Landscape detectives: Developing a palimpsest approach to fieldwork

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Abstract

Understanding the composition and meaning of landscapes is a fundamental skill of being a geographer. This paper examines how students can become 'landscape detectives' using a palimpsest approach to unravel the form and processes that can be obscured within a landscape. Observing, recording, and interpreting a landscape from multiple perspectives can lead to a deeper academic understanding as well as facilitating a maturing of perspectives about a sense of place and the students' positionality with that place. The palimpsest approach provides a framework which supports teachers, and enriches the field learning experience for students, can be applied to a variety of landscapes and can be adapted for most levels of education. This paper outlines the palimpsest approach based on coastal fieldwork involving a small group of 16- and 17-year-old students studying A-Level Geography in the UK and provides practical suggestions for its inclusion.

Keywords: Landscape, Fieldwork, Palimpsest, A-Level Geography, Place

Introduction

The study of landscapes holds an important position within geography, serving as a cornerstone for understanding the dynamic relationships between the natural environment and human activities, developing a spatial consciousness and nurturing a sense of place-based understanding (Wylie, 2007). Through the lens of landscape studies, geographical education reveals the complexities of the everyday and allows learners to decipher stories embedded within diverse places, habitats, and sites of human intervention (Cresswell, 2014). By exploring the significance of landscapes as 'landscape detectives', students may become better informed, environmentally conscious, and more culturally aware.

Fieldwork is a key element of the geography curriculum at all educational levels and offers students an opportunity to apply theoretical ideas learned in class to real-world contexts (France and Haigh, 2018). Developing field skills is important, encompassing observation, data recording, terrain navigation, equipment use, research methods, data analysis, and adapting to changing weather conditions in unfamiliar environments. Direct field observation is a fundamental skill, and one that is often difficult to teach effectively. Field skills develop through the application of consolidated

knowledge, understanding of skill and personal development through reflection, with the potential to be transformative for learning (Oakes and Rawlings Smith, 2022).

This paper presents a framework for teachers and students to facilitate the close observation and recording of the features of a landscape, enabling students to develop a geographical eye to identify and understand the components, processes and interactions associated with landscape. A landscape can be viewed through the lens of a palimpsest through which different aspects can be viewed and interpreted (Anderson, 2010). This framework also accommodates the affective domain, involving the feelings, attitudes, and emotions of being in a landscape and using reflective tools to promote a constructive experience for teaching and learning (Bloom, 1956).

Landscape as palimpsest

A palimpsest refers to a manuscript or piece of writing material on which later writing has been superimposed on earlier writing that has been partially effaced. In textual studies this can include a piece of parchment that has had its writing rubbed off to write on it again – but some of the original writing beneath is still evident and can be identified. All landscapes, whether physical or human environments, can be viewed as palimpsests, an amalgamation of piecemeal remnants or traces of past and present processes and their resultant forms. Landscapes can be regarded as a palimpsest, superimposed layers of physical and human interaction, which over time, lead to the development of what we recognise today (Marvell and Simm, 2016). The geographical palimpsest is a multi-layered yet incomplete picture of the physical, historical, and socio-economic influences in the landscape that can be rendered visible to the observer. As geographers we look closely at a landscape to identify and decipher the clues that are inherent, recognising its constituent components and features, and combining these with knowledge to interpret the functioning (processes), interactions, (environmental) history and geographical issues of that landscape from a holistic perspective.

Fieldwork has the potential to provide multiple perspectives on a place or landscape. To view these perspectives, it is useful to consider the landscape as a palimpsest: Environmental systems operating on the landscape over time, such as the geology (the lithologies and tectonic history), geomorphology, hydrology, soils and vegetation, leave behind traces of their past through landforms and sedimentary deposits. Superimposed on the environmental change are historical and current

human activities. Within a landscape, traces or remnants of the past are still visible, and can be pieced together to tell the story of that place. Past characteristics may still have an influence on contemporary processes (landscape inheritance) and paleoenvironmental history. However, landscapes are often difficult to read due to (i) unfamiliarity with the components (its features and processes) and (ii) the partial and piecemeal nature of evidence within the landscape.

