

AMST S348
SPACE, PLACE, & LANDSCAPE

Yale Summer Session 2024

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Sign up for an appointment [here](#).

This course aims to develop students' skills in spatial analysis through exposure to the field of cultural geography – its key assumptions, concepts, and debates – as well as practice using some of the methods of geographic research through hands-on assignments and experiential learning. We use these conceptual and methodological tools to analyze power dynamics in U.S. society, examining how nationalism, colonialism, race, gender, sexuality, and socioeconomic class are geographically embedded and constituted.

As will be evident from the syllabus, this is a reading- and practice-intensive course that requires a high level of student engagement and leadership. Frequent written assignments, group workshops, and student presentations will help us process the readings and connect what we are learning to our own subject-locations, histories, and geographies. Attendance in class, engaged participation, and timely completion of all assignments are not only required but also essential to student learning and success in the course.

Assigned Texts

Tim Cresswell, *Place: An Introduction*, second edition (Wiley Blackwell, 2015). [*this book is freely available as an e-book through Yale Libraries, so there is no need to purchase it unless you want to. Make sure you get the correct edition! There are significant differences between the first and second editions.]

All other required materials are available online for free, either through Yale's online library resources or as PDFs available at the "Course Reserves" section in this course's Canvas site. Other required readings, videos, and audio resources are available online; websites are provided in the course schedule below.

Course Requirements and Assignments

This class is structured around a semester-long project in which you will use multiple geographical methods to explore a place that you call "home." The project is broken down into three smaller assignments (about 2 pages each), all rooted in analysis of primary sources: an

observational/ phenomenological analysis of your home; an analysis of a map of your home; and an analysis of a landscape representation of your home.

The final project, a research paper of about 6-8 pages, will bring together your earlier work (in revised form) with secondary scholarship to make an original argument about the dynamics of power through which your “home-place” has been produced, and how those dynamics have affected your personal experience of that place. You will have ample time to discuss your evolving projects with the instructor and with each other.

The short papers and the final paper will be graded on the basis of the degree to which you follow the instructions (including page limits); the degree to which you show engagement with course concepts, including through the use of direct citations or references; evidence of critical thinking – the ability to evaluate a knowledge creator’s position through their assumptions and use of evidence; clarity of writing, strength of organization, and overall sense of style; creativity and ambition.

Additional requirements include regular participation in individual and group activities, including workshops devoted to development of your home projects; group presentations on maps and landscapes; participation in building and leading a walking tour of New Haven and Yale campus; and other activities. Details in the Course Schedule below.

Grading:

Participation in Discussions, Workshops, and Group Presentations	20 percent
Proposal and Annotated Bibliography for Home-Place Project	10 percent
Short Essay #1: Phenomenology of Home	15 percent
Short Essay #2: Map of Home	15 percent
Short Essay #3: Landscape of Home	15 percent
<u>Final Paper</u>	<u>25 percent</u>
Total	100 percent

Course Policies:

Attendance and Participation: Per Yale Summer Session policy, you must attend all class meeting to receive credit for this course. Additionally, the success (and fun!) of this class depends on a very high degree of student involvement and leadership, as you will see in the course schedule below. Therefore, please arrive to class having thoroughly read the assigned readings and, when relevant, having prepared your assigned presentation or other activity.

Assignments: All written assignments should be submitted to Canvas unless otherwise indicated. Please submit essays in Word format only. Do not submit assignments as a PDF, link to a Google Doc, or any other format. Embed all images into your Word file. All written assignments should be double-spaced, in 11- or 12-point font with one-inch margins on all sides.

You must hand in all assignments on time, and you must complete all assignments to pass the course. Please look over this syllabus, consider your other responsibilities, and plan ahead. If a

major and unforeseeable emergency prevents you from submitting a project on time, please contact me as soon as possible to make alternate arrangements. An extension may be given but is not guaranteed. Work submitted substantially late (more than 4 hours after the due date) without prior permission may be penalized with a lower grade.

Academic Integrity: I expect you to do your own, original work. Academic dishonesty will not be tolerated and will result in a failing grade for the assignment in question and, if appropriate and depending on the severity of the plagiarism, may result in failing the course altogether and reporting to the university. Students should become familiar with University-wide policies. See here for a [definition of plagiarism](#), and here for information on the [proper way to cite sources](#). If you are in doubt about the proper citation of sources and/or need help with any part of the writing process, please get in touch with your instructors and/or the [writing center staff](#) at the Poorvu Center for Teaching and Learning.

COURSE SCHEDULE

** subject to change **

Week 1

Meeting 1

Introductions; Foundations of Space and Place

Read before class:

- David Harvey, “Between Space and Time: Reflections on the Geographical Imagination,” *Annals of the Association of American Geographers* 80, no. 3 (1990): 418-434. [Course Reserves]
- Cresswell, *Place: An Introduction*, Chapter 1 [Yale e-book]

We will watch together in class:

- Sage Publishing, “Doreen Massey on Space -- Social Science Bites” (May 8, 2013), at: <https://www.youtube.com/watch?v=Quj4tjbTPxw> [18:24]

Meeting 2

Genealogies of Place

Read before class:

