



COURSE OUTLINE

Geographies of Culture (GEOG 3021)

Department of Geography and Environmental Studies, Carleton University, Fall 2025

Schedule: Lectures/ Seminar-based Mon. 11:35am – 14:25pm

Course instructor: Dr. Paul B. Williams, B353 Loeb Building

Email: paulwilliams@cunet.carleton.ca

Office hours: TBA (also after class or by appointment)

Calendar description:

Examination of culture, identity and place over time in different contexts; how colonialism, globalization and other processes have shaped societies; geographies of identity, including gender, ethnicity, race and nationality; relationships between cultural groups and their natural surroundings and impacts of climate change.

Course description:

As globalization continues to shape aspects of our world, the concept of culture and cultural practices are constantly being redefined. The role of culture in defining identity, shaping the human and natural landscape, and creating places has been a central theme within human geography since the inception of the discipline. Cultural geographers look at, for example: how distinct peoples' way of life relate to their natural surroundings; how cultural landscapes are formed; how cultural identity and a sense of belonging become reflected in places; and how colonial and other historical processes have shaped societies around the world and provide context needed to better understand contemporary issues. In an increasingly globalized world, and particularly one in which climate change threatens cultures, cultural practices, and traditional ways of life, geographers will continue to make important contributions in how to interpret the complex cultural dimensions of economic, social, political, and environmental change.

The purpose of this seminar/ lecture course is to examine concepts and approaches in cultural geography through a combination of lectures, fieldtrips, videos, class discussion, readings and assignments. Together we will explore topics like cultural landscapes, place and identity, nations and states, cultural representation, colonial legacies, cultural diversity, the effects of climate change on cultures, and other related concepts and issues. The content will reflect an international approach, but with somewhat greater emphasis on Canada.

We will be getting out of the classroom often. Four of our classes will be based downtown (one out of Carleton Dominion Chalmers Centre – CDCC, two based out of the War Museum, and one at the National Art Gallery). We will also visit the Carleton University Art Gallery (CUAG). You will have to find your own way to the CDCC (there is a shuttle bus) and the other fieldtrips. You will also need to be prepared to walk. The planned field trips will explore parts of Ottawa as a means of thinking about issues that will be presented. Geography is best seen and done so we will get out of the classroom as much as possible (weather permitting).

Prerequisites:

GEOG 2300 and third year standing or permission from the Department. Please contact the instructor as soon as possible if you do not have the prerequisites but wish to take this course. It will be assumed that students have sufficient background in human geography for the course, as well as the writing skills and critical thinking abilities expected of third year students.

Course objectives:

To become familiar with the diverse nature of cultural geography.

To become knowledgeable about some core issues in this field.
To observe the world around you and understand in a geographical sense why things are where they are.
To begin to see the issues which affect us daily in a different way.
To improve critical thinking and writing skills.

Brightspace and communications:

Course content will be posted on **Brightspace** these include: the course outline, lecture slides, assignments, and any announcements. As they become available, your grades will also be posted on **Brightspace**. Please notify me of any omissions or inaccuracies. Assignments are to be submitted in **Word** format only, please, and in the required dropboxes on **Brightspace**. Assignments submitted in other formats (e.g. pdf) may not be marked.

I may be reached during my office hours or by email. I USE EMAIL to communicate!! I will return email inquiries as soon as I can. Please place "GEOG 3021" in the subject heading. If I have sent out a message requesting acknowledgement that the message was received, PLEASE respond!

Required readings:

There are no required textbooks for this course. Each themed section of the course will have a range of assigned readings. These will include journal articles, news articles, reports, literature, websites, etc. The readings for each section will also form the basis of discussion and the assignment for that section. Some of these harder to find readings may be placed in the weekly Brightspace folder.

