

An underwater photograph of a woman standing on a sandy seabed next to the tail of a large whale. The woman is wearing a white swimsuit with a green leaf pattern and a yellow belt. Her hair is blowing around her head. The whale's tail is dark and dominates the left side of the frame. The water is clear blue, and sunlight filters down from the surface.

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A Sailing Surfer's Voyage
of Awakening

Swell

Captain
Liz Clark

Reader's Guide by Chris Gilbert



Introduction

In *Swell: A Sailing Surfer's Voyage of Awakening*, Captain Liz Clark invites the reader aboard as she details her incredible voyage on her 40-foot sailboat, *Swell*. In her riveting memoir, Liz reflects on the power of solitude, the physical and emotional challenges of sailing, the beauty and restorative power of nature, and the importance of pursuing one's dreams. *Swell* offers readers invaluable opportunities to learn from Liz's journey, and it beckons them to examine their relationships with both themselves and the natural world. This guide serves as a navigational companion for readers as they embark on this enlightening journey. It was written with a variety of readers in mind, and the questions and activities within appeal to a diverse audience. Importantly, this guide features four sections that both individual readers and reading groups can draw from: discussion and writing questions, thematic questions and activities, research topics, and a related resources section. Hopefully, this guide will prove useful for you as you travel alongside Captain Liz Clark on this transformational voyage.

Discussion and Writing Questions

These questions can be used to inspire individual reflection or group discussion.

OPENING IMAGES, AUTHOR'S NOTE, AND LA CAPITANA

- 1 *Swell* opens with a number of eye-catching images. Which images particularly strike you? Based on these images, what predictions can you make about the story to come?
- 2 What is your reaction, both intellectually and emotionally, to the Author's Note on p. 19?
- 3 On p. 23, in what ways does the environment mirror Liz's internal state? In general, how would you characterize her emotional state as described on pp. 23-24?
- 4 What is your reaction to the flashback sequence on pp. 24-25? How would you characterize the relationship between Liz and her father?
- 5 "The frigid sea washes away my accumulated angst. I'm at home in a four-millimeter wetsuit on my favorite shortboard. Strands of brown kelp wave at me with the surge of a swell. I smile and paddle for the break" (p. 27). What does this passage reveal about Liz and her relationship with the natural world?
- 6 "You, my dear, most certainly should go. Don't wait until life's responsibilities anchor you" (p. 30). What do you think this statement from Dr. Schuyler means to Liz? In what ways does it resonate with you?
- 7 What are some of the initial challenges Liz faces in this opening section of the book?
- 8 What is your reaction to the way the narrative shifts back and forth in time in this section of the book? What are the strengths of this stylistic approach?
- 9 What does the name of the boat, *Swell*, signify? If you had your own boat, what would you name it? Why?

LIVIN' THE DREAM

- 1 “I’m mad with joy and creativity—so in love with surfing, the warmth, the freedom of my new life, and the victory of each small improvement in my surfing skill” (pp. 42-43). Why do you think Liz is so in love with surfing?
- 2 How would you describe Shannon and Liz’s relationship?
- 3 According to Liz, what sort of challenges are wrapped up in the experience of living with someone else in close proximity for an extended period of time? Have you ever had a similar experience?
- 4 In general, how would you characterize Shannon and Liz’s experiences with the Mexican people? What forms of hospitality do you note?
- 5 “The darkness is freckled with twinkling stars and planets, clusters of lights from land, and thick blooms of tumbling phosphorescence in the bow wake. I can’t stop staring. There’s something about the scene that brings all the mysteries of life to mind” (p. 49). Why do you think the natural world often provokes deep reflection and contemplation? Have you ever had such an experience while in nature?
- 6 “The dark night and solitude coax my inner shadows to the surface” (p. 50). What are these “inner shadows”? Can you relate to some of the emotional challenges Liz discusses here? How so?
- 7 What are some of the projects on the boat that generate so much stress for Liz? Relatedly, who does she call for help?
- 8 “I curl up on the passenger seat on the drive home, tears streaming silently down my cheeks. It will be my deepest, darkest secret” (p. 61). Why does Liz decide to have an abortion? What is your reaction to her decision?
- 9 “I have my health back, and my sailing dream awaits. But it’s not just about my own dream anymore...Now I’m on this journey for something bigger than me” (p. 61). How does the purpose of Liz’s journey change after her abortion?



