

Walking Practices in Higher Education: An Inquiry into the Teaching, Writing, and Walking Practices of Five Contemporary Academics

by

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or

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or has conducted the research

- c. as a co-investigator, collaborator or research assistant in a research project approved in advance,

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Abstract

Walking has been a practice in and an essential component of the lives of many educators, philosophers, researchers, and writers in both historical and contemporary times. However, little research has been done to explore what walking means to these people and how walking influences their work. In this project, I interview five people to explore their walking practices with a focus on teaching, learning, and writing in higher education. The participants come from a range of roles that include emeritus faculty, research and teaching faculty, and a doctoral candidate. I conduct interviews while both walking and being seated with participants since walking, as a go-along interview method, is a secondary focus of the research. Through the interviews, six themes emerged: (1) walking as roots, (2) walking as experiential, (3) walking and metaphor, (4) walking pragmatics and practicalities, (5) walking in academia, and (6) walking as a method of research. I discuss these six themes through the literature, what the participants have offered, and my understandings of how walking is an under researched aspect of academic culture and practice. The project concludes with the insights and implications of what walking practices offer to educational philosophy in general, higher education, educational research, and my own practice.

Keywords: Ethnographic Research; Go-Along and Walking Interviews; Higher Education; Qualitative Research; Teaching, Learning, and Writing; Walking Pedagogy

Dedication

Norm Hotton
Clem Stanek

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List of Acronyms

| | |
|-------------|---|
| AAFC | Agriculture and Agri-Food Canada |
| BC | British Columbia, Canada |
| EPA | U.S. Environmental Protection Agency |
| Esri | Environmental Systems Research Institute |
| Esri Canada | Environmental Systems Research Institute Canada |
| FAO | Food and Agriculture Organization of the United Nations |
| K-12 | Kindergarten through 12th grade education |
| M.A. | Master of Arts |
| METI | Ministry of Economy, Trade, and Industry of Japan |
| NASA | U.S. National Aeronautics and Space Administration |
| New West | New Westminster, BC |
| NGA | U.S. National Geospatial-Intelligence Agency |
| NH | New Hampshire, US |
| NOAA | U.S. National Oceanic and Atmospheric Administration |
| NPS | U.S. National Park Service |
| NRCan | Natural Resources Canada |
| SFU | Simon Fraser University |
| St. | Saint |
| trans. | Translated |
| U.S. | United States of America |
| USDA | U.S. Department of Agriculture |
| USGS | U.S. Geological Survey |
| V: | Veronica in Chapters 4 through Chapter 8 |
| VCGI | Vermont Center for Geographic Information |

Chapter 1. Introduction

tree reflections
cloud reflections
a dead cat came floating by

all day
in the mountains
ants too are walking

(Taneda (trans. by Watson), 2003, pp. 53 & 56)

1.1. A Trail

It is exciting to start a thesis because you think you are the first person to tread the topic. No one has done *this* before! After some wandering in the literature, you find you are not alone. Finding others can be frustrating at first because you may find your question has already been answered:

I no longer think of the walk as a subject that belongs exclusively to me or to anyone else. ... I must now acknowledge that someone has trodden this path before me.

Robert Gilbert's Afterword
(in Robinson, 2006, *The Walk: Notes On A Romantic Image*, p. 142)

With a little more ambling, you find that not all the questions have been asked, or asked the way you want to ask the questions. There is space for the other questions to mark, remark, or move a trail. Alongside the excitement is the challenge of narrowing in on a focus for the thesis. This is an obvious problem, but important to remember. A topic can be out of focus, wide, and a never-ending path. However, for the practicalities and purpose of a thesis, a focus is needed, required, and welcomed because it allows the thesis to be a good representation of a student's ability to persist through the process

and to contribute something new, no matter how small, to academic scholarship; this is an obvious element of a thesis that is important to remember.

For the specific focus of my research, I decided to explore the walking practices of contemporary educators in higher education to see how walking practices influence these educators' teaching, learning, and writing in higher education settings. I wanted to study walking practices to see what walking has to offer alongside the other ways we teach, learn, and write, and to see if we may have forgotten to get up from our sedentary work. I also wanted to work with present day academics and educators to document their work that may have never been documented.

I think that this research is an act of uncovering a trail covered with weeds and leaf litter since walking is not a new human activity. Walking instead might be seen as an unnoticed habit. Our walking habits are like the ants that go unnoticed as they walk alongside us in the mountains (Taneda, 2003, p.56). With this taken-for-granted aspect of walking, it seemed foreseeable that significant contributions to learning, teaching, and writing might be possible by studying the connection between higher education and walking with people who currently have walking practices that link to their work. Before I began this research project, and in my own journey of teaching and learning in higher education, I have used walking as a pedagogic and learning practice.

The primary aim of this research was due to the fact that there is a significant and substantial habit of walking among many past and present educators, researchers, philosophers, and writers, an inquiry into the habits of contemporary academics who walk could have implications for understanding how teaching, learning, and writing are influenced and supported by walking practices. Since there appeared to be little research done on this topic, I thought that this would be something I could contribute to the scholarship. A secondary aim of this research was to conduct interviews while walking with participants. This introductory chapter will outline how I became interested in studying walking and will be followed by the literature and methodological approach that supports the research I conducted.

1.2. From Geography into Education

I came to work on an education doctorate through my role as an instructor in Geography because I wanted to become a better instructor. I also chose to study in Canada so that I could go through the experience of being an international student like the many international students I had studied with and taught at the University of Hawai'i at Mānoa, which is where I completed my M.A. in Geography. I also taught Geography at two affiliated community colleges, Kapi'olani Community College and Honolulu Community College. I taught physical geography lectures, physical geography laboratories, world regional geography lectures, and I assisted with quantitative methods. In Geography courses, it was common to conduct fieldwork, especially within physical geography courses. My undergraduate work in Environmental Studies also had fieldwork experiences. Because of my sustained learning and teaching experiences in laboratories and fieldwork, I was exposed to the value of applying theory (i.e., lectures) to practice (i.e., laboratories and fieldwork). Fieldwork would take place throughout campus and at off-campus sites. Walking was involved in my higher education and teaching through fieldwork, but at that time walking was not something that I noticed as a student or instructor. I walked to streams to take flow measurements and then walked along, and in, the stream; I walked through art galleries and farmer's markets with students. The walking was an unnoticed part of my learning and teaching practice. It was not until I started doctoral studies in Education at Simon Fraser University (SFU) that I began to consider my past teaching practices and educational experiences in a more systematic way with educational theory and research to guide and support my reflections. Walking was what captured my curiosity in doctoral studies.

1.3. “Really, the initial spark was on a treadmill?”

The initial spark of walking and education was most likely on a treadmill at the SFU fitness center in the summer of 2009. I cannot completely remember *where*, although the *when* I can trace. As time passed, it became too difficult to pinpoint where I thought something along these lines: “What is this walking? I think well while walking, read fast, feel better during and after, have ideas, solve puzzles. It seems to help others. What is it about walking that helps with learning, teaching, writing, education,

and more?” These were some of the initial questions I had about walking and this is somewhat amusing since a treadmill is not typically the place where others expect my idea of walking and education to have been sparked.

Around the same time, my route to campus changed where I would walk longer along a lake to and from a bus stop that went directly to campus. This new and longer walk was 10-15 minutes and a little over a half of a mile. On campus, I also began to walk regularly to the SFU Community Garden; by just one day I had missed learning about the yearly registration for that season’s opening plots. So instead of gardening that year, I sat on a crumbling moss-covered picnic table to observe the garden and walk through the paths to figure out which plot to try to garden next season. For several years, I walked to the garden on most weekdays to water and do various tasks in the garden since I also worked on campus; I would also go to the garden to take a break, observe plants and animals, or to work outside at the decomposing picnic table.

I cannot say for sure where the thought of walking and education came to mind, although I still think it was on the treadmill at the gym, and not while walking along the lake to the bus or around campus. While it is impossible to be certain what where was, I do remember that it was the middle of 2009 when I began to intentionally write about walking and education. Because of all my varied and daily walking, I assume that the frequency helped me identify the topic of walking; a treadmill just happened to be the place where the thought became a conscious one. I will continue to elaborate on the idea of walking on a treadmill in this chapter, since the treadmill was one of the primary places I walked throughout this research, and was a place that occasionally caused puzzlement for people who thought a treadmill was not as good as walking off the beaten path.

1.4. All Kinds of Walking Roots

Before walking and education was of academic interest, I had been asked to do a free-write exercise during a presentation several months earlier. The following is a short excerpt from my page of hand-written text:

...
Walking the streets ...
 go to the ditch to see leeches,
 feet wet,
 walking stick in hand (an old tool handle)
 blackberries in buckets, so many ...
Laundry line from one end to the other
 running [or walk, or skip from] one side to other, spin around
...
... cat-dog digs under the fence ... goes to the ditch
Walking, Walking, Walking ... always walking
 Neighbor's trash--treasures. An old hatbox, blank cassettes
...

This original free-write was written at a conference during a presentation titled *Narratives of Place: Ecology and Aesthetics Coming Together* (Vasko, 2008). Because of my background in geography and environmental studies, this was a useful presentation for me since my starting point for educational research had been environmental education. In this presentation, Vasko had discussed a trend that children were growing up with *nature-deficit disorder*, which is the theory by Richard Louv (2008) that states as people, and especially children, become further and further distanced from experiences in natural setting, there is correlated evidence that people are suffering from a deficit of nature. During the second half of the presentation, Vasko asked us to free-write about an environment that we had a significant emotional attachment to in the past or present. I suspect she was encouraging us to recapture an experience in the natural world that would counter any deficits we might be experiencing as adults.

When Vasko made this request, I thought of my home neighborhood and the edges of the subdivision I would walk through, which were the streets, backyards, a ditch, and along the edges of an old farm that was swampy and eventually became the site of a chain grocery store. I would walk alone, with other children, and with adults. The neighborhood I lived in was the place I would roam when outside, and was the setting of early memories of being outside and observing plants and animals. I cannot remember if Vasko had specifically asked for just any environment or for a particular place in nature, but she may have asked for a place in nature since nature-deficit disorder was part of the presentation. A suburban neighborhood and ditch might not seem like nature, since David Orr (2004), an environmental educator, refers to the

suburbs as “sensory deprivation chambers” (p. 65). So what good are these deprived places where more than 50% of the global population resides and walks within? Robert Michael Pyle (2001), a well-known lepidopterist, is an advocate for ditches and other “secondhand lands, the hand-me-down habitats where you have to look hard to find something to love” (p. 3). If one pays attention, looks closely, and listens carefully, even a suburban ditch can have non-human life and provide experiences of wonder and mystery while walking about. From my perspective, and for the purposes of this research, I was interested in all kinds of walking and in all kinds of places, since it was the walking itself that I became most interested in, rather than in a particular place or setting. When I later read my free-write, it was intriguing to see that the theme of walking was present.

When I made the transition from planning to study environmental education to focusing my research on walking, I was regularly reading, and continuing to study a variety of environmental literature. In this literature, I noted the kinds of walking that took place and how walking was described. Rachel Carson’s (1998) *The Sense of Wonder*, which was published posthumously, is one example of the walking I noticed throughout the environmental literature:

When Roger [Carson’s young nephew] has visited me in Maine and we have walked in these woods I have made no conscious effort to name plants or animals nor to explain to him, but have just expressed my own pleasure in what we see, calling his attention to this or that but only as I would share discoveries with an older person. (Carson, 1998, p. 23)

While I agree with Carson’s (1998) idea of how to foster a sense of wonder in children and adults, I had become more curious about walking and what walking meant for learning and knowing; even before a sense of wonder develops about a place. Carson became the caregiver of her nephew after her sister’s death and *The Sense of Wonder* described her relationship with her nephew and how she walked with him around the Atlantic Coast helping him to wonder. In my experiences of spending time outside, I had my neighborhood, a suburban area with some wild edges and the ditch I could walk, and I knew several adults who cared about these places. I began to suspect that walking itself was important, although I was also secondarily interested in where the walking took place. This is why my research did not focus on a specific kind of place walked, since I

first wanted to study walking in all kinds of places. I was curious to find the range of places walked by the people and what those places meant, if anything, to people. I have found that walking urban streets or a treadmill are also places where wonder can take place. As an example, a recent study found that creative thought was no different when walking on a treadmill viewing a white wall when compared to walking outside on campus (Oppezzo & Schwartz, 2014).

As mentioned above, Pyle (2001) is an advocate for “hand-me-down habitats” (p. 3), which he illustrated with a ditch he spent time exploring while growing up in Colorado. The following is some of the opening text from Pyle’s (2001) *The Thunder Tree: Lessons from an Urban Wildland*, which is useful to quote because it shows how walking in semiwild places as a child was important to him:

From the time I was six, this weedy watercourse had been my sanctuary, playground, and sulking walk. (Pyle, 2001, p. 1)

Even if they don’t know “my” ditch, most people I speak with seem to have a ditch somewhere—or a creek, meadow, wood-lot, or marsh—that they hold in similar regard. These are the places of initiation, where the borders between ourselves and other creatures break down, where the earth gets under our nails and a sense of place gets under our skin. They are the secondhand lands, the hand-me-down habitats where you have to look hard to find something to love. (2001, pp. 2-3)

Free to wander [to the canal], we [Pyle and his brother] strode the concrete sidewalk to its slanted curb and entered the odor of new asphalt heating up with the day, then crossed Revere Street into the Jefferses’ yard. Beside the little tower of their standard backyard incinerator, a chain link fence opened onto Hoffman Heights Park. The gate clanked shut, and we left the built world behind. (2001, p. 8)

I agree with the reasoning of many environmental authors and researchers that contact with place is important for developing an environmental ethics of care. However, I also think that just the walk itself is interesting and important and should be available to everyone, so that people can have the opportunity to know place and have a safe place to walk. Just the act of being out in the community, moving around, and noticing the place may be more important than the place being wild, semiwild, or urban in helping care and curiosity of place to develop in people. Walking with wonder as opposed to just

walking to get through a place seems to be important regardless of place. Annie Dillard (1987) walked the urban streets of Pittsburgh with a keen attention as a child:

I walked. My mother had given me the freedom of the streets as soon as I could say our telephone number. I walked and memorized the neighborhood. I made a mental map and located myself upon it. At night in bed I rehearsed the small world's scheme and set challenges: Find the store using backyards only. Imagine a route from the school to my friend's house. (Dillard, 1987, p. 42)

From a geography-based perspective (literally *earth writing*), walking a place lets you develop mental maps of a place and observe the place. Dillard (1987) would walk as a child and this was her way of reading the town before she read books; before she was writing, she would make maps:

Walking was my project before reading. The text I read was the town; the book I made up was a map. ... I pushed at my map's edges. Alone at night I added newly memorized streets and blocks to old streets and blocks, and imagined connecting them on foot. From my parents' earliest injunctions I felt that my life depended on keeping it all straight—remembering where on earth I lived, that is, in relation to where I had walked. It was dead reckoning. On darkening evenings I came home exultant, secretive, often from some exotic leafy curb a mile beyond what I had known at lunch, where I had peered up at the street sign, hugging the cold pole, and fixed the intersection in my mind. What joy, what relief, eased me as I pushed open the heavy front door!—joy and relief because, from the very trackless waste, I had located home, family, and the dinner table once again. (Dillard, 1987, p. 44)

For me, it became walking itself that was of interest from a broader view, and how walking influences higher education academics teaching and writing practices. I became more and more interested in the act of walking, rambling, ruminating, wandering around any place, and the walking practice itself, rather than walking being in the natural world or in an urban setting. I think that an environmental or place-based aspect of walking may come later for me because of my training and interests in geography and environmental studies. There was an environmental focus indirectly embedded within my walking interest since much of the literature I used was from environmental fields and disciplines. For this research, a diversity of places, not just settings that are devoid of human impact, were all interesting places for me to study and think about walking. Rural, wild, urban, suburban, and treadmills were all possibilities.

Regarding treadmills, it is worth a brief and final note about my environmental and walking interests, and how this connects to treadmills. I have been asked many times whether the treadmill might further separate humans from the natural world. My response is both “yes” and “perhaps,” since in walking at the campus fitness center, I am able to observe other patrons of the gym on a regular basis and see the athletic practices on the field, over which the windows of the fitness center look. One evening I watched a group of 30 or more people doing practice drills for quidditch, the game made popular by the *Harry Potter* book and movie series. I looked up from the treadmill, immediately confused, and felt myself smiling. I thought, “Are those people running with brooms? Yes, they are running with brooms.” At the fitness center, I cross paths with peers, students, staff, faculty, and administrators. I can also see the beginning of the tree line that surrounds campus. I can almost see into the SFU Community Garden from the vantage point of the treadmill. Walking on the treadmill connects me to campus life and the people that I work with on a daily basis. Likewise, I walk near a small lake at home and there are regular lake visitors I know, and I look for the individual wildlife I have learned to recognize. The “all kinds of walking roots” for the authors and myself, highlight my broad interest in how walking in all kinds of places can influence education.

1.5. Walking Snapshots

autumn wind
for all my walking—
for all my walking—

(Taneda (trans. by Watson), 2003, p. 99)

Returning to how I walked as a child, which was captured in my free-write, there are a few other relevant examples of my past and present walking. When I was studying music as an undergraduate student in Michigan, I would take short breaks during practice sessions to walk in the building or outside. I have memories of the cold dry air during the winter and hearing music from the inside of the building. It could have been a couple of years that I did a regular practice-walk-practice-walk routine. When I lived in Honolulu, I began a regular practice of walking for health and well-being. Kapi’olani Park was a short walk from home, so I often walked around this large urban park in about 45

minutes to an hour. The park is sandwiched between Waikiki Beach and Diamond Head crater. Diamond Head was also an accessible loop to walk around on the roads along the outside of the crater. I would walk around Diamond Head less often, but it was a diverse loop that would take me past a community garden, an off-leash dog park, amazingly large homes, surfing and windsailing spots, large feral cat colonies, and an occasional red-eyed mongoose.

While I was working on this research in Canada, I continued walking, both outside and on treadmills. Even though the campus had good trail access, I appreciated having access to a well-maintained and professionally-managed fitness center. I sometimes used the stairclimber and elliptical machines, although I preferred the treadmills. I sometimes read on the treadmills, and read faster than when my legs were stationary. I sometimes listened to podcasts or music, but I usually just walked and looked out onto the athletic field at various sports groups. I observed the trees swaying on the south side of the hill and saw many crows, and sometimes there was a coyote around the lawns. Since I also gardened in the SFU Community Garden, I was frequently walking to and from the garden while studying and working on campus.

In the mornings, before I got to campus each weekday, I walked to the bus stop that was along a small lake and this walking pattern, as mentioned earlier, began the summer I chose walking as topic to study for my research. I observed changes in the seasons and wildlife and I took a walk at both the beginning and end of the day. At the lake, there was a variety of wild and domestic hybrid ducks that lived there year-round and I would often see and look for an individual hybrid duck that had hatched at the lake and lived there as an adult. There were lots of geese, and whenever the geese returned I would think of Aldo Leopold's (1966) essay about the return of the geese to his Sand County in Wisconsin; I will return to Leopold in the next chapter. There were dogs with all kinds of humans who either did or did not pick up after the dogs. There were those who taught the dogs how to walk on a leash and those who nearly tripped other people with their dog leashes. I once saw a person wearing a shirt that said, "Who's walking who?" as the person was being pulled along by a dog on a leash. Sometimes there was snow or ice on the lake. The lake swelled when all the storm water was building from the days and weeks of rain; the lake was a runoff area for the storm drains. In spring,

cottonwood fluff made me do a double-take, reminding me of snow. One day, there was an osprey in the tree eating a frog and dropping the guts on the path below, which almost fell on me. I can still hear that splatting sound and remember looking up in the tree wondering what was going on up there. I could see two frog legs bobbing under the osprey who was pulling at the frog's limp body. A child noticed the innards on the path first with a question of "Huuuhhhh???" that was followed quickly by the disgust of "Eeeewww!" There were eagles being chased by crows and eagles flying with an osprey. The osprey would dive for fish. There was a heron in the morning hours catching a fish. While I rested at a bench near the shoreline, there were three men tipping over in a canoe and laughing as they stood up in the shallow water. Another time while I sat on a bench writing notes, a passerby asked if I was writing a book; I remember laughing at that question. I noticed other things that Leopold (1966) had noticed on his farm at the lake: sumac turning gold, blackberry leaves that looked like "red lanterns" (p. 66) in the fall, a chickadee's never-ending curiosity, and the teaching dog with their human student (pp. 66-69). On the way home from the bus stop, I often walked back along the lake or along the sidewalk across from the lake. "For all my walking" (Taneda (trans. by Watson), 2003, p. 99), let me gather my ways of walking together:

I have walked as
... a child
... a young adult
... in my academic programs as both student and teacher
... outside and inside
... on garden paths, trails, sidewalks, and treadmill belts.

I do not think that I could explain then, or even now, how the simplicity of walking can be a powerful practice, but I do think that my conversations with the participants of this research project help to illustrate the value and impact of walking practices in education. For me, there is something simple in the idea that a walk can bring a lot to teaching, learning, and writing. The simplicity of walking has always been very appealing to me. Even those who walk with a cane or wheelchair go for walks. Sunaura Taylor talks about how she goes for walks in her wheelchair when she walked with Judith Butler during the conversation the two had for the film *Examined Life: Philosophy is in the Streets* (film: Imperial, Marin, & Taylor, 2008; book with transcripts:

Taylor, 2009). Marilyn Powell (2014b) interviewed her husband, Dan McLaughlin on learning how to walk after his stroke for the CBC radio program *Ideas*. Dan, a professional animator and professor, taught his university students that “the Earth sucks” (Powell, 2014b, min. 13:46) when animating walking because of gravity. The simplicity of walking technology and the slowness have been appealing too, not as a rejection of technology or speed, but as a way to keep perspective and have a range of technologies and speeds. We can use our feet and iPads, although we have to remember that “we are bodies” (Snowber, 2012, p. 118) that have abilities and limits. Rebecca Solnit (2000) writes that walking is what puts humans into perspective since humans are “not particularly powerful or fast” (p. 44) when walking. I think that walking gives me the perspective that while I know how to work on a computer, my two feet still need to get me there and back, and I need to be able to do this walking within the biological abilities and limits of the body:

Walking is an odd fulcrum in human evolutionary theory. It is the anatomical transformation that propelled us out of the animal kingdom to eventually occupy our own solitary position of dominion over the earth. Now it remains as a limitation, no longer leading us into a fantastic future but linking us to an ancient past as the same gait of a hundred thousand ... [to] ... three million years ago. It may have made possible the work of the hands and the expansion of the mind, but it remains as something not particularly powerful or fast. If it once separated us from the rest of the animals, it now—like sex and birth, like breathing and eating—connects us to the limits of the biological. (Solnit, 2000, pp. 43-44)

1.6. “You have a standing desk?”

When I could not walk while working, because of a number of logistical reasons, I found ways to stand while working. During my time writing this research, I reached a point at which sitting at a desk for hours and hours was no longer a viable nor an intelligent option. Sitting is the assumed norm when people have to write or work at a computer, but sitting is not required. Given the research on the health impacts of a sedentary life, it came time for me to figure out how to convert a sitting desk into a standing desk (Levine, 2012; Matthews, et al., 2012; Orlean, 2013; Powell, 2014a; Stamatakis, Hamer, & Dunstan, 2011). A sitting-desk-to-standing-desk conversion was the thrifty do-it-yourself option, since a real standing desk is extremely expensive and a

substantial piece of furniture to invest in. A quick search online revealed a variety of simple designs that could be implemented with modest cost and simple supplies and hardware. When I reached the stage of typing for significant periods of time, I made the switch to both standing and sitting while working, and I do not think I could ever go back to solely sitting while writing or working at a computer. Standing has allowed me to shift my weight from side to side and then sit down and work from time to time as well. Being able to shift my body helped me to breathe, since while seated I have noticed that I hold my breath while working at a computer. Standing and working is also a little closer to the process of walking and working. In the future, I would be interested in trying a treadmill desk, which allows a person to walk at a very slow pace so that the working and writing is possible without a lot of bouncing or jostling (Orlean, 2013).

I had been considering the standing desk option for a while and it became obvious that if I were going to have to be stationary for significant stretches of time, sitting should not be the only option. I had seen standing desks through office windows when I was walking around SFU. On campus, I have counted a handful of people who use standing desks and each week I find, or learn of, more and more people using them. One of things that instigated my use of a standing desk was a journal article, although walking was featured in the article, rather than a standing desk. A doctor had given author Lisa Panayotidis (2009) advice that walking was necessary throughout the workday to sustain her health as a sedentary academic. What was interesting for her was the discovery that walking was actually not a distraction to work; walking was already a part of her writing and thinking process. Her walking had just not been noticed yet as a practice in her work. Walking allowed her to notice the unnoticed, and this included the walk itself. Panayotidis' article was one particularly useful source of material for the Literature chapter, which follows.

1.7. Waypoints of a Trail

Before concluding my introductory chapter, let me return to the haiku that opened the chapter:

tree reflections
cloud reflections
a dead cat came floating by

all day
in the mountains
ants too are walking

(Taneda (trans. by Watson), 2003, pp. 53 & 56)

The two haiku are by Santōka Taneda (b. 1882 – d. 1940), a Japanese monk, who walked and wrote free-verse haiku about his “many walking trips, journeys in which he tramped literally thousands of miles through the Japanese countryside” (Watson in Taneda, 2003, p. 6). I found Taneda’s haiku early on in my research and I have greatly appreciated the expressive and pithy quality of a haiku. For Taneda’s haiku to also be connected to walking was of great interest to me. The translator, Burton Watson, noted that “walking trips had helped provide literary inspiration” (Watson in Taneda, 2003, p. 6) for other well-known poets, which included Bashō. As Watson noted,

[Taneda] clearly found that the constant change of scene greatly aided his poetic powers. The two activities of walking and composing haiku seemed to compliment each other, and his many journeys, lonely and wearisome as they were, gave him a sense of fulfillment that he could gain in no other way. (Watson in Taneda, 2003, p. 6)

Taneda had a difficult life that included his mother having committed suicide when he was 11, his own possible attempt at suicide while intoxicated in his early 40s, and his struggle with “alcoholism that was to plague him throughout his life” (Watson in Taneda, 2003, p. 4). As far as what Taneda expressed about himself and his walking and writing practice, Watson translated the following from a 1940 diary entry that was written less than two months before Taneda’s death:

Talentless and incompetent as I am, there are two things I can do, and two things only: walk, with my own two feet; compose, composing my poems. (Taneda (trans. by Watson), 2003, p. 9)

Throughout this research I use haiku from Taneda (2003) that are translated by Burton Watson and short quotes by others to provide an opening or closing tone for a chapter and a few subsections. Each of these haiku or short quotes captures the theme

of the chapter and my experience of working on those chapters. Along with using Taneda's haiku in my research, I have often used his haiku while teaching and presenting, where I typically give each person a haiku to read and take for a walk. The walks might be for a few minutes or up to an hour depending on the logistics of the course or presentation I am organizing; and the walks might be taken alone or with a group. I recall one person having a Taneda haiku about ants walking (p. 56) and this person was captivated and surprised by how observant they became of the ants during the walk. Without that haiku as a prompt, the person may have never noticed that the ants too were walking.

I wanted to begin this project with those two haiku since they offer perspectives that might be uncommon or forgotten while being a self-centered human going about one's life. Life and death are always present as time continues, and the image of a dead cat floating by captures the somber tone of Taneda (2003, p. 53) well, as his haiku are not particularly romantic. As far as ants walking in the mountains (p. 56), there are many creatures that go about their walks as quadrupeds or as an occasional bipedal. Roots crawl in the soil and "all mountains walk with their toes on all waters and splash there" according to the ancient Chinese monk Dōgen (Snyder, 2003, p. 123).

1.8. Moving On Along a Trail

The purpose of this chapter was to introduce my interests and connections to walking by explaining how walking became the focus of my research by way of geography and environmental literature. Because I noticed walking practices in what I was reading and through my personal experiences, I decided it would be both valuable and interesting to explore the walking practices of contemporary educators in higher education to see how these practices may influence an educator's teaching, learning, and writing. My goal is that by showing that walking has been a significant and substantial habit among many past and present educators, an inquiry into the habits and qualities of contemporary academics who walk may have implications for understanding how teaching, learning and writing are influenced and supported by a walking practice. The next chapter reviews the walking literature that was most relevant to my research project.

Chapter 2. Literature

soppy with morning dew
I go off
any direction I please

(Taneda (trans. by Watson), 2003, p. 69)

stay together
learn the flowers
go light [emphasis in original]

(Snyder, 1974, p. 86)

The question of interest for my research, which is how walking supports academics in their teaching and writing work, created a challenge in identifying the most relevant and useful literature. Walking has been a practice in and an essential component of the lives of many writers, philosophers, researchers, and teachers in both historical and contemporary times. The “any direction I please” (Taneda (trans. by Watson), 2003, p. 69) on a walking trip was similar to my looking at all the possible literature I could review and incorporate. I could have gone in any direction I pleased in the literature, since walking is integral to human life. The second quote above is the last three lines of Gary Snyder’s poem “For the Children” (1974). Snyder complements Taneda as a poet and as someone who walks, although Snyder counters Taneda’s directionless walking in that it would be better to “learn” and “stay together” (Snyder, 1974, p. 86) within a particular body of literature. I found that “going light” would be better than trying to cover every possible direction the literature could have taken me regarding walking practices. A survey of all the literature that was related to walking was a project beyond the scope of my research, since my study looks at educators in higher education. Therefore, I needed to choose a direction and keep it close to the literature most relevant to my research topic. I found that Rebecca Solnit’s (2000) opening comment in *Wanderlust: A History of Walking* sums up the wide range walking practices can cover:

The most obvious and the most obscure thing in the world, this walking that wanders so readily into religion, philosophy, landscape, urban policy, anatomy, allegory, and heartbreak.

This history of walking is an unwritten, secret history whose fragments can be found in a thousand unemphatic passages in books, as well as in songs, streets, and almost everyone's adventures. (Solnit, 2000, p. 3)

To a certain degree, I fully appreciate that my experience of finding and reviewing the literature wandered, especially in the exploratory stages of my research. When one allows the possibility of the tangents less traveled to be a destination, wandering off-trail becomes a destination itself. Tracking, herding, and keeping pace with the walking literature is both compelling and challenging because the literature is spread over disciplines, cultures, time, and place.

In compiling a literature review, I found Harry Wolcott's (b. 1929 – d. 2012) observations, insights and guidance about literature reviews worth reflecting on. Wolcott, a noted educational ethnographer, discussed the habit in reports, especially theses and dissertations, to have separate and lengthy chapters for literature, theory, and methods before even getting to what happened during the research (Wolcott, 2002, 2009). Wolcott found that these three chapters were often too long or inappropriate within the scope of what a thesis was actually studying. These observations came from Wolcott's decades of working in ethnographic research and teaching qualitative research. Because I have used Wolcott's ethnographic approach in my own research, I thought it was important to review more of his materials in order to have an internal consistency to my project. Here Wolcott offers his observations about the literature, theory, and methods chapters:

The three topics have become so much a part of the reporting ritual ... Too often, the topics are addressed in elaborate detail before the reader catches more than a glimpse of what the researcher intends to report. Because old habits die hard, this rather standard "dissertation format" tends to reappear in writing subsequent to the dissertation, simply because authors continue to follow their same patterns. (Wolcott, 2009, p. 66)

Wolcott (2009) suggests approaching the use of these three topics to be a "when-and-as-needed" (p. 67) approach:

What I propose is that instead of treating these [three] linking activities as independent exercises—in a dissertation or any scholarly writing—you remain resolutely selective about the links that you make and you make relevant links on a when-and-as-needed basis. Most likely that will mean holding off except for the most general of comments until the research you are reporting is ready to be situated in broader contexts. (Wolcott, 2009, p. 67)

Heeding Wolcott's advice, I narrowed my literature into four groups of ideas that focus on the most relevant and useful literature to my project. Here I briefly describe the four categories that frame my literature review, after which each group will be reviewed in more detail.

The first group is (1) the “Historical Significance of Walking” in the literature. This historical overview provides a succinct sequence of how walking has been important throughout history and ends with more recent examples, which link to the second group of literature on attentiveness and observation. The historical sequence has been kept brief because I thought it was important to give a sampling which shows that walking has been important throughout time and continues to be important; however, an exhaustive history was not useful to my overall research project, which focuses on walking practices in the present. The second group of literature is (2) “Attentiveness and Observation While Walking,” and is a review of the literature that illustrates the attentiveness and observation skills that are part of walking practices. I include this group of literature because I consider that being an attentive observer is an important part of a walking practice. The third group of literature is (3) “Higher Education and Walking” and it specifically discusses teaching and learning in higher education contexts, along with the professional development or reflective practices of academics. The final literature group is (4) the “Go-Along: Walking Interviews,” which discusses an interview technique of accompanying participants during common activities that might be part of a walk, drive, or ride. While the Methodology chapter is another possible location for the *go-along* interviews, I have placed it in the Literature chapter in order to avoid the possibility of go-along interviews detracting from the overall ethnographic research approach that I discuss in the Methodology chapter.

Another useful way to think about these four bodies of literature is how they relate to my overall research project. The first two groups of literature, “Historical

Significance of Walking” and “Attentiveness and Observation While Walking,” overlap because this literature comes from a broad range of works that discuss walking practices throughout the past and present and in a variety of scholarly domains. The third body of literature, “Higher Education and Walking,” brings my focus of walking to a specific and narrower group of people that I wanted to study as opposed to the wide and dispersed quality that walking has among humans in the previous two groups of literature. Finally, the “Go-Along: Walking Interviews” literature reviews a specific method of conducting interviews where the researcher and participant walk together in places familiar to the participant. Since I wanted to study walking while walking, go-along interviews are both a novel and an authentic way that I could conduct interviews.

2.1. Historical Significance of Walking

Solvitur ambulando. “It is solved by walking.” [emphasis in original] (Chatwin, 1988, p. 171)

This early phrase, *solvitur ambulando*, is credited to Diogenes the Cynic, a Greek philosopher, who rejected the argument of no motion by his own walking. The phrase is commonly translated as “(the problem) is solved by walking” (Solvitur ambulando, 1989).

The [Greek] word ‘pedagogue’ (*paidagogos*) comes from the Greek word *pais* (= child) and *ago* (= guide). [emphasis in original] (Yannicopoulos, 1985, p. 178)

In the past, ancient Greek pedagogues both accompanied and educated elite children (Yannicopoulos, 1985). Likewise, Socrates walked with his students (Macauley, 2000, pp. 19-20) and Aristotle’s peripatetic school was described as “walk[ing] and talk[ing] among the trees in the morning...” (Macauley, 1993, footnote 14, p. 5). The “Buddha loved walking. He walked a lot. ... He walked with his friends, his disciples” (Nhat Hanh, 2007, p. 112). Contemporary poet Gary Snyder writes of ancient walking practices in Chinese Buddhism from the thirteenth-century monk Dōgen, who claimed that the mountains are constantly walking and that “if you doubt mountains walking you do not know your own walking” (Snyder, 2003, p. 110). According to Snyder, the Chinese also,

spoke of the “four dignities” — Standing, Lying, Sitting, and Walking. They are “dignities” in that they are ways of being fully ourselves, at home in our bodies, in their fundamental modes. (Snyder, 2003, pp. 105-106)

“To lie down, sit, stand, and walk” are also referred to as “the four virtues ... of being human” (Cohen, 1999, p. 134) in Chinese qigong practice. The purpose of qigong practice is to be able to understand these virtues, and that walking meditation is standing meditation being walked “so slowly and meditatively that each step is as stable as a mountain” (Cohen, 1999, p. 143).

In the eighteenth century, Immanuel Kant and Jean Jacques Rousseau walked. Kant walked daily after dinner for exercise (Solnit, 2000, p. 16). Rousseau (1953) wrote, “I can only meditate when I am walking. When I stop I cease to think; my mind only works with my legs” (p. 382). Rousseau’s (2004) last book was about the reveries he had during his solitary walks. In addition, Rousseau also commented on the process of young *Emile* learning to walk:

Our pedantic eagerness to instruct is always leading us to teach children what they can learn better for themselves ... Is there anything more foolish than the pains we take to teach them to walk when there has never yet been a child who failed to walk by reasons of his nurse’s neglect? Think rather of the many people who walk badly. *Emile* will have no pads or go-carts or leading strings. Instead of being cooped up in a stuffy room he will be taken out to the fields every day. There he will run and gambol and tumble a hundred times a day. The oftener he falls the better. He will soon learn to pick himself up. The blessedness of freedom makes up for many bruises.

