legend of herculean work--tin pants, chokers, cable necklaces, and belching exhaust. The Protestant work ethic and the heroic men who live out the lumberjack legend are testaments to America's yeoman pride.

Written in a McPhee tradition, *Showdown* brings readers inside the complex issues of preservation versus use of Oregon's old growth. Early chapters set the stage with descriptions of ancient forests and their unique role, the history of Oregon's logging industry, and the effects on the Mill City community as well as on the two soulmates--Atiyeh and Hirons. The lore of the logger lives in Hirons who remembers when his glory day's motto was "Happiness Is a One-Log Load." Now he logs blowdowns and is lucky to salvage a four-log load. With the myth slipping out of reach, Hirons maintains, "I like a good fight and I'm not a quitter" (89).

America's "real man" hero is forced to battle for his livelihood against a national move to conserve the remaining two percent of its pristine wilderness.

**Suggested uses:** Social Studies, Integrated Science/Language Arts, American Wilderness. Current Oregon issues are presented here with a thorough understanding of the historical context. Ancient forests, their biological diversity, their depletion, their current value as sacred places, are presented. The portrayals of a logger, his community, and his legend salt this account with the human element. Tom Hirons is a product of his times, a man driven to uphold his beliefs, and in this context, readers sense the high cost of preservation.

**Critical questions:**

1. Read Chapter Two, The Big Trip. Note that even in the nineteenth century there were radically opposing ideas about forest. Andrew Jackson asked, "What good man would prefer a country covered with forests and ranged by a few thousand savages to a Republic studded with cities, towns, and prosperous farms?" (51). In what ways do you see Jackson's ideas modeled in your town or community? Write about the positive as well as negative impressions of land development.
2. Atiyeh finds spiritual renewal at Opal Creek. Hirons admits that when he retreats to solitude it is a clearcut. What different values drive these men? Where do you find solace? Write about this.
3. The February 25, 1994, *Statesman Journal* article, "Bill Would Save Opal Creek" reports that Rep. Mike Kopetski introduced legislation to establish a 30,000 acre forest preserve at Opal Creek. The area includes 1,000-year-old trees, four pristine lakes, 45 miles of free-flowing streams, and 50 waterfalls. It draws approximately 1,500 visitors annually. Rob Freres of Freres Lumber Company called the bill "the second blow to the Santiam Canyon." The first was President Clinton's forest plan. Oregon's wilderness areas are now a national concern. Do you support preservation of them? What responsibility does the state and the nation have to displaced timber workers? Freewrite and discuss in class.

**\*Stafford, William. *An Oregon Message*. New York: Harper, 1987. (0-06-096213-5) 143 p.  
(Reading level: 7--adult)**

*My father said, "Listen," and that subtle song  
"Coyote" came to us: we heard it together.  
The river slid by, its weight  
moving like oil. "It comes at night,"  
he said; "some people don't like it." "It sounds  
dark," I said, "like midnight, a cold . . ."  
His hand pressed my shoulder:  
"Just listen." That's how I first heard the song.  
"Hearing the Song" (101)*

Oregon's own poet, William Stafford, has left a legacy of words, spilled from his pen and from his place in Oregon. Among his honors are the National Book Award and appointment to be Poet-in-Residence at the Library of Congress. In the Spring 1994 *Oregon English Journal*, William Bly writes in tribute to Stafford following his recent death, recognizing his greatness as a writer and as a human being. "His sturdy example, his wise counsel, and his rich poetry survive him. . . People and places from all over the world live in Bill Stafford's writings. The landscape is alive. The dialogue rings" (53). Mark Thalman remembers Stafford's annual reading at the University of Oregon while he was a student there. Stafford was one of the few poets who could "pack an entire amphitheater" (52). He arrived early to find a good seat; Ken Kesey sat down beside him. "When Kesey heard a poem of Stafford's he liked, Kesey would rock his folding chair back, so it stood on two legs, and would snap his fingers simultaneously. This is the kind of joy a Stafford poem can evoke" (52). All Oregon students should share in reading Stafford's poetry--a voice from Oregon soil, a voice that breathes life and hope into the moment.