- Cresswell, *Place: An Introduction*, Chapter 2 [Yale e-book]
- Vanessa Watts, “[Indigenous Place-Thought and Agency Amongst Humans and Non Humans \(First Woman and Sky Woman Go On a European World Tour!\)](#),” *Decolonization: Indigeneity, Education, and Society* 2, no. 1 (2013).
- Katherine McKittrick, “On Plantations, Prisons, and a Black Sense of Place,” *Social & Cultural Geography* 12, no. 8 (2011): 947–63. [Course Reserves]

Week 2

Meeting 3

Home

Read before class:

- Doreen Mattingly, “The Home and the World: Domestic Service and International Networks of Caring Labor,” *Annals of the Association of American Geographers* 91, no. 2 (2001): 370-386. [Course reserves]
- Lucy Cultrera, Renée Byrd, and Matthew Derrick, “Voices of Cully: Experiencing the Home Amid Gentrification,” *California Geographer* 50 (2020): 61-83. [Course reserves]
- Shoniqua Roach, “[Homeplace: A Site of Resistance, Revisited](#),” Antipode Conjunctural Insurrections series, July 10, 2020.

Assignment Due:

Home-Place Proposal + Annotated Bibliography
Submit to Canvas by Tuesday of Week 2, end of day

Meeting 4

Phenomenology// Place Observation

Read before class:

- Cresswell, *Place: An Introduction*, Chapters 3 and 6 [Yale e-book]

In-class exercise: Phenomenological observation of a city or campus space

Assignment due:

Short Essay #1 (Phenomenology of Home)
Submit to Canvas by Friday of Week 2, end of day

Week 3

Meeting 5

The Power of Maps: Cartography

This class will meet at the Beinecke Library. Meet in the lobby promptly at the class start time. We will be escorted to an assigned classroom by a library staff member. All students will need to put their materials in a locker before heading to the classroom; you may wish to travel light.

Read before class:

- *J. B. Harley, “Deconstructing the Map,” *Cartographica* 26, no. 2 (1989): 1-20. [Course reserves]

Meeting 6

Counter-cartography

Read before class:

- Katie Uva, “Mapping a Queer New York: An Interview with Jack Giesecking,” Gotham Center for New York History (December 12, 2019), at: <https://www.gothamcenter.org/blog/mappingqueernewyork> – and also click the link to the “Everyday Queer New York” website maintained by Giesecking. Feel free to also click any of the other links included in the interview.
- Hyunjoo Jung, “Let their Voices be Seen: Exploring Mental Mapping as a Feminist Visual Methodology for the Study of Migrant Women,” *International Journal of Urban and Regional Research* 38, no. 3 (2014): 985-1002. [Course reserves]
- Annita Hetoevèhotohke'e Lucchesi, “[Mapping for Social Change: Cartography and Community Activism in Mobilizing Against Colonial Gender Violence.](#)” *Mapping Meaning* 2, no. 1 (2018): 14-21. [read online at the hyper-link; you will need to scroll to page 14 to find Lucchesi’s piece.]

**Assignment due:
Short Essay #2 (Map of Home)
Submit to Canvas by Friday of Week 3, end of day**

Week 4

Meeting 7

Landscape: A Way of Seeing

Read before class:

- Denis Cosgrove, “Prospect, Perspective, and the Evolution of the Landscape Idea,” *Transactions of the Institute of British Geographers* 10, no. 1 (1985): 45-62. [Course reserves]
- Don Mitchell, “New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice,” in *Political Economies of Landscape Change: Places of Integrative Power*, edited by James L. Wescoat and Douglas M. Johnston, 29–50 (Dordrecht: Springer Netherlands, 2008). [Course reserves]
- Willie Jamaal Wright, “The Morphology of Marronage,” *Annals of the American Association of Geographers* 110, no. 4 (2020): 1134-1149. [Course reserves]
- Cheryl Gilge, “Google Street View and the Image as Experience,” *GeoHumanities* (2016): 469-484 [Course reserves]

Assignment Due: Email the name, artist, and year of the YUAG landscape your group has chosen to interpret to Professor Barraclough by Tuesday at 5pm

Meeting 8

This class session will meet at the Yale University Art Gallery. Please meet in the lobby promptly at the class start time. You will need to stow your belongings in a locker; consider traveling light.

- First part of class: Student presentations on gallery landscapes.
- Second part of class: Workshopping your ideas for your landscape paper. Bring an image (digital or print) of the landscape you will write about in your paper to class.

Assignment due:
Short Essay #3 (Landscape of Home)
submit to Canvas by Friday of Week 4, end of day

Week 5

Meeting 9

Place-Based Public Memory: Monuments, Memorials, and More

Read before class:

- Cresswell, *Place: An Introduction*, pp. 119-128 (section titled “Place and Memory” in Chapter 5; no need to read the whole chapter) [Yale e-book]
- John Barnes, “The Struggle to Control the Past: Commemoration, Memory, and the Bear River Massacre of 1863,” *Public Historian* 30, no. 1 (2008): 81-104. [Course reserves]
- Caroline Randall Williams, “[You Want a Confederate Monument? My Body is a Confederate Monument](#),” *New York Times*, June 26, 2020.

Assignment Due:
Email your idea, including precise location, for the student-led walking tour to Professor Barraclough by Tuesday at 5pm.

Meeting 10

Student-Led Walking Tour of Yale’s Campus and Central New Haven; Course Conclusions

Assignment Due:
Final Paper
Submit to Canvas by Friday of Week 5, end of day