DEPARTMENT OF GEOGRAPHY

MA CULTURAL GEOGRAPHY (Research)

Module Details & Readings

2016/2017
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1. GG5010: Key Ideas in Cultural Geography

1.1: Session One - Introduction to Cultural Geography

Dr. Oli Mould

"Culture", Raymond Williams famously said, is “one of the two or three most complicated words in the English Language.” In this session we are going to tackle thinking about culture by thinking about what cultural geography is, its development and its key questions. One of the key things to think about in this debate is to begin to interrogate what we might mean by “culture” and how the idea of culture has changed.

There are two parts to the preparation for this session. The first part involves (re)familiarizing yourself with some of the history of ‘cultural geography’. The readings below will help with this, feel free to add more if you want, you should engage with the starred readings. These starred readings are part of a debate that was held in the journal Transactions of the Institute of British Geographers regarding “Culture.” You should begin with Don Mitchell’s (1995) paper, this is the piece that sparked the debate, the rest, including Mitchell’s final reply (1996) see that debate unfold (hint-read Mitchell 1996 last!).

Readings:


For the second task of this introductory session I want us to explore some of the contemporary takes on cultural geography. These are myriad, and I have tried to pick a cross section that represents some of the recent sets of ideas and questions. You should engage with at least two, but pick one to read in detail that you will be happy to introduce to the group. All three are on Moodle.

Readings:


1.2: Session Two - Space

Dr Amy Cutler
‘Space’ and ‘the spatial’ have been widely invoked as a defining concern of Geography. Paying attention to them, many have argued, is what makes Geography a distinctive and valuable intellectual endeavour. In particular, the centrality of ‘space’ to Geography has been crucial for those parts of the subject seeking to position the discipline within the social sciences. The 1960s, for example, saw the emergence of Human Geography as a ‘spatial science’, seeking to hypothesise, test and establish spatial laws about society and economy. Subsequently, many geographers questioned the spatial fetishism of such work (i.e. its focus on spatial laws and modeling to the exclusion of social, political and experiential spheres), but retained space as a core concern within a wider socio-spatial dialectic. Marxist Geographers, like David Harvey, argued that space was central to the dynamics of capitalist economies, societies and polities. Interdisciplinary journals such as ‘Society and Space’ were established, to bring together work in Geography and Social Theory. The so-called ‘new’ Cultural Geography of the 1980s and 1990s engaged this thinking with ‘cultural’ topics and processes.

Thus over the last fifty years or so, the sense that Geography entailed spatial phenomena (areas, distributions, diffusions, networks) has developed into an explicit claim that Geography’s role is to recognise and to theorise ‘space’ and the ‘spatial’. We might want to be wary of a reduction of both Geography in general and Cultural Geography more specifically to matters of space. Note that space figures as (just) one of the key ideas you will be discussing this term. Nonetheless, the idea that space matters, and that society is not composed of angels dancing on the head of a pin, has become central to geographical thought, and is fundamental in some form to most scholarship in Cultural Geography today.

In this session we therefore consider how space is, and might be, thought about. We will focus on reading a key text on this key idea: Doreen Massey’s book, For Space (Sage, London: 2005). Doreen is now Emeritus Professor of Geography at the Open University (she formally retired in 2009). She has been a central figure in the ‘society and space’ critique of spatial science and the promotion of Geography within social and political theory. For Space was an attempt to articulate thinking on space that had previously been either more implicit or directed at specific issues or debates within her work. The broad issues to be addressed in our discussion of the book will include:

• How has space conventionally been thought of, both in everyday conceptualisations and within social theory / philosophy?
• What alternative ways of recognising and thinking about space does Massey argue for?
• What do these ways of thinking have to say to epochal concerns such as modernity and globalisation? What do they have to say to our everyday engagements with geographies of place, mapping and travel? What relevance do they have for political debate?

Readings:

Massey D (2005) For space (Sage, London)
1.3: Session Three - Place

Cecilie Sachs Olsen

In this session we will be exploring the idea of Place.

The idea of place lies at the heart of cultural geography. It was only when ‘culture’ was taken seriously that place became as important to geographers as location, territory, space and landscape. This seminar reviews the history of this idea and considers how cultural geographers consider place in the modern world. To some we live in a time where place is increasingly irrelevant in the face of hyper-mobility and instantaneous communication. To others it is for exactly these reasons that place is more important than ever. We will discuss these arguments and consider the relative merits of several important approaches to place.

Key Readings:


Further Readings:

1.4: Session Four – The Body

Cecilie Sachs Olsen

The body has become a key theme in geographical thinking since the 1960s when humanistic geographers began to explore the phenomenological idea of lifeworlds. Since that time feminist geographers have spent a lot of time talking and thinking about the body and linked concepts of emotions and senses. In the last decade the growth of non-representational thinking, developed by Nigel Thrift and others, has resulted in a renewed focus on the body within contemporary geography. Recent explorations of the body have explored it in various ways; whether it be the moving body, dancing or running, walking or cycling through the landscape. For others studying arts and cultural practices become the means to explore touch and the sensing body, and to disrupt the idea of the separable and mappable five senses. For other theorists geographer’s recent studies of the body have been too focused on sensing and material bodies, at the expense of considering their social identities—gender, ethnicity, disability, etc. In this session we are going to consider these discussions and theories of the body in geographical research and practice, explore the evolution of feminist perspectives of the body, as well as considering some of the challenges of researching and writing about the body.

Key Readings:


McCormack, D. (2008), Geographies for Moving Bodies: Thinking, Dancing, Spaces, Geography Compass, 2, 6, 1822-1836.

Further Readings:


1.5: Session five – Time

Dr Innes Keighren

Whilst we might ordinarily consider cultural geography to have an exclusive focus on the contemporary—with how cultures are formed and function in the present—a significant strand of work in cultural geography is, in fact, concerned with how cultures have operated in historical context. An attention to time in cultural geography can reflect a desire to understand how and why contemporary cultures have come to
assume the forms they do or, less teleologically, a concern simply to appreciate how cultural geography’s objects of enquiry—identity, landscape, mobility, nature, place, etc., etc.—played out in the past. The concerns of cultural geography and historical geography are, therefore, closely related.

In this session, we will have an opportunity to discuss some of the ways in which we might draw on a temporal perspective as geographers; what the relationship between geography and history might look like; and how chronology can affect our understanding and application of core themes and ideas in cultural geography.

In preparation for the session, I would like everyone to read Chapter 1, “On the relations of history and geography”, of Alan R. H. Baker’s 2003 book Geography and history: bridging the divide (Bedford: Main (Book) 911.1 BAK). In addition, I would like everyone to select a chapter of their choice—or two if you are feeling ambitious—from the 2014 edited collection Key concepts in historical geography (Bedford: Main (Book) 911 MOR). As a group, we will have a general discussion about time in geography on the basis of Baker’s opening chapter and then consider some of the specific applications of a temporal perspective based upon your selected readings from Key concepts in historical geography.

