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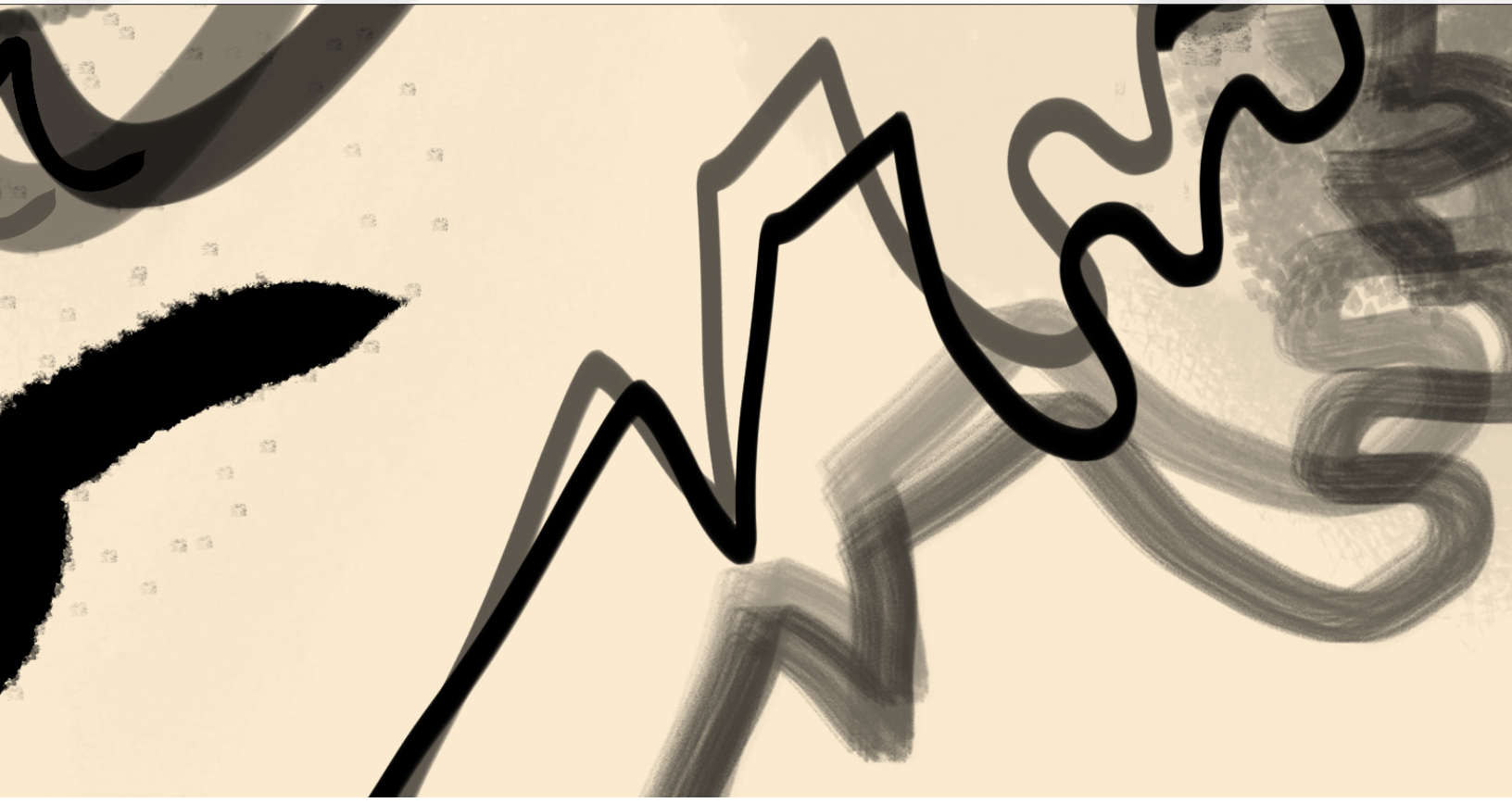
PEDAGOGICAL PROPOSITIONS

Playful Walking

WITH A/R/TOGRAPHY



BOOK 3: CURRICULUM

Edited by Rita L. Irwin, Nicole Y. S. Lee, Angela I. Baldus, Daniel T. Barney, Joanne M. Ursino, and Zohreh Valiary Eskandary

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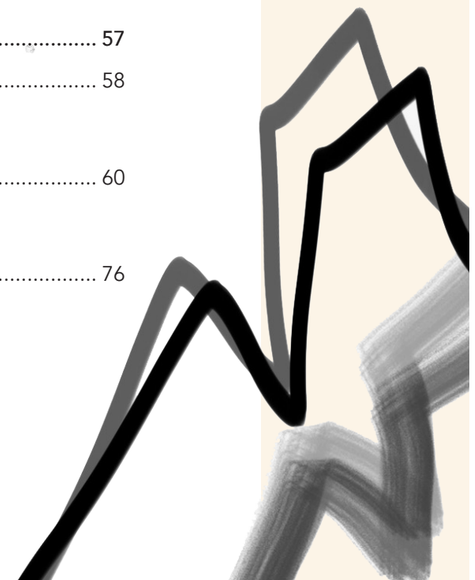




Illustrations by Angela I. Baldus

PEDAGOGICAL PROPOSITIONS: PLAYFUL WALKING WITH A/R/TOGRAPHY

Rita L. Irwin, Nicole Y. S. Lee, & Angela I. Baldus

INTRODUCTION

A/r/tography is often viewed as invitational and so it is with this book that we invite you to inquire with us by coming alongside and thinking with us as we explore pedagogical propositions.

This book offers a series of practical propositions which function as generative, open-ended prompts for K-12 teachers, artists, researchers, education practitioners, and anyone who wants to get outside, experience place and community, and engage in walking research through a/r/tographic lenses. Each proposition extends curricular connections as authors describe and unpack critically what unfolds in their teaching and learning sites. We imagine that this book inspires readers to playfully engage with propositions, provoking readers to engage with concepts in creative ways. "Play," suggests Margaret Macintyre Latta "is the thing that may bring aesthetic curricular complications near educators, making the lived consequences very vivid, tangible, and possible" (2013, p. 8). Some examples that you will encounter in this book include propositions that encourage us to walk with a child and notice what we haven't perceived before; to walk a hundred paces and attend to what you see; and to draw, write and walk our data differently.

In this volume, we see propositions as different from typical educational research methods. We understand propositions as speculative, event-oriented, and occur in the immediate present context of the inquirer, which for many authors in this volume, is a traditional classroom, although, we invite pedagogical propositions to happen in locations outside of these learning spaces. As editors, we were committed to experimenting with the concept of a proposition as an ontologically-sensitive type of research approach to curriculum thinking and engagement (Barney, 2019). The primary modes of inquiry for the authors in this book are sensing, connecting, and making. The walks proposed in these curricular examples move beyond traditional notions of a curriculum as a linear plan within a lockstep path that is predefined. Propositions are imaginings, invitations to be altered and adjusted in the moment, and invite us to build new adventures that are pedagogical despite status quo understandings of how one comes to know.

Pedagogical propositions are inherently invitations and this book is a collection of invitations to think about how we might engage with pedagogical propositions in

Playful Walking

learning environments. The book is organized around four themes: Equity, Diversity and Inclusion; Play; Selves-in-Relation; and Soundwalks. Readers are encouraged to begin with a theme of their choice and to explore the collection in an emergent fashion. The book is not organized in a linear fashion, although the layout may inspire you to read from one place to another. We invite you to take up the propositions in your own creative way. Indeed, please create your own pedagogical propositions.

The *Pedagogical Propositions: Playful Walking with A/r/tography* book series emerged from a project titled *"Mapping A/r/tography: Transnational Storytelling across Historical and Cultural Routes of Significance,"* a Social Sciences and Humanities Research Council of Canada (SSHRC) funded international research project. While the project may have begun in five countries, the partnerships soon expanded to many more countries.

In Book One, authors take up generative and open-ended propositions, inspiring creative engagement while experimenting with a variety of walking practices. In Book Two, we move to scholarly articles that take an in-depth view of particular concepts, guiding us to inquire into playfully walking with a/r/tography. Book Three resides somewhere in between the first two books, as it helps readers embrace pedagogical propositions for curricular practices. The three books together form a creative collective inspired by experimentation, inspiration, provocations, prompts and evocations to think differently, to engage our bodies with walking, and to artfully embrace our pedagogical intentions.

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SECTION 1

Equity, Diversity, Inclusion

Equity, Diversity, Inclusion

Introduction by Joanne M. Ursino

These three chapters alter both step and cadence of a walking practice. With a deep breath, I move with their words and the questions that they invite me to think with as my path unfolds. These writings resonate with the heart of the matter – offerings of ethical considerations that invite deeper resonances, entanglements and possibilities in community and scholarship. Kuthy maps racialized boundaries and their implications, and invites us to notice those in our neighbourhood. Koops and Bland share a friendship that grows as they walk and reflect together, entwining play and conversations on social justice and Truth and Reconciliation on Indigenous Lands. They reveal how intentional walking, in their instance Treaty Walks, teaches them in turn – offering profound moments for listening and connection then made evident in images and poetics. And, Hernández-Cabal creates scores integrating movement and spaces that provokes the taken for-granted paths and walkways on a university campus troubling both body and relationships – page and path.

The discourses on equity, diversity, inclusion and decolonization (EDID) can feel like a set course of obligation and route. It is its own curricular and pedagogical imperatives that demand attention, manifested as a checklist in hand – work in our mind not of our body. In each of these writings we are offered the opportunity to experience our own walking and becoming as unsettled, relational and with/in time and contexts. It serves to enrich and complicate our understandings of EDID and to embody, listen and offer articulations of deeply moving personal narratives, to bring a criticality to the documentation of a walking practice and to move and think otherwise of our body and steps in relation.

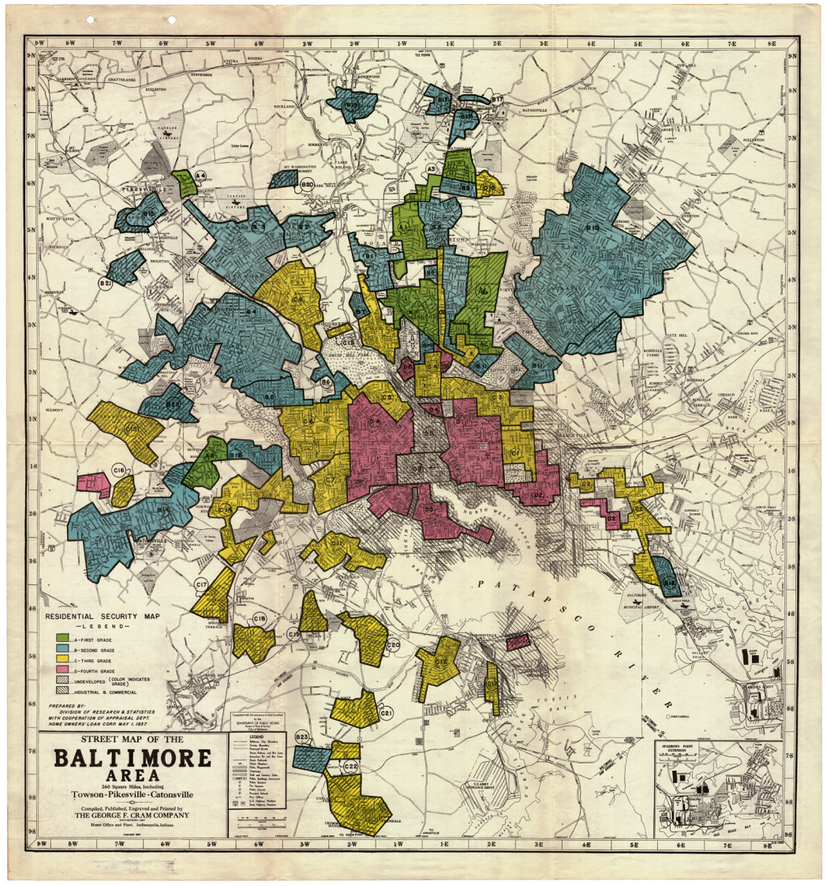

Figure 1: *Baltimore's 1937 residential security map, HOLC, Division of Research & Statistics, National Archives and Records, Administration, 1937* (Photo credit: Image courtesy of the Map Collection, Sheridan Library & Museums, Johns Hopkins University).

WALKING RIGHT OUT YOUR FRONT DOOR: DISCOVERING HOW RACISM TAKES PLACE

Diane L. Kuthy

Walking Proposition #1: Take a walk out your front door until you find a place where there is a distinct boundary. Observe closely and document everything you can about the about a borderline between two separate neighborhoods or spaces. Next investigate and document what you can about the history of the two spaces/neighborhoods and the people who live there now and those who lived there in the past.

Guiding Questions:

- What characteristics of the spaces help enforce the boundary?
- What public spaces do you see?
- What people do you encounter and what activities are they engaged in?
- What transportation methods are visible?
- What are the built and natural environments like?
- What businesses and other claims of property do you see?
- What found text do you see (e.g. street signs, billboards, other signage)?
- How do you feel when you move through the spaces?

America's Spatial Racism

Space continues to be one of the primary mechanisms to construct and perpetuate racial meaning in the United States. Space teaches what places matter and by extension who and what matters (Lipsitz, 2011). Legally authorized throughout the history of the United States, spatial segregation has taken a variety of forms most effective for maintaining the racial caste system (Rothstein, 2017).

Segregated spaces and the racist policies that have shaped them have a legacy of far-reaching effects in both the public and private sectors of urban, suburban, exurban, and rural geographies across the United States. This segregation has resulted in racial disparities in health care, access to healthy food, clean water and air, policing, incarceration, resources allotted for schools, and public infrastructure investment (Brown,

2021). Segregated spaces engender fear and disinvestment in neighborhoods occupied by people of color and propel consumption and investment in segregated White communities; racialized spaces are constructed to limit life opportunities and chances of oppressed groups and such spaces are perceived to corrupt the moral and spiritual fabric of the White dominant culture (Lipsitz, 2011; Rothstein, 2017).

The racialized geography of the United States is marked in both the built and natural environments. There is a long history of racist policies including the genocide and forced relocation of Native Americans, the enslavement of African Americans, the internment of U. S. citizens with Japanese heritage during WWII, Jim Crow and Sundown towns, and a myriad of racialized housing policies in the 20th and 21st centuries. Although Baltimore and the surrounding area (where I am located) has a particular history and current form of racial inequity shaped by social and political life in the State of Maryland, similar patterns recur throughout the United States.

I wonder what traces of these and other histories of spatial racism my preservice visual arts teachers and I will discover if we take a series of walks out the front doors of our respective homes and research the histories of the urban, suburban, exurban and rural neighborhoods in which we live. What connections can we make among the neighborhoods? How do our differing social positions recognize and experience the distinct boundaries? How can we artistically map our research? How will this inform our understanding of the ways the histories of places, their current realities and possible futures are marked and intrinsically linked together?

Important to understanding segregation and related inequity in Maryland and across the country is redlining, a federal housing policy that refused to insure mortgages in and near neighborhoods where African Americans lived. The name *redlining* is derived from the red ink on maps that demarcated these areas of disinvestment.

The National Housing Act of 1934, which established the Federal Housing Administration (FHA), was created to prevent foreclosures, and stimulate home ownership and construction during the Great Depression. The FHA insured private mortgages, enabling low interest rates and reducing the down payment required to buy a home. In 1935, intending to pinpoint risk for real estate investment and mortgage underwriting,

the FHA asked the Home Owners' Loan Corporation (HOLC) to create 'residential security maps' for Baltimore and 238 other cities (Coates, 2014; Lipsitz, 2011; Pietila, 2010).

The maps were used to support public and private lending practices that created a pattern of disinvestment in Black and Brown neighborhoods while simultaneously buttressing investment in White communities. Neighborhoods deemed 'desirable' and given preferential lending status were coded green or blue on the new security maps; they tended to be in the newly constructed suburbs on the outskirts of cities or in affluent White Christian neighborhoods within the city limits. In Baltimore, yellow was the code for 'declining' neighborhoods with Jewish or newly immigrated residents. African American neighborhoods were demarcated in red and labeled 'hazardous' for investment (Pietila, 2010). This practice of redlining (i.e., demarcating areas for disinvestment) institutionalized racism and segregation within the housing industry.

After World War II, government financing spurred the suburbanization of the United States. All returning veterans were hypothetically guaranteed mortgages for service to their country. In reality, companies issuing mortgages to returning soldiers used the same 'residential security maps' developed by HOLC. Between 1945 and 1959, the post-World War II housing boom, African Americans received fewer than 2% of all federally insured home loans (Hanchett, 2000, p. 4). Instead of accumulating wealth through homeownership, African American communities deteriorated and lost market value. At the same time, the FHA was subsidizing builders of the suburbs with the requirement that none of the homes be sold to African Americans. The housing subsidies for White Americans propelled many into the middle class and perpetuated a wealth gap between Black and White families that persists today (Rothstein, 2017). Today, White Americans are ten times wealthier than African Americans on average. Since home equity is the largest percentage of most families' wealth and assets increase in value over time and are transferred from generation to generation, these racialized housing policies account for much of the wealth disparity (Lipsitz, 2011; Rothstein, 2017).

A walk in any direction from my family's home in Baltimore leads to neighborhoods and distinct boundaries demarcated by redlining of the past and present. An overlay of the 1937 residential map predicts neighborhoods of persistent

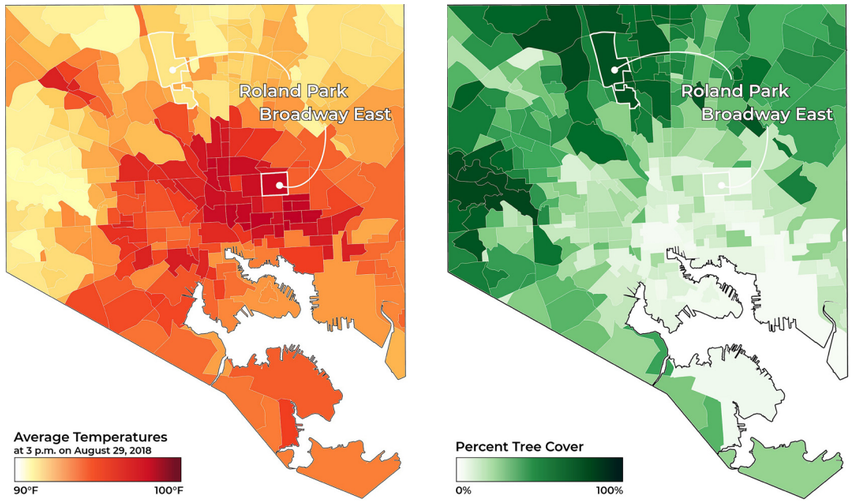

Figure 2A: Left. *Howard Center for Investigative and Capital News Service analysis of 2015 tree canopy data via U.S. Forest Service and University of Vermont Spatial Analysis Lab;*

Figure 2B : Right. *and urban heat island assessment via researchers at Portland State University in Oregon and the Science Museum of Virginia* **(Image credit: Roxanne Ready, Adam Marton and Sean Mussenden).**

disinvestment and hyper-segregation (Brown, 2021). For example, the patterns of disinvestment and investment demarcated on the 1937 map shape Baltimore's present-day tree canopy (Kuthy, 2017). Mindy Fullilove (2005) observed that the largest trees of a city grow in neighborhoods today that were areas of increased funding 80 years ago and that the areas marked for disinvestment have fewer and smaller trees. The Baltimore maps below illustrate the tree canopies' effect on the heat index after consecutive days of dangerously high temperatures. The hottest temperatures in Baltimore are also where people with the lowest income live and therefore are less likely to have adequate air conditioning or health care. For people with chronic health conditions, heat and humidity are life threatening. In the era of global warming, heat waves will increase in number and intensity (Ready et al., 2019).

The long and continued history of racism in the United States has marked and racialized spaces in various ways. Many streets in Baltimore still bear the names of notorious White supremacists. For example, Gorsuch Avenue, a short walk from our home, is named for Edward Gorsuch, slave owner, best known for his involvement and

subsequent death in the Christiana Freed Slave Resistance of 1851.[i] On another walk from our home, a pedestrian may encounter the site of an empty pedestal that held a Confederate monument until 2017 when it was removed. Within a mile walk of where we live is a marker on the former site of Colored School 115, torn down in the 1950s after the U. S. Supreme Court's *Brown vs. Board of Education* ruling forbade school segregation. Ironically, segregated and unequal schools are more prevalent today in Baltimore and other cities across the country than they were in the 1950s because of continued segregation in housing and a widening wealth gap (Brown, 2021).

Walking Proposition #2: Walk the same route with a map of a settled area that is at least 50 years old. Pause and take note of insights and things you previously missed or something you see in a new way.

Guiding questions:

- Is the map still accurate? If not, what has changed?
- What has been erased? What seems out of place?
- Look up U.S. Census reports for the specific area of your walk from the time your map was drawn and from the latest Census report. How have the demographics changed?
- What bodily sensations do you notice as you walk through these spaces and engage with their histories?

Several of our preservice visual art teachers live on the university campus, located in a suburban town in the outskirts of Baltimore. Walking with an old map on or off campus in any direction may lead to evidence of historical and present-day racialized

i Gorsuch was killed in Christiana, Pennsylvania as he attempted to recapture four slaves who had escaped from his plantation. He was met by armed resistance from scores of mostly Black and some White freedom fighters.

spaces. A portion of the campus was built on the grounds of the Ridgely plantation that spanned 24,000 acres in total and where over 300 people were enslaved. The Ridgely's home, Hampton Mansion, was the largest private residence in the United States when it was completed in 1790. The Auburn House, a dower house for Charles Ridgely's widow Rebecca Ridgely, is still in use on the campus (Knox, 2017). Going back further, Baltimore, the Ridgely estate, the university campus, and surrounding areas are unceded land of the Piscataway and other indigenous peoples (Begay, 2019).

Many of the suburban homes near campus are artifacts of White flight, the large-scale migration of White people starting in the 1950s and 1960s from racially mixed urban regions to racially homogeneous and subsidized suburban or exurban regions. However, the subsequent commercial development that supported these White neighborhoods encroached on three historically African American neighborhoods near the university. The community of Sandy Bottom, originally settled by freed slaves in the 1850s, was rezoned and demolished to expand the downtown commercial district that supported the new White development. Only the historically Black Mount Olive Baptist Church and its small cemetery remain of the once vibrant community of Sandy Bottom (Diggs, 2000).

East Towson, one of the oldest African American neighborhoods in the country and the largest of the three communities, has shrunk significantly over the years as Towson's downtown commercial district expanded. In 1960, there were as many as 160 single dwellings including social and religious buildings, businesses, and a school. In 1970, East Towson homes were razed to build the District Courthouse and to expand the public library. In the 1980s, more homes were demolished and the neighborhood was split in two to make room for a bypass. Today, less than half its original size, only 70 homes remain; the community is still prime real estate and slated for new commercial development against the objections of residents. Nevertheless, many of the current residents are descendants of freed families that originally made their homes in East Towson decades before the Civil War (Diggs, 2000). The pattern of decimating Black and Brown neighborhoods and displacing the people that live there in the name of urban renewal, to accommodate suburban growth or to provide local amenities for

gentrification is prevalent in racialized geographies across the United States (Lipsitz, 2011).

Walking in and through neighborhoods—as opposed to driving—foregrounds the embodied experiences of containment, exclusion, dislocation, dominance, fear, and belonging resulting from racialized histories. The social positions that teacher candidates occupy—even before they walk out the door of their homes—locates them differently from certain of their own neighbors in relation to current and historical boundaries. Where are their bodies allowed to walk and where are they excluded or contained? Who and where do bodies experience dislocation or dominance? Where do you feel safe or afraid? Who is actually safe or in danger? Embodied questions also encourage discussions about race through an intersectional lens. How does gender, sexuality, or class reinforce, complicate, or mitigate your embodied feelings? Where do these boundaries exist to each body and how does the history of racism inform the boundary?

The interrelationship among race, place, and power in the United States is a present reality with a long history that stems from concrete policies and practices (Lipsitz, 2011). Through this gradual release curricular walking experience that employs historical artifacts, pre-service visual arts teachers map the built and natural environment, consider the people they encounter in their neighborhoods and locate themselves within this racialized history. They come to understand that racially segregated spaces have skewed opportunity and life trajectories along race lines and that space has been one of the primary ways racial meaning has been constructed.

