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WALKING, MAKING, THINKING

by

Sonia Overall

[aka Sonia Frost]

Canterbury Christ Church University

Thesis submitted

for the Degree of Doctor of Philosophy

2018

Walking, making, thinking

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Publications submitted

Please note that the submitted items will contain different stylistic conventions, referencing styles and layouts, according to the house style of each publication.

Creative works:

The Realm of Shells, [2006] 2011.

The Art of Walking, 2015.

'Pegwell Bay Viewpoint: Everyday archaeology', 2016.

<https://www.discoveringbritain.org/activities/south-east-england/viewpoints/pegwell-bay.html>

'Ring of Brodgar Viewpoint: Orcadian Graffiti', 2017.

<https://www.discoveringbritain.org/activities/scotland/viewpoints/orkney.html>

Book chapters:

'Writing and Walking the Labyrinth'. *Learning with the Labyrinth: Creating Reflective Space in Higher Education*, edited by Jan Sellers and Bernard Moss, Palgrave Macmillan, 2016, 119-123.

'The Walking Dead, or why psychogeography matters'. *Re-enchanting the Academy*, edited by Simon Wilson and Angela Voss, Rudebo Press, 2017, 349-366.

Academic articles:

'Walking against the current: generating creative responses to place'. *Journal of Writing in Creative Practice*, 8.1, 2015, 11-28. <http://create.canterbury.ac.uk/14289/>

'Walkshop & Soundshot - a dérive and participatory performance'. 'Forum on the Art of Participation: A Curated Collection of Reflections, Explorations, and Instructions', edited by Astrid Breeel, Hannah Newman and Robbie Wilson, *PARTake: The Journal of Performance as Research*, Vol.1. Iss.2, Article 2, 2017, 42-46.

<https://scholar.colorado.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1021&context=partake>

Murray, Lesley and Overall, Sonia. 'Moving around children's fiction: agentic and impossible mobilities'. *Mobilities*, 12:4, 2017, 572-584.

<https://www.tandfonline.com/eprint/8d9STQbGgmRXaFuUYVwf/full>

Research Question:

How do walking and psychogeography inform my creative writing practice, and how has this led to the development of transferrable practice research methods and findings?

Abstract

As a writer deeply interested in sense of place, and in the effects of environment upon the psychology and self-identity of characters in my work, I have come to recognise the relationship between key areas of my creative practice and theories of, and approaches in, psychogeography. Employing my working definition of psychogeography – ‘looking at place and our relationship to it’ as ‘a two-way thing’ (‘The Walking Dead’ 351) – this thesis articulates the creation of my own walking methods and their role in my practice research and outputs.

The publications submitted have been produced at various stages in the evolution of my creative writing-walking practice, demonstrating a research trajectory. The publications and related practice research projects range from creative experiment and conscious practice-as-research texts and events, to critical works which define, discuss and disseminate my methods, including their application to creative writing and wider subject areas.

In the following sections I outline the place of my research within the current field; situate relevant methodologies, including my own ambulant methods; offer an introduction to the research; and present the submitted publications within the context of practice research projects. I close by summarising the contribution the research presents to the field and its application to other disciplines.

Section 1 Theory: walking and thinking

1.1 Theory: walking and thinking – creative and academic research contexts

The following subsections i)-vii) serve as a literature review to contextualise the research submitted.

i) Walking as creative method

Walking as an artistic and performance method has become an established area, as seen in the growth of the international Walking Artists' Network (WAN), of which I am a member. Studies in this field include *The Art of Walking*, edited by David Evans (2012); *Walking, Writing and Performance*, edited by Roberta Mock (2009), and ongoing research carried out through *The Walk Exchange* project (de Give et al). Creative walking practices have been a feature of academic research and publications by figures such as Professor Deidre Heddon of The University of Glasgow, co-creator of *The Walking Library* (Heddon & Myers), and artist-researcher Clare Qualmann of The University of East London, part of the *Walk Walk Walk* project (Burton et al). The study of interdisciplinary walking practices has formed the basis of recent PhD theses by Morag Rose at The University of Sheffield (2017) and Blake Morris at UEL (2017). Walking methodologies in relation to creative practice have been discussed in various arenas by Stephanie Springgay and Sarah E. Truman (*WalkingLab*).

ii) Walking as creative writing practice

The figure of writer as walker is well established and is documented in some detail by Merlin Coverley in *The Art of Wandering: the writer as walker* (2012). Coverley's book refers to walking writers from Socrates to Will Self, including 'visionaries' Thomas De Quincey and Arthur Machen (127-152); flâneurs Charles Baudelaire, Edgar Allan Poe, Walter Benjamin and Frank O'Hara (153-181); and experimental Surrealists André Breton and Louis Aragon (183-203). Coverley makes a passing reference to walking women writers including Georges Sand and Djuna Barnes as examples of the 'prototypical flâneuse' (167), and gives some attention to Virginia Woolf's relationship with walking (167-172). Woolf, Thomas Hardy, William Hazlitt, the Wordsworths, Jane Austen and James Joyce are amongst those cited in Rebecca Solnit's history of walking *Wanderlust* ([2001] 2014). Lauren Elkin's book *Flâneuse*

(2016) focuses on walking women, including chapters on the writers Woolf (72-93) and Jean Rhys (39-67).¹

Useful examples of writers discussing the importance of walking to their writing also exist. Coverley's book is named for Arthur Machen's autobiography *The London Adventure, or, the Art of Wandering* (1924), in which Machen uses tangential and meandering prose to discuss his use of urban wandering as imaginative fuel. Machen's method, 'London Science', celebrates the richness and enormity of the city, as well as offering a way to combat his terror of the streets (Coverley 145). This combination of wandering and site-specific terror is evident in Machen's works of fiction, particularly in stories such as 'The Red Hand' ([1897] 2011) featuring his flâneur-detective characters Phillips and Dyson.²

Virginia Woolf's essay 'Street Haunting' (1927) provides some direct insight into the role of walking in the construction of her fiction. Walking enables Woolf to 'shed the self' (49), becoming one anonymous individual in a crowd. This reveals 'a central oyster of perceptiveness, an enormous eye' (50). Woolf's method takes in the rich possibilities of place, character and concrete detail and translates them into fiction, a process particularly evident in her novels *Jacob's Room* ([1922] 2008) and *Mrs Dalloway* ([1925] 1990).

Contemporary literary figures within the field of psychogeography discuss explicit connections between their walking and writing habits. Iain Sinclair remarks on the rise of walking writers, stating that 'the countryside is black with people walking to write books' (Sinclair, Interview 2011). Nick Papadimitriou's practice Deep Topography has been described as 'minutely detailed, multi-level examinations of select locales that impact upon the writer's own microscopic inner-eye' (Self 11). Papadimitriou clearly connects the act of walking and the desire to write in a new way in his introduction to his creative nonfiction book *Scarp* (2012).³

¹ For more on gender and walking, see 1.1 vii) below.

² I offer a discussion of psychogeographical detection in Machen's fiction in my performance papers 'Psycho Geography: on the trail of the monster' and 'Psycho Geography: the monstrous everyday' (2018).

³ Further discussion of Sinclair's and Papadimitriou's walking-writing practices can be found in my submitted articles 'Walking against the current' (12-14; 17;19) and 'The Walking Dead' (355-6; 361).

Of related interest is the use of walking in creative nonfiction as a framework for the exploration of ideas. In Rousseau's philosophical memoir *Reveries of a Solitary Walker* ([1782] 1979), book chapters are replaced by walks; each distinct walk provides the parameters for a line of enquiry. Similar framing devices are evident in works where nature writing, topography and memoir coincide, suggesting that walking provides a useful axis for cross-genre and hybrid form. A striking example of this is Werner Herzog's *Of Walking In Ice* ([1978] 2014). Herzog's walk from Munich to Paris is an act of faith, almost of sympathetic magic: by walking to his friend's sickbed and suffering the privations this entails, Herzog hopes to keep her alive. The form is that of a journal, while the prose is cinematic in observed detail and poetic in its use of confessional tone, sentence construction and imagery.

More recent examples of cross-genre walking literature include Robert Macfarlane's *The Old Ways* (2012), exploring tracks and droveways to relate stories of self and landscape.⁴ In his Author's Note, Macfarlane states that due to the subject of the book, 'much of its thinking was therefore done – was only possible – while on foot' (Macfarlane xi). A series of journeys following a river to its source provides content, framework and extended metaphor for Katharine Norbury's memoir *The Fish Ladder* (2016); here, the act of walking enables an exploration of grief and family history. Poet Victoria Field's memoir *Baggage* (2016) is ostensibly an account of walking the camino to Santiago de Compostela, but the act of walking frames and facilitates a narrative of faith, loss and the end of a marriage that makes use of both prose and poetry. Peter Jaegar's response to walking the same pilgrimage route, *Midamble* (2018), is an extended prose poem whose form – a book comprised of a series of paired stanzas – gives the impression of a bipedal striding across the page.

iii) Walking as embodied knowing

Key titles in the field of walking studies examine the relationship between walking, writing and thinking. Coverley's *The Art of Wandering* relates how 'the act of walking and the bodily

⁴ More direct connections between ancient topographies, walking literature and psychogeography can be found in *Landscape Punk* – see 1.1 v) below.

rhythms it incorporates have been felt to somehow engender the mental processes of abstract thought, as if the metronomic beat of the walker's step could mark time, shaping the thoughts into a coherent narrative' (Coverley 12). Frédéric Gros charts walking-thinking approaches in his book *A Philosophy of Walking* (2015), stating that the recurring action of walking 'causes a repetitive, spontaneous poetry to rise naturally to the lips' (Gros 212).⁵ In *The Lost Art of Walking* (2011), Geoff Nicholson connects the first step of an extended journey with the first word of an extensive manuscript, stating that '[t]he pace of words is the pace of walking, and the pace of walking is the pace of thinking' (262), implying an embodied approach to his creative practice. In *Flâneuse*, Lauren Elkin claims that one motive for her walking is 'because somehow, it's like reading' (22), giving access to the voices and stories of place.⁶

As well as documenting the history and literature of walking, Solnit's *Wanderlust* features a section on walking and 'The Pace of Thoughts' (Solnit 3-78). Solnit identifies a unity of body and mind in the act of walking so close 'that thinking becomes almost a physical, rhythmical act' (xv). Practitioner experiences of walking engendering creative thought are supported by the research findings of Marily Opezzo and Daniel Schwartz of Stanford University, detailed in 'Give your ideas some legs' (2014).⁷

Anthropologist Tim Ingold identifies outdoor walking as a form of embodied knowing akin to life's journey: 'moving *is* knowing. *The wayfarer knows as he goes along*' ('Footprints' 15).⁸ For the creative writer, embodied walking-knowing can be articulated through the use of stream-of-consciousness; the imposition of the weather and other external factors on the thoughts and emotions of ambulant characters can also be presented using the shorthand of pathetic fallacy.⁹ In *Ways of Walking* ([2008] 2016), Ingold and Vergunst frame walking as

⁵ One could see Jaegar's *Midamble* (2018) as an illustration of this.