Readings


1.6: Session Six: The Economy

Dr Oli Mould

In the 21st century can be characterised by a process of intense economisation, which cultural geographers have attempted to analyse. The understanding of the ‘economy’ has, in some cases, remained resolute to the Marxist tradition of class structure based on production and the extraction of surplus value. However, in others, notably when coupled with the idea of ‘culture’, how we theorise the economy is radically different. The incorporation of culture into the economy (or the economisation of culture) has therefore not only created new modes of operation across the world, but new forms of academic inquiry.

For this session we will explore how the ideas of culture and the economy affect each other in three ‘areas’, namely the object, work and industry. For each three, there are differing, yet inter-related sets of literature that chart the ways in which different cultural and economic geographers have engaged with economic issues.

In preparation for the seminar, I would like you all to bring in an object that is dear to you. Come prepared with a short description of its history and how it was produced. Which companies, industries and individuals contributed to its production? Was it mass-produced or handcrafted? How many countries contributed to the making, marketing and consumption of the object? Was it advertised? How? Think about how the object connects to the economy. Then I want you to think about what value it has to you beyond its economic value. What is the history of the object’s relationship to you? What value does it have beyond its cost-value? What future does it have with you?
We will use these discussions as a platform to think about how the economy and culture has become intertwined, and how that can be ‘viewed’ through the lenses of objects, work and industry.

In terms of reading, please make sure you have read:


and then one from each section, and try to make sure each paper/chapter gets read.

**Objects:**

**Work:**

**Industry:**

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1.7: Session Seven – The Urban

Dr Oli Mould

‘The Urban’ within Human Geography has had a protracted and complicated historiography. From the work of the Chicago School in the 1920s to the present day, geographers have been fascinated by the city and how it has had influenced, and been influenced by modern and post-modern intellectualism. In this session, we will explore the concept of the urban and how it has changed over time, and what it means today. Using the famous ‘battle for Gotham’ between Robert Moses and Jane Jacobs as a starting point, we will discuss how the city has been formulated, and by which powers.

For this session, start by reading the Gratz piece (I have the full book if you would like to read more!) and we will stage a mock debate. To keep things easy, the girls will play the part of Jacobs, and the boys the part of Moses. For the first part of the session then, we will have a debate (which I will chair) about the pros and cons of Moses’ plans. You’ll take it in turns to talk briefly (no more than a couple of minutes each) so it may be worth getting together sometime this week to compare notes (don’t worry though if you don’t have time, it’s only to get us thinking about the debates). But either way, come prepared with some ideas on how to get one over on your rivals! Here are some
further resources which might be useful:

• A Ric Burns PBS documentary: [http://www.youtube.com/watch?v=AUeuQT6l7kg]

The additional readings will give you an insight to the broader urban theory debates, particularly those articulated by Lefebvre and Harvey. When reading these pieces, it will be useful to think about the following questions:

• What is the urban? What is not-urban?
• Who ‘makes’ the city?
• What are the main ways in which we use the city?
• When is a city not a city? Where does the city stop?
• In what ways can we as urban inhabitants change the city?

Here is a very brief list of additional readings that speak to some other ideas that stem from the themes talked about in this session:


1.8: Session Eight – Nature

Prof Veronica Della Dora

Nature is probably one of the most difficult concepts to define. Over the past two decades geographers, environmental historians and philosophers have increasingly problematized the concept of nature as a fixed ontological realm and moved towards an understanding of nature as ‘culturally constructed’. More recently, there have been attempts to build up new vocabularies transcending traditional dichotomies (such as humans vs. nature), discourse and meaning, and emphasizing agency, materiality and complexity.

I would like to use this session to conduct a small experiment. In preparation for the seminar, besides reading the assigned texts, I would like you to take a walk in your
neighborhood and, drawing on Jennifer Price’s essay ‘13 ways of seeing nature in LA’, take cameras (or iphones!) with you and record the ordinary/extraordinary manifestations of ‘nature’ that you encounter en route (examples could range from discarded Christmas trees and cats in windows to pub sign motifs, moss growing on the window ledges of old cars and plastic lobsters on dashboards, etc.). Select two of the pictures that you found most representative or interesting and e.mail them to me at least two days before the session, so that I can group them together in a ppt. You might also want to bring in physical objects or sounds (alongside, or instead of the images) you encountered in your walk. We shall compare your materials and thoughts and use them as starting points for discussion.

Readings:


1.9: Session Nine – Landscape

Prof Veronica Della Dora

Landscape is a complex concept that encapsulates a number of different meanings. In this session we will explore some of these meanings. We will also look at human geographers’ shifting approaches to landscape over the 20th century. In particular, we shall focus on the transition from early geographers’ conceptualization and study of landscape as an ensemble of material features (Carl Sauer) towards the idea of landscape as a gaze, or as a ‘text’ open to interpretation (Cosgrove & Daniels), ‘landscape as a screen’ (Mitchell) and phenomenological approaches to landscape (Wylie).

In preparation for this session I would like you to compare and contrast four readings, paying attention to the way in which each different author uses the concept of landscape. You might also want to consider the different ‘types’ of landscape they use (e.g. rural, urban, etc.), as well as the methods and sources they employ.

Readings:


1.10: Session Ten – Mapping
Prof Felix Driver

“Far from holding up a simple mirror of nature that is true or false, maps re-describe the world – like any other document – in terms of relations of power and of cultural practices, preferences and priorities” Harley (1990)

This session explores the cultural significance of maps and mapping, in the light of recent historical scholarship and creative practice. The post-positivist understanding of maps as representations unlocked a rich vein of scholarship concerned with the map as a kind of text, susceptible to the kind of analysis which theorists of language and discourse undertake. Mapping is understood here as a picturing of the world that helps to construct particular visions of place, space and nature. The ideological language of maps, especially in the context of empire, greatly concerned Brian Harley who wrote extensively on the politics of maps and mapping prior to his premature death in 1991. Since Harley’s time, however, much more attention has been paid to cultures of mapping, especially the variety of impulses which give rise to mapping practices; the practical and embodied knowledges associated with map-making and map-use; and the emotional investment in the map as an object, especially an object of memory (the last highlighting neglected aspects of Harley’s own work, especially his evocative 1987 essay on the ‘map as biography’). At the same time, scholars and artists have engaged in various ways with mapping as a creative practice.

In this class we focus particularly on the relationship between mapping and empire, and especially on the idea of ‘the imperial map’.

Key questions to consider:

- Is a map a picture, an image, an object or a tool?
- In what ways in the map a political object?
- What is an ‘imperial map’? Can we imagine an anti-imperial map?
- What is an ‘indigenous map’?

