g: Okay. So today, the goal of this stimulated recall is to kind of just revisit the climbs that happened on Wednesday. Just to understand more of your. yeah, your thought process when you were decision making or planning things, or just ex emotions, or really anything, we'll use it as a launching point. But I'm also interested in kind of diving a little bit deeper into some things that we were talking about last time, too. Okay, does that sound good? You have any questions? Nope, okay.

g: so yeah, I think, 1st of all. So I just wanted to. This is a picture of the 1st one that you did.

1st climb?

g: and I was wondering if there was any like, when you're like looking at this climb like, is there anywhere that you want to. Anywhere where you want to like mark likes like, you know, prominent moments, or like anything like what do you think right now, as you're looking at this route This is green one, right?

k: I think. I remember the overhanging part at the start being weird.

Okay, yeah, is there anything else like specific clipping stances or sections? Like as you're looking at this, are you giving it up in your mind into certain sections or anything.

k: no…

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00:01:30.290 --> 00:01:41.099
g: so just that literal overhanging section. Yeah, it's just something. I remember thinking, Okay, is there any salient moments from this climb? I know, it was just a warm up. So maybe it wasn't--

k: no, just that overhang

2nd climb?

g: alright so then for the second one… hmm. : I think the second one was this blue one? Is this one? Right? Okay?

k: I mean, I'm just like not really thinking much about it when I look at it. Like, it's not really yeah, I it's I don't really look at many routes like that, like thinking super hard about sections. Like I I remember

the the 1st couple of clips being like a little bit more awkward than I was anticipating from the ground, and then I just remember, like the overall climb feeling kind of hard for the grade. Yeah.

3rd climb?

g: And then I think the next one was pink.

k: yeah. I mean, I remember this one being more engaging. that horn feature on the volume still stands out to me because it just looks fun. Cause it, it looks really yeah, it's cool. It's like this big big hold sticking out from the wall that like when you use it, it like makes you lean out from the wall further than normal.

g: How did you use it. Are you talking about this one?

k:? No, the the big one. Okay. Big chunky one down there, the undercling. Was it.

g: Okay, what about this one? I know I misread this part.

k: I don't even remember what that hold is like, can you zoom it?

g: like, it's also a big horn. It's the angles hard to tell. But I think it's literally the same exact hold.

k: I think I stood on that. I don't think I used my hand, so I think I did like a big stemming big stem move.

g: And then how did the end go? You kind of had anticipated that there was going to be a dyno.

k: Yeah, it wasn't a dyno. It's just like a big move to a really good hold.

g: Okay. So from from to the to that to that. Yeah. Is that, did that stand out to you?

k: I don't think it stood out to me greatly. I think.the hold that you're going from is really, really good, which makes it a lot easier to lock off on yeah, that we're going. Yeah, and then the moves at the end.: I feel like those 3 hold below that good hold are a little bit worse. So, and then the feet are really sparse, like there's not. There's not really feet that give you easy and obvious upward: pushing ability.

G: Yeah, how did you adapt to that ?

j : Yeah, I did like a high right foot which is perfect for here, cause that's like how I think it's probably intended to be high, high, right foot. So if it was going in the other direction, I think this move would have been a lot more difficult for me.

g: So it's like you have this under cling here, and then you're going out left. And then you get a high right? Okay? And then you just kind of launch to this. *nods yes* Okay.

g: cool. Is there anything else you want to say about this climb?

k: I remember kind of like repositioning my feet quite a lot on this climb. I remember, but not in an uncertain way, just like it was almost like I needed to do that to move around things.

G: Yeah, what kind of holds do you think here for that kind of like repositioning?

k: Hmm! Those big holds like the volumes. All the volumes are one, but also some of these larger pink holds ones, you can, you know, easily fit multiple feet on. There's also just a lot of holds.
So there are a lot of foot options on this climb

g: What do you think was the biggest constraint on this climb?

k: I think I think it's probably something something to do with the footwork. I mean, I think almost Sometimes sometimes options can feel like constraints, too, like like the there are, because there are more, More holds on this climb, and that you can use as feet, It forces you to kind of know how to make the right choice or make a more efficient choice, whereas, like for for other climb that have fewer options. It's like, Oh, this is my one foot. I have to figure out what to do with this one foot. It's like, oh, here are 3 feet do whatever you want. It's like it's like, Oh, now. Oh, now I have 12 options of how to do this move. Yeah.

g: you were saying last time that problem solving sometimes happens more more problem solving when we have more variables, is that kind of the same idea. Okay, so you're just adding more variables. So now you have more to problem solve, because you have more options to sift through.

k: which makes it in some ways can make it easier. Right. And it's more accessible because I have more different ways that I can even do this in these moves. So it's not. It's not like it's like both a constraint and not a constraint.