Reading a landscape with a geographical eye

Traces or remnants of the past within a landscape can be revealed and read as if they were a text (Cosgrove and Daniels, 1988) revealing multiple perspectives, for instance a beach can be viewed from geographical (physical and human aspects) and philosophical perspectives (Couper, 2014). Different philosophical lenses (natural/ positivist, personal/ humanistic, social sciences) can be combined to illuminate, and further understand, a place through contrasting perspectives (Freeman and Morgan, 2014). As teachers we need to carefully consider what perspectives we convey in our teaching.

At any educational level it is also important to recognise that lived experiences influence learning. Lived experiences shape how we see, understand, and interact with landscapes. Being present in the landscape leads to gaining a sense of place (Cresswell, 2014) and promotes experiential learning. How we make sense of encounters during fieldwork is shaped by our experiences of other places at other times. Prior experiences and preconceptions can influence experiences and perceptions of fieldwork as feelings and emotions may become visceral, influencing the experiences, behaviours, engagement, and performance of students in the field (Marvell and Simm, 2021).

As we view and interact with the world, we encounter different landscapes and places, and this influences the affective domain of field participants. Being *in situ* is akin to a multi-sensory 'feel' trip (Golubchikov, 2015) as students learn through their sensory experiences (Phillips, 2015). A sense of place can be a challenging concept for the teachers and students because of the socially constructed nature experiences and personal interpretations of place (Lambert and Morgan, 2014). The challenges of seeing a landscape are often associated with distant and unfamiliar places, but even local landscapes may be unfamiliar to some, and so cannot be assumed as familiar to all (della Dora, 2011). Becoming 'landscape detectives' allows students to better read and understand a landscape

to create a story of a landscape based on evidence (Muir, 2007). Even then, what is seen and potentially understood is often selective.

A palimpsest approach offers a foundation for observing, recording and interpreting a landscape, which enhances deeper learning and growth in academic and personal development. Furthermore, it develops a sense of place that can be aligned to understanding how places change or how the physical and human spheres interact. It also introduces ideas of positionality, providing opportunities to explore themes of difference, inequality, and citizenship (Glass, 2015).

The Palimpsest Framework Project

A framework (Box 1) was developed by the authors to provide a deeper understanding of a landscape and enable a more detailed interpretation of field data. Adopting a palimpsest approach enriches students' field experiences, by seeing the world through critical enquiry leads to better understanding of how it works and our relationship to it. As such it can be applied to reveal the components of a landscape (systems, processes), identifying factors, labelling features, and identifying associations, by systematically developing a range of observational, recording, and interpretative skills. The framework also considers the affective domain of field experiences by examining ways to scaffold students' learning with activities designed to help them acknowledge and assimilate sensory and academic information, thereby making connections between theoretical classroom-based learning and experiential learning. This is made possible through structured reflections on students' field work experiences, that have the potential to enhance their geocapabilities by obtaining knowledge, skills and expertise (Walkington, Dyer, Solem, Haigh and Waddington, 2017). Further examples of how a palimpsest can be adopted to A-Level Geography fieldwork is revealed in Clark and Spamer (2017) and Marvell, Simm, Clark, and Thompson (2024).

The Palimpsest Framework Approach

Figure 1 schematically describes the structure of the framework as a series of learning cycles (Kolb, 1984) that develops knowledge and understanding of place. Each stage (1-6) consists of a 'spiral of learning', where learning progression takes place (through an activity) and then reflection (through teacher feedback and/or class discussions) before leading to the next stage. The pedagogic pathway progresses from **Preparation** (#1) to **Observation** (#2), to **Interaction** through field work (#3), to

Collaboration (#4) and finally **Reflection** (#5) leading to **Sense of Place** (#6). Some stages involve individual tasks, whilst others are group or class based. Critical reflection occurs at each stage, through both formal and informal activities.

During Stage 1, preparatory work can include a desktop study to locate background resources (maps, online sources), viewed in class before or at the start of the field trip. Practice also occurs, using equipment and field methods (such as field sketching) in a local setting. At Stage 2, students are *in situ* practising direct observation skills and developing their geographical eye. Field methods include observational field sketch and reflective written summaries in a notebook. Stage 3 involves (i) interaction with the environment through immersion in, and exploration of, places earlier viewed, and (ii) interaction with people who inhabit or are visiting the place. Stage 4 involves the consolidation and reinforcement of learning through collaboration - for instance through visualisation. One suggestion is the creation of a large, annotated summary map, a collaborative endeavour in groups or as a class, collating field observations and data onto a map outline (to identify spatial patterns) and to supplement with secondary data (e.g. leaflets, brochures, news items, etc.). Information can be cumulatively added during the field trip, reinforcing individual and group observations. This provides a resource to open discussions leading to an interpretation stage**.** Reflection on students' experiences at Stage 5 facilitates open discussion of a sense of place. Thus, the students will have acquired data, knowledge and understanding of the contexts and complexity of a place that can be subsequently used as a case study or as context for primary data collection for other projects.