⁶ An approach that echoes aspects of de Certeau ([1984] 1998); see 1.1 iv) below.

⁷ For a discussion of Opezzo and Schwartz in relation to creative walking-writing practices, see my submitted publications 'Walking against the current' (16-17) and 'The Walking Dead' (351-2).

⁸ A metaphor also associated with labyrinth walking, evident in numerous labyrinth society events and resources (*Veriditas*).

⁹ For exemplar ambulant stream-of-consciousness narratives, see *Ulysses* (Joyce [1922] 1992), *Mrs Dalloway* (Woolf [1925] 1968) and *Albert Angelo* (Johnson [1964] 2004). For pathetic fallacy, see for example the figure

ethnographic practice. In *Lines* (2007), Ingold considers the relationship between the walking of trails and the relating of narratives, stating that ‘for the inhabitant, the line of his walking is a way of knowing; likewise the line of writing is, for him, a way of remembering’ (91). Although Ingold draws upon Solnit’s analogy of writing as way-making and reading as traveling a terrain (92), *Lines* concerns with text lie chiefly in its materiality.

iv) Psychogeography

I discuss the field of psychogeography in my submitted publications ‘Walking against the current’ (14-15) and ‘The Walking Dead’ (349-350).¹⁰ In this subsection, I will highlight key psychogeographical texts relating to the concerns of this thesis.

Guy Debord’s essays ‘Introduction to a Critique of Urban Geography’ ([1955] 2006) and ‘Theory of the Dérive’ ([1959] 2006) establish psychogeography as theory, and the dérive as practice, within the Situationist International movement. Michel de Certeau’s ‘Walking in the City’ ([1984] 1998) presents the possibility of the city as a text to be read by the walker (92) or, indeed, written by the act of walking (93), as reflected in Lauren Elkin’s comments above (Elkin 22). Phil Smith’s *Mythogeography* (2010) and *Walking’s New Movement* (2015) present the theory of Mythogeography, building upon Debord and de Certeau’s work in a contemporary political and performative context. Smith’s novel *Alice’s Dérives in Devonshire* (2014) and multi-narrative *Anywhere* (2017) demonstrate the application of Mythogeography to creative texts.¹¹ Recent developments in psychogeography and flâneurie are explored through essays and case studies in *Walking Inside Out: Contemporary British Psychogeography* (2015), edited by Tina Richardson. These include ‘Developing Schizocartography’ (Richardson 181-193), where the editor considers a methodology for her own walking practice.

of Marya walking in *Quartet* (Rhys [1928] 1973). According to Marya’s mood, her environment and its inhabitants appear alluring (9), dreamlike (96) or mocking (117).

¹⁰ See also abstract, above, for the working definition of psychogeography as applied in this thesis.

¹¹ I discuss Smith’s theory of Mythogeography and his title *The Footbook of Zombie Walking* (2015) in my submitted publication ‘The Walking Dead’ (352-355; 357-359).

v) Sense of Place

The concept of the sense, spirit or atmosphere of place relates directly to psychogeography, with its consideration of sited ambience and our responses to - and projections upon - the landscape. The classical *genius loci* (spirit of place) is developed in the pastoral idyll or *locus amoenus* (lovely place) of Virgil's poems, and subsequently reconfigured in the Romantic tradition, particularly with reference to the sublime. The *locus amoenus* is subverted through human action into the *locus horridus* (dreadful place) in Ovid's narratives of transformation and abduction (Bernstein 2011).

Contemporary concerns with spirit of place extend to the anthropocentric treatment of landscape through agricultural industry: in his introduction to *Ground Work* (2018), Tim Dee sees spirit of place as 'the sum of the meeting of people and land' (12). In *Places of the Heart* (2015), Colin Ellard considers sites in the built and natural environment that induce emotional responses, including anxiety and awe (cf. the sublime), clearly resonating with psychogeography. John Reppion's anthology *Spirits of Place* (2016) offers personal encounters with 'things embedded in our culture, often at a hyperlocal level' (13), connecting the 'ghosts' of place, culture and action.

Setting in weird fiction connects the concepts of *locus amoenus* or *locus horridus* with 'thin' places; key examples include Arthur Machen's *The White People* ([1904] 2011), *The Great God Pan* ([1894] 2006) and *The Hill of Dreams* ([1907] 2006); and Algernon Blackwood's *The Wave* ([1916] 2015), 'The Tarn of Sacrifice' (1921) and 'The Willows' (1907).¹² In these fictions, sites in the landscape offer the ambulant protagonist access into the past or other worlds, which may be places of beauty, terror or awe.¹³

Thin places and liminal spaces are outside, or on the edge of, everyday society; post-industrial areas of neglect, as visited by Geoff Nicholson in *Walking in Ruins* (2013), resonate

¹² In this context, 'thin place' may denote the thinness of the boundary between this world and other worlds or realities, rather than the Celtic Christian notion of, as Burkeman puts it, a place 'where heaven and earth collide' (Burkeman 2014).

¹³ I discuss Machen and Blackwood in relation to thin places in my conference paper 'Psycho Geography: the monstrous everyday' (2018).

in this way. Urban edgelands or no-man's-lands explored by poets Paul Farley and Michael Symmons Roberts (2012) offer a thin meeting place between the city and the 'wild', the present and the past. Will Ashon's *Strange Labyrinth* (2017) proclaims itself a 'quest narrative' in search of 'magic in between fake nature and real nature' in 'litter-strewn Epping Forest' (Ashon, flyleaf), qualities it shares with the 'occult' psychogeography of Iain Sinclair, including *London Orbital* (2003) and *The Last London* (2018).

Hauntology and folk horror are similarly concerned with presences and absences in the landscape, continuations of the past and aspects of the weird and eerie (Gallix 2017; Fisher 2016). Mark Gatiss cites landscape as a defining element of folk horror (Gatiss 2010). Our connection with landscape remains integral to ongoing developments in the genre, including Scovell's 'Folk Horror Chain' (Scovell 15-19).¹⁴ Scovell's study also considers hauntological aspects: what do folk horror representations of 17th century England say about British culture in the 1970s, for example? In 'The Resurgence of Folk Horror', Dawn Keetley (2015) sees the revival of interest in the genre as the endurance of a persistent narrative concern: our troubled relationship with a landscape, and natural forces, that we have sought to shape:¹⁵

In folk horror, things don't just happen *in* a (passive) landscape; things happen *because* of the landscape. The landscape does things; it has agency... Folk horror is at bottom about humans' profound and persistent anxieties about an untamed "wilderness"... about all the fears attendant on the long history of the Anthropocene...a dread of the natural world...that is, crucially, not assuaged but *intensified* by human efforts to curb nature's threat.

(Keetley 2015)

¹⁴ Gatiss cites landscape, folklore and superstition as the connecting factors in folk horror, with Haggard giving emphasis to the materiality of place: 'the nooks and crannies of woodland, and the edges of fields, the ploughing; the labour, the sense of the soil' (Gatiss 2010). Scovell's Folk Horror Chain points to linking factors in folk horror as landscape, isolation, skewed morals or beliefs, and a happening or summoning (Scovell 15-19).

¹⁵ Ploughing is the catalyst for action in *The Blood on Satan's Claw* (1971), for example.

Andy Paciorek cites psychogeography as a key element of his project *Folk Horror Revival*, which aims to ‘celebrate existing films, music, art, literature and theatre in the fields of folk horror, psychogeography, hauntology, folklore, cultural rituals and costume, earth mysteries, visionary landscapism, archaic history, hauntings, southern gothic, backwoods, murder ballads, carnivalia, dark psychedelia, wyrd forteana and other strange edges’ (Paciorek 7). Folk horror attends to the inherent dangers of the rural landscape, aspects of which can be seen in Ovid’s subversion of the *locus amoenus* into the *locus horridus*. The threat of violence, instances of rape, the intrusion of the unwitting outsider and the manifestation of dark forces in the landscape (personifications of place in the epic tradition) connect folk horror to the Ovidian tradition.¹⁶ Isolated and apparently tranquil rural spaces become settings where opportunism, predation and aggression meet; human action unlocks the sinister potential of the *locus amoenus*, the danger lurking beneath the idyllic facade. Michael Newton claims that in folk horror, threat is manifested in mob rule: ‘You are up not up against some forlorn witch, but a cult. It is not the government that’s out to get you, but your neighbours...The majority prevails’ (Newton 2017). Place forms the behaviour of its inhabitants. For Newton, the will of the mob is what gives the folk horror genre particular resonance in Brexit Britain.

vi) Place, folk and identity

Concern with British identity in relation to place is evident in the survey *Landscape and Englishness* by David Matless ([1998] 2016), and Julian Cope’s *The Modern Antiquarian* (1998) with its online compendium (Cope). Site-specific identity and localised culture are natural extensions of psychogeographical correlations between self and place. Art works such as Jeremy Deller’s *English Magic* (2013) and *Sacrilege* (2012), a giant inflatable of Stonehenge, also explore this area; Deller’s interest in folk culture is apparent in *Folk Archive* (Deller & Kane 2006), a collection of millennial folk art and cultural practices. A

¹⁶ See also 1.1 vii) below on representations of women in folk horror.

similar treatment of archived footage can be seen in Paul Wright's feature film *Arcadia* (2017), examining British culture through a changing relationship with the land.

Discussions of Britishness, identity and landscape continue to gain momentum in the face of rising nationalism, the politics of UKIP and Brexit. Landscape Punk offers an interdisciplinary umbrella for enquiry into the nature of Britishness and place through creative media, contemporary folk culture and sub-cultures; doing so, it brings together aspects of New Antiquarianism, occult histories and political and social engagement with rural and urban landscapes.¹⁷ David Southwell's work connects landscape, personal and cultural identity and an interest in weird fiction.¹⁸ Southwell has created a 'shadow' England which he refers to as 'Hookland', writing 1970s-style travel guides to 'the psychogeography of a place that doesn't exist built around the real myth circuits, Albionic shadows and actual places of a 1970s childhood' (Southwell).¹⁹ Gary Budden describes his own writing as addressing 'the intersections of British sub-culture, landscape, psychogeography, hidden history, nature, horror, weird fiction and more...under the banner of landscape punk' (*New Lexicons*). Budden calls for what he terms a 're-weirding of place' ('Awake' 2017), promoting the anti-pastoral in landscape fiction and hybrid approaches to nature writing.

vii) Women, walking and place

The image of the lone female, straying from the path and into danger, is a narrative trope that has persisted through numerous imaginative retellings and depictions, from classical myth (such as the rape narratives and transformations in Ovid, above) to folk ballads like 'Tam Lin' (Child 39) and fairy tales of the Little Red Riding Hood type (Orenstein 2003). It is a narrative that continues to resonate for women: despite statistical evidence of sexual crimes (Office for National Statistics 7) and a 'common sense' awareness that violence

¹⁷ There are similarities of interest between Landscape Punk and writers such as Peter Ackroyd, J.G Ballard, Iain Sinclair and members of the London Psychogeographical Association. See Mervin Coverley's *Psychogeography* (2006) for more on the relationship between London writers, occultism and New Antiquarianism.