BUENA MANIFESTACION & GALLERY I

- 1 “Although he speaks little, his peaceful presence and simple living move us to question our modern ‘needs’ and lifestyles” (p. 65). What exactly do you think Heather and Liz are questioning here?
- 2 In this section, Liz mentions that she tries to see “the upside in mistakes or perceived failures” (p. 65). Is this something you are able to do? What do you think is the value of such a mindset?
- 3 “All the new concepts we’re learning are simple, but breaking my ingrained patterns isn’t” (p. 67). What does Liz mean here? What are some ingrained patterns you would like to break?
- 4 What mechanical challenges confront Liz in this section? How does she successfully confront them?
- 5 What does the title “The Colombians are Coming!” (p. 72) refer to? What is your reaction to this particular ordeal that Liz and her crew endure?
- 6 What contrasting experiences with nature do Liz and her crew have in this chapter? In what ways does nature show the different sides of its “personality”?

- 7 “...the massive holds full of frozen fish unsettled me. Thousands of motionless tuna eyeballs of all sizes stared back at me, even haunting my dreams that night” (p. 81). What is your reaction to this description of the interior of the tuna ship? In what ways does this description contrast with some of the other “natural” descriptions in the book thus far?
- 8 “Progress they call it” (p. 82). What form of “progress” is Liz referring to here? In what ways is our commonly held perception of “progress” flawed?
- 9 In a romantic sense, who does Liz meet in this section? In what ways is this particular relationship different from others she has had?
- 10 In general, what strikes you about the images featured in Gallery I? Are there particular images you are drawn to? If so, why do you think they call to you?



BLUE MOUNTAINS CONSTANTLY WALKING

- 1 “My mother has signed up to join me in crossing the largest expanse of open ocean on Earth!” (p. 103). What emotions does Liz associate with her mother’s decision to accompany her on her voyage? If you were in Liz’s shoes, would you want a companion on such a journey, or would you rather go it alone? Why?
- 2 How would you describe Liz’s relationship with her mother? In what ways does Liz’s relationship with her mother compare to the relationship you have with your parents?
- 3 “Even then, we’re barreling down the steep ramps of water like a school bus with no brakes” (p. 106). What are some of the challenges that confront Liz and her mother during the early part of their voyage?
- 4 Who reemerges in Liz’s mind in this section of the book? What emotions does Liz associate with her thoughts of this person?
- 5 According to Liz (pp. 108-109), in what ways does extended time at sea alter one’s sense of time? Have you ever had a similar experience?
- 6 What epiphany does Liz have while staring at the clouds? What is your reaction to this epiphany?

- 7 “As a tomboy growing up in a culture that values women mostly for their physical appearance, I have never felt beautiful enough or comfortable with my unique femininity” (p. 111). How do you react to this statement? Have you ever had similar feelings?
- 8 After spending so much time with her mother, how does Liz’s view of her evolve?
- 9 “Surrounded by nature’s magic, I wonder about the ways of the West, and why we live like we do back home. Most of my friends are grinding their lives away behind a desk or register, paying off student loans, rent, or mortgages. Most don’t enjoy what they do, but everyone needs an income and the corporate ladder promises credentials and material security. Still, what is security with no freedom? Money with no time? Work without passion?” (p. 126). What is your reaction to this profound passage?





WIND IN MY HAIR

- 1 “I want the freedom to move at a more natural pace. I want time to reflect and work on myself. I want more nature and solitude. I want to live by the moon” (p. 130). What is your reaction to this passage? Have you ever had similar feelings? Do you also crave nature and solitude?
- 2 “Is it okay to be this happy all by myself?” (p. 132). Why do you think Liz asks this question? In general, do you associate solitude with happiness or unhappiness? Why?
- 3 What are some of the advantages of solitude that Liz discovers?
- 4 “I let go of limits I’ve placed on myself for the sake of how other people might judge me, and try to recognize my own self-judgments too. I feel ready to be me, whatever the consequences” (p. 133). How would you describe the “awakening” Liz experiences in this section? To what extent do you allow the judgments/expectations of others to dictate your “limits” and actions?
- 5 During her interactions with Tautu, what does Liz learn about the relationship between the young and the old? What do you think about this?