The first developments of childhood all come about the same time. The child learns to eat, to speak and to walk almost simultaneously. (Rousseau, 1956, pp. 28-29)

The nineteenth-century philosophers had habits of walking for both health and thinking. In 1847, Søren Kierkegaard wrote to his niece Henriette about his walking practice and to encourage her to walk:

Above all, do not lose your desire to walk: every day I walk myself into a state of well-being and walk away from every illness; I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it. Even if one were to walk for one’s health and it were constantly one station ahead—I would still say: Walk! Besides, it is also apparent that in walking one constantly gets as close to

well-being as possible, even if one does not quite reach it—*but by sitting still, and the more one sits still, the closer one comes to feeling ill*. Health and salvation can be found only in motion. If anyone denies that motion exists, I do as Diogenes did, I walk. If anyone denies that health resides in motion, then I walk away from all morbid objections. *Thus, if one just keeps on walking, everything will be all right*. [emphasis in original] (Kierkegaard, 1978, pp. 214-215)

In the nineteenth century, Friedrich Nietzsche also considered “solitary walks” a “wonder recreation” (Solnit, 2000, p. 16). Henry David Thoreau (2000) walked avidly, although his walking was “nothing akin ... to taking exercise” (p. 631) rather, walking was “itself the enterprise and adventure of [his] day” (p. 631). Thoreau wrote in his essay, *Walking*, originally published in 1862,

I think that I cannot preserve my health and spirits, unless I spend four hours a day at least,—and it is commonly more than that,—sauntering through the woods and over the hills and fields, absolutely free from all worldly engagements. (Thoreau, 2000, p. 629)

According to contemporary philosopher David Macauley (1993), Ralph Waldo Emerson said of the strolls Thoreau took that, “the length of his walk uniformly made the length of his writing. If shut up in the house he did not write at all” (Macauley, 1993, footnote 17, p. 6). Thoreau (2000) also walked for the purpose of rumination:

Moreover, you must walk like a camel, which is said to be the only beast which ruminates when walking. When a traveler asked [William] Wordsworth’s servant to show him her master’s study, she answered, “Here is his library, but his study is out of doors.” (Thoreau, 2000, p. 631)

The idea of the library being a place of reading and writing inside, paired with the idea that the study was outside and was the place of reading and writing the outside world, brings me to my next collection of contemporary literature about attentiveness and observation. The next group of authors demonstrate how people who have walking practices are skilled observers and pay close attention to what they notice and think about while walking. The following quote by Annie Dillard (1987), which was used earlier in the introductory chapter, is a fitting example of a contemporary author gaining the skills of attention and observation at a young age before writing was a common practice. Dillard will be discussed further in the next collection of literature:

Walking was my project before reading. The text I read was the town; the book I made up was a map. ... I pushed at my map's edges. Alone at night I added newly memorized streets and blocks to old streets and blocks, and imagined connecting them on foot. (Dillard, 1987, p. 44)

Being an attentive observer can lead to insights and ideas that get used in writing, learning, and teaching after returning from a walk. The insights and ideas can be collected and discussed during the walk too. Among contemporary and historic figures, there is often a combination of a walking practice, which is studying the outside library of the world and then having a stationary writing, teaching or learning practice, which usually comes back inside to a smaller library, which might be an actual library, classroom, laboratory, studio, office, or home.

2.2. Attentiveness and Observation While Walking

The literature that follows illustrates the attention and observation skills, or abilities that are part of walking practices. These authors typically come from conservation and environmental fields, and are writers and teachers. What I have noticed in the writing of these authors are the common lines: "I was walking..." and, "when I walked with..." or the circumambulations of "after returning from a walk..." These various walks are solitary or with others including people and dogs. These are a few example lines from Gary Snyder (2003), and I will discuss Snyder later in this section:

Old John Hold used to walk up a streambed talking to it: "So that's what you've been up to!" Reading the geology... (Snyder, 2003, p. 49)

I climbed ... one Western Red Cedar ... that I fancied became my advisor. Over the years I roamed the second-growth Douglas Fir, Western Hemlock, and cedar forest beyond the cow pasture, across the swamp, up a long slope, and into the droughty stand of pines. ... When I was older I hiked into the old-growth... (2003, p. 125)

Walking the low hills around our place near Lake City I realized that I had grown up in the aftermath of a clearcut... (2003, p. 126)

We were walking... (2003, p. 144)

Snyder, along with other writers, have habits of walking, paying close attention, and making observations about the place and their thoughts while walking. The thoughts from walking end up in their writing and there is often a reference to a walk having taken place. Why do these authors engage in this walking-writing cycle? Is it a habit of these few writers whom I happen to be reading? I think that it is a purposeful habit and not just a nice way to start a piece of writing. Throughout this section I will utilize several authors, including Snyder, to illustrate the purposeful, attentive, and observant walking that many writers practice. I will focus on these authors in the following order: Aldo Leopold, Annie Dillard, Barry Lopez, Gary Snyder and Bruce Chatwin. When relevant, I will incorporate additional authors who further support the idea of an attentive and observant walking practice: Rachel Carson, Terry Tempest Williams, Henry David Thoreau, and Alexandra Horowitz. Many of these were the authors I had been reading when I first identified walking and education as a research topic to explore and many of these authors have a similar writing style, which I describe next, with Aldo Leopold.

Aldo Leopold (b. 1887 – d. 1948), a well-known and respected conservationist, is a good example of someone with a purposeful walking and writing habit. Leopold's writing has been among the most significant influences on my walking, teaching, and writing practice. I am drawn to Leopold's writing because his "prose is literate yet informal, reflective, and wry. It is characteristically direct, compressed, vivid, and precise" (Flader & Callicott, 1991, p. xi). Sadly, I find little of Leopold's style of writing within academic literature, despite Leopold having been an academic. His route to an academic career included many "hikes into the countryside several times a week" during his youth, which was "a practice he continued throughout his life" (Flader & Callicott, 1991, p. 33). On these hikes, he would observe the natural world around him and carry along a notebook. I suspect that his regular walking, writing, and observing practices could have helped his writing style to develop and deepen over time.

I first read Leopold's *A Sand County Almanac* (1966, originally published 1949) over a decade ago and was rereading it during the time that I identified walking and education as the focus of my research; my ragged and stained copy is now held together by packing tape. *Sand County* was published a year after Aldo's early death at the age

of 61. When I was rereading Leopold, I noticed that he walked a lot and wondered if walking connected to him being able to write well. A few quotes by Leopold (1966) in *Sand County* help to illustrate his skillful writing style:

We grieve only for what we know. (Leopold, 1966, p. 52)

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 sense that neither the wolf nor the mountain agreed with such a view. (1966, pp. 138-139)

The “green fire” (Leopold, 1966, p. 138) is an often-quoted section by conservationists and environmentalists, although I quote it for the purpose of imagining the walking Leopold did, and that all this walking allowed him to know the land well and to grieve for the loss and degradation of the land. When Leopold was a professor, his home was a mile away from campus:

He walked to his office in early morning, strolled home for lunch and a short nap, returned and was back home around 5 p.m. He rarely brought work home; evenings were for the family. (Gibbons, 1981, p. 691)

Leopold was “one of the first professors of wildlife management” (Gibbons, 1981, p. 682) at the University of Wisconsin-Madison. Because of his earlier work as a professional forester, he had had much field time when he was a young adult. I had suspected he walked a lot in his youth, which was discussed in a *National Geographic* article by Gibbons (1982) and by others (Flader & Callicott, 1991). His brother Frederic commented that they “all played golf, but Aldo wouldn't. He considered it foolishness. He would go for a walk” (Frederic quoted in Gibbons, 1981, p. 685). Gibbons continues:

With his mother's opera glasses and a canister for collecting plants, Aldo would ride the streetcar to the end of the line and disappear into the woods. Often as not he carried his shotgun and a notebook, the beginnings of his prolific and literate journals. (Gibbons, 1981, p. 685)

There are also stories from former university students about how Leopold would expect students to be able to read the land's history (e.g., floods, settlements, fires, tree

ages, etc.). To read the land, one has to be in the land moving, observing, pausing, returning, and taking notes. If one knows the land well, one can read it and possibly grieve for the loss of land. When Leopold (1966) wrote, “we grieve only for what we know” (p. 52), he was sharing the ecology of a prairie plant called silphium that he thought most people would pass by. Leopold noticed, and he noticed much because of his keen attention and observation of the landscape. Rachel Carson (b. 1907 – d. 1964), another prominent naturalist who died at a young age, was also an attentive observer in her biological work and during her walks with her nephew, Roger, along the Atlantic tidal zone; an example of Carson walking with Roger was quoted in my introductory chapter (Carson, 1998).

Annie Dillard is an author I had also been reading when I was rereading Leopold. Dillard’s *Pilgrim at Tinker Creek* was new to me (2007, originally published 1974). Her book was based on her time living in a cabin in Virginia. She would walk around the land, drive, and write about the walking, driving, and things she was reading or doing in the cabin that included looking at river water through a microscope. The book has parallels to Henry David Thoreau’s time living near Walden Pond in Massachusetts. Here are some of Dillard’s observations from walking around Tinker Creek:

Back at the house I ate a bowl of oatmeal; much later in the day came the long slant of light that means good walking. If the day is fine, any walk will do; it all looks good. ... You take huge steps, trying to feel the planet’s roundness arc between your feet. (Dillard, 2007, p. 5)

I come to this island every month of the year. I walk around it, stopping and staring, or straddle the sycamore log over the creek, curling my legs out of the water in winter, trying to read. (2007, p. 7)

A couple of summers ago I was walking along the edge of the island to see what I could see in the water, and mainly to scare frogs. ... As I walked along the grassy edge of the island, I got better and better at seeing frogs both in and out of the water. I learned to recognize, slowing down, the difference in texture of the light reflected from mud bank, water, grass, or frog. (2007, p. 7)

Dillard (1987) also spent a lot of time wandering around Pittsburgh as a child, which was discussed in her memoir, *An American Childhood*, because “walking was [her] project before reading. The text [Dillard] read was the town; the book [she] made up was a map” (p. 44) and an expanded version of this quote was in my introductory chapter.

Barry Lopez, a well-known author who writes about environmental and social issues, is another attentive observer through nonfiction and fiction writing. Lopez's stories often include journeys through walking and other means of moving through landscapes (1998, 2000). The nonfiction essay "The American Geographies" in *About This Life: Journeys on the Threshold of Memory* (Lopez, 1998, pp. 130-143) has been one of the most useful examples of attentive and observational walking and will be used at the end of the discussion on Lopez. A few other essays in *About This Life* that have been useful to me, because of the journeys and since walking relates to going on a journey, include the essay "Apologia" about Lopez's driving and mourning the death of animals from road traffic (1998, pp. 113-118) and the essay "Flight" (1998, pp. 73-109). "Flight" chronicles the 40 flights Lopez took on 747 airplanes hauling cargo so that he could experience the movement of cargo, see what was being moved, and experience the disorientation of constantly moving and being timeless and placeless from many global flights.

In Lopez's (2000) short fiction story, "The Mappist," (pp. 146-162) that is in *Light Action in the Caribbean: Stories*, he discusses the exhaustive maps that were hand-drawn and colored by a fictitious mapmaker, now in his late eighties. The main character of the story had found old maps made by this mapmaker and had been on a mission to meet the mapmaker if he were still alive; it happened that the mapmaker was indeed alive and well, and still making maps. The story's main character was looking at a map of centuries old foot trails when, in awe, he suddenly asked the mapmaker,

"But how did you compile this information?"

"Inspection and interviews. Close personal observation and talking with long-term residents. It's a hard thing, really, to erase a trail. A lot of information can be recovered if you stay at it." (Lopez, 2000, p. 159)

I think that this observation and inspection could only have come from walking the trails and looking for the remains of trails that could be translated into a map. Maps are a kind of writing, so that is why this story is being highlighted, because walking and observing can lead to skilled artifacts that include maps and text.

Lopez's (2001) non-fiction essay, "The Naturalist," published in *Orion Magazine*, highlights his practice of sitting at and observing the riverbank near his home as a naturalist would observe:

My home stands on a wooded bench, set back about two hundred feet from the north bank of the McKenzie River in western Oregon. Almost every day I go down to the river with no intention but to sit and watch. I have been watching the river for thirty years, just the three or four hundred yards of it I can see from the forested bank, a run of clear, quick water about 350 feet wide. If I have learned anything here, it's that each time I come down, something I don't know yet will reveal itself. (Lopez, 2001, para. 1)

A reader of Lopez (2001) can imagine that his sitting will also include times of walking along the riverbank, pausing, and sitting again to pay attention. Lopez's (1998) nonfiction essay, "The American Geographies," gives the best account of the kind of walking practice Lopez and others would have when they want to pay attention and observe a place closely. I imagine that this close attention would allow for a similarly close attention in writing, as these people learned about places by walking in the landscape:

If I were to now visit another country, I would ask my local companion, before I saw any museum or library, any factory or fabled town, to walk me in the country of his or her youth, to tell me the names of things and how, traditionally, they have been fitted together in a community. I would ask for the stories, the voice of memory over the land. I would ask to taste the wild nuts and fruit, to see their fishing lures, their bouquets, their fences. I would ask about the history of storms there, the age of the trees, the winter color of the hills. Only then would I ask to see the museums. I would want first the sense of a real place, to know that I was not inhabiting an idea. I would want to know the lay of the land first, the real geography, and take some measure of the love of it in my companion before I stood before the paintings or read works of scholarship. I would want to have something real and remembered against which I might hope to measure their truth. (Lopez, 1998, p. 143)

The idea of a guide is also present in the writing of Terry Tempest Williams who, like Barry Lopez, is a well-known environmental writer. Williams (1994) chose to wander in Africa with the benefit of her guide, Samuel, and this short example from Williams is reminiscent of what Lopez would have experienced with his guides:

When traveling to new country, it is a gift to have a guide. They know the nuances of the world they live in. Samuel smells rain the night before it falls. I trust his instincts and borrow them until I uncover my own. But there is a danger here. One can become lazy in the reliance on a guide. The burden of a newcomer is to pay attention. (Williams, 1994, p. 5)

The guide, Samuel, gives his knowledge “sparingly—in gentle, quiet doses” (Williams, 1994, p. 6) and “is respectful of his teachers and those he is teaching,” (p. 6) which Williams considered to be generous because it allows her “the pleasure of discovery” (p. 6) as “slowly, African riddles unravel themselves like a piece of cut linen” (p. 6). The style of walking I have found in the literature is often punctuated by stopping and going, or moving and then pausing for brief or longer periods. Williams’ (2001) book, *Refuge: An Unnatural History of Family and Place*, shows this stop-and-go process as she chronicled her observations of the rising waters of Great Salt Lake in Utah, the birds of the area, and the death of her mother from cancer.

Lopez (1998) also discusses his own experience learning, traveling and living throughout the United States and how local guides are important:

The astonishing level of my ignorance confronted me everywhere I went. ... So I came into the habit of traversing landscapes I wanted to know with local tutors and reading what had previously been written about, and in, those places. I came to value exceedingly novels and essays and works of nonfiction that connected human enterprise to real and specific places, and I grew to be mildly distrustful of work that occurred in no particular place, work so cerebral and detached as to be refutable only in an argument of ideas. (Lopez, 1998, p. 138)

Lopez and Williams both have a desire to experience things firsthand so that they can learn directly about the place through their observations and by walking with local guides. I point this out because it relates back to my experiences of teaching and learning in geography and environmental studies, since the teaching and learning often combined inside (i.e., ideas) and outside (i.e., place) through lecture and fieldwork respectively. If there were no place to test out the theories, models, and ideas, then those thoughts might have no relationship to the actual places. The testing and observations also need to take place over time, and Lopez is aware that it takes a lot of time to become knowledgeable about a place:

Our genuine desire, though we may be skeptical about the time it would take and uncertain of its practical value to us, is to actually know these places. ... To do this well, to really come to an understanding of a specific American geography, requires not only time but a kind of local expertise, an intimacy with place few of us ever develop. There is no way around the former requirement: if you want to know you must take the time. (Lopez, 1998, p. 132)

Taking the time to walk in places helps us to become local experts of the geography of a place. Henry David Thoreau (2000), in his well-known essay "Walking," speaks of never being able to fully know a local geography:

My vicinity affords many good walks; and though for so many years I have walked almost every day, and sometimes for several days together, I have not yet exhausted them. ... There is in fact a sort of harmony discoverable between the capabilities of the landscape within a circle of ten miles' radius, or the limits of an afternoon walk, and the threescore years and ten of human life. It will never become quite familiar to you. (Thoreau, 2000, p. 632)

I see learning as an ongoing process of being attentive and observant over time, whether walking on the ground to learn about a place or walking in your thoughts. Another author worth mentioning briefly in this light is psychologist Alexandra Horowitz (2013), who recently wrote *On Looking: Eleven Walks with Expert Eyes* where experts, including a child and dog, guided her. At the end of the book, Horowitz described going for a walk on her own to see if anything had changed for her after her time walking with experts:

For me, walking has become less physical transit than mental transportation. It is engaging. I have become, I fear, a difficult walking companion, liable to slow down and point at things. I can turn this off, but I love to have it on: a sense of wonder that I, and we all, have a predisposition to but have forgotten to enjoy. (Horowitz, 2013, pp. 264-265)

Gary Snyder is a well-known author of poetry and essays. I have found Snyder to be more direct in discussing walking than other authors I have read. One playful example is the short nonfiction essay "Crawling" about Snyder (1995) and others crawling through the Sierra Mountain forests. The group was "not hiking or sauntering or strolling, but *crawling* [emphasis in original], steady and determined, through the forests"

(Snyder, 1995, p.192). Snyder discusses how another world opens up to the observer who crawls:

To go where bears, deer, raccoons, foxes—all our other neighbors—go, you have to be willing to crawl.

So we have begun to overcome our hominid pride and learned to take pleasure in turning off the trail and going directly into the brush, to find the contours or creature of the pathless part of the woods. Not really pathless, for there is the whole world of little animal trails that have their own logic. You go down, crawl swift along, spot an opening, stand and walk a few yards, and go down again. The trick is to have no attachment to standing; find your body at home on the ground, be a quadruped, or if necessary, a snake. ...

We began to fantasize on the broader possibilities of crawling. We could offer Workshops in Power Crawling! And in self-esteem—no joke! Carole said, “I’ve learned an important lesson. You can attain your goals, if you’re willing to crawl!”

It’s not always easy, and you can get lost. (Snyder, 1995, pp. 193-194)

The playful tone of Snyder and his companions connects back to Rebecca Solnit’s (2000) discussion on the evolution of walking, which moved humans into a “solitary position of domination,” (p. 44) and at the same time walking is “a limitation” (p. 44) linking humans to our evolutionary past. Crawling can bring the full range of movement of the human body into consideration and practice, since while crawling, there are other things to observe and pay close attention to:

As wide open spaces shrink around us, maybe we need to discover the close-up charms of the brushlands, and their little spiders, snakes, ticks (yikes!), little brown birds, lizards, wood rats, mushrooms, and poison-oak vines. It’s not for everyone, this world of little scats and tiny tracks. But for those who are bold, I’d say get some gloves and a jacket and a hat and go out and *explore California*. [emphasis in original] (Snyder, 1995, p. 195)

Snyder (2003) also wrote of the “four dignities” (p. 105) in ancient Chinese thought that are “Standing, Lying, Sitting, and Walking” (pp. 105-106) and are “ways of being fully ourselves, at home in our bodies, in their fundamental modes” (p. 106); the dignities were discussed earlier in this chapter (see 2.1. Historical Significance of Walking). Because of Snyder’s knowledge that these four dignities signify the many ways of being

and moving our bodies, he has a willingness to crawl and practice other forms of motion while being attentive and observant.

The dignities are discussed in Snyder's (2003) essay, "Blue Mountains Constantly Walking" (pp. 104-123), and this essay was another useful piece I found in the early stages of my search for walking literature. While the primary subject of Snyder's essay is Chinese thought and the idea that "the blue mountains are constantly walking" (p. 105), there is a variety of topics discussed, and Snyder's thoughts connect both directly and indirectly to walking. Here Snyder explains how our bodies help us learn about a place:

We learn a place and how to visualize spatial relationships, as children, on foot and with imagination. Place and the scale of space must be measured against our bodies and their capabilities. (Snyder, 2003, p. 105)

Snyder reminds me of Annie Dillard (1987) learning to read Pittsburgh and imagine maps before she began reading and writing text. For Snyder (2003), by walking, you have a context of where you are and how you connect to the place. Furthermore, over time and with practice, the walking becomes more skilled:

There's all sorts of walking — from heading out across the desert in a straight line to the sinuous weaving through undergrowth. Descending rocky ridges and talus slopes is a specialty in itself. It is an irregular dancing — always shifting — step of walk on slabs and scree [talus]. The breath and eye are always following this uneven rhythm. It is never paced or clocklike, but flexing — little jumps — sidesteps — going for the well-seen place to put a foot on a rock, hit flat, move on — zigzagging along and all deliberate. The alert eye looking ahead, picking the footholds to come, while never missing the step of the moment. The body-mind is so at one with this rough world that it makes these moves effortlessly once it has had a bit of practice. The mountain keeps up with the mountain. (Snyder, 2003, p. 121)

In the next quote, Snyder (2003) discusses the learning and attentive observation that takes place as a child learns their landscape in urban and rural settings:

The childhood landscape is learned on foot, and a map is inscribed in the mind — trails and pathways and groves — the mean dog, the cranky old man's house, the pasture with a bull in it — going out wider and farther. All of us carry within us a picture of the terrain that was learned roughly

between the ages of six and nine. (It could as easily be an urban neighborhood as some rural scene.) You can almost totally recall the place you walked, played, biked, swam. Revisualizing that place with its smells and textures, walking through it again in your imagination, has a grounding and settling effect. (Snyder, 2003, p. 28)

Memory of place and trails leads to the last author, Bruce Chatwin, whom I will discuss in this section on attentiveness and observation.

Bruce Chatwin (b. 1940 – d. 1989), who was constantly wandering, has been another influence on my interest in walking. Chatwin (1988) captures the nomadic and evolutionary behavior of human cultures in his book *The Songlines*. Depending on the context, being an attentive observer while moving and migrating across a landscape could mean the difference between life and death. *The Songlines* is primarily about Chatwin's time in Australia learning about Aboriginal songlines and how these relate to human migrations and culture. The songlines are paths along the landscape that connect the stories of Aboriginal groups and allow people to travel great distances and communicate between different groups. The songlines use landmarks along the way, and the holder of the songline can sing the songline while traveling across the interior deserts; one could imagine a songline as a vocal map. One person is typically responsible for knowing a songline they were taught and for passing it on to the next generation.

In the middle of *The Songlines*, Chatwin (1988) provides dozens of pages taken from his personal notebooks with quotes and stories about walking and nomadic cultures. Chatwin's "From the Notebooks" (pp. 163-206) section is a good place to find a range of materials connected to the nomadic theme of walking. This sampling from his notebooks offers a rich history of material and is a window into what Chatwin was drawn to collect regarding the nomadic quality of humans. Before *The Songlines* shifted into the notebooks, Chatwin reflected while he was in Australia:

I had a presentiment that the 'traveling' phase of my life might be passing. I felt, before the malaise of settlement crept over me, that I should reopen those notebooks. I should set down on paper a resumé of the ideas, quotations and encounters which had amused and obsessed me; and which I hoped would shed light on what is, for me, the question of questions: the nature of human restlessness. (Chatwin, 1988, p. 161)

Near the end of Chatwin's (1988) journey in Australia, there was a small group, including Chatwin, driving with a man named Limpy to see three of Limpy's dying elders in Cycad Valley. The valley where the elders were in hospice was of great importance to Limpy's Native Cat Songline; however, Limpy had never actually been there in person because of a long feud. Now Limpy wanted to go before the elders died. During the ride to the valley, Limpy was able to sing his Native Cat Songline while the vehicle crossed or joined the path of the Songline. A few times early on in the ride, Limpy would suddenly spring into mumbling his Songline and dart his eyes about or push his head out of the window as the vehicle crossed over the Songline. When the group was roughly 10 miles away from the valley, the vehicle crossed over a creek and Limpy started talking very quickly as the vehicle crossed over the Native Cat Songline again. The driver, Arkady, understood immediately what was happening:

Limpy had learnt his Native Cat couplets for [*sic*] walking pace, at four miles an hour, and we were traveling at twenty-five.

Arkady shifted into bottom gear, and we crawled along ... Instantly, Limpy matched his tempo to the new speed. He was smiling. His head swayed to and fro. The sound became a lovely melodious swishing; and you knew that, as far as he was concerned, he was the Native Cat. (Chatwin, 1988, pp. 292-293)

These two bodies of literature, "Historical Significance of Walking" and "Attentiveness and Observation While Walking," help to illustrate the broad range of literature that discusses walking practices throughout the past and present and in a variety of scholarly domains. In the next body of literature, "Higher Education and Walking," the literature brings my focus of walking to a specific and narrower group of people as opposed to the wide and dispersed quality that walking has had among humans discussed in the two previous groups of literature.

2.3. Higher Education and Walking

Within education, I found a range of literature that related to education and walking across grade levels and disciplines. I use the following two categories to group the literature that was most useful to my research focusing on higher education: (1)

Teaching and Learning in Higher Education (2) Professional Development and Reflection of Academics.

2.3.1. Teaching and Learning in Higher Education

In this section I discuss articles focusing on the use of walking within higher education or other adult-based educational contexts.

David Macauley's (1993) article, "A Few Foot Notes on Walking," is comprised of eighteen footnotes, two handnotes, and no actual body of a paper. While Macauley originally intended the piece to be "about the sauntering reflections of Husserl, Rousseau and Heidegger" (footnote 18, p. 6) it became footnotes with no body. Macauley's article includes two reflections about teaching and, based on the context of the reflections, I surmise that the students were university students. One reflection is specific to walking with students, while the other reflection is from a time Macauley was sitting with the class "at the foot of a tree" (footnote 12, p. 4). This is Macauley's reflection about walking with the students:

This past Friday, I went walking through the woods with the students whom I instruct (and who teach me). We walked and talked in pairs and small groups. Along the way, I learned about the songs, dances and trees of the Dominican Republic and Jamaica as well as my own surroundings. And we came across a small, stunned mouse, who apparently wanted to walk with us. The path made a turn and arrived in a bamboo grove where we sat and thought about mountains walking and the darker side of nature - an ecology of depth - what Gary Snyder evokes viscerally "as the sight of your beloved in the underworld, dripping with maggots." Wandering among the young, green trees, our ears adjusted to the silence much as one's eyes regularly adjust to the dark. One student felt that silence can be extremely oppressive if one is not used to it. We also listened with our feet. And we began to know one another in ways which the classroom makes difficult. Half an hour later a path led us back into campus, where a few of us walked and talked for another hour or so longer. (Macauley, 1993, footnote 4, p. 2)

Macauley's several pages of footnotes and handnotes are a good starting point for a person who is curious about the range of walking influences and its importance throughout history and having a focus on ecological/environmental philosophy. While the brevity of the piece is a benefit for getting a taste of walking, this is also its most

significant drawback, as no references or citations are provided for the reader to trace back to and dig further. A person familiar with the literature on walking will understand most of the references Macauley makes, but it would still be difficult to return to the source of the references and quotes that were used. The last footnote of Macauley's article could have been a reference list for all the sources he had used.

Keith Bassett's (2004) article "Walking as an Aesthetic Practice and a Critical Tool" described the fieldwork that was conducted in a human geography course during a fieldtrip to Paris, so that the students could practice using the social theories they had been learning back in the United Kingdom. Walking itself was of interest to Bassett because the human geography course included topics such as the Situationists, flâneur, and drift (i.e., *dérive*). The Situationists were an "avant-garde artistic and political group" (p. 397) in the 1950s and 1960s that were active in Paris, and the drift was a way the Situationists moved rapidly through places making observations. Flâneur is often associated with the writing of Walter Benjamin and relates to the idea of a man wandering around a city observing the city without participating. For Bassett (2004), Paris was a desirable location to take the students as it "had been the home of many of these theories" (p. 398) and was a place of "inspiration" (p. 398) to test the students' ideas "under contemporary conditions" (p. 398). This article provides a good reflection by an instructor using walking within a course by describing what happened during the course fieldwork and how it progressed. The drawbacks of this article are that the ideas of psychogeography, Situationists, flâneur, and drift may be unfamiliar to those outside the humanities and social sciences.

Cecilia Feilla, Jens Giersdorf, and Magdalena Maczynska (2008) documented their collaboration across three different writing seminars at Marymount Manhattan College, in which the seminars used New York City as the field site for assignments in "The Embodied City: Walking and Writing in the Urban Classroom." The three instructors drew "on the methodologies and perspectives of several disciplines" to develop courses that could integrate "theoretical study of the metropolis and the twin practices of writing and moving through urban space" (Feilla et al., 2008, p. 120). Giersdorf's course was called "Choreographing the City," Feilla's course was called "Literature and the City," and Maczynska's course was called "Collage in the Urban

Classroom” (Feilla et al., 2008, pp. 120, 125, & 130 respectively). The instructors used experiential fieldtrips and assignments to allow the students to engage directly with the course material and become more familiar with their urban home in New York City.

As an example from Feilla’s “Literature and the City” course, Feilla used two historic poems about New York City during a fieldtrip so that the students could “walk in the footsteps” (Feilla et al., 2008, p. 127) of the poets who wrote about New York City. One poem was Walt Whitman’s “Crossing Brooklyn Ferry” about a person crossing on a ferry between Manhattan and Brooklyn in the middle of the nineteenth century. The other poem was Hart Crane’s “Proem” about the Brooklyn Bridge in the early part of the twentieth century. These two poems provided a source of reference material for students to make their own observation at the poem sites during the early part of the twenty-first century when the class took a fieldtrip together.

“The Chinatown Foray’ as Sensational Pedagogy” by Stephanie Springgay (2011), was also situated in New York City as the setting of another urban experience. Artist Diana Borsato took a group of adults, including university students, on “The Chinatown Foray” to purchase mushrooms and concluded with a dim sum lunch. Springgay (2011) focuses on the sense of smell during the group walk from both a literal (e.g., the mushrooms that were found) and from a cultural and political perspective. Springgay focuses on smell because in “art and educational research we continue to privilege the [distant] senses—vision and hearing—as vehicles of knowledge, dismissing and neglecting the [near] epistemologies of touch, smell, and taste” (p. 638). Throughout the article Springgay also considers walking a form of research creation:

Walking as a research creation methodology involves the integration of mind and body with place, or what critical ethnographers call emplacement. Theories of emplacement understand place not as a pre-existing physical location but a performance and process of dwelling that is accomplished through wandering. In the foray, the audience and the artist “make place” or are emplaced, through the processes of encountering and sensing different objects and bodies as they walk. (Springgay, 2011, p. 647)

For her research approach, Springgay (2011) also uses the Situationists and flâneur that were highlighted above in Bassett’s (2004) human geography course. The artistic

aspect of Springgay's work relates to the next author, Ben Jacks, who has written two articles that discuss walking from the perspective of learning architecture and design.

Ben Jacks' (2004) article "Reimagining Walking: Four Practices" explores the walking practices that are of value to the architectural designer: sighting, measuring, reading, and merging. These four "are usually woven into a singular practice of imaginatively walking the land" (p. 6). Jacks calls this "walking with attention," (p. 6) imagination, and "turning outward" (p. 6). He also describes this practice as a "thoughtful and attentive walking practice" (p. 6). These are summaries of the practices [emphasis in original]:

Sighting is a process of walking in which [a person] intuitively understands the relationship among physical objects in the landscape. When practiced intentionally by a designer, sighting makes conscious the unconscious negotiations of landscape. (Jacks, 2004, p. 6)

Measuring—whether setting up a laser transit, pulling a tape, or counting strides—involves ordinary walking to determine the dimensions of land and the relative locations of objects. (2004, p. 6)

Reading allows and requires the naming of objects and features of the landscape; reading calls forth the skills of the sleuth in making sense of things seen wholly or in part, in city or countryside. The traveler navigates the landscape using stories as a guide, and landscape helps the traveler to remember stories ... [that] ... are most accessible through the act of walking. (2004, p. 7)

Merging, or plunging into the immediate environment, involves heightened awareness of time and consciousness as a special quality, distinct from everyday life. The sense of time changes, a sense of timelessness is induced, and the practitioner becomes aware of noticing. This practice generates a kind of awareness of, and sensitivity to, the world. Merging may be thoughtfully translated as a way of understanding land and sites for design. (2004, p. 8)

A more recent article by Jacks (2007) titled "Walking and Reading in Landscape" expands on the practice of *Reading* by his describing how "walking facilitates reading at both the near-at-hand tactile scale and the larger scale of visual or narrative culture" (p. 270). The walking and reading examples include spiritual reading, aesthetic reading, and psychological reading. Jacks makes the argument that "walking the landscape is more than an alternative to intellectual knowledge" (p. 270) since he thinks that walking

the landscape “is essential to knowing” (p. 270). The spiritual reading is through the practice of walking the medieval monastery courtyards, and he describes how walking and reading were daily practices in the life of monks. The aesthetic reading is through the creation of landscape art that is created while walking, and the art itself documents the walks. The artist featured was Richard Long who said, “art can be a step or a stone” (Jacks, 2007, p. 276). Long’s art, according to Jacks, has “hundreds of individual works about and reliant on walking” (Jacks, 2007, p. 276). Psychological reading is the last kind of reading, and this reading focuses on “lifestyle shopping centers [that] package consumer walking experiences that promise self-fulfillment and self-improvement” (Jacks, 2007, p. 270). Jacks’ three readings provided a template for how other landscapes could be read and understood since, according to Jacks, “we must walk to read gardens, the city, the surfaces of the earth, places of commerce, or indeed any other parts of the environment that we wish to know” (p. 284). Jacks’ approach, which is a keen attentiveness and observation, is similar to what was discussed earlier regarding Aldo Leopold, Annie Dillard, and several others. The next section highlights the literature of academics that use walking as a personal pedagogy, as compared to this section, which highlighted walking practices that were used in teaching settings.

2.3.2. Professional Development and Reflection of Academics

There have been a few articles by academics that discuss a reflective walking practice as part of their work. These reflective walking practices have led to a variety of thoughts and realizations related to these individual’s lives and work.

Lisa Panayotidis (2009), who wrote “‘Lately I’ve taken to walking...’ Embodying the Space of the Campus” is an education professor and she had a serendipitous experience when she realized that she already had a walking practice. The opening of her article sets the stage for her walking practice:

Lately I’ve taken to walking...

...I am after all, as one doctor recently reminded me, a woman of a certain age, with a less than active circulatory system, and problematically, a relatively sedentary job. “Every half-hour or so you should get up from your desk and walk about,” she advised me. “Every half-hour,” I muttered to myself taken aback. “How will I get anything done?” My research work, particularly, and by this I refer to academic reading, archival

research, and writing, requires a contemplative space of seclusion, attentiveness, and concentration. Fragmenting and bisecting my day into even more minute traces, punctuated by episodes of aimless wandering, is not conducive to the richness and joy I seek to experience in those uninterrupted moments, when I am *caught* in the text. [emphasis in original] (Panayotidis, 2009, pp. 1-2)

On her doctor's orders, Panayotidis (2009) had to see if she could incorporate walking into her workday. During her walking, she made observations about campus and these observations became part of her article. Little did Panayotidis realize that she already had a walking practice that supported her research:

It occurred to me, as I walked back broodingly from the doctor's office to my side of the campus—along the usual paths and past crowds of milling students, that most of my writing was actually conceptualized, composted, shifted, and made meaningful as I walked. On reflection, my recognition of how *I thought* and its relation to walking, also began to fracture my own narrative of *sitting* and *writing* ... I stopped cold in my tracks. How is that possible? Why hadn't I acknowledged this before? And what did it mean to me now? Now, that I needed walking to save me. [emphasis in original] (Panayotidis, 2009, pp. 8-9)

Panayotidis' (2009) realization was like my own discovery that walking was important to me, and for whatever reason, I had not realized it yet. Like Panayotidis, I have “walked into something I can't seem to shake” (p. 16). Her “once described *aimless wandering*” [emphasis in original] (p. 16) was revealed as “a deeper form of *provocative wondering*” [emphasis in original] (p. 16) while Panayotidis tried to make sense of her doctor's “new directive to walk” (p. 16).

Rita Irwin (2006) is also an education professor, and her “Walking to Create an Aesthetic and Spiritual Currere” is about her walking practice that she had already recognized. Irwin's “*currere*, is the active form of *curriculum*; a *currere* emphasizes acts of inquiry over a course of action” [emphasis in original] (p. 75). Irwin's (2006) established walking practice is a counter example to Panayotidis' (2009) recently-acknowledged walking practice. Irwin's article is a reflection on a single walk that took place on campus, which led to her paint the maple trees she had photographed during her walk:

Walking intently across campus to a previously scheduled meeting takes me into the world beyond my work ... I look forward to this walk. It gives me a chance to breathe in fresh air, to clear my mind, to refocus, to walk in silence. ...

Turning a corner, I am surprised and captivated by an amazing spectacle. The pure, cloudless turquoise sky warms the air with its brightness. A majestic grove of maple trees with brilliant red leaves dancing against this backlit stage fills the boulevard in front of me. Luckily I have my camera with me... (Irwin, 2006, p. 75)

Through this experience, Irwin (2006) describes what her walking *currere* practice is and how the practice is an “aesthetic and spiritual pedagogy of self” (p. 76):

Although the original etymological analysis of *currere* has defined the word as 'running the course,' in my own experience I have found that walking can become an excursion attuned to the action of 'walking the course': a walking pedagogy, walking as a spiritual exercise, walking as recursive inquiry, the aesthetics of walking. [emphasis in original] (Irwin, 2006, p. 77)

Irwin (2006) develops three themes from this experience: freedom, transformation, and flow. For Irwin, her walking *currere* was “a freeing experience” (p. 78) since it allowed her to be “alive with surprise, imagination, creativity, and a sense of the sacred” (p. 78) as she engaged aesthetically with her experience. The second theme of transformation is a process of purposefully noticing “the extraordinary in the ordinary” (p. 79) of the maple trees and blue sky and then transforming this observation into paintings. Thirdly, Irwin experienced that “the rhythms of walking provide[d] a sense of flow for [her] experiences” (p. 80) and the excursion “felt effortless and stood out as an intense occasion of aesthetic rapture” (p. 80). Irwin’s flow theme is referring to flow psychology and the work of Mihaly Csikszentmihalyi (1990) in which being in a state of flow is similar to the phrase athletes or musicians use of being in the zone. The flow or zone state is when a person is completely focused and absorbed by what they are engaged in and may even forget themselves during the experience. There is also a feeling of complete satisfaction and joy during the experience of flow. Irwin recently collaborated with two artists to document a year of walking practices and art creation called “Walking Art: Sustaining Ourselves as Art Educators” (Triggs, Irwin, & Leggo, 2014). Although no reference is made to Irwin’s earlier walking *currere* (2006), this more

recent piece continues the theme of her walking practice alongside other artists (Triggs et al., 2014).