¹⁸ Gary Budden credits Southwell with coining the term 'landscape punk' (Budden 'Awake').

¹⁹ An interesting parallel to the psychogeographical 'mis-guide' that deals with alternative responses to real places. See the work of Phil Smith and Wrights & Sites (Smith 2010; 2012; 2016; Schott & Smith 2018) and my research project *Walking Heritage* (2016).

against women is most likely to be enacted by a known perpetrator, the geography of women's fear generally focuses on encountering strangers in the isolated outdoors (Pain 1997).

Fear of walking alone in remote – and by association, potentially threatening – places can also serve to perpetuate victim-blaming. Associating remote places with the potential for violence, abduction and rape has been reinforced in popular culture: horror and thriller genre fiction and film offer numerous examples of this, as women are presented as subject to the male gaze (Mulvey [1975] 1999) and depicted as victims (Williams 1984).²⁰ Given folk horror's particular focus on landscape, shifting currents in the genre are worth noting.

While two of the genre-defining folk horror films of the 1960s-70s present the *locus horridus* as a place of particular danger to women, contemporary folk horror has moved on significantly, refocussing on the potential power and weirdness of landscape. Of the 'unholy trinity' (Scovell 15) of films that Mark Gatiss (Gatiss 2010) uses to define 20th century cinematic folk horror, *The Blood on Satan's Claw* (1971) and *Witchfinder General* (1968) contain rape scenes that take place in isolated rural settings, inferring this approach to *locus horridus*.²¹ The third film in the trinity, *The Wicker Man* (1973), plays rather differently with notions of *locus amoenus* and *locus horridus*, presenting an idyllic rural society based on a form of apparently joyous neo-pagan religion, but which makes use of sinister and sacrificial practices.²² Brigid Cherry claims that 'the gendered representations typical of the horror

²⁰ The Staunch Book Prize was established in 2018 in response to the ongoing depiction of violence against women in the thriller genre (*Staunch Book Prize*).

²¹ Interestingly, by 'known' perpetrators. Sexual scenes in all three films reflect the cultural temperature and gender politics of the times, with increasingly gratuitous content enabled by a loosening of censorship. Sex, nudity and gore can be seen intensifying in the gothic, zombie and sci-fi narratives of the 1950s onwards. As Haggard himself states, shifting sexual mores and a relaxation of censorship in the 1960s and '70s meant that 'the lid had been slightly taken off' (Gatiss 2010). The exploitative treatment of women in horror films of the time is satirised effectively in the depiction of a *giallo* studio in *Berberian Sound Studio* (2012).

²² All three films present woman as 'witch' in various guises and degrees of power/victimhood. In *The Wicker Man*, three powerful women represent a development of the alluring witch outside hetero-patriarchal society (Buckley 2017), with origins in classical antecedents such as Medea and Medusa (Beard, 2017). Howie, the unwitting outsider, strays into an idyllic rural setting and falls prey to the mob that resides there (cf. Newton 2017). This resonates with classical tales of intrusion, such as Actaeon and Diana, and more directly, Ovid's version of Orpheus mobbed by the Thracian women after spurning their advances (Bernstein 77).

genre...are disrupted in *The Wicker Man*', and that the film may offer 'the beginnings of a revenge fantasy for female spectators' (Cherry 113; 119).

It is interesting to note that the conference *Folk Horror in the 21st Century* (Keetley et al 2019) at Falmouth University is organised predominantly by women and features female keynote speakers. The prominence of women researching and publishing in the folk horror arena demonstrates the potential richness and diversity of the genre.²³

Women who practice lone walking, or offer alternative representations of women in the landscape, present a further, positive refutation of the narrative trope identified above.²⁴ Women exploring the creative possibilities of walking and place have become increasingly visible through academic projects such as *Walking Women* (Heddon and Turner 2010) and *WalkingLab* (Springgay and Truman); the prominent publication of Elkin's book *Flâneuse* (2016); and recent coverage of walking women artists on BBC radio ('Women Who Walk' 2018). *Walking Women* events, celebrating walking women artists, took place in London and Edinburgh in 2016 (Sharrocks and Qualmann). I established the network *Women Who Walk* in 2015 to highlight walking women academics and creatives, demonstrating how widespread women's walking practice is.²⁵

²³ Folk horror has influenced my own creative writing and continues to resonate in my works in progress. See process map, Appendices i).

²⁴ My forthcoming research event 'Streetwalking' (2019) will explore attitudes towards, and literary representations of, women walking in public spaces.

²⁵ Overall, *Women Who Walk* network; see 2.1 i).

1.2 Methodologies

i) walking-making-thinking

As this thesis is concerned with creative practice, the research submitted and discussed draws upon qualitative and performative methodologies. These include creative practice research models as delineated by Skains (2017), performative research (Haseman 2010) and conceptual practices (Sullivan 2009). Within these models I have employed speculative walking methods that are non-procedural and experimental, in order to agitate my thinking (Springgay and Truman 2018). I discuss the walking methods I have established through my practice research in 1.2 ii)-v) below.

Traditional methodologies imply the use of rigid terms that may run counter to the heart of a creative practice: '*method* might suggest something is 'rational' or perhaps 'systematic' (Richardson 'Schizocartography' 191). The scientific language of logic and theory of action can feel at odds with a sense of creative production (Scrivener 10). However, as Skains notes, 'all research endeavours can be argued to be 'creative', and conversely all creative practice can be argued to incorporate research and knowledge development, however implicitly' (Skains 85).

Haseman defines performative research as a methodology in itself, distinct from qualitative research: 'a multi-method led by practice', performative research is 'expressed in non-numeric data' through 'material forms of practice' other than discursive text (Haseman 151). This is certainly appropriate to the field of creative writing and the treatment of text-objects as research. In particular, the writer may argue that 'the written...word can *do* the work of research': in the text-object, creative and critical 'can work together, on the same page, methodology and output becoming one' (Sempert et al 219). In other words, research intent and process can be part and parcel of creative writing projects; design need not be 'fixed, front-loaded or hidden' (219). Avoiding a separation of the creative and critical is key here, opening up 'possibilities for developing new ways of working (process) and new practice outcomes (artefacts)' (219).

These practice research approaches fit with assertions by Springgay and Truman that creative research methods should be flexible and responsive: 'If method is pre-given and

known in advance, it also suggests that data is an already pre-supposed entity that is waiting to be captured, extracted, and mined' ('Beyond Proceduralism' 204). A responsive form of qualitative research is therefore needed; a willingness to embrace 'methods in which experience gives way to experimentation' (204). Balancing this is the notion that addressing the intuitive 'hunch' requires the writer to draw upon experience; according to Andrew, this 'channels the autoethnographic', as breakthrough ideas are 'the subconscious result of experience, observation, reflection and latent knowing – even for creative writers engaged in research' (Andrew 4). As a writer interested in experimental forms and methods, I find that experimentation and the intuitive 'hunch' feed each other symbiotically.

The propositional 'what if?' is at the heart of creative practice.²⁶ A creative text is the result of speculative enquiry, and the writer performs a range of methods and techniques in the 'how' of its production. As a creative writer, my web of practice research includes a poetics of practice, a reflexivity and responsivity that takes place within the compositional process itself. As Lasky puts it, poetics asks '*how* is it working?' (Lasky 21). This connects to Sullivan's 'conceptual practices' to describe the act of the artist thinking 'in the medium' (Sullivan 50). The making and the thinking become one. I would argue that the same is possible in creative writing, and that the ambulant creative writing methods I have developed through my practice research, and which I outline below, constitute a conceptual practice of walking-making-thinking.²⁷

ii) **attentive and attitudinal walking**

I first define attentive walking in my 2015 article 'Walking against the current' (18) as a method of walking 'without agenda' that differs from *flânerie* (14). While writing tends to privilege the visual, walking facilitates sensory experiences at large and is a useful means of accessing details of place – including textures, smells, sounds and associated emotions – for creative use.²⁸ Attentive walking embraces the heightened awareness that walking brings,

²⁶ 'Propositions are different from research methods or a research design in that they are speculative and event oriented' (Springgay and Truman 'Beyond Proceduralism' 204).

²⁷ See methods below; in relation to research projects in 2.2; notes and process maps in Appendices i) and iii).

²⁸ Walking artist Kate McLean (Sensory Maps) works primarily with smell and its associations, for example.

combining psychogeographical approaches with an openness to the sensory, physiological, psychological and aesthetic experiences of place. In my creative writing practice, attentive walking lends itself to speculative and site-specific responsive writing, which I generate through ambulatory note-taking, mapping and (ambulant or walking/pausing) freewriting and stream-of-consciousness text.

In contrast to attentive walking, I have defined attitudinal walking as ‘walks or walking practices employing one or more conscious intentions or attitudes’ (Stuck 2019). Within my writing practice, attitudinal walking lends itself directly to conscious topographical or material research, as well as more complex creative intentions such as walking ‘with’ a chosen concept or research question, and walking ‘in’ or ‘as’ character.²⁹ Attitudinal walking also includes the use of constraints, such as instructions to disrupt walking and promote a particular intention or attitude.

Both attentive and attitudinal walking draw upon the *dérive* or drift, a practice criticised by feminist writers including Rose, Springgay and Truman as hetero-patriarchal, perpetuating the privileged gaze (‘Beyond Proceduralism’ 210). While both attentive and attitudinal methods utilise aspects of the drift, it is important not to equate the attentive walk, which requires an immersive sensitising and attending to place and ambience, or the attitudinal walk, which is essentially provocative and agitating, with the ambivalence (or sense of entitlement) implied by the strolling *flâneur* (or *flâneuse*).³⁰ While the impossibility of throwing off the body within which one walks – and the levels of privilege that this attain to – remains an issue, agitating the *dérive* by walking ‘with’, ‘in’ or ‘as’ serves to effectively ‘problematize’ (210) the practice.³¹

iii) Ludic, haptic and totemic walking

Crossing attentive and attitudinal walking methods is my use of ludic approaches to writing-walking. This has evolved from using randomised instructions to disrupt *dérives* (primarily

²⁹ See 1.2 v).