- 6 Why is one section of this chapter titled “Rotten Reunion”? Regarding her options of staying and facing Gaspar or quickly leaving, what do you think Liz should do? What would you do?
- 7 “...Is just photos. You are real,’ he replies. ‘Don’t you think you’re beautiful too?’ I don’t know how to answer. His question shines a light directly on a sore spot” (p. 141). What “sore spot” do you think Liz is referring to here? Would you say you have a similar sore spot?
- 8 After her break with Gaspar, how does Liz attempt to navigate to self-love?
- 9 “By now I’m resigned to the fact that sailing is often suffering, but I like that the discomfort and unpredictability put me in touch with something primal, real, human. The less privileged majority of humanity confronts these realities daily” (p. 143). What is your reaction to this passage?





PRECIOUS TEACHERS & GALLERY II

- 1 Why is Liz so happy at the beginning of “I-Matang and an Unwanted Surprise”? Put yourself in Liz’s shoes. What do you think your emotional state would be?
- 2 What is an “I-Matang”?
- 3 Are you surprised by Gaspar’s reappearance? Why/ Why not?
- 4 ““You know, my guru explains that we must turn our poison into medicine. Buddhists believe that difficult people and situations in our lives are our most precious teachers. They give us the greatest opportunities to practice our virtues” (p. 151). What do you think about Melanie’s statement? Do you agree or disagree? Why?
- 5 What are some of the *Eight Verses for Training the Mind* Liz references on p. 152? What is your reaction to them? What value do these verses have for Liz?
- 6 What effect has nuclear fallout had on the residents of Kiritimati?
- 7 What do you think about Liz’s decision to start things over with Gaspar?
- 8 What effect does Loreen have on Liz? How would you have handled Loreen?
- 9 In general, what strikes you about the images featured in Gallery II? Are there particular images you are drawn to? If so, why do you think they call to you?

AUTONOMY AFAR

- 1 “I’ve spent a lot of time marveling at the paradisiacal scenery here, which contrasts with the harsh realities of life that I’ve encountered. Without foreign aid, easily cured illnesses go untreated. Kids suffer with horrible skin rashes and chronic diarrhea from the polluted drinking water. Their arms and legs are covered in scars from bug bites. Education is limited to elementary levels. Stories of birthing and infant deaths and amputations are frequent” (p. 178). What is your overall reaction to this passage? In terms of quality of life, how does the description of the I-Kiribati compare to your own?
- 2 According to Liz, what gender roles are apparent in the I-Kiribati culture? How do they compare to the gender expectations present in your community/culture?
- 3 Why do the Kiribati fishermen not like having women aboard their fishing boats? What do you think about this belief?





- 4 “As difficult as this voyage can be, there is something valuable in the process. Appreciation deepens for a prize earned through hardship. And every action along the way becomes sacred” (p. 183). What do you think Liz means about actions being sacred?
- 5 As Liz attempts to become more proficient with meditation, she encounters some challenges. What are these challenges? Have you had any experiences with meditation? If so, what was it like for you?
- 6 What does Liz mean when she says she mowed the “underwater lawn” (p. 186)? Why do you think this task is an important one?
- 7 “I sigh with relief. After the flurry of departure and my exasperating ‘teachers,’ this caliber of solitude and tranquility seems more precious than ever” (p. 187). Who are the “teachers” Liz refers to here? What do you think she ultimately learned from them?
- 8 What does “The Belly of Hell” refer to? How does Liz successfully navigate it?
- 9 How do Liz’s experiences at the Le Meridien compare to her experiences aboard *Swell*?



THE BOATYARD

- 1 What new mechanical issues confront Liz at the start of this chapter?
- 2 How does Liz go about tackling the many maintenance tasks confronting her?
- 3 In what ways does *Swell's* repair process complicate her interactions with her many suitors?
- 4 In what ways do Liz's various mechanical challenges at the boatyard also present opportunities for personal growth?
- 5 "By becoming aware of my own internal struggles, I gain the ability to sense the individual challenges of people around me. I realize they are either going to look at their issues, or keep encountering them again and again in the universal struggle to find meaning, happiness, security, balance, love, and peace amongst the seas of life. I feel less alone when I see that everyone is dealing with similar stuff, and I feel a new softness toward all of them..." (p. 210). What is your reaction to this profound passage? Can you identify with what Liz says here? Why? Why not?
- 6 What are "first-world problems"? In what ways do they contrast third-world problems?
- 7 How does Liz's trip home go for her? Does this surprise you?
- 8 "I quietly cast off *Swell's* lines and disappear across the turquoise lagoon" (p. 212). What emotions do you think Liz associates with *Swell's* departure?