David Jardine (1998), another education professor, recounts a birding walk with friends that appeared as if he had experienced moments of flow during the walk and birding excursion. The experience, whether flow or other, left a strong enough impression on Jardine to become a reflective and pithy article titled “Birding Lessons and the Teachings of Cicadas.” This article is summed up well in Jardine’s one-sentence abstract, stating that the paper “explores the ecological and pedagogical images hidden within a tale of the author’s returning to the place [sic] he was raised and going for a birding walk with some old friends” (p. 92). Jardine recounts his walk with old friends in southern Ontario where he developed a few birding lessons, which related to environmental education, and that he took back to his work as a professor in Alberta.

A lesson broad in scope is “A birding lesson: I *become* someone through what I know” [emphasis in original] (Jardine, 1998, p. 94). This lesson relates to how the place where Jardine was walking helped him gather “something of [the] place” (p. 94) and something of himself in the process. While Jardine’s walk was birding in a marsh, walking with attention and observation through other places can also allow a person to begin to understand the place and themselves during the process of walking. I have used Jardine’s article in Education courses as it facilitates discussion about whether students agree with, disagree with, or would modify Jardine’s birding lessons. Jardine does not provide a direct discussion about the walk itself, but it can be inferred that Jardine would greatly value the walk itself since it is at ground level, at a walking pace, and within the habitat of the birds as opposed to the “stuffy confines of elementary schools” (p. 97) and “the archaic, often literal-minded narrows of academic work and the forms of speaking and writing and research it allows” (p. 97).

A group of twelve authors (Collins et al., 2012), who call their research group Space Place Body coauthored an article based on their walking activities in an Australian national park near their university during an annual residential intensive school. The research questions that organized the article titled “The Person in the Tree” were:

What can we learn about body/place experience and its movement into representation through analysing individual responses to a group walk in Morwell National Park? (Collins, et al., 2012, p. 57)

Collins et al. (2012) had four research aims which were to (1) “experiment with walking in a group as a method of research”, (2) “represent that experience individually”, (3) “write a collaborative paper based on the representations”, and (4) “develop conceptual/theoretical/methodological resources in space, place and body” (p. 58). While most of the literature I have found has been written by a single author, and might recount walks with others, this coauthored piece is useful because it gives an example of what writing and walking as a group could be. The group of twelve authors provides the literature and methods for their research and then gives many examples of the writing that was created during the group walk. They also analyze and discuss the experience of using a group walk for research. The group’s interview process allows for,

interviews to be informed by this improvised and embodied experience, so that the walk might prompt diversions, tangents, circuits and uncertainties missed in the linear authority of the merely spoken [and seated] account. (Collins et al., 2012, p. 59)

According to Collins et al. (2012), walking in the literature has been dominated by male figures, so this group of twelve women drew “attention to the limitations placed on women’s walking art practice” (p. 59) by engaging in practices that included, “knitting up yarn whilst walking, night-time walking in London, [and] walking city walls with line-dancers” (p. 59). Collins et al. is an interesting article because it shows how a single walk among a group could be translated into an article that made connections to the group’s other walking practices and included an analysis of gender differences.

Joe Sheridan (2002) is a faculty member in environmental studies and education and, like the group of twelve authors previously discussed, Sheridan conceived his article “My Name is Walker: An Environmental Resistance Exodus” during a walk. Most of his article argues that environmental education needs to be reclaimed as an outdoor practice by teaching the “outside outside” (p. 194) instead of teaching the “outside inside” (p. 194):

What I advocate today is that environmental educators escape their contemporary subjugation and undertake an exodus of protest away from

conventional education and back to the roads, trails, and landscapes of our origin. I say this in the knowledge that the indoors is conventional education's formal milieu and has become an especially dangerous place of forced conversion for outdoors people and the cultural heritage of environmental education. I'll go so far as to say the role served by conventional education is but insignificantly different from the role served by residential schools except that the object is no longer racial but spatial assimilation. Staying inside assures knowing who you are by first putting you in your place. (Sheridan, 2002, p. 193)

Sheridan (2002) has a specific critique, which is that environmental education which was once taught outside, is now taught solely inside. I consider that the most general application to be made from Sheridan's critique is that any education that was once applied or had relevance outside of the university can become stuck inside classrooms where students are unable to practice or test theories in real-life and real-time situations. I would not go as far as Sheridan in claiming that all instructors and all educational systems have this problem. However, I think that there can be a habit that forms within an educator in which it becomes easier to plan a course while only thinking of the logistics of the classroom. When I taught Quantitative Approaches to Environmental Education using a Learning Garden, there was a different list of logistics I had to attend to in addition to the content of the course and typical classroom logistics. The weather was the most obvious factor I had to work around, but I think that the students' ability to work in the garden was the most significant factor I had to take into account. I planned all garden work to take place early in the morning to reduce time spent in the sun. I also had to ensure that students would be able to garden by being aware of and ensuring that any learning concerns or physical limitations were addressed as well.

Accommodating a range of learning approaches and physical abilities is the main problem I have seen with Sheridan's (2002) argument since just taking the students outside does not amount to meaningful environmental education, nor can we say that any classes taught outside will automatically be better. Sheridan is radical in wanting to have a "massive walkout on conventional practice" (p. 192); however, walking away from the classroom could leave behind others who are unable to walk out. I read his forceful critique as a warning for myself, a reminder, rather than as a call to boycott. The last

example in this section shows how walking can be a dangerous act and counters Sheridan's call for a mass exodus.

Judith Butler describes how a walk can be a dangerous act while walking in the film *Examined Life: Philosophy is in the Street* (Imperial, Marin, & Taylor, 2008):

BUTLER: I tell this story, when I'm trying to explain gender violence to people, about a guy in Maine who, I guess he was around eighteen years old, and he walked with a very distinct swish, hips going one way or another, a very feminine walk, a conventionally feminine walk—I would say not even conventionally feminine, I would say hyperbolically feminine. And he was teased by his classmates on the way to school and he got used to it and he just walked, and I think he even walked a little more outrageously the more he was teased. ... But one day he was walking to school and he was attacked by three of his classmates and he was thrown over a bridge and he was killed. And the question that community had to deal with—and, indeed, the entire media that covered this event—was how could it have been that somebody's gait, that somebody's style of walking, could engender the desire to kill that person? I mean, what is it that's so threatening in that social space? (From the film's transcript: Taylor, 2009, pp. 204-205)

The risks taken as an educator can be significant. As educators, we have to be aware that our pedagogy can and will have implications for the students we work with. As educators, we can walk with care or walk with abandonment. Despite Joe Sheridan's (2002) justified frustration with environmental education discussed in the previous article, like Butler (Taylor, 2009), I am skeptical that walking out of the classroom will always be best, especially with the tragic example of Butler's warning. Who is left behind and what might be waiting to strike when we leave has implications for teachers and students:

BUTLER: ... a walk can be a dangerous thing. If you go for a walk, you're also vulnerable socially. There's no question about that. You assert your right of mobility and you take a certain risk in public space. (From the film's transcript: Taylor, 2009, p. 205)

A balance of safety and risk is needed; thorough and thoughtful care is needed when taking pedagogic risks. These two sections explored the literature that has documented how academics (1) use walking as a teaching practice in higher education, and (2) use walking as a personal practice to reflect on and evaluate their professional

work as academics. The final section of literature explores the go-along interview method with a focus on walking interviews.

2.4. Go-Along: Walking Interviews

This literature grouping discusses the *go-along* interview technique of accompanying participants during common activities that could be a walk, drive, or ride. Go-along interviews allow the researcher to experience the places and modes of movement that a research participant commonly takes. While I have found little direct evidence of go-along interviews being used in educational research, there is an anecdotal practice of counselors taking a student for a “walk and talk” in the K-12 context.

In looking for an interview method to support my research, geographer Jon Anderson’s (2004) “Talking Whilst Walking: A Geographical Archaeology of Knowledge” was one of the first articles I found about walking interviews. Anderson had physically and theoretically stumbled upon a research method, and suggested that walking while interviewing was an interesting and emergent interviewing technique he could use during fieldwork. When Anderson worked with environmental activists, he found that walking during protest breaks would lead to interesting conversations about how the places the activists were protecting had significant meanings and stories attached to them. The walk was also a welcomed break from the pressure of being at the protest sites and camps after a long day because protesting was emotionally draining. Anderson argues, “that ‘talking whilst walking’ [could] harness place as an active trigger to prompt knowledge recollection and production” (p. 261) during research and when compared to seated and stationary interviews. A more recent and experimental geographic study shows that walking interviews are richer in the quality of the interviewee’s narrative of place when compared to seated interviews that were asking about place (Evans & Jones, 2011).

Richard Carpiano (2009), a sociologist, worked on urban health issues at the neighborhood level and used walking interviews because they allowed for better

collection of information than field observations or sit-down interviews. In his article, “Come Take a Walk with Me,” Carpiano recognized that,

given the contextually sensitive nature of the go-along, researchers learn from the respondent not only in terms of the ideas and perspectives, but in terms of experiences as well. While more traditional interview techniques allow for the researcher simply to be verbally “led along” by the respondent only in terms of discussion, the go-along allows for being led along a spatialized journey as well—learning about the local area via the interplay of the respondent’s ideas and the researcher’s own experience of the respondent’s environment. Consequently, the go-along allows a more inclusive process, where the respondent becomes more of a *participant* in the interview than simply a *subject* who is being interviewed. [emphasis in original] (Carpiano, 2009, p. 267)

Another interesting go-along is found in anthropologist Michael Angrosino’s (1994) “On the Bus with Vonnie Lee,” which explores the life history of Vonnie, a mentally impaired person, and how Vonnie values riding the bus because his family was unable to afford a car or bus fare when he was growing up. Angrosino rode with and taught Vonnie the route between his new apartment and work location and learned that Vonnie already had a near photographic memory of the routes. While Angrosino did not directly focus on the go-along method, it is a useful piece for seeing how the ride-along was important for Angrosino to be better able to learn about and document the life history of Vonnie. A more recent project studies the issue of race in South Africa (Brown & Durrheim, 2009) and the lead author documents how “mobile interviewing” (p. 911) was well-suited for the research.

A useful ethnographic piece is “Street Phenomenology” by sociologist Margarethe Kusenbach (2003). Kusenbach claims, “what sets [go-along] technique apart from traditional ethnographic methods such as participant observation and interviewing is its potential to access some of the transcendent and reflexive aspects of lived experience *in situ*” [emphasis in original] (p. 455). It is interesting that Kusenbach placed participant observation and interviews within the same category, because, as I discuss in the Methodology chapter next, educational ethnographer Harry Wolcott (1997, 2008) purposely distinguishes between these two methods. Participant observation is an act of experiencing without engaging with participants, while the other, interviewing, is when the researcher no longer stands outside of what is happening, and instead takes a

step into the world of the participants and begins to ask questions of the participants through informal or formal interview methods. From my reading of Wolcott, I consider go-along interviews to be simply a kind of interview and not something unique to ethnographic research, since a person conducting ethnographic research is often participating in varying degrees in the lives of the research participants.

Leaving aside this interesting discrepancy with Wolcott, Kusenbach discusses five themes in which go-alongs are well-suited for exploring: “environmental perception, spatial practices, biographies, social architecture and social realms” (Kusenbach, 2003, p. 455). Although I did not study these themes in my interviews, I touched upon aspects of biographies as I asked participants to discuss their history of walking. Kusenbach argues, “by exposing the complex and subtle meanings of place in everyday experience and practices, the go-along method brings greater phenomenological sensibility to ethnography” (p. 455). There was a greater experiential aspect to my interviews since I used go-along methods, which allow both the participant and researcher to experience the place during the interview.

An ethnographic article by anthropologist Sarah Pink (2008) discusses the shared experiences that a researcher can have alongside the participants, which includes “walking, eating, drinking, imagining, photographing, and audio- and video-recording” (p. 175). Pink’s article “An Urban Tour” focuses primarily on “place-making”; however, go-along and alongside discussions are brought forth in the article as well. Pink’s article would have been especially useful had I planned to spend a full day with my participants, and if walking had been just one part of the experience we had shared.

There are a few articles that have ties to walking interviews and education. One is by museum educator and artist Yuha Jung (2013), who uses “mindful walking” as a way to conduct her research in museums, although the walking documented in the article was solitary walking done by Jung. The article is a useful reflection of how a researcher uses solo walking as part of her research collection phase. There is another education-related article that uses a brief transcript from a walking interview with a K-12 teacher to illustrate the freedom of creativity and thought that being away from school allows (Kuntz & Presnall, 2012). A comment about feeling “more comfortable [and] not

watched” (Kuntz & Presnall, 2012, p. 732) while talking outside of the workplace came about partly because the interview had started in the classroom and then moved outside to walk in a nearby park, before returning to the entrance of the school building.

A final piece to highlight is the go-alongs that took place in the documentary film *Examined Life: Philosophy is in the Streets* in which filmmaker Astra Taylor interviewed contemporary philosophers and thinkers while being mobile (film: Imperial, Marin, & Taylor, 2008; book with transcripts: Taylor, 2009). Each of the thinkers or philosophers documented in the film focused on a single idea with Taylor (e.g., interdependence or truth or ecology) and the viewer can see how the single idea develops when discussed in a car, row boat, or while walking around in airports, streets, parks, and garbage facilities. Earlier in this chapter, I highlighted Butler’s discussion about the risks of walking, which was also documented in the film (see 2.3.2. Professional Development and Reflection of Academics). The film’s director, Taylor, had recently read Rebecca Solnit’s (2000) *Wanderlust* and this book precipitated the idea to take philosophy from the academy to the streets (Lim, 2009). For someone wanting to see mobile interviews in action, this film is a useful reference. For my research, I found the conversation about interdependence between Judith Butler and Sunaura Taylor to be particularly useful because it highlights the risks of walking. I mentioned Sunaura (Astra Taylor’s sister) in the introductory chapter because Sunaura described how she goes for walks in her wheelchair (see 1.5. Walking Snapshots).

2.5. A Cautionary Exodus

Regarding the literature I have reviewed above, I often stumbled upon relevant pieces as often as I found literature through a targeted search. In order to keep the literature review broad, I did multiple searches within library databases for education and walking, along with a variety of other keywords and truncations. Sometimes I located a trail to follow from a reference list and those trails would lead to useful finds, and other times it would lead to dead ends. Alternatively, a person might tell me about a source to track down. If I were to draw a map of what source led to what source, or from what conversation with what person who said “Walking? You are studying walking? Well, have you read...” it would be a very messy multicolored map with a few soil smudges

and rain spots. It would be nearly impossible to retrace my footsteps of finding and moving through the literature.

Aside from the four bodies of literature that I reviewed for this project, there were other groups of literature on walking practices that I had considered, although in the end, I found these other sources less useful for my specific project because they would have made the scope too wide. For example, K-12 literature was not used since I focused on higher education. Other categories of literature related to meditative practices, ecological philosophy/education, and pilgrimages/journeys. While I did not utilize this additional literature for this research project, I may return to these later as it could lead to additional research on walking practices.

I have always been somewhat cautious in talking about this research project since another common comment I have often received is, “We should go for a walk,” when I have an indoor meeting planned to take place. “Sure,” I think, “but only if it makes sense for what this meeting is about.” If we needed a room for writing, projecting, or if it is a typical Pacific Northwest downpour outside, remaining inside would be more appropriate. This research was never about only having walking take place in education, or to push people out the door on walks, although there will be people who prefer that one-way approach. My work has been about exploring walking practices and seeing what walking practices have to offer alongside the others ways we teach, learn, and write, and to suggest that we may have forgotten to get up from time to time and to take a walk.

2.6. A Gap in a Trail

back road
just as before
choked with summer weeds

(Taneda (trans. by Watson), 2003, p. 70)

I see my research as an act of uncovering a trail that has been “choked with summer weeds” (Taneda (trans. by Watson), 2003, p. 70). Walking is not a new human activity, as shown in the literature reviewed. However, because walking is something so

“everyday,” it might be like the dust that collects in the corner of a floor or the cobwebs that form along the ceiling. We often forget to notice our habits and what is around us all the time. With these literature trails I have walked along, which include (1) the historical significance of walking, (2) the attentiveness and observation present while walking, (3) the examples of walking in higher education, and (4) the go-along and walking interviews, it seems foreseeable that significant contributions to learning, teaching and writing will be possible by studying education and walking in more depth and with people who currently have walking practices that connect to their teaching and writing work. I suspect that I will find renewed ways in which walking can be an educational practice to support the teaching and writing of educators. The trails will never be fully mapped and will instead be a sustained journey that both others and myself can document. In my teaching experiences, I had already incorporated walks as a pedagogic practice before I began this research project, and although I had not done those walks in systematic and research-based ways, the anecdotal results and experiences have sustained my curiosity and led me to conduct this research.

A primary argument of this research, supported by the previous literature, and through the research that follows, is that because there is a significant and substantial habit of walking among many past and present educators, researchers, philosophers, and writers, an inquiry into the habits and qualities of contemporary academics who walk can have implications for understanding how teaching, learning and writing are influenced and supported by walking practices in higher education. The questions at the broadest level are: why do these people walk, and what purpose does walking have in their work? I decided that the best way to study these questions was by conducting a series of walked and seated interviews with contemporary academics to see what walking meant to them and to their work in teaching, learning, and writing. I chose to incorporate both walking and seated interviews because, based on the literature I had reviewed, walking interviews are an important method for interviewing participants. I also wondered if there would be any differences between walked and seated interviews. Since there is little evidence of walking interviews being conducted in higher education about teaching, learning, and writing among contemporary academics, I thought that this would be something valuable I could contribute to scholarship. The next chapter

outlines the methodological approach that supports this research and the methods I employed.

Chapter 3. Methodology

don't get angry
don't chatter
don't be greedy
walk slowly, walk steadily

(Taneda (trans. by Watson), 2003, p. 50)

3.1. Ethnography: One of Many Possibilities

Ethnography is well suited to answer the question, “What is going on here?” That is, first, a question of behaviors and events, and, second, a question of meaning. It is not a question that educators often ask, for it gets mixed up with a ready answer about what *should* be going on, even if it is not. Ethnography is not well suited to answer the normative question most pressing to education’s practitioners, “What should we be doing?” [emphasis in original] (Wolcott, 1997, p. 347)

Identifying a methodological approach was a challenge in this research. There were many possible approaches, but only one would fit best. Once a methodological approach was identified, hindsight showed that I could have pinpointed my work sooner on a methodological map. However, I walked slowly and steadily, as Taneda (2003, p. 50) advises above, in order to find that an ethnographic approach was best-suited for my questions and approach to gathering evidence. However, let me not get too far ahead of myself in discussing why an ethnographic approach was the best fit.

Before proceeding with a discussion of my search for a qualitative approach, I will also make a brief comment about why this research took on a qualitative approach in the first place. Since I was planning to work with a small and related group of people, a quantitative approach was not going to be useful or appropriate; I had no intention of making generalizable claims. Furthermore, because I knew three of the five participants, one as a peer and two as mentors, it would be difficult to claim that I had a neutral or

unbiased account of conversations with these participants. It was also entirely possible that my work could cross paths with the other two participants in the future, and they could become peers and mentors as well.

I opened this section with the quote from Harry Wolcott (1997), because while I am an educator, I more commonly ask the ethnographer's question, "What is going on here?" before asking the educator's question, "What should we be doing?" (p. 347). While Wolcott is generalizing between two diverse groups, ethnographers and educators, I consider his insight to be useful because his academic career spanned decades while working within both the educational and anthropological/ethnographic domains. Personally, I tend to ask the ethnographer's question first, as I want to access what is happening before I make claims of what should happen. There is likely a variety of reasons for my disposition to ask the ethnographer's questions first and the educator's question second. One is because I became an educator outside of the K-12 public system, a system that is comparatively more influenced by government regulations and prescribed curriculum. I have taught mostly within higher education settings, which have rules, but also provide considerable academic freedom. A central component of academic freedom is the freedom to teach what one believes is important to teach, so there is less direction on what should be happening content-wise or pedagogically in higher education than in K-12 settings. What follows is an outline of my slow and steady methodological search that eventually arrived at an ethnographic approach.

A good starting point of my search begins with the title of my M.A. Geography thesis as that was where I left off in my scholarly work before studying education: *Assessment of Trace Element Contamination in Streambed Sediment and Spatial Associations in Palolo Valley Watershed, Honolulu, Oahu, Hawaii* (Hotton, 2005). This project was a quantitative research project. For my doctoral research in education, I wanted to use a qualitative approach and I also wanted to work with people, since I had limited research experience with human subjects. I wanted to challenge myself to stretch in order to function in both large worlds of quantitative and qualitative research. I wanted to go through the process of submitting a research application to an ethics board. What I did not realize was that my topic and the broad questions about walking and education would be difficult to place within a specific qualitative approach. There

was a large range of complementary and competing qualitative approaches that I had to navigate. Kristin Luker's (2008) *Salsa Dancing into the Social Sciences: Research in an Age of Info-Glut* was one of my starting points in finding a qualitative methodology. The opening of Luker's first chapter made me realize that her book could help me in my search for an approach, and at the very least, reduce my anxiety along the way:

After years of teaching ... I've come to believe that salsa dancing (or any other enterprise that makes you hot and sweaty and takes your mind off your work) is absolutely essential to successful research in the social sciences these days ... from anthropology to education ... It might seem that dancing doesn't have a lot to do with social research, and doing social research is probably why you picked this book up in the first place. But bear with me. Salsa dancing is a "practice" ... as well as a metaphor for a kind of research that will make your life easier and better; and ... I promise to tell you why. (Luker, 2008, p. 1)

Salsa dancing, rather than social research, was what made me pick up Luker's (2008) book. Walking is not typically "hot and sweaty" (p. 1) but it can "take your mind off your work" (p. 1); likewise, walking is a "practice" and a "metaphor" that makes the work of educators "easier and better" (p. 1). A follow-up book could have aptly been titled "Walking in the Social Sciences: Research in an Age of Speed." Like Luker, I knew "that the kind of things I wanted to know about" (p.4) were not "easily amenable to" quantitative approaches (p. 4). Luker makes her readers notice the "taken-for-granted ideas" (p. 3) which make up the social sciences, and which influence how social science researchers do research. She describes how ideas such as "scientific" and "rigorous" are defined, since quantitative research is also often taken for granted and assumed to be the norm compared to qualitative research (p. 3). One of Luker's goals is to give the reader a guideline on how to salsa dance in the social sciences and to advise readers on how to do "high-quality salsa-dancing research in the shadow of uncertainty while keeping your sanity intact, and even how to have fun in the process" (p. 4). Of course, no single text could allow me to find the best-suited methodological approach; I needed to continue reading Luker and other sources.

Another text I reviewed was Creswell's (2007, 2013) *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*; I used both the second and third editions because the third edition was released during the time I was working on my

research. While Creswell's book was more technical and less humorous than Luker's (2008), the detailed treatment of five approaches (narrative, phenomenological, grounded theory, ethnographic, and case study) was instructive in comparing and contrasting several approaches to what I wanted to study. Either as a sign of my openness, or perhaps because I was already becoming a budding ethnographer, I could see how my research might fit in with any of these five approaches. It depended on what my questions were and how I wanted to go about studying those questions. I eventually found that an ethnographic approach was best-suited through further reading that included reviewing specific portions of *The Sage Handbook of Qualitative Research* (Denzin & Lincoln, 2011; Ellis & Bochner, 2000; Erickson, 2011; Tedlock, 2011). What follows, using Creswell's (2013) five approaches, is an explanation of how four of the five approaches (narrative, phenomenological, grounded theory, and case study) were unsatisfactory and how ethnography was the best methodological approach for my research.

Originally, I thought that a case study would be a fitting approach because I was looking at a group of people who had a habit of walking that I wanted to understand better. This was a reasonable, although flawed, interpretation since Creswell (2013) notes,

the entire culture-sharing group in ethnography may be considered a case, but the intent in ethnography is to determine how the culture works rather than to either develop an in-depth understanding of a single case or explore an issue or problem using the case as a specific illustration. (Creswell, 2013, p. 97)

The key aspect of my project was that I was looking at "how" a culture of walking worked rather than wanting to study one person's walking practice or to look at some specific issue or problem within the walking culture-sharing group. I only realized later that ethnographic work was a better starting point. Through the ethnographic work of my research, I could later find a particular problem, or case, that needed closer study. Since my project was starting from a position of little knowledge of this culture-sharing group of people with walking practices, it seemed better to become acquainted with the culture before moving on to specific problems or issues within the culture. Although it should have been obvious that I should have looked at ethnography more closely after

determining that a case study would not be suitable, I wondered if phenomenology might be suitable.

Phenomenology was another reasonable approach because this kind of approach, according to Creswell (2013), “describes the common meaning for several individuals of their lived experiences of a concept or phenomenon” (p. 76). Creswell continues that “the basic purpose of phenomenology is to reduce individual experiences with a phenomenon to a description of the universal essence” (p. 76). In my previous experiences of walking, and hearing or reading about the walking experiences of others, I suspected that it would be difficult to describe a universal essence because I could lose the diversity and subtle differences of walking practices and experiences between people. I also wanted to allow other physical practices, besides walking, to be discussed if people had other practices that supported their work such as gardening, biking, or swimming. A phenomenological study, like a case study, was something I could consider after getting a general sense of how the culture-sharing group who walks worked.

Like phenomenology, grounded theory was attractive since grounded theory might lead to a theory of why walking was important to the group of participants I worked with, because I did not have a theory to test. I liked the idea of “constantly comparing data gleaned from participants with ideas about an emerging theory” (Creswell, 2013, p. 85). However, again, I was not interested in zeroing in on specific themes since I wanted to keep each participant’s thoughts, opinions, and experiences of walking together in a single story about each participant. I wanted to keep the participants as intact as possible and did not want to chop apart their words into coded pieces that would become a theory. I also thought that keeping participants as whole as possible was a more respectful way to honor the time participants gave up to allow me to conduct my research. In addition, my study was designed to have the participants identified by real names, so keeping participants as intact as possible was another respectful way to represent each participant as a whole person. I recognized that there was some flexibility in newer applications of grounded theory, but I still felt that it would be too restrictive and would pick apart my participants into pieces rather than seeing each

person as a unique and holistic individual who had a walking practice that may or may not relate to other participants.

A narrative approach seemed another possible fit for my research since I wanted to collect specific stories from people that related to teaching, learning and writing in higher education. Creswell (2013) notes that the narrative “might be the *phenomenon* being studied, such as the narrative of illness” [emphasis in original] (p. 70). I also wanted to walk with each participant in the places where they walked, and as Creswell states “narrative stories occur within a specific *place*...” [emphasis in original] (p. 72). However, my research question was not primarily about the story of walking practices, but about how people go about their walking practices and what purpose it has for them. Because I did not primarily want to tell a story of walking, I eventually returned to ethnography because the narrative approach did not fit well. I also did not know if there would be any compelling stories to tell. Because I was more interested in the overall habits and patterns of walking practices than in the stories told by the participants, ethnography became the next and best approach to explore.

While an ethnographic approach was best-suited for this research, I also reviewed sources on autoethnography to see if an autoethnographic approach would be fitting (Creswell, 2013; Ellis & Bochner, 2000). According to Creswell (2013), autoethnography is a kind of narrative approach that is “written and recorded by the individuals who are the subject of the study” (p. 73) and “contain[s] the personal story of the author as well as the larger cultural meaning for the individual’s story” (p. 73). Because I had already found articles by academics that discuss reflective walking practices as part of their work from an autoethnographic or autobiographical perspective (see 2.3.2. Professional Development and Reflection of Academics), I chose to study walking from the outside looking in, since I had not yet found this approach in the literature. Studying my own walking practice from an autoethnographic perspective is something I could consider doing at a later date.

3.2. Methodology: An Ethnographic Approach

Ethnography proved to be the best approach for my research because it worked well for the group of people I wanted to work with, and with the broad questions of discovery that I had. I may have first distanced myself from ethnography because I did not have a background in anthropology, but fortunately, through reading, I found that it was both possible and a common practice for those outside of anthropology to use an ethnographic approach. One of the ways that an ethnographic approach suited my research was that I had no predetermined theories about walking. Other than that walking seemed to be something important that people were doing, I could not venture much more than personal theories based on anecdotes and readings. Ethnographic research often enters the field without theories, or even if there are some theories, the researcher is open to finding new and competing theories. In ethnographic approaches, the researcher observes first and then later theorizes based on observations and talking with the participants of the research. I realized that ethnography would fit well when I read an older piece by Harry Wolcott (1997) titled, "Ethnographic Research in Education." His chapter showed clearly why my inquiry would fit within an ethnographic approach, so I also studied Wolcott's more recent book *Ethnography: A Way of Seeing* (2008). Wolcott's *Ethnography: A Way of Seeing* was consistent with his earlier advice and ideas, and carried through his direct and approachable writing style that a neophyte like myself could take up when reviewing qualitative research broadly and ethnographic research specifically. For example, the following shows Wolcott's personal experience of ethnographic research compared to what ethnographic work is typically assumed to be:

In my opportunities for ethnographic research—inquires into the social behavior of particular culture-bearing groups of people—I have most often been in modern, industrial settings and never, anywhere have I met anyone "primitive." Yet I confess that when I conjure up an image of an ideal ethnographer, I envision someone pulling a canoe onto a beach and stepping into the center of a small group of huts among lightly clad villagers in an exotic tropical setting. This imagery is not entirely a figment of my imagination, for it was in conducting research among often exotic and always "different" people that anthropology got its start and anthropologists built their discipline. (Wolcott, 1997, p. 331)

Wolcott (1997) examines the assumptions and myths that the ethnographer is always alone, male, stays a long while, and has never been to the place before. My research already had some obvious contradictions like Wolcott's experience. While I was alone, I was female and I did not stay a while. I already knew three of my five participants, and had been to most of the places that the participants took me. Of course, times change, which means that research norms and expectations continue to evolve and become more inclusive. Wolcott was informative in showing how there is variability within ethnographic approaches over time.

In *Ethnography: A Way of Seeing*, Wolcott (2008) spends time distinguishing between an ethnographic approach and the data collection techniques that are used in fieldwork. This is the difference between “a way of seeing” and “a way of looking” respectively. *Seeing* as opposed to *looking* is a useful distinction, since a particular piece of research could claim to take an ethnographic approach, but on further inspection, it was only ethnographic methods that were borrowed (e.g., participant observation, interviews). As Wolcott sees it,

The underlying purpose of ethnographic research ... is to describe what the people in some particular place or status ordinarily do, and the *meanings* they ascribe to the doing, under ordinary or particular circumstances, presenting that description in a manner that draws attention to regularities that implicate cultural process. One can *do* ethnography anywhere, anytime, and of virtually anyone or any process, as long as human social behavior is involved ... [emphasis in original] (Wolcott, 2008, pp. 72-73)

Wolcott (1997, 2008) discusses four features of ethnographic work that I will use to illustrate how my project fits within the work of “seeing” and “looking” that takes place in ethnographic research. The four features are (1) experiencing, (2) enquiring, (3) examining, and (4) reporting. (Wolcott uses *enquiring* for purposes of alliteration rather than *inquiring*.) In each section, I will note how I experienced, enquired, examined and reported; similarly, I will note how the participants were part of the experiences, enquiries, examinations and reports. As much as practically possible, I wanted to allow the participants to be able to shape their contribution to the project.

3.2.1. Experience

The ethnographer walks a fine line. With too much distance and perspective, one is labeled aloof, remote, insensitive, superficial; with too much familiarity, empathy, or identification, one is suspected of having “gone native.” The most successful fieldworkers resolve the tension between involvement and detachment ...; others go home early. (Wolcott, 1997, p. 331)

The experience of participant observation is often an integral component of an ethnographer’s work, and Wolcott (1997) admits that some may find it odd to draw attention to participant observation as an “explicit” (p. 335) technique. To someone like myself, who was learning to practice ethnographic research, it is useful to explicitly discuss participant observation. Wolcott notes “all humans are participant observers in everything they do, yet they do not claim to be ethnographers” (p. 335). He continues that,

We are ethnographic observers when we attend to the cultural context of the behavior we are engaging in or observing. In doing so, we look for mutually understood sets of expectations and explanations that enable us to provide cultural interpretations about what is occurring and what meanings we may reasonably presume are being attributed by others present. (Wolcott, 1997, p. 335)

In my study, I was looking at walking practices that could also be called walking cultures. A practice was more suitable for my purposes since I was focusing on a particular practice the participants, rather than the broader culture of being part of an academic community in higher education. The participants might have had other practices that influenced their teaching and writing work, but I was focusing on walking.

Because it was important for me to experience walking itself, I designed the research to have walking interviews. In this way, and in keeping with an ethnographic approach, I was able to be a participant-observer and therefore also be involved in whatever might happen during the walking interviews with each participant. I asked participants to choose the places we would walk, and the participants took me on the trails and boardwalks they commonly walked. I went to places that the participants walked so that I could experience the same place and so that the place could be a source of memory for the participants; I did not want to have an interview in a location

removed from the places my participants walked. It would have been illogical to conduct the interviews in an office space instead of walking with participants. Walking in known places also allowed for greater ease since each was a place that the participant knew well and could easily navigate while walking and talking with someone else. Knowing the place could also reduce anxiety, if there were any, about being interviewed for a research project. When I walked in metropolitan Vancouver, I also knew most of the places myself so I could bring my memories of the place into the conversation from time to time; however, I was mindful that I should not add too many of my own thoughts to the conversations.

Ethnographic work has traditionally been conducted with people whom the researcher has no obvious connection to, since there was an assumption that an outsider could make the unfamiliar familiar. Since I have my own walking practice, the task would be to make the familiar unfamiliar. This was the case for a significant number of examples in Wolcott's (1997) research because he often worked in the schools that he was studying. While I would say that I have a walking practice myself, I also think that I have a distance from the participants I worked with and from the literature I utilized. I do not think that I would ever identify fully with another person's walking practice because it is atypical to find large groups of people walking together with repeated frequency as a walking practice, at least not within a higher education setting. The people I worked with did not necessarily walk in groups on a regular and repeated basis either; they may walk with partners, friends, and colleagues, but there were also common solo walking practices as well.

Wolcott (1997) points out that ethnographic work traditionally assumes "at least one year" (p. 332) of fieldwork and "preferably longer" (p. 332). A long stay is not always the case and Wolcott advises a person "to remain long enough to see a full cycle of activity" (p. 332). For my research, a cycle of activity was a common walk that a participant often took. With four of the five participants, I was able to take two different walks at two different places with each participant. This gave me the opportunity to experience the route participants took and allowed me to be a participant-observer during the cycle of one or two walks. Wolcott cautions researchers to be aware that experiences and enquiring are different activities. So while I was walking with

participants, I had to be aware of the experience I had and balance that with the interviews I was simultaneously conducting.

3.2.2. Enquire

In the participant observer role, ethnographers let the field parade before them. In the interviewer role, ethnographers take a critical step in research that can never be reversed—they *ask*. And regardless of [what] they ask, ... they have imposed some structure upon the setting. [emphasis in original] (Wolcott, 1997, p. 337)

Enquiring (i.e., interviewing) and experiencing (i.e., participant observation) are sometimes grouped together because it can be difficult to distinguish where one ends and the other begins if one is living among a group of people who are the research subjects. I agree with Wolcott (1997) that these are two different actions in fieldwork; one is experiencing through participant observation, while the other is interviewing through a range of ways that a researcher can ask questions of the participants. For my interviews, I chose to use a structured, but flexible, interview protocol for several reasons (see Appendix A). I incorporated structure because, on a practical level, I would be speaking with participants over an unknown range of time, and I was arranging walks with people who did not live or work together. By having a set of shared questions, which were open-ended to allow flexibility, I would be able to cover similar topics with all participants over a range of times and spaces. I asked most questions in a similar sequence; however, the questions were flexible enough that when a topic emerged out of sequence, the participant and I could continue that thread of thought without disruption. When participants asked me to answer my own questions, I shared my thoughts since I did not want to appear deceptive or distant; although I did keep my responses brief and directed the conversations back to the participant's thoughts and views about their walking practices. On another practical note, I used a consistent structure because I wanted to make the most of the limited amount of time I had with each participant during the interviews. I experienced at least one life cycle of a walk with each participant; however, I did not get to walk with them over the course of a year or dozens of times. On a theoretical level, I structured my interviews because I was new to qualitative and ethnographic research and I thought that I would be more successful if I had a structure to support myself while learning through doing.

A unique feature of my enquiring stage was that I utilized go-along interviews as discussed in the previous Literature chapter (see 2.4. Go-Along: Walking Interviews). A go-along interview is a method of interviewing that has been used in a range of disciplines including anthropology, geography, and sociology (Anderson, 2004; Carpiano, 2009; Kusenbach, 2003; Pink, 2008). Since I was studying walking, it made sense to walk with participants, and since I had found limited work using walking interviews in education (Jung, 2013; Kuntz & Presnall, 2012), my use of walking interviews would add to the limited body of education research.

A go-along interview is also a way for the researcher and participant to experience the walks a participant takes frequently and to embody the act of walking in real time. By going along with a participant on their familiar walks, I could ask specifically about their walking practice, in a particular place, while we were walking together in those places. I believed that the interviews would be more clear and specific since we would be walking and talking at the same time and the walks could bring up memories of walks by the sensory input of the place (e.g., hearing a bird during a walking interview could remind a participant of a bird that they frequently observe on their walks). It was also useful to physically embody the walks since I could ask what it was like walking in the moment that we were walking. It would have been an indirect and abstract experience of walking had I only sat with participants during the interview and asked a participant to describe a common walk and the experience of the walk. I will return to the embodied and experienced aspects of go-along interviews in my concluding thoughts as they could have implications for theoretical and practical aspects of educational research and methods (see 10.1.3. Educational Research and Methods).