If you wish to review introductory material in cultural geography, the following texts are very useful. The book by Norton is on reserve for four-hour loans and the Atkinson book is available in the reference section of the library:

Atkinson, David, editor (2005) *Cultural Geography: A Critical Dictionary of Key Concepts*. New York: I.B. Tauris. (Call number GF41 C8523)

Norton, William & Margaret Walton-Roberts (2014) *Cultural Geography: Environments, Landscapes, Identities, Inequalities*. Don Mills, Ontario: Oxford University Press. 3rd edition (Call number GF41 N66) For additional library research on the topics addressed in class or in your assignments, the following library subject guide is a useful place to begin: <http://www.library.carleton.ca/subjects/geo/index.html>

Centre for Student Academic Support:

Writing is a critical component of this course. Students who are having writing difficulties, or who simply want to improve their writing skills, should consider making use of the writing tutorials provided by Carleton University: <https://carleton.ca/csas/writing-services/>

Course evaluation:

Photo commentaries (3 X 10) 30%
Written “think” piece (1 X 20% each) 20%
Take home examination project 35%
Participation 15%

Individual Photo Commentaries (30%)

You will each be required to complete **three brief photo commentaries (3 X 10%)**.

These **weekly commentaries** will consist of an image (preferably one of your own) that illustrates an aspect of the week’s class discussion. You **MUST also provide a quote from one of the readings associated with the topic**. You will also provide a commentary (approx. **200-250 words** for each photo) that explains what the image is attempting to show in terms of the topic of the week and what the image shows in terms of the chosen quote (derived from the readings), why you chose this image, what details are important to recognize, and where it was taken. The commentary **must have a degree of analysis that addresses ideas, concepts, and theories of the topic in question (this can be from the readings or ideas explored in the lectures)**. It cannot be solely a personal narrative. NOTE. Occasionally I will use your picture and quote in the lecture to generate discussion and engage students in terms of participation.

Think Piece (20%):

You will be expected to do **ONE double-spaced 5-8-page think piece discussion paper**. This will be worth **20%** of your final grade. You will have different main themes of the course to choose from. This *think piece* is intended to provide your own more in-depth analysis of one of the topics being discussed. **In your analysis, you will be required to use material from the readings, films, discussions and lectures**. You are also encouraged to bring your own experiences, knowledge and ideas to the discussion. All papers must be properly referenced using APA style citations. **PLEASE NOTE: Your think piece can be completed at any time during the term but must be completed by the last day of classes. It is**

up to you to choose which think piece interests you most - you will be given all the think piece discussions ahead of time. Due no later than 1 December 2025.

Take-home “examination” project (35%):

Finally, there will be a **take-home “examination” project** to be distributed before the end of classes. You will have until the last day of the exam period to submit this project. There will be **no extensions** allowed without proper documentation. This project will be **worth 35 percent of the final grade**. The nature of this project will be discussed in class.

Participation (15%)

The participation mark is more than just a record of attendance. It includes taking an active involvement in the in-class discussions/ fieldtrips, and completion of worksheets.

Rubric

NOTE: Assignments will be graded on a scale up from F to A+. The evaluation will consider the content in relation to the purpose of the assignment, as well as the quality of written expression and the overall presentation. Please include a title, your name and student number, the course number, instructor’s name, and the date on all your written assignments at the top of the first page. Include your name and student number as well as the assignment number in the subject line of your electronic file. Please also retain an additional hard copy for your records.

Several criteria will be important in influencing your final mark on an assignment. In making my assessment I will be looking for these points [where applicable]:

- 1) Has answered all the question(s) in a thorough and systematic way [Has followed the instructions]
- 2) There is a good organization and flow to the discussion [it is easy to follow and understand the thought process]
- 3) Has researched the answer and understood the concepts being discussed [shows evidence that the ideas are understood and articulates this]
- 4) Includes relevant concepts, facts, quotations, and/or statistics to support the position taken
- 5) Has cited all sources in a standardized APA bibliographic format
- 6) Uses an appropriate number of high-quality sources when required
- 7) Has checked the answer(s) for spelling mistakes and grammatical errors [writes in proper sentences and paragraphs when required]
- 8) Has attempted to improve style and polish prose