³⁰ As is evident in my definition of attentive walking, above. See also definitions in the *Museum of Walking* ‘Glossary’ (Stuck 2019).

³¹ See 1.2 iii); 2.1 ii).

when used as a teaching tool) and embrace playfulness and chance, encouraging forms of experimentation. My ludic walking methods draw upon the spirit of playfulness and chance seen in Dadaist experimental writing methods, and in the concept of play in poetry and art forms discussed by Huizinga in *Homo Ludens* (1955).

I developed this ludic method further with the production of *Drift Deck* (2017).³² *Drift Deck* is a pack of playing cards drawing on ludic and divinatory practices, used to disrupt walks and encourage attentive walking by seeking out sensory detail. Each playing card suit relates to environmental interaction through movement and touch, smell, listening and looking. While a card may instruct the reader to seek out textures and surfaces, both the individual card and the deck as a whole are objects to be carried in the hand while walking, connecting the attentive seeker-walker with an attitudinal intention through touch. *Drift Deck* therefore serves a haptic function: the carried deck or individual card is also totemic, representative of the 'sought'.³³

iv) **labyrinth walking**

Labyrinths can provide useful constraints in both attentive and attitudinal walking. The use of instructions, seed words or deliberate intentions, combined with the physical restrictions of the labyrinth, provide a clear focus. By extension, the labyrinth can be used as a constraining device, akin to Oulipo experiments in text generation (Motte 1998), but one which is *walked*, and thus embodied. An example of this is the 'pattern and repetition' exercise in 'Writing and walking the labyrinth' (122), an approach tested in the construction of the poem 'Hulk' (123).³⁴

By contrast, a 'loose' labyrinth walk fosters wide creative responses. In this approach, the shape of the labyrinth removes all decision-making from the walker, facilitating freedom of ambulant thought. The labyrinth walk can also be used as allegory, offering a device in the writing of memoir, for example.

³² See Appendices v).

³³ See 2.1 ii) for the use of *Drift Deck* by other researcher-practitioners.

³⁴ See draft of 'Hulk', written using this method, Appendices iii).

Exercises based on these approaches appear in 'Writing and Walking the Labyrinth': 'the nugget', a problem-solving attitudinal walk; 'the hiatus', employing attitudinal walking for editing text, and 'the stream', using attentive freewriting to generate ideas. Related labyrinth exercises appear in 'Walking against the current' (23-26).³⁵ I introduced labyrinth walking to a group of students when teaching Sebald's digressive book *The Rings of Saturn* ([1995] 2005), bringing together labyrinths and walking with text. This process is discussed, along with related writing exercises, in 'The Walking Dead' (362-3).

v) walking 'in' and 'as'

My use of walking 'in' and 'as' character as attitudinal walking methods begins with the creative experiment outlined in 2.2 i) below. Walking 'as' my protagonist in *The Realm of Shells* was an attempt to see a specific place through the eyes of this character, and to relate it in her voice through first person narration.

To walk 'in' character is to take on a role and consciously experience place through this lens. Walking 'as' character is an attitudinal method that consciously removes the veil separating writer and character. Just as the simile is a likening or comparison of one object to another, so the direct metaphor is the transposition of one object for another: the subject and the object become interchangeable. Walking 'in' character, the writer walks 'like' their character, comparing experiences. Walking 'as' character, the writer *becomes* them: the writer embodies the character fully, moving and seeing as they do. Unlike walking 'in' character in the landscape of the fiction, walking 'as' can be attempted anywhere: the embodiment can function regardless of setting.

I discuss my use of walking 'in' and walking 'as', and their potential application as methods for literature and creative writing, in 'The Walking Dead' (359-362).³⁶

³⁵ See also labyrinth entries in table of practice research projects, 2.1.ii).

³⁶ See 2.2 iii).

Section 2 Practice: walking and making – publication content and context

2.1 Research trajectory

i) Introduction to the research

Since my earliest writing experiments, my creative practice has included elements of attentive and attitudinal walking to gather materials and reflect on ideas.³⁷ My walking-writing methods developed sharply while writing my first novel *A Likeness* (published 2004), set in Elizabethan England. Aware of the ‘gap’ of historical fiction, I sought a direct, physical relationship with the novel’s setting in order to understand my characters and create a more authentically situated text. To achieve this, I created setting maps, over-tracing Elizabethan maps and marking locations and walking routes between them. I used the resulting maps on research walks, exploring the contemporary sites and annotating the maps to capture site-specific details. I then consciously attempted to walk the spaces *in the shoes of* my Elizabethan protagonist, the better to understand him.

This process was the beginning of a conscious application of mapping and attitudinal walking that I continued to develop when writing my novel *The Realm of Shells* (published 2006), and which transposes directly into scenes in the fiction. The heightened awareness of place and ambience that comes with attentive walking has led me to a direct treatment of sense of place and thin places in my writing. The thin place in rural or urban landscapes can be used to explore the weird or other, including a sense of awe or terror: this can be seen explicitly in my treatment of the subterranean grotto in *The Realm of Shells*.³⁸

Although I was aware of some Situationist theory at the time of writing *The Realm of Shells*, I became conscious of correspondences between the novel’s themes and concerns, my evolving walking-writing practices, and psychogeographical theory after publication. Once aware of these correspondences, I began reading psychogeographical literature, incorporating variations of the *dérive* into my practice research and teaching.³⁹

³⁷ See 1.2 for definitions of these methods.

³⁸ See 1.1 v) on thin places and 2.2 i) on *The Realm of Shells*.

³⁹ See 1.1 iv) for key psychogeographical texts.

Rather than setting out to write a creative work using the tenets of psychogeography, my practice research has incorporated some of its approaches.⁴⁰ Following my curiosity, questioning signs and challenging restrictions have long been part of my approach to walking and writing place: they are also psychogeographical ‘attitudes’ that can be employed within iterative walking-making-thinking processes.⁴¹

In 2011 I began using labyrinth walking as a constraint to channel ambulant creative thinking and writing, and as a text generating and editing tool.⁴² Labyrinth walking became a facet of my teaching at the University of Kent in 2012. Soon after relocating to Canterbury Christ Church University, I constructed the Priory labyrinth in the grounds, furthering my use of the labyrinth in research and teaching.⁴³

Using these walking-writing practices, I worked on long form fiction (*Eden* 2014-; *Cruel Brother*, published online 2016) and generated a series of poems which became *The Art of Walking* (published 2015).⁴⁴ I began to present my research in walking-writing at conferences in 2015; ideas from conference papers subsequently developed into the published articles submitted, including the co-authored article ‘Moving around children’s fiction’ (2017) with Lesley Murray.⁴⁵ Noting the absence of female psychogeographers in related literature at this time, I established the Women Who Walk network.⁴⁶ I presented on my background as a walking-writer, gendered psychogeography and the network the following year (‘Women Who Walk’ 2016).⁴⁷

⁴⁰ See 1.2 i) on methodologies.

⁴¹ See Lauren Redhead’s discussion of musical composition as an iterative process - a collective rethinking and reprocessing of ideas rather than a linear process (‘Entopic Landscape’ 2017). Walking may be seen as iterative in this way, as it is both repetitious in terms of movement, and cumulative in terms of passage and experience.

⁴² See 1.2 iv).

⁴³ Priory labyrinth, September 2015; see table of practice research projects, 2.1.ii).

⁴⁴ See 2.2 ii).

⁴⁵ See table in 2.1 ii); article in 2.2 iii).

⁴⁶ See also 1.1 vii).

⁴⁷ I was awarded a Faculty Research and Knowledge Exchange Award at Canterbury Christ Church University (CCCU) in recognition of the network in 2016.

Drawing upon both my ambulant creative writing teaching and solo walking practices, I began leading attitudinal, public performance walks in 2016, exploring walking with texts.⁴⁸ Noting how attentive walking could be used to heighten awareness of site-specific heritage, I began to apply my practice research in this area. I developed the public project *Walking Heritage* (2016) to engage residents and visitors to my home town, incorporating counter-tourist approaches to sites, and began working with English Heritage to develop site-specific heritage projects drawing upon attitudinal and attentive walking practices and counter-tourism. I went on to present aspects of the heritage applications and interpretations of my research at archaeological conferences.⁴⁹ Attentive walking also formed the basis of my collaborative, campus-based wellbeing and sustainability project *Walk Ways* in 2016 and 2017.⁵⁰

ii) Research projects: events, methods and outputs

Two interrelated strands of my practice research can be seen emerging, which I have designated as ‘walking literature’, relating to ambulant writing and walking with text; and ‘walking heritage’, relating to archaeology, heritage and counter-tourism. The tables below show the chronological development of these strands in my research projects, detailing research events, walking methods used, and related publications.

The shifting focus of my research – from walking to generate my own writing, through the use of creative walking-writing exercises with students, to sharing findings through group attentive and attitudinal walking – is reflected in my development of public research events and performative walks in these areas. As Springgay and Truman note: ‘walks themselves are methodologies. They are also methods of thinking-making-doing research, and they become events where knowledge is shared’ (‘Beyond Proceduralism’ 211). By mapping the publications submitted alongside research objects, events and

⁴⁸ See table in 2.1 ii) below.

⁴⁹ See discussion of practice research events and outcomes below.

⁵⁰ In 2018, outcomes from the project were adapted into a series of walking and wellbeing postcard prompts for staff and students: <https://cccu.canterbury.ac.uk/sustainability/docs/Instructions-for-10-minute-walks.pdf>

'speculative practice' (207), the tables also demonstrate correspondences and synergies within a series of practice-as-research projects.