Web-Based Resources for Further Investigation

- Race and the Power of Illusion, Episode 3: "The House We Live In. https://www.racepowerofanillusion.org
- HOLC "redlining" maps: The persistent structure of segregation and economic inequality, National Community Reinvestment Coalition. https//ncrc.org/holc/
- Attaching the Black-White Opportunity Gap That Comes from Residential Segregation, The Century Foundation. https://tcf.org/content/report/attacking-black-white-opportunity-gap-comes-residential-segregation/

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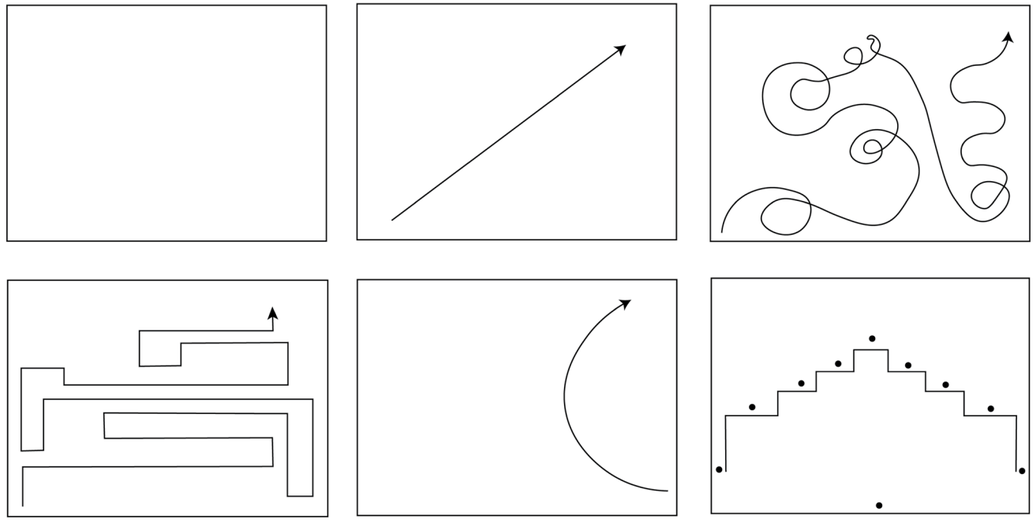

From Figure 1: *Drawing of movements shaping a space, physical, social, imaginary. Illustration. n.d.* (Image credit: Catalina Hernández-Cabal).

WITNESSING SPACES THROUGH SHARED WALKING: SCORES AS CURRICULAR RESOURCES

Catalina Hernández-Cabal

Proposition: Create a score for a walk you often take.

Here I propose walking practices as a creative/educational/research approach for witnessing the entanglements that constitute our spaces and ways of moving through them. Based on my arts-based lived inquiry or my a/r/tographic research (Irwin, 2004; Irwin & Ricketts, 2013), I offer two scores as performative-curricular devices and possible avenues to engage in creatively exploring the malleability and interdependence of walking and spaces: 1) Collective slow-walking; and 2) Shared walks for shifting perspectives.

Stepping In: Spaces and Movements

Do you have a usual path from where you live to where you work/go to school? Or to where you often take your lunch? Why and how did that path become usual? How do you walk through that path? Do you have a regular speed? Or a preferred segment of the path (right edge, center, etc.)? Do you tend to walk this path alone or with company? Last question: Are your path, your speed, your preferred segment, and the directions you follow within it, things that just *are*? Or how did you *arrive* at them?

Take, if you wish, a few minutes to think about these questions. Whatever the answers are for you, whatever you are responding to in your head, are evidence that walking is part of how we inhabit spaces. Your responses, embedded in each of your steps, attest that our *dwelling movements*—walking among them—are unavoidably entangled with the spaces where we dwell. Through walking, we thread a mesh of the spatial distribution of our lives. This meshwork reveals our relationships to people, objects, and locations, and speaks about those relationships' intensities. As artist Richard Long shows in his piece 'A Line Made by Walking' (1967), iterated walks become inscribed on surfaces. They become paths, which not only connect sites of dwelling, but are places through which life is lived

(Ingold, 2007). In this way, walking, like other dwelling movements, turns what seems a surface or an empty three-dimensional plane, into an inhabited site—a *place*.

Spaces support us, organize the rhythm of our lives, contain us, and sometimes exclude us. Everywhere we go, each space has particular physical characteristics, rules, and dynamics. Simultaneously, as we go about our lives, spaces acquire the textures of our steps, the shapes of our forms of inhabiting (Ingold, 2007), and the directions that we follow. Feminist theorist Sara Ahmed (2006) refers to this as giving spaces the orientations we have for our lives. Consequently, she argues, spaces tend to fit the orientation of dominant ways of living in them.

Social relationships are also spaces that we can experience as clearly as physical ones. The characteristics and dynamics of relationships construct particular spatialities through their structures, hierarchies, and meanings. How we walk through physical spaces—what we experience and can perceive—is interdependent with social spaces and their histories. Social histories are embedded in spaces, in our own personal stories, our bodies, and each of our steps. Put it another way, spaces are malleable to our movements and our stories,

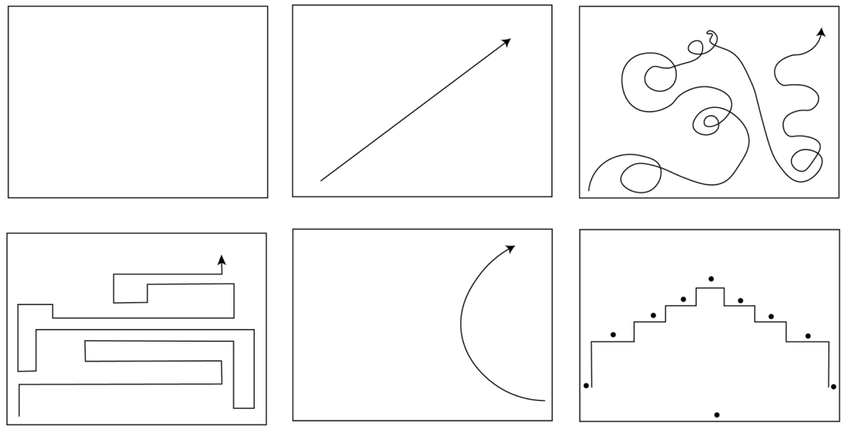

Figure 1: *Drawing of movements shaping a space, physical, social, imaginary. Illustration. n.d.* (Image credit: Catalina Hernández-Cabal).

and our movements are malleable to spaces and their stories. The following drawing (Figure 1) gestures to such shapes and directions that spaces acquire through movements and relationships.

How can we stay attuned to this interdependence of spaces and movements? How can we learn and teach about it? With this chapter, I offer two walking propositions, or scores, as pedagogical resources to study this entanglement between walking-and-spaces, and which can also function as performative gestures. My work with scores is inspired by improvisational dance and conceptual and contemporary art (Bryan-Wilson, 2015; Forti, 1974; Forti & Goldstein, 2018; Monson, 2019; Nelson, 2008; Ono, 1971/2000; Shalom, 2019). As I conceptualize them, scores are creative and pedagogic devices that provoke an encounter, set in motion a relational inquiry, and generate a mode of documentation or testimony of the practice. With the scores for shared walking that I offer here, I hope to encourage students into a twofold movement: first, to recognize how their experiences and possibilities of walking exist in interconnection with their social histories. And second, to foreground that, because of this interconnection, their ways of walking can generate new textures, rhythms, angles, and directions in their spaces. Therefore, these scores are an invitation for students to explore the ways of walking that they need for their own ways of moving, and for the movements that they need to generate in the world.

My scores emerged from my lived movement-based and educational inquiry (Irwin, 2004; Irwin & Ricketts, 2013) about the complex entanglement space ↔ movement. I offer them as walking practices that help us suspend taken-for-granted ways of moving through space. These scores emerged from my learning experiences in art and dance, which I have transformed into scores as my own curricular tools. These are curricular resources to witness the malleability of spaces through dwelling movements, like walking. I propose two lenses for this exploration: **empowering witnessing and critical/reflexive witnessing.** The lens of witnessing suggests, on the one hand, that one can attest to how an event unfolds and becomes accountable to the event itself. Witnessing, therefore,

requires an ethical and political position-taking (Figueroa, 2015; Lugones, 2003). On the other hand, embedding witnessing with walking means that one can attest to the phenomena *only by walking* and engaging with its challenges.

Now, I will step into the scores. Please, follow along.

Score 1. Collective slow walking: Empowering witnessing

I spent seven years living in a college-town in Illinois, USA, where I went to graduate school, arriving there directly from Bogotá-Colombia, where I grew up. As I grew familiar with the town and campus, I identified paths between the buildings where I spent most of my time. Among others, I had an 'I'm late' walking path, accompanied by long strides, a 'nicer view' path with a relaxed pace, a 'looking for heat' path with quick, tight steps, and an 'avoiding crowds' path with spiraling movements. Simultaneously, as I walked through campus, it seemed that there were certain dynamics and flows that I just needed to follow. After all, I was a newcomer, an immigrant from Latin America wanting to fit in. Those modes of walking felt somehow as compulsory rules which, while latent, gave the space a sense of order, even some hierarchy. Have you experienced that? Think of walking through a busy intersection during a rush hour or entering a popular restaurant at lunchtime. Or, at school, the moment of transition between classes when people move from room to room and building to building. In these instances, people walk through space and each other in quite a specific way. You can perceive underlying conventions as clear as when people are not following them.

Although I understood—in my head—that these are normalized forms of moving through space derived from social dynamics, I experienced them as a given. They were passages and directions organizing each of my steps. During my first few months living in Illinois, I arrived at my improvisation class taught by Kirstie Simson. That day, for basically the entire 90 minutes of class time we would be slow-walking outside the dance building. First, I thought: "What? In this cold March?" Then, I thought: "Over an hour!!... I'll go crazy, and people will think we're crazy." As I continued to grapple with my thoughts, I suddenly found myself

standing with the group outside the building, ready to begin the practice. Kirstie prompted us:

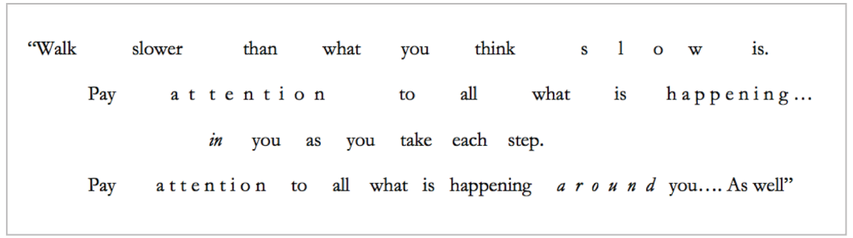

Figure 2: *Attempted Translation of 'Slowness' from Kirstie's Instructions, Text, n.d.* (Image credit: Catalina Hernández-Cabal).

Struggling, I began trying to follow these instructions. I felt observed. Although it was just walking, my muscles began burning with each super-slow step. As I managed to make myself keep walking t h i s s l o w, the potency of this practice became tangible. I was just there, with others, paying attention to my perception, acknowledging the immense strength needed to enact a walk, and the privilege that it was to be doing it. Also, in being there, I noticed our walk interrupting the usual dynamic of the space. At the same time that I attended to the slightest effort needed to raise a toe ⬩, another toe ⬩⬩, lift a foot ◉, move it forward ◠▸, land ⍥, pour weight ⍜, and change over ⌽, I witnessed our space change. Each step generated a soothing suspension of time, an expansion of space, and an opening attunement with rhythms and dynamics outside of my school-centered and human-centered logic. Instead of being at a building's entrance, I experienced being part of a system of wind currents and moving clouds, whose changing directions I could feel on my skin. My fear of visibility slowly faded as I noticed the rest of the group's focus on each of their steps, and as we became a space of our own. I witnessed space-time morph by committing to this practice of existing, even for some minutes, as/in slow walking and supported by a group. I returned to this class and this practice four more years, and Kirstie is now a fundamental mentor.

It was empowering to discover and enact a different possibility for moving and being *in*—and *with*—space, supported by a group, while attesting that

space (step by step) yielding to our movements. Since then, walking to slow time and affect space has become a recurrent part of my creative and pedagogical resources. Here, I invite you, reader, to try this practice yourself. Maybe, begin with a small group. Then, invite your students, or other participants, until you form a slow-moving crowd.

Think of a space that is part of your daily routine. In these days of global pandemic, this can also be a specific part of your house, or the route to one of the only other places we still visit (grocery store, few shops, and the like). Think about what from those spaces stand out to you. In particular, attend to the movements, rhythms, and directions that compose your experience of that space.

ζ Turn to the score cards below… Sit while you read them, if you wish.

ζ Contemplate them for a while.

ζ If it helps, print and cut them. Put them in your pockets or pin them to your coat…

ζ ⊡

ζ

∴

A reminder to you, and an invitation to others.

ζ When you are ready, stand up… shake your limbs

ζ ↭

ζ , rotate your head a bit

ζ ↻

ζ

ζ ∞↺

ζ

ζ **Set your timer**…Begin with **fifteen minutes**… Increase five minutes each time…

∴

Until you reach sixty minutes

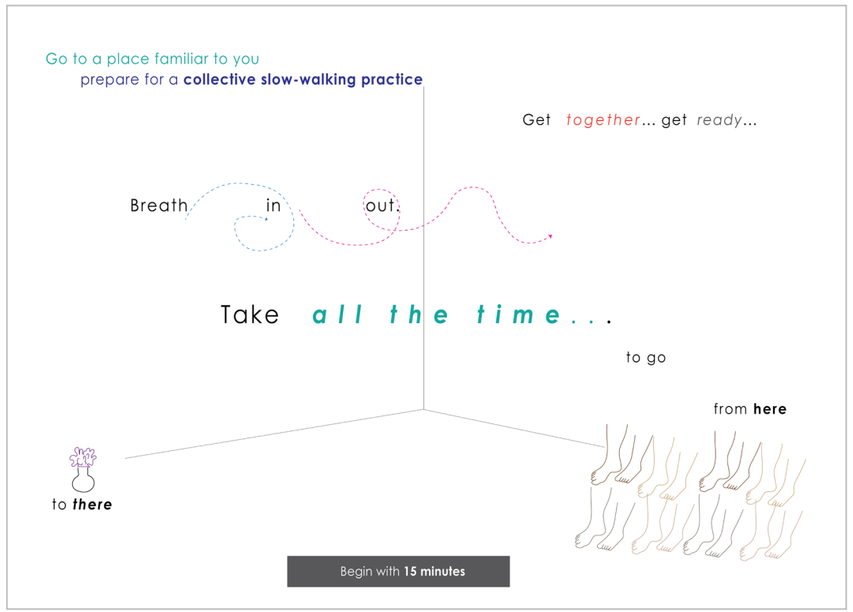

Figure 3: *Score Card 1 for 'Collective Slow Walking', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal).

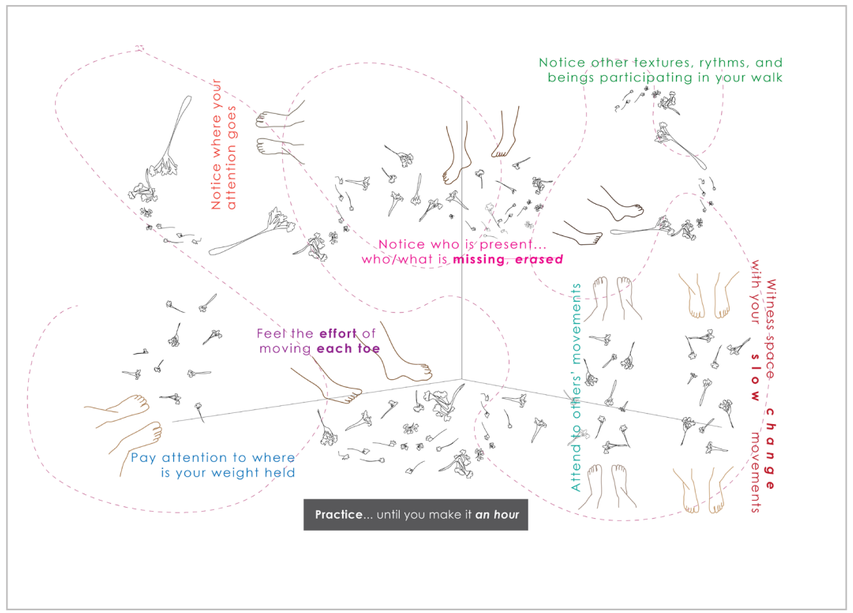

Figure 4: *Score Card 2 for 'Collective Slow Walking', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal).

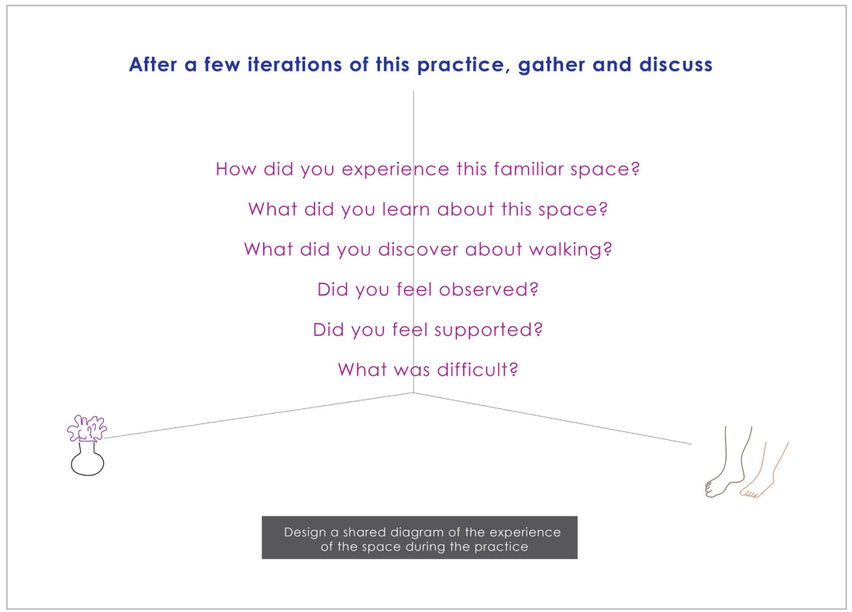

Figure 5: *Score Card 3 for 'Collective Slow Walking', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal).

Practice slow walking first. It is an elementary gesture that already generates significant shifts in your field of experience of a simple and short walk. After that, I encourage you to discover additional layers organizing your usual walks and experimenting with altering them. Be open to space's own dynamics, independent from you. For instance, you can discover multiple "centers" composing the space; travel between them

∴

⋱

.. You can direct your walk by what you interpret as healing wounds

‡

. You can also follow what seems direction markers

≩

. The limit is your imagination. Or rather, your capacity of attuning to the multiple layers embedded in the space and your movements.

Score 2. A walk of shifting perspectives: Reflexive/critical witnessing

What is contained within a 20-minute walk? What can we perceive around us? What does that say about the space where we are? What is unavailable for us to notice? Imagine you just reunited with an old friend whose life story has some sensible differences from yours given, for instance, their ethnicity, gender identity, place of origin, or physical ability. You have been waiting to share with them your favorite area of the city where you enjoy frequent strolls. However, as you walk together through that place, you realize that for them, it is not enjoyable at all. Maybe, your friend uses a wheelchair and you had not noticed the lack of accessible sidewalks and building entrances. Suddenly, you realize that you usually move through that area assuming bodily ability: the ability to walk in itself. Or maybe, you like strolling through that area because you find it familiar and cozy, but now you notice that your friend's different gender expression is drawing too many curious, perhaps judgmental looks. Thus, you both decide to change your route and destination. In your detour, you become aware that you 'feel at home' walking those streets because other people look and move like you (Ahmed, 2000). During your weekly visits to this area you do not feel particularly observed, surveilled or even avoided, like your friend seemed to be enduring.

The experience of walking or moving through space depends, at least partially, on the kind of social space that we are inhabiting. What we can notice, what it reminds us of, and the affect surrounding our steps, hinge on *where/what* kind of *place* a space is. Our experience is contingent on the one hand, on a given space's stories, dwellers, and their customary movements and directions (Ahmed, 2004, 2006). On the other hand, our spatial experience depends on who we *are*: our personal and social histories and their manifestations through our bodies and movements. Because particular *places* emerge from all of these elements' complex intersection, we can only inhabit them from *our* position in them. It is virtually impossible to *know* or even get close to experiencing how it is to walk through places familiar to us from another person's body, from their histories, and their positions. Feminist scholars that study difference and knowledge remind us that it

is okay not to *know* (Ahmed, 2000; Haraway, 1988, 2016; Lugones, 2003; Mohanty, 2003; Puig de la Bellacasa, 2017). Even more, it is *necessary* to relinquish the desire to *know* others' experiences and respect them *in their own right,* not because they make sense to *us*. Instead, we can enact faithful and reflexive *witnessing* (Figueroa, 2015; Lugones, 2003) to honor experiences and struggles that seem non-existent. Therefore, as we walk-with others whose experiences may be almost illegible to us, what we *do need* to *know* is that, nonetheless, we are always in relationship with these lives and histories, and responsible for communicating with and caring for them.

If our creative and pedagogical practices intend to contribute to building solidarity and equity—as I attempt with mine—it is crucial to acknowledge this impossibility. In fact, rather than assuming sameness, it is working-with this challenge that enables intersectional and unexpected coalitions and collaborations.

The score for this walking practice invites critical reflexive witnessing by honoring such impossibility. It foregrounds what is available to us from our position and asks us to be humble, imaginative, and gentle with what we cannot understand about how others walk through life. For this reason, this score is guided by the following questions: Can we shake-off what we are taking for granted about where and how we walk? Can we practice a form of walking where we suspend our usual forms of perception and navigation? Can walking help us to explore with being de-centered from our own experience?

To explore this, we must ask for help. Find one or more fellow walkers. On our own, we cannot find forms of walking and documenting that de-center us from our usual points of reference, as this score invites us to do. This score for shifting perspectives has two versions, both designed for socially distanced practice:

1) Using a phone: to be performed in duets. One person is the 'Walker' and one the 'De-centering Emissary'

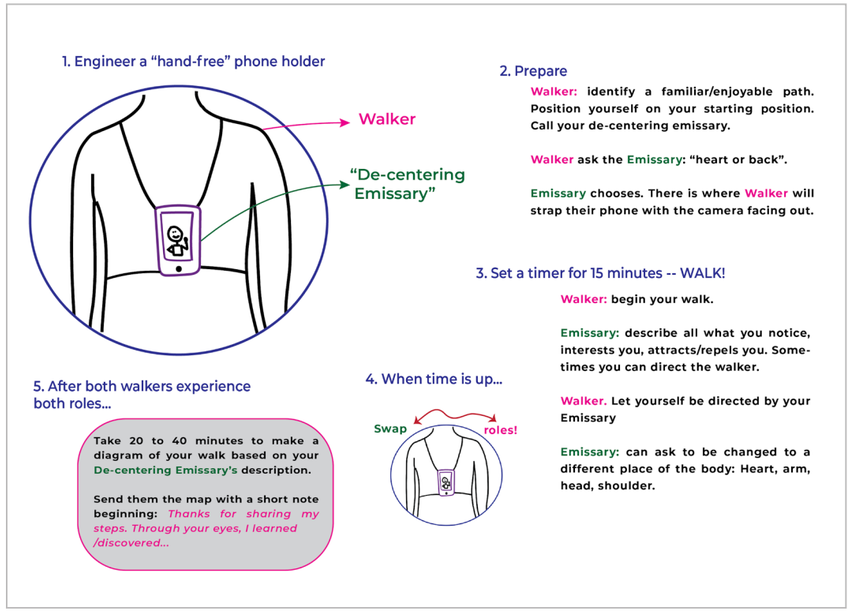

Figure 6: *Score Card 1 for 'Walk for Shifting Perspectives', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal).

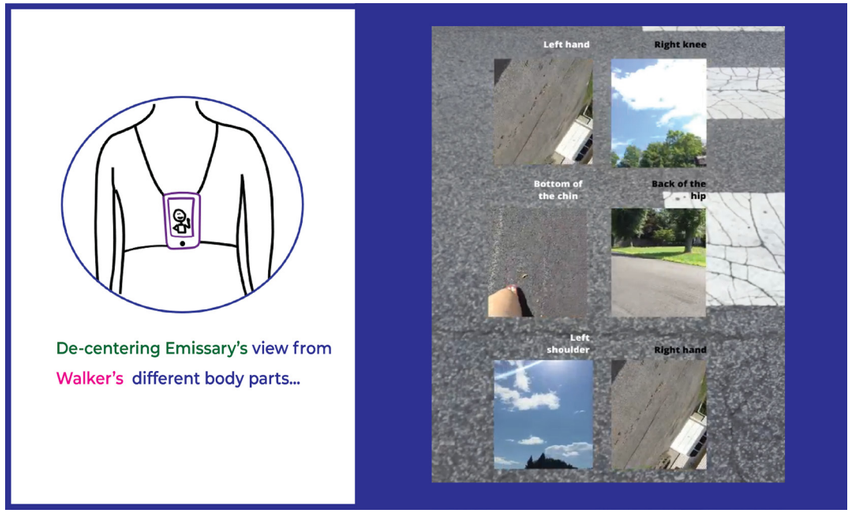

Figure 7: *Score Card 1 for 'Walk for Shifting Perspectives', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal). Video: https://youtu.be/RnTy7VQxgRo

If technology and video-call are not possible:

2) To be performed with a group although not necessarily synchronously.

