Poetic Inquiry Atlas

Vol. 2: A Survey of Ecopoetics

Edited by

Adam Vincent

Capilano University, Canada

Lee Beavington

Kwantlen Polytechnic University, Canada

Series in Education



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Foreword: Ecopoetics as Environmental Geography

Adam Vincent
Capilano University

"What happened to the farms?" my eldest son asked as we drove down the usually quiet road.

We had moved from an urban centre into a more suburban, verging on rural setting a few years previous. He knew the road as well as I did. "I think it's the pipeline," I replied. "What's a pipeline?" asked my middle son, "Why are they destroying the farms?" interjected my eldest. All three of my sons looked out the car windows, confused, as large construction vehicles upturned the soil, displaced the great blue herons, and blocked the usually calm country road adjacent to our community.

"That's complicated," was my initial response and then I tried to explain what it was, why it was being built and, perhaps more importantly, for whom it was being built. This, of course, was not a simple answer to give to kids—or most adults. The logic is strange, and perhaps even illogical: the government has chosen to transport the equivalent of thousands of barrels of gas through our backyards, past our schools, and through our farms to save money on transportation while making copious amounts of money. I gave them the Coles Notes version. They weren't pleased that the herons may not return and that the corn stalks may not be as tall as in previous years.

What they were talking about was "Line 2" of the Trans Mountain pipeline expansion project (Government of Canada, 2025) that is set to transport oil from Edmonton, Alberta to Port Metro Vancouver in Vancouver, BC with a stop on Sumas Mountain whose treelined peaks we can see from our home along the foothills of the homelands of the Semá:th (Sumas) and Matsqui nations. For Trans Mountain, Sumas Mountain is seen as a holding area (in an area colloquially called the "tank farm") where gas may also be directed to Washington state (Trans Mountain, n.d.).

It turns out that we didn't move away from additional development, simply another aspect. One that they are burying underground and patching on top of with thin yellow poles to show where the pipeline is (for safety purposes). What was happening to the natural environment and its parallels to the treatment of the Indigenous nations who called these lands home since time immemorial wasn't lost on me. As a ninth generation Acadian Canadian, I was aware of

much of the history of this place and the people, yet I had to pause: How didn't I see the connections before?

My pastoral view of our community shifted that day. What would become of this place that seemed safe for old growth trees to sway, farmlands to prosper and animals to co-exist between the more untouched mountainous areas and the areas populated by people? I turned to poetry to try and organize my thinking, to engage in what my late mentor Dr. Carl Leggo called "poetic rumination" (Leggo, 1999). My poetry, exploring my relationship(s) with nature, appears in the latter half of this collection. The hope in including this is to act as a pause between chapters, to share a way that those of us not heavily involved in environmentalism or environmental geography can still take action, and to show an example of poetic inquiry in action from my perspective.

About this Volume

Volume 1 of this series focused on seeking diverse views of what poetic inquiry is from diverse perspectives around the world (Vincent, 2022). This volume, Volume 2 of *Poetic Inquiry Atlas*, focuses on ecopoetics and poetry as a form of environmental geography. I am hearted that I am joined by co-editor Dr. Lee Beavington. I invited Lee for this journey as much for his passions for biology, philosophy, place-based education and, of course, poetry, as his many accolades and awards as an educator, researcher and author.

Lee brings decades of interdisciplinary and crossdisciplinary experiences that embody the spirit of the theme of this volume that combines poetry, learning and environmentalism and poetry as environmental geography (broadly defined here as the relationship between the environment and humans). He also shares a common desire to continue to push for decolonization of education, language, how we engage with nature, and how we, as humans, interact with each other.

The first half of this volume features poetry written by Lee that focuses on seeds (broken into two pieces that bookend the section). This, like my poem that bookends the second half, is intended to create pause, reflection and hopefully inspire thoughts and feelings as you engage with the chapters.

This volume has been separated into two parts. The first part focuses on what we call *Environmental Ecologies* with chapters that focus on ways that poetry can inform a greater understanding of environmental geography and environmental concerns. These are meant to be seeds that can, extending the metaphor, germinate into further ideas and/or action. The second part of this volume, *Environmental Perceptions*, explores specific issues around such areas as land stewardship, water conservation, and human-nature and human-

animal interactions that impact the environment. These chapters highlight ways that poetry can be used as tools in/with environmental geography.