Box 2 outlines the characteristics of the Palimpsest Framework. The model is designed so that teachers do not overwhelm students by teaching the concept of palimpsest in full, instead introducing ideas gradually and sequentially. It is then possible to facilitate the identification of links between various components which in turn creates an awareness of complexity. The framework creates a sense of (self-)discovery for the students as they are allowed to be expressive (artistic – field sketches, active discussion, and creation of a summary map), and gain empowerment (to make their own decisions about what to include on field sketches and the summary map). This then challenges students to ask deeper questions about the evidence, make group decisions, identify connections, and better understand the complexities of place.

The Palimpsest Framework toolkit

We can represent experiences of landscape by using words, pictures and sounds and look for patterns and processes in relation to our understanding. It is necessary to find ways of facilitating observation and recording techniques, Table 1 offers some practical suggestions. For example, using annotated sketches and adopting a palimpsest approach to structure the viewing of a landscape. The use of digital photography using a mobile phone or camera, whilst having benefits of accuracy, convenience, and ease of use, may suffer from depth-of-field issues (i.e. it is often difficult to discern subtle differences in features or topography due to perspectives and foreshortening). Claims of superficial observation associated with photographs and images can be addressed using a drawing app on a digital tablet device which could allow further investigation using GIS mapping software (Fuller and France, 2014). Field sketching is a traditional but often-under-rated method and offers a way into seeing a landscape (Swailes, 2016). Being a good artist is not necessarily essential; instead, being confident with a pen or pencil is required, and basic competency can be practised.

Applying the Palimpsest Framework: A case study from A-Level fieldwork

The Palimpsest Framework was trialled with a group of A-Level Geography students from a community school in northeast London. The mixed gender group of 6 students (aged 16-17) and 2 teachers undertook a 4-day field trip to the Jurassic Coast in southern England. The group consisted of students from a range of ethnic, cultural, and socio-economic backgrounds, with mixed academic abilities. The school is situated in a densely populated suburban residential landscape in outer London, in the London Borough of Redbridge, a multicultural borough with average income and levels of deprivation. The area also has rural characteristics with green open spaces, farmland, and a Country Park. Making sense of these contrasting layers in the home locality and setting them in a historical context was a first step for the students, before they visited the contrasting landscape of Dorset.

As well as facilitating the personal and social development of students, the field trip was designed to support the teaching of A-Level Geography and meet the fieldwork requirements of the exam specification. Fieldwork activities were undertaken in Dorset, a coastal area in southern England. Focusing on coastal physical and human processes, as well as studying urban geography in and around the town of Swanage was an important consideration in the planning of the trip, as well as enabling students to experience being away from home with their peers in an unfamiliar environment.

Before the visit, the students were introduced to the concept of palimpsest and spent time applying the concept to their school locality. They conducted research into how the area had developed and changed over time. As a group, they mapped their findings on a large sketch map. Using colours and a key, they added annotations to the map to show significant developments over time, such as the industrial revolution or postwar suburban growth. The students were then asked to apply a palimpsest to their coastal fieldwork destination.

During the fieldtrip students stayed in Swanage and visited popular rural and urban sites, considered to be of geological and geographical interest, such as Stair Hole, Lulworth Cove, Durdle Door, Poole Harbour, Studland Bay, Swanage and Swanage Bay, and Durlston Country Park. The students encountered both rural (Jurassic coast) and urban settings. There was an outline itinerary for the visit, however emphasis was placed upon an exploratory approach to the itinerary of the trip, with students researching the area and making recommendations of places to visit and people to contact. The fieldwork was led by the teachers from the school, who were familiar with the area, with the addition of a guided ranger tour of Lulworth Cove and a boat tour of Poole Harbour. The group had a teacher-designed booklet to record information during the visit. The booklet was prepopulated with outline tables and information sheets with space for students to log their observations and reflections. The students took part in traditional fieldwork activities including profiling beaches and conducting street surveys, whilst also 'peeling-back' the layers of the landscape and searching for clues as to how the area had changed and developed over time.