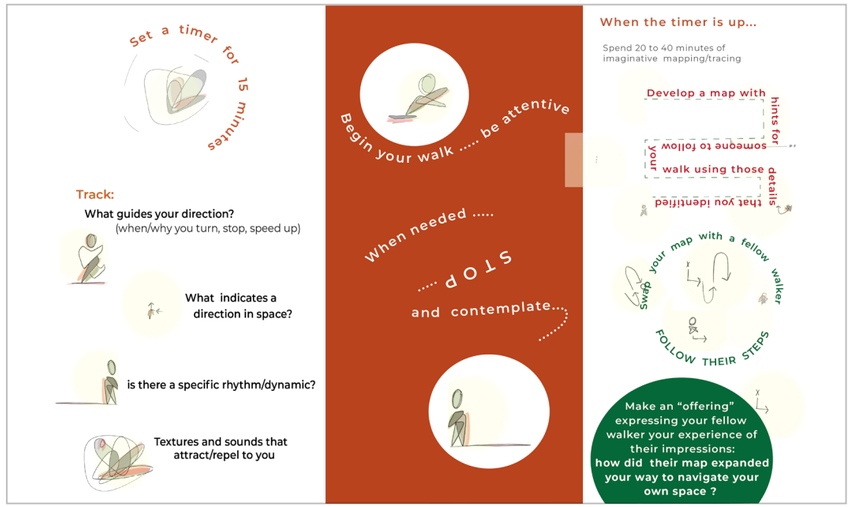

Figure 8: *'Score for Shifting Perspectives', Illustration, n.d.* (Image credit: Catalina Hernández-Cabal).

Both versions of this score offer experimental forms of shared walking that engage with the difficulty of collective practice and proximity amid the global pandemic. Additionally, they use inter-disciplinary creative approaches to support documentation and reflection, which are crucial for the form of witnessing that I advocate here. Mapping, drawing, and exchanging materials are intended to help participants engage with the complex proposition of experiencing spaces from other people's positions and steps.

Stepping Out

Our movements and spaces constitute each other. With the scores for walking that I offer here, I invite other artists/researchers/teachers, and their students to explore our spaces' malleability and configuration. I offer these scores as a/r/tographic devices to unpack walking as a dwelling movement and

re-conceptualize and re-experience walking as a potent and multidimensional practice. Shared slow walking can become an experience of space-morphing—expanding space and seeing it yield to our steps suspended and focused pace. Collective experimental forms of walking, supported by interdisciplinary resources for documenting and reflecting, can function as an effort to de-center our perspectives and acknowledge their limitations.

Advocating for the necessary recognition of the politics and ethics of our artistic/research/research practices, and grounded on feminist theories and practices, I formulate these scores as invitations to practice witnessing through walking. In particular, I propose witnessing as an empowering possibility of rendering malleable seemingly rigid spaces and structures, and a critical/reflexive witnessing of the intersections of power and inequities through our bodies, our steps, and our spaces. Therefore, walking scores offer possibilities to engage in a shared effort—physical, creative, and pedagogical—of paying attention to how we meet and move as a group, revising and questioning conventional ways of moving with others.

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From Figure 13. *Listening to Light, Photograph, n.d.* (Photo credit: Sheena Koops).

AN ARTIST AND AN ENGLISH TEACHER GO WALKING: SUMMER A/R/TOGRAPHY IN PHEASANT CREEK

Sheena Koops & Sue Bland

Proposition: Embody justice work through playful and pedagogical walking practices

Walking as Threads

Sue: When I think of our friendship, I think first of the walk between your house and the school where you taught. Our walks together are the threads that create our friendship. Those first threads went through your wooded neighborhood, along Mission Lake, by the Treaty Four grounds, and then a quick dash across Highway 10. If we had time, we'd walk as slowly as possible to Bert Fox Community High School. I had wanted to accompany you on a Treaty Walk for some time before I got the nerve up to ask.

Sheena: I remember walking so slowly as we approached the school. Our conversation was rich. I didn't want it to end. I felt pretty alone as I tried to teach anti-racism within a school and settler-colonial society mostly blind to anti-Indigenous racism. I wondered if my treaty walking might arouse a curiosity for learning our shared history in a way that teaching efforts had not. I talked your ear off as I ranted on our walks.

Sue: Those walks were so important for me. They coincided with my time working for the United Church as the Truth and Reconciliation Commission (TRC) wound its way across Saskatchewan, Canada, when I listened to story after story of residential school survivors. This was life changing for me. I remember telling an Indigenous friend that I cried every day. She said, 'Welcome to my world.'

Sheena: I often wondered how you continued to be a strong Treaty relative, while your neighbours had such different views. I remember feeling your kindness, empathy, and wisdom as you listened.

Sue: Listening to those residential school stories shattered my previous view of myself as a settler, as a Canadian. I needed to integrate my new understandings. Your persistent work in anti-racist education inspired me.

Sheena: Do you remember when the Truth and Reconciliation Commission (TRC) came to Fort Qu'Appelle and I walked with my students to the hearings at the File Hills Qu'Appelle Tribal Council Governance Centre with an RCMP escort, carrying the banner you painted with the TRC motto, *it matters to me*?

Sue: I do! A year later we walked down Main Street Fort Qu'Appelle in the Canada Day Parade, proudly carrying signs that read *We are all Treaty People, it matters to me,* and *Indigenous Rights.*

Sheena: We have walked together in many ways. I remember walking with the Fort Qu'Appelle Idle No More group. Remember that potluck we went to at Peepeekisis First Nation? You dressed me up as a broken treaty promise, historical statements on pieces of cardboard, pinned to my clothing, while you were dressed as a settler? I became aware of your well-timed capacity for play, even in the midst of serious injustices.

Sue: Sue: Sometimes, play is exactly the medicine that is needed. Dr. Alex Wilson, when speaking at Fort Qu'Appelle, said that expressing joy and humour, reclaiming fun and a sense of play is a valid way of decolonizing ourselves, as the architects of residential school and other colonial structures tried to suppress joy, humour, and fun (personal communication, April 25, 2013).

Sheena: I needed that. I was intrigued when I first came to your *art PLAYshop*. You encouraged us to be curious, to let ourselves play and explore. I was burnt out as an activist, and the notion of playing with watercolours led to a year-long art therapy project, guided by my therapist.

Sue: Play can take us to deep places and is a serious matter. *My pedagogy of play!* Over the years, we continued to treaty walk together sporadically. Once you called me saying, 'I have never walked at your place.' You drove up to our farm, and we walked west along what the Rural Municipality calls *Stone Church Road* and turned north onto *Homestead Road.*

Sheena: I think you see Treaty Walks differently than me. I see "a treaty walk as a hike, a stroll, a field trip, with Treaty on the mind" (Koops, 2012, para. 1). For me, this is what Treaty Walks can do for us. It lets these spaces-that-we-walk-through teach us something.

Sue: For me, treaty walking is like a prayer, or a meditation—a way to connect with the land. You are more drawn to exploring this academically. Your ideas challenge me. You are more hopeful about reconciliation than I am. Walking together, the threads of our own lives have touched the threads of each other.

Our Walking Friendship Takes a Turn

The global pandemic of 2020 has offered moments of shift and change. When Sue invited Sheena to some of Sue's walking paths, this initiated a new walking practice. As part of art PLAYshops, Sue offers guided hikes of Pheasant Creek, with all ages, in hope that they will become better friends with the land. In turn, they offer their own gifts and deepen Sue's relationships. Sue found that walking regularly with Sheena *revitalized* (Triggs et al., 2014, p. 32) familiar and beloved paths.

Sue and Sheena listen to Indigenous academics, walking with their words, including the "teaching of plants as elder relatives" (Kimmerer, (2013, p. 344), "… the land… compels us towards resurgence…" (Betasamosake Simpson, 2011, p. 18), and "treaty-based modes of relating" (Starblanket, 2019, p.13). Sue and Sheena also walk with methodology including a/r/tography (Blinne, 2018; Irwin, 2004, 2006, 2008), walking pedagogy (Feinberg, 2016), walking art (Triggs et al., 2014) and wayfinding (Chambers, 2008) while listening for the *wisdom* (that) *sits in places* (Basso, 1996). Through journaling,

emails, and texts, the following found poems are offered as excerpts of walking-path-moments beyond Pheasant Creek.

Found Poems as Threads Along the Path

Artist
during our visit this morning
you were in touch with a longing
for *deep home* and memories of your
dad as he moved from this life to the next
I remembered my mother-in-law
the holy place in the hawthorns (Figure 1)
helped to kindle these memories

Researcher
what I loved best
was Chambers' (2006) emphasis on visiting sites
"these places are like family and friends
to whom we are bound
by history, memory and love…" (p. 34)
that we must visit and feed
as we did this morning, I think (Figure 2)
by offering tobacco
by noticing
by gathering
by sitting still

Teacher
thank you for sharing a morning with me
full of slowly paced thought and un-thought
for listening-me-into that between-space
between hills, between duties
between hawthorns and woman sage (Figures 1, 2, and 3)
between western red lily and wild turnip (Figure 4)

Figure 1: Top Left. *In the Hawthorns,* Photograph, n.d. **(Photo credit: Sue Bland).**

Figure 2: Top Right. *Prairie Grasses Hold First Light,* Photograph, n.d. **(Photo credit: Sue Bland).**

Figure 3: bottom Left. *Shadow Shades Sage.* Photograph, n.d. **(Photo credit: Sheena Koops).**

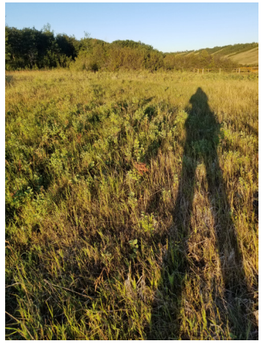

Figure 4: Middle. *Laying Beneath Western Red Lilies,* Photograph, n.d. **(Photo credit: Sheena Koops).**

Figure 5: Mid-bottom. *Purple Star Burst Against Soft Sage,* Photograph, n.d. **(Photo credit: Sheena Koops).**

Figure 6: Bottom Right. *Showy Locoweed,* Photograph, n.d. **(Photo credit: Sue Bland).**

Figure 7: *Grandfather Rock*, Photograph, n.d. **(Photo credit: Sue Bland).**

Figure 8: *Sister Birch*, Photograph, n.d. **(Photo credit: Sheena Koops).**

between bearberry and low juniper
between blazing star and showy locoweed (Figures 5 and 6)
listening-me-into-my-own-listening
between grandfather rock and sister birch (Figures 7 and 8)

Artist
our walking together is a small act,
but perhaps the colonial structures
in which we are both so steeped
shift and move over a little
as we walk together on the land

Researcher
I may know something in my head
but it is not until I know something in my heart
that I truly *know it*
some knowledge also becomes
part of our body
you going through barbed wire
muscle memory
all these years your body has stored that memory for you
other times we know or sense something and
we do not know how we came to know it, but
every part of our body knows, and knows deeply
this is the kind of knowing that
we never need to prove
or to debate
or to argue

Teacher
that picture you sent from this morning (Figure 9)
the sun orange and rising over the hills
me crouching to take-in
the light-filled-grasses
I love this so much
it's real
not a recurring-dream I imagined
even as it is a dream

Figure 9: Left. *Greeting First Light,* Photograph, n.d. (Photo credit: Sue Bland).

Figure 10: Right. *Sue's Painting Spot,* Photograph, n.d. (Photo credit: Sheena Koops).

Figure 11: *Sheena's Painting Spot,* Photograph, n.d. (Photo credit: Sue Bland).

Befriending Wildflowers in First Person: Sue

Walking with Sheena in Pheasant Creek Coulee became a weekly practice the summer 2020. One Friday, we brought watercolour paints, each of us sharing a place on the earth with the grasses, rocks, wildflowers… looking at the meandering creek, the ancient hills (Figures 10 and 11). Usually, I paint studies of a particular flower. Georgia O'Keeffe says, "nobody sees a flower—really—it is so small it takes time—and to see takes time, like to have a friend takes time" (Balge-Crozier, 1999, p. 47). This summer, I feel nudged towards something else. I observe what is underfoot, which plants grow low to the ground, who is blooming and who is finished, who grows next to whom. That is what I paint when full summer is subtly shifting towards fall. Some flowers bloom while others are dying. It is hard to separate painting moments from the entire early morning experience in the coulee.

Journal Entry, August 9th: "… while we picked sage, a coyote sang, one note repeated. We entered the grouse drumming woods which felt magical. We picked bearberry and then sat in silence in the midst of the hawthorn bush. Turkey vultures flew over, then a hawk. Sometimes I paint but often I sit and take in the feel of the morning."

Journal Entry, August 26th: "I set up my paints, and then I cannot paint. I am interrupted by a coyote, who comes close and who sings for who knows how many minutes. The coulee belongs entirely to the coyote this morning. This painting is slow and thoughtful work, as if the turning of the season has entered me and slowed me right down. Coulee times are interrupted … by coyotes, by trips away, by cool wet mornings … meanwhile, the plants underfoot are changing. Will I be painting this wreath until snowfall? Finally, an inner resolve grows and I feel determined to finish this piece in my art room with small bouquets of grasses and flowers and seed heads from the coulee all around."

Included in the final watercolour (Figure 12) are rosehips, wild strawberry leaves, smooth aster, wolf willow leaves, pasture sage, women's sage, purple blazing star, low golden rod, wild turnip, common groundsel, and a plant I have not yet identified. And although you cannot see them, I like to think that the memory of collecting sage with Sheena and of the coyote's spirit filling the coulee are in some way there, too.

Figure 12: *Sue's Folly, Watercolour, 18" x 18"* September 2020. **(Image credit Sue Bland).**

This watercolour painting called 'Sue's Folly' had its beginning 6 years ago when I gave up my perennial garden in order to spend precious summer hours in the coulee, painting and getting to know the wildflowers. Was this folly? Perhaps. But, the wildflowers were already there…and did not require planting, weeding, pruning, or watering.

Treaty Walks in First Person: Sheena

When Sue reaches out, in the midst of a world-wide pandemic, I am working from home and not walking regularly. My mum quips one day, 'And you're the Treaty Walks lady?'

Sue and I choose Lebret for our first walk. We meet at the graveyard, standing with the statue of Father Hugonard, 'Apostle of the Cree, Saulteaux and Sioux' (University of Toronto & Laval University, n.d.) with one hand on the head of a little boy and the other hand on the head of a little girl, carved in stone like the *little Thanksgiving Indians* you might see from our own settler colonial childhoods. We loop past the cemetery and Sue tells me the story of Cindy Blackstock who went to the grave of Duncan Campbell Scott, conversing with him, asking "his spirit to teach this generation of bureaucrats to do the

right thing when they knew better" (Blackstock & Deerchild, 2020, 8:58). With a group of others, Cindy changed the plaque on his gravesite to include the words 'Canadian Poet' and 'Cultural Genocide.' Sue and I loop around town, then towards the gym, the only building remaining from the Qu'Appelle Indian Residential School. We walk across the grasses, towards Mission Lake, through dying trees, over a small land bridge. The gate still stands at the railway where little ones departed the train, just south of the *Stages of the Cross*, snaking up the hills, under the tiny white chapel overlooking the valley.

Walking through this heavy history reminds me that I had found Sue ten years ago in the middle of my growing awareness of broken Treaty promises and settler-moves-to-guilt. I tell Sue that I am looking for elders from our own people, knowing too many rely on the generosity of Indigenous elders. I tell Sue how I am avoiding walking. She shares how she has to get outside daily, that the land is her best medicine.

"When do you feel at peace?" Sue asks.

"Sitting at a fire or being at the base of a tree," I say. Sue tells me more about where she walks, in the *Sacred Place* and *Pheasant Creek*. Intrigued, I ask if we can walk there next.

The day after our Lebret walk, I build a fire in my backyard and sit with it. Later, I climb the hill behind my home in our coulee above Mission Lake. I push through aspen forest and bush until I reach the top of the Qu'Appelle Valley. On the way down I sit in an ancient willow tree, sit amongst short trees, almost get lost in red willow, and emerge scratched up, red faced, and at peace.

Later in the summer, while walking with my husband beyond the road-that-has-fallen-in, I look into the aspen and ash hills. "Is that birch?" I say, thinking I am being fooled by white-bark aspen.

I scramble through the rose bushes and willows. "It is birch!" I yell.

As a last walk before the snowfall, I ask Sue if she would come and meet my Birch relatives.

Nothing is Concluded

…the light-filled grasses
I love this so much
it's real
not a recurring-dream I imagined
even as it is a dream

When Sheena and Sue met in Lebret in the spring of 2020 for their first walk together in some time, they picked up the old threads of their walking friendship, with new urgency, new need of healing, in the midst of a pandemic, in the midst of Black Lives Matter, in the midst of...

When Sue shared regular walks in beloved places were like medicine, Sheena sought that kind of medicine in the midst of a challenging work and academic life. At first, when Sheena and Sue arrived at Pheasant Creek, Sue led and Sheena followed. There was no set route, there were a myriad of ways to Grandfather Rock, for example. In time, Sheena led, following the call of the land. On walks between Sheena's home and workplace, both women were sometimes oblivious to the land; this was not possible at Pheasant Creek. The land regularly interrupted their self-absorption—the beauty of the rising sun, the swoop of a hawk, or the song of a coyote stopped them in their tracks more than once. They attended to their bodies' response to the land. They learned to talk less and listen more. To walk and breathe more slowly. They offered gifts to the land—a prayer, tobacco, water, a song, painting, poetry, silence, noticing (Figure 13). They understood that treaty relatives were all around us. As elder Alma often tells Sheena, "Treaty is not just with people, but with the land and animals, too" (personal communication, June 30, 2015).

Sheena says, "It feels like I am meeting your family" when Sue introduces showy locoweed, sister birch, grandfather rock, the hawthorn place.

it
is real,
and
we
will
go
back,
the
light
filled
grasses
are
still
there
even
this
morning
in
36
degrees
below
zero
I
love
this
so
much,
editing
in
my
basement
office,
the
crocus
still
blooming
photos
on
the
wall
Sue
and
me
a
silhouette
on
blue hue
it's
real much
artist so
researcher this
teacher love
I
dream
(a)
is
it
as
even
together
there
walked
we
before
there
already
were
ground
this
on
threads
the
walks
future
and
past
the
connects
that
dream
recurring
a
road
church
stone
on

Figure 13: Left. *Listening to Light,* Photograph, n.d. (Photo and image credit: Sheena Koops).

Figure 14: Right. *Surprise Silhouette in the Corner,* Photograph, n.d. (Photo and image credit: Sheena Koops).

Afterword Folly

Sheena: There is no conclusion in our walking friendship, only new question-threads to walk, new turns as treaty relatives, new awareness of pitifulness and folly. We wonder what the threads of our walking art (Triggs et al., 2014) have created? How have we experienced *ethical relationality* (Donald, 2012, 2016)? What kind of *Treaty Entanglements* (Solvey, 2018) have we spun? Are they like friendship rugs? Spider webs? Sue's Folly? Shadows on the land (Figures 10 and 14)? Going-forth-and-being-awkward (Koops, 2018). Can we honour and thank the land as we walk? Will land participate? How then will we walk?

Sue: I have been watching you. You grew up on the land and then became very busy. On our walks, you remembered your childhood and relaxed into a nature that is familiar to you, almost immediately. This is what happens when we go back on the land, our bodies change, we slow down, we become reconnected.

Sheena: Like Chambers (2008), who speaks of her teaching with Narcisse Blood, "On our visits, we cooked and ate together; we prayed and meditated; we walked alone and together. And we practiced doing things that were appropriate to do in that particular location at that particular time" (p. 123) I love your way of being in Pheasant Creek, an almost daily visiting, where you pack tea and orange slices, painting supplies, and walk or sit or visit.

Sue: Perhaps our walking can take a turn towards watercolour from weaving (Figures 7 and 15). In *Fearless Watercolour PLAYshops*, I compare water to spirit—with water introducing

Figure 15: Letf. *Listening to Shape and Colour,* Photograph, n.d. (Photo credit: Sheena Koops).

Figure 16: Right. *I was there,* Photograph, n.d. (Photo and image credit: Sheena Koops).

the unpredictable, the precarious, the unexpected into the final painting. When we leave space between "slowly paced thought and unthought" what can be revealed? Is our walking a PLAYshop? What can watercolour teach us about walking art?

Sheena: I have been changed by accepting the gifts offered from the land (Figure 13), the firewood burning, bringing peace, the birch family calling just off the path. You are my wayfinding guide, like Chambers (2008), you understand, "by learning to do what is appropriate in this place, and doing it together, perhaps we can find the common ground necessary to survive" (p. 125).

Sue: We do change the land as we walk on it, but also the land resides in us as we go forward (Figure 16). Where and how we walk is important.

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SECTION 2

Play

Play

Introduction by Nicole Y.S. Lee

These two chapters feature educative practices in Korea and Japan, and children's playful engagements in living environments outside in nature and inside the classroom respectively. In support of Bill Doll's call to be playful, Peter Grimmett (2022) suggests how "during playful learning we are developing our intellect, working out conflicts, seeking coherence, and controlling our emotions as we interact and accommodate others to co-construct ideas together" (p. 162). The authors in this section understand the potentiality of play deeply in their development of extended activities from a theme, specifically of walking in nature at the Areumsol Forest Kindergarten in Seoul, Korea, and of embodied interactions with kraft paper at Minamino Elementary School in Nakano City, Japan. Explorative curricular moments unfold as students each take on their own living inquiry (Irwin & Springgay, 2008, p. xxix). These lessons connect in trans-curricular and holistic ways to support children's development. Importantly, the fostering of individual curiosity, imagination, and wonder presents a refreshing counter approach to "neo-liberalist pressure to be productive every minute of the day" (Grimmett, 2022, p. 162). Students spend time interacting with materials, responding to their creations, investigating connections, and asking questions. The activities culminate in arrangements, displays, and gallery walks that spark delight and pride in students' learning. The writers summon us to lean on the power of play to nurture the interests of young inquirers.

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From Figure 21: *Epilogue*, Photograph, n.d. (photo credit: Ashley Boyoung Jeong).

FROM WANDER TO WONDER: NATURE KINDERGARTEN'S WALKING & A/R/TOGRAPHICAL PRACTICES IN NATURE

Ashley Boyoung Jeong

Proposition: Walk with a child and notice what you haven't noticed before.

Introduction

Springgay et al. (2005) defined a/r/tography as "inquiring into the world through an ongoing process of art making in any art form and woven through each other to create relational and/or enhanced meanings" (p. 899). Lasczik Cutcher & Irwin (2018) further explained that through a mindful process of doing, thinking, and making, an individual or communities can co-create new emerging experiences and meanings. Through this aesthetic process, the knowledge and insights are unfolded and it also opens a path to experiencing wonders and possibilities (Irwin, 2003). In this regard, a 'walking' practice has become increasingly utilized in forms of arts-based educational research including a/r/tography. Each illustrate creative, multi-sensorial, relational, and sensational experience (Berard, 2018; Higgins & Madden, 2018; Kothe, 2018; Lasczik Cutcher & Irwin, 2017, 2018; Smith, 2018; Triggs et al.,2015).

Reflecting on a/r/tography theories and walking practices, this article examines how the daily walking practice of a forest kindergarten (age 3 to 5) in Korea has invited educators and children to co-create curricula as a way of learning, playing, and creating artful pieces while exploring nature.

Nature as a Third Teacher: Walking in Nature

In early childhood education, the environment is viewed as a 'third teacher,' which emphasizes the importance of spaces for children's learning as a key source of educational provocation and insight (Strong-Wilson & Ellis, 2007). In that regard, the natural environment offers children an unlimited range of diversity with full sensory inputs and inquiries. The green space provokes children to engage with their full senses as they question, explore, and wonder about nature. Children encounter seasonal changes and are inspired to inquire, investigate, learn, and express (Selly, 2017). With such an understanding in mind, the Areumsol forest kindergarten is specially designed for children to engage with nature as a matter of priority. It is located in the middle of

Figure 1: *Areumsol Forest Kindergarten in Seoul, Korea,* Photograph, 2020 (**Photo credit: Ashley Boyoung Jeong**).

Figure 2: *Daily Walking Practice with Young Children in Nature,* Photograph, 2015 (**Photo credit: Ashley Boyoung Jeong**).

a forest in the outskirts of Seoul, Korea (Figure 1) and its surrounding forest allows children to explore diverse aspects of the natural environment with various species of plants and animals. The forest kindergarten provides children with natural places to walk and explore, such as a birch tree forest, mushroom area, chestnut trees area, shallows,

flower gardens, vegetable greenhouse, and more. The kindergarten building structure, through open glass walls and ceilings, is also specially built to enhance children's observation of nature's constant changes.

Walking plays important role for children to delve into the myriad of provocations in nature. As children walk, they experience the beauty and mystery of the natural world (Figure 2). This experience serves as a basis for inquiries where learning happens and inspires self-expression. Repetitive daily walking practices help children create a bond and attachment with particular places. Therefore, nature walking practices are foundation activities for learning at Areumsol.

Propositions for Walking Practices

The Kindergarten employs the National Early Childhood Education Guidelines of Korea as a basis for its educational curriculum. Because of its unique environment, the Kindergarten's curriculum also consists of nature play and project-based learning. Every morning, teachers and students open the day by walking in nature around the Kindergarten. Before their journey to the forest, teachers create a space for a group conversation with the children. Depending on the stage of the project or the curriculum they are studying, they start by sharing their thoughts and stories from small talk to what they would like to investigate in the forest (Figure 3). It can be inquiries, suggestions, or sharing of knowledge that children bring to the Kindergarten. According to educators in the Kindergarten, this is the time when they develop their 'propositions' (Truman & Springgay, 2016) for a walk in the day. The propositions can vary from unstructured playful walking to planned walking with certain protocols. However, it is important that the propositions originate from children's interests after careful observation and documentation of their everyday practices in order to maximize their engagement and motivation for the activities.