Late or deferred submissions:

I am always open to discussing extensions, but late submissions of the written commentaries or the photographic essay, without first discussing with me or getting prior permission, may result in a penalty equivalent to 5 percent per day after the designated due date. Students who are unable to complete assignments on time because of illness or other circumstances beyond their control **MUST** speak to me and arrange a time for submission. Having said that, there is plenty of flexibility in terms of the choice of all assignments. **The only assignment for which there is no flexibility is the final take-home project which MUST be handed in no later than 23:59 (midnight) on the 20th of December 2025. Again, if there are circumstances beyond your control that make this impossible there are processes available for deferred exams.**

Other Important Academic Notes

Final grades:

PLEASE NOTE: Standing in a course is determined by the course instructor and is subject to approval by the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Student Rights & Responsibilities

Students are expected to act responsibly and engage respectfully with other students and members of the Carleton and the broader community. See the [7 Rights and Responsibilities Policy](#) for details regarding the expectations of non-academic behaviour of students. Those who participate with another student in the commission of an infraction of this Policy will also be held liable for their actions.

Academic Conduct:

Please ensure that all your work is submitted in your own words. Furthermore, please be careful to always reference the work of others. This includes the use of AI. Please familiarize yourself with University regulations on Academic Integrity Policy regarding academic standing and conduct (<https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>)

Please note that breaches of academic conduct must be reported to the Chair of the Department and then to the Dean. Each case is reviewed and, if it is not resolved by the Dean, may be referred to the Senate for a final decision. The University's definition of plagiarism includes:

“Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting

these as one's own without proper citation or reference to the original source.” “Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.”

“Examples of plagiarism include, but are not limited to:

- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else*
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment*
- using another's data or research findings*
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own*
- failing to acknowledge sources with proper citations when using another's works and/or failing to use quotation marks.”*

Academic accommodations:

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website <http://www2.carleton.ca/equity/accommodation/>.

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website <http://www2.carleton.ca/equity/accommodation/>.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), 5 psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every

term to ensure that I receive your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the deadlines published on the PMC website: <http://www2.carleton.ca/pmc/new-and-current-students/dates-and-deadlines/>.

AI Policy in this course

Generative AI is no substitute for doing the work yourselves. It is still vitally important that:

- *you acquire necessary academic skills and knowledge of your own.*
- *you gain the ability to do things yourself without aid.*
- *and you realize that there are no shortcuts in life.*

Critical thinking and writing skills are still needed. Relying on AI to do your work is not only lazy, but also academic dishonesty, and, in the end, you are only cheating yourselves (as with plagiarism). You must train your brain to work in a certain way – to think critically, to recognize good and bad data, to write things in your own words, to engage with what you are learning. You will have situations in future years, in school or work, where you will have to rely on your own brain power and not that of a machine. Don't choose the shortcut.

Most of the work for this course will require personal reflection and observation. Consequently, this does not really lend itself to the use of generative AI to aid in your writing. I would like all the written portions of your work to be in your own words. You will be allowed limited Generative AI use, however, in some parts of the course assignments. I will discuss this and how it might be used when we get to that part of the course content.

AI tools can be used for sharing ideas, clarifying challenging concepts, or getting started on projects. Some acceptable uses include:

- *Brainstorming ideas for project topics*
- *Creating outlines (e.g., using AI to suggest structures for your think pieces and final project)*
- *Breaking down the large project into tasks and subtasks*
- *Creating a study/work schedule*

Generative AI tools can be exceedingly helpful in getting you started on your big project, but the tools still regularly misrepresent scholarly material. It remains your responsibility to maintain academic integrity in your course work, so please use Generative AI carefully. Review, edit, and ensure the accuracy and originality of final submissions.