Throughout the visit, the students acted as 'landscape detectives', gathering clues and information about the area. These details were logged as written notes but also as annotations on field sketches, which the students were asked to complete at key locations. During the evening, students used sheets of tracing paper to add layers of information to their sketches to show how the landscapes may have changed and developed over time. The students also reflected upon the day including their feelings and perceptions about what they had seen and experienced. This was directed through an individual written field notebook entry, followed by a group discussion of the key outcomes. In their notebooks students were asked to consider (i) what aspects of the landscape they had observed, e.g. building age, geological strata, and to consider how this had helped their overall understanding of the places visited, (ii) what parts of the landscape they found difficult to understand, and iii) what questions they had about what they had seen that day. Students also reflected upon their experiences of being in different coastal and urban settings and how these localities contrasted with their home area. They were also asked to reflect on how being *in situ* and

collecting primary data informed their understanding of geography and/or changed their relationship and understanding of that place.

The research data collected by students took several forms, including (i) annotated and layered field sketches produced by the students representing a range of environments; (ii) worksheets completed during field activities; (iii) students' field notebooks and/or records of formal and informal discussions during and after the field trip; (iv) reflection by the teacher on the pedagogic experiences; and (v) a large annotated sketch map, produced by the group showing key changes to the area over time. The provision for students to reflect upon their experiences during the evenings of the field trip provided more immediacy and potentially richer data; leaving this until the students were back at school was likely to create sanitised responses. Questions considered by students are outlined in Box 3. Analysis of research data by the authors to assess the framework focused on the following themes: (i) the practicalities of integrating a palimpsest approach into teaching; (ii) how the framework can help to develop a sense of place; and (iii) how the approach can be used to complement more traditional field activities such as data collection.

Reflections on students' experiences of using the Palimpsest Framework

Stage 1

Preparation for field work included an exploration of the palimpsest concept, and the use of maps and online resources to gather background information about Dorset. The students also practised landscape observation, mapping, and field sketching in the school locality. This encouraged the students to question a familiar landscape, and develop a keen geographical 'eye' (Clark and Spamer, 2017). Being away in Dorset, in an unfamiliar setting appeared to generate greater cognitive engagement. Students appeared simulated by the "fresh" and "exotic" coastal location, compared to their local place which one student described as "boring", due to its familiarity. Students reported that field work was "relaxed" and "enjoyable" and enjoyed the challenge of the unfamiliar. The weather and the nature of the environment can influence the students' affective domains. Students may show detachment during inclement conditions or anxiety in an unfamiliar or a (mis-)perceived threatening environment (e.g. an area with evidence of deprivation and/or neglect). In this case good weather had a positive impact on their relationship with their surroundings.

Stage 2

Whilst 'in the field', students were asked to draw field sketches of various localities from viewpoints (Figure 2). Responses to the field sketching activities were generally positive with a realisation that

they were encouraged to ‘draw what they see’. Students expressed enjoyment with the creative process and the freedom to be expressive, and independence to explore the landscape on their own terms, albeit with support. Pedagogically, it challenged students to look closely at landscape and its components a-fresh, without the reliance on digital media. This helped students to start immersing themselves in the landscape, potentially developing a growing awareness and attachment to their new surroundings. Field sketches revealed that students were starting to explore visually, using representations of form and scale as a way of developing their geographical perspective of landscape. This was facilitated by the teacher through careful pacing, checking, prompting, and sharing of ideas amongst the class.

The use of layers and annotations proved a useful tool (Figure 3). Some students tended to be more creative with the base layer, with more detail and shading, whilst others produced more traditional linear sketches with less artistry. Detailed artistry should not be discouraged as being too flamboyant as the freedom of expression demonstrates engagement with the landscape, enthusiasm for the process, and reveals in-depth observational skills. The use of shading on the base layer, for instance, signifies a strategy to represent the terrain and features that have been observed. Perspectives are often oblique, with a more elevated perspective relative to the viewpoint, revealing the efforts to best represent personal observations. The teachers often prompted students to record different layers (e.g. geology, human activity) with additional annotations. There was a tendency for students to add more annotations to the base later (Figure 4), but using tracing paper allowed different perspectives to be recorded without defacing or cluttering the base. This reassured students that they can experiment and make mistakes, which are easily amended. One student remarked that it “makes you think deeper about the landscape” when identifying factors, connections, and patterns, within complex systems.