G: But I feel like the difference like, do you? What role do you think experience plays in that?

k: everything, Yeah, because I think if you don't have the experience, it's very difficult to. Yeah, you need that knowledge base to to pull from it. So we can know how you can even use those footholds. Yeah, yeah.

4th climb?

g: did you like this one? The black one

k: ? Yeah, I did. Yeah, it's really good. Yeah, it was nice. I really enjoyed it.

g: Okay, yeah, just talk to me about this route.

j : Yeah, it was a cool route. I liked the variability of the holds on this route. This volcano holds a cool I think. One thing that's interesting about those volcano holds is because they're they have like these big textured platforms in the volcano hole you can stand on. But then also you can stand on the slippery upper part. which is more exciting, but like is gives you a lot more height to work with. Yeah, nothing super stands out. Just super enjoyable.

g: and then I guess I'm interested. So you fell off right around here. What happened here.

k: I just ran out of juice. So you're kind of just like going for the move. And then you just like, let go. Yeah. Cause I was already. I was already like on the edge of falling off at that point, and so I was already just like running on fumes.

g: So I mean when we're looking at this route like, what do you think? What do you think are the constraints of this climb?

k: I remember the feet, a lot of the feet were not great to stand on. So I think I remember kind of like using using feet in weird ways, or like trying to favor my right foot to to quite a few moves. I think probably fewer hold options than the pink climb. So there's just a little bit less : variation of how you can do the moves which perhaps removes the constraint, but also adds a constraint in which you have fewer ways, that you can do the movement. So you have to be able to physically do a move in a certain way. .

Backing off

g: I don't remember if it was on this climb. I think it was on the pink one, but you definitely did. or maybe the blue one, which is funny, because the blue is such a lower grade highlighting the subjectivity. But I noticed you backing off quite a bit. Can you explain to me a little bit of that process of backing off?

k: Hmm, oh, yeah, I think usually when I back off, it's like I'm moving up in a way that I think makes sense. But then it's usually that my feet are not in the right position, so I'll I'll move up. And then I'm maybe thinking, oh, I can't quite reach the hold that I was going to go to, or I can't hit it at quite the right angle, but I can see that there's a foothold that I could use that is different. But I have to go down and reposition my feet before I move up.

g: So it's about readjusting your feet. Yeah, okay.

Vert vs overhanging

k: I think, especially on this wall that we climbed on here is like, it's pretty much just like vertical. So I think. so you're really climbing with your feet on that stuff.

g: So when you're doing overhanging like. What is that all like? I'm still learning to like, what are you climbing with when you're an overhang? Then, if it's less about your feet more about upper body or

J : I mean, I think it depends on the level that you're climbing out with a grade. You're but like I would say, like the same. The same grades as these climbs would probably be a little bit less. : You are relying more on your upper body, so I think, the getting your feet wrong, maybe has a little bit less of consequence, and you can kind of if you, if you have the strength to just kind of keep pulling through. Yeah.

g: okay. So yeah, we looked at all the climbs. Okay, so let's see here.

Expectations

g: when it comes to any of the climbs. Was there anything unexpected that happened during any of the climbs that you want to highlight? Any expectations?

k: Yeah, I think like the unexpected thing was the blue just felt harder than I was expecting for the grade, that's, the biggest thing

g: and so when it came to like, like. What would you say? Was the crux on the black one, for instance.

k: probably endurance, endurance, so no distinct. I can't think of a distinct crux up up to the point that I climbed to any way.