3.2.3. Examine

I took notebooks, a portable typewriter, and a 33 mm camera into the field in 1962. I have publically lamented that inexpensive tape recorders, “faster” film, and videotape were not readily available in those days to help with documentation. In reality, however, it may have been a blessing in disguise not to be swamped with “data” too easy to collect, as today’s researchers are inclined to be. I had to work quickly to get the account written before “headnotes” faded from memory to leave me with written notes that captured only part of what I had experienced. (Wolcott, 1997, p. 342)

Like Wolcott (1997), I limited my collection of materials to examine (i.e., archives and records). Into my 2013 field research, while walking with participants, I took two digital recorders and a few index cards with interview questions on one side and empty space on the other side to be able to write notes. When I sat with participants, I had two recorders, my interview questions, and sometimes a list of citations the participants had given me about their writing and teaching work.

Like historians, ethnographers find primary documents of all sorts—official records, newspapers, letters, and diaries—of great value. (Wolcott, 1997, p. 341)

With my participants, I did not request journal-like material because I wanted to limit myself to published material as a practical choice and as a source of professional writing and teaching documents that I could reference. As Wolcott (1997) observes, I did not want to collect so much material that I became overwhelmed by the task of deciding what to use and what to file away. I asked my participants to provide citations of relevant papers and curriculum materials that had been influenced by their walking practices. I had access to some syllabi and related teaching materials, which helped me connect conversations with the syllabi and teaching materials. Some writing and teaching materials were also easily available online, and participants emailed me a few digital documents that became relevant to our conversations together. I examined literature by scholars other than my participants, who also had walking practices in their writing and/or teaching work; this was featured in the previous chapter (see 2. Literature).

An interesting group of records I collected were news articles or pieces within academic media sources, such as *The Chronicle of Higher Education*. Although there have been only a handful of news and media articles, it was useful to review materials written for popular and popular-academic circulation. A recent title in *The Chronicle* caught my attention: “Why I Write on My Mobile Phone,” by Jeffrey Wilson (2015) who shared his “mobile composing” (para. 5) practice, which allowed him to finish the last 30 pages of his English dissertation. Wilson’s daily practice started in the early morning hours before the household was awake by reading through literature he needed to write about that day. Later in the morning, he would take long walks with his son in a stroller

to think about what he had read earlier. Wilson would eventually think of complete sentences to record onto his iPhone. He would add more sentences over time through further audio recordings while walking. Eventually the audio was transcribed and he made additions and changes while transcribing:

Mobile composing need not be done on an electronic device, of course. The core of the idea is walking and thinking, which is periodically recorded in writing. ... Walking gets the mind warm, propels thought forward, encourages energy and movement in ideas through energy and movement in the body. (Wilson, 2015, para. 12)

While the title of the article at first makes the reader think it is about phones and recording devices, I suspected that there would be more to it than just an interesting title about a new technology. Wilson's (2015) piece was simply about the process of thinking while walking, which can then become writing.

Other documents I collected were maps of the places I walked with participants. Wolcott stresses the importance of collecting a variety of audio/visual materials:

I trust I have provided sufficient examples to make the case for the importance of both using and making *maps, photographs, and audio- or videotapes* in pursuing ethnographic research. [emphasis in original] (Wolcott, 1997, p. 342)

I did not collect photographs or videos since I was focused on having the two recorders work while walking. Because I was aware that the recorders would collect the soundscapes, I also knew I was collecting more than just what the participants and I said. For all of my walking interviews, the sounds and sights of the walk became part of the conversations and interview questions. We could hear the geese, heavy machinery, road traffic, frogs, and people calling to others.

The subject of mapping [record making] brings me full circle to participant observation [experiencing], for one of the first things the ethnographer is advised to do in a new field setting is to make a map. Think how interesting it might prove to teachers, and how natural an activity for an ethnographer, to prepare a map of a school and school ground, to plot how different categories of people at the school move through its space, and to probe reasons they offer for why various things are used or placed as they are. (Wolcott, 1997, pp. 342-343)

The practices of experiencing (participant observation), enquiring (interviews), and examining (records and archives) can occur at the same time and in no particular order, since the order and practices to be used will depend upon the purpose of that specific ethnographic project. While I did not make maps during fieldwork, I collected maps from government park websites or information boards at parks. The geographer in me knew enough to and liked to collect maps even if I were not going to make maps while conducting fieldwork. I did not use the maps with my participants; however, the maps were a useful reference when I wrote the “Walking with...” chapters that feature participants. I could use the maps to remember where the participants and I were on our walk during specific parts of the conversations. Each of the five “Walking with...” chapters feature a map that I made related to my walks with the participants so that the reader can have a visual image of where the walking took place; I made these maps after I finished my fieldwork.

3.2.4. Report

It is easy to lose sight of the ethnographer’s ultimate responsibility to prepare an account intended to enhance human understanding. (Wolcott, 1997, p. 333)

As every experienced fieldworker discovers, the mystique of ethnography is in the process of transforming field experience into a completed account, not in the doing of fieldwork itself. (1997, p. 343)

Wolcott (1997) discussed the mystique that surrounds ethnographic work because there is often no specific theory to test, and the form of the final report may not be predetermined. In addition, what the researcher looks at, does in the field, and interprets while conducting research depends on a variety of factors that start before the research begins and continues even after the final report is finished. Since I thought that an ethnographic approach was best-suited for my research, I also wanted to use ethnographic practices of writing up the research:

It is in the write-up, rather than in the fieldwork, that materials become ethnographic. ... It is in the ethnographer’s transformation of data and of the fieldwork experience itself that the material takes ethnographic shape as both a description of what is going on among a particular social group and a cultural interpretation of how that behavior “makes sense” to those involved ... (Wolcott, 1997, p. 343)

My approach to the five “Walking with...” chapters that follow was to give an account of what the participants and I talked about without adding too much of my own personal reflections or observations. I also asked each participant to review their “Walking with...” chapter to remove or correct anything amiss in their chapter. These chapters were my way of providing a transcript in chapter form to the participants. I wanted, as Wolcott (1997) advises to,

simply get on with telling the story of what happened. Not only will this help satisfy the anthropological preference for providing a high ratio of information to explanation ... but it also invites readers to join with you as you subsequently shift to more analytical or interpretive modes. Readers already will have some idea of your database. (Wolcott, 1997, pp. 344-345)

Wolcott (1997) further advises that for anyone new to descriptive writing, which I was, it is a “valuable exercise” (p. 345) to prepare “an account as free as possible from one’s own inferences and preferences” (p. 345). While I tried to be as free from my interpretation as possible in the “Walking with...” chapters, I would, of course, be the person choosing what quotes were used in these chapters, the titles I gave the subsections, how I sequenced the chapters and subsections, and what to leave out of the chapters. The “Walking with...” chapters was my interpretation of how I thought that I could best retell what happened during the conversations I had had with the participant about their thoughts on teaching, learning, writing, and walking. I also included elements of what was happening in the place itself by including the sounds of sights that were parts of the conversation. The Discussion chapter that follows the five “Walking with...” chapters will present my interpretations and analysis of what the literature and participants have allowed me to propose about teaching, learning, writing and walking practices in higher education among contemporary academics.

3.3. Recruitment, Fieldwork, and Post Fieldwork

This section describes practical and technical aspects of the recruitment, fieldwork, and post fieldwork phases of my project.

3.3.1. Participants

Potential participants were identified and sought for their voluntary participation based on evidence that walking was significant in their lives, as documented in publications, lectures, presentations, or other public forums. My goal was to locate participants who would self-identify as having a walking practice and who, like me, typically worked with students and faculty in higher education settings throughout Canada and the United States. When possible, I also identified people who had taught in areas similar to me, which included education, humanities, sciences, performing arts, and faculty professional development.

After the recruitment phase, I worked with the five participants in varying degrees of depth. During the recruitment phase, participants were asked if they were willing to have their identities known in the research and all five participants agreed to be identified. One reason for identities being known was so that I could directly match the participants to their published materials. I also wanted to openly give credit to my participants for who they were and how their walking practices could be applicable to others in a similar teaching context. I viewed this research as being a positive experience since it was bringing attention to how walking supports education. I also believe that identifying was a way of acknowledging my participants' contributions to my research. Appendix B provides a table that outlines when I talked with each participant, in what mode (i.e., walked, seated, or by phone), for what duration, and in what location.

3.3.2. Walked and Seated Interviews

Participants were asked to take part in two *walked* and one *seated* interview and I also asked if they would be available for follow-up interviews if I needed to clarify our conversations, although in the end I did not conduct any follow-up interviews. The interviews were conducted in metropolitan Vancouver or in the local town of the participants. These locations allowed for both walked and seated interviews to take place in locations the participant knew well; a walked location could allow for walking memories to be better recalled. I also met with participants in familiar places because there were questions about the person's experience of place. Alternative interview modes, such as phone calls, were arranged as needed. I conducted two to three

interviews with each participant over the course of a few days or a few months. I walked once with one participant and twice with four participants. Three of the five participants were able to meet for seated interviews after we had walked together twice. The final seated interview was often a review of previous conversations and allowed for us to look together at the participant's teaching and writing examples.

The interviews were on the topics of teaching, learning, knowing, writing, and walking (see Appendix A). Interviews were adapted to the person's experience in these domains. Participants were asked if audio recording could be used during interviews and all participants agreed to be recorded. The interview questions were given to the participant prior to the interviews. The interview themes and questions were adapted from van Manen (1990, pp. 64-65) to allow a phenomenological and experiential aspect of walking to be discussed. While this was not a formal phenomenological study, the experience and phenomenon of walking fit well with the style of questions van Manen provides. The first conversation typically covered the historical and experiential aspects of walking, while the second walking conversation was about how walking connected to teaching and writing. Because questions were open-ended, there were overlaps in topics between interviews with each participant.

3.3.3. Recording Walking Interviews

Interview questions were pasted onto three-by-five index cards so that I had something small that could be held and manipulated easily while walking. The back of the card provided space to write any notes. To record walking interviews, I used two Olympus digital voice recorders and two corded mono-microphones plugged into the microphone port of the recorder. The participant and I each had one of these setups. The corded microphone had a clip that was attached to a collar or outer garment. I started the recorder for the participant and then placed it in the "hold" position so it would not stop recording by accident. The recorders were palm-sized and easily slipped into a pocket, which allowed the participant and I to have a full range of motion of our hands during the interview. The cords for the microphone were long enough to allow the recorders to be placed in a pocket convenient for the participant and I.

This simple interview setup with index cards and two recorders worked exceptionally well because I had a backup system by default when using two recorders and the index cards were not intrusive to the walk. In case there had been a technical problem with one of the recorders, it was also possible to hear both people on both recorders. The two recorders allowed the participant and I to walk either side-by-side or in single file without losing either of our voices.

3.3.4. Dictating Transcripts of Interviews

I created transcripts through a dictation process with the use of Dragon Dictate (Version 3, Nuance) on a MacBook Air (OS 10.8) with a built-in word processing application (TextEdit). I used a Zoom HS Handy Recorder as the microphone trained to my voice through Dragon Dictate. With an earpiece, I would listen to my audio on the Olympus recorder, slowed to half speed, while I spoke what I heard into the Zoom microphone, which was dictating through Dragon Dictate on my computer. At times I was able to dictate at a 1:1 speed but most dictation sessions were at half speed. For each hour of audio, the dictation time would range from three to five hours, which seems comparable to transcription times. By the end, it became a relatively smooth process to take audio files and create text documents through dictation.

I found it extremely helpful to listen to each participant's interviews several times and cycle through the audio I had for each person before I began dictating transcripts. I would walk on a treadmill and listen; I would walk around a park and listen; I would do household chores and listen; I would sit and listen. With my body being able to move or sit, it was a healthier process than simply sitting at a desk. By listening, I could hear inflections, rhythm, emphasis, place, and tone. Because of the many times I listened to the audio before dictating, I could vocalize along with the audio during the dictation process because I had already internalized much of the conversation.

One of the significant moments of personal learning during the research was when I needed to take my audio interviews and transfer them to a text form. Originally, I had planned to transcribe the audio and share a high quality transcript with each of the participants I had interviewed. I was naïve to think that high quality transcripts would be

relatively simple to create. I could transcribe an hour of audio in about three hours; however, my body would not have been able to withstand it for the roughly 12 hours of total audio I had. Had I tried, I suspect that the transcription rate would have become longer and longer to the point of chronic hand pain. That is when I started to investigate and test dictation options.

My initial dictation setup with the built-in microphone in my computer was averaging four to ten hours per hour of audio, which I decided was too long to try to convert 12 hours of audio. After further testing and better learning the Dragon Dictate audio commands, I determined that the microphone on the Zoom recorder worked exceptionally well for training Dragon Dictate to my voice. I was eventually able to dictate the audio files at three to five hours per hour of audio, and this allowed the process to be smoother without developing chronic hand pain. Thought I was able to create good transcriptions, I decided it would not be possible to create high-quality transcripts to give to participants, since the fine editing of the transcripts would be too physically difficult. The transcripts were in a form that was useful to me so that I could find sections of conversations, specific quotes, and time stamps when writing my “Walking with...” chapters.

Because I changed my transcription process, I went through the process of modifying my research protocol so that each participant would receive a written “Walking with...” chapter to review instead of a transcript. Participants confirmed that transcripts were not needed for review and the “Walking with...” chapters would be a satisfactory substitute. The “Walking with...” chapters include significant numbers of quotes so these chapters are similar to a transcript, even though the chapters highlight only what I chose to focus on from the interviews. Each participant was able to review their “Walking with...” chapter as if it were a transcript they were reviewing. The “Walking with...” chapters were recreations of my walks and conversations with each participant; how these chapters were written will be discussed in the concluding section of this chapter.

3.3.5. Differences in Walked and Seated Interviews

My experience of transcription having been difficult may also be specific to recording while walking. I was not at a table, in a quiet room, free of outside sounds that entered the conversation. There was a Skytrain going over the Fraser River, geese calling over Deer Lake, a Buddha squirrel in Stanley Park, edible honey mushrooms along the trail in New Hampshire, and moments of meeting acquaintances along the path in Deep Cove. Because walking allows for the place to become part of the conversation, there were various divergent conversations about the place itself while we were walking. These divergent topics, or tangents, likely allowed for smoother transitions between questions since it provided a pause and made our attention shift from the person's thoughts to our shared thoughts and observations of the places we walked. I found that sitting in a room did not allow for the tangents and divergent conversations in the same way. One meeting at a coffee shop was a hybrid space since there was activity from people coming and going and we could also view the street traffic out the window.

I found that each walking conversation had three common threads of conversation between the person, the place, and me. First, there was the thread specific to the interview questions. The second thread was the place entering the conversation and influencing conversations and walking paths. A third thread was the random thoughts that would emerge during the conversation. Another unique thread was the soundscape that was captured on audio, but was (or was not) talked about during the walk. There would be people, trees, dogs walking with people, mushrooms, blackberry patches, hydrangea, frost flowers, film crews, wildlife, park signs, trains, a toy car, and all sorts of other things entering the conversation. It was easy to follow when listening, but from a transcription point of view, taking a three-dimensional, mobile, sensory, and multithreaded conversation from recorder (and memory) to a two-dimensional transcript/text on a computer was a challenge. If I had had to transcribe in a more detailed way that would better capture the experience and conversation, I would have had to include three or more columns of text that would line up through time sequence. One column would be specific to the interview, another column would be conversations that were part of place, and a third column would be random thoughts that

entered the conversation. I would have also included a column that described what was sensed through sight, sound, smell, touch, and taste.

From my experience in academic courses, reviewing methods books, and conversing with peers and faculty, I knew that the process of transcription was difficult; however, I had no idea of how difficult it really could and would be until I did it. Adding in walking interviews created a further level of complexity. In future research that includes walking interviews, I now know to spend more time deciding how to physically conduct an interview while walking and be ready for tangents in the conversations. As John Mason (2002) noted, “ ... making transcripts is much more difficult than people imagine before they start ...” (p. 234). Happily, I came to know that it was not me alone who considered transcription to be more challenging than originally expected.

3.4. Development of the “Walking with...” Chapters

Writing the “Walking with...” chapters relates to Wolcott’s (1997) idea of “reporting” in ethnographic research. Rather than describing the “Walking with...” chapters within the reporting subsection (see 3.2.4. Report), I have made this a separate section because of the details involved in writing these chapters. I have also made this the last section of my Methodology chapter because the “Walking with...” chapters follow directly after and it was more effective to keep this material in close sequence. The “Walking with...” chapters that follow can be viewed as my key artifacts, and each chapter is presented in a conversational form between the participant and myself. After the five “Walking with...” chapters, my Discussion chapter provides the interpretation and analysis of what the literature and my participants have allowed me to propose about walking practices and education. The next two sections discuss the technical and stylistic aspects of writing the “Walking with...” chapters.

3.4.1. Technical Aspects of the “Walking with...” Chapters

After listening several times to the audio recordings of a participant, I developed the transcripts through dictation. I did this for all five participants within one stretch of time before I began writing the “Walking with...” chapters. I did the dictation in bulk so

that I could make efficient use of the time and equipment before I began the process of writing the “Walking with...” chapters. After I had the all transcripts dictated, I worked on one “Walking with...” chapter at a time. I worked from the draft stage all the way to the final stage of having the “Walking with...” chapter reviewed by the participant, which included making any changes the participant wanted.

In this research, the participants are presented in chronological order based on the first time I worked with each person: Kathleen, Celeste, David, Russell, and Laura. The “Walking with...” chapters also include the time I could sit with three participants as a final interview (Celeste, David, and Russell). The order that I actually wrote each “Walking with...” chapter was as follows: Celeste, David, Kathleen, Russell and Laura. I wrote in a different order because I thought it was better to first write at least two participants who had gone through the full sequence of walk-walk-sit interviews. By writing Celeste’s and David’s chapters first, I could develop a flow for the other three chapters by returning to Kathleen who was followed by Russell and Laura. I talked with Kathleen by phone, followed by one walk together. Russell and I went through the full sequence of two walks followed by one seated interview. Finally, Laura and I walked together twice, and since our two walks were nearly as long as the regular walk-walk-sit cycle, a third seated interview became less necessary to schedule. Appendix B provides a table that outlines when I talked with participants.

As mentioned above, before I began writing, I read through the transcript of each participant multiple times. I would frequently listen to sections of audio so that I could further develop the transcripts, as some sections had not been completely dictated into complete quotes. The direct quotes in the “Walking with...” chapters sometimes have bracketed text to clarify thoughts and to clear up grammar, although I tried to keep the bracketed text to a minimum. The quotes were kept as intact as possible by using extended quotes. Repeated and filler words were sometimes removed if it distracted from the flow of the quote; however, some repetitions and fillers were kept if they actually kept the flow of the quote (e.g., so, like, yeah). The participants were asked to review their “Walking with...” chapter to remove any quotes they did not wish to appear. One participant made no changes to the chapter and another participant corrected a single word that I had heard incorrectly on the audio. Two participants smoothed out

sentences for better clarity of thought, and another participant added a few small phrases I had removed from quotes. All the changes that the participants made added further clarity to the chapters and, from my perspective, did not take anything away. None of the participants removed quotes.

The “Walking with...” chapters were designed to be stand-alone pieces because I wanted to keep each of the five participants’ thoughts about walking separated from the other participants’ thoughts. I did not want to mix together everyone’s thoughts about walking because it would distract from the impact of each participant and, from a purely logistical standpoint, it would have been more difficult to ask participants to review chapters that had all participants’ comments woven together. The “Walking with...” chapters consist of examples of the participants’ thoughts about teaching, learning, knowing, writing, and walking, with minimal comments by me. I worked to recreate the walks in a way that allowed for thoughts of the participants to be shared, while not introducing my interpretation and analysis until the Discussion chapter. The few comments I did make were used to guide the flow within the “Walking with...” chapters so that the transitions within the chapters were smooth. Each participant’s “Walking with...” chapter is not presented chronologically within itself because topics would overlap between interviews. In some cases participants would talk about subjects during the first walk that I had planned to ask during the second or third interview, but I did not stop the participant from jumping ahead since it would have disrupted the conversation.

3.4.2. Stylistic Aspects of the “Walking with...” Chapters

This section describes the stylistic aspects of the “Walking with...” chapters and the reason for my adding a one-page reflection called “Breathing Space: Walking with...” after each “Walking with...” chapter.

For the “Walking with...” chapters, I used the interview questions (see Appendix A) to develop common subsection titles for every participant, and every chapter includes roots of walking, experiences of walking, writing aspects of walking, and teaching, learning or knowing aspects of walking. I included thoughts that were unique to each participant and topics that they emphasized or repeated. The sequence of subsections

within the “Walking with...” chapters was variable; however, every “Walking with...” chapter starts with a subsection called “Roots,” so that I could begin with some historical aspects of a participant’s walking practice. The last subsection of each participant’s chapter is called “Coming to a Pause” and ends with a thought from the participant that left an impression on me.

The “Breathing Space: Walking with...” one-page reflections are a rhythmic way to transition between each “Walking with...” chapter and eventually into my Discussion chapter. My lasting impressions are briefly noted in the “Breathing Space: Walking with...” reflections where I foreground my thoughts and perspectives. I added these reflections after I had completed all of my “Walking with...” chapters because the intervals between the “Walking with...” chapters felt too abrupt and packed too tightly together; the end of one chapter would jump directly into the next participant’s chapter. I needed a writing device that could transition between participants because I did not want participants stepping on each other’s heels or stubbing their toes, so to speak. I also needed a different voice, which became mine, to be a brief pause between each “Walking with...” chapter. Interjecting my voice between chapters allowed my voice to be present throughout the writing without interrupting the participants. The “Breathing Space...” reflections briefly discuss what I gained from the process of walking with each participant and these short reflections became a way to transition out of all of the “Walking with...” chapters and into the Discussion chapter that foregrounds my voice.

As Wolcott (1997) advised, it has become time for me to “simply get on with telling the story of what happened” (p. 344) so that the reader is invited to join in on the process of my retelling my walks. My first “Breathing Space...” transitions between this Methodology chapter and the first “Walking with...” chapter. This first “Breathing Space: Walking with Others” provides a few haiku from Taneda (2003, pp. 80, 83, & 100) about walking with others, since I will now begin walking with others. My final “Breathing Space: Walking Alone” signals when I have to see off my participants as I “com[e] back alone” (Taneda (trans. by Watson), 2003, p. 74).

Breathing Space: Walking with Others

you came the back way
covered in seeds
from all those grasses

come tramping over
fallen leaves—
I know the sound of your footsteps

water dragonflies
me too
all of us flow along

(Taneda (trans. by Watson), 2003, pp. 80, 83, & 100)

Chapter 4. Map

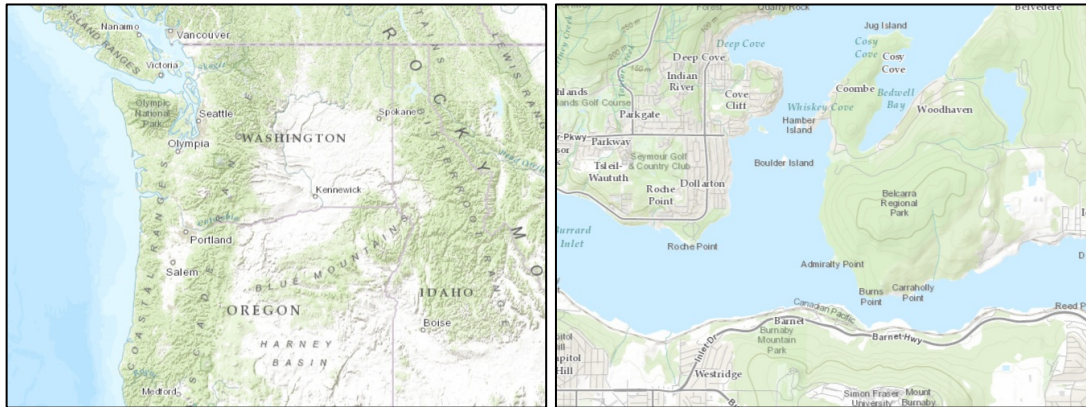


Figure 1: British Columbia to Oregon (left); Deep Cove (North Vancouver, BC) (right)

(North at top of page. Maps were created through ArcGIS.com with the following data providers for the map on the left: Esri, DeLorme, FAO, USGS, NOAA, EPA, NPS. The data providers for the map on the right were: District of North Vancouver, Province of British Columbia, Esri, HERE, DeLorme, USGS, METI/NASA, NGA, USDA, EPA, NRCan, AAFC.)

Chapter 4. Walking with Kathleen

4.1. Roots

Kathleen: It's the way I've always walked and I think it's also the way children walk. You know how hard it is to get a child to *go* someplace because they are so fascinated with everything. (Interview 2)

While walking with Kathleen, I asked if she liked the “stop and go, stop and go” when we were talking about the *haibun* style of writing; *haibun* writing will be discussed later in this chapter. She shared how “stop and go” is how she has always walked and during this moment others distracted us on the trail:

K: excuse me, what were we saying? [We both start laughing.] We were saying how hard it is to get a child somewhere. Because, their natural inclination is to pay attention, and we drive it out of them. ... and then when we're adults, we realize that that's the kind of attention that we all ought to be paying. It's the difference between say *Outside* magazine ... a go for the goal ... approach, [and] *Orion*, which is a more spiritual or wondering approach. (Interview 2)

Near the end of our walk, Kathleen pointed out her granddaughter's path to school:

K: This is the path to my granddaughter's school, right there, and it goes straight up to the school. Or ... you can slide down a mud bank, and you go down to the creek and then hop across rocks, and go up on this broken wooden platform and come on a way up. And the children *always* go down to the creek on the way to school. And the parents *always* stay on the straight path.

V: And what do you do?

K: Half and half. [laughter] I was more enthusiastic for the river path until I discovered how slippery the wood is down there. (Interview 2)

Kathleen's "father was a botanist and he was very interested in the names of things" (Interview 2). Every Sunday he led a nature walk that the family joined; on the prior Saturday, the family did a prewalk to become familiar with the place (Interview 1). Kathleen remembers her father identifying plants he did not know:

K: if he didn't know the name of something, he would stop, and sit right there and pull out his field guides and he would key it out, and he would have it in his mind. ... if he couldn't key it out there, because he needed a microscope, he would clip it. ... he always carried this tin cylinder ... (Interview 2)

4.2. Chance Meeting

Kathleen is a professor emeritus at Oregon State University in Corvallis. I walked with her in Deep Cove (North Vancouver, BC) while she was traveling from Oregon to Alaska. When I had talked with Kathleen by phone, we realized she would be in North Vancouver the following week. A walk became possible. Kathleen's participation was different from the other people who I worked with; she was also the first person who I worked with for this research. It was both exciting to me and daunting to start my adventure in research. During our phone call, I took paper notes and worked through nearly all of the interview questions. After our phone conversation and before we walked together, I developed a few topics to discuss a second time while walking and recording. The main topics covered during our walk were activities that Kathleen does while walking and teaching: (1) naming things with no names, (2) *haibun* writing and attention, and (3) the value of a walk itself. While walking, I also returned to some interview questions. This chapter draws on the one walked interview that was recorded. The handwritten phone call notes were used to support what was discussed while walking.

4.3. Noticing, Attentive, Gratitude, Intention

Haibun, a style of writing originally from Japan, combines poetry and prose, and is a way that Kathleen writes, teaches, and notices the landscape. The process of

writing *haibun* while walking in the landscape “is also about a particular form of attentiveness” (Interview 2). Here she explains the *haibun* style of walking and writing:

K: As we are walking along, our eyes just scan, constantly scanning. We are seeing dogs. We are seeing quite a lot of dogs, and women with dogs. Some men. But we are not focusing in, but we could. And that’s what we do, we walk along, we notice, notice, notice, and then suddenly our attention is caught by something.

And we stop and say ... these are buttercups aren't they? We focus in on them. Look at the way they catch the light, and what I think is hopeful about buttercups is how they are impossible to control and once they get a foothold, they will just grow until your whole life is paved with buttercups that are catching the light. Stop, full stop.

And now we’re back again to scanning and I see the fence. So you get the idea. I think that’s the way we go through our lives. I think we’re going to be very attentive to this dog. [Laughing.] So the way that we live and the attention that we pay, and the way in which we zoom in and out, is reflective in [the *haibun*] form of writing. (Interview 2)

Another kind of attentiveness Kathleen possesses is derived from walking in places where there are bears. At her “cabin in Alaska there are a lot of brown bears” and “it is genuinely risky to go for a walk” (Interview 2). When walking where bears walk, Kathleen describes the things a person has to attend to:

K: You have to watch for signs, you have to sing, you have to be very attentive to the ways in which there's changes happening around you, and you have to be ready to freeze.

And I was thinking, what a nice metaphor that is for a way to walk through the world. What if we always walked through the world singing? And paying attention? And noticing signs? (Interview 2)

Kathleen remembered walking and singing with two friends on bear trails, which was “literally walking bear trails” that were “incised quite deeply into the ground over the centuries” (Interview 2):

K: To walk singing is a way of walking rejoicing, and when you can do it in three-part harmony with your two best friends [laughter], singing to the bears, *that's* the way to make progress through the world. (Interview 2)

Kathleen wondered aloud about walking being part of the Romantic period:

K: So the question is, if each period has its way of ... interacting, walking is clearly an anachronism. I mean the question, is walking to discover gone away? That would be very interesting to write ... for the general public. There is so much talk about getting your children outdoors for free unstructured play, but I haven't ever heard anybody talk about walking in the same way. ... Maybe it's not unstructured play ... It's just moving through space with intention and gratitude. (Interview 2)

4.4. Experiences

When walking, Kathleen seeks different experiences. There are times when she wants a wandering and wondering experience, while there are “others times where the rhythm ... is what [she is] seeking” (Interview 2). Rowing is another rhythmic experience she seeks. Kathleen described how walking and rowing are similar:

K: I think it's that they keep your body moving to a rhythm, and it's almost like breath. So I think it taps into the same sort of energy that meditations do where if you focus on one repetitive thing, the breathing in, the breathing out, something opens you up. Every stride is an opening. ... Then your mind and your heart open in new ways. And you can in some ways, now I don't know how to say this, in some ways you can receive ideas. Another way of saying it is you can ... relax the rigidity of your mind so that things come together in new ways. (Interview 2)

Kathleen shared an experience she had previously had when being interviewed while walking. It was with Alan Weisman, author of *The World Without Us* (2007). Weisman wanted to talk with Kathleen about the forest while walking in a forest:

K: he met me up in this old growth forest, and we did this pretty fast hike through the forest, and he was the one leading, and he was loping, and he had his microphone back here. I'm holding my hand over my head. ... He would be loping along. I'd be following along as fast as I can. He would ask a question and he would stick [the microphone] back here like this.

V: Speed walk?

K: It was like a speed walk and a speed interview. But it wasn't a walk. It was loping over deadfall, and ducking

under ferns. And I think it's because, he's a writer, he's a journalist, and he wanted to get a full sense of the experience of the forest. And he knew he wasn't gonna get it by just sitting still. (Interview 2)

I asked Kathleen what she thought of having conversations while walking. "Walking and questioning" are activities Kathleen likes to do (Interview 2):

K: It's easier to talk to a person honestly when you're not looking at them straight in the eye. And I've always thought that the most beautiful kinds of conversations, and the most insightful, are the ones that are created by something larger than you are. If you're focusing on face-to-face, this is true for love too, or any kind of communication, it's limited in your scope. But if both of you are noticing and appreciating the same thing, there is a kind of communication that is easier.

What I started to notice is the traveling academic meeting. So if I want to talk with my department chair, I'll schedule a walk. Instead of going into his office where you've got hierarchy, you've got stifling confinement, you've got a ticking clock, and you've got the intensity of two people without the context of the world. And so it's really remarkable how much easier it is to talk to somebody who has power over you. Maybe you're discovering it. When you're walking ... it's a leveling, it's a democratic process. (Interview 2)

This concept of leveling is something I also had noticed in my work with walking, since conversations while walking seem to have more ease.

Kathleen also thought of the "issue of risk" when walking. She thinks, "a lot of people choose their walk because they have a certain degree of risk and ... exposure," and there is "a heightened sensibility that comes from getting outside of the comfort of your own home" (Interview 2):

K: There's plenty of knife-edge walks. Can you smell the ... forest and the sea? ... Is that what we're smelling? It smells floral. (Interview 2)

4.5. Walk to Teach

While Kathleen was reflecting on how a walk can be a “democratic process” she applied walking to her work with students (Interview 2):

K: That might be an important point to make, is that if you're talking about teaching, one of the things a walk will do is shorten the distance between you and your students. Bring you all to the same inquiry, and also broaden your perspective, and put things into perspective. (Interview 2)

When Kathleen uses walking with students, she has to remember to direct students that “from the moment you are on that trail, you engage” with thoughts or the place rather than only instructing “go out until you find a nice place in the woods and then sit down and think about this” (Interview 2). The engagement right from the beginning is there so that the students have more guidance from the start. Another way to have a successful use of a walk “is to make it a really-truly-weird-experience” (Interview 2):

K: Ask them to walk in silence. It alerts them to the fact that it's an entirely different experience that they're expected to have. (Interview 2)

Another activity Kathleen does with students is “noticing things you don't know the names for” as a way to help students have an “encounter with mystery” (Interview 2). She gave an example of thoughts while noticing things without names:

K: I don't know the name of that. I don't know where it starts and where it stops. I don't know the interconnection between these things. I know that making them there's making the mistake to think of them as isolated and deserving of their own names. (Interview 2)

The walk in itself is important to Kathleen because it can address “the whole idea of education as confinement” (Interview 2):

K: In so many ways education is a way of confining. We confine subjects, we confine approaches, we confine periods of time. ... Then intellectual confinement is mirrored in this physical confinement. Where they have to be there at a particular time. And they have to sit there, even though the chair is unbelievably uncomfortable. And there are often no windows. There is certainly no air. ...

So what happens if you end the confinement? Oh we have a high tide today. [We arrived at the shore.] What happens if you end the confinement? Do you also release something? Do you also release the intellectual confinement? Do you allow them to see things whole again? And I think so, that once you're out of the classroom, you are encountering everything as a unity. Oh, merganser. [Noticing a bird at the shore.] (Interview 2)

We sat on rocks at the shore for a little while. Later, along our walk, Kathleen began talking about how she loves field trips in philosophy classes. For Kathleen, the field trip can include an expert guide who sets up the place then “everybody moves out” in a “spoke-like arrangement” (Interview 2):

K: you make a discovery and bring it and share it, and make a discovery and bring it and share it. I think that's a good model for learning. And what if you did that in a philosophy class? This is what I love for philosophy field trips where you go out into a new place. ... I did this philosophy field trip to a creek and it was very cold, very shallow, rocky freestone creek, and I had my students wandering through [laughing] freezing their poor little feet and spreading out. It started with a little lecture by a geologist ... taking us through time. (Interview 2)

This field trip became a lesson on perceiving layers:

K: it became a lesson in ... thinking of your life as having a thickness rather than a longitudinal dimension. ...
We think about our life as a line that we travel along, and then we think how sad it is that it has a limited dimension. At some point the line'll come to an end, but there is no limit to the thickness with which we could live. ...
If you are worried about immortality, what you should be thinking about is how to thicken your lives. So I was trying to engage my students in a way of thinking through the metaphoric depth of the stream ... (Interview 2)

For Kathleen, the field trip model with an in-and-out motion that invites students to “notice something [and] then share it” is “a terrific model because” the “movement is an exploratory movement and it allows students to learn from each other's experiences, and learn to experience” (Interview 2).

4.6. Walk to Write

There were too many walks to recall when I asked for walks that stood out:

- K: There are so many, and I've written about them so often. You just probe back into those books, and you will find stories about walking in the desert, stories about walking on the seashore, and the things that came to me then. (Interview 2)

I asked if all of her writing had a walk somewhere in it. Kathleen responded that her writing always has a journey and the “journeys are often by boat [and] sometimes by foot” (Interview 2). The essay as a walk and the academic article as the hike was something Kathleen talked about along with the walk being about the process and the hike being about the destination. Wandering and wondering while walking is the essay, while a known route and destination while hiking is the academic article. Kathleen talked about how an essay relates to “to try.” An essay and walk is trying something, which might be a new metaphor or finding an image from the landscape. When Kathleen is writing essays, she walks:

- K: Goal-directed hiking is the article, the academic article. Another puppy. ... But sauntering is the essay.
- V: Do you find yourself ever walking when you are working on a piece that has a very direct direction to have a break from it?
- K: No, when I'm doing something that has a direct direction, I'm working in a very local geography of a table. Now this is interesting. [Laughing. Finding a broken up tree.]
- V: This is recent.
- K: Yeah, I bet it smells good too. [Holding and Smelling.] Nice. (Interview 2)

A common and repeated walk that Kathleen wrote about was the pig-barn path (Moore, 2013, pp. 101-106, “Notes from the pig-barn path”). I asked Kathleen if she still writes about that path:

- K: No. That comes from a time when... Should we sit down, or keep moving?
- V: We could sit. [We sat on the rocks by the shore.]

K: That comes from a time when I had the discipline to get up in the morning and do that walk every day and then go back and write. But life got too complicated, and that was a serious significant loss. So I have to find it again somehow. (Interview 2)

When Kathleen mentioned how life became complicated, it reminded me how busy she was. Kathleen discussed what the present time was like for nature writers:

K: Nature writers are in an incredible time ... To be a nature writer in a time of extinction, and to be a celebrant of marshes in a time when they are drying up. I mean, the urgency, feeling of urgency, of emergency and desperation and grief is overwhelming. I look back only 10 years, and *Holdfast*, which I think is the last book that I ever wrote that was an innocent book [Moore, 2013, Original 1999].