Readings:


1.11: Session Eleven – Exploration

Prof Felix Driver

This session will consider the histories and modalities of exploration. The notion of ‘cultures of exploration’, understood as an ensemble of practices, knowledges and institutions, will be addressed with particular reference to the making of geographical knowledge. The oppositions between between fieldwork and theory, empirical exploration and philosophical speculation, adventurous travel and sedentary science - whether imagined or real - have in one guise or another fundamentally shaped the field of geography. The figures of the ‘armchair geographer’ and the ‘explorer’ both have a long history, the product of ongoing arguments over the place of theoretical speculation (‘closet geography’) and adventurous travel in the making of scientific knowledge. The subject of exploration remains powerfully engrained in our culture – in
literature, publishing, art, science, fashion and entertainment, for example – though all-too frequently it is addressed through hackneyed clichés about the heroism (or villainy) of individual explorers or through an influential brand of anti-modern and colonial nostalgia that has proved surprisingly enduring especially in Britain. Today, there are new lines of argument and experiment – for example around outdoor education, adventure and risk, curiosity and inquiry, perhaps above all in debates over the new urban exploration - but the resonances of earlier engagements around ‘cultures of exploration’ are clear.

The session will focus on the figure of the explorer as represented in Enlightenment science, and on its resonances today in the form of debates over urban exploration.

Some questions:

- How was exploration both valorized and critiqued within Enlightenment science?
- In what ways does the idea of ‘cultures of exploration’ contribute to our understanding of the history of geography?
- What are the virtues and the limits of thinking about exploration in biographical terms?
- Does exploration depend, ultimately, on gendered notions of embodiment, risk and space?
- How might the discourse and practice of urban exploration be situated in a new history of geography?

Readings:


2. GG5015: Approaches to Contemporary Cultural Geography

2.1: Session One – Introduction

Dr Oli Mould

The focus of element one, part two is to introduce some contemporary approaches to cultural geography. The aim in part two is to engage you more deeply with key areas of contemporary cultural geographic work, and to augment the key ideas taught in part one, with key approaches/themes taught by staff that specialize in them. As you will discover, resonating across part two, and indeed part one, are a series of approaches, including perspectives on materialities, the non-human and embodiment.

In this introductory discussion we are going to explore some of the current issues in cultural geography, by way of a sequence of progress reports and a key introduction. Depending on your interests please read at least two of the following:


In addition, and while doing the readings, please think about which of the ideas/ key approaches/ themes that you come across are of most interest to you, and how it relates to the topic of your dissertation/ an area of interest to you.

In the seminar we will be doing three things:
1) Discussing the readings and reviewing key approaches
2) Discussing the remainder of the course
3) Reviewing the element one essays and offering generic feedback.

2.2: Session Two – Material Geographies I (Approaching Things)

Prof Phil Crang

The module on ‘Material Geographies’ begins with a session focused on approaches to materiality in Cultural Geography. As context, we will map out an outline historiography of Cultural Geography’s interest in material objects and forms. We will then turn to current approaches shaping work on material geographies. As these are voluminous and multiple we will focus on just three: a) material culture studies (represented in the writing of Danny Miller); b) environmental perception and landscape phenomenology (represented in the writing of Tim Ingold); and c) affective materialism (as sketched out by Ben Anderson and John Wylie).
Our discussion will thus focus on:

- Cultural Geography’s changing degrees and forms of interest in material stuff;
- Exploring the material nature of culture and the cultural character of materials;
- The material ecology of perception;
- Emphases in the so-called ‘new materialisms’ of the last decade or so.

Readings:

Journal of Material Culture: launched in 1996, this is an interdisciplinary journal devoted to cultural studies of materials and material studies of culture.

2.3: Session Three – Material Geographies II (Consuming Things)
Prof Phil Crang

This second session on ‘Material Geographies’ moves on from the more general issues of approach discussed previously and focuses in on work that addresses questions about our ‘consuming of things’. Studies of consumer culture have been one of the main areas of work through which Cultural Geographers have developed their interests in ‘material geographies’. To simplify, two rather different emphases have emerged.

First, then, one emphasis has been on how consumer cultures illustrate a deeply problematic relationship between people and things forged by the character of capitalist economies. For Marxists, in capitalism our material culture becomes commodified. It no longer belongs to us, the people; we are alienated from it. Instead, things become economic objects (‘commodities’) whose purpose is to deliver profits for capitalist entities. For the most part, people in advanced capitalist societies do not make their own ‘stuff’. Things are made by paid workers, who equally do not own those things but make them for a company that can then sell them. Increasingly, therefore, we relate to the material world as consumers, buying things that we have not designed or made. This raises issues about what we choose to buy and why; and about how things are designed and sold to us. For example, early developments of Marx’s thought focused on the power of advertising and its ability to invest things with ‘magical qualities’ and mythical meanings that attract us to them. More recently, inspired by the idea of an ‘economy of the passions’ advanced over a century ago by Gabriel Tarde, work in the field of ‘cultural economy’ has thought about the power of things to attract us to them through their material qualities and forms of allure. The political stances of such works vary, but the general emphasis is on how things are designed to attract consumers and why consumers are attracted to things.

On the other hand, for other writers practices of consumption are actually opportunities for self-realization through the material culture of things. If people are alienated from objects in the world of capitalist production / work, through consumption we can make the material world our own, using things to fashion the places in which we live, our social relations to our nearest and dearest, and our senses of self. Consuming things is thus understood as allowing people to overcome the modern condition of alienation. Research on domestic material culture and consumption has been an area of particular interest in this regard. In its earlier
manifestations, this kind of work was critical of approaches that cast consumers as ‘passive dupes’, manipulated by the machinations of capitalist corporations, emphasizing instead the active agency of consumers to ‘domesticate’ and transform commodities within the moral economies of their own lives and households. What was a branded commodity (an iPhone, say) becomes a gift or a token of love (a Christmas present from parents to child, perhaps), establishing social bonds between people. Subsequently, work in this vein turned more directly to the ways in which everyday life is practiced through relations to things. For some this meant defining consumption as not just acquisition but practices of ongoing use; for others it meant moving on from a focus on consumption per se, to a wider interest in how we relate to (non-living and living) things as part of our domestic place making.

We will enter this terrain of debate through a student led discussion of four issues:

- The nature of the capitalist cultural economy and how it shapes material consumption;
- Matters of aesthetics, taste and cultural identity, with respect to domestic objects;
- Domestic practice, objects and consumption;
- The relations between people and their things.

Readings:


2.4: Session Four – Memory and Heritage I (Memorial Landscape)

Dr Caroline Cornish

This session and the next consider aspects of memory and heritage as studied by cultural geographers. In this session we consider how memory and memorialisation shapes the way landscapes are used and represented, and the way landscapes may activate and reanimate public and private memories. We also focus, more specifically, on the relationships between memory, landscape and reconciliation in a postcolonial context.