*An Oregon Message* includes five sections, each with 18 to 15 poems. In his introduction, "Some Notes on Writing," Stafford describes his poetry as "organically grown, and it is my habit to allow language its own freedom and confidence" (10). From this approach, writing-to-discover what will be, "each poem is a miracle that has been invited to happen" (10). Readers then participate in the miracle, an intimate, circular experience. He juxtaposes the experience of digging potatoes in "Surrounded by Mountains" with listening at noon to world news:

The little radio was in one of the furrows,  
propped against a lunch bucket.

We didn't make any judgments. Our fields  
were wide, slanting from wooded foothills.

Religious leaders called for  
a revival of spirit in the world.

Certain statesmen from important  
nations were considering a summit meeting.

Old Mrs. Osaka, permanently  
bent over, stirred the clods beside her. (16)

Because students are often involved in field work, the poem could invoke memories of hot summer days picking strawberries or baling hay. This becomes the point from which to begin freewriting or composing poetry.

**Suggested uses:** Integrated Science/Language Arts and Literature.

Stafford poetry begs to be read aloud. Each student picks a poem to read and lead a class response. Filled with visual impressions, an art interpretive project based on a selected poem is a natural invitation. Display them in the classroom and declare a "William Stafford Day." Or students photograph their Oregon country and display their work with poetry, possibly a mix of Stafford, other favorites, and their own. Or students work in groups and videotape local scenes, reading favorite poems, playing appropriate background music to produce a five to ten-minute video for the class.

**Critical questions:**

1. Read "Starting with Little Things," page 72. Stafford invites readers to "Love the earth like a mole." How can we do that? Is the mole usually given such a noble character? Why does it work here? Begin with a freewrite response. Follow with discussion. Where would Stafford fit on the preservation versus use continuum with Brower and Park from the McPhee's *Encounters with an Archdruid*? Discuss lifestyle choices that "love the earth."

2. "Hearing the Song," page 101, invites us to listen with Stafford and his father. What visual impressions do you imagine with this piece? Have you heard the coyote's song? Where in Oregon could you hear the coyote? He associates the song with midnight, a cold, the river sliding by. What associations do you make with the sound? (Companion texts with this poem's coyote are Le Guin's *Buffalo Gals*, Popham's *Skywater*, and Oregon Indian stories in *Coyote Was Going There*.) If you are not in coyote country, write about a night sound in your community.

**Also available:**

The Life and Works of William Stafford in two video cassette volumes: Volume One, What the River Says, and Volume Two, The Life of the Poem. Both are ideal for the classroom and include Stafford reading and talking about his works, insights about the wilderness and his close observation of the world. (TTTD Productions, 126 Church Street, Ashland, OR 97520, (503) 482-0543.)

A 56-minute documentary film by Haydn Reiss: William Stafford and William Bly, A Literary Friendship. (Reiss Film, 284 Connecticut Street, San Francisco, CA 94107.)

**Thoreau, Henry David.** *Walden and Resistance to Civil Government*. New York: Norton, 1992. (0-393-95905-8) 482 p.  
(Interest level: 7--adult)

*"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived" (61).*

Thoreau went to Walden to conduct an experiment, to test his own ability: to live simply and to live close to the land. "Economy," the first chapter, keeps an account of his observations about people and their houses and farms. Property ownership becomes a trap: "And when the farmer has got his house, he may not be the richer but the poorer for it, and it be the house that has got him" (22). Thoreau

observes the "lives of quiet desperation" (5) of the farmers who tilled the nearby fields and the Irishmen who worked on the railroads. Because he considers "the importance of a man's soul" (37), he measures time by his experiences with nature and not by the number of tasks accomplished each day. He upholds the simple life and values the freedom "to follow the bent of my genius" (38), in contrast to the poor men whose lives are defined by society and are "anchored to a house or farm" (38). Keeping a detailed account of the cost of his house at Walden, totalling \$28.12 1/2, he insists that "to maintain one's self on this earth is not a hardship but a pastime, if we will live simply and wisely" (48). And from this vantage point he moves on to more philosophical topics and commentary about the tainted village life, his neighbors, and his beloved pond, the woods and fields beyond.