Walking Literature: walking, writing and reading text					
Date	Project	Form	Method	collaborators	Location
Feb 2014	'Writers, don't get too comfortable'	blog post	labyrinth walking	Centre for Creative Writing, University of Kent	https://blogs.kent.ac.uk/centerforcreativewriting/author/s0227/page/2/
May 2015	'Walking against the current'	conference paper	-	Place Based Arts conference, C21	University of Brighton
June 2015	<i>The Art of Walking</i>	publication	-	Shearsman	-
Sept 2015	Priory Labyrinth	labyrinth	-	Re-enchanting the Academy conference	CCCU
Sept 2015	'The labyrinth: contained walking, creative thinking'	workshop	labyrinth walking, attitudinal, haptic, totemic	Re-enchanting the Academy conference	CCCU
Sept 2015	'The Walking Dead, or why psychogeography matters'	conference paper	-	Re-enchanting the Academy conference	CCCU
Nov 2015	Women Who Walk	online network	-		women-who-walk.org
Mar 2016	'Walking against the current'	publication	-	Kate Aughterson, Jess Moriarty (guest editors)	<i>Journal of Writing in Creative Practice</i> 8.1 2015
Apr 2016	'Writing and walking the labyrinth'	publication	-	Jan Sellers, Bernard Moss (editors)	<i>Learning with the Labyrinth</i> Palgrave Macmillan
May 2016	'Walkshop and soundshot: dérive and participatory performance'	workshop, performance	attentive, attitudinal (performative)	A Forum on the Art of Participation: What are the Aesthetics of Taking Part?	University of Kent
June 2016	'Women Who Walk'	conference paper	-	Beyond the Centre: Faculty of Arts & Humanities conference	CCCU
July 2016	'Walking making thinking'	performance paper	-	Walking Women, Utopia Festival	Somerset House, London
Nov 2016	'Walk Like Wells: a dystopian dérive' - <i>The War of the Worlds</i>	public performance walk	attentive, attitudinal, haptic, ludic, totemic	Folkestone Book Festival	Folkestone
Mar 2017	'Looking though psychogeography-tinted glasses'	conference paper	-	English Literature & CPW Research Forum	CCCU

June 2017	'Moving around children's fiction'	publication	-	Lesley Murray (co-writer)	<i>Mobilities, 12:4</i> , Taylor & Francis
June 2017	'The Walking Dead, or why psychogeography matters'	publication	-	Angela Voss, Simon Wilson (editors)	<i>Re-enchanting the Academy</i> , Rudebo Press
June 2017	'Walkshop and Soundshot: a dérive and participatory performance'	publication	-	Astrid Breel, Hannah Newman and Robbie Wilson (editors)	<i>PARtake: The Journal of Performance as Research</i>
June 2017	'Walking with Riddley' - <i>Riddley Walker</i>	performance walk	attentive, attitudinal	Geography Research Centre A Sense of Place conference, CCCU	Wye Valley, Kent
July 2017	<i>Drift Deck</i>	research object	-	Research and Knowledge Exchange Award funding, CCCU	
July 2017	'Walkshop & Soundshot: Boldshaves'	workshop, performance	attentive, attitudinal (performative)	Wealden Literary Festival	Boldshaves, Kent
Sept 2017	'Reimagining place: creative walking, writing and reading'	conference paper	-	'More Than Pedestrian', RC21 conference	University of Leeds
Oct 2017	' <i>Drift Deck</i> workshop'	workshop	attentive, attitudinal, haptic, ludic, totemic	Rebekah Dean; The ADHD Foundation; ADDISS; The Free Space Project	Free Space Project, London
Nov 2017	'O what we ben!' - <i>Riddley Walker</i> , <i>Andreas</i>	public walks, literature, online materials	attitudinal, haptic, ludic, totemic	Dr. Michael Bintley; Being Human Festival; Folkestone Book Festival; CCCU	Canterbury https://blogs.canterbury.ac.uk/owhatweben/
Nov 2017	'O what we ben!'	interview	-	Dr. Michael Bintley; Matthew Sweeney (interviewer); Free Thinking, BBC Radio 3	https://www.bbc.co.uk/programmes/b09dynj0
Feb 2018	'Psycho Geography? on the trail of the monster' - Shelley, Machen	public performance lecture	Attitudinal	Centre for Practice Based Research, CCCU	Sidney Cooper Gallery
Mar 2018	<i>Bibliocartomancy - The Waste Land</i>	research objects, public walk	attitudinal, haptic, ludic, totemic	Elsbeth Penfold; Journeys with <i>The Waste Land</i>	Turner Contemporary Margate
May 2018	'Psycho Geography: the monstrous everyday' - Shelley, Blackwood, Machen	conference paper	-	Landscape, Place and Space, Faculty of Arts & Humanities, CCCU	CCCU

July 2018	<i>Walsingham</i>	research walk	attentive, attitudinal, haptic, totemic		Canterbury to Walsingham
Sept 2018	'Threading and Treading the Labyrinth'	labyrinth installation, public workshop	labyrinth walking, haptic, totemic	Elspeth Penfold; 4 th World Congress of Psychogeography	Forest School, Slaithwaite
Sept 2018	'Walking with Shrines'	research objects, labyrinth	attitudinal, haptic, totemic (performative)	Elspeth Penfold; Thread and Word	Margate Bookie
Oct 2018	'Augustine Tower labyrinth'	labyrinth installation	labyrinth walking, haptic, totemic	Elspeth Penfold; Friends of Interpretive Spaces	Hackney
Mar 2019	'Streetwalking' - Rhys, Woolf, Burns, Solnit	public performance walk	attitudinal, totemic	POW! Thanet festival	Turner Contemporary Margate

As the table indicates, I have tested my attentive, attitudinal, haptic, totemic and labyrinth walking methods in public performance and research walks. This includes using walking with objects and the carrying of totemic seed words to connect walkers with specific intentions. As an exemplar of my walking methods, *Drift Deck* has been used as a research and development tool in projects by other walking artists. These include a Creative Schools project by textile artist Elspeth Penfold (email 2018), now a regular collaborator in my research events; an Arts Council-funded research project by performer Stephen Donnelly (2018); and wellbeing workshops by artist Rebekah Dean (2019). *Drift Deck* is employed as a psychogeographical methodology by Taylor Butler-Eldridge (2018) in his undergraduate dissertation.

In *Bibliocartomancy* (2018), I combined the card-deck form developed in *Drift Deck* with text cut-up, providing participants with totemic text objects for walking with T.S. Eliot's poem *The Waste Land* ([1922]1990).⁵¹ 'O what we ben!' (Bintley & Overall 2017) included carrying totemic heads on poles while walking with Russell Hoban's novel *Riddley Walker*. The collaborative nature of this project, with Anglo Saxon translator Dr Michael Bintley, facilitated the discussion of two texts centred in imagined landscapes. Feedback from participants included statements that the walks offered a 'wonderful imagining of literary and cultural heritage in a meaningful physical setting' and a 'creative linking between disciplines', rousing interest in the texts in a way that 'transformed my understanding' (O

⁵¹ See Appendices v).

what). The project was featured through a walking interview on BBC Radio 3 ('Being Human').

These tables also demonstrate the overlapping of developing ideas and approaches. For example, the publication 'Walkshop and Soundshot' (2017) gives an account of the conference workshop of the same name in May 2016. The methods described in the article and shared in the workshop have their roots in attentive and attitudinal walking as developed through practice research and teaching, and presented in conference papers in May and September 2015. The soundshot itself was first trialled with a group of students in May 2015; other exercises from this session are referred to in the publication 'Walking against the current' (21-2). I used the walkshop and soundshot method, combined with sound-mapping, with a different setting and group in July 2017; this research event was the 'Walkshop and Soundshot: Boldshaves' workshop at the Wealden Literary Festival. The participant group was a mix of ages (the youngest participant was aged 8). Feedback from the event included 'fun and liberating' and 'made me want to go away and write' (Boldshaves), indicating that the approaches used were effective in inspiring ideas. One participant commented on the originality of the methods as 'different from anything I've done' (Boldshaves).

The symbiotic nature of other research events and publications can be traced in the 'walking heritage' table below. I drew upon attitudinal, attentive and ludic methods in the 'Walmer Wander' and *Walking Heritage* research events of August and September 2016, working with English Heritage volunteers and public participants in site-specific and ambulant workshops. These experiences fed directly into the consultancy project at Augustine Abbey, which included site-specific, counter-touristic workshops with families over eight months during 2016 and 2017. I presented findings from these research events at archaeological conferences in 2016 and 2017. A research walk at the CHAT 2016 conference in Orkney gave me the material for the 'Ring of Brodgar Viewpoint', published in March 2017 and subsequently featured in *Geographical* magazine (Cole 2018). The article offers creative and imaginative approaches to the reading of an established tourist attraction. This

followed my ‘Pegwell Bay Viewpoint’, published in October 2016, which offered attentive and attitudinal approaches to a liminal site traditionally presented as a nature reserve.⁵²

Walking Heritage: archaeology, heritage and counter-tourism					
Date	Project	Form	Methods	collaborators	Location
Aug 2016	‘Walmer Wander and Workshop’	consultancy, training	attentive, attitudinal, haptic, ludic	English Heritage	Walmer Castle
Aug - Sept 2016	<i>Walking Heritage</i>	public walks, walkshop, printed literature, online materials	attentive, attitudinal, ludic	Heritage Lottery Fund; CCCU; Bringing Alive Sandwich Heritage; Sandwich Local History Society; Sandwich Arts Week; Royal Geographical Society; Phil Smith	Sandwich, Kent www.b-a-s-h.org.uk/walking-heritage/
Aug 2016 – Apr 2017	‘Augustine Abbey Family Focus project’	consultancy, workshops, materials	attentive, attitudinal, ludic	English Heritage	Augustine Abbey, Canterbury
Oct 2016	‘Pegwell Bay Viewpoint’	publication	-	Royal Geographical Society	discoveringbritain.org
Oct 2016	‘Walking backwards: psychogeographical approaches to heritage’	conference paper	-	Contemporary and Historical Archaeology in Theory (CHAT) 2016 ‘Rurality’ conference	Kirkwall, Orkney
Mar 2017	‘Ring of Brodgar Viewpoint’	publication	-	Royal Geographical Society	www.discoveringbritain.org
Sept 2017	‘Mishtry Tours’	public performance walks	attentive, attitudinal, ludic, totemic	4 th World Congress of Psychogeography; Heritage Open Days	University of Huddersfield; S2R Create Space
Nov 2017	‘Mishtry Tours’	interview	-	Regan Hutchins (interviewer); Inside Culture, RTE Radio	https://soundcloud.com/insideculture/s2-28
Nov 2017	‘Crater to Mound’	public performance walk, research objects	attentive, attitudinal, haptic, totemic	Sidney Cooper Gallery; Bethan Lloyd Worthington; Arts Council England; Canterbury Festival	Sidney Cooper Gallery
Dec 2017	‘Don’t walk that way! Why heritage sites need psychogeography’	conference paper	-	‘Walking the archaeological walk: walking and thinking in archaeology’, TAG 2017 conference	Cardiff University
Mar 2018	‘Walking with Women’s Suffrage in Margate’	public performance walk	attitudinal, haptic, totemic	Lillian Henley; POW! Thanet Festival	Margate, Kent

⁵² See 2.2 iii); Appendices iii).

Mar 2018	'Ring of Brodgar Viewpoint'	magazine feature	-	Royal Geographical Society	<i>Geographical Magazine</i>
Aug 2018	'Walking backwards: psychogeographical approaches to heritage'	publication (submitted)	-	Dan Lee (editor); Contemporary and Historical Archaeology in Theory (CHAT)	CHAT 'Rurality' (in press)

The interactive, collaborative and performative research walks above develop from the *Walking Heritage* events in 2016, building upon my use of walking with texts in 'walking literature'. 'Crater to Mound' (2017) used walking with text and pilgrims' tokens to respond to an exhibition by Bethan Lloyd Worthington, visiting topographies with the artist that echoed forms her works. 'Walking with Women's Suffrage in Margate' (2018), with composer Lillian Henley, combined site-specific walking with text, sound and chalking of slogans to reconsider historic suffrage actions. 'Mishtory Tours' (2017) invited participants to develop ambulant site-specific, counter-tourist narratives inspired by text prompts and group roles.