The segregation of the landscape into layers provides a structured approach to introducing the palimpsest to students. Some students questioned “what layer should it go in?” They also identified connections between layers, as well as integrating ideas (such as structural geology and topography, or sea-level change) and starting to make sense of more advanced ideas, such as inter-relationships of factors, or complexity within systems. The interrelationship between physical and human geographies was also evident, with some students recognising cultural perceptions of the coast. However, when a structured proforma to record observations as text was introduced, it was not completed comprehensively. There were shorter text statements compared to the often more detailed annotations of the maps, suggesting that the graphic approach may appeal to different

ways of learning. The use of a proforma may be suitable for those less confident, whilst using a digital app on a suitable device could also be considered.

Stage 3

Interaction with place during organised field tours occurred in two ways. Firstly, an opportunity to explore places that have previously been viewed remotely became immersive and experiential with an increasing familiarity and knowledge of place (Marvell and Simm, 2016). Secondly, interacting with guest speakers and local inhabitants offered 'inside' knowledge, and introduced the socio-psychological dimension of local perspectives. The recounting of lived experiences can stimulate interest or even inspire, integrating new perspectives, knowledge and understanding.

Stage 4

The production of large-scale annotated summary map of the area (Figure 5) during the evening debriefing sessions lead to the sharing of ideas, collaboration, and reflection. It prompted students to decide what was important to include, integrating multiple observations, and an opportunity to include other (secondary) sources of information (e.g. local leaflets and newspaper cuttings) in an organic and cumulative manner. Using large sheets of paper provided space around the table for a group of students to co-create the map, promoted interaction and the sharing of knowledge and experiences. The cumulative addition of knowledge through symbols, labels and annotations further stimulated the creativity and imagination of the students. Colour-codes representing factors or processes were then linked with the 'layers' created during the field sketching exercises. The planform of the large-scale map converts an oblique view into spatial representation, orientates students of site visits and challenges students about relative position and scale. This provided an effective way of spatially mapping features and geographical relationships over a larger area that may be viewed as separate excursions. To avoid the risk of distortion of scale an accurate but simplified basemap was initially provided.

Stage 5

Reflection by the students, facilitated by the teacher, is a key element to enable students to make sense of activities and experiences. This offers reassurance to students and builds self-confidence when faced with unfamiliar environments, activities, and experiences. It allows them to question, challenge and be challenged from a variety of perspectives. The palimpsest approach encourages students to reveal their emotions and feelings of experiences, which influence the affective domain (Simm and Marvell, 2015). Shared experiences and integrated activities often lead to a greater sense

of community within the group. The approach allows the layers of the landscape to be revealed, and provides a distinctive experience that students will remember both personally and academically. The development of deeper learning makes geographical contexts more meaningful, knowledge more relevant, and aids understanding.

Conclusion

Fieldwork plays a valuable and integral role in students' experience of Geography. It provides opportunities to develop geographical knowledge, understanding and a variety of skills. Adopting the idea of a palimpsest as a framing method for a detective and investigative approach to landscape study can provide geographical contexts or a case study, as well as enriching the field experience by developing a sense of place. This paper has suggested a framework of activities that can be integrated into fieldwork itineraries. A toolkit of activities is provided that can revitalise traditional methods (such as field sketching) as well as introducing interactive exercises (such as an annotated summary map) that can be readily applied to an environment or locality. The palimpsest approach offers a structured and staged format that can be used to build observational and recording skills in-the-field, encourage collaboration and lead to reinforcement of learning. This structured exploration of place is a key geocapability, developing a range of life-long skills. It also challenges the teacher, revisiting the geographical issues in fresh and creative ways. In turn, this facilitates deeper learning and, by promoting the idea of becoming 'landscape detectives', it potentially inspires young people to critically investigate the world around them. The palimpsest approach can be a useful way to facilitate the transition of A-Level students to university study, but can also be modified for use in primary and secondary phases of education by encouraging students to reveal and investigate multiple layers of meaning within a landscape.