As a Transcendentalist who studied with Ralph Waldo Emerson, Thoreau delights in the sights, sounds, and smells of the countryside surrounding Concord village. For Thoreau, observing nature was a religious experience, a source of unlimited joy. Nature was the untainted, the pure, offering those who partake of its treasures a mystical and spiritual union with God. His journals, written during his two-year stay, were the basis for *Walden*. The lively prose in "Sounds" invites the reader to share in his experience:

As I sit at my window this summer afternoon, hawks are circling about my clearing; the tantivy of wild pigeons, flying by twos and threes athwart my view, or perching restless on the white-pine boughs behind my house, gives a voice to the air; a fishhawk dimples the glassy surface of the pond and brings up a fish; a mink steals out of the marsh before my door and seizes a frog by the shore; the sedge is bending under the weight of the reed-birds flitting hither and thither; and for the last half hour I have heard the rattle of railroad cars, now dying away and then reviving like the beat of a partridge, conveying travellers from Boston to the country. (77)

Thoreau's world at Walden is complete, a source of harmony and beauty. He wanted to "live deep and suck out all the marrow of life" (61), to learn from his experience in the natural world and then to give an account of it.

Thoreau is always aware of the impact the Fitchburg Railroad is making on the country. Its whistle "penetrates my woods summer and winter, sounding like the scream of a hawk sailing over some farmer's yard" (78). Not only is nature forever invaded but even the farmers "set their clocks by them" (79), and the potential for



trade brings lumber from the Maine woods, salt fish from New England, cattle from New Hampshire's Peterboro' Hills, and Spanish hides from the pampas of Spain. The railroad continues as a theme of intrusion throughout *Walden*, one that Thoreau acknowledges but reckons its long-term effects as harsh on the land as on the people who build the rails or ride in their cars.

Now almost 150 years since *Walden*, leading voices and organizations for preservation of America's remaining two-percent of the land's wilderness areas often refer to Thoreau. His words from the essay, "Walking," in *The Natural History Essays* are often quoted: "In Wildness is the preservation of the World" (112). Thoreau's voice for the preservation movement is foundational. He knew an earlier America, but saw the beginning of technological trends such as the railroad, the telegraph, the newspaper which forever altered society and the landscape. His concern was that others would learn to live simply and to draw deeply from their surrounding world of nature.

**Suggested uses:** Social Studies, Integrated Science/Language Arts, American Wilderness, Literature. Reading assignments can follow the 18 chapters. Each student keeps a journal, responding freely to the text and to their own inventions. *Walden* invites outdoor readings: under trees, in a park, from the banks of a pond or stream, or in a field. Students should follow this with writing on-site in their journals, reflecting on the sights and sounds of the place. Another activity is keeping an ongoing record of favorite quotations with personal responses. Students can write Thoreau a letter from their front porch, describing what they see and hear in the same spirit as his account in "Sounds" or "Solitude."

Take Thoreau on a walk through the high school halls. What would he think when he saw students working on computers? What would he say about current dress fads? What would be the most shocking discoveries for him and where would he best be at home? Describe him and include dialogue, what did he say to you?

### **Critical questions:**

1. Name some of Thoreau's "Brute Neighbors." Who is more interesting to him, the animals or the village folk? Why does he describe in such detail the "War of the ants"?