G : did any of the climbs have a particular crux?

k: I think the crux of the pink was at the top. Okay. just got super pumped out.

rests

g: just right pumping out. So what I guess I'm not hearing here is about rest. Were there any rest that you found useful or like? Do you think about climbs in terms of rest?

k: I don’t think about climbs hugely in terms of rests,, but I think I do rest a lot on the wall whenever I have good feet. I try to have a little little shake out, but I'm not looking at a climb ooking for one really big risk where I'm going to spend a whole minute. Yeah, maybe it's like, sometimes sometimes rests are not always restful like, unless it's really good. you can just be like kind of slowly popping out. I think like maybe outdoors, i definitely look at restful points are more but often can be a little bit more obvious, I think. Then, in the gym.

g: what does an obvious rest outside look like?

k: a ledge, or even even just like an an angle. Change in the wall where it's like you could just be more standingfor a little bit.

Ahh, outdoor climbing

g: So yeah, we've talked a lot about like mapping out like indoor climbs. And you're like, from my understanding, you're like, I look at the 1st 2 clips to make sure I don't deck, and then I just figure out the rest. Yeah, is that your approach for outside, too?

k: No, I I think I look a little bit more carefully outside outside. I'm also looking at like other sections on the wall that don't have protection

g: so yeah, talk to me. Then. Okay, so I think that in the gym you just are fearless---

k: there is a clip every 5 feet. Okay, so that's why in the that's and if I need to take a risk, I can just take on the bolt. You know.

Planning an outdoor route

g: I now understand why you said I. Just look at the 1st 2 votes. What do you let's talk about outside. You walk up to a climb outside. What is your thought process? You're at the base.

k: I think I'm 1st probably assessing how much protection it has. I'm also looking at it as a whole and deciding if it looks like a fun route or not like something I might enjoy climbing.

g: what? If? Like, what are your indicators? That for that.

k: intuition. : okay, I could try to explain it, but it probably be wrong. like, it's like, I look at the route, and I'm and I'm just like my brains like, yeah, that looks fun. It's not. It's not like a a tick list that I go down. But like if it is a slab climb with with no hand hold on it. That's not gonna be something I was super enjoy. I am looking for Like variation on the climb. I think it's fun like if you've got some face climbing, then you have a little bit of crack climbing as well like that can be cool to do both of those. I like traversing, that's kind of fun. And then, yeah, I think I'm also assessing rock quality, like just assessing safety, too. I think. Like, when I'm climbing outside, I'm definitely thinking more about safety.

g: what I once again didn't hear that was crux or rest--

k: Yeah, no, I think probably outside, I am looking at it. And I am thinking, like, Oh, that section from Bolt 4 to bolt 5 looks pretty thin. That's probably gonna be a little tricky. Yeah, I do think about next like that. I don't think strongly about rests outside. I feel comfortable not sending a climb, so if i need a rest, I Am quite happy to just take. I think limiting yourself to doing a climb in one go is like imposing a constraint. Right?

g: I've kind of thought about it as like improv versus choreography, which, like, there's a lot of literature on that and dance. But yeah, improv is a very, it's a different sport. It's a different, completely different experience. Yeah, improv is on site. Red Point is choreography. And they're just different. And some people are really into that improv. I can't read rock for shit.

Emotions and climbing

g: Okay, alright, I think that's it. so I mean, my, when I'm hearing you talk about climbs. It's just like. what is your like emotional state when you're when you were climbing on Thursday?

k: like playful. Okay, I think I try to keep centered in my mind that, like if I'm going to do this Rock climbing thing, I mean thing like I should enjoy it, and I should do it for the right reasons. I'm not trying to take it too seriously.

Salient story from outside

g: I did wanna ask one more question about you climbing outside like, is there a specific story or experience whether it was Alpine or tragic, or whatever? Just a story of you climbing outside where something happened that you weren't expecting, or just like a salient story that you think of when you think of climbing outside. llike, if you were gonna write a memoir. Yeah, I'm sure I could pull a bunch of stuff up.

k: I can think of like a few times. This is probably a bit earlier in my outdoor climbing career, where I, my prosthetic but like popped off a hold, and I took a fall lead climbing, i remember those those situations being like large growth areas because there was like one aspect that's like kind of forcing me to to be okay with falling, because, like sometimes, I just fall and I won't know it. but also facing, facing like getting back on that time and like trying it again, and knowing that there's this like, maybe this one section where it has really bad feet. That is like: really good chance. I'll just like slip off in that same spot. Yeah, so I can think of a couple of instances where that happened. you know, I think about more nowadays. I think about like my growth over time as an outdoor climber and especially as a trad climber. And I remember. you know, even still, like, if I'm doing something that's like, feels a bit intimidatingfor me. Trad climbing on my like. I'll take like a lot of gear with me. But like yesterday, for example, I went out, and I just took out like a handful of cams to go up this really easy climb but like I had the thought of like, oh, I I don't think I could have done this so carefree. you know, a couple of years ago, just like taking a handful of cams on this climb that I know nothing about, and just like feeling confident that I could find the gear placements that i need and that's only something that I think I've been able to get from the elapsed time like seeing that progress over time.