That was really a book of celebration and it ... had no agenda, except to notice and be attentive and to be grateful. It is represented by that line in the first essay, that says, it's Dostoevsky, it says one must love life before loving its meaning, and if love of life disappears, no meaning can console us [Moore, 2013, p. 6]. But the meaning of our times is so desperate that nature writers who thrive on these leisurely walks and observation and gratitude are driven to a different speed. By how quickly events are coming down on us and how narrow our chances are of saving what we're writing about. So, I consciously double book now. ... I used to try to consciously save blocks of time, and now I consciously try to double book. ... Because, well, there is not enough time.

So the whole notion of walking I think is probably another endangered species, or an endangered way of noticing the world. (Interview 2)

4.7. Metaphors, Images, and Insight

K: That's the other pleasure of walking isn't it, it takes you places you can't get to otherwise. Literally and figuratively. We can't talk about this without being in the world of metaphor. (Interview 2)

For Kathleen there would be many examples of how walks and time spent in the natural world became part of her writing or provided a metaphor she would use. She described one example of how “the shape of a walk, can be the shape of an idea”

(Interview 2). The experience of walking a drop pool in a river that plateaus and drops was how an airplane would arrive to the Cincinnati airport when she was visiting her father who had cancer. The drop pool and airplane descent also mirrored his health as he would plateau and drop, plateau and drop. I asked Kathleen what kind of knowing was possible from the places or while walking. She provided the example of an essayist searching for insight:

K: For an essayist the insight is always an analogy. The insight is always a similarity between two things, and that allows you to dive into a new meaning for the place. As you're walking, you are being attentive and then you're looking for the metaphor, and that's what an essayist feeds on ... I wouldn't necessarily call it learning so much as insight. (Interview 2)

4.8. Coming to a Pause

The single walk we had together was Kathleen noticing the sights, smells, and sounds along our way. During our walk, Kathleen found a *haibun* after we discussed this style of writing and attentiveness. We were talking about something else when she noticed this:

K: Look at that, isn't that something. It's a *haibun* moment.

V: I have paper if you need, or we have a recorder. [Laughter from both of us.]

K: So, what we're stopping to see, is the skunk cabbage that is so green and shiny coming up out of the shining green brown black dirt with the tiny stream going by. I'm putting this on your recorder. [Laughter from both of us.] (Interview 2).

Breathing Space: Walking with Kathleen

Keywords: attentiveness; curiosity; mystery

One of the lasting impressions from my time with Kathleen was that walking with another person allows both people to notice what is around them, be curious, and to stop and pay attention. Our conversations were “created by something larger” than the four walls of an interview room or the connection of a phone line when Kathleen and I talked by phone. My one walk with Kathleen was a stop-and-go experience throughout the entire walk. I found the ability to use stop-and-go with all my participants useful because I think that it helped our conversations have smooth transitions that were not forced by me abruptly saying, “The next question is...”; instead, I could use a connecting word that related to what the participant and I had just been talking about regarding the interview questions, the place, or some tangent we were on.

The keywords from my time with Kathleen were *attentiveness*, *curiosity*, and *mystery*. The attentiveness was because Kathleen was keenly observant to the place we were walking in and we would stop and wonder. Wonder could have easily been another keyword; however, wonder seems to denote more of the curious kind of wondering as we tried to identify plants or determine when a tree had fallen based on the freshness of the bark smell. Mystery was what I was left with because I only had a short period of time to work with Kathleen, which left me with many questions about what would have happened if we had been able to walk twice and sit once for my full sequence of interviews. It was fitting that I was left with mystery since Kathleen helps her students to have an “encounter with mystery” when students notice things they cannot name. So, even though I did not have as much time with Kathleen, it was a satisfying feeling to be left to wonder.

Chapter 5. Map



Figure 2: Deer Lake (Burnaby) and New Westminster Quay, BC (along Fraser River, south of bridge)

(North at top of page. Map was created through ArcGIS.com with the following data providers: Province of British Columbia, Esri, HERE, DeLorme, USGS, METI/NASA, NGA, USDA, EPA, NRCan, AAFC.)

Chapter 5. Walking with Celeste

5.1. Roots

Celeste: walking was just part of my life. I never thought about that then. I never would have ... articulated that then. But now looking back, I see that I grew up walking. Walking was ... formative in my way of being. Now, looking back, I would say that walking privileged me to have time alone, and time in an intimate relationship with the natural world. (Interview 1)

A few years before approaching Celeste to participate in my research I had known she already had a regular walking practice; however, the depth of the practice, which has spanned more than two decades, I did not know about. On an almost daily basis, Celeste walks outside to empty her mind, to be inspired by the natural world, and to be rejuvenated and replenished in her work and life. Celeste's walking began when she was a child in Massachusetts. The first few years were in Harvard Square, which were "the funky parks of Cambridge" (Interview 1), and when she was four years old, she moved with her father and mother to Nahant, a peninsular town north of Boston. When moving, Celeste recalled this as an early walking memory:

C: I remember the first time I moved to Nahant. I think I was four years old. I ran down the street and I just started dancing and walking because I was so thrilled ... I have this incredible memory running down, racing, walking down the street thrilled there were oceans and trees. It was not only walking, more than walking, it was walking and dancing. And I have these memories very early on of doing that at four years [old]. ... Let me just say this, it wasn't just walking, it was walking and actually having a connection with the natural world that was so deeply alive. (Interview 1)

During her time walking as a child, walking was not the intentional practice Celeste has practiced for the last two decades. As a child, walking was often the means to get to the

Atlantic Ocean or school, or to go to swim or kayak. Although walking was a way to get somewhere, there were signs that walking had other purposes for Celeste:

C: Also, now to think of it, as I age, even ... as a teenager, I would walk by myself just to clear my head. (Interview 1)

Celeste prefers to walk alone and is usually alone when she is walking (Interview 1). Even if Celeste walks with someone, which she reports can be wonderful as well, she needs to walk in “solitude” (Interview 1 and 2). She usually walks in parks and natural settings throughout metropolitan Vancouver, BC. I joined her walking practice twice; one walk was at Deer Lake Park in Burnaby and the second walk was at the New Westminster Quay (New West Quay) waterfront. Two or three days a week, Celeste walks at Deer Lake, which is a small park in a residential area of Burnaby. The New West Quay is along the Fraser River that includes the River Market with its collection of shops, and a boardwalk is along the river with multiunit housing. Celeste walks the Quay several times a week. We met a third time at Waves Coffee House in New West for our seated conversation. The coffee shop is near the Quay and River Market and in a growing residential high-rise area. Celeste likes to think of New West as the new Brooklyn.

5.2. Experiences and Different Parts

C: I feel things very deeply and walking allows me to shed ... (Interview 2)

After my second walk with Celeste at the New West Quay, I had a thesis committee meeting. To my committee, I said something along these lines: “Celeste is like a snake, walking allows her to shed.” Snakes are vulnerable during their shed. Walking with Celeste gave me the opportunity to witness her vulnerable side. When I had asked Celeste about walked as opposed to seated conversations, she shared the following:

C: I do think there's something about walking that brings out a different kind of nuance in any kind of conversation.

V: Okay, what would that bring out?

C: For me, I think it would bring out a more vulnerable place and softer place, and I think that all of us have different parts of us. ... I have these two very ... almost seem very

opposite [parts]. I have this very gregarious, loud, out-there part me, then I have this very quiet, soft, poetic part of me. That part is not seen by people. If you were walking with me, you would see that part more ... That part is actually very precious to me because that's actually where I deeply reside. (Interview 2)

A few years before our interview, I had considered taking Celeste's course on Embodiment and Curriculum Inquiry; she is an associate professor in arts education at SFU. In my deliberation, we met for a walk on the Burnaby campus. We walked to and into the Community Garden. I remember experiencing a softer side. I did not think much of the softness then, but in hindsight, our walk was a view into the different parts of Celeste.

During Celeste's walks, she experiences different parts of herself and has different experiences. Celeste talked about her posture and breath being aligned and freed while walking. Here she talks about breath:

C: One of the things [is walking] shifts your relationship to your breath. I think many of us, including myself, ... start breathing from the neck up, not allowing the breath to go in my ribs and my back. [Exhale] ... I expand and I feel, and I also have a deep grounding to the earth and a connection to the sky. So my posture changes. ... I'm literally changed as I'm in each step because I have a different kind of awareness that goes into my body. And I've often said, we think we have bodies, but we are bodies. It's an ecstatic sense, a deep deep well-being, even if I'm going through something very difficult. ... So, there's all kinds of experiences. There's more mental clarity. There's opening, I think to the spiritual world which is connected to the physical world. (Interview 1)

Celeste also spoke of the flow and rhythm she experiences while walking. This kind of walking leads to many teaching and writing ideas:

C: I think it happens so often. I'll be walking and I think it's when I finally get into a rhythm ... that I start getting inspired, and I start hearing other words, and hear other ideas, and I have to be in a flow. That's the times it's like the crack of light that bursts through everything and then creativity, inspiration happens. (Interview 3)

This flow and rhythm allows Celeste to experience what is happening inside her heart. “Walking allows [her] heart to breathe” and for her to experience “the layers of listening” (Interview 3). Some walks lead to tears:

C: On my hour walk, I might have tears come for 40 minutes and it'll touch into some grief or it'll touch into ... tears that have joy. (Interview 3)

Celeste has begun to walk in mud whenever she can. She already walks barefoot when she can, and she also does so with her dance students. Regarding walking with bare feet,

C: I think there is something really important about having the connection between the sole of your foot. In some ways the soul of who you are. Oh my gosh, I really like that.

V: It's captured. [Smiling]

C: Okay, great. [Smiling] (Interview 3)

Walking in mud aligns her posture:

C: As soon as you put your foot in [the mud] you see that incredible imprint. It's like your body is aligned. It's walking in the way it's supposed to walk. ... We are walking on concrete, we're not meant to walk on concrete. (Interview 3)

5.3. Why Walk?

When asked why she walks, one difference is that walking is now an “intentional practice” and she “would even say it's [her] closest spiritual practice” (Interview 1). Walking is where Celeste can empty her mind, listen to her voice and the voices of the natural world (e.g., trees, animals, sky). “In moving” Celeste finds “stillness” (Interview 1). Walking, and specifically walking in natural settings with wildlife and green landscapes, is where Celeste can be inspired. These places are where her own thinking can get out of the way and specifically “thinking that has any kind of loop around it, like what I'm going to make for supper, or how I'm going to get this detail done” (Interview 1). Celeste continued about her thoughts about walking:

C: It's almost like thinking at a visual level. It's like sensory thinking ... I'm just experiencing. If you think about it

phenomenologically also like letting your self go into a place of essence or pure being. Some thoughts really shift and change. Of course it doesn't mean you don't think about what's happening in the way we think so many things. It's almost like, instead [of] you thinking, write this down, I want to remember this, or you remember, just remember this, this is just an example.

V: Minute 31.

C: I never thought of this, instead of me thinking, it's like the world thinking me. The natural world thinking me. It's a different relationship to thinking. It's not so much I thinking. I'm open to all of inspiration: the leaves, the air, and it thinks me. And as an artist, I am deeply inspired. And if I'm not inspired every day, I can't survive. I have to be inspired. And I think the heart of my work ... what I really care about is being a vessel for inspiration. But I have to be inspired. (Interview 1)

I will discuss this further in my Discussion chapter; however, it is worth highlighting that I found it interesting that during our walk, the words, "I never thought of this" and "write this down" came up. I smiled to myself when Celeste said, "write this down," as I was aware that the recorders were on. Because I was aware, I spoke the minute stamp to place the number 31 in my memory and then I heard the number 31 each time I listened back to the conversation.

Another reason Celeste walks is to "stay sane" and "cope," which was discussed during our walks (Interview 1 and 2):

C: I literally could not cope with what I'm required to do on this planet, raising boys as a single parent, combined with my job. Because walking is now where I stop. Even we're right here. I come to this place in Deer Lake and I just stop. The lily pads, the flowers growing out of the water. ... And I love to walk the same place over and over again all the time because I see different things, and different patterns. ... the leaves, the nature, the light, the dew, the quality of the temperature, it shifts how you see something. It invites me into pausing. (Interview 1)

Celeste also spoke of the importance to walk different places:

C: even though we're ... talking about walking the same places. I also feel it's really important to walk different places because ... there's something about you're startled to

creation in a different way, and I think that's also very important. (Interview 3)

During our second walk, Celeste returned to this theme of how walking keeps her sane and also how walking helps her get a significant amount of work done:

C: I certainly wouldn't be as productive, because I've been very productive in the midst of having three kids and a single parent and I spent less hours than most people, not more.

V: In your work hours?

C: Oh, absolutely, I couldn't ... [I had] to watch the kids and do all that, and demands of tenure. I didn't have family ... And because I got so inspired [walking]. I'm so inspired ... I just get overflowing, it bubbles ... like a fountain. When you're inspired, you just can't help but write, you just can't help but have new ideas, you can't help but teach, you just can't stop it. (Interview 2)

5.4. Lessons from Walks: Notice, Pause, Attend, Listen

During our walk at Deer Lake, we spent time noticing the lily pads on the water's surface. Later we paused at a basking location for turtles where Celeste often stops. We attended to "delicate" fragrant flowers (Interview 1), and we listened to the geese calling over Deer Lake. The places of stopping were where Celeste notices, pauses, attends, and listens because something caught Celeste's attention, often an animal, and often something that returns and can be seen again. At the log jutting out on the water where turtles would sit in the sun, I asked, "What do you like about watching them, what does it do for you?":

C: They seem hidden to me, because they live underneath, and I'm really interested in what's invisible and visible. There's this whole other world under the lake that I don't know about. I know it cognitively. I don't think about it when I'm walking and then when [the turtles] come up ... wow. [It's the same thing at the Port Moody] Inlet, when all the seals would come up. (Interview 1)

Along the New West Quay, we paused at an arbutus tree. Celeste usually stops at this tree and turns back. This tree, despite growing in an unusual place for an arbutus, was

growing. For Celeste, the tree offered life parallels and “this little arbutus” offered Celeste hope (Interview 2):

C: And I liken that [to] my own life because I don't feel natural in this environment and I'm still thriving in some way. It is a metaphor of hope for me. The day that I realized that ... it was so encouraging ... that here this little arbutus at the Quay. And I always walk to it. It's my stopping place. (Interview 2)

Many lessons and inspirations come out of walks when Celeste can notice, pause, attend, and listen; a few were already mentioned (e.g., in/visible, hope/thriving). Another lesson was from the Fraser River:

C: The big lesson to me lately [is the river flows] when walking New West Quay. The river, it just flows ... you don't have to push the river. I'm in a world that we have to push a lot of things sometimes. And I'm in a part of my life where I need to flow with the river instead of pushing the river, and really have more ease. (Interview 1)

Another lesson comes from the lily pad leaves at Deer Lake, which to Celeste were “just open, to receiving” (Interview 1). The lily leaves make Celeste ask herself, “How am I open, how is my heart open?” (Interview 1). Also, the lilies remind Celeste “they don't do anything, and yet they have so much beauty. So, we have so much striving” (Interview 1).

5.5. Site-Specific Performance

Through Celeste's 20-year practice of walking at the Port Moody Inlet, her site-specific performances emerged, although it has been only recently that she has performed publicly. The site-specific dancing began within the last decade, while the “poetry always came” (Interview 1).

Celeste holds walking performances that blend poetry and dance into walks along landscapes. “In terms of performance and art,” the two areas that Celeste feels “most excited about” are “sight-specific work and ... performance comedy” (Fels & Snowber, 2013; Snowber 2013; for web-based examples see: <http://bodypsalms.com>,

<http://celestesnowber.com>, and <https://vimeo.com/bodypsalms>) (Interview 1). I asked if the site-specific performance started because of walks:

C: Yeah, it all started because of the walks. Yeah, what happens, I would walk the [Port Moody] inlet and I was so taken. Also the relationship with writing. The writing came out of the walking and our language changes when we're in our bodies. But then poetry would just come. Then I realized the poetry would come in certain spots and walking wasn't enough. I had to move and dance ... it just inspired me to move and dance. (Interview 1)

5.6. Place and the Natural World

Because Celeste typically walks in places where she can hear and be with the natural world, we talked about city walking. Celeste does “love the city,” and walking in the city has a feeling of “vibrancy” and “aliveness” with the people of the city (Interview 1). The difference is that in the natural world there are more plants, earth, water, sky, and other animals. Celeste can “replenish” her “deep deep deep soul” during these walks, but not in the city (Interview 1):

C: There's something [about] how nature unfolds itself to me and it becomes a teacher. ... For me it's almost like a cathedral. I ... have a theological background and I rarely go to church anymore. Walking is like my church. I can hear spirit. I can hear the inner landscape. I'm interested in the inner landscape and the outer landscape. (Interview 1)

For Celeste, the places she walks have “really huge” implications (Interview 2). The more natural places allow Celeste to “really get into a zone,” to have a more “fruitful” experience, to “get ... inspired more deeply,” to “have a more profound relationship with wonder and awe and reverie,” and to “get lost a little more” (Interview 2).

5.7. From Meditation to Walking

The Port Moody Inlet was the place Celeste began her two-decade walking practice when she was pregnant with her first son. She had had a meditation practice for a

decade prior, but when pregnant, and then after having a set of twin boys, meditation was no longer possible:

- C: I walked from an early stage of when they were in the womb and that's where it started, the practice of it.
- V: And that's where you started to remember you walked as a child?
- C: Yes, yes, actually I wrote a couple books at the time. One was *Embodied Prayer* and the other was *In the Womb of God* [published in 1995]. They were recollections of childhood and how the body connected, and I remembered walking by the sea. And I remembered. ... Inside my cells was a memory of being formed by the land and ... being formed in solitude as an only child. (Interview 1) (For *Embodied Prayer* see: Snowber, 2004. For *In the Womb of God* see: Schroeder, 1995.)

The transition from meditation to walking “was a very difficult transition because [Celeste] was attached to [her] idea of meditation, in the same way [she is] attached to walking now” (Interview 2). While Celeste “was attached to [her] own meditation” she also recognizes that “if [she] lost [her] ability to walk, [she] would have to suspend [where she thought she] got her replenishment.” Because she had a long mediation practice, walking became a meditation practice for Celeste (Interview 2).

5.8. Walk to Write

Before or after a walk, Celeste typically writes at a coffee shop for 20 minutes (Interview 1). While walking she also uses her iPhone to type haiku and photograph the inspiration. “Just as an act of transgression” Celeste will “post all these haiku on Facebook with a photo” (Interview 1). During my walks with participants, I asked for writing experiences that stood out. One haiku inspiration was from a sign along the Deer Lake boardwalk. It was an area that was sensitive ecologically:

- C: This sign here, I wrote a haiku a couple weeks [ago] about it, the riparian zone. It's in a protected area ... Please stay off, “highly sensitive ecological area.” I kinda feel that's the way my heart is in the last year ... I need my heart to be healed, [it] is like a riparian zone. It needs healing, it needs to be in a womb for a while, it needs to be nurtured and most of that has been nurtured in solitude.

- V: Riparian zones are some of my favorites because they are edges and wetlands.
- C: Me too, I don't know about you, but I think that is where most of the fertility happens. [At the Port Moody Inlet] the water comes from Noon's creek and meets inlet fresh and salt. I also get inspired by edges, the land and sea. It's in the edge, the edge is actually the center. It's a metaphor for me what happens, where the richness lies.
- V: Have you written about the edges?
- C: A lot. I don't have one piece ... [In] a lot of the stuff I write, I talk about edges, the riparian. Especially in the last few pieces where I've been writing about site-specific work and dance. It comes up in the poetry I write. I'm fascinated by those edges. (Interview 1)

Another experience at New West Quay came from a hydrangea blossom in the fall air:

- C: a haiku came:
- a glistening red
lives in dying
and living*
- and then I changed it
- nature's great turning.* (Interview 2)

This hydrangea haiku was a specific example when I asked for a specific walking and writing experience; for Celeste, the experiences would actually be a never-ending list:

- C: Writing and walking is so much a part of my life that I can hardly separate them because writing comes where it begins. It's like a womb. Walking is like a womb. It's where things are formed. The baby is formed in the womb and writing is formed. The walking is like a container for this. You can write the same words or someone else's words, but where writing takes flight and where writing soars, where you fall in love with words and thoughts, is when you get out of the way. And then words come to you and you're surprised by those words. ... It's a creative act, and you realize that you are participating in this co-creative act but you're not the leader in it. It's like participating with the creative flow. (Interview 2)

5.9. Walk to Teach

During the second walk, I usually asked about teaching experiences connected to walking. With Celeste, teaching moments arose during our first walk at Deer Lake. One of the first teaching examples Celeste gave me was the following:

- C: I have students [do this] simple simple simple assignment. Simple. Last year, my Education 100 class, which is [Selected Questions and] Issues in Education, a general class. Simple assignment: go home, walk around your neighborhood, write, reflect on it. Quite a few people had not walked around their neighborhood. Now, this is really disgusting. That's like somebody saying, I've never gone to the toilet before. How could you not walk around your neighborhood? They just walk out to the bus stop or car. They are having epiphanies. One student got so excited they met their neighbors. ... This is so simple. (Interview 1)

Another teaching example was walks with students in general:

- C: I take my students always on walks in silence, and it's astounding. First they've never been silent. Silence to me can be very full and rich. It's like a gourmet meal. But ... if you've never experienced it, you'll keep wanting to eat at McDonald's or Burger King. It's simple, it's life-changing, I think. That's why I think this work that you're doing is so important. I think it's really life-changing. You know, we don't need some new ... curriculum planned, we don't need some fancy, maybe we do. ... It's available to you. Even if we're not in the natural world at all, just how you walk, how the metatarsal has a relationship with the ground ... You can just walk around your city block and you walk mindfully. (Interview 1)

When Celeste and I first met at Deer Lake, she was in rehearsal for a new performance comedy "Woman Giving Birth to a Red Pepper" (Fels & Snowber, 2013), and a story of her father taking her to Boston during a school day "came into the performance" (Interview 1):

- C: My father ... would say, "I want you to skip school, Celeste, today, get in the car, we're going down to the north end, to the Italian part of Boston, and we're gonna walk around." There we go [walk], "we're gonna walk around the north end, and I'm gonna show you the salami that's hanging in the cafes, and the cheeses, and the red, the chili peppers,

just look at the different places." And he'd give me black coffee.

You know, that was probably way more important than the geometry lesson that day. The very fact that he would want to bring me into this world. ...

What if we stopped sending people to school sometimes, and have them walk all day, what would they learn?
(Interview 1)

5.10. Knowing and Epistemology

One of Celeste's primary areas of study, teaching, and performance is embodiment. Near the end of our walk at the New West Quay she offered the following:

C: If I could encapsulate in one sentence why walking is so important: it's where the body, the heart, and the mind meet and something different happens. And that to me is what real embodiment is; it's when everything meets. ... You're opened to different ways of knowing and being. Ontological, epistemological, inspired, in different ways of perceiving what everything means. (Interview 2)

I asked Celeste about epistemological implications of walking:

C: We can talk about epistemology all we want, but unless we put feet on it, it's not going anywhere. I think that walking allows epistemology to have feet, and to really have grounding, and to actually really be living your epistemology. ... You can talk about it, you can talk all about all the ways of knowing, ontological ways of being, epistemological ways of knowing, and it's great, we love ideas. Academics are in love with ideas. To live your ideas, you need to have that place where the body meets them, truly meets them, and in that place there may be resistance, and it may not work the way you think.
(Interview 2)

I also asked Celeste, "Do you think your walks help you learn and know?" and in her response, she made the transition into how wisdom can come from walking:

C: I think in order to really know, you have to learn to get out of what you think you know. Knowledge is a process of sifting through, so it goes into different layers and perceptions. I think [walking] not only helps with knowledge, but also helps with perception. But then there

is wisdom, which can come from knowledge, which I don't think you can get unless you have some kind of reflection. For some people it might be meditate still, but for me it's walking. So in order for knowledge to actually have weight, our minds are so overcrowded, that in order for it to really sift into the body, walking is necessary. (Interview 2)

V: So, the walking helps you get to wisdom?

C: For me, I think I walk into wisdom, yeah. I mean it's not that I'm that wise. I don't intentionally do that. ... [Walking] is like a studio for me ... Lots of time I walk and nothing happens. I don't intentionally say "oh, I'm gonna have wisdom today, or I'm going to have an inspiring thought." I just [walk] as a practice and a lot comes out of it. (Interview 2)

5.11. Coming to a Pause

A few times Celeste commented on how it was interesting to be asked these questions about her walking practice:

C: I think that the beauty of you asking these questions is I'm beginning to see how important this is. It's been a real gift for me. I'm like "oh my gosh." (Interview 3)

I was happy that Celeste found our time together to be a gift. I felt lucky to walk side-by-side with all the people who participated. Because there was enough material to develop a study for each person, this comment during our first walk at Deer Lake seemed a fitting conclusion to my chapter with Celeste. Celeste had been talking about what all her experiences of walking were and her summary was:

C: ideas come, inspiration comes, problems get solved. Oh my gosh, one walk, you would have already had to go to the physio, the chiropractor, the therapy, the spiritual director, and you just did it in one walk. ... It doesn't always happen.

V: And alone.

C: And alone, yeah, I know ... (Interview 1)

Breathing Space: Walking with Celeste

Keywords: inspiration; breath; change

One of the lasting impressions from my time with Celeste was that walking with another person allows the different aspects of that person to be present and welcomed. I experienced and remembered Celeste's self-described "quiet, soft, poetic" and "gregarious, loud, out-there" sides during our two walks and one seated conversation. After my first walk with Celeste, I began to understand that conducting my interviews while walking in a go-along form was the best choice for my research, since a go-along allowed specific examples to be generated while walking in places each participant knew. While the questions of an interview are important, the interview might be an incomplete experience if the location and form of the interview are not well-considered. After the logistical and ethical considerations are taken into account for a particular research project, a go-along interview might be appropriate in research topics unrelated to the type of go-along being employed (e.g., kayak, vehicle). A go-along interview might be appropriate because it could help a participant freely talk during the process since the freeing aspect of go-along interviews was highlighted in the literature.

The keywords from my time with Celeste were *inspiration*, *breath*, and *change*. The inspiration was that I began to understand how walking practices could fully inspire, rejuvenate, and replenish a person. Embodiment could have been another keyword that related to inspiration and breath. I found that breath was a foundational aspect of embodiment, since my breathing improves when I am walking and breathing allows smell and other senses of sound, touch, taste, and sight to be utilized when walking. Change was what I was left with because in walking with Celeste, we were able to discuss her transition from seated to walking meditation. This made me wonder what changes in walking practices will happen in other people over time.

Chapter 6. Map

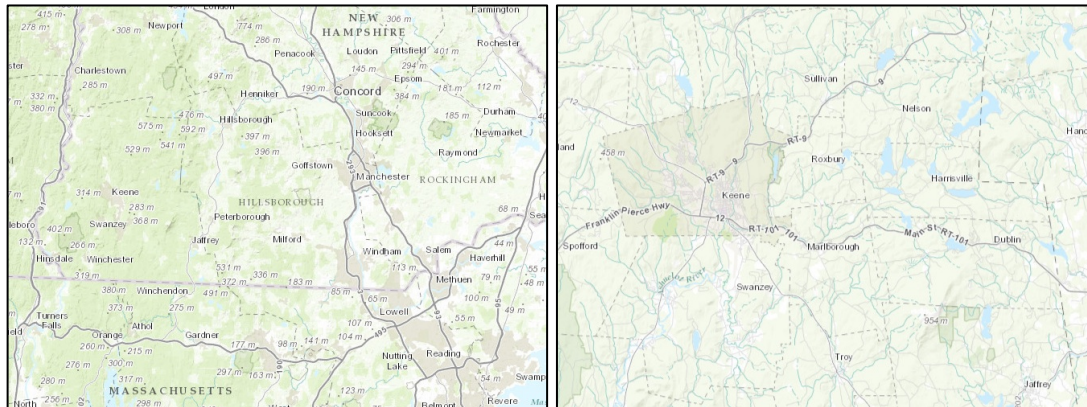


Figure 3: New Hampshire Region (left); Keene and Harrisville, NH (right)

(North at top of page. Maps were created through ArcGIS.com with the following data providers for the map on the left were: Esri, HERE, DeLorme, FAO, USGS, NGA, EPA, NPS. The data providers for the map on the right were: VCGI, Esri Canada, Esri, HERE, DeLorme, Intermap, USGS, NGA, USDA, EPA, NPS.)

Chapter 6. Walking with David

6.1. Roots

David: I grew up as a free-range kid ... I rambled a lot. It was an inherent part of my childhood. (Interview 1)

In asking David how he came to walking and his history of walking, he related that it has been a long and steady practice that now involves biking, which allows physical ease and grace:

D: It's interesting ... I could be on a bike and it doesn't hurt, but walking I now have a limited amount of tolerance for walking. (Interview 1)

Even though David does not walk as often as he used to, it was interesting and useful to talk with someone who has made a transition to other forms of movement that support writing and teaching. Before transitioning to biking as a primary mode of movement through the landscape, David walked three to four times a week. He would often include other physical recreation that allowed him to process thoughts and reflect while moving through landscapes (e.g., biking, canoeing, skiing, swimming). Within the last several years David has biked more seriously and intensively, but he has biked consistently for 20 years. Biking is more comfortable for him than walking because of hip injuries and replacement.

My first introduction to David was while I was preparing to move to BC to start my doctoral program in education. I had been searching for environmental education literature before I moved. One book I found was David's *Childhood and Nature: Design Principles for Educators* (Sobel, 2008), which I later used when I taught a course on Quantitative Approaches to Environmental Education. When I was identifying people to recruit for my research, I returned to Sobel's writing and realized he would be someone to talk with about walking, teaching, and writing. David was the one person I traveled to

work with outside of metropolitan Vancouver. This was my first experience traveling to do fieldwork on my own, and it was both exciting and daunting. I was grateful that David was willing to participate, since prior to this I had only known him through his writing. I met David over three consecutive days in and around Keene, New Hampshire (NH). Our first walk was in Keene where he is a core faculty member at Antioch University New England. Our second walk was in Harrisville where he lives. We walked around his home, trails, and a dirt road that loops back to his home. Our third meeting was seated in his office at Antioch where we looked through curriculum materials and books. David continued with how he walked as a child:

- D: When I was in middle childhood, I would go on these long walks along the shore. We lived right on the Long Island Sound in Connecticut. I would go on long walks along the shore to explore a little bit further and a little bit further.
- V: Do you remember doing it as a child then?
- D: Yes, very completely. I have clear recollections of it from when I was about six or seven or eight ... (Interview 1)

In college, David remembered discovering U.S. Geological Survey topographical maps and “wondering, why had [he] never seen these things before because they were a great adjunct to all the exploration that [he] wanted to do” in the backcountry (Interview 1).

6.2. Experiences

David discussed the warm-up period when he bikes, walks, or writes:

- D: There's a certain kind of warm-up period that is less productive in terms of thinking. ... If it's an hour-long walk or hour-long bike ride, it's the first 20 minutes or more of acclimatization. Physical acclimatization and then the flow state. Have you read about much flow psychology?
- V: Heard about it.
- D: Because I think it's relevant to what you're doing. Because what I'm always aspiring to ... either moving through a landscape or writing, is to get into a flow state. (Interview 1)

During David's writing retreats, there are also “a couple of days to get through the initial stiffness, into a kind of flow state” so he schedules the retreats to be one to two weeks,

twice a year (Interview 1). David was unsure, “whether [the flow was] facilitated ... by the rhythmic regularity of writing [and] biking [or] writing and walking”; however, he thinks, “there is a kind of flow state that makes the writing process more fun, and more productive” (Interview 1). As mentioned in the Literature chapter, flow psychology refers to the work of Mihaly Csikszentmihalyi (1990). During David’s writing retreats, there is a daily pattern:

D: I always have that same regiment of about four to six hours of work in the morning until the early afternoon. And then in the mid afternoon I go for a walk or a bike ride. And then I come back and do a couple of hours more. (Interview 2)

During our second walk in Harrisville, I asked what the difference was, if any, between seated and walking interviews or conversations:

D: I think walking interviews are more amiable. There's less of a vector to it. Straight ahead ... [versus] more meandering. It feels more possible to explore tangents, or for idle thoughts to crop up. As opposed to doing just a seated interview, which always feels more focused and slightly artificial.

V: Are there times where the seated interview feels useful and not artificial?

D: Oh sure, it's a fine format. Compared to walking, walking is more convivial. Yes, seated seems formal. (Interview 2)

Based on my experience of talking and walking with others, walked conversations had tangents and a weaving of multiple conversations: (1) the interview questions, (2) the place entering the conversation, and (3) other idle thoughts that wandered in on the conversation. David and I would talk about the interview questions while David pointed out honey mushrooms along the Harrisville trail. Then we would shift to talking about deer ticks since, in planning my trip, I was concerned about the risk of Lyme disease in the New England states, though it was not an issue in BC. I learned from David that the Eastern equine encephalitis virus (EEE) that is spread through mosquitoes is a new and more concerning issue. Overall, I found that when I sat with people, it did feel more linear and focused than the walked conversations. When seated, I only had a few specific wrap-up questions, while in the earlier walked conversations several topics were discussed. Since I walked with each person prior to having a seated interview,

conversational formality and linearity may have been reduced since we had already established an ongoing conversation.

David “like[s] having conversations biking” on quiet back roads using hybrid bikes that are a cross between a mountain bike and a road bike (Interview 2):

D: With hybrid bikes it's possible to be chatty. You can do problem solving and reflection. I'm particularly into problem solving on up hills. [David and I started inspecting/discussing mushrooms on the trail.] It's nice to be physically occupied and then have a conversation at the same time. (Interview 2)

When I asked specifically about the kind of experiences David has while walking or biking, he responded that the experiences allows him to,

D: empty out the brain chatter and then there's the experience of the natural history. ... I'm always looking at the plants and what they are doing. That provides a ... mental focus ... Then there's the side stuff that's going on. I'm working on this book and then all of a sudden the idea for how to approach a chapter or the organizing metaphor that I'm going to need for something will emerge. ... They're not necessarily literally out of the landscape, although that has happened.

V: Moving through the landscape helps?

D: It precipitates them. I had one of these recently. I thought, "Okay, this would be a good thing to talk about ..." but I didn't write it down and so it's gone. ... It was the way in which the organizing metaphor emerged. (Interview 1)

6.3. Walk and Bike to Write

When I asked David if there were writing and walking examples that stood out, David did not have a specific example:

D: It's hard to separate. It's hard to identify any particular experience because so much of my writing is ... connected to a regular walk or bike experience. (Interview 2)

Even though David is walking less and biking more, I did ask where he walks and why:

D: There are walks that I'm doing less now, but did for a long while. But having a certain kind of familiarity is reassuring. There's a part of me that really enjoys being on autopilot, because it facilitates the thinking process. (Interview 1)

One walk David does less often now is the Eliza Adams Gorge, which “was a constant common family walk” with his children (Interview 2). We walked along the gorge during our second walk. The Eliza Adams Gorge is featured in two of David's books, which are *Wild Play: Parenting Adventures in the Great Outdoors* (Sobel, 2011, pp. 57-63, Chapter 2 “Deer Inside: Fostering an Alliance with Animals”) and *Children's Special Places: Exploring the Role of Forts, Dens, and Bush Houses in Middle Childhood* (Sobel, 2002, pp. 157-161, “A Personal Reflection”).

David discussed how biking helps his thinking process, which applies to walking and other physical movement through landscapes:

D: The bike ride provides a different kind of processing for me. It's being engaged in the writing, then stepping out of it. So I always thought of it as a left hemispheric / right hemisphere processing mode. When you're consciously writing, it's more left hemispheric, and then when I'm bike riding or walking ... it's more right hemispheric. So it's processing but in a different part of your brain or in a different modality. (Interview 1)

Akin to right and left hemispheric processing, David is also looking for a stop-and-go process. There is the stopping to write, reflect or talk with someone and then becoming active physically where you cannot talk or write easily. David commented that he has some of his best “synthetic experiences in chairlift conversations between physical recreation” and that an essay came “together completely” during a conversation driving to go skiing (Interview 1). David talks with a skiing partner on the chairlift for several minutes and then focuses on skiing downhill:

D: A lot of the good stuff that happens is: take short little concentrated opportunity for reflection [or discussion], then you do the physical task, and then you have opportunity for reflection. It's the rhythmicity for me. (Interview 1)

Another reason David moves through the landscape is “there is a fluidity that [he] want[s] to get to” (Interview 1). “Biking is more appealing to [him] now” because of being in “a

wash of sensory input, rather than plodding through it” (Interview 2). David is out in the natural world because it “restores” him and “gives [him] joy” (Interview 2). When asking David for any other experiences of walking (e.g., senses, feelings, moods, emotions), he discussed how he wants “moments of transcendent oneness” (Interview 1):

D: I love when, it's more of a biking thing ... I can get to these moments of exhilaration that are a bit teary. When it approaches being exquisite. That's what I'm always searching for is to get to that place, which is highly unpredictable. (Interview 1)

David reported that music can sometimes “accelerate” or “encourage” the experience as seen in the few times he has listened to music while biking and skiing (Interview 1).

6.4. Peripheral and Layered Thinking

For David, “any kind of physical movement through the landscape” is what he wants “as an alternative mode of being in the world” and for him it “serves a function in terms of the thinking and writing process” (Interview 1):

D: I always know there's multiple levels of processing going on. I have a sense that, I get ideas, ideas appear out here, at about this terrain, on both sides of your head, not in your direct vision, on the edge of my peripheral vision [hands reaching out to peripheral vision]. So a lot of times when writing one thing, I realize that I'm processing something else out here, and I will get an idea and I have to be conscious of capturing it. I'll be working on one thing, but I'll have a page for other notes so I can catch that stuff. So that's also what's happening I think. When I'm walking or biking I have to attend to this stuff that's happening kind of on the periphery of my consciousness because it is somewhat more dream like. It happens and then it goes away, and if you don't capture it, then you've lost it. (Interview 1)

I could relate to these thoughts through my own experiences when walking and gardening. Some days there is more or less awareness of my own peripheral and layered thinking, and I too have to capture these thoughts before they are lost.