At the very beginning of the term's curriculum, walking without any propositions is a great starting activity so that children can fully enjoy nature pursuant to their own interests. Naturally, it is important to check if children's clothes are appropriate in the

Figure 3 A & B: *Children Discussing Questions and Thoughts,* Photographs, n.d. **(Photo credit: Ashley Boyoung Jeong).**

Figure 4 A & B: *Children's Artful Play in Nature,* Photograph, 2015 **(Photo credit: Ashley Boyoung Jeong).**

given weather and establish and remind children of the safety rules before the walk. Except the foregoing, the teachers let children walk to designated destinations or places where the class desires to play. These excursions are intended to have children enjoy moments of walking, feeling, and observing their surroundings. When a child emerges with some questions, thoughts, or expressions, the group stops for a discussion. As soon as the group arrives at a pre-designated safe point, the teachers share their walking experiences and allow the children to wander in this place where they can sit and play (Figure 4). This innately leads to the emergence of nature play or creative art activities. It is a valuable opportunity to observe what captivates children's interests and to learn more about their artful languages and perspectives, and how children transform them into creative play. As children explore a hundred languages, often referred to in the Reggio

Emilia philosophy (see Malaggugi, 1996), a lot of artful things can be observed, such as: a mud pie kitchen, natural sound instruments, and role playing, to name a few.

After several free, playful walks, the teachers and children start the day with conversations to discuss what they would like to discover and investigate in nature as a topic for their long-term project. At this point in time, teachers may develop a map to visualize their questions and thoughts (Figure 5).

When a certain topic is agreed upon, the class may create future propositions for nature walks coupled with art activities. The following are some examples.

1. Walking with a magnifying glass, binoculars or frames.

When a topic is found in alignment with the children's interests, such as 'wild flower,' 'tree bark,' 'insects,' or 'clouds,' they are encouraged to observe these natural elements with tangible tools while walking, such as a magnifying glass (Figure 6), binoculars, or a frame,

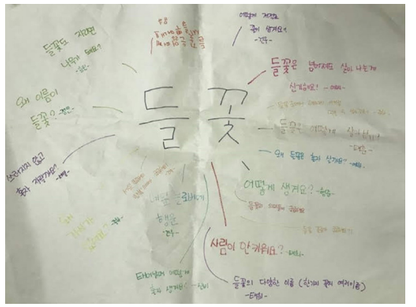

Figure 5 A & B: *Collaborative Brainstorming Map,* Photographs, n.d. **(Photo credit: Ashley Boyoung Jeong).**

Figure 6 A, B, & C: *Walking with a Magnifying Glass and a Frame,* Photograph, 2015 **(Photo credit: Ashley Boyoung Jeong).**

so that they can focus on the proposition. Such observations can be transformed into artful practices in the form of drawing, poetry, or roleplay. **Walking while mindful of sound to create a sound map**

Children are encouraged to pay attention to all of the sounds they hear on their walks (Figure 7). They subsequently sit down, close their eyes, and describe the sound they hear on paper.

3. Water drawing

The class prepares papers and cups. While children are walking, they are asked to pick up leaves that they want to include in their water paintings (Figure 8). Children then collect some water from the nearby stream, pour it onto the paper, before placing and attaching leaves and sand.

Figure 7 A & B: *Sound Maps,* Photograph, 2015 (**Photo credit: Ashley Boyoung Jeong**).

Figure 8 A & B: *SWater Drawing,* Photograph, 2015 (**Photo credit: Ashley Boyoung Jeong**).

Figure 9 A & B: *A Forest Map,* Photographs, n.d. (**Photo credit: Ashley Boyoung Jeong**).

Figure 10 A, B, & C: *Collaborative Brainstorming Map,* Photographs, n.d. (**Photo credit: Ashley Boyoung Jeong**).

4. Drawing a forest map

The class prepares colored pens and papers. While walking, children stop occasionally and draw a map describing various places. Each student draws a map and compares it with another student's map (Figure 9). Alternatively, it can be a collective drawing map exercise describing a range of walking routes and places.

5. Musical play

While walking, children collect things with which they can make a sound. In the process, children discuss instruments and imagine what kind of things in nature can make a sound (Figure 10). When the class arrives in a sitting area, they play music together like an orchestra.

Figure 11 A - F: *Walk, Collect, and Display,* Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

6. Collect and display

Teachers and children preset a certain object from nature before walking such as 'a leaf with a hole,' 'sand on different places,' 'rainbow color,' 'fruit,' and more. During their walk, children collect items they deem to be relevant and display them aesthetically (Figure 11) on a table, cloth, paper, or ground.

7. Leaf mask

Children find a big leaf that can cover their faces. Alternatively, they can collect small leaves and put them on a paper with glue (Figure 12). They then create a mask with such leaves.

8. Icy nature ornament

Each child prepares a container. They collect whatever items they wish during their walk to freeze them in the container. Children pour water into the containers after collecting all the items, freeze them overnight, and break off the container (Figure 13). The iced items are put on display.

9. Nature paint

Children draw with colors from nature using mud, flowers, color ice blocks, or any natural object as they decorate their pictures (Figure 14).

Trans-curricular Activities in Walking with Propositions

As described above, walking propositions can be creative, fun, and artful activities for children. They may also be trans-curricular as in the following suggestions.

Figure 12 A & B: *A Leaf Mask,* Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 13 A, B, & C: *Icy Nature Ornament,* Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 14 - F: *Coloring with nature: colors of ice block, flower, mud and nature objects, n.d.* (Photo credit: Ashley Boyoung Jeong).

1. [Math] Sorting and comparing

Children collect certain items such as rocks or leaves in nature and they sort them in accordance with size, length, or color (Figure 15). They then compare them and count numbers.

2. [Science] Photosynthesis

Each child prepares a plastic Ziploc bag. They cover the leaves on branches with Ziploc bags and close those bags as much as possible. The next day, they walk to the same place again to observe what happened to the leaves to learn about the process of photosynthesis (Figure 16).

3. [Social Studies] Community walking

The class plans a walking route to learn more about the community (Figure 17).

Figure 15 A & B: *Learning About Size, Length, and Sorting Nature Objects*, Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 16 A, B, & C: *Learning About Photosynthesis*, Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 17 A & B: *Community Walking: Getting to Know the Places Around Us*, Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

4. [Language Arts] Creating a Story Together

With the proposition of 'looking for things that I want to put in a story,' children draw pictures after walking and create a story together (Figure 18), taking turts to retell and advance the story.

5. [Drama] Stories in Nature

Children walk in nature, looking for a story. If a story emerges, each child shares it with a group. The group then decides whose story they would like to develop as a play (Figure 19). After making a decision, they set a scene, prepare props, and act it out as a group.

Figure 18 A & B: *Creating a Story Together Inspired by Walking in Nature,* Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 19: *Dramatic Play Inspired by Nature Walking,* Photograph, 2015 (Photo credit: Ashley Boyoung Jeong).

6. [Sustainability] Nature Campaign

Children walk with plastic bags to pick up garbage on their walk. They subsequently talk about waste in nature and think about what they can do, such as designing and creating an environmental campaign poster or producing recycling papers (Figure 20).

Epilogue

Nature inspires human beings, engendering awe, wonder, and wisdom. It evokes our senses and provokes new thoughts. As children wander in nature, they nurture their minds and bodies with their unique curiosity about the world. Recognizing constant changes in nature and activating propositions in ongoing walking practices, helps children develop diverse perspectives towards the world. From unplanned walking to planned walking, walking practice helps children engage with places and unfolds their creativity and potential. Walking propositions can serve as animating invitations to provoke and ignite students' senses and imaginations for walking in nature. In this regard, art is a useful medium for young children to express their inner thoughts. Also, as they share activities in a group, they are able to discover how people perceive the world differently and learn from one another. Walking in nature holds unlimited possibilities for creating pedagogical propositions (Figure 21). I hope the suggestions shared here inspire educators to wander and wonder more in nature.

Figure 20 A, B, & C: *Sustainability Activity,* Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

Figure 21: *Epilogue*, Photographs, n.d. (Photo credit: Ashley Boyoung Jeong).

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From Figure 1: *The Classroom and Kraft Paper Crumpled up by Children,* Digital Photograph, n.d. **(Photo credit: Seisuke Ikeda).**

WHAT KIND OF TOMORROW WILL YOU WEAR?

Seisuke Ikeda & Kensei Wada

Proposition: Walk with a child and notice what you haven't noticed before.

Introduction

In this paper, we introduce an arts and crafts class session for sixth-grade students that was conducted as a part of a larger 2019 arts-based study at an elementary school in Japan[i]. Students made kraft paper objects in response to the prompt, "what kind of tomorrow will you wear?" Following the explanation of the workshop, we reflect on the a/r/tographic possibilities of this practice as a pedagogical proposition.

Intention of the Practice

This study emphasizes the relationship between children's bodies and the classroom where they spend their daily lives. The body perceives and recognizes events around the world. However, we rarely observe the sensing body itself such as the fingers, head, and legs. Kasahara (2019) suggests that a/r/tography is inquiry in practice in-between the self, event, and world (p. 8). Attending to the body and how it interacts with the world through art is an act of becoming through the creation of new connections and the reexamination of relationships between the self and the world.

Kraft paper was chosen as the medium to evoke the embodied interactions latent in everyday movements such as going to school in the morning, attending a class in the classroom, and raising one's hand to ask a question. By tailoring kraft paper into wearable objects and wearing them, the usual way of perception for that part of the body and the senses concentrated there are interrupted. This enables a rediscovery of their bodies,

i The content of this paper is a revised version of a previously published study: Kasahara, K., Morimoto, K. Tetsuka, C., Namai, R., Kuriyama, Y., Komuro, A. Ding, J., Wada, K., Ikeda, S., Kayama, M., Sato, M., & Iwanaga, K. (2020). Workshop of inquiry-based program development based on arts-based research in elementary school: Practices related to art and craft for fifth and sixth grade pupils of elementary school. *Bull. Tokyo Gakugei University Division of Arts and Sports Sciences, 72,* 77-97.

such as the presence of one's hand, the shape of the fingertips, and one's posture. This project aimed to make connections through the rediscovered perceptions between the body and the living environment of the school and classroom as a "becoming" (Irwin, 2013, p.198) between one's own body and the school and classroom. In addition, we hoped that the experience would encourage students to realize that they can create these things with their own hands. Inviting them to do so, we proposed to the children what kind of tomorrow they could wear. The word 'tomorrow' in this project does not mean a date, as shown in a calendar. Rather, we used it as a point that is not here and now. The goal was to make this proposal the starting point of an activity that would lead to each child's "living inquiry" (Irwin, 2008, pp. xxix).

This proposition is linked to walking. Irwin (2014) describes walking as an artistic practice: "Walking as an art practice seems to offer a certain awareness of this creative tension in which bodies have to continually renegotiate their relations and make selections from felt potential" (p. 29). Our walking practices negotiated a new relationship between the body and the classroom through kraft paper and created artworks out of the children's continuing and potential feelings in the school. From this point of view, even though walking and our activities use the physical body in different ways, they have a lot in common as art practices.

Background of Practice

The emphasis on embodied movement is inspired by ningyo joruri[ii], the traditional art of Japanese puppet theatre. In 2019, Wada came across a book on this art form that focused on the relationship between education and the body. When a master instructs their pupil in this tradition, though they have been performing the same movements for decades, they sometimes forget their own due to the pupil's unsteady movements (Okui,

ii Ningyo joruri (人形浄瑠璃) is a traditional Japanese performing art form that features a shamisen (a traditional musical instrument), a tayu (an actor who tells a story), and a ningyozashi (a puppeteer who manipulates the puppets.

2015). Wada was intrigued by this bodily phenomenon. He decided to do some work on the body himself, so he ran in the neighborhood around his house and kept notes on his body sensations for several months. Though heavy at first, they became lighter as he ran more often, and he recorded, with diagrams and illustrations, how he could imagine his body to run more comfortably. Wada wanted to know more about the possibilities of changes in the body's environment.

In the fall of 2019, Ken Morimoto and Marzieh Mosavarzadeh from The University of British Columbia, Canada, visited Japan as researchers and gave a class on a/r/tography for graduate students with Dr. Koichi Kasahara, who led the class. Although Wada and Ikeda were undergraduates at the time, they were interested in the class and were allowed to attend. The class consisted of several exercises related to walking. The participants walked around the university with their eyes closed, following the wind, or picking up something. By walking, each participant discovered sensations, memories, and experiences from their past that they usually overlooked. It was interesting to see how the process of sharing these discoveries with others became a seed of inquiry that developed into a creative process. We were surprised to see how a simple physical movement, walking, could become so expansive.

In October 2019, we were invited to do a workshop for sixth graders at Minamino Elementary School, Nakano City. We decided to work on the theme of the body based on our interests and experiences in graduate school classes. We wondered if it would be possible for us to create something with the children using the body as an opening into an inquiry. With this in mind, we proceeded with our preparations.

Outline of the Practice

The activity was conducted on Saturday, November 9, 2019, at the school in the special ward in Tokyo, for a class of 26 sixth-graders during a school-wide cultural event. The event included an arts and crafts exhibition where works that the students made over the year were displayed in the gymnasium for local residents and parents to see alongside open classes for arts and crafts workshops. The fifth and sixth-graders had a workshop

titled 'Art Class,' and we were assigned to be guest teachers for one of the sixth-grade classes. The sixth-graders were to give a 30-minute 'Children's Guide' gallery tour of the arts and crafts exhibition to their parents in the gymnasium in the middle of the first period, so the activities for our session was divided into two halves with a break in between.

First Half of the Activity

When we entered the classroom with a large piece of kraft paper, the children looked at us curiously. They may have been excited by the prospect of an unusual event. After the bell rang to start the class, Ikeda introduced himself modestly and wrote on the blackboard, 'What kind of tomorrow will you wear?' In response to this abstract question, the children asked, 'What does it mean to wear tomorrow?' A sheet of kraft paper (900 x 1200 mm) was given to each child. The paper was almost the same height as the children, and some of them said they had never held such a large piece of paper. We then suggested that they roll the kraft paper into small pieces and crumple it up. The purpose was to encourage the children to interact with the paper by crumpling, and to soften the paper so that it would be easier to form. Some were surprised because they felt it was a waste to put wrinkles on a large piece of new paper that they had just received. However, they soon began to roll the kraft paper into small pieces, making loud noises that echoed down the hallway. Before we knew it, the students who had been shouting in confusion earlier were happily crumpling up the kraft paper. The excitement in the classroom gradually eased our tension.

Next, we asked them to tear off a piece about the size of the palm of their hand. We suggested that they try to wear the torn piece of paper somewhere on their body for 30 seconds. The students were puzzled by the 30-second limit, but the intention was to create some kind of relationship and meaning between the kraft paper and their bodies by wearing it without thinking too much about forming something. In addition, we wanted the children to realize that they could create these things by themselves. After 30 seconds, the children were asked to imagine how their daily life would be different because of the kraft paper and present their ideas. One put rolled-up kraft paper on his

head. When asked how he thought his daily life would change with the paper, he said, 'It is difficult to move my head' and 'I cannot tilt it.' In order to keep the kraft paper on his head from falling off, he had to keep his head still and tilt his head, which showed a renewed awareness of body balance. Another child covered his eyes with a piece of paper folded into a strip. When asked how this would change his daily life, he replied, 'I cannot see anything with this.' It can be said that the kraft paper blocked the regular view of the surroundings and focused his attention on seeing what is not often seen. By wearing the kraft paper for just 30 seconds, the students were able to create a different perception and focus their attention on it.

Next, Wada tore a piece of paper into face-size pieces and suggested that the students 'try to wear it in places where they can imagine that the pattern of their daily life would change.' In the step before, the children interacted with kraft paper without a specific purpose, but this time we requested the children to use kraft paper with an aim in mind. After a minute, the children were asked to imagine how their lives would change if they wore the paper. One child made a glove that looked like a drill to put on his right

Figure 1: *The Classroom and Kraft Paper Crumpled up by Children,* Digital Photograph, n.d. **(Photo credit: Seisuke Ikeda).**

hand. When asked how he thought it would change his life, he said frankly, 'I cannot use my right hand with this.' At this stage, he was conscious of his physical status of not being able to use his right hand and did not answer how having a drill in his right hand would change his life. After the presentation, the children moved to the gymnasium and had a 30-minute gallery tour with their parents.

During the Break

Shortly before the scheduled resumption of activity, the children gradually returned to the classroom. They relaxed until everyone returned. The child who had made the drill-like object earlier, while inserting the tip into the gap between the classroom wall and the bookshelf, was playing with friends and talking about how it might help him pick up things he had dropped in a small space. At first glance, it may seem inconvenient to use his right hand as a drill, but he found another way to interact with his surroundings and enjoyed the play that only this form could provide. A new relationship with the classroom was derived from his changed physical perception.

Figure 2: *A Drill-like Glove Worn by a Child on his Hand*, Digital Photograph, n.d. **(Photo credit: Seisuke Ikeda).**

Second Half of the Activity

The next activity began after all the children returned from the gallery tour in the gymnasium. In the last proposal, we asked the children the main theme of this project, 'What kind of tomorrow will you wear?' This proposition was posed to provoke the discovery of new relationships with their classroom by making and wearing more specific items out of kraft paper based on the activities conducted in the first half. The students had about 30 minutes to cut and paste kraft paper and make something to wear. Some had difficulty coming up with ideas but by actually moving their hands and exchanging opinions with their friends nearby, they were eventually able to shape their ideas. Children who had completed their work were asked to fill in captions on the following three points on a separate piece of paper: (1) What kind of item did you wear? (2) Why did you decide to wear it? (3) How do you think your life will change tomorrow after wearing it?

One of the children found having to get up from her seat every time she wanted to throw away trash in class to be troublesome, so she expanded on this idea and made a trash can that she could wear on her arm. Another child made a sword to pick up erasers without having to get up from his seat when he dropped them. These works were born from the children's reconsideration of their movements in the classroom. Some also made items that they usually used outside the classroom with kraft paper. For example, focusing on the daily feeling of 'sleepiness,' some children made pillows and eye masks to help them sleep comfortably during breaks, while other child made a knee pad to prevent injuries from falls. These items already exist as products, but by bringing them into the classroom, they created a new relationship with the environment. Other artworks focused on relationships with classmates. For example, there was a tummy band that made it safe for a friend to tickle the side of the stomach, and a hat with the face of Munch's *The Scream* painted on the top of it so that when the child bowed, the other person would see the face and laugh. These creations show the makers' characteristics when they interact with others. At the end of the activity, the children were asked to introduce what they had found and how their lives could be changed by wearing them, based on the worksheets they had filled out. After the class, the children displayed their creations and captions on their desks and walked around to look at other's creations.

Figure 3: *Upper left: The Trash Can. Upper right: The Sword. Lower left: The Pillow. Lower right: The Tummy Band*, Digital Photographs, n.d. **(Photo credit: Seisuke Ikeda).**

After the Activity

This activity, based on the proposition of 'What kind of tomorrow will you wear?', was an opportunity to stimulate and reconsider the relationship between the body that had already been created and the living environment of the school and classroom through the rediscovery of the body by wearing kraft paper. Irwin (2013) gave the following explanation of a/r/tography, using a Deleuze and Guattari expression:

> Drawing upon the professional practices of educators, artists, and researchers, it entangles and performs what Deleuze and Guattari (1987) refer to as a rhizome, an assemblage of objects, ideas, and structures that move in dynamic motion performing waves of intensities that create new understandings. (p. 199)

In this practice, the kraft paper became a medium to weave the structure of the classroom space with the children's thoughts. The new relationships between the children and the school formed through the activity seems to be an answer to the question

Figure 4: *The Hat and the Knee Pads*, Digital Photographs, n.d. **(Photo credit: Seisuke Ikeda).**

'What kind of tomorrow do we want to have?' that has been explored and created in the process of children wearing kraft paper. This was a one-time workshop that we conducted as guest teachers, and we do not know how the children subsequently understood the relationship between their own bodies and the classroom environment. However, it can be said that this activity certainly played a part in creating a new relationship between the children and the school.

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SECTION 3

Selves and Worlds

Selves and Worlds

Introduction by Rita L. Irwin

Creating meaning is often a personal endeavour and yet, it is when we see ourselves in relation to others that we often challenge ourselves to question, interpret and express more than we might have on our own. Initially, a/r/tography was focused on the identities of artist, researcher and teacher that placed art at the centre of inquiry. In recent years, the focus has shifted away from an emphasis on identities toward the movement of concepts. The offerings in this section embrace the creation of meaning via the movement of concepts within circles of relational inquiry. Selves-in-relation points to the vibrancy of relational inquiry, when walking and making, walking and conversing, walking and storying, with self and others, creates a vitality of form. Walking-based practices offer significant entry points for creative engagement. This section offers three chapters that take up these ideas. Students adopting propositions that engage with connective walking practices in their neighborhoods, use technology as each person "thinks through making" (Ingold, 2013, p. 6). The resulting photographs and videos not only point to relations among people but also between people, places and prompts. Still another chapter explores forms of radical relatedness through storied prompts meant to engage us with creating meaning together. Similarly, another offering focuses on working with very young children as they wonder and wander with artefacts, matter, and environments. Each chapter embraces the possibilities of propositions for questioning creative work and writing. Students embrace "an emerging practice, a living practice" (Ingold, 2015, p. 37) as a/r/tographers push and pull as the movement of concepts emerge. Together these chapters are examples of a/r/tographic fieldwork where members of a community walk, create, write and question together. Doing so, leads "to creatively documenting understandings of movement and matter as process" (Rousell et al., 2020, p. 1824). Selves-in-relation are thus attentive to duration, place and poesis, as vibrant relations creating meaning together, always in process.

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From Figure 3. *Untitled.* Photograph, 2017. (Photo credit: Student S.H.)

CONNECTIVE WALKING AND 100 PACES WALKING

Ryan Shin & Mara Pierce

Proposition #1: Walk to a place you have never been before and think about someone or something of significance to you.

Proposition #2: Walk 100 paces and notice what you see.

In this chapter, we explore the ways we apply walking methods in two classrooms as strategies to engage students with corporeal learning. Based on the recent skyrocketing trends of smartphone use leading to less engagement with the immediate environment, we observed that students are less connected with places and spaces. Employing GPS or other personal location identification devices, they seemed further away from an authentic sense of using their bodies and their senses to engage with, or connect to, place (Miles & Libersat, 2016). Our walking methods emphasize exploring pedagogical possibilities and the potential to revamp the significance of walking in art education, encouraging students to engage with walking as artistic, personal, and pedagogical experimentation (Feinberg, 2016; O'Neill & Roberts, 2019; Pink et al., 2010; Snepvangers et al., 2018).

Walking propositions have become an accessible way for artists and educators to explore practices of movement. Artists explore walking as expressive and communicative means to make artistic expressions interacting with places and sites, often engaging participants or audience members with walking prompts (Hind & Qualman, 2015; Shalom, 2019). For example, Niegel Smith asked an audience group to join her 'Monumental Walk (2010-2021),' finding a public sculpture in Manhattan's Surrogate's Courthouse, exploring its gender, class, and ethnicity. A prompt asked participants to imagine how the statue might walk in twenty steps. In Todd Shalom's walking prompt, 'Fabstraction,' he encourages participants to look around and search for texts such as billboards, signage, or trash. Later they create a poetic sentence or short poem using words from materials found from the walk. The poems or poetic expressions are the outcome of their work. Artists have explored various prompts and consider them as part of their walks and

participatory connection with the audience. Shalom's book (2019), *Elastic City: Walking Prompts,* shared how artists have adopted walking as part of their creative expressions. As two educators, we are also interested in walking with prompts or propositions, which can facilitate students' artistic expressions and applications in the art classroom. Seeing the artistic and pedagogical potential of connecting human bodies with places and environments, we applied walking as artistic and pedagogical inquiry in our classrooms. In this chapter, we describe two walking projects and their outcomes at each of our universities.

Connective Walking: Ryan Shin

We often walk outside, often in a park, when we have a problem, miss a person, or are dealing with confusion or an issue. We perform connective walking while we walk and think about or contemplate things, problems, or memories, making relationships between what we see and what we meditate. In my (Ryan Shin) art education class, students are introduced to connective walking, both choosing the prompt of their own choice and making creative and artistic links between the prompt and what they encounter. Students' connection-making can be abstract or concrete, but they need to explore it as an a/r/tographic inquiry (e.g. Irwin, 2013) in such a form as journal writing, photo, drawing, painting, print-making, digital art, video-making, found object art, performance, or relational art. Their exploration can develop circular and associative links between ideas, memories, and emotions, centering on walking as an axis for connecting, awakening, expressing, and growing. They are also encouraged to investigate pedagogical explorations of walking as an art inquiry in the art classroom.

In this walk, I invited students to walk a hiking course, park, or neighborhood, reflecting on a person, event, or issue significant to their life. I also walked to share my experiences with students. Rather than walking the same park or neighborhood that they are accustomed to, students were encouraged to walk in a new place. Students paid attention to whatever elements attracted them, such as sounds, winds, objects, plants and trees, signs, people, houses, or creeks, ponds, bugs, or animals. They encountered

something previously unnoticed or entirely new, making connections between thoughts from the walker's mind and sensations from what the student saw, felt, and perceived from walking.

My students chose one of the prompts and explored inventive, recollecting, and relational engagements and connections between the prompt and their walking experience. They experimented with the prompt through their encounters with the material world. They explored their experience through a range of artistic media, such as journal writing, drawing, painting, print-making, digital art, video-making, found object, performance, or relational art. Their examination was intended to be an artistic journey. Before I share my students' walking experiences, I describe one of my personal walking explorations. During my walk, I focused on my parents and realized that it was one of the meaningful and reflective experiences I have had while walking.