G: I mean. So both of those stories that you just mentioned kind of have this element of confidence to it --

k: and growth. Yeah. : yeah, yeah, confidence, too. Yeah, sure.

Confidence

g: Or maybe growth is marked as confidence. Are there any other ways that you could?

k: Oh, yeah, I mean, I think I think that confidence is inspired by growth. Yeah, I think that is probably why most people climb, whether they know it or not, is to experience that growth, to be spending time outside of their comfort zone. And I think if you're doing that regularly, that can only lead to increasing confidence.

g: how do you think that relates to problem solving that increased confidence.

k:: maybe your your confidence increased. Confidence gives you less fear of failure, more agency to to be creative when you're approaching problem solving.

Creativity

G*: Speaking of creativity.* What do you think it means to be creative when you're problem solving?

k: I think it means to try something that you are a little bit unsure of what the outcome might be, or you might even be a little bit unsure of how to even implement the thing that you're trying. So where you're like learning on the way to solving the problem. But I think central to that is like not being afraid to fail. And I think that if you're too afraid to fail, you can't. You can't try something that where you don't know what the outcome is.

g: That's an interesting definition of creativity I've never really thought of. Like to try something that you may be unsure of the outcome, or even how to implement things, to lead to an outcome. But you're not afraid of failure because you're just trying new things.

g: So how does that look like when you say Wow! She did that really creatively on the wall. Or while this piece of art is really creative.

j : Maybe it's like, it means like outside of the norm. You wouldn't see that you know most people doing that thing.

g: Do you think that disabled individuals are more inclined to take creative solutions, creative routes to solution?

k: *without a beat* Oh, absolutely. because their situation, like puts them outside of the norm. So they're kind of used to having to solve problems in a creative way, or create solutions that don't exist. to make their lives better.

g: This is interesting cause I asked you the other day, and you gave me some serious push back. Okay, when I said, Do you think that disabled people are better? Problem solvers? And you said, No, no, I don't--

k: *confidently AF* I still don't think so. So. I think that they don't… They are not by default….

Existential crisis: efficiency vs creativity

g: So I guess I need to refine my question. What do i mean by better…so I just asked do you think they're more creative? And you said yes. and so, I guess, like for you like, what's that disentanglement between better and creative like? Does that make sense? Does that question make sense?

k: **Better? So you're saying better at problem solving versus creative.** m**aybe, like efficiency and outcome could be the difference. So if you were trying to objectively measure problem solving. Maybe maybe you would take an approach of saying like, how did a person get from A to B like what route did they take? And and like which which of these routes was, faster, or use less energy or something like that.**

g: So what about…which one do you find more valuable?

k: depends on the context. So like, if you're maybe like, maybe you own a business and you're trying to like every every minute matters in whatever operation that you're trying to do like. Maybe you would value efficiency more than creativity. But if you're if you are an artist, then you would definitely value the creativity much more than the efficiency, because art is not about efficiency.

g: So when it comes to climbing, which type of problem solving, do you think is more important

k: depends what you're doing. So like, if you're Olympic level climber and you're trying to

on the speed route, the fastest, humanly possible. Then like the efficiency factor, is : is way up there, and maybe someone can be creative and and do something different on the speed route that ends up. making them faster than everyone else, but that the odds of that are pretty low at this point. I think so that's like one example : of of it and climbing. But then. maybe what what I think there's probably an example of where creativity and climbing is is more valuable. And I would say, that's, when you, when you are not so focused on performance based outcome, where it's just like we're out here to have fun and to explore and to grow. And then I think, like, it's more value to be a creative climber in those spaces.