Further reading

Clark and Spamer (2017) apply the work of Marvell and Simm with A-Level Geography students to explore the palimpsest of Hessle Road, Hull.

Clarke and Rawlinson (2023) reveal how different perspectives of place can introduce new interpretations to primary school pupils.

Marvell, Simm, Clark and Thompson (2024) explore the role of the palimpsest in A-Level Geography fieldwork, Hessle Road, Hull.

Marvell and Simm (2016) explore how to construct a palimpsest during a university fieldtrip to Barcelona, Spain.

Ethical statement

Ethical guidance and approval were acknowledged by each participating institution following consultation with relevant University ethics leads. Student consent was obtained for the use of anonymised work and images in the study.

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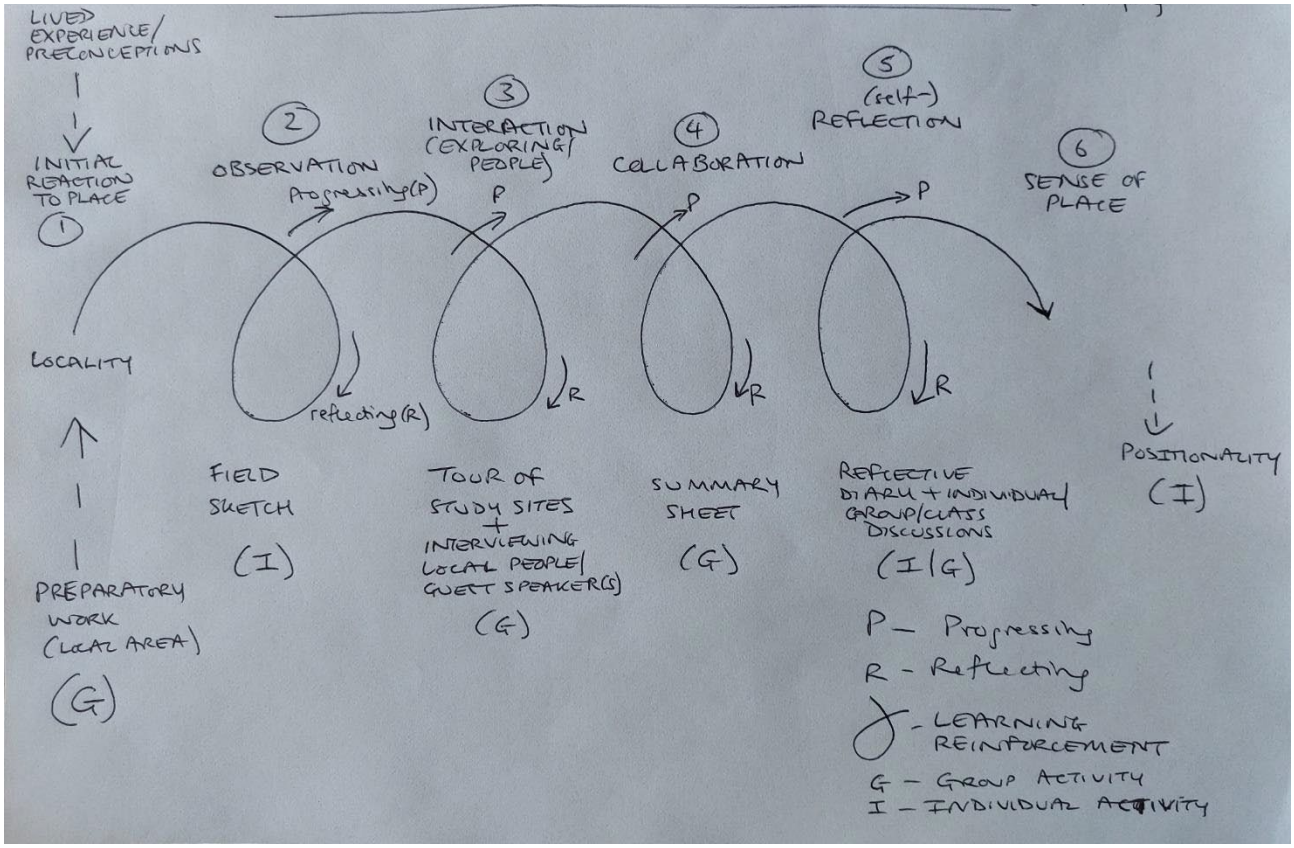
Figure 1. The Palimpsest Framework