We ask that you consider: How can poetry inform our understanding of nature? How can poetry support sustainability or eco justice? How can poetry unearth the often-unseen impacts that humans have on the environment? These are but a few questions that are addressed in this volume from authors of various geographic locations and academic and cultural backgrounds.

As editors, these authors have inspired us to reimagine how we think and act in the world. We hope that you, dear reader, will find similar inspiration in these pages.

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Notes on this Volume's Co-Editors and the Series

Dr. Adam Vincent is an Associate Dean at Capilano University, poet, award winning researcher and scholar who lives and works in the Fraser Valley of British Columbia. At the heart of his work is a commitment to "living poetically," a philosophy most often attributed to his late mentor, Carl Leggo, that bridges the pragmatic demands of teaching and academic leadership with the evocative depth of poetic inquiry. With a robust research background and a history in both editing and educational-creative writing, Adam's work focuses on the rhizomatic mapping of poetic inquiry as an epistemological imperative that spans institutional systems and the human experience. As an editor, co-editor, and contributor to the *Poetic Inquiry Atlas* series, he specializes in distilling complex qualitative truths into resonant, poetic insights.

Dr. Lee Beavington, faculty member at Kwantlen Polytechnic University, is a recipient of the West Coast Teaching Excellence Award. He brings poetry into science labs, writes poetry as acts of resistance, and encourages his students to live poetically. As an ecologist, he finds poetry adept at elucidating the threads of human-nature interconnection. He coordinates KPU Wild Spaces, focused on ecological place-based education, and regularly takes students and colleagues into local geographies: salmon-spawning rivers, temperate rainforest, as well as the university campus grounds. His current research focuses on neuroinclusivity and decolonizing educational practices through storytelling and learner-centered pedagogy. Lee's poetic eye and expertise in ecology have helped to invigorate this volume of the *Poetic Inquiry Atlas* series. More about Lee at www.wildethic.com.

The Poetic Inquiry Atlas Series

The Poetic Inquiry Atlas series was introduced in 2022 as part of Vernon Press' Series in Education. Volume 1 served as an initial foray into understanding more about poetic inquiry and its diverse uses across the world. Volume 2 sought to generate a greater understanding of ecopoetics and poetry's place in environmental geography.

Each thematic volume in this series is meant to continue the epistemic journey into understanding poetic inquiry and its capaciousness in education, research, teaching, poetry and beyond.

For more titles in this series and more like this, please visit www.vernonpress.com

Notes on Contributors (in order of appearance)

Daniela Elza lived on three continents before immigrating to Canada in 1999. Poems from Daniela's sixth collection *SCAR/CITY* (McGill-Queen's University Press, 2025) were longlisted for the 2024 CBC Poetry Prize. Her debut essay collection "*Is This an Illness or an Accident?*" (Caitlin Press, 2025) delves into the conflicts and contradictions of what it means to belong, to work, and find home. Her previous poetry books are the *broken boat* (2020), *the weight of dew* (2012), *milk tooth bane bone* (2013), *the book of it* (2011) & *slow erosions* (2020). Daniela's work has won numerous contests, is published internationally, and has been nominated for the *Pushcart Prize* and *Best of the Net Anthology* multiple times. In 2011 Daniela earned her doctorate in Philosophy of Education from Simon Fraser University. Her thesis was nominated for the 2011 CAGS UMI Distinguished Dissertation Award Competition, and received the Dean of Graduate Studies Convocation Medal, recognizing her dissertation for not only addressing the long-standing epistemological split between the philosophic and poetic, but attempting to heal that very split. Daniela was the recipient of the 2024 Colleen Thibaudeau Award for Outstanding Contribution to Poetry & the 2010 Pandora's Collective Citizenship Award. When she is not writing or volunteering in her community she works as a creative writing instructor, editor, & mentor on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səlilwətaɬ (Tsleil-Waututh) Nations, also known as Vancouver.