Academic Integrity and AI

As with any academic source or aid, you must be aware of the following:

- *You must clearly identify and cite any AI-generated text (e.g., ‘The following paragraph was generated by Copilot Microsoft’s Researcher tool’). Please consult resources on the [Library website](#).*
- *You must review, edit, and ensure the accuracy and originality of final submissions.*
- *You must explain how you acted as the “human in the loop” (i.e. how AI was used by you and how it helped you)*
- *You must outline the specific content/ideas that were co-created with AI*

If you choose to use AI, you will be required to disclose that latter use by answering the following:

“AI Use Disclosure (1–2 sentences): Did you use AI to assist with your work? If so, how? Include full citations of AI use.”

Using Generative AI raises the risk of potential academic offences (see above under Academic Conduct). You are responsible for checking all you work to make sure that it is accurate and original. If you are in any doubt about how you might properly use Generative AI, please talk to me.

Why have I adopted this policy?

This policy supports the use of AI as a *supplementary* tool, helping you develop ideas and structure your work while emphasizing the importance of transparency and personal skill development. It is becoming more likely that AI literacy will be an employable skill for a future job, so learn to use it responsibly, ethically, and wisely, without short-circuiting your skill development (which will always be in high demand).

Theme 1: Foundations Culture & Cultural Geography

8 Sept	Course Introduction – What is Culture?	Background Reference Readings:	
15 Sept	<p>What is Culture? (cont'd) and What is cultural geography? Review!</p> <p>Walk around campus to Hartwell Locks and Hogsback (Worksheet 1)</p>	<p>Gibson, C & Waite, G. (2020). "Cultural Geography," International Encyclopedia of Human Geography, Elsevier 2009, Pages 411–424 https://www.sciencedirect-com.proxy.library.carleton.ca/science/article/pii/B9780081022955108078</p> <p>McKee, K.J. (2020). "Culture," International Encyclopedia of Human Geography. Elsevier, 2nd Ed. Pages 123-129 https://www.sciencedirect-com.proxy.library.carleton.ca/science/article/pii/B9780081022955108091</p> <p>Cole, N. L. (2024) So what is culture exactly? https://www.thoughtco.com/culture-definition-4135409</p> <p>Annera, S (2014) Merriam-Webster: The Word of the Year Is 'Culture.' City Life 12.15.2014 https://www.bostonmagazine.com/news/2014/12/15/merriam-webster-word-of-the-year-2014/</p>	<p>First Photo Commentary [Based on readings and your own cultural practices, experiences or background NOTE: Due 17 Sept]</p>

Theme 2: Culture Made Material?

22 Sept	<p>Culture as Matter!</p> <p>Workshop – Cultural artefacts: Antiques Roadshow! (Worksheet 2)</p>	<p>Background Reference Readings:</p> <p>Keogh, Sara Beth (2020). “Material Culture” International Encyclopedia of Human Geography, Elsevier, 2nd Ed. https://www.sciencedirect-com.proxy.library.carleton.ca/science/article/pii/B9780081022955108376</p>	<p>Second Photo Commentary</p>
29 Sept	<p>Material Culture (cont’d.)</p> <p>Visit to CUAG Exhibition</p>	<p>Woodward, Ian (2007). “Chapter 1: The Material as Culture. Definitions, Perspectives, Approaches” in Woodward, Ian Understanding Material Culture, SAGE Publications Ltd (May 29, 2007) http://www.sagepub.com/upm-data/19642_01_Woodward_Ch_01.pdf</p> <p>Jenkins, T. (2016). Introduction, keeping their marbles: How the treasures of the past ended up in museums - and why they should stay there. Oxford University Press, Incorporated. https://ebookcentral-proquest-com.proxy.library.carleton.ca/lib/oculcarleton-ebooks/detail.action?pq-origsite=primo&docID=4413988#</p> <p>First Case Study Think Piece Readings:</p> <p>Lending, Mari (2018). “Negotiating Absence: Bernard Tschumi’s New Acropolis Museum in Athens.” Journal of Architecture (London, England), vol. 23, no. 5, pp. 797–819, https://doi.org/10.1080/13602365.2018.1495909</p> <p>British Museum (2024). The Parthenon Sculptures: The Trustee’s Statement https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection/parthenon-sculptures/parthenon</p> <p>Harvard University (2024). Whose Culture? Parthenon Case Study https://projects.iq.harvard.edu/whoseculture/parthenon#:~:text=Historians%20and%20collectors%20against%20the,they%20represent%2C%20that%20the%20acquisition</p> <p>The Guardian (27 Dec 2023). “Greece would offer major treasures to UK for Parthenon marbles, minister says”</p>	<p>[Based on Background Readings and your own material culture]</p> <p>Due 1 October</p>