Comments on the Mishtory Tours indicated a good balance between performance and participation, with one participant noting that the walk offered 'just the right amount of structure to allow for creative freedom' (Overall 'Walking notebooks').⁵³ This feedback reassured me that the event constituted a workable model for future research walks of this type. Interviews given during the Mishtory Tours were featured in an episode of *Inside Culture* (Hutchins 2017).

These practice research projects have facilitated the defining, application and testing of my own walking methods. Participant feedback at public research events demonstrates the originality and impact of these methods. I have disseminated my research and methods through the submitted publications and related conference presentations, offering an original contribution to the field while widening access to, and application of, the findings.

⁵³ See Appendices iii).

2.2 Publications Submitted

i) *The Realm of Shells*

Although not consciously framed as practice research at the time, the publication of *The Realm of Shells* certainly marks the beginning of the methods and evolving practices outlined above. Sense of place is integral to the novel, which is set in Margate in the 1830s, and has been identified by Rosario Arias (2016) and Marciej Sulmicki (2012, 2015) as Neo-Victorian literature that articulates place. The novel explores the tensions between the esoteric, subterranean space of a shell grotto and the world above, subject to 19th Century social mores and religious prohibitions.

Place in the novel is both seen and hidden. The grotto responds to the motives and actions of the characters that explore it, being read by them accordingly as a magical space, a demonic realm or a *locus horridus*. Arias considers how the narrative structure ‘below and above ground level, stages the tension between the interior and exterior, the invisible and the visible’ (Arias 157). Secrets in the book evoke the language of ‘ghosts and haunting’; the novel represents a haunted landscape of ‘presence and absence’ (159). Arias concludes that the subterranean grotto entrance is a figurative wormhole to the past:

...the tunnel...could function as a metaphorical channel, a means of communication between the Victorian past and the present, the Victorians and us, through which whole bodies, affect and matter interact and penetrate.

(Arias 161)

The novel reflects my ongoing interest in formal experimentation and the use of Modernist techniques, particularly ambulant stream-of-consciousness narration. This is used extensively in Fanny’s narrative voice, bringing external stimuli (smells, sounds, found text) into internal responses and reasoning. Fanny’s ambulant thoughts are predominantly outward-facing, reflecting her desire to understand and interpret the world; moments of interiority are generally given to evaluating new and conflicting experiences, such as her

first exploration of the uncanny grotto (*The Realm of Shells* 134-8). Influences and methods used can be seen in the creative process map for the novel.⁵⁴

The creation of a setting map for the novel was integral to the research and writing process.⁵⁵ This involved walking with facsimiles of period maps of Margate; ambulant annotation and writing, combining notes and tracings to create a single map; and marking out routes and sites walked by the characters in the novel. Walking with the map was necessary not only to survey the space and understand it as writer forming a fictional world, but also as character inhabiting it. The practice of walking with the setting map facilitated moving into attitudinal walking 'in' character, fostering the narrative voice.⁵⁶

Sulmicki suggests that *The Realm of Shells* explores 'the liminal space at the boundaries of Victoria's reign' ('Plenitude' 12) as well as offering a Victorian child's view of domestic spaces and their constraints. Subject to rigid discipline, the children can only be themselves by inhabiting a hidden place outside the everyday (the grotto):

It serves as their secret hiding place, allowing them to feel truly free and at home. It is partly a fairy realm, partly a place where social conventions can be dropped to be replaced by the Bachtinian [sic] carnivalesque...and simply a place free of adults.

(Sulmicki, 'Women' 57).

Both age and gender affect agency for characters in the novel. Joshua's agency is greater than Fanny's, facilitating his initial discovery of the shell grotto. Unable to walk into town unaccompanied, Fanny is chaperoned by George; walking together creates a bond of friendship and trust that is key to plot and character development (*The Realm of Shells* 105-110). Fanny's older sisters are permitted to walk together; Lizzy uses such an opportunity to meet her lover (156). Joshua moderating his gait (126) demonstrates a desire to deflect attention; Easter's suggestion that Mrs Newlove walk in his garden marks the beginning of a

⁵⁴ See Appendices i).

⁵⁵ See Appendices ii).

⁵⁶ See 1.2 v).

sexual campaign (80-1). Family walks indicate stability: as power relationships are threatened and family bonds disintegrate, liberty to walk increases. Fanny's ultimate expression of agency comes when, left to wander alone, she fatefully discovers her mother's assignation with Easter (323).

Writing *The Realm of Shells* naturally involved elements of reflective practice. This occurred primarily in the 'raw doing' of the work: sense-making notes and questions to self which arose during the writing tested creative intentions in the work, rather than attempting a conscious autoethnographic approach. The novel offers an interpretation of the relationship between people and place that – given the lack of concrete knowledge about the grotto's original creation, purpose and use – could not be revealed through other lines of enquiry. As such, it offers a partial answer to the definition of practice-based research offered by Skains, wherein 'the creative act is an experiment...designed to answer a directed research question about art and the practice of it, which could not otherwise be explored by other methods' (Skains 86). The questions posed during the production of the novel included the 'what ifs' of experimental composition; in the writing itself, I sought to explore sense of place in relation to a site-specific story through deep sensory engagement, drawing upon my developing walking-writing practice.

Aside from the propositional enquiries of processes and craft, *The Realm of Shells* can also be positioned within this thesis using Scrivener's definitions of the 'creative-production object', rather than the 'problem-solving project' (Scrivener 5) of research enquiry. For Scrivener, value is placed upon the creative object as a work 'that makes a contribution to human experience'; in this light, 'the creative production, as an object of experience, is more important than any knowledge embodied in it' (6). Ultimately, *The Realm of Shells* is an experiment in creative practice that was essential to the research and publications which followed.

ii) *The Art of Walking*

Poems in *The Art of Walking* were engendered through propositional practice research, including the use of ambulatory writing methods and conceptual thinking in the medium (Sullivan 50). In the making of these poems, I sought to apply my attentive and attitudinal

walking methods to generate a series of poems relating the experience of movement and place to the reader. Poems in the collection employ formal experimentation to explore the experience of the walk on the page, including fragmented lines, free verse and representational stanzaic forms. The writing also makes use of literary devices which lend themselves to treatments of place – as seen in works by Aragon ([1926] 1999) and Schultz ([1937] 2008) – including surrealist defamiliarisation and elements of magic realism, where the real and fantastical are experienced simultaneously and without comment. Thus the walker is invited to walk up walls in ‘contained, linear’ (10); is transformed and swallowed by the horizon in ‘inverted’ (11); removes their skin like a jacket in ‘subliminal’ (12); or becomes a fairy tale figure in ‘retreat’ (13).

The ‘method’ section of the book is directly concerned with the physical experience of walking. These poems were generated using ambulant writing, seen in the rhythm of several long, enjambed lines: ‘You keep the world on your / left, the sea on your right’ (‘subliminal’, 12); ‘humming home, a rattling / goods van on the rails, *a thumb of rum and a warm bed. A thumb / of rum and a warm bed*’ (‘promenade’ 14). ‘(a)symmetrical’ shows two stages of a walk (outward and return) using repeated elements in different stanzaic forms, presented across a split page (15); the text was generated using ambulatory notetaking, walking back and forth in a narrow street. In ‘non-corporeal’ (17) lines are indented and fragmented to show continuations and interruptions in thought and action; the text was generated by initially visualising a walk in daylight, then taking the walk itself at dusk. Here, the walker is confined indoors, and it is their imagination that escapes and walks away, playing with notions of duality. The blurring of real and imagined, body and mind, occurs in subliminal (12), where the mechanics of walking replace conscious thought. ‘contained, linear’ (9) describes an experiment in walking as measurement, written by walking slowly around a room, pausing mid-step to take notes.

‘precis’ (7) employs fragmentation, punctuation and rhythm to move from faltering first steps –

the one two one

to striding lines –

Left. Right. Find the rhythm. Grow taller. Take on speed.

The poem gives a litany of walks forming a condensed biography of the walker. The repetition of the command 'walk' is ultimately replaced with an invitation to 'take a seat' as immobility sets in.

Ambulatory writing was also used to generate the 'striding' enjambed lines in the poems 'skating to Dover' (26) and 'mappa mundi' (33). Form and content are matched on the page in 'if the ant insists' (29). The words of this poem were handwritten between the movements of an ant walking across my notebook (while writing in a park); I used spacing and fragmentation to render the printed version. Formal experimentation is used in 'blacked-out reveries' (30) and 'labyrinths' (31-32), found text poems made using the blackout process.⁵⁷ The printed version of 'labyrinths' uses enjambed and fragmented form to represent the meandering paths of the title.

Poems in the 'psychogeography' section are concerned with spirit of place as well as formal experimentation. Site specific poems draw upon historical and cultural connections to landscape: details of place, including found text, sound and overheard speech, also provide defamiliarising elements. The disorientated walker in 'lost: Placa de la villa Gracia' (23) abandons their map; in 'Pézenas' (24), the 'smell of something roasting' gives a sinister quality to the labyrinthine old ghetto, hinting at sacrifice and persecution. The 'piped hymns from the loudspeakers' play on repeat in 'Good Friday in Perpignan' (25), an absurdity that highlights the contrast between the religious festivities and the refusal of charity. Dream meets image and found text while walking in an art gallery in 'Margate, 5th May' (28).

The Art of Walking offers a series of answers to the question of what walking-writing can be. It explores and tests the application of my attentive and attitudinal methods, marking a significant stage in the development of my walking-writing practice. The text is, according to Skains' definition, an artefact of practice-as-research: it is an 'embodiment of the new knowledge', where 'emphasis is placed on creative exploration and innovation in the given artistic practice' (Skains 85).

The Art of Walking is now an item in *The Walking Library* (Heddon and Myers), and was used extensively by the 'Walking with *The Waste Land*' research group in 2016-18

⁵⁷ See Appendices iv).

(Penfold 'Walking with *The Waste Land*'). The group used poems in *The Art of Walking* alongside T.S. Eliot's *The Waste Land* to prompt discussions about connections between place, walking and poetry, walking with the texts. The group formed part of a curatorial team for the exhibition *Journeys with 'The Waste Land'* (Turner Contemporary 2018).

iii) Articles and chapters

'Pegwell Bay Viewpoint' and 'Ring of Brodgar Viewpoint' explore sense of place, liminal spaces and historical traces in the landscape. These pieces are site-specific, creative non-fiction articles. The texts were created using attentive and attitudinal walking and share many of the concerns of poems in the 'psychogeography' section of *The Art of Walking*, demonstrating the versatility of these methods. Incorporating sensory detail, metaphor and defamiliarisation of place, the pieces present counter-tourist alternatives to the potted heritage walking trail, subverting the RGS formula from within and offering an original interpretation of the 'Discovering Britain' project.