Veronica Gaylie PhD is a writer and educator from the West Coast of Canada. Her essays and poems have appeared in many Canadian and international journals and she has published two books of environmental writing: The Learning Garden: Ecology, Teaching and Transformation, and Roots and Research in The Urban School Garden (Peter Lang Publishing, New York). An award-winning educator, Veronica's taught in schools, universities, communities, and lead eco-writing workshops for youth in London, Kenya, Detroit, California and East Vancouver. She has been a principal and co-investigator on several major collaborative Social Sciences and Humanities Research Council-funded projects focused on environmental education, narrative research and creative writing. www.veronicagaylie.com

Dr. Andrejs Kulnieks is an Assistant Professor with the University of Saskatchewan in the Department of Curriculum Studies and is teaching in the area of English Language Arts, Literacies, and Drama education. Prior to this appointment, he

worked with Nipissing, York, and Brock University, and was an Adjunct Professor with the Trent University Indigenous Environmental Studies Program. He has developed courses about Literacy, Critical Pedagogies, and Democratic Approaches to Education and worked with graduate Programs in Education at York University and Nipissing University. Prior to that he was a High School teacher in Southern Ontario.

Amelia Walker lives and writes on the unceded lands of the Kaurna people (also known as Adelaide, South Australia). She has published five poetry collections, most recently Alogopoiesis (Gazebo Books, 2024) and has a new collection of short poems forthcoming in the Gazebo Books short poems series curated by writer and visual artist Phil Day. She is also the author of Reading and Writing for Change: Theories and Tools for Confronting Power (Bloomsbury Academic, 2025) and co-editor of Ludic Inquiries into Power and Pedagogy: How Games Play Us (Eds Walker, Grimmett & Black, Routledge, 2024). Her poems and creative-critical writings have in recent years appeared in journals including Text: Journal of Writing and Writing Courses, New Writing, Axon: Creative Explorations, Antipodes, Plumwood Mountain, and Unusual Work. She also recently curated a series of posts about 'Walking/Writing on Power and Privilege' for Space and Culture journal's blog. Amelia lectures in creative writing at Adelaide University.

Dr. Christine Howe is a writer and academic who has been teaching in the tertiary sector in the field of Creative Writing for over 20 years. Christine's research centres around two key areas: living ethically in the context of anthropogenic climate change, and engaging respectfully with First Nations knowledges. She writes fiction, poetry, essays and scholarly articles, and has a particular interest in hybrid forms: lyric essays, prose poetry, critical/creative collaborations. Her first novel, Song in the Dark, was published by Penguin and explores themes of love, betrayal, addiction and hope. Christine's short works have been published in journals such as Island; the Griffith Review; Cordite; Law, Text, Culture; TEXT; and in various anthologies. Her prose poems "Sea-Womb" (2019), "The 884th" (2020), "The Lookout" (2022) and "St Francis Preaches to the Birds" (2025) were shortlisted for the joanne burns microlit award, and her short story "The Nine Lives of Alistair Bannister's Homework Book" was shortlisted for the 2024 Newcastle Short Story Prize.

Kendrea Rhodes (she/her) is a visual artist, writer, poet, and doctoral researcher in Creative Arts at Flinders University, South Australia. Kendrea's research focusses on the former Ballarat Asylum using Mad studies, history and creative practice research. Kendrea received the 2024 Australian Association of Writing Program's (AAWP) Postgraduate Prize and a commendation in the 2025 Jennifer Burbidge Award at the Williamstown Literary Festival (Willy Lit Fest). Kendrea's recent

publications are with Red Room Poetry, Cordite Poetry Review, Creative Matters, FWD: MUSEUMS journal, The Adas 2025 (Willy Lit Fest anthology), TEXT journal, Art/Research International, and Provenance journal of the Public Record Office Victoria. Kendrea's artwork is exhibited annually in the South Australian Living Artist (SALA) festival and is often linked with her writings and research. Please see Instagram (@KendreArt) and Kendrea's website, KendreArt.com for more information.