6.5. Diversity of Landscape

When asking David where he walks and why, he reported that he seeks a diversity of landscape textures and ways to make repeated trails varied through different loops and connections:

- D: I can't stand linear out and back walks. ... It has to be a loop, and there has to be ... a diversity of textures. And this would apply both for where I walk and bike ride.
- V: Textures?
- D: The literal textures in terms of if we were going to do a bike ride around Keene. There would be some of this single-track, but also nice smooth surface. And there would be some woods roads that are rougher and involve more focus. And there would be some dirt roads. And then there would be some paved roads. And then there would be some paved bicycle paths and the newly paved section of the bike trail. The diversity of texture is engaging, and the diversity of habitat and geography is engaging. I always want to create a diversity of textures. It is something that I always try to do in my teaching and I teach that you need a diversity of texture to keep people engaged. (Interview 1)

I noticed that David included rural, urban, and wilder landscapes in his descriptions, so I asked, "You're not trying to include only nature?":

- D: No, I've done a half a dozen really interesting postindustrial urban bike rides this year that have been some of the most interesting. ... old mill architecture and abandoned lots. Toxic waste sites. Those kinds of places are fascinating. Seeing the layers of history. (Interview 1)

6.6. Place-Based Teaching

When asked about how places walked influence learning or knowing, David said he does not "think it's the places specifically as much as it is the mindset they give you access to," which is a "receptive and productive state of mind" (Interview 2). However, he is looking for diverse landscapes to move through and teach in. During our walk in Harrisville, David gave a similar account of the diversity of where we were walking together:

D: I always like diversity. I like the diversity of places that you encounter. You go to a scrappy woods, to a hemlock gorge, to the dam site. Those evoke different kinds of feeling responses and evoke different kinds of thinking responses, and so there is a wealth of metaphoric options being in diverse places. So, I don't like doing a bike ride that's all one texture or a walk that's all one texture. I want diversity because it stimulates me more and provides more potential metaphors. (Interview 2)

In personal experience and teaching, David is seeking a combination of diversity of place and the physical act of moving within the place:

D: You oxygenate your blood and you oxygenate your mind. It makes you more mentally active, but then there's the input of the diverse colors of the leaves on the beech trees. Or how the oak leaves hold onto the branches, so they provide some kind of model of persistence, and then that provides an image you might use. (Interview 2)

When we met in David's office, he described one of his place-based graduate course assignments that involves walking, although walking is not a focus of the assignment. Students choose a sugar maple tree in their neighborhood and make regular and repeated observations of the tree changing color. The assignment "usually involves walking to ... the tree ... on a weekly or twice weekly basis" and over time "each student creates their own illustration" of the tree and one marked leaf (Interview 3). David has also created "sound maps" with children who collect "descriptions of the sounds" to create a poem for a map that can be followed (Interview 3).

While resting on a bench, we discussed an unpublished novel David has written over the last several years. The novel is based on a story he told his "kids for about eight years" and was part of David's "parenting process" (Interview 1):

D: Part of that parenting process was the story about a prince and princess and an evil dragon. I would always be taking the raw material from things that we were doing together, or things that happened to them and then I'd weave that into the story. So it was the shape and direction the story would go in. I would create dilemmas and then they would have to solve the dilemma and that would direct where the story would go.

V: Did the story come out of a walk?

- D: The story came on a walk I was doing with my daughter near where I had grown up on Long Island Sound. We were walking out on a jetty, you know rocks with a walkway on top of it ... And there was a lot of interesting minerals in the rocks and we were talking about mica, quartz, and tourmaline ... And out of that walk came this story idea. Then I just started telling that story. And I would tell ... chapters of it over a long period of time, over the course of six or eight years, and sometimes it would be a month between times I would tell it. Sometimes I would tell two or three in the course of the week.
- V: Would you collect stories on your walks?
- D: While I was walking I would come up with ...
- V: Did you tell the story while walking?
- D: No, not usually when we were walking. We would often walk somewhere ... sit and then I would tell the story. Or tell the story at night. It wouldn't happen while we're walking. (Interview 1)

6.7. Stories, Treasure Hunts, and Quests

David uses a trail as a “metaphor for the storytelling process” (Interview 1). A children’s story he developed uses the walk along Eliza Adams Gorge, and was based on a dream his son had had (Sobel, 2011, Chapter 2 “Deer Inside: Fostering an Alliance with Animals”, pp. 57-63). David describes the metaphor of a trail:

- D: You go along that trail in this story and then you diverge from it. I use the metaphor a lot ... for the storytelling process. That is what I was trying to do with storytelling with the kids ... You're walking along a path and it's a known, common, familiar path. And then there's a little trail off the path that diverges and goes up to places that you've never been before and are a little surreal. And then you come back off of that, out of that landscape, back onto the conventional path. That's how I conceived of storytelling for them ... It's like the wardrobe in Narnia. You're in the regular everyday world, then you go past some kind of portal to the other world, and then you come back to the everyday world. And that's not a bad metaphor for what the writing processes is like. You have to get out of the everyday world and into the other ... world that is less constrained by realities. (Interview 1)

David created yearly treasure hunts for his daughter:

D: each year for her birthday we created a treasure hunt and the treasure hunt got further afield as she got older. One year the treasure hunt led to a birthday cake that was hidden, tucked back up in a culvert at the bottom on this dam. It always involved going places that were hard to get to. (Interview 2)

Questing, which is similar to treasure hunts, is a way that David uses walking with students and used with his children when they were growing up (Clark, Glazer, & Sobel, 2004). While David and I were meeting the third time in his office, we looked at his questing materials. For a quest, children or adults,

D: are creating walks in their communities that other people go on, and follow clues, and solve puzzles, and then find a treasure, which is usually just a little Tupperware container. ... In the course of creating [quests], they are walking and writing. ... The whole [quest] usually involves a map and a text narrative that's usually in poetic form. (Interview 3)

6.8. Walk to Teach

For David's teaching, "engagement with the landscape by moving through it was always a part of what [he] wanted to be [his] pedagogical approach" and through "a diversity of textures" in the landscape (Interview 1). David has constructed a lot of "interpretive theater events that happened as walks" (Interview 2). He takes a group out to a location (e.g., New England woods) to interpret the land-use history. The group will,

D: encounter events or characters along the way. I think that's wonderful. (Interview 2)

A land-use interpretation could be "why the hill farms became abandoned in the latter part of the nineteenth century" (Interview 2). I asked if events were "like an outdoor lab?":

D: Yes, like an outdoor lab. People are traversing the landscape and then engaging with people [and] sites. I had a character who was an old retired mycologist. People would be walking in the woods and they would encounter him.

V: Did you prep the students that they would encounter someone?

D: Sometimes. Sometimes not. Sometimes it's a surprise. I kind of like the surprise ones more. I like that form of teaching and walking. ... In this place-based education course that I do, we spend chunks of time outside in and around the campus. But it's having people do outdoor activities. It's not purely walking, but it's movement through and in the landscape and it always allows for serendipitous events, which is part of what you want to have happen. (Interview 2)

David teaches a “five-day one-credit course” for graduate students with a “series of outdoor activities [and] writing throughout” called *The Ecology of Imagination in Childhood* (Interview 3). One of the trips the class takes is to the Bear’s Den Natural Area in Gilsum (NH). The Bear’s Den is also a place David would frequent with his children (Sobel, 2011, pp. 107-117, Chapter 6 “Bare Hands and Bear Dens: Exploring Beyond Home Ground”). During the five-day course, there is a writing exercise in the Bear’s Den. The students “write an animal story”; on the day prior to this, they “do a little bit of guided imagery” and “interact with animals” (Interview 2). The students are grouped into animal groups and then David and the students “walk back to the bear dens” (Interview 2). At the dens, groups of three “rough out a story into three parts: the opening, the problem or the challenge, and then the resolution” (Interview 2). Then the groups separate to write “different sections of the story” that later “get woven together” (Interview 2). For the story, “part of the idea is to use the raw materials of the landscape, the species, and the sounds” (Interview 2).

David described a workshop he recently did with early childhood educators that could be done in urban and rural places with the natural world in each place. The educators take their shoes off and are asked to find “four different textural experiences” with their feet: smooth, soft, rough and prickly (Interview 2):

D: Then [they] take a partner to the four different places that are either rough, prickly, smooth or soft and feel them with their feet and then have the person figure out which is which. ... Together ... we have a conversation about what's the difference between smooth and soft, and what's the difference between rough and prickly. ... They share some elements in common and some things are different about them. And then you talk about the smoothness of the painted surface, and the softness of moss, or the smoothness of a blade of grass ... What happens is that there is all this interesting metaphoric language, descriptive

language that comes out of making the distinction between these different textural experiences. (Interview 2)

6.9. Knowing and Epistemology

When asked if walks help David learn and know, he responded:

D: Movement helps to engage the learners. ... If not walking outside, moving doing active things in the classroom. And if we are outside, I think being in the landscape and moving through the landscape tends to put you in a more receptive mind frame. (Interview 2)

The language and metaphors David uses when teaching and writing are “organic metaphors rather than mechanistic metaphors” that are part of his childrens’ and students’ lives (Interview 2). For David, “part of the virtue of being out in the landscape” is that the land gives one “a constant replenishment of those images” (Interview 2):

D: This little bundle of fireflies will look like a swirl of stars, rather than city lights. (Interview 2)

“From an epistemological perspective [David] want[s] the knowing to be as grounded in natural experience and systems as much as possible” (Interview 2). David calls this “talking locally” (Interview 2):

D: One of the people that was a great inspirer of my thinking was a guy named Paul Shepherd ... Do you know his writing at all? ... The whole idea that we are ... biologically hunters and gatherers; and what we need to do in education is replicate the hunting and gathering experiences as much as possible. (Interview 2)

It turned out that Paul Shepard’s (1998) *Nature and Madness* was a book I had read around the time I first identified walking as my research topic, and I remembered Shepard’s idea of hunting and gathering that David discussed.

6.10. Coming to a Pause

For David, writing and teaching are personal:

D: The point of anything that I write is to preserve the natural world and to preserve people's relationship with the natural world. The reason that I am out in it a lot is because ... it restores me, it gives me joy. And if we don't have the places, or we don't have people's relationship with the natural world then ... people don't protect it. And then it goes away. So I think that at heart the whole reason I write is to do my piece of those preservations. (Interview 2)

While David walks less, it was beneficial to work with a participant who had made the transition to other forms of movement. Talking with David showed the variations and possibilities of other physical activities being part of writing and teaching practices. I hope that David continues to feel more ease and grace as his body heals. More grace will hopefully lead to more transcendent experiences while moving through the New England landscapes:

D: At the end of last winter I was finally getting back into skiing. I finally felt I had a kind of grace again. I could be in my body and be graceful. (Interview 1)

Breathing Space: Walking with David

Keywords: change; flow; diversity

One of the lasting impressions from my time with David is that walking is one way to process thoughts on walking, teaching, and life. Since I regularly garden, I realized again and more deeply that both walking and gardening help me with “multiple levels of processing” when I am away from the classroom or writing table. My hunch is that by walking alongside my participants, I had multiple levels of processing taking place that, in the end, would make my final report a stronger piece of writing than if I had only sat and interviewed my participants. I walked and gardened throughout the stages of my research as well. Walking with David helped me further remember to practice and try out other ways of processing thoughts while having my body engaged in more than stationary work at a table.

The keywords that kept being recalled from my time with David were *change*, *flow*, and *diversity*. The change was because David has been transitioning from walking to biking over a steady period of time, which made me wonder what kind of changes I would go through over time with regard to my walking and reflective practices. Flow as a keyword relates to change because David has always sought a flow state whether it was through walking, biking, or some other rhythmic flow that could help with the thought process. This flow was also something I have experienced in walking and gardening. Texture could have easily been a keyword itself; however it was the “diversity of texture” in David’s teaching practice that stuck with me. By being able to travel to interview David, “the diversity of habitat and geography [was] engaging” in New Hampshire and allowed me to step out of my familiar places while walking and talking with David.

Chapter 7. Map



Figure 4: SFU Burnaby Mountain Campus (left of Port Moody) and New Westminster Quay, BC (along Fraser River, south of bridge)

(North at top of page. Map was created through ArcGIS.com with the following data providers: Province of British Columbia, Esri, HERE, DeLorme, USGS, NGA, USDA, EPA, NPS, NRCan, AAFC.)

Chapter 7. Walking with Russell

7.1. Roots

Russell: We as a family walked and walked and walked and walked. And it was always associated with seeing new things and learning new things. It's always been a part of my understanding of the learning process. (Interview 1)

Russell's walking began in childhood with his mother believing "the best way to see anything ... was to walk" and nothing pleased his "father more than going for a drive somewhere and then walking to explore ..." (Interview 1). Russell's parents, who are both in their late 80s, continue to ride to various locations with Russell to explore on foot.

R: [Walking's] always been part of my existence. (Interview 2)

As a young adult, Russell traveled Europe and thought he would hitchhike; however, he walked "an awful lot" because of no other options (Interview 1). While working on his master's degree he did not have a car and instead walked "to and from campus every day" (Interview 1), which was "a lot of reflection time" (Interview 2):

R: It was a way to warm up and wind down when your grad school days are sometimes pretty long. It was not my favorite in the middle of winter in Guelph [Ontario], walking for hours to get home in the snow ...

V: It would be an hour or more?

R: Yes, it could be an hour. It was about 45 minutes on a good day ... If I stayed after 9 o'clock at night, which graduate students often did, there was no bus. ... I never even bought a bus pass ... it just never made sense when I could walk it. (Interview 1)

Russell and I met three times. We first walked the Simon Fraser University (SFU) Burnaby Mountain campus. We walked a second time at the New Westminster Quay (New West Quay). Our third and final meeting was at Russell's SFU office where

we sat together. I first met Russell during an SFU Teaching Dossier workshop he facilitated in the summer of 2012. A few months later, Russell co-facilitated the SFU Certificate Program for University Teaching and Learning that I completed. Russell is a senior lecturer at SFU in the Department of Psychology. He is also a facilitator and facilitator-trainer for the professional development program Instructional Skills Workshop (ISW) Network (see: <http://iswnetwork.ca>).

R: there's always a place to walk. (Interview 2)

Presently Russell walks each morning on a treadmill for about 40 minutes and he might catch the news or listen to music. The walk, shower, and drive to work help him to plan his day. Solutions and ideas will come to him for his teaching or how he will respond to inquiries. Russell will walk from his home to the nearest store for the newspaper, which is 15-20 minutes away. His walks are for overall health of body and mind. Russell often walks New West Quay with his wife and they walk when they are traveling together. When Russell is “not at work, [he is] with [his] wife, and when [he is] with [his] wife there’s walking” (Interview 2). When Russell and I walked around the SFU Burnaby campus, we snaked our way through the residential area of Burnaby Mountain, called Univercity:

R: You wouldn't drive around an area like this. (Interview 1)

Russell was commenting on a path we were taking that cut through University Highlands Elementary School on Burnaby Mountain. Through this comment, Russell remembered that after official tours on cruise ships, he and his wife would stay off the ship to walk around and explore the neighborhoods.

During our walk at the New West Quay, we were discussing knowledge and the epistemological implications of walking. When I asked Russell if he knew what the implications might be if he no longer had a walking practice, it was too hard to say, because he only knows walking:

R: Does a fish know water? I don't know anything else.
(Interview 2)

7.2. Learning and Differences

I asked Russell if his walks help him learn. He responded that “anything that allows reflection time helps you learn” but he thinks that activities other than walking allow time for reflection, idea sorting, and consolidation (Interview 2). Writing was an alternative we discussed since Russell had kept work journals. He no longer journals but recognizes that “everyone has different practices” (Interview 2). As far as the epistemological and knowledge implications from walking, Russell could not generalize:

R: I think there is going to be huge individual differences. I think some people learn really really well without what I would call a reflective practice. (Interview 2)

For Russell, a reflective practice such as walking, is important for scholars to practice as a way to think through what they do and to have a scholarly approach to teaching:

R: A scholarly approach [is] where you actually think about it: what are the consequences of that, and how does that impact my practice in the future?

I think there are some people who survive quite well without ever doing that sort of reflection; and if walking is a way of reflecting, then they could be successful without it. I don't know if it's because of those individual differences. I don't know if it would be necessary for everybody to [reflect]. For some people it might have advantages, for other people I'm questioning whether it would. Simply because people are so unique in the way they approach so many different things. (Interview 2)

When I asked Russell if there was anything he wanted removed from the interview, he asked me if I remembered a list of quotes used in the Certificate Program for University Teaching and Learning he co-facilitated; I remembered the quotes. Russell has about 100 quotes related to education, teaching, and learning. In relation to my question about taking anything out, Russell was not concerned because there would be situations where an interview might or might not make sense depending on the context; he knew that I was “going to sort out” those contradictions to find consistency (Interview 3). He likened the contradictions to a quote he had saved from Walt Whitman's poem “Song of Myself,” which was “Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes.)” (Whitman, Hass, & Ebenkamp,

2010, p. 131). Because we were talking about his quote collection, I asked Russell if he knew the Latin phrase *solvitur ambulando*. The phrase is credited to the Greek philosopher Diogenes the Cynic who rejected the argument of no motion by walking and which can be translated as “(the problem) is solved by walking” (Solvitur ambulando, 1989). Russell had not heard this quote before, so I suggested he could add it to his collection of teaching and learning quotes.

7.3. Teachers all the Time

R: We are all teachers all the time. ... It's just that we're not often conscious of what the message or the lesson we're teaching is. (Interview 2)

“We are all teachers all the time” is a line Russell has used “many many times” (Interview 2) and it was a line I had heard him use before. The line came from a friend Russell was hiking with in Golden Ears Provincial Park (BC) as they were talking about teaching. This memorable conversation took place about 40 years ago, before Russell was teaching at universities. Russell’s friend, who was a K-12 teacher and principal, was explaining how everyone is a teacher. This line is used in the introduction to Russell’s teaching dossier (see: <http://www.sfu.ca/psyc/faculty/day/>).

Russell also recalled a memorable teaching conversation he had while walking with his father when Russell was completing his master’s degree and working as a teaching assistant (TA). Russell’s father was pointing out the teaching experiences Russell had from previous work (e.g., summer camps) although, to Russell, being a TA was his first “formal” teaching experience (Interview 2). Russell’s father had taught large radar system maintenance to military personnel. During this walk, Russell’s father shared “his truths and his understandings” from teaching in the military (Interview 2). Russell and his father had the conversation while walking along a road in a small island community (Alert Bay, Cormorant Island, BC) where their family had lived for five years until Russell was about six and a half years old.

Other walks that Russell remembers are walks that happen after a presentation when an audience member shares what they disagreed with, and Russell recalled one

from the streets of Montréal after a Society for Teaching and Learning in Higher Education (STLHE) conference workshop:

- R: I got into an argument with a fella from Windsor walking around Montréal and we were supposed to be meeting at a particular restaurant. He knows where the restaurant is ... We walked right by it because we got so involved with the conversation ... I was justifying the use of high-stakes i>Clicker quizzes and he was disagreeing. ...
- There are many many of [these walks], but none of them are as foundational as talking to my [friend] and talking to my father ... And those are the ones that come up when I'm doing workshops more than any of the others. (Interview 2)

7.4. Side-By-Side

According to Russell, "side-by-side is a great way to converse" (Interview 3):

- R: Walking and driving, especially if there are only a small number of people involved, share many of the same attributes. You're looking at something straight ahead, but it doesn't take so much concentration to drive or to walk that you can't engage with people. It's a very social thing even though a lot of people think social is face-to-face. I think side-by-side. (Interview 1)

I asked Russell what he thought of walked as opposed to seated interviews. He had never been interviewed before while walking, although he did walk with potential employees:

- R: I always used to volunteer to take the person from one place to another place ... I always found out as much by what they said, they think, when they were walking.
- I think people really do think differently when they are actually walking and moving. Because when you are sitting in an interview, you're usually facing somebody and you are expected to have smooth flowing coherent thoughts. You can tell a practiced answer sometimes during an interview.
- Whereas when you are walking with people, it seems to relax everybody and it becomes a much more natural, I think, way of communicating than sitting in a formal interview.

The anxiety in a formal interview ... really benefits some people, but for some people I think it really really hinders their ability to come across in a genuine way. (Interview 2)

7.5. Experiences

During our walk at SFU, Russell mentioned “there's always something interesting to see” along the New West Quay (Interview 1). He remembered seeing a barge hit the railway bridge, which took several months to repair. While we were at the New West Quay, I asked Russell if the places he walks have implications for knowledge:

R: I think the place is somewhat important, having to think about that just a minute, because I just can't imagine walking down Kingsway and getting any joy out of it. [Kingsway is a busy four-lane road in metropolitan Vancouver] ... At Steveston you're near the water. Here we're near the water. We [Russell and his wife] used to walk in Stanley Park far more often. ... we use to walk around Kits Beach.

V: Are you drawn to water?

R: I'm guessing that it's always a part of it. With my parents it would always be near the water: either Harrison Lake or along the river in Chilliwack. There's always been water and I think that is probably meaningful, I've just never thought of it. (Interview 2)

Russell and I talked about a variety of experiences from walking. He does not think he has “ever come back from a walk in a poorer mood” because “there is something” about walking that has “a real impact on how you feel” (Interview 1). Russell advises his Psychology undergraduates that the best thing to do before an exam is to,

R: go for a brisk 20-minute or half-hour walk and make sure they are hydrated. They have got their center back because I think exams produce anxiety. (Interview 1)

Russell also uses walks to reduce anxiety in the workshops of the ISW (Instructional Skills Workshop). The ISW has a timed teaching cycle where an adult participant instructs a lesson to a small group of adults while a facilitator (Russell) observes, videos, and then debriefs the participant afterwards. Right after the lesson, Russell walks for several minutes with the participant outside the room to debrief the lesson. The other

participants are in the room writing feedback for the participant who taught. Afterward, the whole group comes together to debrief as a group (facilitator and all participants). Then the teaching cycle repeats with a different participant teaching (Pattison & Day, 2006a, 2006b):

- R: I use walks in the ISW. It's for anxiety reduction with instructor training.
- V: When they are doing the debrief?
- R: When they are doing the debrief it really does diffuse a lot of anxiety, and I think the same thing for students when they are going to write their exams. ... There is so much good research in physical exercise in learning. ... I can't imagine there is a downside to it. (Interview 1)

When I asked Russell if there were any particular experiences he had while walking that he could share, he said, "it depends" on the context and purpose of his walk (Interview 1). Some walks are alone or with others and some walks are to mull over a problem or are for the walk itself:

- R: With an intimate other, by that I mean a good friend or partner, you are going to talk about things. But walking alone is much more peaceful in the sense that you are really stuck with your own thoughts. I think that it could be much more spiritual.
- Walking with the group can be a really neat experience as well. Walking along the Kettle Valley railway line, up in the Okanagan [BC] with other ISW facilitators from around the world and talking about teaching, and talking about life, and talking about how to keep your own center ... can really be a great experience. (Interview 1)

Russell described a recent solo walk he took to mull over a workload increase he received:

- R: There can be too much noise and I don't mean actual noise. I mean being in your office there are too many interruptions. Going for a walk on your own can give you the headspace you need to think your way through to a decision. (Interview 1)

Russell needed to decide how he would respond to the workload increase, so he talked with the colleague it would impact and they decided together to think it over a bit more:

R: I ended up going for a walk. Actually that walk was only as far as the [student] residence [10-15 minutes]. I had another reason [to walk] and that was because I had to figure out the best route to get my final exams to the gym because I have boxes of them [on a hand truck.] ... By the time I came back from that walk, I had made the decision that I needed to make. (Interview 1)

7.6. Walk to Teach

Russell finds that walking in the morning before he teaches benefits his teaching practice in large lecture classes during the afternoon:

R: If I don't get a walk before I teach, my breathing isn't as stable and all those things you need when you're going to stand in front 300-400 people and talk. (Interview 1)

In teaching, Russell is “constantly challenging the students to be aware of what's going on around them” because he wants the students to know “how much information is enough” and “how much is too much” (Interview 2):

R: As I'm teaching something, there will be examples coming from everyday life [and] my walks ... (Interview 2)

Russell and his ISW network colleagues have “always included [walking] as one of the activities” during facilitator retreats (Interview 1). The ISW facilitators “always allow time for” walking alone, in groups, or in a labyrinth and the facilitators “encourage people to do the reflections” (Interview 1).

I asked Russell if his teaching experiences always involved him moving around and he confirmed this is how he has always taught. Russell remembered teaching people to drive a Zamboni. There is “only one seat on a Zamboni” and he would be “running on the ice” or “climbing on the back of the machine” while teaching (Interview 3). His early teaching experiences at summer camps involved a lot of walking. When Russell ordered chairs for the SFU Psychology teaching labs, he initially only ordered them for the students because he “didn't expect the TAs to sit” (Interview 3). Since Russell would normally “walk all over the theater,” there was one time at SFU when he

was healing with stitches, that he could only sit for about 10 minutes before he was up and moving around the theater while teaching (Interview 3).

7.7. Reflection

When we met the second time at the New West Quay, I asked Russell if he had had any thoughts since our first conversation:

R: In reflecting on it, one of the things that became very clear to me is walking is about reflection. (Interview 2)

For Russell, while walking is for physical health, it is also for the “mind clearing” process, to help get out of trapped thinking patterns (Interview 2). Russell used the example of sitting at a computer with a problem, where the first thing you might do is search Google instead of thinking “your way through the problem” (Interview 2):

R: Walking, you are going to have to use the available tools, which is your own brain. (Interview 2)

7.8. Walk to Write

When Russell was working on his dissertation proposal at SFU, he had a regular routine. He worked on the proposal in the morning at Robert C. Brown Hall where the Psychology department is located. After lunch, he would walk to the West Mall Complex construction site. On foot, the two buildings are several minutes apart:

R: As a break I would ... walk over there ... and watch what was being built in the hole for an hour or so, and then I would walk back ... It was mind clearing reflection [and] sorting things out in my head. (Interview 3)

When Russell was in the process of writing his own dissertation, he did not walk as much, but he was moving and using his body over long stretches of solitary reflection time while he was setting up the SFU Psychology teaching labs with all the computers and wiring. Russell made many trips throughout the building and between floors while working on his own (Interview 3).

7.9. From Writing to Teaching and Reading

Russell writes less often than he once did. His current writing is usually related to Psychology classes or the ISW Network (for ISW Network see: Pattison & Day, 2006a, 2006b).

R: I don't write to the same extent as I used to and writing exam questions is not exactly writing in that sense. I journal when we travel because there is so much to take from it. I don't journal about work anymore. (Interview 2)

Russell no longer journals about work because he realized he “gained more ... writing it down the first time” and once he realized this, he asked himself, “Do I need to write it down?” (Interview 2). Instead of writing, walking is a reflective practice for Russell. Before he understood that he did not need to journal, he thought that he had to:

R: I believed that the only way you could do reflective practice was by writing, and I now no longer believe that. In fact I think for some people [writing] stifles their natural tendency to reflect on things. (Interview 2)

Along with writing fewer academic papers, Russell is critical of the published scholarship:

R: I've been disappointed since I started university ... in the quality of what people actually publish. I find so much of it to be a waste of time. When I'm reading it I think, what did I learn from that? You get the 17-page article and there is one point. (Interview 2)

Russell looks elsewhere for his learning:

R: I've learned more reading outside of the disciplines [and journals] than inside. ... I'd rather read a good book about how we can't learn economics, or about physics education. (Interview 2)

One example book is *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*, which studies incentives (Levitt & Dubner, 2006). Another book, and one that Russell recommended to me, was *Thinking, Fast and Slow* by Daniel Kahneman (2013) because it highlights thought experiments Kahneman did while walking with collaborator Amos Tversky, who are both well-respected researchers. Russell recalled

that during the thought experiments, Kahneman and Tversky “might start at one point and then end up at a completely different point in terms of the processes” (Interview 3). *Thinking, Fast and Slow* studies two thinking modes that influence decisions and judgements, which are the fast, intuitive, and emotional thinking as opposed to the slow, deliberate, and logical thinking.

7.10. Walking with Purpose

R: I think walking with purpose is indicative of living with purpose. Walking without purpose may be indicative of living without purpose. ... I'd rather see somebody walking fast, even if they are going to an unknown place that they don't know where they're going, then to see somebody just shuffling along. (Interview 1)

Before this thought Russell was talking about a shuffling gait common for a person who is extremely depressed or on suicide watch in a psychiatric ward. This walk appears to have no purpose. Russell observed this gait while visiting wards and uses his experience when teaching:

R: How a person walks “is indicative of a particular way of being in the world.” (Interview 1)

Russell also notices this walk outside of wards and views it as a sign of the person's state. The gait has soft knees and a lowered body with the backside over the heels while shuffling. Russell notices when he walks this way:

R: [When] I see myself starting to slow down and not have the energy, I know that there is something going on. Because, why would you walk like that if everything was OK? So it does have a profound effect on you how you walk. (Interview 1)

7.11. Coming to a Pause

During our first walk, Russell noticed a rising path of stairs:

R: Ah ha, now there's a path I have not taken. It looks like one that needs to be taken. (Interview 1)

We took the rising stairs that led to Univercity, the high-density residential area on Burnaby Mountain. I did not know what paths my participants would take me on during our conversations and this added an interesting element of surprise to each walk. My conversations with Russell and others has helped me to document both the unique walking practices each person has and which practices they may have in common.

Breathing Space: Walking with Russell

Keywords: reflection; difference; curiosity

One of the lasting impressions from my time with Russell was that walking or reflective practices of any kind might not be suited to every person. As a teacher and colleague, I have to be aware and ready to work with the “individual differences” I encounter among students and peers. While this research is about talking with people who have walking practices, it would be interesting to talk with people who do not find a walking practice to be useful, to explore why that is and what these people do instead, if anything, as a reflective practice. As Russell noted, “we are all teachers all the time” and I can become a better educator if I am also able to support students and peers who have no interest, or ability, to take on a walking practice.

The keywords from my time with Russell were *reflection*, *difference*, and *curiosity*. Like Russell, I have begun to think that “walking is about reflection” at the simplest level and walking is one of many ways of reflecting. One important issue that Russell brought up is that there will be differences between people and, while walking might work for some people as a reflective practice, it may not work for others. This has been a constant thought for me and is one reason that I have wanted my research to be an exploration of walking practices, rather than being an argument for walking practices as an essential approach to education, writing, or reflective practices. I think that the suggestion of the potential value of a walking practice will be stronger because it will invite people to try walking without imposing it as a solution for all. I was also struck by Russell’s curiosity, and I valued talking with someone who works in psychology and faculty professional development because he could offer insights into why talking “side-by-side” would reduce anxiety, and that “how you walk” could be in an indicator of health and well-being.

Chapter 8. Map



Figure 5: Burnaby Lake Regional Park (Burnaby) and Stanley Park (Vancouver), BC

(North at top of page. Map was created through ArcGIS.com with the following data providers: City of Vancouver, Province of British Columbia, Esri, HERE, DeLorme, USGS, NGA, USDA, EPA, NPS, NRCan, AAFC.)

Chapter 8. Walking with Laura

8.1. Roots

Laura: I always walked to and from school. I love that. I refused to get a ride. I love my walks. That's actually a really early memory: I remember asking my mom when the first time I could [Laura starts squealing] walk to school was. [Laura is squealing because we hear frogs]. (Interview 1)

Laura's family is known for their "Piersol family walks" and they have also been described as "walkaholics" (Interview 1). I met Laura through our shared interest in walking when she was an educator at the Helen Schuler Nature Centre in Lethbridge, Alberta. A few years after I started doctoral study, Laura moved to Gibsons (BC) on the Sunshine Coast, to begin her doctoral studies in Education at SFU; Laura is now doctoral candidate. Because walking was important to Laura, I knew she would be a good person to talk with. We walked at two places where Laura worked as an educator: Burnaby Park/Lake (Burnaby) and Stanley Park (Vancouver). We did not have a third seated interview, although we did pause during the walks to wonder (e.g., frogs calling in Burnaby Lake). Our two walks were about the same length as the three interviews I did with the other participants. Since Laura and I covered enough ground, a third meeting was considered to be unnecessary.

Laura remembered wanting to be carried as a child, when she was too little to keep up with her family. One of Laura's earliest memories was the smell of fall while walking in Saint Johns Woods near her home in St. Catharines, Ontario. The family walked all year in these woods. Laura also remembers her father taking "long long" walks on the weekend or weekday mornings while her mother took "short walks" in the neighborhood or at beloved parks (Interview 1). Her mother still takes short daily walks, and Laura walks once or twice a day for longer stretches because she "love[s] going on

long long walks” (Interview 1). Laura and her mother usually talk daily about their respective walks in BC and Ontario:

L: I didn't talk to my mom daily over the distance until my dad passed away. And afterwards, it is a way for me to still be connected to her and I find it's really nice. (Interview 2)

Laura has “vivid memories” of learning about wildflowers from her mother, while her father would always share things “about the history or the rocks” (Interview 1). Laura remembers running games her father would play on the trail because he wanted to keep moving, while her mother wanted to stop and look. Her mother would sometimes catch up and say, “I catch up with you, and then you start running” (Interview 1). Both parents “would pose open questions” and instill a sense of wonder (Interview 1):

L: They would stop and be like, “just look at the tree. Huh, I've never seen that kind of tree before.” (Interview 1)

Laura walked alone at a young age and roamed freely with “a pack of friends” in the cul-de-sac where they lived (Interview 1). At about age eight or nine, the pack went further to a large ravine near Lake Ontario. Laura’s walking range grew wider as she grew older. She would walk with her older brother when they “needed to talk about something” (Interview 1). As a teenager, Laura could call close friends to go walking whether “it was raining or sunny,” which was nice, since Laura found that she was usually the “lone teenager” walking (Interview 1). Now, Laura notices she is often the only woman walking alone in Gibsons. Laura has felt pressure to bike or rollerblade since she has only “a handful of friends who really just like walking” (Interview 2). Laura discussed her love of little trails, which she remembers walking with her brother:

L: When we were growing up, we were always finding little dirt paths. ... I love going on dirt paths, or off-trail, as opposed to having a big wide one like this, because ... you are more aware of what's under your feet. (Interview 2)

8.2. Experiences

L: As I walk, I feel more still. It's kind of funny, I didn't think of that until now. I guess it's the grounding. (Interview 2)

Laura usually walks alone because she feels “more attentive to the place” and her walks are often “halted” because she will “stop look, stop look” at things (Interview 1). During our Burnaby Lake walk, Laura was carrying a leaf and I asked her why. Laura often carries something, such as a “nut or rock,” because she thinks that “physically holding something” grounds her, although “it would never be a living creature” and she tries to return the item to where she found it (Interview 1).

When Laura first arrives at a walking place, she usually stares at something while sitting to settle her mind so she can be attentive to the place and her walk. Once Laura settles, she becomes “really curious” with a “wondering sense about the place” and her body “wants to move” (Interview 1). She also starts to have many open-ended questions and “wonders springing up everywhere” about place, and she will shift to listening after questioning and wondering (Interview 1):

L: It turns into an act of listening where I stop asking questions. I think it's more like I'm just not aware of my thoughts. I'm really taking in all the place is offering, and when I take in, the place will offer and a thought will spring up. (Interview 1)

Laura hears metaphors or words from the natural world when she pauses on walks. For example, when “looking at tide pools,” the stillness of the pool causes her thoughts to “become still too” and the word “stillness comes to mind” because “place enriches” Laura’s metaphorical thinking (Interview 2). Laura walks in wild or semiwild places as much as possible because those are the places she prefers. Laura feels “real contentment” and “gratitude” for being in places and “listening to things that aren’t human” (Interview 1). Contentment and gratitude do not happen all the time though, since Laura thinks it relates to the amount of time she can spend walking. She needs “at least an hour” (Interview 1). Laura described the experience of entering Secret Beach, a wild place on the Sunshine Coast where she regularly walks:

L: It's really nice. You go down on these giant stairs to get there, so it is like I enter into the trail. It's usually dark and shady, but as you go down you can see light at the end, and you see the sparkle of the ocean. And then as I go downhill, I get momentum going. It is literally like I'm bursting on the place, running into it.

And then it opens up into the bay and expanse of the beach. It's actually really interesting because the rocks where you

first start are tiny, and then as you get further down the beach, they get bigger and bigger. So it's according to the current where the waters dropped everything. [The early] part you can actually walk ... but as you get further up it gets super awkward. When you put your foot down, it goes to the side. (Interview 1)

Until Laura discovered the fun of "log walking" her way through Secret Beach, she thought it would be too hard to walk "because of the clumsiness" (Interview 1):

L: I love it, you have to balance, and each log is different. ... It's a whole different awareness of your body. (Interview 1)

Laura described the experience of her body while walking, which heightens her senses. Her breath is a key experience since she notices "deeper breaths," a "more regular rhythm," and becomes "aware of all [her] extremities" (Interview 1):

L: My feet, my toes, the actual feeling of foot contacting the ground, I love that.

V: Do you go barefoot?

L: Yes. Barefoot walking in a wild space, it doesn't get much better than that.

V: How often can you do it in the winter?

L: I don't go barefoot walking in the winter. Ohh, but I wasn't even thinking about seasons. ... the feeling of your foot crunching in snow and leaves. And smells are the last thing that come to me. ... I finally feel I've settled into place when I can start to smell it. (Interview 1)

Because Laura was sequencing through her senses, I asked her to describe the order. Hearing is usually first. Vision and touch often come together because once Laura starts to see things, she likes to touch them. Taste follows, but it also depends on the season since taste could come with touch and vision. Scent is always last to be sensed.