Key Readings:


Background Readings:

M Cook, M van Riemsdijk: ‘Agents of memorialization: Gunter Demnig’s Stolpersteine and the individual (re-)creation of a Holocaust landscape in Berlin’, Journal of Historical Geography 43 (2014) 138-47
C DeSilvey & T Edensor ‘Reckoning with ruins’ Progress in Human Geography 37 (2013) 465-85
T Edensor, Industrial Ruins: Spaces, Aesthetics and Materiality (Berg, 2005)
K Till: ‘Staging the past: landscape designs, cultural identity and Erinnerungspolitik at Berlin’s Neue Wache’ Ecumene 6 (1999) 251-83
J Young: The Texture of Memory: Holocaust Memorials and Meaning in Europe, Israel and America (Yale UP, 1993)

2.5: Session Five – Memory and Heritage II (The Relational Museum)

Dr Caroline Cornish

This session will consider the idea of the ‘relational museum’ and its implications for understanding both the making of museum collections and their contemporary and future uses. We will discuss the virtues and limitations of thinking of the space of the museum as a ‘contact zone’ in the context of relationships with indigenous communities in various parts of the world, as discussed in the work of James Clifford and Laura Peers. Ethnographic collections and collections of human remains will provide particular examples.

Readings:

Clifford J 1997 ‘Museums as contact zones’ in Routes: Travel and Translation in the Late Twentieth Century, Cambridge, MA: Harvard University Press, 188-219
Peers, L 2013 ‘“Ceremonies of renewal”: visits, relationships, and healing in the museum space’, Museum Worlds 1, 136-52
Byrne, S 2013 ‘Exposing the heart of the museum: the archaeological sensibility in the storeroom’ in R. Harrison, S. Byrne & A. Clarke (eds) Reassembling the Collection:
Background readings:

Byrne, S 2012 'Voicing the museum artefact', *Journal of Conservation and Museum Studies* 10, 23-34


Cornish, C 2012 ‘“Useful and curious”: a totem pole at Kew’s timber museum’ *Journal of Museum Ethnography* 25: 138-151

Geoghegan, H 2010 ‘Museum geography: exploring museums, collections and museum practice in the UK’ *Geography Compass* 4: 1462-76


Peers, L 2003 ‘Strands which refuse to be braided: hair samples from Beatrice Blackwood’s Ojibwe collection at the Pitt Rivers Museum’ *Journal of Material Culture* 8, 75-96.


2.6: Session Six – Artful geographies I (Dialogues and Doings: Geography and Art/Geography as Art)

Dr Sasha Engelmann

The observation of ‘common ground’ between geography and the arts is one that has, in recent years, been borne out by the increasing number of geographers engaging with art works and collaborating with artists, as well as by a growing number of artists and art theorists who engage with geographical themes or practices. The aim of the two sessions in this module is to examine and discuss some of these novel intersections between geography and art.

More specifically this module will:

1) Explore several modalities through which geographers have engaged with artistic practices

2) Reflect on the geographies of art: considering the sites, spaces and practices of art’s production, consumption and circulation

3) Explore how key geographical themes have been enlivened through artistic practices, especially notions of landscape, environment, ecology, the urban, space, time, the body, among others.

4) Engage with some examples of ‘creative geographies’: stories of in depth collaboration, co-production and experiment carried out by geographers and artists

In the course of these investigations we will also engage with broader topics of interest
to geographers including questions of: inter- and transdisciplinarity; the geohumanities; the body; experience / experiment; representation; and practice-based research.

The activities for the session require that you read and reflect on a few key articles about geography and art and that you develop your own positions in thinking about the dimensions of this relationship.

Please read at least the starred articles, and one more paper in addition.


**2.7: Session Seven – Artful Geographies II (Explorations and Collaborations)**

Dr Sasha Engelmann

In this second seminar of artful geographies we will take a closer look at some of the themes that geographers have developed through their study of art and their collaborative work with creative practitioners. Please choose one theme to focus on:

i) Landscape and Environment

ii) Urban Interventions

iii) Embodiment

iv) Multispecies encounters

Then, select articles from the list below, and add others not on the list if you wish, to develop a short discussion of the ways that geographers have engaged with the theme you have chosen. Please be ready to talk for 5-7 minutes and do bring pictures, props, drawings and diagrams to aid in the discussion. Powerpoint slides are acceptable if they support the aforementioned materials. You are welcome to work alone or in groups, but each person should speak for around 5 mins.

**Readings:**
> also see: http://www.paglen.com/

2.8: Session Eight – Geographies of Knowledge I (Routes to Knowledge: collecting, mapping, believing)

Dr Innes Keighren

In the last fifteen-or-so years, geographers have become increasingly interested in questions of knowledge—its production, dissemination, and reception. More specifically, geographers have concerned themselves with the sites and situations, locations and venues, in which these knowledge-related activities take place. The geography of knowledge has, therefore, emerged as an important focus of interdisciplinary dialogue between geographers and historians of museums, of science, and of the book, among many other specialisms.

In this pair of sessions, we will consider the making of knowledge in specific sites and
how its mobility is facilitated—i.e., what it takes for knowledge to move between places (successfully or otherwise). We will then move on to consider some of the spaces associated with the accumulation and display of knowledge (cabinets of curiosity, museums, botanical gardens, etc., etc.) and how these sites are imbued with particular cultural and political significances.

Readings:


2.9: Session Nine – Geographies of Knowledge I (Venues of display and the cultural politics of representation)

Dr Innes Keighren


2.10: Session Ten – Urban I

Prof. David Gilbert

TBC

2.11: Session Ten – Urban II

Prof. David Gilbert

TBC
3. GG5020: Methods and Techniques in Cultural Geography

3.1: Session One – Introduction

Dr Oli Mould
Prof Peter Adey
Dr Mike Dolton

This session is going to introduce the course on social research, and also reflect on the idea and practice of advanced social research. In this course we are going to think about research methods as a conceptual issue as well as a set of techniques that offer a tool-box for our research.

In this introductory session we will be thinking and talking about what the ideas of advanced social research means for us as individuals, and beginning to explore some of the debates about advanced social research that preoccupy the academy. These debates will include:

- thinking about what research is
- exploring different ideas about theory and practice
- thinking about research beyond the ‘field’
- reflecting on issues about participation and public geographies

This will be a very interactive session, and there are no set readings, but you should have read at least two of the following (try to pick one that relates to your methods experience and interests and one that is in an area outside your main focus).

You might want to think about the following questions as you read:

1) What do I understand by research?
2) What are the main stages of research?
3) What is my favorite research method? What is my least favorite method and why?
4) How do these readings present ‘theory’ in research, how does this relate to my ideas?
5) How do they talk about/ how do I think about the process of ‘writing up’
6) How might my research area relate to the world outside of the academy?

Please read at least one of:


And please read at least one of:

Davies, G and Dwyer, C. (2007) Qualitative Methods: are you enchanted or are you alienated? Progress in Human Geography, 31, 257.
Delyser, D. and Sui, D. (2012) Crossing the qualitative-quantitative Chasm I: Hybrid geographies, the spatial turn and volunteered geographic information (VGI). Progress in Human Geography, 36,1, 111.
3.2: Session Two – Interviews

Dr Mike Dolton

In this session we will be exploring the method of using interviews to gather information. We will try to understand the potential benefits and drawbacks of using interviews in qualitative research. This will also include a broader theoretical debate about the ways in which interviews can be employed to gain knowledge and elucidate meaning. We will explore the relationship between the researcher and the informant, by discussing some of the interviewing tools and techniques available to the researcher.