Paul Magee is Professor of Poetry at the University of Canberra, where he directs the Centre for Creative and Cultural Research (CCCR). His scholarship addresses the philosophy, history, linguistics and ethnography of poetic composition; the relationship between art and inquiry; and new forms for facilitating the presentation of marginalised knowledges. Paul has published five books. His third book of verse, Later Unearthed, was published by Puncher and Wattmann in 2025. His second monograph, Suddenness and the Composition of Poetic Thought, was published by Rowman and Littlefield in 2022. The latter concerns the relationship between composing conversational speech and composing lines of poetry and draws heavily on his work as a Chief Investigator on the Australian Research Council (ARC) funded Discovery Project Understanding Creative Excellence: A Case Study in Poetry (2013-6). That project involved interviews with 80 celebrated Anglophone poets as to their experiences of poetic composition and judgement. Broadening the impact of this creative and theoretical work, Paul is part of the Story Ground team, with poets Paul Collis and Jen Crawford. The three are investigating new ways of archiving creative conversation among Indigenous communities in outback and coastal New South Wales, Australia. The anthology, Bugiya-Yesterday-Nhaway-Today-Buraadja-Tomorrow: Stories of the Wreck Bay People, which the team edited with community members, was published in 2025.

Professor Shady Cosgrove writes on unceded Dharawal, Wodi Wodi and Yuin land, and teaches creative writing at the University of Wollongong, Australia. Her research interests include prose poetry, microfiction, the novel, embodied creative practice, narratology and pedagogy. Her recent books include Flight (Gazebo Books, 2024)—a collection of prose poetry, exploring the linked tensions of flight and longing—and This is What it Feels Like (Recent Works Press, 2025)—an ekphrastic series written in conversation with four other writers. Her short works and articles have appeared in Best Australian Stories, Anthology of Australian Prose Poetry, Dreaming Awake, New Writing, Animal Studies Journal, The Writing Mind, The Incompleteness Books I and II, Cordite, Overland, Antipodes, Southerly, Island, takahe, Eunoia Review, and various Spineless Wonders collections. She is an editor for TEXT Journal of Writing and Writing Courses (Q1) and has judged the Joanne Burns Award (Australia) and The Highest Honor (China). She was shortlisted for the Australian Vogel Prize

and received an Australian National University Humanities Research Centre Fellowship, a Bundanon Artists Residency and the Varuna House Eleanor Dark Flagship Fellowship. For more information, see www.shadycosgrove.com.

Ellyn Lyle, Ph.D., lives reflexively and relationally to invite dialogue about how our ways of engaging with the world and each can support re/humanizing possibilities. While Ellyn has spent the last ten years in academic leadership, she has remained active in both teaching and research. Connect with Ellyn at https://www.linkedin.com/in/ellynlyle/

Felipe C. Aguiar, Ph.D., is a Brazilian scholar who works at the intersection of curriculum, geography, and phenomenology to provoke curriculum through a poetic dwelling. In the last few years, Felipe has been a teacher and researcher who crosses school and academy borders through creative ways of teaching and researching.

Mandy Haggith is a writer based in Assynt, in the Northwest Highlands of Scotland who teaches Creative Writing and does research at the University of the Highlands and Islands. She has been writer in residence in the Royal Botanical Gardens Edinburgh and Inverewe Garden and is currently writer in residence and an honorary research fellow at the Scottish Association for Marine Science. Her books include six poetry collections and a tree poetry anthology, five novels, a book about paper and her latest, *The Lost Elms*. www.mandyhaggith.net

Susan Gerofsky is Associate Professor of Mathematics Education and Environmental Education at the University of British Columbia, Vancouver, BC, Canada. Her interdisciplinary research in curriculum studies is in embodied mathematics education through the arts, movement, gesture and voice. Dr. Gerofsky also has a background in linguistics and speaks several languages. She is active as a poet, playwright, musician and filmmaker, and works with dance and fibre arts. She is co-founder of the UBC Orchard Garden, and has been the academic advisor for this project for the past sixteen years. You'll often find her cycling around town with a baritone horn or an accordion.

Matías Hargreaves-Méndez, PhD in Agroecosystems, majored in agronomy and earned his master's degree at the Pontificia Universidad Católica de Chile, focusing on animal sciences. He has worked on food security projects in South-eastern African countries. These experiences, and being in close contact with animals triggered a deep motivation to understand how humans conceive relationships with the more-than-human world. He was also fascinated by how regenerative frameworks shaped people's enthusiasm towards being considered as part of nature. Then, he asked how this enthusiasm around human-nature relationships can be understood through poetry, where both humans and more than humans connect to their deep selves through art, through poems. Matías

is now a Postdoctoral Fellow at the University of Calgary, in Canada, where he aims to advance qualitative research, and potentially art-based approaches in the service of farmed animal welfare.