8.3. Ability

L: I feel very privileged and fortunate to have the opportunities to go on a walk ... It's interesting because I think in our society so many people just push those things away because "I don't have time for that," cause it's not valued time. But for me, I need that. (Interview 1)

We talked about injuries impacting walking. As a teenager, Laura's hip was fractured in a car accident. She had to remain in bed for two weeks and use crutches while recovering:

L: It was an eye-opener in terms of going somewhere with my friends bounding up the stairs ... We take it for granted. It was a humbling process. (Interview 1)

Laura's mother has modified her walking practice due to two knee reconstructions, as did a good family friend who was paralyzed in a car accident:

L: Both of them were avid walkers beforehand, and now have had to modify that, but I still see how it really brightens their spirits. (Interview 2)

8.4. Why Walk?

L: I don't know what I would do without [walking] ... if I'm sitting for too long ... my soul starts to die [laughter].

V: That will be a good quote.

L: [more laughter] (Interview 1)

Other than keeping her soul alive, there are "many reasons" Laura walks (Interview 1):

L: it really depends on the day. I guess my love for walking, though it is hard to explain, I think it's just how it affects me, how it affects my body. ... I get a steady rate of breath. I feel the ground beneath my feet. There's new things around every corner. And for me when I'm having ideas, or thoughts, I find it really hard to process things if I'm just sitting. Walking actually helps the ideas flow. (Interview 1)

When Laura has an idea, problem, or something from "life in general" to process, she will walk (Interview 1). I asked if walking helps solve various problems:

L: by walking and not thinking about it, it just comes. ... Things just become apparent. It definitely helps me sort out cobwebs in my head. ... It doesn't always get sorted out, but after ... I have more clear headspace. (Interview 1)

A walk will put her in a better mood and a more clear "frame of mind" (Interview 1). I asked if a walk ever puts her in a worse mood. Laura will "feel frustrated" if she did not

“walk long enough” (Interview 1). Laura “love[s] the slowness” she can have walking because she wants to pay attention to the place (Interview 1). Laura also loves,

L: the dwelling kind of mentality where you are immersed in the place where you are. (Interview 1)

Laura walks because she wants to explore where she is, which is important when she moves or needs to teach in a place. Laura likes to bike; however, biking is different:

L: When I'm walking, I'm much more attentive to what's happening in the place. As opposed to rushing through and everything being a blur. ... I get strong smells and sounds, but I feel like the intricacies are lost. (Interview 2)

8.5. Place and the Natural World

L: It helps me immerse myself in place, therefore I feel strongly connected to places through walking. (Interview 2)

When we were in Stanley Park, Laura wanted to show me the Seven Sisters, which is a ring of stumps left behind from logging. Laura likes visiting the stumps because they “were seven trees together, standing strong” (Interview 2). Laura was also happy to go to the viewing tower at Burnaby Lake. She brought her binoculars with her because she always likes looking on the lake for “all the animal trails” (Interview 1):

L: I would spend a lot of time watching the birds ... particularly the ducks. ... There was one little muskrat who would just always hang out around there. (Interview 1)

When Laura moves somewhere, she scouts out a wild or semiwild place where she can take a regular walk. She had a regular walk when she lived in Lethbridge, and after moving back to BC, she found Secret Beach on the Sunshine Coast:

L: I found Secret Beach and I [thought] “this is it.” ... There were fewer people [and] it's a really long beach so I can walk for a long time. Those are two requirements: long stretch and few people [laughter]. (Interview 1)

Laura prefers regular walks in wild places like Secret Beach. If she is living in an urban area, she will find semiwild places to walk to remove “all distractions” since urban walks

are “not as effective” (Interview 1). When Laura lived in Vancouver, she loved exploring neighborhoods because she has “always been a neighborhood walker too” (Interview 1).

L: There is something about the semiwild spaces. ... It is like I need it for grounding. It is crazy, look at the giant size of the leaves [We are noticing leaves]. ... I require that kind of thing where I can start to settle. When I'm in the city, my mind is usually racing and I've got thoughts of what I have to do and where I have to go. But it is less awareness of my body, less awareness of the place around me ... I shut it out because there is so much to take in. It is sensory overload. Whereas here, I can finally relax and let it all filter in. (Interview 1)

In Stanley Park, I pointed out frost flowers near the ground on tree trunks:

L: Oh, I love that.

V: Looks like a beard.

L: Isn't that incredible? ... It's apparently water in the capillaries of the trees that when it freezes it gets forced out. Frost flowers they call them. It's so magical looking. (Interview 2)

8.6. Listen, Wonder, Imagination, Perspective, Change

Laura: walking helps me start to shift and question. Question the way I perceive the world. I do think that listening is intertwined with walking with me. So that's listening to all my senses. (Interview 1)

Walking offers Laura different perspectives through the people she is with and by imagining the perspective of the place and creatures. Laura often walks a hilly knob, Soames Forest, in Gibsons. When her mother is visiting, they walk Soames Forest and it helps Laura “see it through new eyes” in “how amazingly tall the trees are and the green and the moss,” which Laura’s mother “is always taken by” (Interview 1).

L: Sometimes I intentionally will challenge myself to do things to switch perspectives. [We notice a slug on the trail.] I'm just looking at the slug, “oh look at that, just really slow.” Or going off-trail is often revolutionary. I see the place in a whole different way and more embodied. Walking for me has always been about imagination. I feel like when I'm in places it's infinitely branching. ... There are so many

intimate things, [so many] possibilities to explore in terms of wondering about things. For me that's really exciting.

V: What are some of those wonderings?

L: If I wasn't talking to you, I'd [wonder], "Why is the grass here and buttercup right there?" ... One of my favorite parts is ... how it changes. [I am] excited to see the changes in the place. And when I haven't been to a place, [I am] really excited to see what's around the corner. (Interview 1)

While we were walking around Beaver Lake in Stanley Park, we were stopped by a film crew and had to turn back:

L: Ahh, I was hoping to do the loop. ... [It] makes me think of walking as a political action. I really like that piece to it: the ability for me to vote with my feet ... I like when I have been in protests, the feeling of solidarity taking over the streets. ... I feel like you are able to still sneak by when you're walking. (Interview 2)

8.7. Walk to Write

L: I love writing, I love it, but I feel I couldn't write if I couldn't walk. ... All my writing is tied to walking. (Interview 2)

Once a day, and ideally twice, Laura walks Secret Beach because she needs it "in order to write" and "process thoughts" (Interview 2). Laura also creates journals with drawings and text. Most of Laura's writing is done by hand before transferring it onto a computer.

L: For me, walking and writing has always been paired. There is rarely a time I don't have my pen and a piece of paper. ... It's usually pieces of envelopes. (Interview 2)

When Laura is able to listen to a place and be comfortable, she lets go and hears metaphors and words from place. Laura "literally" hears the place "speaking" to her and she has struggled to convey what she hears through writing (Interview 2):

L: The tree, when I am walking here is, "be still." And so when I say the tree says to me "be still" or "stay strong, stay centered" as I am translating that, I feel very cheesy. I feel I'm not doing justice to what it's actually communicating to me, but the place is communicating to me. (Interview 2)

Laura finds it hard to do structured writing while walking. If she has to write a structured piece, she will usually “sit at a table” and “have a tea” (Interview 2):

L: This whole thing with computers. I don't know how to get my head around it, because I really like the ability to erase, copy, paste and move, that fluidly. I prefer handwriting. In terms of if I were to write something for just my heart's delight, it would never be on the computer. (Interview 2)

When Laura lived in Lethbridge, a “whole article came to” her during “a regular walk” because of her new awareness of prairie grass diversity rooted in a place and the wind flowing through the grass (Interview 2) (Piersol, 2010). The grass was asking Laura, “What do you have there that’s actually connected to place?” (Interview 2). Laura had recently finished a master’s degree in Education and had arrived in Lethbridge from Vancouver with “different theories and things that were just picked up with the wind” and the grass was asking Laura what she had rooted in place (Interview 2). The article idea started over a few walks, but during one particular walk, Laura “sat down after a while and started writing in the place” (Interview 2).

8.8. Walk to Teach

L: Walking is integral to my teaching. (Interview 2)

Laura has mainly worked as an outdoor educator. Other than one year of teaching indoors, she has always taught outdoors. One shift in her teaching practice happened when she began incorporating place-based education in Lethbridge. Laura was writing curriculum indoors away from the place the curriculum was about, which caused her to ask herself,

L: “What am I doing?” So, now as part of planning my curriculum for teaching, I always go for walks to the place to get [to] know the place as much as I can. (Interview 2)

Laura usually does the planning walk alone since other people would be “too distracting” (Interview 2). She also finds “questing” to be a large part of her teaching practice with children and adults since questing is “rooted in the community in the place” and allows the “potential to see the unfamiliar in the familiar” (Interview 2) (Clark, Glazer, & Sobel,

2004). Over time, Laura has worked to have her “transitions on trail” have “a little frame to guide the walk” so there is no “empty time” although sometimes she will not use a frame (Interview 2). These frames and transitions are “really helpful” in practice because it allows Laura to fully consider what a walk “brings to the lesson” (Interview 2). A frame or transition could be asking the students to be observant of an element of place, such as the smell of the forest. Laura might also ask the students to wonder about a question while walking, such as, “Why are there frogs calling in that location and at this time?”

Laura has many varied memories of teaching while walking. One was while snowshoeing; Laura laughed and asked, “Does that count [laughter] because they are still walking?” (Interview 2). Laura remembered how snowshoeing was uncomfortable for the students and her attention shifted to safety rather than teaching. Laura recalled memories of teaching at Burnaby Lake:

L: I took a group of preschool students down to the dock. We were looking at the ducks and there were ducklings and a mink just came out of nowhere. [It] took one by the neck and repeatedly drowned one ... I had all these little preschool students who are like "What!?" But for me that's what's so crazy about Burnaby Lake: it is the diversity of life that is here even though it's so urban. (Interview 1)

Laura shared a memory that stuck out from Stanley Park with kindergarten students:

L: I was still new to the West Coast and I had this glorious day just like today. ... [I remember] the contrasts of these little children in these towering trees and the fact that they were urban kids and so ecstatic to be in the park and on the trails. I remember they grabbed big leaf maple leaves and I had them all make a wish ... and they put it against the nurse stump. I remember the contrast of the colors and the kids. It was really a beautiful day. (Interview 2)

Laura currently spends one day a week with a group of children on the Sunshine Coast who usually walk the same trail to a river. On one walk, there was a salmon carcass along the trail that the class had watched decompose. For Laura, the students and teachers were observing a “nuanced change of place,” which was “really neat to witness” (Interview 2).

While the film crew in Stanley Park sent Laura and I on a detour, we observed the birds and squirrels coming very close to us. They were conditioned to being fed by people. While we watched a squirrel, Laura remembered a recent Sunshine Coast walk:

L: I was with two little girls and there was a little sparrow, and they were just so excited. So we walked really quietly and we got two feet away from it. It was really neat because here it's this little sparrow and most people are like "whatever it's a sparrow" but they were so excited to be close to it. [There is] something about being close to things. (Interview 2)

Laura has also taught adults while walking and is able to "go deeper" and have adults "mull over things" since there are fewer safety and group management issues (Interview 2). Laura thinks walking allows "a remembering" process and the adults are able to "wake up" to what is around them (Interview 2). Laura also notices "a newness to" walking for adults, especially if Laura has brought "attention to the walking itself" (Interview 2):

L: I feel walking with the adults is a big way to rekindle their wonder, at least that's how I see it. [I] try and get them to engage with place. They're often really grateful ... especially since I have them go on solo walks [and have] time for solo reflection. (Interview 2)

Laura has experienced resistance from adults improperly dressed or through body language showing discomfort. One of Laura's memorable moments with adults was when pairs of students did an activity with trees. One person was blindfolded while the other person led the blindfolded partner to a tree; the blindfolded person had to feel the tree without using their sense of sight. Afterwards, the blindfolded partner had to identify the tree when the blindfold was removed. It was impactful to Laura because the student could feel the tree's "presence" that "was not a human" and they now considered the tree full of life and agency (Interview 2).

8.9. Walking Interviews

L: I wish you could do a job interview like this, don't you?
(Interview 1)

To answer Laura's question, it is a simple "yes." Laura has conducted research interviews with adults and children while walking. I asked her about this experience and what she thought of walking interviews, and Laura used examples from her thesis research with children. Laura has been fascinated by the significant differences between asking a child to talk about a place while not at the place as opposed to having the child talk during a walk with her at the place. If Laura asks "one of them 'tell me about your fort' versus going to the fort," there is a difference in the child's energy and excitement (Interview 1). More conversation comes out of the walks and there is a "walk and stop" process that the child leads (Interview 2). Laura has questions to ask; however, she sometimes abandons the questions or waits to ask. Laura remembered that, in a seated conversation with a child, the child's descriptions were in "point form" as opposed to when walking, the descriptions were "nuanced" as they visited the place together (Interview 2).

During my research, Laura enjoyed the process of being interviewed while walking. She thought that it was the first time she was the interviewee and that it was good to be on the other side of the process. Laura thinks walking helps her ideas and conversations flow while also feeling more comfortable:

L: I'll feel more relaxed when I'm walking or moving. [It is] very direct and in your face when you are sitting across from someone with the eye contact. (Interview 2)

8.10. Knowing and Epistemology

L: I can't exist without it [laughter]. I'm sure I could, but I don't like to contemplate that. ... For some reason if I couldn't [walk], I would still need to move through place. (Interview 2)

While observing frost flowers in Stanley Park, we discussed walking and epistemology:

V: Do you think there are epistemological implications for walking?

L: Yes, for sure. I find it hard to separate ontology and epistemology when it comes to walking.

- V: [Pointing out more frost flowers.]
L: It's everywhere. It's like hair. Fluffy. I hear ducks.
V: So how you are, and what you know, comes from walking?
L: Yes, it's so intimately tied. Like I said before, I can't imagine who I am without walking. (Interview 2)

Laura's walks help her learn and know things through the wonderings she has. After a walk, Laura will look up the "wonders to try and figure out more" (Interview 2). Laura looks forward to sharing what she learned with her mother when they talk about their walks.

- L: There is this literal actual knowing of the place that I'm walking through. Then there is also the ideas I'm coming with, it helps me to process them. ... When I am on the same walking path it also deepens the knowing ... you get to know the place more and see the changes over time. (Interview 2)

Near the end of our final walk in Stanley Park, I asked one of my concluding questions which Laura had addressed indirectly. I wanted to provide time for her to address it directly:

- V: The last question, kind of obvious, do you think you would write what you do, or teach what you do, if you did not have a walking practice?
L: No. I said that a couple times ... [I'm] really now thinking about what that would look like. I really can't imagine myself without it ... It's integrated into all that I am, and all that I do, and all that I think.
V: Have you thought about it much before? ... Or [does] this help you?
L: Oh for sure it helps me. It brings up all sorts of ... memories and things that I hadn't previously considered, like how integral it is to me. I don't know why I had never thought of it before. ... I just didn't question ... [It was] part of the culture of my family. ... But this is really nice, [it] helps me ruminate on it. It also makes me think about what more I can do because, if it is so important to my thought process and to writing, how to make it more, make my walks longer. ... I feel pressure to be at the table and doing that structured writing, but I know this is so important. (Interview 2)

8.11. Coming to a Pause

L: So fun! It's intentionally embedded in this ... (Interview 1)

When I reviewed the purpose of my research and the interview structure, Laura had exclaimed: "So fun!" I agree. Aside from my being nervous that something would go awry with weather or the recorders, each walk and seated conversation was enjoyable. When we finished the first set of questions, I asked Laura if she had anything else to share:

L: I'm happy. Thank you for taking me on the walk. ... Now I want to ask all these questions to you. But I guess that's what your thesis is. (Interview 1)

Breathing Space: Walking with Laura

Keywords: love; curiosity; wonder

I want to express my gratitude to all my participants for “taking me on the walk[s]” we did together. One of the lasting impressions from my time with Laura was how much love and joy Laura has for her walking practice. Laura also shows love in the process of noticing and sharing with others the natural world around her while walking. On our walks, Laura wanted to show me things at Burnaby Lake and Stanley Park as if she were my own personal outdoor educator for the time we were together. Likewise, all the participants showed me important or memorable things in the places we walked. My walks with Laura were twice as long as they were with other participants, in part due to the stopping and observing that we did. I do not think that it was only because we were peers, since we did not talk about our shared experiences in our doctoral studies until after we were done with our walks. Laura helped to remind myself to make sure my walks include time to notice what is around me and to be curious about what is there.

The keywords from my time with Laura were *love*, *curiosity*, and *wonder*. There was no doubt of Laura’s “love for walking,” which I knew before I interviewed her, and I was happy that the love came through in our conversations. I am glad that I was able to develop a research project which could be enjoyable and beneficial to my participants, since it provided time and space for their own reflection on the purpose and impact that walking practices have had on their teaching and writing work. I have always been a reluctant writer and Laura’s love of walking and writing were an inspiration to me to continue to practice writing and to find the topics that I am inspired to write about. I was also left with Laura’s endless curiosity and wonder for the natural world, as I do not think that walking and writing would ever be what they are for Laura if she did not walk in places where there were frogs calling and a mink diving after ducklings in the water.

Breathing Space: Walking Alone

seeing someone off
coming back alone
muddy road

(Taneda (trans. by Watson), 2003, p. 74)

Chapter 9. Discussion

wet to the skin
the stone here
pointing out the path

reflection
in the water
a traveler

(Taneda (trans. by Watson), 2003, pp. 22 & 24)

Now I become a lone traveler, like Taneda (2003, p. 74), reflecting on what I have found throughout my entire project; I need to look for the signs “pointing out the path” (Taneda (trans. by Watson), 2003, p. 22). I was fortunate to travel alongside Kathleen, Celeste, David, Russell, and Laura because it gave me a sense of the real walks that have come to inhabit the ideas that are documented in the literature about walking. My walks with the participants provided a living and breathing bridge between the static literature and the present experience of walking by those who work in higher education. By linking the past and present, I could make connections between walking practices at different times and in different places:

I would want first the sense of a real place, to know that I was not inhabiting an idea. I would want to know the lay of the land first, the real geography, and take some measure of the love of it in my companion before I stood before the paintings or read works of scholarship. I would want to have something real and remembered against which I might hope to measure their truth. (Lopez, 1998, p. 143)

As Barry Lopez (1998) noted when learning about place, I wanted a real experience of walking with others, since I too had been “mildly distrustful of work that occurred in no particular place, work so cerebral and detached as to be refutable only in an argument of ideas” (p. 138). While much of the literature did have a place for the walk, those past walks were captured in time, and in some cases, captured a long time ago. By walking with five people in the present, I had an opportunity to hear what people

think while in the actual act of walking in familiar places, as compared to what has been left behind in written work, or what may have never even been written. If I had only sat and interviewed my participants, I would not have had the experience of walking myself and walking where my participants walk.

The precursor to this Discussion chapter was the five “Breathing Space...” reflections where I reflected briefly on my time with each of the participants. Here are the keywords that framed my reflections:

Kathleen: attentiveness, curiosity, mystery

Celeste: inspiration, breath, change

David: change, flow, diversity

Russell: reflection, difference, curiosity

Laura: love, curiosity, wonder

Some of these keywords are present throughout this chapter, although I will include other keywords, phrases, and themes in a broader view, rather than at the level of each individual participant. I did not plan to dissect each participant’s walking practice because I did not have enough time with each participant to justify that kind of analysis. I also wanted to leave participants intact, rather than taking them apart. In addition, I wanted to leave any impressions of each participant’s walking practice up to the reader so that readers could develop their own reflections and interpretations. I wanted each reader of this study to be able to reflect on the “Walking with...” chapters by imagining their own “Breathing space...” reflection and then be able to decide what themes would become part of their Discussion chapter had the reader gone through the process of walking with Kathleen, Celeste, David, Russell, and Laura.

My approach to writing this chapter was to reread the “Walking with...” chapters as a group a couple times while making notes of keywords and phrases that each participant said as related to my interview questions. I looked to see if other participants had said related or different things, and I began to build up themes that I could identify within and between the “Walking with...” chapters. I lumped together the words and phrases that fit in categories (e.g., roots or metaphors). The initial groupings were developed with pencil and paper on unlined sheets of paper, and at first there were a dozen or more groupings. After employing this pencil-and-paper method a few times, I

typed the lists onto a simple text document and I began to narrow the groups into several groups, which allowed me to compress the themes and remove themes that were too limited (e.g., political aspects of walking). After reviewing and rearranging the digital text several times, several general themes emerged that became relevant as sections in this Discussion chapter. The themes became (1) walking as roots, (2) walking as experiential, (3) walking and metaphor, (4) walking pragmatics and practicalities, (5) walking in academia, and (6) walking as a method of research. After identifying the six themes, I reread my Introduction and Literature chapters so that I could make notes of material that linked to the six themes before proceeding to write a discussion of the six themes. The following is a discussion of each theme with a focus on what the literature and participants have allowed me to propose about walking practices and education.

In this chapter, I will list the initials of the participant when referencing back to quoted or paraphrased material by a participant (e.g., Kathleen is KDM, Celeste is CS, David is DS, Russell is RD, and Laura is LP). I did not add new direct quotes since I wanted the “Walking with...” chapters to be the source of my discussion and I also wanted each “Walking with...” chapter to be an experience that is now captured in time.

9.1. Walking as Roots

My grandmother’s hobby was spending time at the ocean, walking along the beach, picking up shells. ...

“Your mother and I took you to the beach shortly after you were born,” Mimi [grandmother] said. “As you got older, you played in the sand by the hour.” (Williams, 1994, p. 14)

Terry Tempest Williams (1994) is reflecting here on her time with her mother and grandmother walking and playing along the ocean’s edge. All of my participants had clear memories of walking as children, as did many of the authors featured in my literature review; I too walked as a child. In working with my participants, I did not ask for a detailed account of their history of walking, but I did want to collect a few memories of my participants remembering the walks they took as children, as I suspected they had a history of walking. Because all my participants and the authors of the literature had

roots in walking, these early experiences of walking may have fostered the walking practices that they continue as adults. It seems simple, but walking as children allows adults to continue to walk and to share their walking practices with others, including family, friends, colleagues, and to also continue to walk alone. When words like “integral” or “ingrained” were used, or when walking was identified as a cultural trait of the family (e.g., LP’s “Piersol family walks” and “walkaholics”), it became obvious that these walking practices had roots, and these roots were strong enough to be carried forward into adult walking practices.

As a summary of walking as roots, we can consider the following sequence that alternates between the authors of the literature and my participants’ walking practices as children and youth. Aldo Leopold walked where the train line ended (Gibbons, 1981). As a child, Kathleen walked with her family on Saturdays and Sundays when her father planned and led nature walks. Annie Dillard (1987) wandered the streets of Pittsburgh making maps and reading the land. Celeste “grew up walking” and David took “long walks along the shore” of the Atlantic coast in their youth (CS & DS respectively). Gary Snyder (2003) walked throughout the Pacific Northwest landscapes as a child. Russell “walked and walked and walked and walked” with his family (RD). Robert Michael Pyle (2001) walked his ditch in Colorado as a child. Laura and her family walked Saint Johns Woods in Ontario and she also roamed freely with “a pack of friends” in her cul-de-sac (LP). We all walked, and more importantly, we all remember walking and consider our walks to be memorable and important. To some degree, I think we may all only know walking or the other practices that relate to walking (e.g., biking, gardening, swimming). We are like a fish that recognizes the water it is breathing (RD) and maybe we realize the air we breathe is while we are in motion during a walk.

As far as the implications of what having walking roots means for children and adults, my conversations with Kathleen seem relevant:

You know how hard it is to get a child to go someplace because they are so fascinated with everything. (KDM)

While walking with Kathleen, she had wondered whether “walking to discover [had] gone away” (KDM), since both she and I knew there was much discussion about the value of

unstructured play. Kathleen thought, “maybe it's not unstructured play ... It's just moving through space with intention and gratitude” (KDM). Recalling Louv (2008), who coined the term of nature-deficit disorder, and raised the question, “A walk in the woods: Right or privilege?” in an *Orion Magazine* article (2009), I began to think that a walk in any safe place, whether in the woods or on urban streets, should be a “right” of children and adults. Annie Dillard (1987) had learned by walking the streets of Pittsburgh. As Celeste said after remembering her day of skipping school with her father to walk around Boston, “What if we stopped sending people to school sometimes, and have them walk all day, what would they learn?” (CS). The idea that walking in wonder and to learn or discover is something that children did and that adults could relearn how to do, is an important idea to consider. An ability to wonder was what Horowitz (2013, pp. 264-265) recaptured while walking alone after she completed several walks with experts.

9.2. Walking as Experiential

We are bodies
in the embrace
of humility and humus
hands and thighs, hips and bellies
creatures of gestural language
from a postural praise
to the contraction of lament
(Snowber, 2012, p. 118)

Walking is experiential. My first pencil-and-paper list of experiences and experiential elements of walking had over 40 different words and phrases that I narrowed into three groupings: (1) Attentiveness and Observation, that is akin to one of my Literature chapter subsections (see 2.2. Attentiveness and Observation While Walking); (2) Embodiment and Senses, that captures what is sometimes not present in writing; and (3) Holistic Health and Well-Being, through the act of walking regularly.

9.2.1. Attentiveness and Observation

Our genuine desire, though we may be skeptical about the time it would take and uncertain of its practical value to us, is to actually know these places. ... To do this well, to really come to an understanding of a specific

American geography, requires not only time but a kind of local expertise, an intimacy with place few of us ever develop. There is no way around the former requirement: if you want to know you must take the time. (Lopez, 1998, p. 132)

Walking is a way to discover, listen, imagine, see, and learn new things, to observe, encounter wonder, and observe changes over time. When there is enough time to acclimate into a long enough walk, experiences of flow, reverie, awe, inspiration, and mystery can occur. There is a large range of thoughts, observations, feelings, and experiences that can happen during a walk. There is also an element of chance and surprise at play in what might be attended to or observed during a walk.

Both Celeste and Laura talked about the stillness of walking; I enjoyed this seeming contradiction. Walking can make you feel more still by calming the chatter of your thoughts to a walking pace, and by being interrupted by the place during the walk. It is possible to find stillness in moving. The stillness in moving slows the looping of thoughts, or thought itself pauses and takes a break. It is also possible to find flow, as David discussed.

The kind of attentiveness and observation that takes place while walking is different from what happens while being stationary. Walking allows the textures and diversity of place to be experienced (DS). Walking allows us to broaden our perspective while also putting our thoughts and words in perspective because we are walking in places that are not controlled, such as an interview room or classroom (KDM). While walking, we are more inclined to use the place and ourselves as a source of information, instead of books or a mobile device with Internet and cellular access (RD). While walking, we can pay close attention to things at the ground level since we are walking in place (LP). We can find lessons and inspiration while walking (CS).

9.2.2. Embodiment and Senses

“(the problem) is solved by walking” (Solvitur ambulando, 1989)

The Latin phrase *solvitur ambulando* is a fitting idea for the embodied and sensed experience of walking; to feel what walking is like, you have to walk.

Embodiment was a key topic discussed with Celeste as this is her area of research. With Celeste and Laura, I talked about barefoot walking, breathing, and the senses that are regained through walking. The idea of the body being mobile and oxygenated came up in all my conversations. With all my participants and in the literature, there is a theme of embodiment in walking, that walking allows all the senses to function: sound, smell, touch, taste, and sight. As Celeste discussed, walking is where thoughts and actions meet and where a person can become more grounded by finding out what happens when ideas are practiced:

We can talk about epistemology all we want, but unless we put feet on it, it's not going anywhere. I think that walking allows epistemology to have feet, and to really have grounding, and to actually really be living your epistemology. ... You can talk about it, you can talk all about all the ways of knowing, ontological ways of being, epistemological ways of knowing, and it's great, we love ideas. Academics are in love with ideas. To live your ideas, you need to have that place where the body meets them, truly meets them, and in that place there may be resistance, and it may not work the way you think. (CS)

There was also an open interest in other forms of embodiment in motion that could be by rowing, skiing, or pedaling. The body in motion helps the ideas and thoughts to have motion. As Rousseau (1953) said, "I can only meditate when I am walking. When I stop I cease to think; my mind only works with my legs" (p. 382). These other forms of movement offered a different kind of experience that was also valuable.

Breath was a key experience of walking that surfaced from my interviews as well; however, I think that the experience of breath gets lost in the translation from the walking experience itself when transferred to written text. The reader cannot hear the writer's breath, other than through punctuation. I could hear both my participants' breath and my own breath while we walked and when I was listening to the audio recordings of the conversations. We do not often write what our bodies are doing while we are writing. We are breathing, shifting, holding, pausing, getting startled, and moving about while we are writing and reading.

9.2.3. Holistic Health and Well-Being

Above all, do not lose your desire to walk: every day I walk myself into a state of well-being and walk away from every illness; I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it. Even if one were to walk for one's health and it were constantly one station ahead—I would still say: Walk! Besides, it is also apparent that in walking one constantly gets as close to well-being as possible, even if one does not quite reach it—but by sitting still, and the more one sits still, the closer one comes to feeling ill. Health and salvation can be found only in motion. If anyone denies that motion exists, I do as Diogenes did, I walk. If anyone denies that health resides in motion, then I walk away from all morbid objections. Thus, if one just keeps on walking, everything will be all right. [emphasis in original] (Kierkegaard, 1978, pp. 214-215)

I think that I cannot preserve my health and spirits, unless I spend four hours a day at least,—and it is commonly more than that,—sauntering through the woods and over the hills and fields, absolutely free from all worldly engagements. (Thoreau, 2000, p. 629)

Walking, for my participants and for those who have written about walking practices, has also focused on the holistic health and well-being that come from walking. Celeste had some of the most affective statements of how walking in the natural world can “replenish” her “deep deep deep soul” and that her walking practice allows her to “stay sane” and “cope” with all that she is “required to do on this planet” (CS). I will also add that since I frequently walk on a treadmill, I find that my health and well-being benefits from both inside and outside walking. Walking helps with physical, mental, emotional, psychological, and spiritual health along with it being part of a teaching and writing practice. Each of these aspects of health varies among people with walking practices, because it depended on what was written or discussed during my research of the literature and when talking with participants. Also, each walk is different each time since a place and person changes over time. The walking helps to rejuvenate, restore, recover, replenish, provide joy, and it connects people with spiritual or creative aspects. In general, a walking practice can help people to live and die well:

One day, I walked with my father down the corridor of the hospital where he was dying. The respiratory therapist realized that my father and I were very comfortable with each other and that I might enjoy encouraging him to move his old bones and get his breath going. I wrapped my right arm around him, and began to walk slowly, in synchrony with his breath. Step

by careful step, we made our way down the hallway, breathing and stepping with the pace of his breath. This is something I do every day at home in the zendo [meditation hall], but without my arms around my fragile, beautiful father. ... I sometimes encourage doctors and nurses to use this as a way to help them transform the often rushed or harried way they move through the hospital. I've also found the practice to be a wonderful gift to give an old person, or someone who is sick and needs to move. Walking along with the elderly and frail brings you together in a new and intimate way that can engender deep trust. (Halifax, 2008, pp. 133-135)

Halifax's advice could be applied more widely since I think that it could benefit academics who are rushed and consumed by the volume of work that they have to complete. It was interesting to pair Halifax's reflection with Russell's thoughts about how a person walks is "indicative of a particular way of being in the world," and that it gives insight into their psychological state (RD). The authors of the literature I cited, and my participants, all have a purposeful walking practice that may be slow, fast, or a combination of both. The walk might also at times be for the purpose of getting lost, or it might be an intentional choice of being purposeless while taking a walk.

9.3. Walking and Metaphor

In canyon country, you pick your own path. Walking in wilderness becomes a meditation. I followed a small drainage up one of the benches. Lithic scatter was everywhere, evidence of Anasazi culture, a thousand years past. I believed the flakes of chert and obsidian would lead me to ruins. I walked intuitively. A smell of cut wood seized me. I looked up. Before me stood a lightning-struck tree blown apart by the force of the bolt. A fallout of wood chips littered the land in a hundred-foot radius. The piñon pine was still smoldering. (Williams, 1994, p. 55)

Metaphoric expressions while walking, and about walking, was a prominent and surprising theme surfacing in my research. Metaphoric aspects of walking were found in the literature; however, I did not expect metaphoric language to be a theme that came out of my conversations with participants. My literature sequence of the historical significance of walking (see 2.1. Historical Significance of Walking) has many metaphors, with ruminating like a camel while walking, as Thoreau (2000, p. 631) advised, being a vivid example. I am grouping the metaphoric language with similes or

personification and other figures of speech, since from a linguistic perspective a few different kinds of figurative language were used about and while walking. In hindsight, the use of metaphoric expressions, and that walking allowed metaphoric expressions to be generated, should not have been surprising, but at first I was taken aback at how common it was. I think that Kathleen sums it up well with regards to walking and metaphor:

That's the other pleasure of walking isn't it, it takes you places you can't get to otherwise. Literally and figuratively. We can't talk about this without being in the world of metaphor. (KDM)

When thinking of an influential piece of literature like the book *Metaphors We Live By* (Lakoff & Johnson, 2003), it was as if I were discovering an unwritten book, "Walks We Live By," in the literature, the participants, and myself. The language used to describe walking, which is explored further in the next two subsections, showed that walking was valuable by how it was described in metaphors. It is interesting to look at this language use, since it shows how the literature and the participants perceive of walking practices through metaphor. That walking could inspire metaphors unrelated to walking, was another interesting layer of the study of walking practices. There are two kinds of metaphoric groups that will be discussed further: (1) the metaphoric language about walking and (2) the metaphoric images acquired while walking.

9.3.1. Metaphoric Language About Walking

The following is a list of metaphoric language about walking that came out of the conversations with my participants. I think that it is important to list these since it allows the reader to dwell upon each figure of speech as a line of text. Some of the metaphoric ideas were direct quotes from participants and others have been modified for clarity.

Walking is singing with others, being attentive, and noticing signs (KDM)
Walking is an essay; hiking is an academic paper (KDM)
Walking is a process; hiking is a destination (KDM)
Walking is discovery (KDM)
Walking takes you places you cannot go otherwise (KDM)
Walking is an endangered species (KDM)
Walking as an endangered way of noticing the world (KDM)
Walking is a church (CS)

Walking is the womb of writing (CS)
Walking is a practice (CS)
Walking is a studio (CS)
Walking is reflection (RD)
How you walk is indicative of a particular way of being in the world (RD)
Walking with purpose is living with purpose; walking without purpose
might be living without purpose (RD)
Walking is meditation (KDM, CS, & RD)
Walking is who I am (CS, LP, & RD)
Walking is a quest (DS & LP)

The metaphoric pair of “Walking is an Essay” and “Hiking is an Academic Paper” (KDM) caught my attention throughout the writing process because I kept asking myself, “If walking is an essay and hiking is an academic paper, is a thesis closer to an essay or an academic paper?” Kathleen had talked about how an essay relates to “to try” (French *essais*). I consider the thesis to be a process of trying out an idea or trying out the experience of doing academic and scholarly work. An essay explores with an unknown conclusion and a thesis is an exploration that has an unknown conclusion until the thesis is finished. Hiking might be the articles that could be carved out of a thesis for later publication if publishing were to become an important route to take. One metaphor I have considered in the process of this research is that “walking is writing” or that “writing is walking” since neither are particularly fast endeavors for me. Both composing research and walking practices are intentional, slow, deep, persistent, and deliberate practices that take time to do.

9.3.2. Metaphoric Images Acquired While Walking

While there was metaphoric language about walking, the act of walking allows metaphoric imagery to be generated about the place or about life experiences. The following is a list of metaphoric images that were acquired while walking or that were generated from my conversations with my participants. Again, I think it is important to list these individually to let the reader dwell upon each figure of speech as a line of text. Some of the metaphoric ideas were direct quotes from participants and others were modified for clarity.

The stages of a disease are a drop pool system of a stream (KDM)
The depth of the stream is the depth of a life (KDM)

Once buttercups get a foothold, they grow until your whole life is paved with buttercups (KDM)
An arbutus tree growing in the wrong place is a symbol of hope (CS)
The flow of the river is how life should flow, rather than pushing life (CS)
A flower is open to receiving; how am I open to receiving? (CS)
A lily is beautiful in doing nothing; we strive to be beautiful by doing (CS)
The oak leaf hanging on the branch is a sign of persistence (DS)
A little bundle of fireflies is a swirl of stars, rather than city lights (DS)
A trail is how a story progresses, on and off trail, in real and surreal (DS)
Walking is reflection (RD)
We are all teachers all the time (RD)
The tide pool is still, my thoughts become still (LP)
The tree is still, strong, and centered (LP)
The slug is slow, look how slow the slug is (LP)
Walking is who I am (CS, LP, & RD)

Most of the examples draw on elements of the natural world to provide a metaphor, which was appropriate since my participants preferred to walk along the water, in parks, and within the natural world. Four of the participants' writing is often about, or inspired by, the natural world, so these kinds of metaphors were expected (KDM, CS, DS, & LP).

A metaphor that was less specific to the natural world is the idea that a story is a trail that is told both on and off the trail, and that the story has elements of the real and the surreal (DS). The trail could be a city road or a rural trail. I think that David's idea about the story trail could apply to any form of writing, since there is typically a central point or central trail with different amounts of off-the-trail writing that could be in the form of footnotes or tangents. The trail also relates to Gary Snyder's advice on the importance of walking off the main trail:

The relentless complexity of the world is off to the side of the trail. For hunters and herders trails weren't always useful. For a forager, the path is *not* where you walk for long. Wild herbs, camas bulbs, quail, dye plants, are away from the path. The whole range of items that fulfill our needs is out there. We must wander through it to learn and memorize the field — rolling, crinkled, eroded, gullied, ridged (wrinkled like the brain) — holding the map in mind. ... For the forager, the beaten path shows nothing new, and one may come home empty-handed. [emphasis in original] (Snyder, 2003, p. 155)

In this advice, Snyder (2003) values the side trails more; however, the worn paths help one to find a way to the hidden and tiny trails. The on and off trail process

was part of my literature review process. The important thing to note is that the trails were not always useful, and the hunters, herders, and foragers did not walk there all the time, which implies that there was a use for both the main trail and side trails.