2. List on the board some of Thoreau's methods to live simply. How, on the other hand, does he depend on the generosity of others? In what ways does he indulge himself? Discuss the challenges of living simply today. Is it possible? List some "green consumer" ideals.
3. Read Thoreau's comments about the newspaper in "Where I Lived, and What I Lived For." If he were alive today, would he read the *New York Times*? What would his opinion be about television? See E.B. White's essay, "Walden--1954," pages 359-366 in this text. White constructs a scene with Thoreau living in 1954: "I turn on the radio and let Thoreau hear Winchell beat the red hand around the clock" (365). Following this essay, invite students to conceive a scene with Thoreau watching a television show with them and then write about it.

## Conclusion

The greatest challenge of this work is its immediate limitations. As I began the reading and researching for the project, I saw its potential as something beyond this product. The time is right to develop an annotated bibliography of literature with a bioregional focus for Oregon's middle and high school teachers; especially since they are requesting it. I recommend a collaborative effort with several teachers contributing. The six volumes of the Oregon Literature Series, recently published, is an exciting model of Oregon's talented writers creating a rich and diverse collection of regional literature. An annotated bibliography would compliment the series and be a helpful classroom tool.

The greatest difficulty in the project came as I was forced to eliminate good books, often because of my own constraints as well as the project's. Hence, the appendix section with Additional Recommended Readings. It is an essential part of this work because it represents a wealth of material yet to include in a later effort.

As I worked at close range with the texts, their ideas quickly interacted. The "forest of voices" spoke to each other, and I listened. Interesting connections and ideas emerged in the midst of the listening and writing. Reading Francis Fuller Victor's *All Over Oregon and Washington*, published in 1872, prompts a reseeing of familiar Oregon scenes. Oregon's diverse landscapes invite writing. And this project invites student interaction, integration, and collaboration. I trust it is only a beginning.

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- Mathews, Daniel. *Cascade-Olympic Natural History: A Trailside Reference*. Portland: Raven, 1988.
- Ramsey, Jarold, ed. *Coyote Was Going There: Indian Literature of the Oregon Country*. Seattle: U Washington, 1977.
- Robbins, William G. *Hard Times in Paradise: Coos Bay, Oregon, 1850-1986*. Seattle: U of Washington P, 1988.
- Silko, Leslie Marmon. "Landscape, History, and the Pueblo Imagination." *Being in the World: An Environmental Reader for Writers*. New York: Macmillan, 1993. 573-585.
- Stafford, Kim. *Having Everything Right*. Lewiston: Confluence Press, 1986.

Stafford, William. "Little Rooms." *An Oregon Message*. New York: Harper & Row, 1987. 17.

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Victor, Frances Fuller. *All Over Oregon and Washington: Observations on the Country*. San Francisco: Carmany, 1872.

## **APPENDIX**

## **Additional Recommended Readings** (\*Oregon authors)

Bass, Rick. *The Ninemile Wolves*. New York: Ballantine Books, 1993. (0-345-38251-X) B/W photographs and maps. 162 p.

\*Beckham, Stephen Dow, ed. *Many Faces: An Anthology of Oregon Autobiography*. Corvallis: Oregon State UP, 1993. (0-87071-372-8) B/W photographs and illustrations. 330 p.

\*Berry, Don. *Trask*. New York: Viking, 1960. 373 p.

\*Buan, Carolyn M., and Richard Lewis, eds. *The First Oregonians: An Illustrated Collection of Essays on Traditional Lifeways, Federal-Indian Relations, and the State's Native People Today*. Portland: Oregon Council for the Humanities, 1991. B/W photographs and illustrations. 128 p.

\*Dodds, Gordon B., ed. *Varieties of Hope: An Anthology of Oregon Prose*. Corvallis: Oregon State U P, 1993. (0-87071-374-4) B/W photographs and illustrations. 330 p.

\*Goodnight, Julie, and Sara Vickerman. *Oregon Wildlife Viewing Guide*. Lake Oswego: Defenders of Wildlife, 1988. Colored photographs and maps. 78 p.