Laura Apol is the author of several collections of poetry, including *A Fine Yellow Dust* and, most recently, *Cauterized*. Laura is a winner of the Midwest Book Award for Poetry, two-time winner of the Oklahoma Book Award, and silver-medal winner of the Independent Publishers Book Award. *Cauterized* was finalist for the Midwest Book Award and the Housatonic Book Award, and was short-listed for the Julie Suk Poetry Award. Laura is a professor at Michigan State University and past poet laureate for the Lansing area; she conducts writing workshops locally, nationally, and internationally. See laura-apol.com.

Celeste Nazeli Snowber, PhD is dancer, poet, writer, and award-winning Professor in the Faculty of Education at Simon Fraser University in Metro Vancouver, Canada. Her multidisciplinary works have pioneered and instituted the importance of embodied forms of inquiry; the presence of the body within arts-based research, and its implications for creating, teaching and being. Celeste has performed and spoken internationally for concert venues, galleries, museums, conferences, and in various outdoor spaces and is a frequent collaborator with other artists. As a landscape dancer, her site-specific performances of dance and poetry take place in Botanical Gardens, marine and urban parks. She also creates one-woman-shows that integrate comedy, contemporary dance, and improvisation and how one lives a juicy life amidst complexities and wonder. Celeste's books include, Embodied inquiry: Writing living and being through the body, Dance, poetics and place: Site-specific performance as a portal to knowing, and four collections of poetry, including The marrow of longing which explores her Armenian identity. Her recent book of poetic meditations, Creating in dangerous times was published by HARP Press in 2025. Her latest collaborative book Portals: The colours of our longing, (Hurtwood Press,UK) combines Celeste's poetry with the work of visual artist Suzi Morris. She has also written numerous chapters and articles in scholarly books and journals. Celeste can be found at www.celestesnowber.com or more ideally, dancing between land and sea.

Serap Asar Brown (D.M.D., B.A., M.Sc.) is a Ph.D. candidate in Adult Education and Leadership Studies at the Faculty of Education, University of Victoria (UVic), BC, Canada. She is a "Water lover" raised in Istanbul, a critical arts-based adult educator, poet, filmmaker, and a long-distance bicyclist along rivers from source to sea. She believes in the power of storytelling and works to facilitate ways to remember, reimagine and re-story relations with Water. Serap is a fellowship award recipient of the Social Sciences and Humanities Research Council (SSHRC), Climate Change Education Fellowship Program, Centre for

Global Studies, and an Affiliate at the POLIS Project on Ecological Governance at UVic.

Lily McKay-Carriere (B.Ed., MEd) is a Cree Indigenous woman from northern Saskatchewan who grew up alongside the Saskatchewan River in Cumberland House, the oldest inland settlement in Western Canada. She has worked in education for over a span of four decades and has used it as a forum for developing communities. As a mother and grandmother, she encourages her children and grandchildren to be of help to others. She is naturally drawn to living by the Water because Water has always been a big survival part of the lives of her people and ancestors. Lily has witnessed the dams' negative social and cultural impact on the Saskatchewan Delta. With this in mind, she speaks for the delta to raise awareness of the need for healthy Water and all its relations, including the animals, birds, and fish.

Emily Sikora Katt completed her Master of Arts in Communication and Storytelling Studies program at East Tennessee State University, USA in 2022. Her research interests touch on veterinary narrative medicine, the storytelling of human interaction, and poetic inquiry exploring place-based identity as well as conflict/convergence in racial justice protest activity. She is a former editor of Marquee Mountain South magazine and has had poetry most recently published in The Mockingbird literary magazine.