TUBE TRIALS & GALLERY III

- 1 What is the “wave phenomenon at Teahupo’o” (p. 215)?
- 2 Why do you think Liz is drawn to surfing? Why do you think she is particularly drawn to surfing at Teahupo’o?
- 3 What persistent problem on *Swell* rears its ugly head again in this section? How would you go about addressing this problem?
- 4 How does Liz sustain herself financially during this challenging time?
- 5 What setback does Liz experience in “Back to the Blue(s)” (p. 222)? How do you think you would handle such a challenge?
- 6 How would you describe Liz’s relationship with her brother, James? How would you compare Liz’s relationship with her brother with the relationships you have with your siblings?
- 7 What new “friend” does Liz nurture aboard *Swell*?
- 8 “Only when I’m aboard *Swell* or in wilderness do I feel a sense of true belonging. I try not to judge myself for still being single and nearly broke at thirty years old, but I constantly wrestle these irritating subconscious beliefs about needing a permanent partner and an accruing 401(k)” (p. 234). How would you describe the internal struggle Liz refers to here?
- 9 What has Liz learned from some of her past romantic relationships? What is she currently looking for in a romantic partner? What qualities do you look for in a prospective romantic partner?
- 10 In general, what strikes you about the images featured in Gallery III? Are there particular images you are drawn to? If so, why do you think they call to you?



REVELATIONS

- 1 “I am the raindrop, and the cloud, and the sky, and the setting sun. On this unusual frequency, I feel the connectedness of all things, a sensation of deep belonging. All one and simultaneously separate” (pp. 259-260). What sort of experience is Liz having with nature here? Have you ever had a similar transcendent experience while in the natural world?
- 2 “But a new question burns in me: How do all these concepts I’m learning—Melanie’s wisdom, karma, compassion, inner healing, oneness—how do they all fit into solving the environmental crisis?” (p. 260). How would you answer Liz’s question?
- 3 “It’s an uncomfortable feeling knowing that my light skin somehow links me to the erosion of Polynesian culture” (p. 261). What is Liz referring to here?
- 4 “*Is it okay to test bombs in someone else’s backyard? Is it moral for corporations to sell their processed snacks here without informing Tahitians that it can hardly be considered food, and that the wrappers they arrive in will never biodegrade?*” (p. 261). How would you answer these questions?
- 5 “I can’t remember the last time I watched a day’s full transition to night. How have we become so busy that we hardly notice Earth’s daily miracles?” (p. 263). How do you react to this passage? When is the last time you witnessed a day’s full transition to night?

- 6 When immense loss does Liz experience in this chapter? How does she cope? How do you think you would cope?
- 7 What sort of uncomfortable experiences does Liz have with men in the outer islands? How would you handle this?
- 8 “For millennia, here and beyond, the natural world was seen as a dynamic, interconnected web of life in which humans participated fully, not just as an object of exploitation that primarily exists to meet our needs” (p. 273). What are your thoughts on this passage? How do you define humanity’s relationship with the natural world?
- 9 In what ways does nature provide Liz with a sense of balance and tranquility? Does time spent in nature make you feel similarly? Explain.





DARKNESS AND LIGHT

- 1 What accident is detailed at the start of this chapter? How would you have handled such a challenge?
- 2 In what ways does Liz's relationship with Rainui take a turn for the worst?
- 3 "My neck break doesn't seem like an accident anymore" (p. 288). What does Liz mean by this statement?
- 4 How do you explain Rainui's deplorable behavior? How would you have handled him?
- 5 What do you think about Liz's decision to attempt to work things out with Rainui?
- 6 During her time living with Rainui's family, what does Liz learn about other women on the island? Does this surprise you? Why? Why not?
- 7 What new furry friend does Liz meet in "New Crew, New View" (p. 294)? What do you think the presence of Liz's new friend will bring to her life?
- 8 "I'm suddenly reminded of my purpose..." (p. 299). According to Liz, what is her purpose? What is yours?