On a Saturday morning in November 2020, I drove ten or fifteen minutes from home and found mature trees and green grass, alluring me to walk. That day I walked with my father in mind, thinking about his life, along with my memories and relationships with him. I do not remember walking with my father, as he worked in the field most of the time. This was typical of Korean culture in the 1970s in which parents mostly spent their time in the fields and not with their children. My father was always working, not resting from daybreak to late evening. To me he was like an ox with a yoke, a common expression of someone working hard in Korea. As a child, I did not understand why he had to work all the time. I thought it was what he always did. The only times he did not, was during winter or on rainy days. While I walked thinking of him, I came across several objects or places, as metaphors of my father. My memories of my father were reflected on fallen yellow flowers on the sidewalk, dragging and raking branches, and old stains or rust on the bricks.

I also picked up several objects that were worn and thrown away after use. These pictures represent him when he was sick and weak after retiring from farming. Tree bark, old tree trunks, and distorted hair garments were some of the things I noticed

Figure 1: *Walking Photos Associated with Ryan's Father,* Photographs, n.d. **(Photo credit: Ryan Shin).**

and collected. He had a stroke in his early sixties and was home bound for ten years, as his health condition worsened. His life was like an old tree trunk and felt like an object being thrown away after use. One object that really attracted me during the walk was a lifting truck. It was very old and showed signs of aging. I was not sure if it even worked, but it was obvious that the truck was used for many years and seemed to be ready for a junk shop. I was attracted to the beauty of the texture and colors of the truck, while the rustic texture on the truck showed its long history. A few minutes later, walking and thinking of my dad led me to pay attention to exposed tree roots. I surmised that I was attracted to the roots, as a good metaphor of the connection between my father and me. Without noticing anything unusual, I just wanted to take a picture of the roots, but soon realized that the owner of the mobile home was working on decorating his garden. I was interested in what he was doing as a garden project. He was making a tree ring with

Figure 2: *Walking Photos of Tree Ring with Gravestones,* Photographs, n.d. **(Photo credit: Ryan Shin).**

stones or brick. Suddenly I noticed these objects were gravestones. It interested me, so I asked him if I could take a picture of them.

After a brief conversation about his project, he offered me a gravestone. It was heavy. The owner said he inherited the stones from the previous owner of the house. This made me think of my father. I remembered how I could not attend his funeral due to travel restrictions when I was an international student. What he gave me perfectly resonated with my memory of my dad. I never expected anyone would give me a couple of gravestones. I accepted them: one male name and the other female name. This series of exchanges were memorable as I made connections between and among people, objects, and places.

My students also brought back objects and images from their walks. For example, several students shared their experiences as international students that were away from their homes and they made connections as they noticed objects, places, plants, and small animals. The students were reminded of their loved ones. One student was reminded of his girlfriend in Korea, another student missed home and wanted to talk to his grandfather after the walk, noticing bamboo trees that were part of his home. Another student, this one from Ghana, walked by palm trees and was reminded of manasi (coconut trees) and wanted a sip of madvu (the juice from raw cocoanut fruit) to cool off. Likewise, another student was reminded of her home in Ghana while walking by a pomegranate tree. After exposure to these scenes and the smell of fast-food restaurants, one student yearned to make traditional, homecooked food but lacked the cooking

materials in town. Interestingly, two students who walked together for this project, reported that they were in a state of 'flow,' the psychological state of concentration with an activity at hand or an immersive situation (Csikszentmihalyi, 1990). Some students shared that they discovered things in the photographs they did not recognize on the walks. All of them wanted to incorporate walking to their art classroom.

As the students expressed, walking methods offer ways for both teachers and students to become aware of their surroundings as they process emotions and reactions. As shared in this walking experience, both students and I see a strong relationship among walking, place, and memories, which often invite and express the unexpected and personal development of emotions and ideas, suggesting that walking and embodied learning offer new creative ways of engagement with places and spaces.

100 Paces Walking: Mara Pierce

Much like the process at the heart of Ryan Shin's 'Connective Walking Project,' the '100 Paces Photographic Project' was designed to connect my (Mara Pierce) undergraduate non-art major students with their environment, and to assist students in delving deeper into their experiences as they engaged in the physical activity of walking. Framed through the viewfinder of a digital camera, students learned to see/process their place differently. However, much like Feinberg (2016), my initial perspectives about including walking as part of a student assignment was the product of simply wanting learners to get moving while learning about the digital photographic art form. It was not until much later in reviewing the student photos submitted through this online asynchronous course, that I appreciated the breadth of the visual learning that was made possible.

Beginning in a public space, such as a mall, zoo, downtown, or on campus, students walked 100 paces in any direction. In this activity, students looked all around them, spinning around and walking backwards, if they liked, looking in all 360 degrees; look up, down, and all around. They looked for interesting angles or lighting. They also considered how they relate to the people or architecture, and vice versa. As part of

their required submissions, they responded to prompts to describe their processes and what the walk inspired in them technically and creatively. Submissions showed that they thought about characteristics of particular buildings: how they were used, who designed them, who lived or worked there. In a similar vein, they thought about the people around them, and thought about where they were heading, and their relationships to others.

Assignment objectives that were shared with the students included: countering the idea that a photographer must stay in one place to capture a special shot, applying fundamental elements and principles of art and design to a photographic effort, and moving across a designated number of steps with the intention of seizing a split second (or less, depending on the shutter speed) in the exercise of embodying those 100 paces. Student investigations may be physical or emotional but should be personal and associative to the photographic artform they had chosen.

In this walking experience, I encouraged students to explore detailed points of architecture or human attributes through photographs at the 100th step. Even though most of the students reside in the same small city (population less than 150,000) or on-campus residence halls (population less than 1,000) where the visual resources can be limited, there have never been two of the same photo subjects submitted! This aspect added to evidence that students were not only engaging the technical aspects of the assignment but also the environments that surrounded them by moving through them. Additionally, very few images are of local architectural features I have encountered in the city, which provides great opportunities for varied interpretations and shows an outsider/insider perspective. Finally, upon reaching their 100th step, students were asked to stop and look in every direction—for example: straight up, down, at various degrees, from a sitting position, prone position, etc.—bringing another layer of visual perspective.

Many of the students began from their own front or back doors. At first, I felt this was a limitation imposed on them by the assignment instructions, then realized that, for many, this self-imposition was a product of insecurity and time constraints. They explained that they wanted to stay in a location with which they were familiar so they could delve more deeply into particular aspects of the place they knew. Many others who

were in new places, photographed details of architecture and people with whom they associated with home or family. Occasionally, roommates taking the class together, would take the same 100 paces but arrived at strikingly diverse results.

Once pieces were submitted, I divided students and their photos into groups before reposting their work in their respective groups within a class forum. Everyone in the class could see all the others' works. The next step of the project was to keep moving along the continuum by 'walking through or across' each photograph in the students' assigned group on a technical level. Part of the task was to identify strengths and weaknesses first on technical and creative levels. Questions such as the following were posed: "What about the exposure of this image is engaging to you, and why?" and "What about the choice of subjects in this image interests you, and why?" (Pierce, 2019, n.p.). The artists then revisited their shots to strengthen or reshoot, before resubmitting the revision, which I reposted in class forum groups. Students conducted a second review of the photos in their respective groups. Questions such as the following were initially posed: "What do you find most creatively intriguing about this photograph?" and "What emotions are invoked as you explore this photograph?" (Pierce, 2019). I later changed the inquiry to elicit viewer assumptions about the visual work and the process that went into it. This time, students drew personal connections to the architecture or people in the edited frames. They often asked questions about where the walks took place, indicating that they, too, would like to experience that place. This result creates a person-to-person connection invoking emotions such as curiosity and amorousness with the land and people.

Students then edited their photos based on feedback from their group peers. Edits often included applications of past exercises, such as colored areas on a black and white photo, extreme cropping, and added interruptions, such as grain. Through these treatment changes to the original photos (e.g., bringing attention to one overarching important characteristic of the subject within the frame, off-setting the subject, or pushing unreal blur), viewers could see the intimacy experienced during the walk. Evidenced, layered, and amplified became their walking experiences (Miles & Libersat, 2016). Some of the student photo results follow:

Figure 3: *Untitled.* Photograph, 2017. **(Photo credit: Student S.H.)**

Figure 4: *Untitled.* Photograph, 2017. **(Photo credit: Student K.G.)**

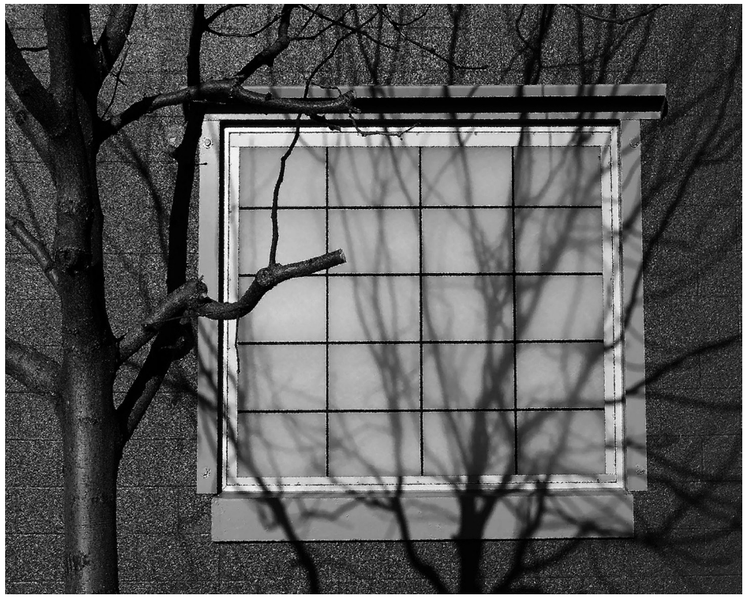

Figure 5: *Untitled.* Photograph, 2018. (Photo credit: Student C.C.)

Figure 6: *Untitled.* Photograph, 2018. (Photo credit: Student A.J.)

The students visually expressed their relationships with architecture and people as they walked 100 paces, then stopped, took visual breaths, before breathing life into photos. Shadows, angles, and noise became cousins, sisters, and mothers in their visions enunciating those relationships. Theirs was a process of building rapport and bonds with the visual. Along this line of visual language, as part of the assignment through prompted discussion, their peers then became the next to explore the visual perspectives on walking, pacing, placing one foot in front of the other as they co-constructed new narratives.

Figure 4: *Untitled.* Photograph, 2017. (Photo credit: Student K.G.)

Conclusion

In this chapter, we shared how we developed and applied different walking pedagogies in each of our classroom settings. The contemporary shifts in technology dependency on smart phones and digital devices encouraged us to develop these projects as a stimulus for engaging students with their local environments. Students realized the value of walking and its significance in their artistic exploration, as well as their research in building their artistic skills. By challenging normalized practices of disconnection with places, our students walked, observed, and redefined how they interacted with and embodied their own environments, thus themselves, within those spaces/places. Students shared their strong interest of walking as a pivotal point of creative and artistic exploration. In so doing, they learned a new and interesting pedagogy that will fill another notch in their teaching/educational tool belts.

Both 'connective walking' and '100 paces walking' offer a new possibility of creating meaningful connections between a walking person, place, and prompt. In 'connective walking,' students explored and discovered relationships emerging from these three elements. '100 paces walking' allowed for students to create narratives or see relationships between people, environments, and buildings. Even though the first project is conceptual, and the second appears technical and knowledge-oriented, students show walking as the essence of artistic and pedagogical engagement and discovery. Both projects also emphasize the unexpected and striking connections developed during walking, which demand artistic interpretations and pedagogical responses. Further we note that walking can be adopted in various teaching contexts, such as the art education course and a general photo appreciation course, facilitating corporeal learning that can be relevant across student populations and subjects taught.

Interacting with places produces many meaningful connections with ourselves, others, and the places we inhabit, as walking prompts have been used and enjoyed by many artists (Hind & Qualman, 2015; Shalom, 2019). As the students in these two projects expressed, walking methods offer ways for them to be aware of their surroundings and to process emotions and reactions in a deep and unexpected manner. That is, walking provided an outlet of their emotions and thoughts hidden

or unspoken. Individuals observed objects and things that remind them of important events, people, or places. We saw how walking methodologies can be compelling and powerful as some art education students created art lessons based upon their experiences. We also learned that walking can transform a typical photography class regarding media exploration and technical knowledge into one that embraces connections between the places that were captured and the possible narratives about people who use and occupy the places. Therefore, we conclude that walking and embodied learning offer new creative ways of engagement with places and spaces.

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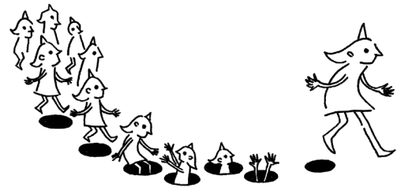
From Figure 2: *Leave no stone unturned-an a/r/tographic journey,* Illustration, 2020. (Photo credit: Nedasadat Sajadi).

DRAWING, WRITING, AND WALKING: AN A/R/TOGRAPHIC PROPOSITION IN 7 PROMPTS

Melina Mallos, Nedasadat Sajadi, & Kathryn Coleman

Figure 1: *One step at a time,* Illustration, 2020 (Credit: Nedasadat Sajadi).

Proposition: Draw, write, and walk your data differently, and think with data as art on a slant.



I wonder where my feet will land, at last? Will it be muddy or covered with grass? Is someone there for me or have they just passed? Who wants to walk with me? This journey will be a blast. Let's chase all the guiding stars. I'll have some answers to the questions asked.

Pedagogical Proposition Statement

This co-storied a/r/tographic proposition in seven prompts has been designed by three a/r/tographers at different stages of knowing between themselves, their worlds, and their practices in and through a/r/tography. We have co-designed these seven prompts in response to the renderings of a/r/tography from the spaces and places we have found ourselves in 2020 during the COVID-19 pandemic. We live in the same city but each of our a/r/tographic practices and our inquiries differ. Our practices of living, walking, being, working, and travelling explore how the radical relatedness and collaborations (Bickel et al., 2010) found within an a/r/tography pedagogy and methodology occur. "Radical relatedness leads to further knowledge sources and cross disciplinary experience in regard to relational aesthetics, relational inquiry, and relational learning" (Bickel et al., 2010, p. 98). We believe that collaboration is central to our work as researchers and practitioners—we learn through, with, and together.

Figure 2: *Leave no stone unturned-an a/r/tographic journey,* Illustration, 2020. (Image credit: Nedasadat Sajadi).

Collaboration is contiguous, it is felt through working on and in relation to another. it creates space for play within uncertainties, for curious encounters to be found in the borderlands of collaboration. Collaboration fosters trust in risk, and with risk we are able to be curious through making. Curiosity is a defining factor in our collaboration. We are always being curious about our roles as artists, researchers, and teachers, fossicking, searching, uncovering, inquiring, exploring, discussing, and negotiating—we leave no stone unturned in our quest for truth and meaning making. Perhaps it is in the 'making' of our work as artist-researcher-teachers that we can best confront the metaphoric and metonymic properties of the thirdness embedded in our roles, our work, and ourselves. Perhaps all educators desire to become artist-researcher-teachers when they begin to question how they were taught and how traditional methods lack life and the living. "They yearn for enhanced meaning, they wish to create, and they long for their own self expressions of certainty and ambiguity" (Irwin, 2004, p. 29).

We have designed these seven prompts in collaboration and invite artists, designers, teachers, early career researchers, education practitioners, and curious practitioners who want to know through walking as a/r/t to join us in the borderlands

and render new possibilities. Each of the prompts have been written to show how our research connects with a/r/tography through walking as public pedagogy (Blades, 2020; Goertz, 2018). Specifically, we outline how we render possibilities as a/r/tographers wandering and wondering about how we can be in the world (Coleman, 2017; Irwin et al., 2016).

Prompt #1 Concrete art/poetry within the letter shape using hashtags:

#futurepossibilities #futureformats #futureparticipations #futureknowledges #futureoutcomes

#futuredevelopments #futureprocesses #futureevents #futuredisciplines/fields/art modes

Rendering #Gazing

Kate: Writing-righting and making- with is an unfolding, a folding of knowing and seeing, feeling, and being felt. To gaze (Coleman, 2017) is to wonder, to be curious, creative, and uncertain, and to trace the ruptures and risks. Gazing is a rendering beyond, emergent in new materialisms, post-digital sites of knowing, and performed through walking as/ in collaboration. Gazing is found between, in a refusal of methods (St. Pierre, 2021) and paying attention to the affects of human, non-human, and more than human interaction/s.

Prompt #2 Who are 'WE' as a/r/tographers: What is my artist – researcher – teacher story? What do I look like? What do I sound like? How do I walk? What walking shoes do I wear to know as artist – researcher – teacher?

Rendering #Contiguity

Melina: The rendering of Contiguity prompts a/r/tographers to see what conditions lay side-by-side to create certain realities or triggers. How do my identities of artist – teacher – researcher intertwine? What unfolds through exploration of the self through writing, art, and walking? The coming together of image and word can complement, extend, refute, and/or subvert one another (Springgay et al., 2005). In paying attention to the interrelatedness of my identities; the way they shift, shape, appear, and disappear, I make visible the spaces in between the roles of migrant, Greek and New Media User, and the activity inherent in practicing these roles (Springgay et al., 2005). The contiguous interaction and movement between art and graphy ensures that research becomes a lived endeavour (Springgay et al., 2005).

Prompt #3 Dear you,… / Dear a/r/tographer: Write a letter to your future selves about your art, research, and teaching walkings. Begin by writing, dear you. Then write a letter to yourself about the places you have walked, run, danced, and wondered. Consider where you are as an a/r/tographer post-COVID and what it means to you to practice in this speculative space. Where have you been and where are you going?

Rendering #Living Inquiry

Neda: My art practice is a familiar, safe, and emergent space where my experiences and responses to 'unknown-led questions' (Bickel, 2005) are collected and explored through visual methods. As a learning Iranian a/r/tographer in Melbourne, I grew to accept my reflections and understandings in written form as much as I trusted my visual language and learned to read "the dialogue between my artworks and my writings" (Springgay et al., 2005). By doing so, I walked in-between the visual and written spaces that guided my being/doing/knowing. To me, a/r/tography as living inquiry means navigating and repositioning myself through what is familiar to create meanings/experiences for the less known. In this walk, I can revisit my footsteps, appreciate others who have affected and inspired this journey by walking with me, and gaze upon how the curious walk between the known and the foreign becomes an engaging dance which shifts, turns, and creates new meanings.

Prompt #4 Artist/Researcher/Teacher: How do a/r/tographers know themselves in relation to:

- New communities bound by online identities
- Risks, opportunities, and interconnectivity
- Sites/sights/cites
- Writing/righting
- Digital and virtual spaces and places

Use a method of writing a listicle (lists of 10 or more words) to explore being and becoming an artist, researcher, or teacher in COVID-19 times: A – R – T

Rendering #Metaphor

Kate: When one thing sits beside another—or in front, around, and in-between ideas—I can see through the layers differently, tell it differently, play with it more: I can "tell all the truth but tell it slant" (Emily Dickinson, 1998, p. 1089). I can listen deeply to what I am seeing, hearing, knowing-with, and feeling, listening with a connection to the sights, sites, and cites. Through metaphors and metonymic relationships, we make things sensible—that is, accessible to the senses" (Springgay et al., 2005, p. 904). Metaphors and metonymic relations are affective; they allow me to feel new connections through stay(ing) with the trouble (Haraway, 2016) and see where I have been and where I am going. Mapping is both a metaphoric and metonymic relation, it is a material-relation becoming, an ethical and hopeful way to see through and sense-make, while making sense of da{r}ta and rendering visible within the thirdness.

Prompt #5 Mapping my futures: Creating a map of your travels to here: What places have you visited? What roads and rivers have you crossed? Map your travels. What sites and sights have you traversed? Where are interweaving ideas, ones that entangling in/through space, and interlinking ideas? Map this voyage and encounters through dialogue, text, and image to interlink thoughts, beliefs, memories, creating new storylines of becoming. Consider the view you want your map to have, can you design the journey using a bird's-eye view or meta-view of the spaces you have been and are going? Think and write with metaphors of Walking/Exploring/Encountering. Imagining what is in the third-space and what is missing?

Rendering #Openings

Neda: Explaining my art practice and illustrations in words has always been a challenging task for me. Process and details become essential to deliver a wholesome meaning which can be understandable for the recipient/audience/reader and recognizable for the artist. As I overlay, weave, and put together visuals and words to remember and create my story with a beginning, spaces in-between, and a happy ending, I become aware of the interlinked spaces and indescribable/unknown meanings. I wonder about these unnoticed/unfamiliar spaces/openings that ask to be explored. What/who is in there? What does it mean? Can I go there by myself, or do I need help? This curiosity along with doubt and concern is what guides me to seek answers for questions that were not in view in the beginning of my a/r/tographic journey. A/r/tographers are travellers' in-between spaces, identities, and experiences who speak through words and images to construct meanings. Meanings and ideas which they endeavour to explore through openings.

Prompt #6 Writing a recipe for a new a/r/tographic inquiry:

1. Who are your participants and what is the setting of this inquiry? What scholars are you walking, making and writing with?
2. How will you collect/create/generate practice as da(r)ta—that is artistic practice as a data source (Coleman, 2020)? How will you analyse/know/curate the art within the data and data within the art (da(r)ta) as practice?
3. What places will you be practicing in? What are your time and place constraints for walking/playing/wondering/wandering?
4. Who and how many sights/sites/cites are you working/walking across?

Rendering #Reverberations

Melina: For me, working with participants of the same ethnic background (Greek) who are also migrants, is of paramount importance to the authenticity of my research. The shared language and experiences build trust—and encourages us to walk as equals in the exploration of our research question which we have identified together. This question encourages dialogue, contemplation, and participation through new media—a tool that youths are well versed in using to communicate and share their ideas. Exploring our social media posts and comments opened new possibilities for meaning, as we were forced to look at photographs of key moments in our lives shared via social media. Reverberations transformed our personal histories, self-awareness and gave us permission to be creative. In answering the questions in Prompt 6, I come to understand myself, to explore gaps in my knowledge in understanding my identities as a migrant, woman, and Greek. Collaboratively, we energetically raised our vibrations through art explorations to witness the synergies between us. What is recalled and mirrored, resisted, and pushed forward?

Prompt #7 Virtual voyages into a/r/tography [An Odyssey]: What do your collaborative and tangled encounters between people, places, objects, ideas in virtual spaces tell you about your practice and research? Virtual spaces map us, they are mapped spaces. Document the virtual sites and experiences you have encountered through drawing, reflection, and new media that you make and write in. Plan the voyage into new frontiers for, art, technology, and research? Where will you be walking next?

Rendering #Excess

Neda: What happens after a long curious walk of reflecting and becoming when you return home to/with the familiar or when you decide to pause for a break? I ask myself this question whenever I hit a millstone in my candidature, or when I feel accomplished and content as a result of solving what amazed, engaged, puzzled, and challenged me for a long period. I wonder what my being, struggles, and achievements say about me and how it affects others? How will they respond? As I ask these questions, another path emerges and passes through and beyond me. A/r/tography is a continuous space full of pre-existing and emerging paths. Curious travellers expand within and outside. This is the space of excess where we affect, become affected, construct, and re-construct our experiences (Springgay et al., 2005).

Melina: Working with Greek migrant youths to conduct research in a digital space, encouraged our own place 'making' and marking through the artworks we generated and shared. We curated a collective guide to navigate the perils of new media for recent migrant arrivals, and how our new media use curates and reflects our identities. In doing so, liminal spaces of creativity popped up, enabling us to unravel the losses and gains migration made to our identities and re-explore and rewrite these stories.

Kate: A/r/tography in the post-digital space (Lecce, 2014) is a world of encounters, new counter points to be wandered through and considered. In the post-digital, we are just learning about how our bodies connect and come to understand bodies as an artist-researcher-teacher as technologies shift and the relations between turn. In this third space, we are in relation to our possible, probable, and potential futures as we seek new ways of knowing how we might exist in the world.

Gazing Forward

Walking and wondering beyond an a/r/tographic proposition in seven prompts have been designed for knowing through affect beyond English language, beyond the pages as text. They are prompts that were designed for us as a/r/tists—designed to render, rest, pause, and listen as you walk. We focus on the artist as researcher as teacher, through a process of trusting the self through slow scholarship (Lasczik Cutcher & Irwin, 2017) and connectedness. We invite you to walk with us in this shared padlet as a site of and for a radical collaboration https://padlet.com/kate_colemanMGSE/dfdervda7by0eji2 and share your walks and witness the walking of collaborators.

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Excerpt from Figure 3: *Black Lives Matter Collage*, Digital Photographs, 2020. (Photo credits: Corinna Peterken).

NOTICING WHAT MATTERS THROUGH WALKING AND MAKING

Corinna Peterken

Proposition: Go for a walk to wander and wonder.