This will be an interactive sessions, where we will be engaging in activities centred around:

- When to use interviews
- The role of the researcher
- The good interviewer
- How to ask questions
- Analysing interview responses

There are no set readings for this session, but it is important that you engage with some of the literature available. Please read at least two of the suggested readings below, and try to think about the benefits and drawbacks of using the different forms of interviews.


3.3: Session Three – Mapping

Dr Gwylim Eades

TBC

3.4: Session Four – Focus Groups

Dr Rikke Bjerg Jensen
This week we will be exploring the method of using focus groups for qualitative research. Often applied in connection with other social research methods, focus group work can be used for a number of different purposes – exploratory scoping of key issues relating to the research question, purposeful sampling of different views or to discuss findings with participants and gather feedback. Similarly, focus groups can be used at different points in the research cycle; at beginning, half-way through or at the end. Although focus group work allows for great flexibility in the research process, during this session we will also discuss some of the disadvantages associated with this research method.

Focus group work can be very demanding for the researcher. It is thus important to ask some fundamental questions before deciding to use it as a method: is it appropriate to include focus groups? Is it practically feasible? Does it suit my personality as a researcher? In order to stimulate discussion, we will be engaging in activities centred round such questions.

There are no set readings for this session, but it is important that you engage with some of the literature available. Think about the benefits and drawbacks of using focus groups in relation to your own particular research interests.


3.5: Session Five – Ethnography I (An Introduction)

Cecilie Sachs Olsen

Etymologically, ethnography means ‘writing culture’ or ‘writing a people’. Often, in discussions of research methodology, it is associated with practices that study a culture or a people by ‘being there’, by being a part of things, by participating within and observing directly the subject you are studying. Sometimes this is called ‘participant observation’. Over the next few weeks we are going to be exploring the potential of ethnographic methods for a range of kinds of research in Human Geography. In this first session on ethnography, we are going to be thinking about it ‘in principle’. Issues we will consider include:

• The intellectual and disciplinary histories of ethnography (within and beyond Geography);
• The kinds of knowledge making ethnography has been associated with, both in the past and today;
• The range of ethnographic research, and it’s potentials and limitations
There are no set readings for this session, but it is important that you engage with some of the literature available so that you will be able to discuss and share key insights in group discussions. Think about the benefits and challenges of using ethnography in relation to your own research interests.

Readings:

Agar, M (1996) The professional stranger: an informal introduction to ethnography
Brewer, JD (2000) Ethnography
Clifford J (1983) 'On ethnographic authority', Representations, 2, 118-146 (via Google Scholar)
Clifford, J & Marcus, GE (eds) (1986) Writing culture: the poetics and politics of ethnography
Davies, CA (1999) Reflexive ethnography: a guide to researching selves and others
Denzin, N (2003) Performance ethnography
Hammersley, M (1992) What’s wrong with ethnography? Methodological explorations
Herbert, S (2000) 'For ethnography', Progress in Human Geography, 24, 550-568
Hine, C (2000) Virtual ethnography
Megoran, N (2006) 'For ethnography in political geography: experiencing and re-imagining Ferghana Valley boundary closures'. Political Geography, 25, 622-640
Pink S (2009) Doing sensory ethnography
Soyini Madison, D (2005) Critical ethnography
Van Maanen, J (1988) Tales of the field: on writing ethnography

3.6: Session Six – Ethnography II (A Research Showcase)

TBC (3 x PhD students)

In the second session on ethnographic research we focus more on its practice. Rather than organising this as an introductory ‘how to do ethnography session’, we present ethnographic practice ‘more ethnographically’, by showcasing for you just a few
examples of how and why ethnographic research is being done within the Department. There are also some very good ‘how to do ethnography’ advice manuals published; these are included in the suggestions for further reading for the previous week’s introductory session.

3.7: Session Seven – Participatory Action Research

Cecilie Sachs Olsen

Participatory Action Research (PAR) is often defined as a collaborative process of research, education and action explicitly oriented towards social transformation. Rather than assuming knowledge to reside in the formal institutions of academia and policy, PAR recognizes the existence of a plurality of knowledges in a variety of institutions and everyday locations. Accordingly, researchers and participants work together to examine a problematic situation or action to change it for the better. Research is here done with and for, rather than on participants. However, whereas methods for PAR are intended to allow participants to express their views and knowledge, there is a risk of neglecting how the settings for participation influence the ability for participants to express themselves on their own terms.

This session examines the conceptual background to PAR and the main methodological tools available to carry out participatory research. We will discuss the potential as well as limitations of participatory techniques for research in relation to various settings for participation. Drawing on practical examples from participatory research projects the session aims to develop understandings and skills for designing and facilitating participative research.

Key Readings:


Further Readings:


Images permeate our work, everyday lives, conversations and dreams. Our ways of seeing and our experiences of and responses to visual spectacles are central to our understandings of who we are and where we belong. Accordingly, visual methods are positioned as a powerful locus of practice in geography. At the same time, in social and cultural methods, the visual means of communicating have generally been regarded as secondary to written and spoken methods. Visual methods have been critiqued for assumptions of detachment, for an ‘objectification of the known’ and is often positioned as the opposition of embodiment. This points to a somewhat ambivalent role of visual methods in geography.

In this session, we will discuss this ambivalent role of visual methods. The session will introduce critical approaches to interpreting and using visual materials in geographical research and discuss its potentials as well as theoretical critiques and slippages. Visual media is here considered as both a subject of geographical research as well as potential means for such study. We will examine how we can use visual methods for more than just creating ‘data’, and discuss how the visual may figure more prominently in finalised research outputs.

Key Readings:


Further Readings:


3.9: Session Nine – Social Research Online

Dr Oli Mould

With the access to the internet ubiquitous across the world, the way in which it effects academic research is critical. Access to information, research participants, ethical standards, dissemination of results; these have all radically changed in light of the increasing digitisation and virtualisation of research. There is now very little cleavage between online and offline research. This session explores therefore explores how virtual research meshes with ‘offline’ practices, and highlights the theoretical and practical nuances of this through a mini-lecture and two practical exercises. The lecture will focus on recent scholarship in online research, particularly ethnographic work and delve into some of the theoretical inclinations (in particular Actor-Network Theory as purported by Bruno Latour). The session also includes two exercises. The first is a group based problem-solving exercise, while the second invites students to perform some rudimentary online/off-line research. The outcomes of the session will hopefully be an appreciation of the inextricability of online and offline research methods.