		https://www.theguardian.com/artanddesign/2023/dec/27/greece-would-offer-major-treasures-to-uk-for-parthenon-marbles-minister-says Second Case Study Think Piece Readings Marshall, Alex (2020). "This Art Was Looted 123 Years Ago. Will It Ever Be Returned?" New York Times https://www.nytimes.com/2020/01/23/arts/design/benin-bronzes.html Greenberger, Alex (2021). "The Benin Bronzes, Explained: Why a Group of Plundered Artworks Continues to Generate Controversy" https://www.artnews.com/feature/benin-bronzes-explained-repatriation-british-museum-humboldt-forum-1234588588/ British Museum (2024) The Benin Bronzes https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection/benin-bronzes	
6 Oct	Landscape (cont'd) Fieldtrip – meet at Carleton Dominion Chalmers Centre (Worksheet 3)	Background Reference Readings: Shearer, Wendy (2016). Reading the landscape. https://www.heritage-matters.ca/articles/reading-the-landscape Pierce Lewis (1979), "Axioms for Reading the Landscape," in Meinig, Donald (1979) (ed.), The Interpretation of Ordinary Landscapes: Geographical Essays, Oxford University Press, USA http://www.uccs.edu/~faculty/chuber/ges398/PierceLewisAxioms.pdf Don Mitchell (2008), "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice," in James L. Wescoat Jr, Douglas M. Johnston (eds). Political Economies of Landscape Change, GeoJournal Library, Vol. 89 (http://www.halfletterpress.com/FREE_STORE/new_axioms_landscape_mitchell.pdf) Rogers, A. et al (2013). A Dictionary of Human Geography. Oxford U. Press.	Third Photo Commentary [Based on Background Readings and your own choice of cultural landscape] Due 15 October
13 Oct	Layered & Contested landscapes: Chaudiere Falls and Lebreton Flats. Meet at the National War Museum. (Worksheet 4)		

		<p>https://www-oxfordreference-com.proxy.library.carleton.ca/display/10.1093/acref/9780199599868.001.0001/acref-9780199599868-e-1036?rskey=95shTL&result=1021</p> <p>1st Field trip Prep Readings</p> <p>NCC (2023) Working with Cultural Landscapes: A Guide for the National Capital Region https://publications.gc.ca/collections/collection_2023/ccn-ncc/W93-77-2023-eng.pdf</p> <p>2nd Field Trip Prep Readings</p> <p>Lebreton Flats & Chaudiere Falls</p> <p>NCC (2024). Kiwecki Point (formerly Nepean Point) Redevelopment/ Big River Landscape https://sustainableheritagecasestudies.ca/2014/11/30/dissonant-heritage-narratives/</p> <p>CBC News (2017). Miwàte welcomes public back to sacred Chaudière Falls https://www.cbc.ca/news/canada/ottawa/elder-critical-miwate-show-chaudiere-falls-1.4343641</p> <p>Dumont, Albert (2019). “Akikodjiwan: A Poem” http://albertdumont.com/akikodjiwan-a-poem/</p>	
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21-25 October - Reading Week – No Classes