This is an invitation to walk and wander with purpose and wonder—move to make, to sense, and make sense using sight, hearing, smell, taste, touch and notice feelings with the way children might experience life. Even though "the art world does not always embrace work concerned with the life and interests of children" (Baggesen, 2012, p. 24), as an early childhood educator and researcher, I do consider the life and interests of children and how we might explore environments using curiosity, wonder, and inquiry. I am interested as an artist in children's processes. I wonder, if we give ourselves permission to use ways young children engage with the world, what might we encounter? Curiously wandering and wondering—w(a/o)ndering (Peterken, 2013) with matter, artefacts, and environments—opens to pedagogical potentialities and possibilities rather than defined questions and answers (MacKenzie, 2011). Walking in this way, I am open to what is felt and found with camera/phone. What calls attention? What is noticed if we stop as children do to explore items along the path? Wandering and wondering also becomes a curricular invitation to respond creatively with making as a way to notice what matters.

W(a/o)ndering

Art pedagogy that engages with what is found intriguing, discovered through wanderings, and extended with making becomes a "playful betwixt-and-between space" (Wilson, 2003, p. 226). Young children playfully engage with the world and materials using their body and senses and have been known to gather understandings and present what is important with photography (Alper, 2013; Kind, 2013; Peterken, 2018; Tarr & Kind, 2016; Vecchi, 2010). This provocation opens one up to being in between and at times "full of play" (Leggo, 2012, p. 1) for "learning 'something' about the environment" (Moore et al., 2014, p. 22), and what matters. A/r/tographic 'shifts' (Springgay et al., 2005) unfold thinking as teacher/researcher/artists engage in emergent discoveries, as "some knowings cannot be conveyed through language" (Ellsworth, 2005, p. 156).

Wandering, collecting, waiting, doing, gathering, wondering and making to understand become pedagogical spaces through attending to environment and matter. These moving/making/thinking processes can open to intra-active pedagogy (Barad, 2007) where a "listening dialogue" (Lenz Taguchi, 2010, p. 34) is created with and in between humans and materials to "come to know them differently" (p. 35).

Ellsworth (2005) determines that finding and creating aesthetic experiences happens "as we live through them" (p. 151). This walking pedagogy based on early childhood theory/practice (Lenz Taguchi, 2010) takes into account the way moving, place, artifacts, and bodies can lead "to the learning event taking place in-between the [human] and the material in the space and event of learning" (p. 35). Making with images and words gathered on walks, and after, are learning events that re/think "matter as activity" (Lenz Taguchi, 2010, p. 14). Embodied theory/practice (Lenz Taguchi, 2010) as in early childhood pedagogy is not only for children. Artist/teacher/researcher selves, whether young or not, are "continuously in a state of reconstruction and becoming something else altogether" (Irwin & Springgay, 2008, p. xx) as we participate in creative methods as learning. Making art with walking images, and using the arts for integrated learning in early childhood education (Peterken, 2018) allows us to "create places in which to think without already knowing what we should think" (Ellsworth, 2005, p. 54). In contrast, curriculum standards and developmental expectations in early childhood (and beyond) often tell us what to think and what matters in learning/teaching (Grieshaber, 2008; Moore et al., 2014). In this w(a/o)ndering/making process as with pedagogy in motion we "might depend on learning to play" (Haraway, 2016, p. 88) while working with comfortable and difficult past/present/futures. Learning events in this type of playful research work/play with "pushes, pulls, affects, and attachments" (Haraway, 2016, p. 88) that provoke openings for thinking about pedagogy. Such openings are opportunities to understand the world by engaging in "never-ending work and play of responding…" (Ellsworth, 2005, p. 56) to being in and of the world. Playful w(a/o)ndering and making art become ways of thinking, doing, and acting with materials and encounters (Lenz Taguchi, 2010).

Openness to wandering *and* wondering on these sensory meanderings of a nearby area give "space and time of contemplation" (Irwin & Springgay, 2008, p. xxxi)

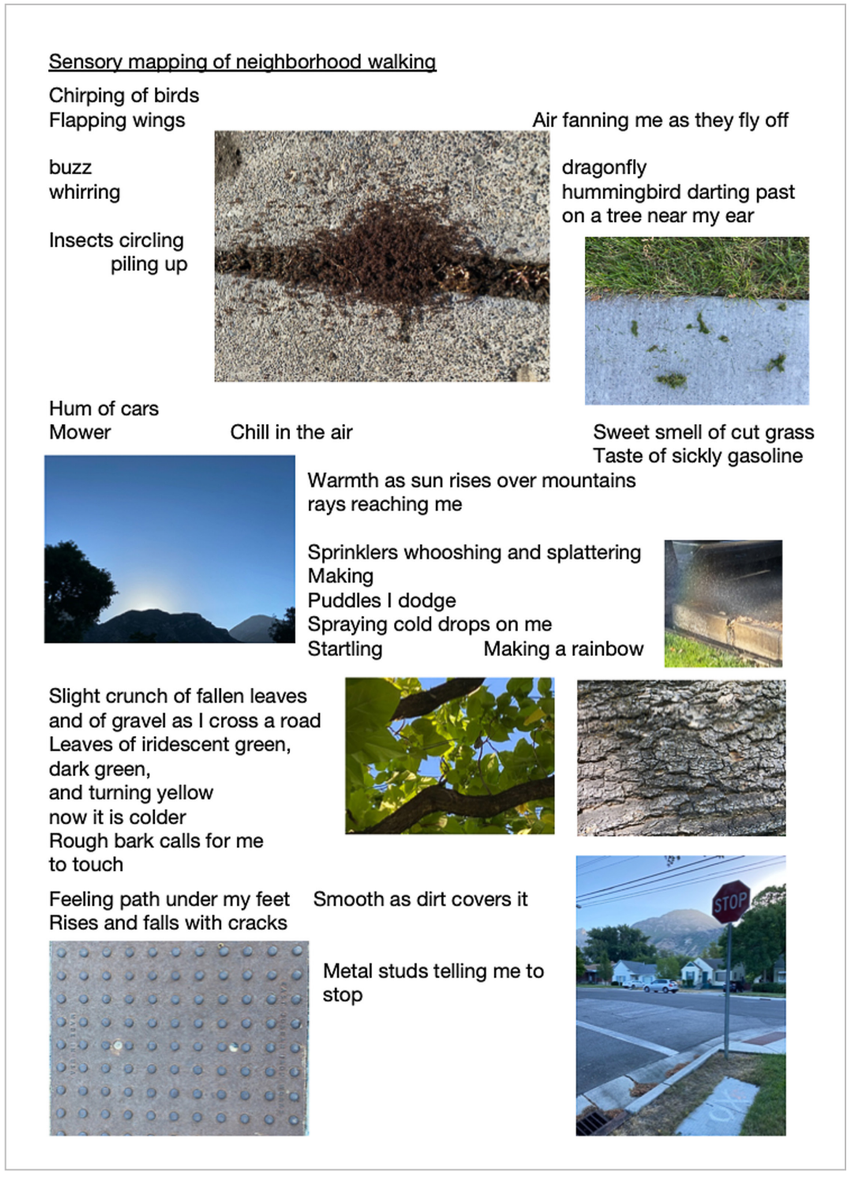

Figure 1: *Photo/writing: Sensory Mapping of Neighborhood Walking*, Text and Digital Photographs, 2020. (Image credit: Corinna Peterken).

with "…imprecise but insightful glimpses into alternate visions that hold promise" (Sullivan, 2008, p. 242) and insights and glimpses of what matters now, and in the future. One specific neighborhood walk provokes sensing, feeling, recording, and documenting with iPhone camera and Notes App (Figure 1). The images and words reveal something of what is going on: small visions that consider how making notices what matters.

W(a/o)ndering around my local area connects to and teaches through place, with and in between walking and making (Burke et al., 2017) as embodied senses and feelings are with matter in the neighborhood. This draws attention (Ingold, 2015) and sparks wonder, recorded in situ. Ants arising from a crack in the path become a focus (Figure 1) and iPhone becomes an extension of body as it documents what calls to my senses. I notice certain things in more detail: the pile made by ant bodies, moving and writhing as if one. My focus is drawn with the camera. I gaze and am with these ants, their home underneath and spilling out, the overflow seen on the surface signals so much unseen activity in the world below—a world I know little about but am connected to with the image and making a collage. Sensory knowings are connected as the outer environment and the body/iPhone/ants/grass/bark/path/water/leaves/sun/sign (Figure 1) intra-act in the taking/viewing of images. They continue to intra-act as I open the Notes App and tap on the iPhone keyboard in poetic writing that I email to myself. Inside and outside knowings on this walk are therefore more than binary (Lenz Taguchi, 2010) as matter and maker entangle and listen/feel/do.

Making images, I notice the built and natural environment while moving in between spaces becomes productive for imagining as artist/researcher/teacher (Irwin et al., 2017) while sensing more about familiar settings (Irwin, 2006; de Cosson et al., 2007). All senses come into play, although generally sight is used later in the process. Attention to affect and other senses first allow "a way of knowing from the inside" (Ingold, 2013, p. 10) that moves back and forth with outside, matter, and environment. The images and writing are entangled and speak across and with each other.

Photo/writing

The wondering in between artist/researcher/teacher selves and walked neighborhood with iPhone gathering images engages with what emerges. During the walk, I pause and play/work/think with images and surroundings and what is noticed. Words arise, entering my consciousness in this gathering of materials and the visual, such as the image of ants and 'insects circling piling up' (Figure 1). These words are tapped into my phone playfully. I pause as they come to mind on the walk. The words become poetry as they, "coming from a body and received by another body" (Stewart, 2012, p. 110), emerge "from a deeper place" (Stewart, 2012, p.112). They are not forced. The words (and images) are gathered in the same way children gather a stone, stick, or flower they notice along the way. Holding it, taking it in, feeling connected, curious. Once back home, the poetic words from this process are collated and played with as I place them in relation with the photographic images on a Word document. This process of inquiry evokes thinking and academic writing in relation with images and poetic writing. It is a method for knowing as well as presenting, a gathering and putting-together of fragments as they come. Very little alteration is made as I collate the photographs and poetry into a document (Figure 1). I call this process/product 'photo/writing' (Peterken, 2015).

Collage comes into being and a 'sensory mapping of neighborhood walking' (Figure 1) emerges. It holds my w(a/o)ndering using the ways young children engage with the world, moving slowly (and also fast at times), sensing as a child might. Stopping when "pushes, pulls, affects, and attachments" (Haraway, 2016, p. 88) make me pay attention, imagine, and feel; I feel wonder in my body and senses, and I wonder. Walking here is purposeful as I have an intention to move, make images, add writing, and make a collage later, to learn.

Walking to Notice, Learn, and Engage with the World

A/r/tography provided "a possibility of creating meaning, a possibility of what is, is not, and what it might be" (Springgay et al., 2005, p. 908) for this pedagogical proposition. The w(a/o)ndering process became a "construction site" (Sullivan, 2005, p. 86) that had

me making photo/writing with what is noticed, and "learning to journey well in [images and] words" (Leggo, 2008, p. 12). Knowing differently is in the collages produced through walking and making as a way to learn (Figures 1-3). This is "an emerging practice, a living practice" (Ingold, 2015, p. 37) and as I followed where the walking and making process pushed and pulled, these experiences became more pedagogical as images from streets and what was noticed began to teach me something about what really matters.

Playing with Images to Notice What Matters

What matters began to emerge in a collage with nature and environment, politics, and equity. This walking, making, and collaging (Figure 2) turned into a series of walks and image gathering that make a collage across and in between time (Figure 3). Playing with images collected on daily walks in a collage brought together what came before, lies under, and emerged through (Irwin, 2003) walking and making. Downloaded images were perused and sat with to notice what might matter. I noticed the different perspectives and focused on a colorful balloon body that was above my head, wasp nest and wasp bodies swirling dangerously, printed fists proclaiming 'BLACK LIVES MATTER,' blue painted palm prints of a child's hands, wandering duck bodies freely traversing roads and paths devoid of human interference, and a pinecone on steps undisturbed by foot traffic. Manipulating images and creating this collage brought more noticing. It re-presented the walking/matter encounter, making it visible to "learn in my head what my body already recognize[d]" (Sameshima, 2008, p. 49). Images, as matter, gave feedback and more as I walked, noticed, and made art (Ingold, 2013).

Matter can be held as "agentive, not a fixed essence or property of things" (Barad, 2007, p. 137) and in such a perspective, the focus turns to "practices, doings, and actions" (p. 135). These images and the collage become matter that acts with understandings and shifts attention. The images together are complicated by calls for greater care of the environment and the demonstrations and vigils in support of Black Lives. Possibilities and provocations exist in, with and from these "details, perceptions, feelings and qualities of experience" (Irwin, 2003, p. 76), whether they are easy and/or challenging, for there is comfort and discomfort, "uneasiness and wonderment … in this sort of research engagement" (Barone & Eisner, 2012, p. 50).

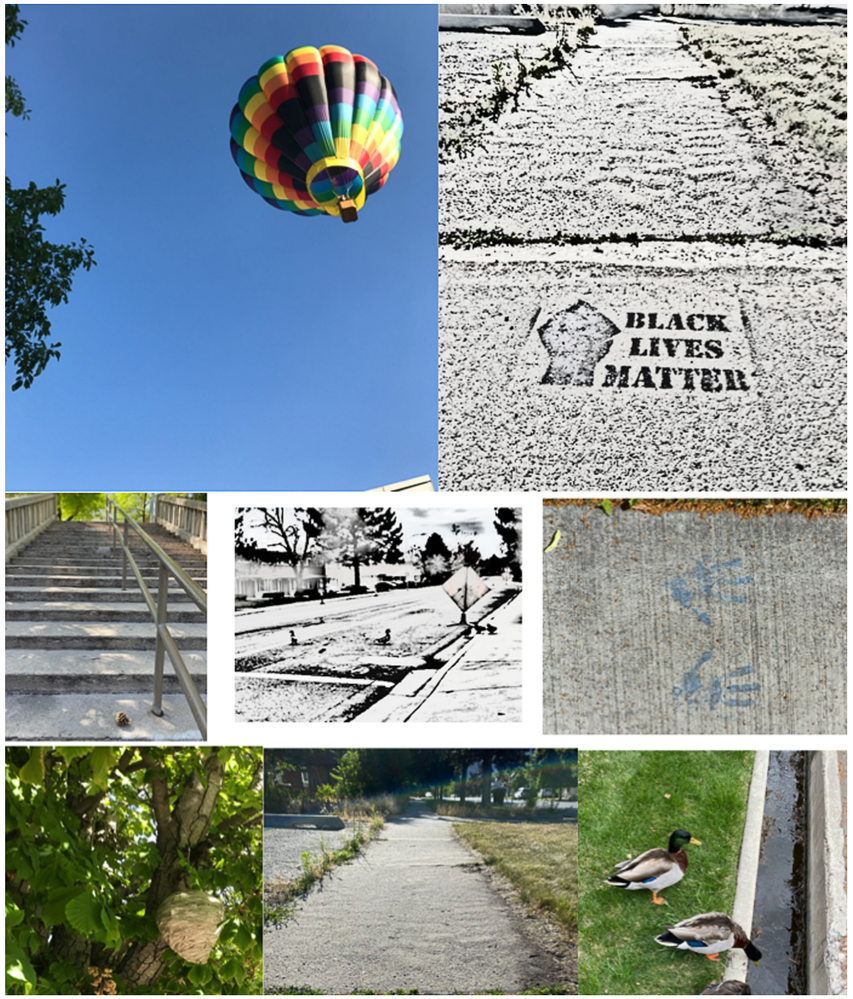

Figure 2: *Walking with What Matters Collage*, Photo Collage, 2020. **(Photo credit: Corinna Peterken).**

Returning to the 'Walking with What Matters Collage' (Figure 2), the images become instruction and invitation—a push and pull to notice what matters. They hold aesthetics *and* trouble and they inspire noticing, attending, staying, making images, leaving, and returning. The collage calls to stay with the trouble (Haraway, 2016) as trouble that matters can open to knowing more about teaching in relation with and

Figure 3: *Black Lives Matter Collage*, Digital Photographs, 2020. (Photo credit: Corinna Peterken).

in between learning selves and matter. These images teach as I look for pedagogical possibilities. I am different with them. I notice the printed blue hands and making an image with iPhone (re)forms the moment into material that I can repeatedly attend to. Looking back, being in the moment, and imagining future teaching/learning with the collage moves thinking about practice. Printed blue hands that are open to learning teach me in this moment. Open blue handprints are matter, they stop me, and being in relation with blue/paint/hands/child/artist/path/image makes a difference pedagogically. This takes time and attention to notice, and be taught, and making time for work that explores slowly and develops understandings matters.

Making and feeling with images engaged with what matters in that moment and it can open to further learning opportunities. Even when these openings are "unsettling"

(Ellsworth, 2005, p. 56), they work with trouble and allow a dynamic access to "wonder" (Vecchi, 2010, p. xxi), and wondering with arts (Peterken, 2018) and this invitation to walk and wander pedagogically opens to noticing what matters now. Educators with a focus on young children use present curiosities and passions as part of learning. In planning, areas of curriculum can then be connected with what matters (which is more than set standards) and integrate learning with children's hands, matter, and making. As early childhood educators, we plan very thoroughly so that we can "*diverge* from our plan" (Lenz Taguchi, 2010, p. 61) to spend time, slow down, and open thought with materials.

Noticing what Matters with Another Walk: Revisiting and Reworking

As we use the arts for learning and thinking, there are moments where "a place of difficulty causes us to attend to what matters" (Irwin, 2003, p. 76). In relation with this walking/making, I noticed a line of printed images on a paved walkway spaced along one street block gathered in photographs. They become a learning encounter with "material-discursive intra-activity where there is an intertwining of the conceptual and the physical dimensions" (Barad, 1999, in Lenz Taguchi, 2010, p. 137) as the images are fragments of neighborhood thinking (Figure 3). Thinking with 'BLACK LIVES MATTER' and the challenges to this, the painted and inked over images pushed me forward and pulled me back and in between for revisiting, noticing, and engaging in change—change on the path and within. Images are becoming, adapting, and reworking this message and context. The conversation with 'Black Lives Matter collage' (Figure 3) is continued from/with the prior image in 'Walking with what matters collage' (Figure 2).

Prints of a Black fist and 'BLACK LIVES MATTER' repeated down the path are noticed, changed, and changed again in argumentative interactions over time. The neighborhood changes and has different points of view in a material conversation. The neighborhood is different. How many people see or engage in this? Who notices? The images make me notice even more. Black and white markers and paint cover, add, scrub out, reverse meaning, and recreate the original text with added complications. Slogans are interacted with, changed, and disputed with back and forth, and joined by a copy of Rage, Flower Thrower (Banksy, 2005). Text and prints are taking a stand and the agencies

of materials, beings, and places are noticed. As I move with this trouble and return to stay with the trouble, I am different. Living with this trouble, I am more determined to support diversity (Derman-Sparks et al., 2015) and work for equity in my teaching/research/art. Walking and w(a/o)ndering attends to this pathway conversation that holds (dis)comfort.

Making this collection of images is a thinking process. Matter shifts understandings as it participates as "part *of* the world and its ongoing intra-activity" (Barad, 2003, p. 828). Feelings of comfort, confusion, anger, and disappointment are on display in the pathway printing (Figure 3) of a white square of paint covering the 'BLACK LIVES MATTER.' Those who have witnessed the changes on the path know what is underneath: all lives matter; lives matter that erases 'Black' in a misunderstanding that somehow any other life was previously erased; and the reaffirmed 'BLACK (in white marker over the erasure) LIVES MATTER' which brings hope that we can attend and act to make change for more equitable learning/teaching. In the playful way someone chose to re/act, the copy of *Rage, Flower Thrower* (Banksy, 2005) becomes a ray of hope. The images and 'Black Lives Matter collage' (Figure 3) reflect "visual and textual understandings and experiences... [which are more than] representations" (Irwin, 2004 in Springgay, 2008, p. 185), they are actions and intra-actions.

Wondering with walking, noticing, and making bring "shifts" (Lenz Taguchi, 2010, p. 34) and learning. This pedagogical provocation invites sensory, curious, exploration and inquiry with a camera to notice and document encounters that may be extended with poetic words and collages. Making as artist/researcher/teacher in this work/play leads to more than knowing. It opens questioning and (re)searching. Like children, we are "formulating continuously new questions and problems to be investigated" (Lenz Taguchi, 2010, p. 138). I wonder what future potentialities might open in pedagogy and practice as active learning environments such as this are in relation and intra-action (Barad, 2003) with matter, making, and what matters?

What happens in relation with this pedagogical provocation? Ongoing conversations with art on and from neighborhood walking in sensory, curious ways connect with current issues that matter if care is taken to notice and to attend in body and mind (Ingold, 2013). This transitory nature of understanding is embraced by artist/researcher/teachers who "try to make visible the intangible and inarticulate elements of teaching and learning" (Kind, 2008, p. 169). Intertwining theory and practice with pathway matter through w(a/o)ndering and making, provokes ideas about what we can do and how we might teach and learn (Lenz Taguchi, 2010) with and through the arts (Peterken, 2017). Barone and Eisner (2012) advocate for arts- based education research that is "more than interesting conversation" (p. 52). Dialogue is not enough. W(a/o)ndering as pedagogical approach using photo/writing and collage is (a/e)ffective and can bring teaching/learning, matter, non-human, and human participants in to play. What new questions might we playfully ask? How might/will we intra-act and respond to what matters?

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From Figure 3: Constant tracelines. We feel the blueprints as suggestions and see the tracelines as our memories. *In many directionless patterns. Layering. Human on sand, on earth, on site, in site, insight,* 2020 (**Credit: Peter Cook**)

AN A/R/TOGRAPHIC BLUEPRINT FOR WALKING IN FOUR PROPOSITIONS

Kathryn Coleman & Peter J. Cook

Our life narratives are intertwined and entangled with/in art, research and teaching. As digital a/r/tographers, our place stories have connections that have connected us further across spaces and sites. These are multiplicitous and invite new inter-actions and intra-actions across times. We-searching (Holman Jones & Harris, 2019) with Haraway digitally is an experiment that we followed as a series of propositions during 2020. A turn in our life narratives that hold us, yet opens us to living and working with and through the human, non-human and more-than-human interests us as re-searchers. This a/r/tographic blueprint for walking in four propositions explores making kin as a/r/tographers that work in often contested spaces of conservative educational research and across disciplinary boundaries.

We (Kate and Peter) have been materially and digitally working as an a/r/tographic co-lab to we-search with Haraway (2016) troubling a/r/tographic practice (Coleman, 2018; Cook, 2018) throughout 2020. It connects our collaborative discourse as we play, write, make, and perform ideas to open new spaces experienced by us during lock down and the affect of distance it created. We have been troubling making and doing in digital spaces as ways of thinking through a/r/twork as scholarship for education post-pandemic. To explore this speculative future where a/r/twork as scholarship has widened debates concerning the visual and performing arts and design education, we invite you to into our imagined a/r/tographic walking; walks completed with and without

Figure 1: *In/print,* 2020 (**Image credit: Peter Cook**).

each other. To move this idea of imagined walks forward we invite you into our four walks. To do this we use the metaphor of the blueprint; a procedural and process for drawing and copying. It is a mark-making process for curating and archiving ideation and prototyping of new ideas, drawings and concepts for new viewers. It has a recognizable look and feel, a hue (Pantone 194052: classic blue) that is known to many with a stark white line. We (w)rite these imaginary walks with this blueprint in mind and for our teacher education students who may think of blueprints as opening new ways of walking with and through a/r/tful encounters. We *rite* the following four propositions to engage in new a/r/tographic spaces walked between, with/in the slant. Each proposition builds upon the blueprints of our own imaginary walks in lockdown between sites to ideate, ignite, inspire, reflect, create, teach and learn.

Proposition #1: Walk as an acknowledgement to the First Peoples of the Country you are walking, learning and living on.

Go outside and listen with your ears and hands, hear the sounds that surround you and pay attention to those sounds and affects closest to you. What is closest, what is furthest away? Listen to the wind, the cars, the lawnmowers and planes. Draw these sounds. Record them on your phone and listen again, creating a layering of sounds. Now, listen to the sounds that are furthest away. Draw them. Identify these sounds and places where you hear them as sites of knowing, age-old place stories that you may not know. Listen with your whole body and draw the reverberations and movements. Using Instagram please share your making and writing of the #placestories where you are using this handle and tag @petercook9286 @kateycoleman to build a collection of place stories.