Key Readings:


Additional Resources:

University of Leicester’s Exploring online research methods in a virtual training environment – www.geog.le.ac.uk/orm

3.10: Session Ten – Atlas/Nvivo

Dr Rikke Bjerg Jensen

TBC

3.11: Session Eleven – Conclusion (Doing Research “Beyond the Field”)

Dr Oli Mould
Prof Peter Adey
Dr Mike Dolton

This seminar will explore social research beyond the field. What does this mean? It means we are going to i) explore ideas of academic ‘impact’; ii) Examine what it means to be a public geographers; iii) look at examples of public geography; iv) Build and present our own “impact” plans. Through a series of discussions we will query what impact is, we will examine some of the challenges of the current impact agenda and we will explore how our work might be impactful. We will examine “Public Geography” and what it might mean for how we develop our work and what we might do to engage with these ideas. We will also brainstorm our own impact plans to think about taking our research beyond the academy.

Preparation is two fold:

1) Please think about what audiences for your own research there might be beyond the academy, or how you might want to

2) Please look at the special issue of ACME below, and read at least one of the papers.


Kitchin, R. (2013) “Public Geographies through Social Media” Dialogues in Human Geography 3, 1, 56-72

4. GG5025: Research Methods in Cultural Geography

4.1: Session One – Introductory Seminar

Dr Oli Mould/Dr Sasha Engelmann

Developing approaches and emerging themes in cultural geography – whether these concern the body and the senses, questions of the post-humanism, issues around non-representational theory, vitalism or assemblage, to name but a few – are raising interesting questions concerning our research methods and dissemination practices.

This seminar is an introduction to the discussion of a range of methods used by cultural geographers that will constitute part two of element two:

The aims of this second part of element two are:

1) To consider some specific cultural geographic methods that build on the tool kit of social-science methods introduced in the first part of element one
2) To continue to examine methods as a key conceptual issue within contemporary cultural geography
3) To reflect on these methods in the light of some of the conceptual issues developed in part one of element one

This seminar will begin these discussions by asking you to read and reflect on some of these. I would like everybody to read one of the following progress reports on Methods from the journal Progress in Human Geography, and, if you are interested, a paper that explores the process of writing in geography.

Daires, G. and Dwyer, C. (2007) “Qualitative methods: are you enchanted or are you alienated?” Progress in Human Geography, 31 (2), 257-266.

I would then like each of you to pick a methodological issue, it can be the same one you did your element 2 paper on if you wish, or one you intend to use for your dissertation, or just a set of methods you are interestig in exploring.

Find two articles that develop cutting edge innovations in relation to this method. I would like you to prepare an informal discussion of this method (max five mins). You should bring a hand-out (max one side) for everyone in the group that notes the full references of the two articles, and summarizes the methodological innovation.

Questions you should think about:

1) What sorts of conceptual and empirical questions are driving geographers to develop this method?
2) What sort of methodological innovations are they making?
3) What sorts of problems are they facing?
4) How do these changing methods raise issues for analysis?
5) Do these methods challenge standard modes of ‘writing-up’ or disseminating research?

Also in the seminar we will be:
1) reviewing collective feedback from the drafts of the element 2 essays
2) thinking about the term ahead and the structure of the seminar

4.2: Session Two – Interpreting Photographic Images

Dr Caroline Cornish

The session will explore various ways in which photography is interpreted within cultural geography. The focus is on (a) popular illustrated geographical magazines and (b) popular publications based on major geographical image archives. Cultural geographers often highlight the specificities of different genres, practices and cultures of photography, and the diverse material forms & uses of photographs as objects. We are also interested in the way images are stored, documented and accessed, physically and online. Today the photo archive is in many ways more significant than ever.

Workshop

The workshop includes a practical exercise focused on two kinds of popular publishing project: (i) the Geographical Magazine from the 1930s; (ii) contemporary publications based on major photographic archives, including those of the RGS-IBG. You are asked to consider some specific questions, adapting the framework suggested by Rose (2012), including

1. the production of the images (when and where they were made, who was involved, what technologies were used, what networks were involved)
2. the content of the images (subject, location, perspective, aesthetic qualities, genre, etc.)
3. the format of the images (size, colour, tone, paper type, etc.)
4. the immediate context of the image (captions, layout, relation to text, etc.)
5. the audiences for the images (journal readership, circulation, spectator's position, ways of reading, different interpretations).
6. the uses and re-uses of the images as material forms, in the past and today

The workshop report may consist of a case study of a photographic image or images, outlining the different ways in which they may be interpreted, and discussing the methodological issues raised.

Readings

*Rose, G 2012 Visual Methodologies (Sage, 3rd edn), chapter 2 (‘Towards a critical visual methodology’) and chapter 13 (‘Visual methodologies: a review’).
Crang, M 2010 ‘Visual methods and methodologies’ in D DeLyser et al (eds) The Sage Handbook of Qualitative Geography, 208-224
Lutz, J & Collins, C 1993 Reading National Geographic (Chicago UP) esp 47-85
Rose, G 2000 ‘Practising photography: an archive, a study, some photographs and a researcher’ Journal of Historical Geography 26, 555-71
Ryan, J 2013 Photography and Exploration (Reaktion)
Schwarz, J 2003 ‘Photographs from the edge of empire’, in Alison Blunt et al (eds), Cultural Geography in Practice (Arnold)
Session Three – Exhibitionary Geographies (Curation as Research Practice)

Dr Caroline Cornish

This session will address the actual and potential role of exhibition-making in the practice of research. After discussing the various meanings and contexts of curatorship, we will explore the idea of the ‘research exhibition’. Examples will be drawn from exhibitions connected with research at Royal Holloway, including Landing (2002) and Hidden Histories of Exploration at the RGS-IBG in 2009.

Exhibitions directly associated with Royal Holloway research projects include:

- **Landing: Eight Collaborative Projects Between Artists + Geographers** (2002)
- **Hidden Histories of Exploration** (2009)
- **Moving Patterns: Fashioning Diaspora Space** (2009)
- **The Creative Compass: New Commissions by Agnew Poitevin-Navarre and Susan Stockwell** (2010)
- Digital versions of the Hidden Histories and Creative Compass catalogues are available on Moodle, along with an article on the making of the Hidden Histories exhibition (Driver 2013).