Russell's idea that walking is reflection is included again in this section because the reflective process allows people to notice metaphoric ideas while walking along with plants, animals, and earthly elements. Russell also acquired the lesson that "we are all teachers all the time" while walking with a teacher friend (RD). Due to the ability to generate metaphors while walking, this activity can be a practice to try in teaching situations when metaphor generation while walking could help with learning goals. The activity could begin by asking a person to look for one metaphor per walk and then to start to compile metaphors over time; the collection of metaphors could be developed into research or used for discussions to compare and contrast the metaphors among students.

9.4. Walking Pragmatics and Practicalities

The path we follow will eventually arrive at a creek crossing, and we will have to make a decision about whether I can cross. I'm older than when I first walked here. Arthritis now cramps my hips and lower spine, and my sense of balance is failing. I can't anymore bolt, quick as a goat, over stretches of exposed river rock or run gracefully across chaotic terrain. I have to take my time. This does not embarrass me or make me feel inferior to the task. Like every animal in these woods, I'm adapting. I'm playing the cards I've been dealt and not wondering who took the cards I once held. (Lopez, 2014, p. 75)

Based on my research, I think that walking practices are important to consider, try, and adapt to the teaching and writing practices of all academics; however, I do not think that walking practices are a "must do," nor do I make a claim that walking is the only way. I wanted to be practical and pragmatic about my entire project when I considered walking and how walking can support education. I noticed that being practical and pragmatic did not have to be a forced perspective in my research, since all of my conversations with participants included discussions about the risks in walking or the ability to be able to walk. Likewise, other forms of rhythmic motion might serve a similar function as walking for education (e.g., swimming, biking, skiing). In addition, the

walking practices that I have been focusing on are practices that allow for a stop and go process, so that thoughts or the place can be noticed and attended to while walking. When I am walking on a treadmill, I will stop from time to time so that I can make a quick note before jumping back on the belt; sometimes when I finish walking on a treadmill, I will write a few pages of notes so that I can capture my thoughts before they are lost.

Ability to walk, as a practical element, was a theme I did not expect to arise. It is clear that while being able to walk, or being inclined to walk, is a reality for many people, there are always differences in disposition, context, physical ability, or being able to engage in a physical practice that takes one away from the desk. Although pragmatics and practicalities was not a theme I had expected to emerge, I did know that I was already attracted to this idea myself, since I identified with Judith Butler's caution that, both socially and physically, "a walk can be a dangerous thing" (From the film's transcript: Taylor, 2009, p. 205).

While writing this chapter, I found that Celeste had posted a new poem on her website, titled "Bodysalm for a Knee Replacement," and these are the opening lines:

What will be extracted
is no longer serving you
it has had its season
and needs a replacement
give way to a new knee or hip or organ
even if it is metal it is sewn inside you
with a sculptor's precision.

...
(Snowber, 2015)

The participants and I had all talked about the abilities and risks of walking. Discussing the ability to walk allowed me to see that changes in health could lead to adaptations in walking which was once bipedal. Walking might need the support of a cane or wheelchair, or it may shift toward different kinds of movement (e.g., biking, kayaking); David transitioned to biking and Celeste transitioned from seated to walking meditation. In a very literal and biological way, we learn to walk as toddlers, and then as we grow and age, our ability to walk continues to adapt as life is lived. As Barry Lopez (2014) realized, we adapt like all animals (p. 75). We progress through the four Chinese dignities that Gary Snyder (2003) highlighted: lie, sit, stand, and walk (p. 105). From

birth, we progress through lying, sitting, standing, walking and then as we age, we go back to stand, sit, and lie.

Another practical element of walking is that walking is slow. Laura had discussed how she “love[s] the slowness” of walking (LP). I think that slowness was not overtly highlighted because the slowness of walking is assumed, and a given component of the walking experience. All of the metaphoric examples of walking that were generated are not particularly fast; this slowness may be what makes walking endangered as our day-to-day lives continue to speed up with advancing technologies and processing speeds (Honoré, 2004; Menzies, 2005). Many of the metaphoric images that were generated from place had elements of slowness, depth, and persistence as opposed to speed, surface, and impatience. To take the time to walk, or learn anything that takes time to learn, a deliberate slowness can run counter to the blur of everyday life. One must make and protect the time for walking. The slowness of walking was of importance to me since walking fosters the attention and patience that might not be possible when lives become too hectic and fully booked. While I have watched peers and mentors speed up, I have tried to make sure that I can apply brakes so that I do not get carried away in the rush. I garden and it takes time to grow things. I walk and it takes time to walk from one place to another. I often handwrote parts of this research and it took time to reread and transfer the words to a digital medium.

Because I am focusing on a purposeful slowness while walking, it is worth expanding a little further on the slowness I am highlighting, which notices and observes intentionally, rather than being lost in a purposeless slowness. Russell and I discussed how the way a person walks might indicate a person’s state of health; this could be walking that is “just shuffling along” and is common among people with extreme depression (RD). When I walk, I tend to walk at a moderate-to-brisk pace and observe what is around me; I will still stop from time to time because something has caught my attention, such as the skunk cabbage that has emerged when spring arrived during the last stages of this research. At other times, I purposely walk slowly so that I can make observations while walking, or I walk slowly in order to settle my thoughts. I definitely see that there are both slow and brisk walking practices that are deliberate and purposeful.

9.5. Walking in Academia

We grieve only for what we know. (Leopold, 1966, p. 52)

Walking as an “intentional practice” (CS) in teaching, learning, and writing was observed among the authors of the literature and my participants. In this section, I will focus on how walking as an intentional practice in pedagogy and writing, supports higher education among both students and faculty. Though the idea of walking in education may be new to some, I think it is a valuable practice that would be grieved if the practice were lost or never known to others.

9.5.1. Teaching, Learning, and Walking

Movement helps to engage the learners. ... If not walking outside, moving doing active things in the classroom. And if we are outside, I think being in the landscape and moving through the landscape tends to put you in a more receptive mind frame. (DS)

Many examples and ideas about teaching and working within higher education were generated during my conversations with the participants. We also touched upon the use of walking in elementary and secondary school contexts, since many of us have memorable personal or work experiences in K-12 education. Some of the educational examples were drawn from actual teaching experiences, and some were proposed ideas. Examples of what walking has provided for either the participants or myself in our teaching applications are allowing for serendipitous events (DS); allowing students to experience quests (DS & LP); walking in silence to listen carefully (KDM, CS); asking students to go out and find something to share and then return to the group to share (KDM); giving names to things without names (KDM); using walks with students to write before, during, and after walks (KDM, CS, & DS); giving students a place to put ideas into action, perspective, and context (KDM & CS); and helping students to feel more grounded and less anxious before they take an exam (RD). I have used many of these applications of walking within courses. The list of ways to incorporate walking is limited only by the imagination of how walking can support both the teaching and learning process; of course, all of this is with the caveat that an instructor must make sure that walking is possible and that students understand why they are being asked to walk.

While an instructor might want to surprise the students by asking them to first go out and walk without any reason given, it is pedagogically important to discuss afterward why walking was used, since such a discussion can further enrich the learning and help students to understand why walking is important and how it can be useful.

From the perspective of curriculum, walking can allow students to discover how the curriculum relates to themselves, either through solo reflective walks, or through walking in places where students are to look for connections between the curriculum and the world outside the classroom. From the perspective of pedagogy, walking together can “shorten the distance between you and your students” and “bring you all to the same inquiry” (KDM). As David and I discussed, it might not be solely walking, but engaging learners in embodied movement, either in or outside of the classroom, to allow the learners to have opportunities to engage physically with the ideas being taught. Laura’s having said that her “soul dies” (LP) when she sits too long is a strong image to remember when students have to spend hours and hours seated in lecture halls, seminar rooms, seated or standing at lab benches, or tucked away in library study desks. Celeste and I discussed how “our language changes when we’re in our bodies” (CS), and Russell and I discussed how we talk and think differently when walking and moving. By incorporating walks into learning, students and instructors have a physical way to engage with and learn course materials, as well as find ideas to write about before, during, and after walking.

9.5.2. Writing and Walking

I love writing, I love it, but I feel I couldn't write if I couldn't walk. ... All my writing is tied to walking. (LP)

Rousseau (1953, p. 382) observed that his mind only worked with his legs; a common theme in the literature that I reviewed was that with movement there is writing, but without movement there is no writing or ideas (see 2.1. Historical Significance of Walking). In my own experience, I have found it fascinating how, while walking, I can have experiences where ideas flow, and I can stop and write out those ideas; this happens while walking inside, outside, on or off a treadmill. There is something about that side-to-side motion at three to four miles per hour that allows thoughts to bounce

along, which can be translated into idea generation, problem solving, and written materials.

As a reluctant writer, I wanted to talk with people who write and who use walking to write. By talking with others, I sought to gain insight into what I can do to reduce my reluctance, and likewise, how I can help others who are hesitant writers. For this project, I found that if I did not keep walking, standing, and sitting, my ideas would become stuck or stagnate. Variety was needed, along with occasional breaks and disruptions from conscious focus, so that ideas could be found in my peripheral thinking, as David had discussed. It is as if one has to look slightly away with indirect focus to see a secondary image that is buried within the primary image. In order to access those thoughts and ideas that are hidden from direct focus, walking seems to be one way that the hidden ideas can be illuminated.

9.6. Walking as a Method of Research

face to face
jabbering away
shelling beans

(Taneda (trans. by Watson), 2003, p. 56)

To be frank, it was more enjoyable to interview people while walking because we were doing something together. It did not feel like work. I was, of course, concerned that the recorders or weather might go awry, but in the end it was a joy to be able to walk and talk with people about walking. In writing this chapter, I noticed that I wanted to refer to my interviews as discussions and conversations, since that was what the experience felt like to me. Walking and talking with the participants did not necessarily feel like an interview. When I was sitting down with participants for the seated interview, on the other hand, it did feel like an interview. However, since I had already walked a few times with participants, the seated interviews did not have the same formal feeling it could have had, had I only sat down with my participants and had I never walked with them.

While walking with Celeste, I found these comments interesting: “I never thought of this” and “write this down” (CS). While walking, the recorders may have become unobtrusive to the point that the participants may have forgotten that the conversation was being recorded. So, along with ease of walking and talking, walking and talking might have allowed thoughts to be shared that would not have been possible had I only sat and interviewed my participants in an office space.

All of the participants enjoyed or preferred walking, or being physically engaged while talking, because we could be side-by-side without constant face-to-face contact. I think that this might also have been the case if we had been engaged in other activities, such as riding in a car, gardening, or working physically together (e.g., building, cooking, craft-making). An activity that allows for face-to-face and side-by-side conversation to happen interchangeably, such as being “face to face; jabbering away; shelling beans” (Taneda (trans. by Watson), 2003, p.56), can allow conversations to flow with ease. Laura discussed how it is more comfortable to walk and talk since it is “very direct and in your face when you are sitting across from someone with the eye contact” (LP). When Russell and I discussed how being looked at can be stressful while talking, talking “side-by-side” might be a better approach, since Russell uses walks “for anxiety reduction with instructor training” (RD). I think that the same could apply to walking interviews, and this was highlighted in the go-along literature that studies issues which were possibly stressful to discuss, but were made easier to talk about while walking (Brown & Durrheim, 2009; Carpiano, 2009).

9.7. Coming to a Pause

november 18

Cloudy, dark and windy.

Walking by flashlight
at six in the morning,
my circle of light on the gravel
swinging side to side,
coyote, raccoon, field mouse, sparrow,
each watching from darkness
this man with the moon on a leash.

(Kooser, 2000, p. 18)

The six themes (1) walking as roots, (2) walking as experiential, (3) walking and metaphor, (4) walking pragmatics and practicalities, (5) walking in academia, and (6) walking as a method of research, were what the participants, the literature, and my own experiences allowed me to propose about the importance of walking in higher education, and within the context of the walking practices of academics who teach and write. This research has shed light on an often unnoticed, yet intentional, practice and may help build a bridge between the literature on walking and the contemporary walking practices of academics.

The poem opening this section is from Ted Kooser (2008), an American poet and professor, who took winter morning walks while he was recovering from cancer because the cancer treatment made his skin too sensitive to be exposed to the sun. Kooser began exercising in the predawn time by “hiking the isolated country roads where [he lived], sometimes with [his] wife but most often alone” (p. 5). During Kooser’s cancer treatment, he had nearly given up on reading and writing but he “surprised” (p. 5) himself after a morning walk by “trying [his] hand at a poem” (p. 5); “soon [he] was writing everyday (p. 5). Kooser started to send his poems on postcards to his friend Jim Harrison, another American fiction writer and poet, because the two had sent haiku to each other several years prior to this. If the poems had not been saved, this walking practice might have been lost from public record. Writing while walking is a physically difficult activity to do; one has to stop and record things while walking, or remember to write before or after walking, or figure out some way of having a practice of “mobile composing” (Wilson, 2015, para. 5). It is interesting to think about what gets written, what gets saved, and what is lost. Taneda (2003) burned his “diaries from his first [walking] trip because he was ashamed of what he had written” (Watson in Taneda, p. 28). This was Taneda’s haiku about these diaries:

now they’re burned
these are all the ashes
from my diaries?

(Taneda (trans. by Watson), 2003, p. 28)

My hope is that this research will inspire other people who have walking practices to begin to research and document walking practices, either in their personal practice or in that of others, and to share what these practices mean throughout higher education. If intentional walking practices are not documented alongside the teaching, writing, and research that the walking practice supports, I think it would be a loss to the academic community who would be unable to learn how scholars go about doing work; and more pragmatically, as Celeste said, “stay sane” and “cope” with what we are each “required to do on this planet” (CS). I also think that other physical practices (e.g., gardening, Luker’s (2008) salsa dancing practice) could also become part of this documentation process. Rather than leaving the research and documentation work to chance, I think we have to be intentional in studying how scholars go about their teaching and writing work, so that these intentional and supportive practices that influence the final product (e.g., journal article, course design) also have their time under a spotlight. The light may presently be a single flashlight swinging by and providing a quick glimpse into those intentional practices; however, a brief glimpse will be a good start (Kooser, 2000, p. 18).

Chapter 10. Conclusion

warm again tomorrow
stars out
promise of good walking

(Taneda (trans. by Watson), 2003, p. 53)

10.1. Insights and Implications for Education

There is the “promise of good walking” (Taneda (trans. by Watson), 2003, p. 53) as I both conclude this project and discuss the future research I can develop. As a way to bring this project to a conclusion, I would like to offer what I feel are several insights and implications of walking practices within four different domains of education: educational philosophy in general, the higher education context, educational research and methods, and my own practice. These are the wandering thoughts and speculations that have emerged since completing this project. Within each subsection, I will also discuss how theories of embodiment and somaesthetics could be a framework to explain how walking supports education, learning, teaching, and writing.

10.1.1. Educational Philosophy

Within the broad area of educational philosophy, which spans back to the phrase *solvitur ambulando* (It is solved by walking) (Chatwin, 1988, p. 171), I think that if people in any professional setting, either inside or outside of education-related work, can continue to walk, and remember to walk, “everything will be all right” (Kierkegaard, 1978, p. 215):

I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it. ... by sitting still, and the more one sits still, the closer one comes to feeling ill. Health and salvation can be found only in motion. If anyone denies that motion

exists, I do as Diogenes did, I walk. If anyone denies that health resides in motion, then I walk away from all morbid objections. *Thus, if one just keeps on walking, everything will be all right.* [emphasis in original] (Kierkegaard, 1978, pp. 214-215)

A position I have confirmed and strengthened throughout this research is that a walking practice is not the only option or requirement for promoting a state of well-being in scholarship or in teaching practice. As noted in my research, other forms of movement allow for thinking, reflection, processing, and these other forms of motion can function in a similar way as walking practices. In addition, walking can be done with the support of wheelchairs, canes, and other mobility aids. It should be noted that the type of physical practice may and likely will change over time. In my own life, the other physical practice alongside walking has been gardening and working in the soil; for others, it might be biking or swimming. Because of the negative health implications of a sedentary life, I believe that a practice which is more mobile and involves motion might be the best option in our present time (Levine, 2012; Matthews, et al., 2012; Orlean, 2013; Powell, 2014a; Stamatakis, Hamer, & Dunstan, 2011).

Celeste Snowber, an arts educator and embodiment scholar, who was also a participant in this research, notes that she has “spent many years researching, writing and teaching from and with the senses in connection to embodied knowing” (Wiebe & Snowber, 2011, p. 102). She continues that,

we have been fortunate within the field of Curriculum Studies ... that there is room for a continued discourse and history of connections to the body and knowing. This history continues to forge bodily connections to the importance of being what I call “embodied intellectuals,” and curriculum scholars have a continued legacy to forge these intersections with depth and wonder ... (Wiebe & Snowber, 2011, p. 102)

Walking is one way of being an embodied intellectual. As shown through the literature and in the reflections of my participants, walking can support and enhance the learning, teaching, and writing practices of many academics. Wiebe and Snowber write that curriculum theorists will,

do well to consider the senses deeply since we cannot make sense apart from the body. If we truly teach who we are, then it is through our bodies

that we are teaching. We don't have bodies, we are bodies. (Wiebe and Snowber, 2011, p. 104)

Walking allows a practice that can integrate the body and senses while moving through a landscape or while walking on the belt of a treadmill.

10.1.2. Higher Education

Within higher education, I think that the university community could benefit greatly if faculty and administrative staff made an effort to integrate walking practices into the work of faculty, administration, staff, and student learning. This is an area that I believe I can contribute to by working in professional development in higher education. I have increasingly wanted to be involved in the professional development of faculty and students so that they have support structures and services to help them develop healthy and sustainable practices in higher education. It has been my observation that faculty are stretched beyond 40-50 hour workweeks, which never seem to involve a pause (Honoré, 2004; Menzies, 2005). I find this unfortunate, since this stress can have implications for a faculty member's personal health, and by implication, their teaching and scholarship. I suspect that stress also has a ripple effect on colleagues and students that the faculty member works with, since work and teaching become increasingly difficult as the volume and rate of work continues to increase and pile up. I have also observed a similar phenomenon among students who are working with a similar kind of intensity and schedule while attending school. It seems to be a fairly common experience among faculty and students, so I wonder when something will give way to the pressure and stress. The weak point that collapses, in my observations, seems to be the overall health of the person. While I think that walking and other physical practices (e.g., dancing, gardening) might be considered distractions or diversions, or even a waste of time to some, I have begun to think that making an effort to both try to learn and sustain a physical reflective practice will support the creativity, productivity, and longevity of faculty, administrators, and students. This may also have a cumulative effect on the overall health of the institution (Honoré, 2004; Menzies, 2005).

Philosopher Richard Shusterman, who is the founder of somaesthetics, offers theoretical support for valuing the body in the humanities and, by extension, walking practices in higher education:

Somaesthetics concerns the body as a locus of sensory-aesthetic appreciation (*aisthesis*) and creative self-fashioning. As an ameliorative discipline of both theory and practice, it aims to enrich not only our abstract, discursive knowledge of the body but also our lived somatic experience and performance; it seeks to enhance the meaning, understanding, efficacy, and beauty of our movements and of the environments to which our movements contribute and from which they also draw their energies and significance. Somaesthetics, therefore, involves a wide range of knowledge forms and disciplines that structure such somatic care or can improve it. Recognizing that body, mind, and culture are deeply codependent, somaesthetics comprises an interdisciplinary research program to integrate their study. [emphasis in original] (Shusterman, 2006, p. 2)

According to Shusterman (2006), humanist intellectuals, and conceivably intellectuals across all disciplines, “generally take the body for granted because we are so passionately interested in the life of the mind and the creative arts that express our human spirit” (p. 2). Snowber (2014) observes that “body knowledge and body wisdom is somewhat of an endangered species in our world, particularly in the academic world” (p. 2).

Walking practices are one way somaesthetics could be cultivated, and one could study the connection by looking at the three areas of somaesthetics and how walking practices fit within these three areas. The three areas are (1) analytic somaesthetics, (2) pragmatic somaesthetics, and (3) practical somaesthetics. The analytic area is the theoretical and descriptive studies of somaesthetics, while the pragmatic branch studies current ideas and practices that improve somaesthetics, which include practices like Hatha yoga, Feldenkrais Method, and Alexander Technique. The last area of somaesthetics, is practical, which means that a somaesthetics scholar both studies and practices somaesthetics. A walking practice is one way to bring intellectuals back into their bodies to support themselves and their studies, and I think that walking practices would be a useful addition to somaesthetics study. In my project, the analytic somaesthetic area was highlighted through the literature reviewed, including the go-along interview method. The pragmatic somaesthetic component of this study was

interviewing five scholars who have walking practices, and the practical somaesthetics aspect of this project was that I walked throughout the project with the participants, with others, and alone.

10.1.3. Educational Research and Methods

As far as the insights I have gained from an educational research and methods perspective, I think that walking interviews are a very rich way to conduct research. Walking and talking is enjoyable, the technology to record the conversations is simple and inexpensive, and it seems that walking interviews are an overall more effective way to engage people, since we do not have to sit and stare at each other across a table. In addition, because my work was about walking, walking interviewing was a method I wanted to investigate and try. Walking interviews made my work feel both authentic and novel. If walking interviews are not practical options for other research contexts, researchers can, and should, think about the best way, and best place, to conduct an interview from the both participants' perspective and for the research under investigation.

I also think that regardless of the research focus, finding a way to participate directly in that focus (e.g., go for walks, practice swimming, take salsa dancing lessons) is helpful for experiencing and understanding the research topic itself (e.g., walking, swimming, dancing). For me, this perspective likely comes from the influence of having taken an ethnographic approach to my research and following the advice of Harry Wolcott (1997, 2008). I also think that ethnography is a very beneficial approach for studying a cultural phenomenon or practice that has seldom been investigated, if at all. In my case, the walking practices of academics had not been systematically investigated, and I think that this research may lead to further investigations that could ask different questions and be supported by different research approaches (e.g., autoethnography, narrative, phenomenology, case studies).

From Shusterman's somaesthetic perspective, using a go-along method for my interviews allowed me to incorporate the practical aspect of somaesthetics, which was practicing walking while studying walking. I was also able to contribute to educational

research and methods, since I found only limited studies using walking methods (Collins et al., 2012; Jung, 2013; Kuntz & Presnall, 2012) and I found no studies using walking interviews for the purpose of studying walking and education.

10.1.4. Personal Practice

As insights and implications for my own teaching practice, I can say that my research on walking practices has strengthened my view that I need to always consider the physicality of teaching and learning in developing and implementing curriculum, pedagogy, activities, assignments, evaluations, and other aspects of a course. For example, while working on this research, I taught an environmental education course three different times during the summer terms; throughout these years, I have incorporated walking in this course and other courses I taught. The last year that I taught the environmental education course, I incorporated walking activities and the SFU Learning Garden. Based on student feedback, this garden was a significant learning experience for students, both personally and professionally, and it was a significant teaching and learning experience for me as well. Some of the feedback I received about the garden was that it was loved and that gardening was an inspiration. Having a class Learning Garden provided practical hands-on learning and also provided therapeutic experiences. The students and I both observed that the class knew each other better and got along well in part because of the garden. Likewise, I have received similar feedback from students and observed similar experiences when using walking in the classroom.

With regard to walking activities being used in teaching, I will continue to incorporate walks in a when-and-as-needed and in a when-and-as-appropriate way; I would employ the same approach implementing a Learning Garden as well. I have practiced a practical teaching approach throughout the time that I was both teaching and conducting this research, because there were times when a walk was the best and most useful activity, and there were also times when walking had limited relevance, because of the particular teaching situation. Overall, I have received positive feedback from students that walking helps their learning and writing process in similar ways that were

highlighted throughout my literature review and interviews with participants. Conducting research on walking with students would be a possible next step for myself.

As far as my overall work practice may be concerned, I will seek work environments that allow people to, for example, use standing desks, take breaks to walk, and have a steady and unrushed approach to work flow since such a setting may contribute to a healthier and more sustainable career for myself. If I find myself in a work situation where a stagnant and sedentary culture has become the norm, I feel confident that my research will support me when I ask my colleagues these questions: “Why are we sitting so much? Could we work in other ways that are more supportive of our entire bodies and minds?” I do believe that change is possible and it may need to be a steady and sustained process (Honoré, 2013).

From the embodiment and somaesthetics perspective, I think that my inclination to get up and be in motion has a theoretical foundation that I could continue to study by looking further into embodiment and somaesthetics and what these have to offer walking practices. I believe that my own walking practice helped me to develop and complete this project.

Everything is connected, and it is often in coming up against a limit or health issue, one is reminded to the importance of all systems working together. (Snowber, 2014, p. 2)

One personal limitation that surfaced during this project was before I realized my need to transition to using a standing desk, alongside walking and sitting to do this project. It had become physically and mentally uncomfortable to only sit and write/type because a seated desk was a taken-for-granted norm. Once I was moving between sitting, standing, and walking, my project proceeded more smoothly. When I stood and worked, I would often shift my weight from side to side when I felt that I had been still for too long. It is interesting that Shusterman (2012) discusses how the human body is more comfortable in motion:

The architecture of the body (the fact that we are essentially top-heavy – our heavier head, shoulders, and torso resting on our significantly less massive legs) is part of what impels the soma to move because its vertical equilibrium is more easily sustained in motion than in standing

still. It is hard to stand motionless in place for more than a few minutes, but we can enjoy walking for much longer periods without any strain. (Shusterman, 2012, p. 225)

A second seeming limitation I encountered was when I had to abandon doing interview transcription by hand, but I was fortunate to determine that dictation by voice was both viable and enjoyable. I was able to create transcripts with the extra value of speaking and embodying the words of the participants.

10.2. Questions that Emerged and Moving Beyond

My research project was an initial step into a topic that I could study in an ongoing way, and it was an initial step into doing independent qualitative research. As Wolcott observed, and as I noted in my Literature chapter,

The three topics [literature, theory, and method] have become so much a part of the reporting ritual ... Too often, the topics are addressed in elaborate detail before the reader catches more than a glimpse of what the researcher intends to report. (Wolcott, 2009, p. 66)

If Wolcott (2009) often found these three topics too lengthy or inappropriate within the scope of what a thesis was actually studying, I think that he would have advised that a thesis is the length it needs to be “when-and-as-needed” (p. 67):

What I propose is that instead of treating these linking activities as independent exercises—in a dissertation or any scholarly writing—you remain resolutely selective about the links that you make and you make relevant links on a when-and-as-needed basis. (Wolcott, 2009, p. 67)

Along with the excessive length problem, Wolcott also suggests that the ordering of the sections need not always be in the traditional format: introduction, literature review, methodology/methods, etc. I had considered placing a “Walking with...” chapter directly after my Introduction chapter, and then proceeding to rotate between my chapters: Introduction, Walking with 1, Literature, Walking with 2, Methodology, Walking with 3, etc. However, in the end, I believe that the flow of chapters I used works best and the “Breathing Space...” reflections help to smooth the transition between the

“Walking with...” chapters. In the future, Wolcott’s suggestions about order will be useful as I consider the best outline of chapters for the particular research at hand.

As an example of topics I could have developed more in this research, the historical significance of walking in teaching, learning, knowing and writing could have been a project in itself. I could have chosen a few key historical figures that had walking practices, and I could have buried myself in the walking practices of these people in the historical literature to see if I could uncover themes to bring the past to the present context of higher education. I also could have asked to spend more time walking with each of my participants so that I could have experienced more than one or two walking cycles with each participant, and I could have incorporated observations of teaching when walking was being used in teaching, research, or performance contexts.

I recognize that there are a number of ways this work could be expanded into new projects. One way would be to look more closely at the places people walk to see if there are differences in interview experiences and observations; this is interesting to me because of my background in environmental and geographic studies, and because my initial entry into walking literature was through environmental authors. I am also interested in talking with people who do not have a walking practice, to find out why they might not walk, and whether they have other physical practices. To add a longitudinal element to my research, it would be interesting to talk with Kathleen, Celeste, David, Russell, or Laura a decade into the future to see how the same questions would be answered after further years of life, work, and walking.

10.3. Future Work

10.3.1. Walking Figures of Speech

One area I would especially like to explore in more detail is the metaphoric expressions of walking or other figures of speech related to walking. Both the idea that walking itself is often thought about metaphorically and that walking generates metaphoric language is an interesting phenomenon that could lead to applications in education. One of the metaphoric walking articles I found that did not fit well within the

body of my research was titled, “Walking on a Rakey Bridge: Mapping Supervision,” where author Barbara Grant (1999) suggests “the metaphor of supervision [is] like walking on a rakey bridge, a process which requires both a situational attentiveness and a flexible posture” (p. 1). Grant discusses the complexities of supervision, which include “issues of pedagogy, power relations, difference and desire” (p. 1). I found this article when I was designing a course on graduate student supervision and mentorship, not while I was intentionally looking for literature on walking. It has always been interesting to find discussions on walking in unexpected places. Similarly, unexpected discoveries are what walking allows, since purposeful walking is about attentiveness, observation, intention, and reflection, as shown through the literature and my conversations with participants.

For the last few years, I have been working in academic development at a small but growing institute (the SFU Institute for the Study of Teaching and Learning in the Disciplines, <http://www.sfu.ca/istld>). While walking and education was the focus of my thesis research, I have developed other research interests that include the broad area of academic development and support for faculty teaching and learning practices. Since I had personally observed a lack of training and support for graduate student mentorship and supervision, I was compelled to design a non-credit course that could be used with a group of students, and easily adapted for faculty, to help support each group’s development and practice of graduate student supervision. It is widely known that most academics learn to teach on the job, and likewise, supervision is part of this on-the-job training as well; or, as Cheryl Amundsen and Lynn McAlpine (2009) documented, “learning supervision” (p. 331) can be a process of “trial by fire” (p. 331).

Grant’s “rakey bridge” is a vivid image of a student who starts to walk across a wobbly bridge while a larger, heavier figure is approaching from the other direction, although I imagine there are more than just the two people that Grant describes on the bridge. In reality, there are many students and faculty coming and going throughout the process of ongoing doctoral work, and there are also administrators and staff members that use the bridge and have an interest in making sure the bridge is sturdy and stable enough to pass. Overall, the rakey bridge is a fascinating image to contemplate. At the same time that I was reading Grant’s article, I asked one of my thesis co-

supervisors, Michael Ling, what image or metaphor he would use for his approach to supervision (M. Ling, personal communication, October 29, 2012). One approach he mentioned comes from the Hippocratic oath of “to do no harm,” and the second is an idea that had a walking and movement element to it. Michael imagined that being a supervisor is similar to being a traffic guard in the Bahamas or on another Caribbean island. The guard stands on a small box in the middle of an intersection and gracefully directs traffic with their arms so that people walking and riding by can get to where they are going. It is a job that does not force a direction, but instead assists those who come to the intersection to be able to move in the direction they want to go. It is pleasant to watch these traffic guards at work as they help traffic to flow smoothly in many directions and by multiple modes of transport. This image of an intersection seems closer to the reality of what happens in graduate school since there are many people coming and going and many guards at the various intersections who have the task of directing traffic.

Both walking across a rickety bridge and walking in a flow of traffic are interesting images to consider in how they relate to the process of progressing through graduate studies and graduate student supervision. As with exploring the metaphors of walking, which were part of the Discussion chapter, I would be interested in exploring walking-related metaphors together with the imagery of supervision and mentorship since these combined metaphors, images, and approaches could be useful in documenting the process of graduate studies and supervision throughout higher education. I would also be inclined to conduct these conversations in a go-along form through walking interviews, or in other ways I could go-along with a person throughout a few hours of a day. In my opportunities to walk alongside Kathleen, Celeste, David, and Russell, I was able to get a glimpse into what these people might be like in their approach to graduate student supervision; while Laura and I are peers on mostly parallel paths, I could still get a sense of how she too might approach supervision while we walked together.

10.3.2. Walking Practices, Embodiment, and Somaesthetics

As discussed in the opening sections of this chapter, walking practices, embodiment, and somaesthetics would be something I would like to study in more depth

by reviewing my study and by conducting further go-along interviews. While I think that embodiment and somaesthetics are the best options at this time for theoretical frameworks, I recognize that there will be other frameworks that could support the study of walking practices. I am open to the possibility and confident that other theories will both support and explain walking practices benefits in education, learning, teaching, and writing.

I am most interested in somaesthetics because of the three areas of study that Shusterman (2006) has developed, which include analytic, pragmatic, and practical somaesthetics. Because I walked with participants, continued my own walking practice during my research, and also adjusted my work practice because of this research, I think that the three features of somaesthetics will fit well within my teaching and research disposition, which is to integrate theory, pragmatics, and practice.

One possible example of future work is to study the slowness of walking from a somaesthetics perspective, expanding on the examination of slowness in my Discussion chapter. Shusterman (2012) highlights the slowness of other practices (e.g., fishing, hunting, gardening) and how they “teach us to be patient in attending carefully” (pp. 297-298) to the slowness of those activities. Shusterman also draws on Emerson and Thoreau for the value of slow activities. Since I drew upon Thoreau for my literature review, I think that there could be useful connections between walking, slowness, and somaesthetics because walking is another slow practice that can cultivate patience and attention in a scholar. The scholar must be patient,

and examine his subject slowly so as not to overlook hidden dimensions or facts. ... The principle of slowness as a means to achieve clearer consciousness and greater control of what we do and feel is central to certain somaesthetics disciplines of heightened body awareness. (Shusterman, 2012, p. 298)

Because I did not find any specific discussion of walking and somaesthetics while reviewing a selection of Shusterman’s work, I would be interested in exploring this topic further.

Breathing Space: A Final Thought

Keywords: attend; intend; move

Through this process, I have come to a point of change where I no longer dread writing as much as I have in the past. Those who know me well would all say with some skeptical excitement, “Really?!” I enjoyed my research in Geography (Hotton, 2005), but that was a quantitative project. Other than the research in both cases being a long process, conducting and writing qualitative research in Education has been a different process and experience. Because I enjoyed my work in quantitative-based research, I presumed that I would find an overlap in qualitative studies. I can now find occasional moments of joy or flow in writing both qualitatively and quantitatively. Writing is still difficult for me, and “no walk in the park.” Nevertheless, like anything I have learned to get to any level of skill, flow, and ease, it takes time, and a lot of time that is stacked closely together, since time off usually means time lost, and skills start to atrophy. In the way that I walk intentionally, I have to write intentionally so that writing becomes a practice. I have to be attentive in both practices so that I am able to make notes of my thoughts and observations while walking and writing. I also know that being mobile and vocal is important to my work as a learner and educator. I am satisfied that this project has come to a close, as I know that nothing can last forever. Time stops momentarily; I briefly stop walking; I take a breath and “undo my straw sandals” (Taneda, (trans. by Watson) 2003, p. 77). I will have to decide where to walk next after a good sleep. Before I drift off to sleep in the dignity of lying down, I will be forever grateful to Kathleen, Celeste, David, Russell, and Laura for taking the time to sit, stand, and walk alongside me. My thanks go to each of them for their precious time and contribution to this project.

far enough
for today—
I undo my straw sandals

(Taneda (trans. by Watson), 2003, p. 77)

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Appendix A. Interview Questions

Walking in general, historical and phenomenological

- How did you come to walking?
- Why do you walk? Where do you walk and why?
- Describe your experience of walking.
- Describe your thoughts when walking.
- Describe how your body physically feels when walking.
- Describe your senses, feelings, moods, or emotions when walking.

Walking, knowing, writing, and teaching

- Describe one, or a few, specific walking experiences that stand out. Is there an experience that stands out connected to your writing and/or teaching? Why?
- Do you think your walks help you learn and know? Please explain.
- Do you think there are epistemological implications from walking?
- Do you think the places you walk have epistemological implications?
- What use or meaning do walks have in your writing and/or teaching?
- Do you think you would write what you do, or teach how you do, if you did not also have a walking practice? Are there specific publications and/or curriculum materials you can use as examples and share with me?

During an interview after the first

- Is there anything that you would like to talk about more after our first conversation?
- Describe your experience of walked and seated interviews. If we did not walk together, are there thoughts you can share about your experience of conversations while walking versus conversations while seated?

During the last interview

- What other experiences or thoughts about your walking, knowing, writing, and teaching have you not spoke of that you feel is important to my inquiry?
- Please include any other thoughts that you wish to share related to this inquiry.
- Can I contact you in the future for one or a few follow-up interviews?

Appendix B. Interview: Date, Mode, Duration, Location

| Participant | Date (2013) | Mode | Duration | Location |
|-------------|-------------|--------|----------|------------------------------------|
| Kathleen | May 10 | Phone | 50 min | Oregon-to-BC |
| " | May 15 | Walked | 50 min | Deep Cove, North Vancouver |
| Celeste | Sep 8 | Walked | 76 min | Deer Lake, Burnaby |
| " | Nov 14 | Walked | 70 min | New Westminster Quay |
| " | Nov 21 | Seated | 32 min | Waves Coffee, New Westminister |
| David | Oct 15 | Walked | 71 min | Keene, NH |
| " | Oct 16 | Walked | 69 min | Harrisville, NH |
| " | Oct 17 | Seated | 27 min | David's Office, Antioch University |
| Russell | Oct 22 | Walked | 56 min | SFU, Burnaby |
| " | Oct 28 | Walked | 72 min | New Westminster Quay |
| " | Nov 7 | Seated | 51 min | Russell's Office, SFU Burnaby |
| Laura | Nov 8 | Walked | 87 min | Burnaby Lake, Burnaby |
| " | Dec 3 | Walked | 92 min | Stanley Park, Vancouver |