\*Kittredge, William. *We Are Not in This Together*. Saint Paul: Graywolf Press, 1984. (0-915308-44-4) 128 p.

\*Lesley, Craig. *River Song*. New York: Dell, 1989. (0-440-50311-6) 307 p.

\*Lesley, Craig, Ed. *Talking Leaves: Contemporary Native American Short Stories*. Associate Ed. Kathryn Stavrakis. New York: Dell, 1991. (0-440-50344-2) Hardcover. 385 p.

\*Martin, Jim. *A Bit of Blue: The Life and Work of Frances Fuller Victor*. Salem: Deep Well Publishing, 1992. (0-9632066-0-5) B/W photographs. 277 p.

McManus, Patrick F. *Never Sniff A Gift Fish*. New York: Holt, 1983. (0-03-063863-1) Hardcover. 217 p.

McManus, Patrick F. *The Grasshopper Trap*. New York: Holt, 1985. (0-03-000738-0) Hardcover. 214 p.

- McManus, Patrick F. *They Shoot Canoes, Don't They?* New York: Holt, 1981. (0-8050-0030-5) 218 p.
- Mowat, Farley. *Never Cry Wolf*. Boston: Little, 1963. 247 p.
- Muir, John. *Among the Animals: The Wildlife Writings of John Muir*. Ed. Lisa Mighetto. San Francisco: Sierra Club, 1989. (0-87156-607-9) 196 p.
- . *My First Summer in the Sierra*. New York: Penguin, 1987. (0-14-017001-4) B/W photographs. 264 p.
- Oliver, Mary. *House of Light*. Boston: Beacon, 1990. (0-8070-6811-X) 80 p..
- . *New and Selected Poems*. Boston: Beacon, 1992. (0-8070-6819-5) 255 p.
- Perlin, John. *A Forest Journey: The Role of Wood in the Development of Civilization*. Cambridge: Harvard UP, 1991. (0-674-30892-1) B/W illustrations and maps. 445 p.
- Reisner, Marc. *Cadillac Desert: The American West and Its Disappearing Water*. New York: Penguin, 1993. (0-14-017824-4) B/W photographs. 582 p.
- \*Robbins, William G. *Hard Times in Paradise: Coos Bay, Oregon, 1850-1986*. Seattle: U of Washington P, 1988. (0-295-96617-3) B/W photographs. 194 p.
- \*St. John, Primus, and Ingrid Wendt, eds. *From Here We Speak: An Anthology of Oregon Poetry*. Corvallis: Oregon State UP, 1993. (0-87071-376-0) B/W photographs and illustrations. 332 p.
- \*Stafford, Kim R. *Having Everything Right*. Lewiston: Confluence Press, 1986. (0-917652-60-6) 190p.
- Stegner, Wallace. *Angle of Repose*. New York: Penguin, 1971. (0-14-016930-X) 569 p.
- . *The American West as Living Space*. Ann Arbor: U of Michigan P, 1990. (0-472-09375-4) Hardcover. B/W photographs. 89 p.
- \*Sullivan, William L. *Exploring Oregon's Wild Areas: A Guide for Hikers, Backpackers, Climbers, X-C Skiers, and Paddlers*. Seattle: The Mountaineers, 1988. (0-89886-144-6) B/W photographs and maps. 270 p.



- \*Thoele, Mike. *Footprints Across Oregon: A Roving Chronicler's Favorite People and Places*. Portland: Graphics Arts Center, 1987. (1-55868-018-7) Color photographs. 191 p.
- \*Venn, George. *Marking the Magic Circle: An Intimate Geography*. Corvallis: Oregon State UP, 1987. (0-87071-353-1) B/W photographs. 196 p.
- \*Victor, Frances Fuller. *All Over Oregon and Washington: Observations on the Country*. San Francisco: Carmany, 1872. 368 p.