VAHINE & GALLERY IV

- 1 As detailed in the opening section of this chapter, what dietary changes has Liz made? How have these dietary changes affected her health?
- 2 “I continue seeking practical, immediate solutions to making a positive difference in a world where the mightiest powers seem stiffly resistant to bending from our destructive trajectory. I focus on what I *can* do, examining my daily choices and actions” (p. 303). What are some ways Liz positively impacts the environment? Relatedly, what are several behavioral changes you can make to more positively impact the natural world?
- 3 In what ways do Liz’s new healthy habits rub off on her family members?
- 4 “We all deserve this kind of chance to spread our wings and learn to fly” (p. 308). In what ways did Liz provide herself with an opportunity to “learn to fly”? How can you provide a similar opportunity for yourself?
- 5 “May we understand that our health and the health of the planet are inextricably connected. May we find a way to accept that we are multidimensional beings—separate, yet at the same time, energetically, socially, ecologically, spiritually interconnected and dependent on everything else. Everything” (p. 309). What are your thoughts on this passage? Do you agree or disagree with what Liz says here? Why?
- 6 As *Swell* comes to a close, what central lessons can you take away from Liz’s incredible external and internal voyage? In what ways do you believe your own journey can be enriched by your reading of this book?
- 7 In general, what strikes you about the images featured in Gallery IV? Are there particular images you are drawn to? If so, why do you think they call to you?

Thematic Questions and Activities

This section features a number of questions and activities that connect with three of the book's central themes.

THE IMPORTANCE OF CONNECTING WITH AND SUPPORTING THE NATURAL WORLD

- 1 “Lea and I dive among the plunging rays of light, until the whales surface again ten minutes later. One of them nears, making eye contact while passing slowly. Boundless respect stirs my spirit. I’m suddenly reminded of my purpose: the Earth, the kids, the plants, trees, cows, corals, and whales need my voice” (p. 299).

Follow Liz’s lead and use your voice to benefit the natural world. To begin, select a local environmental issue that would benefit from your actions. Research the issue to determine the history of the problem, its primary contributors, possible ways to address it, and other important items of information. Finally, take action. Some suggested forms of activism include:

- Use a website such as <http://www.change.org> to start an online petition.
- Write Op-Ed articles and send letters to the editors of local newspapers.
- Initiate an e-mail writing campaign directed toward legislators.
- Staff an information booth to inform the local community about the issue.
- Use free resources such as Wix (<http://www.wix.com>), Weebly (<http://www.weebly.com>), or Google Sites (<http://sites.google.com>) to design a website related to the issue. Promote the website through social media in order to publicize the issue and connect with other activists.
- Use free resources such as Canva (<http://www.canva.com>) or Google Docs (<http://docs.google.com>) to create engaging flyers and brochures to be distributed to the public.
- Screen related films in your local community and follow up with audience Q & A.
- Use social media to organize public demonstrations.

- 2 “As we begin to feel part of the wildness around us, we climb trees, bathe in the swirling fluorescent sunset sea, pee off the stern under the moonlight, and sleep outside under a sky of winking stars. Nature restores, soothes, and heals. While attempting to harvest coconuts, catch fish, forage hightide lines, and make mud baths, we talk through our recent adversities and begin to feel new strength and clarity” (p. 65).

Liz speaks here of the importance of connecting with the natural world and receiving the benefits such a connection offers. Use this writing activity to help strengthen your connection with the natural world and form a beneficial relationship with it. To begin, locate a natural setting that is unscathed by human activity. Spend some time in this location and answer the following questions in writing while you are there:

- Where are you?
- What do you notice about your surroundings? What do your senses reveal?
- What living organisms do you notice?
- How do you feel in this setting? In what ways does being in this natural setting bring clarity to, and/or heal, various aspects of your life?
- Compare/contrast this location with your daily surroundings.

If you are reading this book in a group, come together with others and share your writing.





THE IMPORTANCE OF COMMUNITY AND CONNECTING WITH OTHERS

- 1 “Even out there alone in the middle of the sea, I am connected to everyone who shaped me and my vessel...The children who gave me bracelets off their arms and unasked-for hugs kept me hopeful when I doubted. Countless people offered a warm meal, an extra hand, or let me fill my water jugs and do my laundry—without any expectations” (p. 309).

As she navigates in and out of various communities, Liz benefits from the kindness of numerous strangers, family members, and close friends. Take a look back through the text and select 1-2 individuals that demonstrated kindness toward Liz during her journey. After you have selected the specific individual(s) you wish to focus on, respond to the following questions in writing:

- Who did you select and why?
- Describe the specific acts of kindness/support demonstrated by your chosen individual(s) and explain how Liz was positively affected by their acts of kindness. How, specifically, did she grow from these interactions?