G: Which one do you value more?

k: *without a beat* the creativity

His framework of PS

g: because it's interesting like, I was mentioning to my advisors like, oh, he didn't really bring up efficiency, because I think, like the 1st time we were talking about like your experiences. It just didn't matter to you. It just didn't. It didn't come up. But then, and when we zoomed out talking about problem solving, that's when you mentioned it, but you mentioned it from a more objective perspective of measurement. So I think that's interesting that it is it you acknowledge it is important, but maybe only in a certain context and in climbing, it doesn't matter to you very much. And I'm also thinking about how you think about problem solving. I'm seeing it is like almost this, like axis where you're like. it's like efficient and creative. You've kind of parse apart those different types of problem solving. But then you've also parse it apart as latitudinal and like longitudinal, almost. you talked about latitudinal thinking. You talked about open-ended responses where you're like. Okay, it's like you look at you, close your eyes, and you have so many options. And that's the problem solving where it's really challenging for you, because you have to make all these connections. And then there's longitudinal problem solving which I was thinking that you think maybe climbing is more of, because it's like, if this, then, is like, it's like multiple choice. So does that kind of like, does that kind of capture like the nuance of your perspective of problem solving. like, you're kind of creating your own framework here, which is really cool.

k: Yeah, I think that's probably, yeah. I think that that probably does capture it.

g: Do you think there's any other like? So you have this latitudinal problem solving? You have creative and efficient problem solving. Is there another continuum that you see?

j. Oh, my God….

g: Did you know explicitly that these were the different ways you thought about problem solving 3 days ago?

k: No, okay, yeah, yeah, I don't. It's hard for me to have these thoughts unless I'm asked the right question. Okay, that's great. I feel I'm really happy that we've at least been able to come up with those, two. Okay, cool. Maybe it will just emerge from the rest of this interview, which we're doing right about 15 min left. Thank you.

Tactics for PS

g: Okay? I want to talk about… you give different tactics for climbing like one is like your hands. Follow your feet like that. Seems to be like kind of a rule of thumb for you. Are there any other tactics that you are kind of your go to? For when you're climbing and you're teaching someone, or that you use yourself like, I thought hands follow feet was such a nice and concise way to describe a very complex concept and climbing. Is there any other of those kind of like short, sweet expressions or just ideas that you like to teach new climbers?

k: I like Nayton's question of like, How do I make jug? Yeah, I think that's a really good one. And that leads int that kind of it is a almost like a a branch that leads into oppositional forces which I really like to teach people, and like center of gravity. And so like moving your hips around.

g: Can you say more about oppositional forces?

k: So if I'm pulling, one way on a hold with my hand, I need to be pushing the opposite way with a foot. Okay, to create body tension. And and doing so that makes that hand hold better. And so it answers that question of like, how do I make this a jug?

g: What kind of are there any holds that afford that kind of tension readily more than others ?

k: side pulls, But you think about like most holds and climbing a form of side pull. Right? Yeah, there's not so many holds that us straight downward pull.

g: And so when you think of when you think of make it juggable, how would you explain that to a kid or how do you make it? A jug?

k: I usually explain it like having them having them like. Put their hand on the hold g: and having them like pull downward on it, so maybe I'll pick a hold for them that's like, not a great hold. It's a good hold, but it doesn't work. It's not a great hold If you're just pulling straight down. and I'll have them pull straight down on it, and then I'll ask them like. How do? How do I make? How do you make this hold better, like which way do you pull on it?

G: when you just say better in this context, what does that mean?

k: how do I make it easier to hold on it, more positive?

g: What's the goal of that? If you make a hold positive, you make it easier to hold on to. What is that?

k: I think the the ultimate goal is that you are able to do a move that you couldn't otherwise do but then, like maybe another goal could be general efficiency and general efficiency lead to You know better endurance over time, because you're just using your arms less

g: What other tactics so we have? Can you explain? The hands follow feet idea?

k: i guess its just so great. Yeah, I mean, I think, like your larger muscle groups are in your legs. So we're trying to use our legs more but also having your having your feet in a certain in a certain place like sets you up to to use hands, and I think that it, having your hands in a certain place, doesn't always set you up to to use feet. And it's kind of like, especially once you get higher in the grades, like, if your feet are not in the right place. You just can't hold on because the holds are getting too small. And so the footholds become more and more important.

g: what others, so we have make it juggable. Hands followed feet like, are there any other? And then oppositional forces?

g: Are there any other kind of like hings that you really want to instill in newer climbers, or that you follow yourself, or both.

k: I think, for new adaptive climbers. I encourage people to to try to set aside, like their preconceived notions of like what they are able to do related to their disability. So like. If if a new climber has one hand, I will really encourage them to use a residual limb more on the other hand, because the tendency, especially for a climber that is really big juggy holds is, just to do a leading move with the their hand every time, and then they'll match. They can move with the hand, match, and so on. And so I try to encourage new climbers in that situation is like, you know. This like low grade. Easier climb again. But let's like, let's try to do like every leading move with the nub instead of the hand and build up that confidence. Because I think as you get up in the grades like you can't. You just can't do every move leading move with a hand.