[To be redrawn]

Box 1. The aims of the Palimpsest Framework Project

1) **Applications:** to demonstrate how the approach can be applied to both human and physical geographies, with the potential to develop integrated physical-human geography, applied perspectives.
2) **Resources:** to provide examples and reflection on experiences to inspire and enable teachers to adapt to their own teaching situations.
3) **Sense of place:** to show how a palimpsest approach can be used to structure the decoding of landscape by acquiring a sense of place.
4) **Reflexivity in learning:** to recognise the importance of the affective domain in fieldwork.

Box 2. The characteristics of the Palimpsest Framework

(1) **Staged progression** – it provides easier steps in the learning journey. Students give feedback on their progress at regular intervals allowing progress check and prompts.
(2) **Cyclical process** – each stage of process reinforces and advances the learning to 'go deeper' into the palimpsest.
(3) **Memory reinforcement** – this links learning through direct observation and recording (practical doing) by revisiting their experiences and learning from each other (collaboration, reflection).
(4) **Facilitation** – the teacher guides students through the learning process.
(5) **Mutually supportive** – students work together and with the teacher (collaboration), and reinforcing the sense of community.
(6) **Interaction with environment** – it involves not just looking (field sketches) but emphasises the importance of exploring (tour of sites) and interaction with people (questionnaires, guest speakers).
(7) **Learning styles** – a variety of learning styles (visual, kinaesthetic, auditory, logical, social, etc.) are adopted and can be adapted to practise a range of skills.
(8) **Reflexivity** – enables students to make sense of a place, and their positionality to that place. This involves internalising (making sense to yourself) and externalising (sharing in a group and other sources).

Box 3. Survey of students' experiences of fieldwork

1. What were your initial feelings when you arrived at each site?
2. What aspects of the landscape were you most interested in?
3. What factors make up the palimpsest in the landscape at site?
4. How easy did you find the process of recording and making sense of the physical environment using your field sketches?
5. How did looking closely at the landscape help you to understand that landscape?
6. What aspects of the landscape at the field site do you find difficult to understand?
7. What were your experiences of doing fieldwork today? How did you feel, and what made you feel that way?
8. By the end of the field day what do you feel you have achieved today?

Table 1. The Palimpsest Framework toolkit

Toolkit	Remarks
Field notebook or worksheets	Expect students to record data and notes in a systematic and catalogued way. Adaptations for the digital age, e.g. sketching on iPad.
Use a 'landscape window' as a viewer	Cut out a cardboard frame, in letterbox (1.85:1) or anamorphic (2.35:1) ratios, panoramic format is preferable to a 1.33:1 ratio. Helps to select a representative view, and deters secondary viewing through a digital (phone or tablet) screen. Place marks on the edge of the frame to help with scaling.
Field sketching with annotated layers	Develop the traditional field sketch by using sheets of tracing paper or acetate sheet as 'layers' of different geographic interests, such as geology, geomorphology, human activity, etc. The student draws a base sketch of the landscape, then proceeds to draw on each superimposed tracing.
Annotated summary map	At the end of the field day (back at the field base) ask students in groups to draw a planform (bird's eye) view on a large sheet of paper and annotate with the key features and labels – using different coloured marker pens for recording different components in the landscape as well as noting processes, explanations and interpretations. This can be added to cumulatively during the field trip.
Field diary	Each day set one or more reflective questions to get students to reflect on their experiences and learning. These can be written in the field notebook or worksheet. It helps to identify strengths and weaknesses of each student, plus helps student to process sensory and factual information, whilst on the field trip. Alternatively, it can be done as a group discussion facilitated by a teacher.
Integrating local knowledge and expertise	Using local speakers or interviews with (local) people to canvas their views and perspectives. Makes use of local knowledge through people, representations of the local story at museums, etc.

Figure 2. Example of student's field sketch.

Figure 3. Example of a field sketch with an overlay using tracing paper allowing themed notes to be superimposed.

Figure 4. Student supplementing field notes in the classroom in the evening of a field day.

Figure 5. Collaborative map used to collate multiple observations and to widen spatial awareness.