Walking proposition 1 is a rupture and dis-rupture for knowing in place. We found that walking together but apart as an acknowledgement can de-centre knowledges about place. Walking as an acknowledgement invites a query-ing and questioning of the

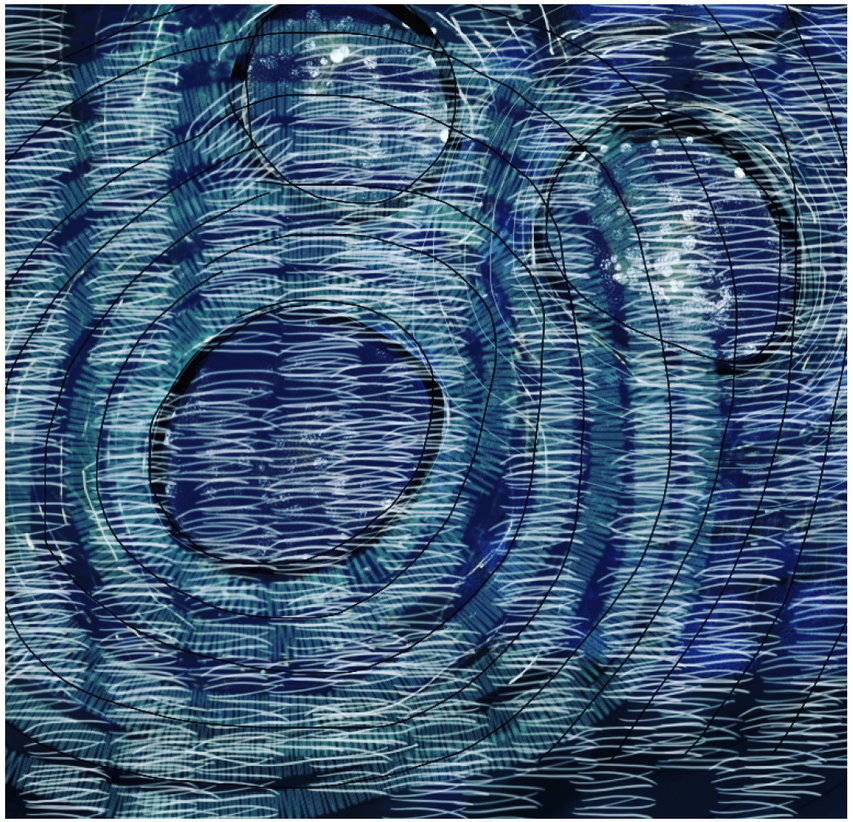

Figure 2: Walking with. The resonations are felt, vibrating as the thinning swells and the movements linger. *I can hear differently. Stop, pause, listen shift*, 2018 **(Image credit: Kathryn Coleman).**

privileges you have, bias and epistemic beliefs about knowledges, places you know the stories of and take notice of the place stories held in the space you cross. Being alert to your position and giving time to think with, in-between and within while walking slows you down to notice, see, hear and feel the affect of your walking-on as an opening. "Openings are invitations that leave room for encounters between artist/researcher/teacher and reader/viewer entangling experience(s). Encounters are meetings that involve surprise and conflict, that are not a coupling but a mediated space of coming together and pulling apart (Ahmed, 2000)", (as cited in Springgay, Irwin & Kind, 2005, p.906). Walking as an acknowledgement to the First Peoples is an encounter with deep listening

or dadirri (Ungunmerr, 1988). Kate was taught this word and the affect of this on our saying, doings, being and relatings as a way of listening by an Aboriginal arts education student. It is from the Ngan'gikurunggurr and Ngen'giwumirri languages. We (Kate and Peter) have learned during COVID-19 and living and working from home that our life narratives need to be gazed upon, looked back into and given attention to all of the voices, place stories and people, Countries and s/cites we have the privilege of knowing with and on. We are more intertwined than we may have time to think with/in.

Proposition 1 invites you to explore deep listening and knowing on and through Country as an opening. Where are you located in the world? This map of Aboriginal Country created by Deadly Story (link to external site) allows people in Australia to locate the traditional owners of the lands they are walking on. Can you locate where you are in the world and its First Peoples? Digital and visual a/r/tography allows our placestories to connect our stories across spaces, sights and sites through making the invisible, visible. "A/r/tography is about each of us living a life of deep meaning enhanced through perceptual practices that reveal what was once hidden, create what has never been known, and imagine what we hope to achieve" (Irwin, 2004, p.36).

Proposition #2: Tracewalk and pattern through drawing with lines and movements.

Find a space where you draw, dance, mark make and tracewalk in earth, garden, sand or mud. Follow your toes, trust yourself and listen to the places that your feet explore. Let the marks you have made be the inspiration for the next iteration as the lines and movement accumulate. Using Instagram please share your #tracewalking memories as photographs, videos or montages using this handle and tag @petercook9286 @ kateycoleman to build a collection of tracewalks.

Proposition 2 uses methods of knowing through tracewalking as choreography; it allows you to capture the travels we hope to create. As a/r/tographers we look for new complex collaborations of uncertainty and slipperiness, across multiple time and space.

Figure 3: Constant tracelines. We feel the blueprints as suggestions and see the tracelines as our memories. *In many directionless patterns. Layering. Human on sand, on earth, on site, in site, insight,* 2020 **(Image credit: Peter Cook).**

The tracelines of tracewalking and patterning become the memories of the movement and the impetus for possibilities. We aim to infuse the nuances of embodied movement both human, non-human and more than human, through explorations of a/r/tographic principles as an ecological practice (Rousell et al., 2018). Contiguity of movement and matter are highlight purposefully, as they alter and morph within the conflicting forces. We suggest documenting the processes and artefacts through a variety of media, iteratively developing reverberations of practice and products. We hope to exploit the limitations of both the body and matter, as potentialities for openings, where the lines of real and imaginary are blurred and often diffracted. As we play the "body becomes an ontological site of being" (Ulmer, 2015, p.38). Considering and concentrating on our individual living inquiry may become a shared experience among ourselves, our environment and others that are not yet known. In reflecting on the assemblages of practice we may consider the intertwining, inter/intra-relationships, and the interconnectivity of our art making, tracewalking and practices, with the scholarly mindfulness of (re)presentations of studies, and the pedagogical advantages and privileges of being on country and with country.

Proposition #3: Blueprints for imagined walkings on Country to know us.

Think of a person you want to walk with but can't. Meet them online and share time and space together. Imagine what you would see, hear and feel walking to see each other. How long would it take? What spaces would you cross? Compare your walking interior monologues with your shared conversation, draw these and write about your wonderings. Using Instagram please share your #digtalmapwalkings using this handle and tag @petercook9286 @kateycoleman to build a collection of imaginative digital map walks.

Proposition 3 is rendered in the in-between, in your imagination as you wander with, in places known and unknown. Wandering as an imaginative movement and connectedness to affect invites you to be trusting, risky and playful through performing connectedness. Taking an imaginary walk in a virtual map is a (post)human dance on a screen with your fingers and opens new connections to places not yet found.

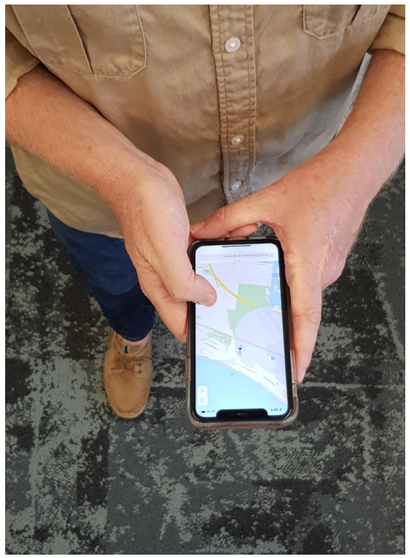

Figure 4: Left. Imagine walking to someone you want to walk with, talking and creating new moments in time but wide-open spaces keep you apart, 2020. **(Image credit: Peter Cook).**

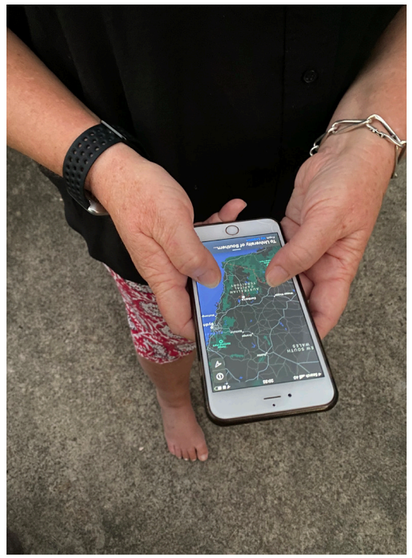

Figure 5: Right. It is in the excesses that we locate ourselves in relation to others, things, ideas and ways of being, 2020. **(Image credit: Kathryn Coleman).**

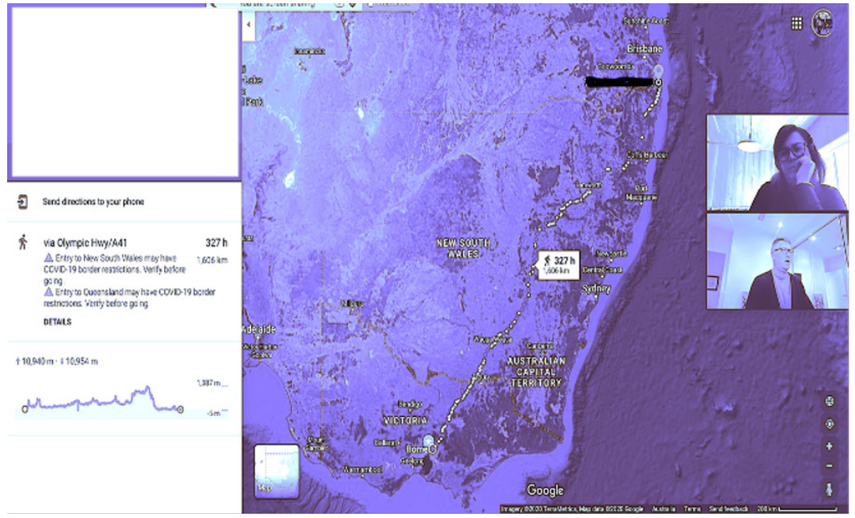

Figure 3: 327 hours in lockdown. Screen shot, 2020 **(Image credit: Kathryn Coleman).**

During the pandemic we have felt the effect of being apart from family and friends, colleagues, and collaborators. We have wanted to walk together, but COVID-19 has kept us apart as new digital sites brought us closer than ever together. We (Kate and Peter) don't work together or live near each other, but as a/r/tographers we walk together at conferences, at research meetings and whenever we are in the same city. Because of lockdown and the pivot online in our teaching, and research we began to speculate and wonder in new ways. We are keen to explore a/r/tography as social practice, particularly in times of unknown/yet to be known, and we are interested in the openings that we have seen and felt in our practices during 2020. It is in this vein that we began to meet virtually, building in fortnightly catch ups to walk while talking and sharing ideas about our futures: possible, probable and may be and how it is that a/r/tography helps us to understand, question, query and provoke what these futures might look like internationally in education. In one of these meetings, we plotted our imaginary walk in a virtual map. It was taking us 327 hours to walk, roughly 13.63 days; 6.815 days to walk non-stop before meeting in 163.5 hours in central New South Wales (possibly Dubbo) as we drew, talked, and imagined spaces we were traversing and encountering, dot-by-dot in 'Maps'.

Taking screen shots of these walks allowed us time to discuss the places we knew between us and shared our stories and connections as a/r/tists in new ways, co-creating digital walking-based pedagogies while we reminisced and encountered new seeing through listening to stories and memories. We were mindful of the sites we passed and ideas that emerged as this interface offered new in-sights/sites to the potential of imaginative digital map walks for collaborators working online across temporary and imposed physical borders. We felt the blurring of the digital, material and human, and played as a/r/tographers with the possibilities of the (post)human (post) qualitative (Le Grange, 2018) nature of our digital mapping for future pedagogical encounters.

Proposition #4: Make kin with your world as an a/r/tographer.

How do you know something through materiality? Immateriality? digitally? Watch the light and how it lands on your walking, listen to your breath and heart rate. What do you listen to and hear? What do you see? Document your understanding of the experience of being with/ on/ near/ above/ between/ under the natural elements around you. Using Instagram please share your #makingkin using this handle and tag @petercook9286 @ kateycoleman to build a collection of making kin.

Proposition 4 explores making kin as a/r/tographers who work and walk in often contested spaces of conservative educational research and across disciplinary boundaries in the visual and performing arts, sciences, scholarship of teaching and learning, and the teaching-research nexus. We invite you to listen with your feet, hands, and heart and to walk in connection to the patterns around you, watching the dappling light, the size of raindrops and the colors of the world. Using the site and found objects, consider the possibilities of how these connections may make a/r/tefacts. The aim is to work our thoughts, and our practices from the representational to the abstract, exploring metonymy and metaphor as stimulus (Irwin, 2008).

Figure 7: My clothed foot. On the dappled grass, with the light and the color of the world, 2020 **(Image credit: Peter Cook).**

Playing within the lines of the real and imaginary, representational and abstract, and human, non-human and more than human, metaphors and metonyms become meaning carriers. Through this shared living inquiry, thematic concepts emerge and are crafted as sites for learning, scholarship and artmaking (Irwin et al., 2018). As we engage with (un)known environments, we connect and interconnect with ideals that consider us to be "assemblages of organic species and of abiotic actors" of history (Haraway, 2016, p.100).

Encapsulating the understandings of four walks

We invited you to walk with us, with/on our speculative, imagined walks to wander and wonder about arts education post-pandemic where humans and the bodies we inhabit, live with and learn within have shifted; where our world can only be imagined through a more than human intercultural place. Your documented works will be curated and developed digitally to extend the possibilities and contribute to the ever-iterative. Through walking with/in a/r/tography we can ask questions of the human, more-than-human and non-human that we will be in our possible, probable and may be futures.

Figure 1: *Natural border line*, 2020 (Image credit: Peter Cook).

Your only constraints to these propositions are length, modality, time and staying with the trouble. Practicing with and walking in a/r/tography asks that you explore the in-betweens, betwixt the gaps that art, research and teaching open for, or you tumble into. Learning to stay with the trouble is an act of learning to live and die together while co-existing on a damaged earth. Doing so will provide a way forward as we rethink how we can collectively create livable futures (Haraway, 2016). We think that working with and in a/r/twork as scholarship, curated by and with a/r/tographers walking these propositions we will open new conversations around how we practice in the possible, probable and may be.

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SECTION 4

Soundwalks

Soundwalks

Introduction by Daniel T. Barney

Artistic creation privileges the eye, for example we use the *visual arts* to mean painting and sculpture but even much of theatre highlights the visual. Ted Aoki (see Pinar & Irwin, 2005), however, suggests we juxtapose sound with sight in our embodied understandings of the world, including the metaphors used within the realm of sound. That which is heard or listened to is a sensorial knowing that is connected to the kinds of words and structures we use to describe auditory embodiment. The composer, R. Murray Schafer first used the term *soundwalk* in Vancouver, Canada, in the 1970s. Schafer activated the practice of *soundwalk* as any excursion through which sound has a kind of primacy to engaging with a particular environment. Soundwalking has been taken up by contemporary artists as a process and artistic medium as noted by Heidi C. Powell's chapter where she proposes readers first, record sounds from a particular place, second, create a soundwalking map, and last, give that map to someone that will bring their own interpretations to follow where that map might lead. The soundwalking here is used as a method to come to know place differently, both in its familiarities and unfamiliarities. Mali Hauen's chapter, in contrast, describes how a teacher's own soundwalking was extended to the teacher's students as a pedagogical strategy.

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Excerpt from Figure 4: *Two Students' Visual Response Paintings while Listening to Collaborative Soundwalking Performance as Auditory Poem*, Student Works, n.d. **(Photo credit: H. Powell).**

SOUNDWALKING, A CULTURAL MAPPING EXPERIENCE IN TRANSCULTURAL LEARNING THROUGH ARTS PRACTICE

Heidi C. Powell

Proposition: Record sounds from a place, create a soundwalking map, give it to someone to interpret the map and follow where it leads.

I often find myself teaching abroad. I love teaching in other cultures, whether taking local students from my university on a study abroad experience, or teaching students in universities in other countries. It gives one the opportunity to learn about ourselves and the cultures in which we find ourselves. Recently, while teaching in China with a focus on culture mapping through artistic practice, I found novel ways to engage local students in learning about arts practice and mapping. This mapping practice involved learning about themselves and each other as well, while I learned from them about China and Chinese culture. I was eager to start the process of learning about all-things-Chinese while listening to the sounds that surround, both those familiar and those that were new. This was not a static curriculum, but one that was alive and evolving as we immersed ourselves in the possibilities. As Ted Aoki (1993/2005) writes, a "lived curriculum … is not the curriculum as laid out in a plan, but a plan more or less lived out" (p. 201).

In my many travels, I realized early on that each culture has a unique sound, like language. Before reaching China, I had recently been in several other countries presenting, teaching, and researching: New Zealand, Italy, Guatemala, France, Ireland, and Portugal to name several. As I travel, I often record audio of the world around me, with my smart phone, listening to sounds in the culture and environment. This involves taking the time to listen in various locations as I move through a new place which is unfamiliar to me. China was new to me, not only does it have a unique language, but the sounds and cadences of its culture reverberate in nuanced ways. I engaged students in helping me learn about the sounds of Chinese culture. These sounds included people moving through a space, the sounds of culture itself (such as train announcements at the urban rail station), and the sounds of creativity (such as the cacophony of sounds at the Peking Opera). This was all happening while I endeavored to teach them different ways of approaching creativity and thinking like an artist. This paper focuses on one of the six specific art lessons, #6 *Soundwalking*: making sound a distinct medium for learning

and engagement in the arts. It is important to remember that art is a cultural practice, a function of culture rather than being about culture, and as such sets in motion Irwin's (2013) notion of a/r/tography as performative pedagogy.

Lesson #6, a seven-day proposition, illustrates a series of explorations that build on a novel approach to soundwalking as a living curriculum in art and creativity. I explain its implementation where learning through culture mapping, art, and with each other, can be a model for global arts practice. This learning experience was part of a larger course on culture mapping, social and culture mapping collaborations, and creative arts practice that reflected on sound as a part of the learning landscape.

Soundwalking

Soundwalking is defined as a walk around an urban/rural area anywhere where the senses are directed towards the sounds that are heard rather than the more commonplace sights that are viewed. It began its creative emergence in the 1970s (McCartney, 2014), but was also developed as a tool to engage professionals who work in urban design and development (including city planners, developers, and architects); soundwalking is a type of sensory ethnography (Pink, 2015). It is explored here as a foundational element of cultural mapping and immersive experiences (Powell, 2018). Soundwalking can exist in synchronous and asynchronous environments, realistic or imaginative, and in this example, is used in a virtual and on-site collaborative global learning experiment as experience. This research, reflected in both teaching and learning, is inclusive of community arts experiences as well as researching local arts practice incorporating sound, daily living, and heritage memory in China.

Having participated in a Globally Connected Teaching and Learning workshop (GCTL) (Ullom, 2018) and working through Virtual Exchange (VE) projects through Piggybacking (Powell, 2020) to connect classrooms globally, I was attuned to several research methodologies. I chose to integrate several research methods while researching my teaching practice and student learning in China. These methods included a/r/tography (Irwin, 2013), visual ethnography (Pink, 2015), and reflective practice (Dewey,

1933; Schön, 1983), all circling and then culminating in a provocation of the academy and research in situ where the lines are blurred as "places of possibility" (Deland in Sinner et al., 2019, p. 4). This also relates to creative practice, arts research, learning, and engagement through collaborative acts with or without technology. This research reflects on ways of engaging students, colleagues, and the community (local or global) in the events, culture, and ways of being that surrounds us. This means finding the teachable moments through cultural exchange, the senses, and art that bring us to a greater awareness of global aesthetics and learning through the cultures in which we find ourselves, especially those outside of our situated purview. The senses: seeing, listening, touching, smelling, and tasting, all play a part in the human experience whether in isolation or in collaboration where reflexive and experiential processes can be applied, allowing for the intersubjectives of knowledge, memory, and learning, which is privileged by experience. This is important to understand because in this curriculum, sound is a part of art, and art itself becomes a contemplative pedagogy (Schneider & Keenan, 2015). A contemplative pedagogy "highlights the ways that instructors and students are enlivened and transformed" (Schneider & Keenan, 2015, p. 2) by encounters with each other and the world around them. According to deSouza (2018), art has been defined by so many and in infinite ways, however he mentions Paul Klee's definition, that art is something that "does not reproduce what is visible; it makes things visible" (p. 23). This exemplifies how I would define soundwalking as art practice, for the purpose of this paper believing that sound in and as art can be both tangibly visible or in the minds-eye, as it embodies the experiential.

My week-long lesson was approached in four parts and first started in the classroom with *listening*, then using listening to *deconstruct sound,* then included a collaborative soundwalk as performance with an emphasis on sounds of place, and lastly, it culminated in a community exploration soundwalk, which could be either imaginative or real.

Listening

To begin the development of the soundwalk process it is important to recognize similarity and diversity of sound. How do we do that? First, we began by listening. I asked the students to close their eyes, listen to the sounds in the classroom, people breathing, foot tapping, legs wiggling on chairs, the projector fan. After we simply listened, I asked them to use paper and pencil and keep their eyes closed and draw what they heard, a listening blind contour drawing of sorts. They started with simple sounds, focusing in on one. I then asked them to listen to specific sounds I would introduce: a paper being crumpled, zipper unzipping, a cow mooing. I made some assumptions here—the school sounds were easy for students, but I realized that not everyone had heard a cow *moo* as interpreted by an American, and I was quickly reminded that even animals have their own cultural language. In Chinese, a cow, 牛 (*niú*), says 哞 (*mōu*), although those that didn't reference the sound in American English, did recognize it eventually.

This references Feld's (1996) *acoustemology*: sound as a medium for knowing the world. Feld believed that sound was central to making sense of the world around you consolidated as culture. This, in essence, means that sound is in and of itself an auditory vocabulary especially outside of language. The moo of a cow, the dripping of rain, the buzz of a bee, all forms of acoustic knowledge. We shared our discoveries through our auditory contour drawings, and then created a list of common sounds and associated words in the school that were familiar to the students, fundamentally identifying the acoustics in our immediate world and referencing how sound has meaning applied through interpretation, and often common understanding.

Deconstructing Sound into Visual Elements

In the next step, building on listening, we began with the everyday words we identified earlier on, then I had the students choose two words (reflective of their first language). Students worked in groups of three and each student in the group chose a pairing of words from the everyday, personal, or familiar. Figure 1 shows two words *University* and *Florida*, and you can see the transliteration using both English and Chinese (Figure 1).

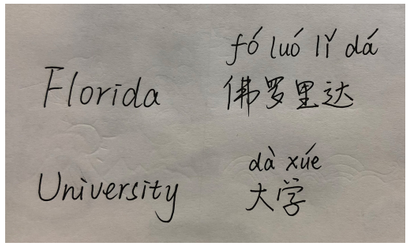

Figure 1: Left. *Chinese and English Words,* Text on Paper, n.d. **(Photo credit: Heidi Powell).**

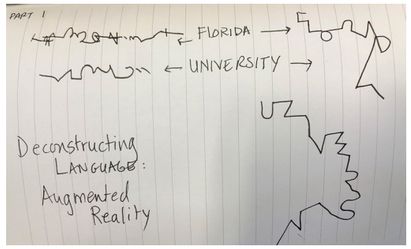

Figure 2: Right. *Using Line to Represent Augmented Sound,* Text on Paper, n.d. **(Photo credit: Heidi Powell).**

My students translated their word pairing into English for my benefit. The next step was to visually deconstruct the chosen words in their first language into pure auditory non-referential sounds. This makes the auditory sounds equal in form to non-representational art. We started with lines to deconstruct words into auditory components, introducing sound attributes such as pitch, length, texture, and tempo. The student then drew lines (we learned about line earlier in the course as foundational to many of our projects—thick, thin, dotted, zigzag, etc., and how lines have personality) and they slowly visually dissected the words they had chosen (Figure 2) based on what auditory characteristics they heard and chose lines to represent their idea of the sound attributes.

This idea was inspired by my own experiences trying to learn my heritage language, Lenni Lenape. I took it a step further to offer students a better understanding of listening to sound. I had each student draw an English word from a bowl (an unfamiliar second language word)—these were words not often used in the English language, and words the students might not know. Some were even made up (for those well-versed in the English language)! More obscure English words included *diddle*, *lexicon*, and *hoot*. Students read the words, without correction, to their peers in their group, and the listeners created line drawings (line was a main component throughout our entire culture mapping course). This became a form of abstractly listening where words are divested of meaning and becomes what I would call an auditory impression or interpretation, which was then made visual. The students then enjoyed trading their drawings with others in their group to explore how others would make the sounds from looking at the line drawings and took turns abstractly sounding out the line drawings. What is

terrific about this is that the word is deconstructed and abstracted so the students are not faced with right or wrong answers, but simply visually represented sounds and their auditory interpretation. These exercises using sound and line were the beginnings of visually deconstructing the auditory components of language that we would build on for our soundwalk culminating project. This took something auditorily familiar, then moved it to the unfamiliar where we can recognize both meaning in sounds and also their unfamiliarity, both being important. This allows the student as listener and creator to reframe auditory experience as emergent and contingent in how the students connect meaning and expression.