Kedrick James: poet, vocalist, audio sculptor. Born into a family of amateur ecologists, back when it was called natural history. Grew up on Musqueam territory, calls BC's Boundary Country home, is Director of UBC's Okanagan School of Education on Sylix territory. Spoken Word veteran. Researches digital literacy using poetic inquiry and mixed methods. High School teacher, professor, and community activist and multimedia software developer – (https://phoneme.vercel.app/explore). Most current book - Becoming Ecological: Navigating Language and Meaning for Our Planet's Future (2026), University of Toronto Press. Most recent vinyl / CD / download - Interleaf (2026), with his band Seethruzoo. Most recent lecture and music tour - Mexico City, Puebla, Queretaro. Studying border crossing and transmediation of controlled / uncontrolled states. Does not seek the spotlight but is currently basking in early Spring sun. Is in a committed relationship with the Earth.

Margaret McKeon: I am a poet, a hiking and forest therapy guide, and a part-time academic based in the ragged young mountains of Chuwapchipchiyan Kudi Bi (Canmore, Alberta, Canada), in Treaty 7 territory. Since I was a young child, I have felt more myself, more alive in wild spaces. This connection—to rivers and oceans, to mountains, ravens and prairie grasses—is a persistent root that anchors my writing, teaching, guiding, and academic research.

I come from Irish and German people and a settler to Turtle Island. I have been an outdoor educator of children and adults for over 30 years. I have been lucky to learn from Mi'kmaw, Cree, Anishinaabe, Upper Skagit and Blackfoot teachers and to sometimes be welcomed into ceremony. I once heard Mi'kmaw Elder and hereditary Chief Stephen Augustine call for all us in Canada to look to land as both mother and government and wondered, What kind of listening would this entail? Through PhD research at the University of British Columbia, I sought to explore what such a relationship might feel like in my body, what the seeking could teach me about reconciliation, and how writing this journey in poetry and story would transform me.

I am the co-editor of *Language, Land and Belonging: Poetic Inquiries* (Vernon Press, 2023), a collection of poems of and essays through which authors explore relational repair. Through my business, Kinship Guiding (www.kinshipguiding.ca), I support settler peoples like me to become better relatives through making our work, creativity and culture accountable to (and guided by) the lands that support our bodies.

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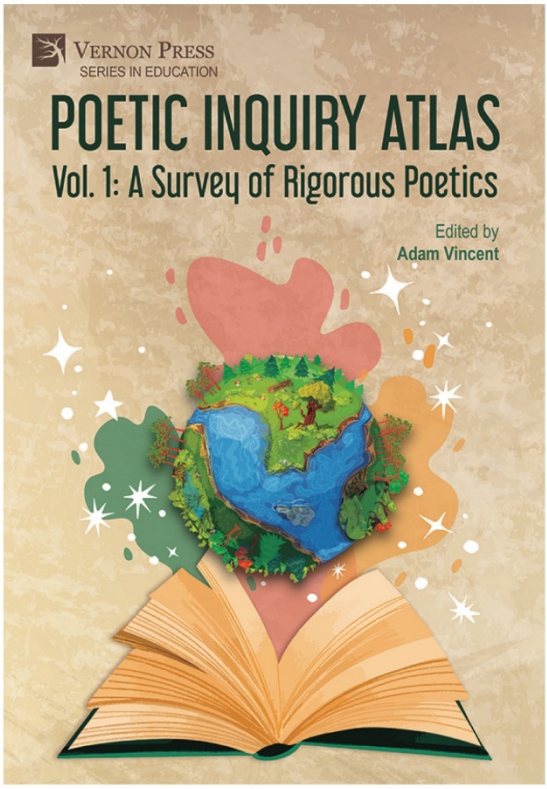
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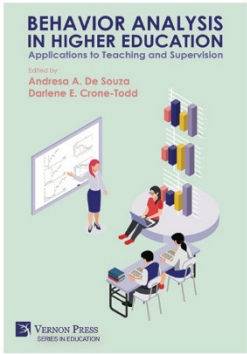
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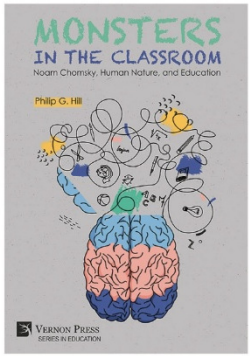
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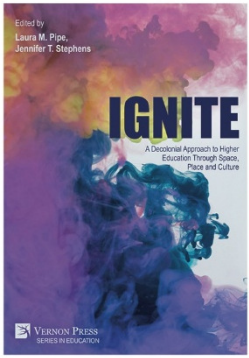
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