'Walking against the current' (12-19) and 'The Walking Dead' (349-357) provide working definitions of psychogeography and an accessible summary of the field, highlighting its relevance to contemporary creative practices. Within this context, the articles present my attentive and attitudinal walking methods, with practical applications for their use and transferrable exercises ('current' 19-26; 'Dead' 362-5). My practice of walking 'in' and 'as' character is presented in 'The Walking Dead', with a discussion of the application of this method to walking as a writer (359-360) and as a reader with text (360-2). Techniques of defamiliarisation that encourage the walker to read, misread or re-imagine place (as used in the Viewpoints above) are outlined in 'Walking against the current' (21-3, 25-6) and '*Walkshop* and *Soundshot*' (43-4), the latter drawing on Chtcheglov's notion of total disorientation (Chtcheglov 7). The application of these techniques moves beyond the use of metaphor and is experimental in form, employing found text, sensory impressions, cut-up techniques and surrealism to reflect the experience of walking.⁵⁸

⁵⁸ As seen in poems in *The Art of Walking*, 2.2 ii).

‘Moving around children’s fiction’ is concerned with childhood walking, exploration and agency, themes I considered creatively in *The Realm of Shells*. This article discusses how impossible or fantastical forms of mobility in children’s literature extend the agency of child characters – and by extension, child readers – in an ‘adultist’ world. In the article, I demonstrate how psychogeographical attitudes, including the *dérive*, are used by characters in children’s literature as expressions of agency (‘Moving’ 576-578). Walking thus becomes an act of will against the conventional constraints enforced by adults, constituting a form of liberating, attitudinal walking that is itself fantastical. The article demonstrates thematic connections between diverse texts, opening new areas for research and discussion between the humanities and social sciences. The article, co-written with Dr. Lesley Murray, was published in *Mobilities*, showing breadth of application for my research practice and offering an original, cross-disciplinary treatment of the subject.

I discuss my use of labyrinth walking and its application to creative writing in ‘Writing and Walking the Labyrinth’ (119-122), including generating text, editing, digressive and fragmented forms. I present the use of labyrinths as constraints in attentive and attitudinal walking methods in ‘Walking against the current’ (23-4), with exemplar exercises (25-6). In ‘The Walking Dead’, I discuss labyrinth walking with text as a process of embodying digressive narrative thought patterns, using the labyrinth as a discursive map (362-3).

The inclusion of my case study in *Learning With the Labyrinth* (Sellers and Moss 2016) reflects the recognition of my labyrinth practice research as a valuable contribution to pedagogy, as highlighted in a review of the book in the NAWE publication *Writing in Education* (Salway 2016), and in works by educational theorists Alison James and Stephen Brookfield (James and Brookfield 2014; 2016).⁵⁹

⁵⁹ I received an institutional Teaching Innovation award at CCCU for my use of labyrinths in 2016; teaching with labyrinths also featured in my award of Senior Fellowship of the Higher Education Academy in the same year.

Section 3

3.1 Conclusion

This thesis outlines new reflexive and responsive walking research methods, developed and tested through practice research project events and creative outputs. It demonstrates the application of these methods to the field of creative writing and wider disciplines, including literature, heritage, archaeology, counter-tourism, wellbeing and mobility studies. The publications and events offer a dissemination of the research findings and methods, including practical exercises.

The publications themselves explore and define the research in a variety of creative and academic forms, demonstrating the flexibility and transferability of these methods and presenting a coherent body of walking-writing practice research.

My current research continues to explore thin spaces and spirit of place, as seen in my creative works in progress. My novel *Appeased* will consider place and national identity, drawing upon haunted landscapes and elements of folk horror. Ambulatory research for *Appeased* includes walking with setting maps in Berlin and site-specific writing at the historic site of Richborough, Kent. *Walsingham* is a long form creative nonfiction, bringing together sacred landscapes and secular edgelands using experimental voice and form. Based on a research pilgrimage, the book employs ambulant note-taking, attentive walking and autoethnography, a new development for my research methods and poetics of practice.⁶⁰

⁶⁰ See Appendices i).

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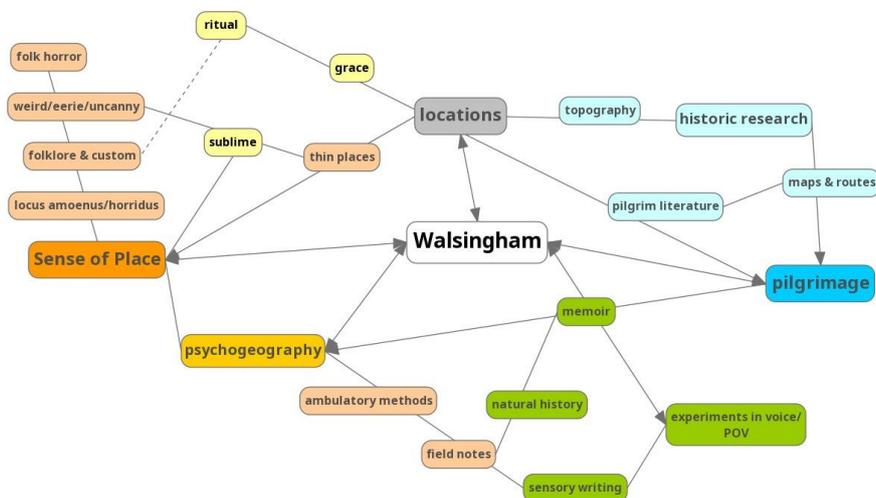
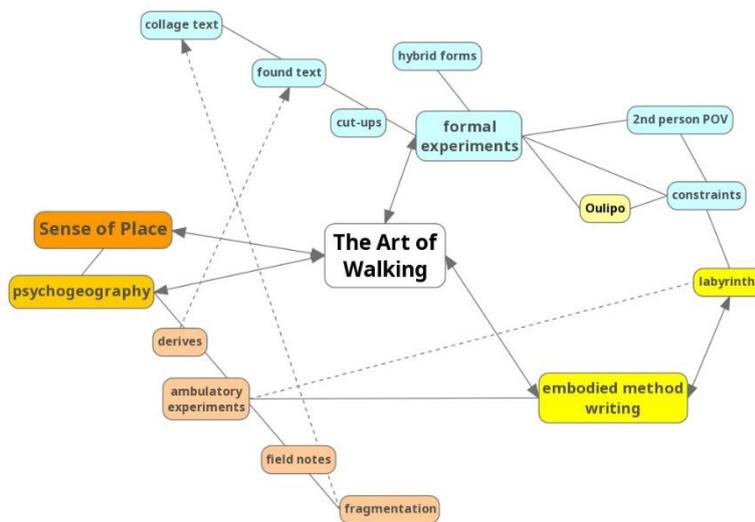
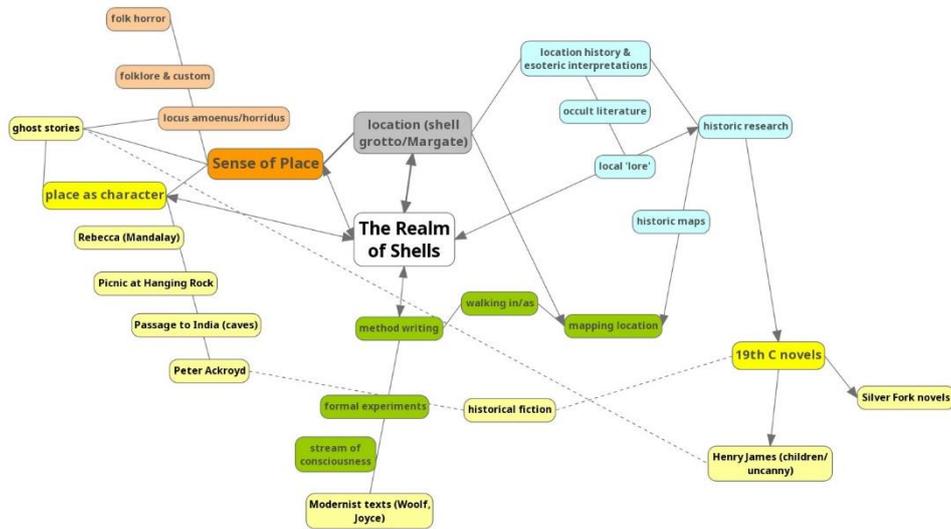
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Appendices