G: How do you think that changes if it does their relationship with their disability?

k: uh, *confidence increase*. Yeah. maybe reframing of of a a limitation; reframing of a negative part of themselves, maybe depending on how they how they think about it.

g: any other rules of thumb for climbing tactic strategies?

k: not for, like the brand new climber. Those are like the main things that I focus on. or,, I just like, you know, tanding on your big toe like little things like that. Things like that. Yeah. But then there are other things that I think are more difficult to teach until someone's like a little bit further along than you know. Yeah.

g: And so then the last kind of thread I wanna talk about is obviously your role as a coach is huge, and the way that you climb, and the way that you see climbing it's more obvious to me than ever, and I kind of feel like when I'm tutoring. I kind of think of like, I want to understand this deeply because I have to teach it. So like, when I approach a problem, I'm like, okay. But how do I approach it 10 different ways, so that any student from a neurodivergent to like the kid that just wants rote memorization like, how can I explain it to them. Do you feel like you have that idea with climbing like you have such an articulate way of thinking about climbing, and I'm wondering if a part of that is like, because you know that you have to teach it. Is that something that---

coaching

k: No, I don't think that's why. Yeah, I think. think I have an articulate way of thinking about climbing, because I like to understand systems. And so like, when I'm thinking about teaching climbing what 1st comes to mind is like teaching outdoor systems and safety systems. And I have specific things that I find really important. And that's from me wanting to understand it as a climber, so that I can make good decisions and be safe. And and those sorts of things, I think, as a climbing coach in the gym. I am very different from like a competitive level climbing coach where I don't have a deep understanding of tactics and movement and technical movement. And I more approach it from an experiential level where it's like, okay, what do we like? What are we trying to achieve here? everybody, especially in the adaptive climbing space, like climbs really differently. or maybe even want something different from this experience. And so, being fluid with my expectations. and then : being fluid with the way that I teach things like based on who I'm teaching. And I think that approach comes from like what I

care about as a climber, I don't care about competition climbing, so I'm not like trying to turn everyone into a competition, you know climber, And then, if I had someone who really wanted to be a competition climber, and they care about that like I can help them a little bit with that, and then I'll pass them off at some. They won't get the best from me with that.

g: So like, if someone says, what's your goal of adaptive climbing, coaching? What would you say?

k: to increase the number of adaptive climbers that they are, and to create spaces and experiences that feel comfortable. Or feel. I'm thinking I'm comfortable, feel accessible and engaging.

g: another question I have is like, when you're coaching. You say that there's this part of climbing where you like have a certain strategy, like 1st few clips, and then your subconscious takes over so like when you're coaching like? What do you decide to like? Explicate versus like? What do you want the climber to discover for themselves?

k: I tend to lean much more towards the self discovery. And then I will like, based on what I'm seeing on the from the climber. I will some of the things in as kind of like tidbits like to aid in their learning journey. So it's kind of like a little bit more of a self directed learning journey that I'm maybe just like shaping the path a little bit.

g: How would you shape the path? I'm curious

j. By like suggesting certain times for someone to to climb on. or you know, coming in every once in a while and and saying like, Oh, hey! Let me show you this one piece of movement that I think would be really interesting for you to learn, and I won't necessarily say, Hey, on this move on this climb you should do this just like, hey, let me show you this movement thing that I think you might find interesting. And then put them back on the climb, and allow that that connection to just kind of happen naturally.

k: Do you have any specific stories or something that comes to mind when you think of that of like the self directed journey where you did take more of a hands off, approach gently scaffolding, and watch something emerge.