Websites

Landing: [http://www.gg.rhul.ac.uk/landing/index.html](http://www.gg.rhul.ac.uk/landing/index.html)
Moving Patterns (Helen Scalway, V&A Museum and RGS-IBG): [http://www.vam.ac.uk/blog/section/moving-patterns](http://www.vam.ac.uk/blog/section/moving-patterns)
Creative Compass exhibition: [http://www.rgs.org/WhatsOn/Exhibitions/Past+exhibitions/The+Creative+Compass.htm](http://www.rgs.org/WhatsOn/Exhibitions/Past+exhibitions/The+Creative+Compass.htm)

Reading


Session Four – Archives I (Negotiating the Archive)

Dr Innes Keighren

Taken together with the accompanying session at the Royal Geographical Society (with Institute of British Geographers), this session is intended to give you an introduction to some of the theoretical and practical issues associated with archival research. We are interested in thinking of the archive as a politically-charged site where certain stories—certain narratives—are curated and contested. We will see that negotiating the archive requires both practical skills (becoming familiar with cataloguing procedures, establishing a useful and consistent approach to taking notes, developing a good rapport with the archivist) and intellectual skills (being able to contextualise historical events, being able to think critically about the politics of the archive, and so on).
Readings


4.5: Session Five – Archives II (Practicing the Archive)

Dr Innes Keighren

This session is intended to give you some hands-on experience of working with archival material—in this case, the journals and log books of the wonderfully named Foley Charles Prendergast Vereker (1850–1900). Vereker was an entertaining diarist and also an accomplished watercolourist; his journals are, as a consequence, a visual and textual treat.

Vereker—despite being part of the Plantagenet blood line and belonging to one of Ireland’s leading military families—spent his career in the Surveying Service of the Royal Navy, “cast out to the remoter colonies”, as one historian has it. His series of wonderfully-illustrated journals and log books describe the trajectory of his career, his circumnavigation of the globe, and his ascent from Midshipman aboard HMS Nassau, through Lieutenant of HMS Alert, to Commander of HMS Magpie (among other ships).

Vereker’s surveying work contributed to Admiralty charts and was used to ensure safe navigation and to identify appropriate routes for submarine telegraph cables. This work took Vereker from the high latitudes to the tropics, and from eastern to western hemispheres. He completed survey work at Vancouver Island and Borneo, the Strait of Magellan and the Red Sea, West Africa and Southeast Asia. In short, the scope of his travels was global.

In working through Vereker’s material, we will reflect on the epistemic and material nature of historical sources and cultural geographical approaches to their interpretation and contextualisation.

4.6: Session Six – Creative Geographical Methods

Dr Sasha Engelsmann

In this session, and the praxis session that follows, we are going to explore, and then experiment with creative geographical methods.

As our session on Artful Geographies (element one) explored, geographers are increasingly collaborating with artists, and also working with a series of creative methods as part of their research. These methods might include visual methods—like photography or video-making—or sonic methods, or working as or with curators, or creative writers.

In the first session we are going to spend a bit of time thinking about why we might want to use creative methods in our geographical work. We are going to do two things, i) develop a general overview of creative methods, and ii) focus on creativity and place, setting the scene for the practice day next week.
Task 1: Creative Methods overview:

We begin by thinking broadly about creative methods. Please pick one paper from list below, and think about a list of questions:

Exploring:
1) What ‘creative’ methods might geographers use?
2) Why might they want to work creatively?
3) What limitations might there be on these practices?
4) What concerns might be raised around issues such as a) skill b) judgment?
5) How might I use creative methods within my own research (dissertation/ an essay topic).

Readings:


Task 2: Creative Methods for exploring place.

In the second half of the session we are going to focus on one topic: place, and think about how geographers can employ creative methods to attend to qualities of place.

For this part of the class, please watch one (preferably more!) of the following film-based projects:

1) Jol Thomson, G24 | 0v88

G24 | 0v88 is an experimental video art work that explores the underground laboratory site where scientists have created the “coldest volume of matter in the observable universe”: the CUORE experiment at the Laboratori Nazionali del Gran Sasso in the Abruzzo, Italy. Pay special attention to the use of sound and pacing. Also please consider what more-than-human materials, voices, philosophies and encounters are invoked in this video.

Link to video TBA

And or

2) Sarah Morris, Rio
Since the late 1990s, artist Sarah Morris has produced a large body of work using both painting and film, which create a new language of place and politics (www.sarahmorris.com). The 88 minute film Rio explores the textures and atmospheres of urban life in Rio de Janeiro, Brazil, from horse racing to football to mundane and expressive details of daily life. A ten minute clip of this film is available here: http://www.sarahmorris.com/films/rio/

You are also encouraged to explore her other place-oriented video artworks, exploring sites from Chicago to Los Angeles to Beijing.

And / or

3) Jute

Explore the short film Jute, made by Geographer artist team of Johnathan Prior, Brian Rosa and Bradley Garrett.

The online essay and video to watch are here: http://liminalities.net/7-2/jute.html

As you read/watch please think about how different film-making / writing techniques have been used to develop sensual and conceptual ideas of place.

And / or

4) Video Artwork in Exhibition TBA

Visit a London-based exhibition in which a video artwork or installation explores themes of place. Exhibition suggestions will be announced closer to the class period.

*As you watch these films, please answer the following in your notes and be ready to discuss them in class:

0) What sort of ideas of place are being developed in these films?
1) What is the role of narrative in conveying place?
2) How does sound affect qualities and intensities of place?
3) How does the duration of different shots build different ideas of place?

In class, are going to discuss how these films set up some of the contemporary conceptual and geographical problematics of place, including:

1) How do you come to terms with the multiple different experiences of place?
2) How do you “represent” the passage of time, the value of history, but also the vibrancy of contemporary sites?
3) How do you respect tradition and those “obdurate” things about place, whilst also appreciating place as an ongoing dynamic?
4) How do you ‘grasp’ and ‘represent’ embodied experiences of place?
5) How can you convey the more-than-human experience of place?
6) How can you communicate the atmosphere of a place?

* * *

“Performing Place”

Next week we are going to make a short film about a specific site in Egham.
I will provide the video cameras and sound recording equipment. You can work in one large, or a number of small groups.

Your preparation work for next week is to:

1) Select your place / site (a building, a road, a tree, a rock, a place where people congregate, a laboratory, a corner…)
2) Do a “location visit”
3) Think about the concept of place that is of most interest to you [place and the past, place and assemblage, place and the more-than-human, place and atmosphere] and begin to explore how you might use images and sound conceptually to build that idea.
4) Draft a rough storyboard for your short video (this is extremely important!)

4.7: Session Seven – Creative Practice Day

Dr Sasha Engelmann

The primary aim of the day is to produce a short film that explores a site / place of your choosing. We want you to experiment with how sound, image, and editing builds a ‘picture of place’ or ‘critical landscape’ that not only documents a place but also does so in a way that engages with key geographic concepts.

At the end of the day we will have a ‘screening’ and reflect on the day.

Ideas:
How might you think about memory and history with respect to place?
What is the sonic texture of a specific place? How to experiment with sound?
What information is embedded in the way you shoot, cut and edit the film?
Could you attend to a place / site using only one shot?
Who are the (human or nonhuman) characters and voices that are part of place?
How might you think about mobilities in filmic terms?