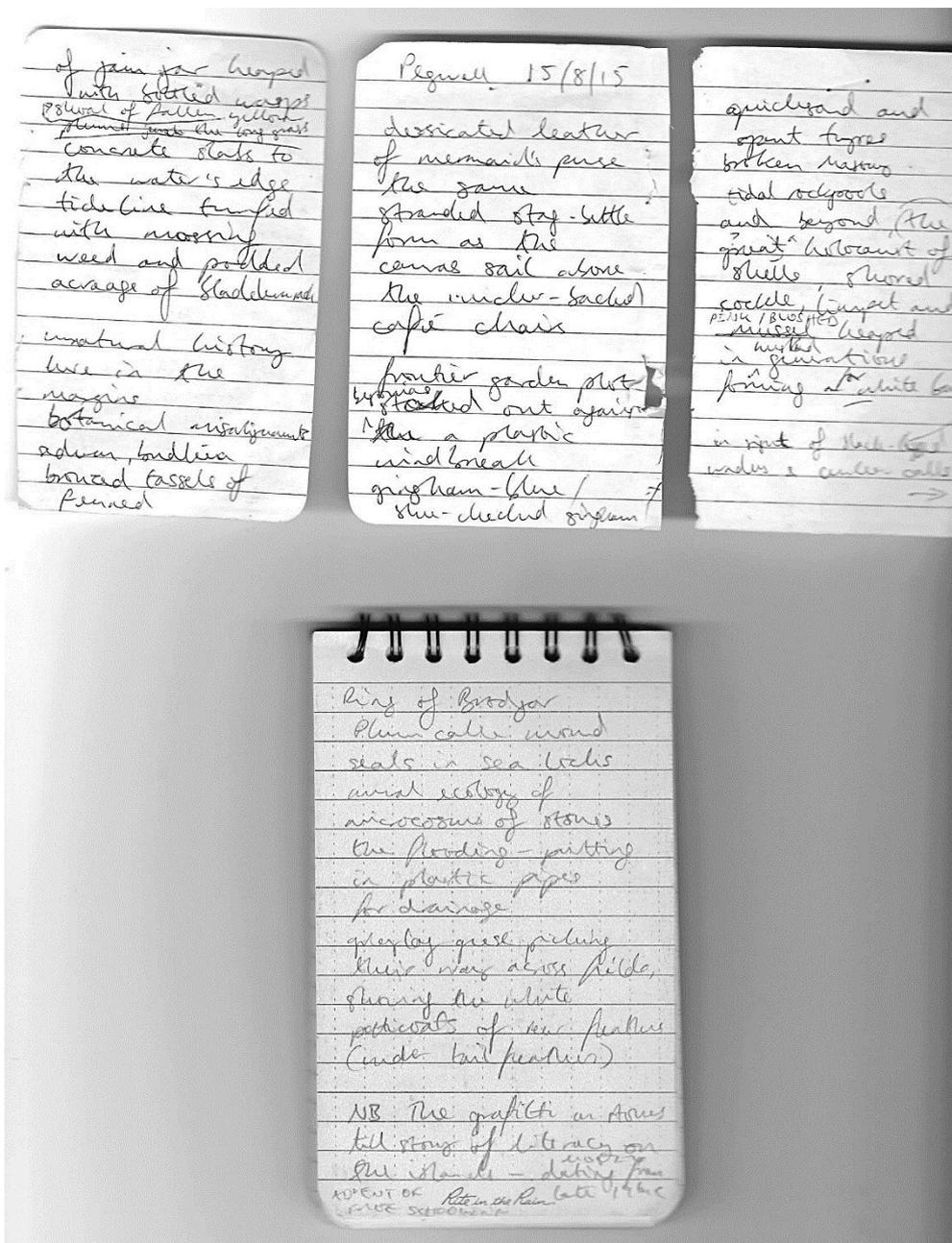
i) process maps



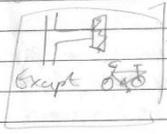
ii) extract from setting map for *The Realm of Shells*



iii) field notes from walking notebooks



walking notes, Pegwell Bay and Ring of Brodgar

towards numbered parking,
 233 / 234
 steps always to the left
 takes me to the

 sign.
 Except for SO GO RIGHT!
 I am not a bicycle
 First right = CHURCH STREET
 (St. Pauls)
 ENOUGH FOOD FOR EVERYONE on the side of the church
 Directional signage points
 everywhere but straight ahead
 SO GO STRAIGHT (HEAD)
 Past entrance of church
 where congregation shakes
 hands with priests and
 spill out into the street

field notes from attentive walks

smacking of glass behind the
 theatre, opening of bins
 cathedral looks for another
 quarter hour
 an intersection River, couples
 parading, meeting, separating
 pushchairs and trolleys on
 the road of gravel
 netted
 prints of mud on the sidewalk
 leaf litter on the shallows
 trays of schoolbags unloaded
 at the theatre entrance
 Women in black, the old call
 of name - (Mavis, Howard, Lily,
 arriving from large
 group to group) → Yes
 I am less
 I am
 laundry bins
 under seats

I hesitate more from
 this spot, lifted
 by the smell of water.
 about walking as something
 round me worked its
 way onwards, Proban
 in small journeys
 climbing my sides,
 raised to my wrist,
 knelled. I didn't
 move as the ~~litter~~
 lifted tilting ~~around~~
 around me, fell again,
 leaving those small
 journeys, ~~litter~~ knelled.

labyrinth walking text, 'Hulk'

walk, clarity of 'mishtory'
 due to intense shared
 experience, all contributing
 and vocalising, everyone
 drawing 'stations' and
 appearing fully involved.
 Playful and thoughtful,
 neatly drawing together
 into a narrative.
 comments - 'this is such fun'
 - 'just the right amount
 of structure to allow for
 creative freedom'
 key rooms - hidden

field notes, 'Mishtory Tours'

iv) blackout experiments, 'labyrinths'

B. 2.] J. J. ROUSSEAU. 77

tion of body and mind never was in my days. Young, vigorous, full of health, security, and confidence in myself and others, I was in that short but precious moment of life, when its expansive plenitude extends in a moment over all our faculties, and embellish in our eyes, all nature with the charms of our existence. My sweet unconscious had an object which rendered it less wandering, and fixed my imagination. I looked myself in the work, the pupil, the friend, almost the lover of Madam de Warens. The obliging images she said to me, little careffes, gave me, the tender looks which seemed to have for me, her charming looks which appeared to me full of love, because they inspired me with love; all this fed my ideas during the way, and made me rave deliciously. No fear, no doubt of my fate, troubled these dreams. To send me to Turin was, in my opinion, to place me agreeably. I had apprehension about myself; others had taken more care on them. Thus, I walked on lightly, eased of that weight, youthful desires, enchanting wishes, brilliant projects, filled my thoughts. Every object I saw seemed to be on my approaching felicity. In the houses, imagined rural feasting, in the meadows, wanton games, along the river, baths, walks, and fish, on the trees delicious fruit, under their shade voluptuous meetings, on the mountains tubs of milk and cream, a cheerful peace, simplicity, and the pleasure of going one don't know where. In times, nothing struck my sight which was carrying to my heart

E 3 some

B. 2.] J. J. ROUSSEAU. 77

body and mind

nature embellish

wandering lover

obliging

little careffes

looks

apprehension

walked on lightly, youthful desires filled

the houses wanton walks,

voluptuous mountains

no where. pleasure of going

body and mind

nature embellish

wandering lover

obliging

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looks

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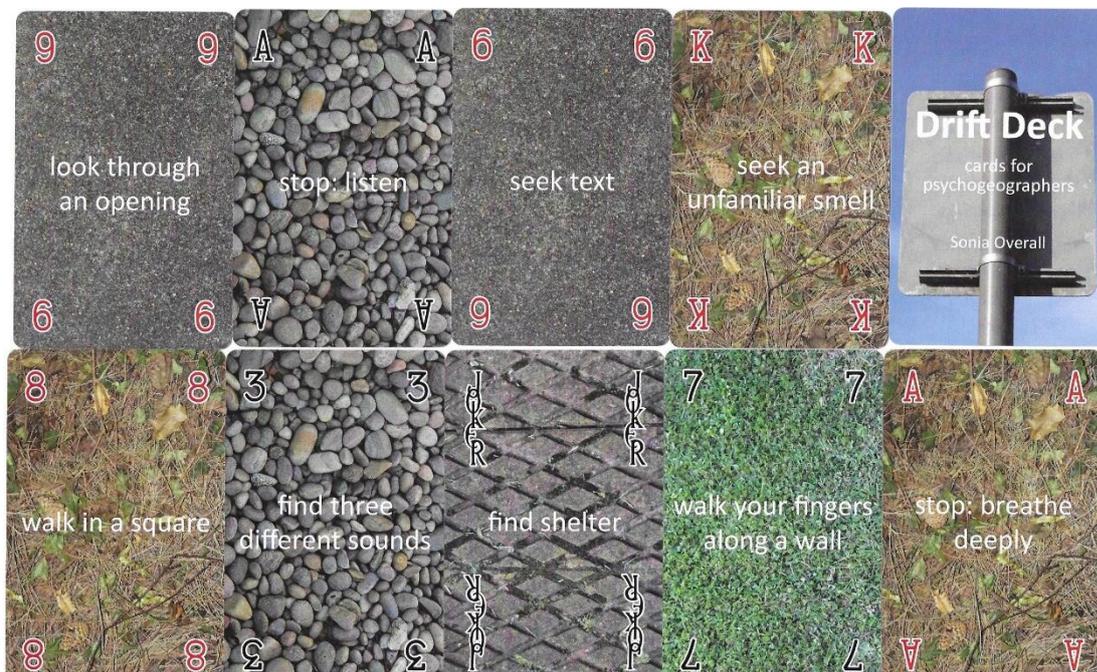
walked on lightly youthful desires filled

the houses wanton walks

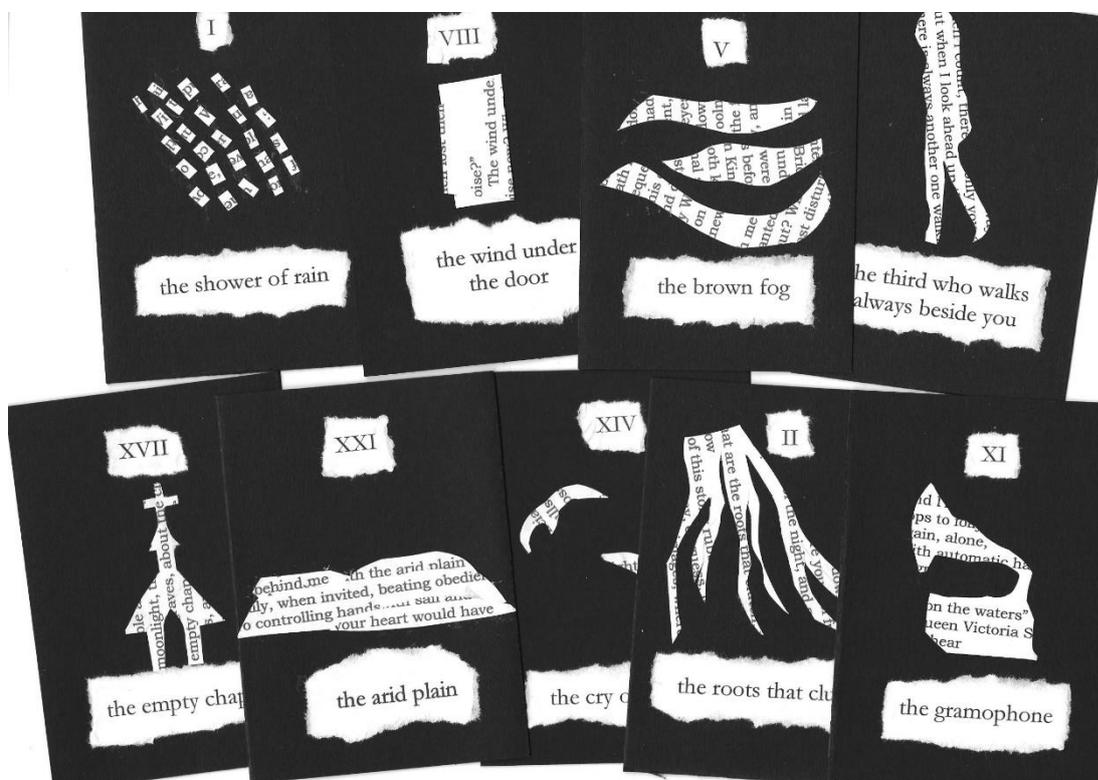
voluptuous mountains

no where. pleasure of going

v) images of *Drift Deck* and *Bibliocartomancy*



selection of cards from *Drift Deck*, 2017



selection of cards from *Bibliocartomancy*, 2018