If you are reading *Swell* in a group, share your thoughts with others. Finally, consider how certain individuals have aided your own navigational journey, and describe those individuals, strangers or otherwise, who have greeted you with kindness and generosity.

- 2 During her journey, Liz encounters a number of different communities/cultures. Select one of the communities Liz encounters in *Swell* and answer the following questions:
- From Liz's experiences with this community, what inferences can you make about their values?
 - What sort of relationship would you say this community has with the natural world? Relatedly, how do they seem to define and measure "progress"?
 - In general, in what ways is this community similar to/different from your own?
 - What environmental challenges is this community facing? How is it being affected by climate change?
 - What lessons do you think Western society could learn from this community?

Discuss your findings with other members of your reading group.



THE IMPORTANCE OF LISTENING TO AND EXPLORING ONE'S SELF

- 1 “Each of us has a unique journey that is ours to claim. My hope is that by sharing both my inner and outer voyages on these pages, you will be inspired to listen more closely to the yearnings of your heart, to face your inner dragons, and to decide to choose love over fear, again and again” (p. 19).

Carefully consider Liz’s profound words in the passage above, and then explore the following questions in a piece of reflective writing:

- How would you describe both your inner and outer voyages? What would you like for them to become?
- What are your dreams and the yearnings of your heart? What are your inner dragons? In what ways can you listen more closely to the former and face down the latter?
- Moving forward, how do you think you can choose love instead of fear? What does this choice look like to you?

If you are comfortable doing so, share your writing with others.

- 2 “As a tomboy growing up in a culture that values women mostly for their physical appearance, I have never felt beautiful enough or comfortable with my unique femininity. In fact, I associate femininity with weakness, so I have fostered only the traditionally masculine aspects in myself—the ones that make me a good surfer, a capable captain, a problem-solver and go-getter. But I long to feel more balanced in my feminine skin” (p. 111).

Consider how you have navigated gender expectations. To what extent have gender roles shaped your behavior, identity, and the expression of your femininity/masculinity? Like Liz, do you long to feel more balanced in your gendered skin? In what ways can you work to locate this balance and achieve self-acceptance? Explore these questions through writing and/or discussion with others.



Research Topics

These topics provide readers with opportunities for extended investigation and analysis.

- 1 “For the first time, human activity is to blame as we near the sixth great mass extinction on Earth” (p. 273). What exactly is the sixth great mass extinction? Who/what are its central contributors? What are some of the species being eradicated? What should be done to help reduce the immense size of our collective human footprint and address widespread biological collapse?
- 2 “As remote as it feels in these islands, I shudder, thinking again about the inescapable impacts of climate change that will likely kill both the coral and the coconut palms. The atoll peoples will inevitable be displaced” (p. 272). What is climate change? What are its central contributors and primary effects on both human beings and wildlife? What type of human relationships with nature produce climate change? What needs to happen to stop climate change? Specifically, how can you participate in the fight against it?



Related Resources

These resources relate to *Swell* and its many themes and subjects.

BOOKS

Malama Honua: Hokule'a - A Voyage of Hope

By Jennifer Allen

Surf Is Where You Find It

By Gerry Lopez

No Bad Waves

By Micky Munoz

The Long Way

By Bernard Moitessier

FILMS

Steer With Your Heart

<https://swellvoyage.com/2017/08/steer-with-your-heart-film-release/>

Dear & Yonder

<http://www.patagonia.com/blog/2009/07/dear-yonder-daring-stories-of-ladies-united-by-the-sea/>

Fishpeople

<http://www.patagonia.com/fishpeople.html>

ONLINE RESOURCES

An interview with Liz Clark

<https://www.surfer.com/features/how-to-live-on-a-sailboat-for-12-years/>

Patagonia's *Swell* book trailer

<https://www.youtube.com/watch?v=J28LEZIKdh8>

Liz Clark's *Swell* voyage website

<https://swellvoyage.com>

About the Author of this Guide

Chris Gilbert is a former high school English teacher and current doctoral student who lives in the mountains of North Carolina. He is also an avid writer. His work has appeared in *The Washington Post's* education blog, "The Answer Sheet," NCTE's (National Council of Teachers of English) *English Journal*, and he has also written a number of resource guides for Penguin Random House and Patagonia. He is a 2013 and 2015 recipient of NCTE's Paul and Kate Farmer *English Journal* Writing Award.

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