k: I think Sarah is a great example of that. Sarah started climbing with me. And yeah, a lot of it at the beginning is just like figuring out like what what even climbing can look like for her like? How does she want to do it? What does she enjoy? Does she enjoy it? And I didn't. really. you know, give her too much direction about how to climb, because I also don't know her body very well at that point. And and also, I think, as a new climber. maybe you're a new climber, and you're only getting a quarter of a way up a route. You have so much strength you need to build, anyway, before you can even implement some of these like technical things. But then so with Sarah I, Sarah is a fun person to teach,

because she actually like picks things up very quickly. And she integrates them very quickly. So I remember teaching her about oppositional forces like up on the wall during a climb one time. And then like, since that one time I showed her that like she just does it all the time. She knows she knows it. And so I watched her: integrate that into her climbing.

maybe talking with her or talking with climbers about like a route that they enjoyed, and having them try to figure out why they enjoyed it more than more than the other route and so for Sarah, as an example. She has learned that she likes climbs that are a little bit more like they kind of like, not exactly Traverse, but they they go from right to left and left to right. They like move around the wall a little bit. She finds that movement really engaging.

g: So like when you are working with all these different adaptive climbers like, how do you bring that back to yourself. : like the lessons learned from like working with that kid? Who's you told me the story about. You know him singing, or something you kind of like, you know, or like Homeboy, who like kisses, kiss the top of the rock when he made it. You know, Sarah, learning and building confidence? as her disability is degenerative. But she's still gaining this confidence like, what are those lessons like all these different experiences like, what does that teach you?

k: I think maybe a big learning for me is that climbing is just like can be so different like in our definition of climbing should be so open. I think that's I think that's a big one. That climbing is just like so much more than what maybe, like each of us individually, how each of us individually thinks of climbing. There's just a lot more to it.

Define climbing

g: What do you think? You told me not to ask you to define this? But like we're talking about this super nebulous concept of climbing at this point, this tool for building confidence, this way to problem solve. But, like,generally speaking, like, how would you define climbing: Cause. You say non-disabled climbers have a very rigid, rigid way of defining it. So how would you define it?

k: Upward movement? I think I might even just leave it at that. And it's like, you know, maybe you're trying to go out climbing at the Crag. Maybe you're trying to climb at mission trails and your climb that day. The hardest part of your climb that day is the trail. If you get to the rock you can climb the rock, but, like the trail is really hard to do, for whatever reason. And so I would like lump that into climbing, too. so yeah, generally, I would just describe it as upward movement that includes like going up mountains, up glaciers, and through snow, or walking in the woods, or climbing on rock, or pulling on hold in the gym ascending a rope

G: What it? What do you think it is about this upward motion that has so much to teach us.

k: I think the view from the top gives us perspective. so that once you get, once you get to the top of the mountain, right? You can see everything below you. and once you descend the mountain you can't see it anymore. But you but you don't forget what you saw.

G: And so I guess, like to wrap it all up like obviously, this study. And it's for me to make the connections is about rock climbing and math. But do you think that there's anything in all of this where we talked about climbing and perspective and confidence and problem solving that can relate to something like math like, do you see that? Do you see any way in which, like these lessons, learned, or strategies, or like what

k: : I think so? But iit is a little bit difficult for me to picture, because my understanding and definition of math might also be quite constrained. And so if I try to apply. Maybe, like problem solving on the walls are just like the algebra I learned in school. Maybe I don't see that connection so clearly. But but I'm sure that there are like other like, maybe more ways that those could fly. Yeah, I could definitely see it, because it's problem solving..

G: It's like, you say that rock climbing is kind of a space where you can build these problem solving skills. And you say, you can apply that to other domains. Right? Like, that's something.

k: Even if it's just the confidence. Yeah, yeah, even like an affective approach to it can make a huge difference.

g: I'm conceptualizing math to be more just like working with structures. So like we're not going to be doing algebra, we're doing like puzzles. I think puzzles are very mathematical, and I think that, like the way that someone engages in a puzzle could be very yeah mathematical. And we could see similar strategies that someone would use rock climbing? Or how are those strategies that you do use rock climbinglike? Are you more about efficiency? Are you more about this? And how does that apply with the way that you are doing something tactile that isn't rock climbing? That's not ascending. Yeah. Yeah. Is there anything else you want to say?

k: i have learned alot about my thinking towards climbing and teaching. It's probably not something that I think so deeply about or like. Get to some point where I'm like writing down definitions about things interesting to pull those things out of my brain.