Collaboration in Soundwalking as Performance

By the third day, the next assignment shifted toward the environment. Schafer's (1973) metaphor of sound, treats the sonic environment as a composition (p. 3). The students were assigned once again in groups of three and tasked with creating an auditory trio. They had 70 minutes to listen and walk around campus to find a sound. Each student recorded and picked a sound, which they then had to integrate as part of their groups' task creating an auditory composition. This was envisioned in several ways, such as an auditory poem with each sound being part of a poetic sequence, to combine them together in varying ways where they overlap, or to create a distinct cantor or cadence using repetition. As they ventured out into their school community they also had to map where they recorded their sounds, document the nature of the sound, and decide how they wanted to arrange their sounds to make a story from their soundwalk. Each of the students had a phone that could record audio with video or just audio in memos to record sounds as a means to explore their environment. The students became researchers, documentarians, creators, composers, and illustrators. They then plotted their auditory walk as performance, to create a piece using their collected sounds to engage their peers. This is specific to creating the auditory textures of place as their peers would paint in response to their performances the next day. The majority of the students had limited art experience if any, so in order to allow them to listen expressively

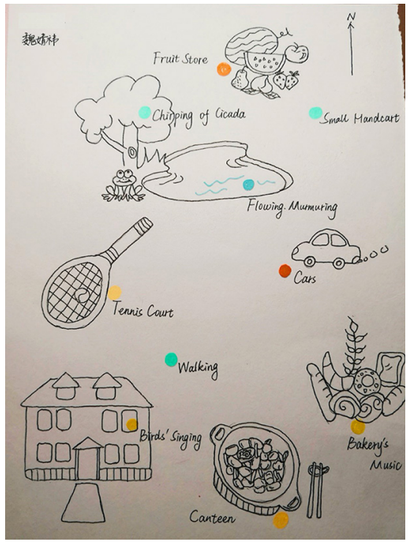

Figure 3: Left. *Illustrative Map of Selected Sounds for Sound Performance and Partial Documentation of Where They were Found on Campus*, Student Work, n.d. **(Photo credit: Heidi Powell).**

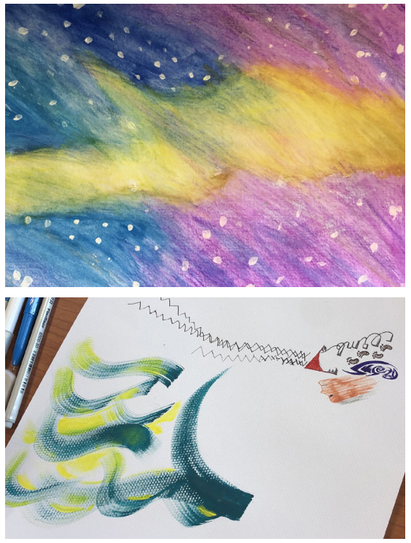

Figure 4: Right. *Two Students' Visual Response Paintings while Listening to Collaborative Soundwalking Performance as Auditory Poem*, Student Works, n.d. **(Photo credit: Heidi Powell).**

to the curated soundwalk they were hearing, they used watercolor turning what they heard into color as something to see. There were two students who were exceptional in graphic design elements and it was reflected in the illustrations they turned in of their soundwalking performance map overview (Figure 3). They used several sounds creating a sound poem referenced in the map.

The Final Community Soundwalk

After performing their collaborative soundwalking performance, the last assignment was a two-part assignment based on Westerkamp (1974), who explains that "we should listen to our cities as the Native did to the forest" (p. 18). I interpreted this as starting with sound but then adding in bits of the other senses, but not so much as to overpower the auditory. In lingering with Westerkamp (1974), we thought about listening as a Native—how Native Americans listened to the forest as a form of making meaning and understanding their environment—and then as a native—as someone rooted in a place specific to a culture.

We would use sound and then add the other senses to inquire into what else the city was saying. This time, students could work in pairs or individually (they had the weekend and two school days to complete both parts). They had to first create a map by visiting their favorite places (between 4-5 places) around the community and city, which could include special or everyday events while keeping the focus on sound. I asked them, however, to also pay attention to all the senses, and then to create an auditory composition. The students were invited to create a map that would lead another person somewhere. They might provide prompts such as where to stop and listen, though not telling explicitly what to listen for. They were not to disclose specific directions on how to get there. The follower of the soundwalk map would then document what they heard before creating their own interpretation of the experience through a drawing, which could employ lines or other mapmaking elements. I had the opportunity to follow five of these mapped soundwalks, which introduced me to the city as well as to the places where students found inviting and special. As you can imagine, each person who participated in following the visual map heard the same place in different ways.

As part of exploring as a class, we picked an auditory composition from the first part of the final to explore. The students presented the first part of the soundwalk assignment with sensory input in class where students listened to each 3-5 minute soundwalk. We voted and picked one of the presented soundwalks and embarked on the journey. The students were then given a map to follow and encouraged to use all their senses, with listening being privileged. First, the walker feels the sense of place and sound, and second, they consider what they would like to reconcile from the sounds presented. Reconciling a sound involves how a student relates to it: does it have meaning or is it simply a sound that evokes little connection? The soundwalks brought together many places as auditory experience. There were journeys to Mei Lan Fang Theatre, Wang Fu Jing Snack Street, DeYun She, Red Brick Art Gallery, and two imaginary maps made up of sounds assigned to ideas that could be interpreted a variety of ways with general locations.

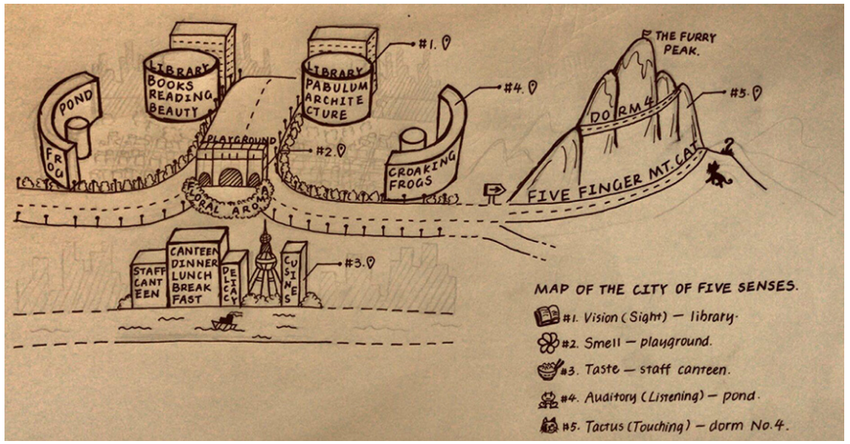

Figure 5: *The City of Five Senses: Map of an Imaginary Soundwalk,* Student Work, n.d. (Photo credit: Heidi Powell).

Impact

Soundwalking embraces the notion that expanded listening engages a variety of ways humans respond to sound (Gallagher et al., 2017). When thinking about soundwalking as a part of an arts-based approach to curriculum, its innovation has the capacity to inform us in new ways as we learn about familiar and unfamiliar places and spaces. Soundwalks through curricular exploration as expressed here provided a series of sound explorations as novel ways of coming to know the community and each other. This chapter as narrative experience is not aimed at proving that *soundwalking* should have a place in the art education curriculum, as much as it is a demonstration of what is possible as part of the teaching and learning experience with sound in art education, modeling inventiveness in teaching as a part of research.

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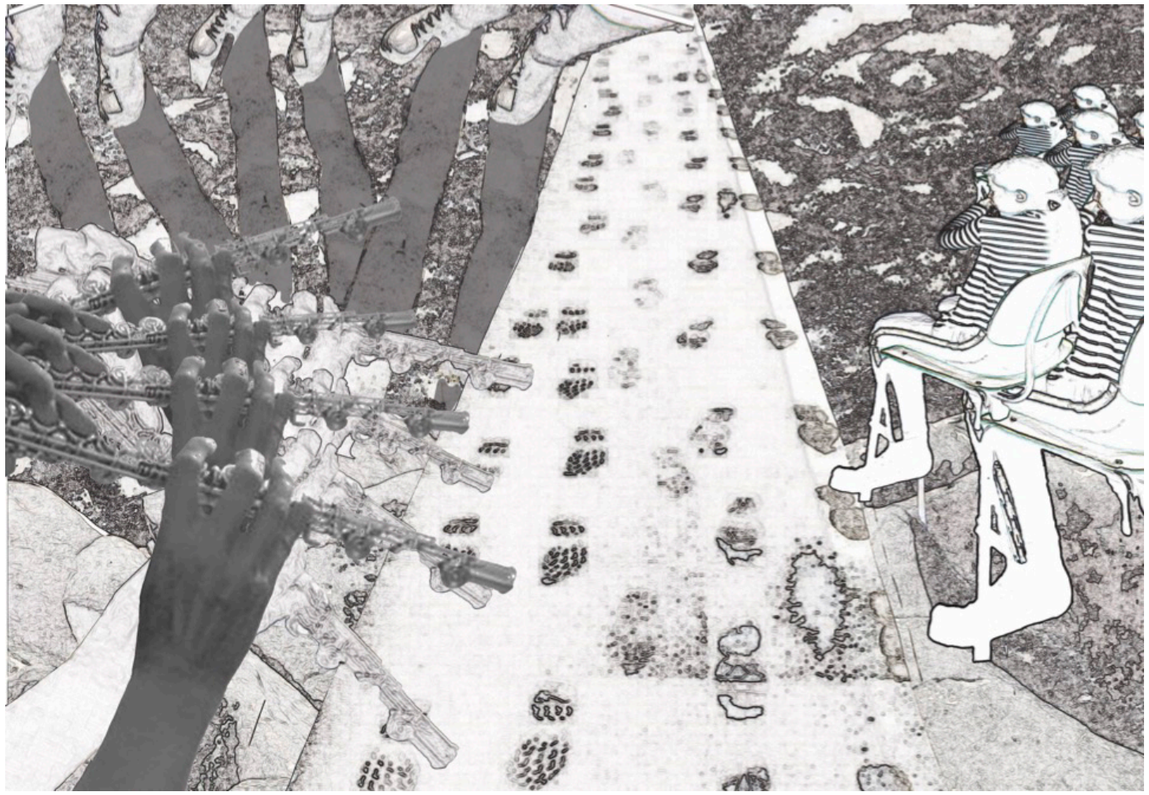

Figure 1: *Walking Texture*, Digital Collage, 2023 (**Image credit: Helen Eriksen**).

WITHOUT EYESIGHT, LISTENING TO LIFE: A TEACHER'S EXPERIENCE OF A SOUNDWALK AND HOW I INTRODUCED IT TO YOUNG FLUTISTS

Mali Hauen

Proposition: Identify a connection between a late-modern understanding of education and a postmodern worldview. Consider going on a soundwalk with this in mind.

My Blindfolded Soundwalk

'Are you familiar with the soundwalk phenomenon?' my supervisor asks. We are gathered at a PhD seminar and I am uneasy as I have never heard of a soundwalk before. He asks if we would consider doing a soundwalk before the evening's concert. Do I dare? Curiosity wins and I throw myself into the unknown.

The darkness is penetrating in the middle of November and the city is about to enter pre-Christmas mode with lights, decorations, and music. We meet by the artificial ice rink in the middle of the town square. Children are playing and laughing, the adults are drinking coffee as they chat together and watch the children play. So how are we going to do this, are we going to walk with a blindfold and be guided? In which case, we need to walk arm in arm. I take an arm and close my eyes. I am ready. We walk and immediately my body becomes responsive to the movement of the body beside me. We find a rhythm together, it is easier to walk like this, in time with each other.

The children are on the right side of us.
Walk in rhythm.
I know the direction.
A child's voice: 'Mom, what are they doing?'
'Ssshh' a cautious and lowered voice replies.

The soles of my feet become so sensitive, I can really feel the cobble stones and when we cross over onto asphalt, they notice the change and adapt. I see colours in the dark, behind my eyelids, are they connected to sound? The surroundings quickly become dense and close, the cold wind breathes unevenly in my face. My high heels, the sound they make, a distinct sound. Is it annoying my co-walkers?

'Swish- swoosh' what a strange sound.
A wall of warm air, muted voices and beeping sounds.
We must have walked through an automatic sliding door; I have never noticed the temperature difference in these entryways before. Will I think of this moment every time I go through these kinds of doors from now on?
The large room is quiet and calm.

Strange, where are we? No idea, I lose the rhythm and am just present, taking it all in. We pass the beeping sound. 'It costs twenty kroner'. A small amount, what costs so little in this very muted place? Onwards, an automatic door opens. It has a specific pitch, really monotone, one that lasts as long as the door is open. Deafening after the silent room. Cold air like a film over my face and it prickles me in the lungs: now it can be Christmas! The sounds infiltrate:

people's voices.
cars passing,
bicycle wheels.

Studded tires have a very dribbly sound, I have never thought of that before.
I smell:

Spices and deep-frying mixes with the smell of city.
Mother India, the restaurant.

Strange to know that we must be close by, but the street we are walking and the map in my head does not fit.
Out of rhythm, it is disturbing every time we fall out of rhythm with each other, the rhythmical balance must be recovered at all costs.

The sea,
Smell of fish and the explosive sounds of cranes that are lifting and moving.
Waves lap, we walk.

The colors behind my eyelids are gone now. What happened? Relaxed eyes, and the colours are gone. The group-rhythm has also become easier, we have negotiated one shared beat. This is actually really nice, and even if the ground below is constantly changing.
I feel confident.
'Swish-swoosh, familiar sound this time.

A room with the smell of coffee and perfume.
Muted conversations, mostly female voices.

It makes me think of ladies in floral blouses. I 'see' clusters of floral blouses and coffee cups.

'We have reached our destination and you can open your eyes when you like' says the arm I am holding onto. Lightning strikes me, I do not want to open my eyes! I want to be in this dark, warm and safe state. I am experiencing the world so intensely and it is so beautiful, just a little bit more. Glued eyelids, I force them apart. The sharp and penetrating light in the concert hall drills into my consciousness. The experience of sight forces the other senses back into their places. The sensory anarchy is over.

Introduction

Based on my autoethnographic experience, as shared in the narrative above, I started to wonder if this experience can be used in my work as a teacher in a Norwegian Music and Art School. Can the experience be a co-creating pedagogical tool for instrument teachers and students as they experience sound, space, art, and life within a rhizomatic understanding of the world? A fundamental principle I follow as a flute teacher is that encounters with students should encourage them to independently explore the instrument, music, and art. With this approach, I hope that the students will move from a reproducing to a producing perspective, just as Liora Bresler (2013) explains in her work with doctoral students (p. 43). I see this perspective as equally relevant as to those working with younger students since we also encourage innovation and creativity.

Norwegian Schools of Music and Performing Art are rooted in the European conservatory tradition of teaching, where the tuition follows the master-apprentice approach to learning. This is a late modern understanding of education. My goal is to

see if there can be connections between late modern tutoring and a more postmodern worldview. Therefore, the ontological frame for my work is related to Rosi Braidotti (2013), who suggests that modern western culture in the 21st century has departed from an anthropocentric worldview (p. 55). She defends a new understanding that everything living is equal and based on the same "vital materialism" with "zoée" (from the greek, ϊωή) as the power we are all dependent upon.

The desire for greater participation, broader diversity and a posthuman, educated look at the master-apprentice teaching tradition opens up new opportunities for thinking creatively about instrument teaching. Experimental pedagogy (Bresler, 2013) is perceived to be connected to a postmodern, new-materialistic global understanding of the world as rhizomatic and nonlinear. Seen through the posthuman, new-materialistic view of Braidotti: Can soundwalks open up experiences and conversations that are different and relevant for instrument teaching in Norwegian Schools of Music and Performing Arts?

By using autoethnography (Irwin et al., 2017) as an a/r/tographer (Gouzouasis, 2006, Irwin & Springgay, 2008), and my experiences surrounding my encounter with a soundwalk, I wish to create stories to share with students as they in turn share their own. By understanding our stories, we begin to understand change. This sheds light on the constant process of becoming in life, and the creation of meaning for both student and teacher. I seek to disrupt and challenge the exchange of knowledge in order to show that in the meeting between student and teacher both parties experience learning and change (becoming).

Theoretical Interlude on my Experience

For me, the experiences of listening whilst walking in a cityscape were intense and gave me another understanding of what it is to listen in an everyday situation. I experienced a disruption of my "habit of mind" (Bresler, 2006, p. 66). It was a form of sensory dialogue with the outside world. By using my own experience in an autoethnographic narrative representation of the situation, the desire is to re-create an experience of the moment for my students as well as for the reader of this text. Gouzouasis and Yanko (2018) describe it as such, "Autoethnography enables and enhances an increasing openness to our

experiences, an increasing tendency to live fully in the moment, and an increasing trust in one's self and in others" (pp. 57-58). In an a/r/tographic context, where the artist, teacher, and researcher work together in collaboration with the student, they attempt to shift the focus from *whom* the a/r/tographer or student is, and *what* art, research and teaching is, to *when* and *how* the experience is art, education or research (Irwin et al., 2006, p. 70).

In a situation consisting of teacher, student, and the encounter with instrument and music, the music is performed when the student and instrument meet and the process creates non-verbal narratives. These narratives are created when human and non-human entities interact. In a teaching practice, words are necessary, and the student and teacher must be able to find a common linguistic understanding of the musical narratives together. My experience is that our conversations around music create new, musical awareness in both the student and teacher. This awareness awakens the "musical person" (Bjørkvold, 2007, p. 12) who actively connects music to all phases of life.

By introducing students to listen actively and differently in familiar soundscapes and everyday events, my goal is to guide them towards becoming aware of how they are constantly being created and changed in their encounters with the world (LeBlanc & Irwin, 2019, p. 5) and in coexistence with all entities they are affected by (Braidotti, 2013). In this creative awareness, I want to show them the opportunities they have for change and exploration by breaking out of the known. Carl Leggo describes it well:
As a poet and educator,

> I seek to encourage my students to write poetry as a way to know their worlds, as a way to be, and become, in the world. I am now old, and I know myself as a creative person committed to creative living and thinking and becoming. (cited in Gouzouasis & Leggo, 2016, p. 456)

As an a/r/tographer, I want students to challenge and explore their own encounters with music and their instruments: to find their own instrumental voice.
I follow Gert Biesta (2017) in his thoughts that subjectivation is to take responsibility in the pedagogical situation, here and now, with a view to difference as the guiding principle for teaching (p. 16). I picture teaching as assemblages contenting both human and non-human entities. The assemblage behaves rhyzomatically, andchanges constantly.

This emerging state is driven, according to Braidotti (2013), by an unsentimental, intelligent, self-organizing force, zoèe, which works between and within the entities in the connecting and interacting of all organic life. She talks about the relational capacity of the posthuman subject.

How my Students Reacted on my Soundwalk-Story

Elated by my encounter with the soundwalk, I decided to share the experience with my students without any expectations. Rather, I shared it as an experience that was not directly musical yet was connected to my musical self. There are certain risks involved in sharing your own experiences. This is because I am an adult and stand in a clear position of power over the students (Biesta, 2017). I choose to take them and their intellect seriously (Rancière, 1991) to see if perhaps it may be possible to excite them to understand that the experience changed my "habits of mind" (Bresler, 2006, p. 66). In turn, it might challenge them to think and create themselves (Bresler, 2013). Furthermore, perhaps the narrative can connect their musical instrument training to their existence in the world (Braidotti, 2013). The student and I are in each other's presence 25 minutes every week. Each meeting with a student is unique and different and therefore none of the stories will be identical, but they will have the same core content. I present three different responses from my group of students, aged 13 to 17 years, that illustrate the broad response they gave to the story of my experience.

Katja comes excitedly to class the week after I shared my experience and has something I need to listen to. She picks up her phone and plays a sound clip for me. 'Do you hear what it is?' she asks before she answers herself: 'It's me going home from class last week.' 'When I put the keys in the front door of the house, they made a fantastic sound. Isn't it strange that when I record it, it becomes in a way more like music?' Intuitively, I open YouTube and find "Pottesang" by Ole Hamre (https://www.youtube.com/watch?v=M6EzKyX_q9Q&t=126s) which confirms that sound put in a system is experienced as music. I rejoice in her wonder and zeal and how she relates to the experience. The work invited her to dialogue, and she feels comfortable in this sphere

(Bourriaud, 2002). Katja marvels at this new form of music and I decide to give her "The Great Train Race" by Ian Clarke (https://www.youtube.com/watch?v=NHzBFZmGsDo). Maybe this piece can help propel her forward.

The next class Ida arrives and I mention the experience to her, she looks at me and gives me a clear impression that it is of no interest to her and that now we need to play "Shallow" by Lady Gaga and Bradley Cooper (https://www.youtube.com/watch?v=whoeovWFOwA), which is the song we are currently rehearsing. I become insecure, because it means a lot to me as a teacher that she experiences our meetings as positive. As a classically trained teacher, I see her as very talented and I wonder why she only wants to play pop music. *'I like to play songs I listen to and make it sound just like the original artist. I experience the music then as being well played and that is what is meaningful for me. Classical music does not have the same meaning for me,' is the answer she gives.* Her connection to popular music is her gateway to musical instrument education. It is the key to change and development for her. As an a/r/tographer, I see that her artistic frameworks are different from mine and that I as a teacher must respect her (Rancère, 1991) and meet her where she is. I decide to try to challenge her next time to listen to music she likes without being able to see. Maybe I can find a way into diversity and exploration there, so that she might come to a musical experience that goes beyond reproduction, into the realm of production.

Anna and I have our instrument lesson at a concert this week, both as audience members. During the break, she suddenly asks: 'why don't we do a soundwalk, here, now?' I am surprised but act open to the proposal and think to myself that I must grant her, her desire. I lead her around the foyer, and she follows blindly. She is very careful and insecure when unknown sounds come closer and is reluctant to let herself be led. The level of detail in the sounds and their interaction become overwhelming when they are placed in the setting of 'a concert break.' Anna is at a break in a concert, which is a familiar setting for her as part of her musical instrument training. Nevertheless, she experiences a sensibility and sensitivity to the surroundings and soundscape that triggers a response (Bresler, 2006, p. 54) in the form of caution.

For me, the experience is also powerful because I feel a lot of unwanted attention from people around us. They look at us and I get a clear impression that they think I'm leading a young, disabled person. This gives Bresler's (2006) fifth "catalepsies" (p. 56) a broader context for me a/r/tographically. I experience an extension of the experience of my own soundwalk as a result of the fact that I now also see. *On the way out of the concert we talk about the encounter and how Anna perceived it as exciting to experience the world without sight. We start walking and discussing whether sight or hearing is the most important for us, if we had to choose one.*

Theoretical Interlude on our Common Experience

In the article 'A/r/tography,' LeBlanc and Irwin (2019, p. 1) open with the following summary:

> Through a post-structural, hermeneutic, and phenomenological paradigm, a/r/tography was conceptualized on the premise that multi-faceted, lived experience and subjective perspectives make substantial contributions to complex phenomena.

Through conversations, we explored the content and understanding of the phenomenon—these new understandings representing the continuous creation of knowledge. Music, teaching, and joint exploration of a phenomenon opened up new ways of becoming in musical instrument education. Different responses created diversity, and this led to new conversations with the students and new becomings. The teaching was now situated in an a/r/tographic landscape where difference was questioned (Le Blanc & Irwin, 2019, p. 1). It is precisely the differences in the students' responses that provide diversity in expression and multiple possibilities for new becomings and understandings.

Learning an instrument is crafting and many hours of work and repetition. It is knowledge about styles and tradition, but also something more than representation. It is knowledge of emotions and expressions. Instrument-training is a mixture of knowledge and art (Eisner, 2008) that mutually influence each other. It may seem easier to embrace technique than emotion in working with young students and music. Katja is an example

in that sense. She is technically proficient but struggles to find herself in the music. She responded to the story by going out and recording sound and allowed herself to be fascinated by the technicalities. Anna, on the other hand, was more concerned with the experience and the phenomenon and wanted to explore this. In the conversations we had afterwards, these two different approaches became the subject of wonder and the student's gained insight into each other's varying responses. The entire time it was these differences that were exciting and that created friction. Ida was not that open to my stories and I find this particularly interesting. My attempt to bring in an element, unknown for her, in order to 'disrupt' (Biesta, 2017) the process, was not a success. My perception was in opposition to hers and I was faced with whether I wanted to use my position of power as her teacher to adopt an anthropocentric approach. Perhaps it is Ida who assumes the most exciting position of the three because she challenges my attempt at thinking differently by rejecting it in favor of traditional and conventional teaching. In an a/r/tographic context, she forces me to reflect on the Anthropos in the traditional transfer of knowledge. It seems important to cultivate the differences in the students, dare to take risks, and to seek otherness or distinctiveness (Biesta, 2017), so that they experience diversity as an opportunity for growth.

The Finale—Wrapping it Up

Experiencing soundwalks and an active observation of sound and sensory images outside oneself helped me—as an educator—to make music relevant in students' lives. As an educator, I create awareness and disruptions for both the students and me (Biesta, 2017) in our meetings with art. In this way, by extending teaching methods to include soundwalks as one option, Norwegian Schools of Music and Performing Arts can encourage "empowering children to explore with their hands and minds, to refine their ears through the practice of the social-constructivist music making, and to explore and combine new and well-known tools, techniques, and materials (Malaguzzi, 1998, p. 27)" (as cited in Gouzouasis and Yanko, 2018, p. 62).

By introducing soundwalks to the students, I challenge the master-apprentice tradition, but I let them absorb my story their own way. The students responded

affectively in three different ways and we managed to create links between listening in the world with their musical instrument training, through our philosophical conversations.

Gouzouasis and Yanko's (2018) questions about conventional music education and if it is the most effective model that meets the needs of 21st-century learners (p. 61) are timely in relation to whether this underpins the curriculum for instrumental teaching (Norsk Kulturskoleråd, 2016) in Norwegian Schools of Music and Performing Art. This curriculum is based in handcraft and master-apprentices thinking. As a teacher, I want my students to become participants of the world, in a more posthuman context. In light of this, my attempt to introduce soundwalk through my own experience, provided opportunities for discussions about aesthetics, the urge to explore, awareness, and participation. Soundwalks bound us together in many different ways and illustrated for both student and teacher (a/r/tographers) connections in a rhizomatic web of living life. The whole experience enlarged my view on teaching an instrument in a constantly changing world.

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