Timetable for the day:

9.30 – 10.30: Breakfast briefing – introduction to equipment [meet outside my office]
11.00 – 13.00: Shooting on ‘location’
14.30 – 16.30: Editing session [option to attend presentations to RHUL Principal if you wish [14.40- 14.50]
17.00 – 17.45: Screening and reflections

4.8: Session Eight – Writing Geographies

Dr Amy Cutler

Starting from the argument that research and knowledge are never just written up but always written through, the seminar is an opportunity to think about practices of writing and textual construction in Cultural Geography. It is an opportunity to discuss the character of the writing and texts that Cultural Geographers, including yourselves, produce and might produce. The workshop report for the session, if you choose to undertake it, asks you to interpret critically the writing style(s) of one Cultural Geographer. However, given the session timing (after drafts of reports have to be done!), we are more likely just to use the seminar as an opportunity for discussion!

The session overlays two approaches to the work of writing. First, it considers the
artisanal nature of writing, viewing it as a communicative craft, a set of skills of self-management and expression that Cultural Geographers need to practice and develop. We might discuss both how you find writing yourself and what styles you appreciate as a reader. Academic writing is often criticized for being impenetrable and exclusionary; would you agree with that criticism? However, this practical dimension to academic writing cannot be divorced from epistemological questions about the character of cultural geographic knowledge. These involve issues such as authority (the claims to truth or value made by a text); signature (the presentation of the status of the author within the text); rhetoric (the stylistic forms used to persuade and engage readers); genre (the institutionally regulated location of writing within a category possessed of certain conventions and expectations); and textual performance (the kind of reading experience provoked by a text / piece of writing).

In terms of preparatory work, could you please READ ONE OF THE FOLLOWING (your choice which):

a) Read the short polemic on academic prose by the historian of the American West Patricía Nelson Limerick. This argues that much academic writing is terrible, largely because it is defensive and impenetrable. Copy on Moodle.

b) Read the chapter by Denis Cosgrove and Mona Domosh (1992) on ‘writing the new cultural geography’. This raises some of the general issues we will be considering in the session about how writing constructs our cultural geographies. Copy on Moodle.

c) Read the short editorial introduction by Dydia DeLyser and Harriet on recent trends that have broadened genres of Cultural Geographic writing. Copy on Moodle.

AND… come ready to chat about some of what you have read this year for the MA, but in terms of its style and textual composition. Think about any favourite styles of writing you have encountered and be willing to share with the group what you admired in them (maybe bring a sample so you can chat through specific aspects of style). Think about forms of text that you have found interesting or important or novel (these may not be the same thing!), and be willing to share them. Are there any forms of text and writing that you have found problematic? Again, maybe bring a sample along and be willing to chat about it.

4.9: Session Nine – Researching the Urban

Prof David Gilbert

TBC

4.10: Session Ten – Urban Praxis Day

Prof David Gilbert

TBC
5. GG5030, GG5035 and GG5036: Research Training and Cultural Engagement

-- Term 1 --

5.1 Session One: Advanced Library Training

Emma Burnett

This session will guide you through using the RHUL library to a postgraduate level. It will give you the necessary information to search the catalogue online, and give you important pointers as to how best use the resources available to you at RHUL. Note you also have access to Senate House in Central London.

5.2 Session Two: Cultural Engagement – An Introduction

Dr Oli Mould

This session outlines GG5030/5/6. It will introduce the concept of cultural engagement and outline how cultural geography is being utilised beyond the academy in businesses, research sectors, public services, government, charities and other third sector institutions.

In this session you will be encouraged to think about how the work you have studied at undergraduate could (or perhaps has?) made an impact beyond academia. You will be encouraged to think about potential career paths and how this MA might help you achieve them.

Reading:


5.3 Session Three: Social Media for an Academic

Dr Oli Mould

This session will introduce you to social media, and specifically how it can be used academically. It will introduce the platforms of Twitter, Instagram and Wordpress (a blogging platform) as means to which engage with wider audiences.

There will be a number of exercises in this session aimed at exploring how social media can help you research cultural geographical ideas, but also how it can be used to disseminate information you produce. This session will be useful for students wanting to take GG5035, but has wider utility for all students.

This session will also introduce the concept of podcasting and the software used. It will introduce the idea and processes of podcasting, and give you the necessary information to complete the assessment for GG5035.

5.4 Session Four: Video Making Workshop

Dr Oli Mould & Will Chamberlin
This practical session will teach you how to use a camera to shot video. You will be shown the different kind of cameras available to you from the department. You will be given practical advice and exercises, and get first hand experience of how to shoot different types of ‘shots’; from talking heads, panning shots and outside recording.

5.5 Session Five: Passenger Films – An Introduction

Dr Amy Cutler/Dr Oli Mould

Passenger Films is a not-for-profit film society, founded and run by PhD students from Royal Holloway, University of London. The group brings relevant topics from cultural geography to London’s film-going public. Passenger Films has previously been picked as Time Out’s Choice for “Other Cinema”, and were the national winners in 2012 and 2013 in the “Best Film Education Programme” category by the British Federation of Film Societies. During your time at RHUL you are welcome not only to come to the events but also to get involved in organizing them. One of the activities you can choose in element 3 is to work with Passenger Films. The website is: https://passengerfilms.wordpress.com/

This session will introduce to Passenger Films, and showcase how it works, operates and puts on events. It will encourage you to take part, and offer you the opportunity to put on a Passenger Films event on campus to the undergraduates.

5.6 Session Six: Video Editing Workshop

Dr Oli Mould/Will Chamberlin

This session follows on from Session Four, and you will be shown how to edit film using Adobe Premier. You will be given the opportunity to edit any film that you have shot for GG5035, and given practical advice on how to achieve maximum impact with your film.

-- Term 2 --

5.7 Session Seven: Science Open Day Briefing

Dr Amy Cutler

In preparation for this briefing, we would like to ask you to think about ideas for possible activities and posters that you might organise to go in the Queens Building as part of Geography’s contribution.

The audience will be pupils and children of families who live locally. The age range is pretty broad, and so in the past geography has organised everything from colouring in of paper globes through to a rainforest experience. The goal is to showcase geography and get them engaged.

Each year, there is a different theme for Science Open Day. There are lots of possibilities for thinking about cultural geography in relation to the overall theme, but this needs to be combined with ideas around what activities to set up for people to do.

Please, do come in with notes, sketches, samples of materials for display, or any other
thing you deem could be useful for planning and for a good discussion.

Here is the link to the RHUL Science Festival webpage: http://www.rhul.ac.uk/science/sciencefestival/home.aspx

5.8 Session Eight: British Library Study Day

Dr Phil Hatfield
Jeremy Brown

A half day at the British Library

Details TBC

5.9 Session Nine: Reflections on GG5035 (social media outputs)

Dr Oli Mould

This session will be only for those who have undertaken GG5035. It will be a reflective discussion on the process where you are invited to feed back into the process. You will be encouraged to think about what you have learnt, what skills you have acquired, and any feedback you received from the online community. The pros and cons of group work will be discussed, and how this can be negated in the future.

5.10 Session Ten: Reflections on GG5036 (cultural engagement placement)

Dr Oli Mould

This session will only be for those who have undertaken GG5036. It will be a reflective session that discusses the pros and cons of doing a placement in a non-academic institution.