**Theme 3: Cultural Representation:
Deconstructing the Cigar Store Indian!**

27 Oct	Who says? - Defining Identity/ Creating the Other - "Why is the Redman Red?" Representation	Background Reading Kagedan, A. L. (2020). Chapter 2 "What Attracts People to Othering?" in, The Politics of Othering in the United States and Canada. Springer International Publishing. https://books-scholarsportal-info.proxy.library.carleton.ca/en/read?id=/ebooks/ebooks6/springer6/2020-09-03/1/9783030524449#page=15	Fourth Photo Commentary Due 5 November
3 Nov	Cultural Representation	Case Study Readings Ipsos Reid (2019). Honour or Insult? Canadians divided over movement to change Indigenous sports team names https://angusreid.org/sports-team-names/ Ontario Human Rights Commission (2019). Letter to municipalities on the harmful impact of Indigenous-themed sports logos https://www.ohrc.on.ca/en/news_centre/letter-municipalities-harmful-impact-indigenous-themed-sports-logos-0 Sharrow, E.A., Tarsi, M.R. & Nteta, T.M. What's in a Name? Symbolic Racism, Public Opinion, and the Controversy over the NFL's Washington Football Team Name. Race Soc Probl 13, 110–121 (2021). https://doi.org/10.1007/s12552-020-09305-0 Sports Illustrated 4 March 2002, "The Indian Wars The campaign against Indian nicknames and mascots presumes that they offend Native Americans--but do they? We took a poll, and you won't believe the results" http://www.si.com/vault/2002/03/04/319584/the-indian-wars-the-campaign-against-indian-nicknames-and-mascots-presumes-that-they-offend-native-americans--but-do-they-we-took-a-poll-and-you-wont-believe-the-results King, C. Richard, et al. "Of Polls and Race Prejudice Sports Illustrated's Errant "Indian Wars"." Journal of Sport & Social Issues 26.4 (2002): 381-402.	

		<p>Michael Robidoux (2006). "The Nonsense of Native American Sport Imagery : Reclaiming a Past that Never Was", International Review for the Sociology of Sport 41(2) http://journals1.scholarsportal.info.proxy.library.carleton.ca/details/10126902/v41i0002/201_tnonasi.xml</p> <p>(also accessible here: http://aistm.org/fr.2002.of.polls.htm)</p>	
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Theme 4: Cultural Identity "Imagined Community"			
10 Nov	<p>Belonging: "Imagined Community": Nationalism and the Nation</p> <p>Fieldtrip</p> <p>Fieldtrip – Commemorative Landscape – Based out of CDCC (Worksheet 5)</p>	<p>Background Reading</p> <p>Benedict Anderson, Introduction – <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i> New York: Verso, 1983 https://www2.bc.edu/marian-simion/th406/readings/0420anderson.pdf</p> <p>Brian S. Osborne, "From Native Pines to Diasporic Geese: Placing Culture, Setting Our Sites, Locating Identity in a Transnational Canada," <i>Canadian Journal of Communication</i>, 31: 1, 2006, pp. 147-175. > Vol. 31, No. 1 (2006) (http://www.cjc-online.ca/viewarticle.php?id=1767&layout=abstract)</p> <p>Redaelli, E., & Chiasson, G. (2021). Planning capital cities: a cultural district in Canada's capital region. <i>Planning Perspectives</i>, 37(2), 319–339. https://doi.org/10.1080/02665433.2021.1965011</p> <p>NCC (2024). Kiwecki Point (formerly Nepean Point) Redevelopment/ Big River Landscape</p>	<p>Fifth Photo Commentary Due 19 November</p>

		https://sustainableheritagecasestudies.ca/2014/11/30/dissonant-heritage-narratives/	
17 Nov	<p>Alternative Narratives?</p> <p>Fieldtrip – visit to National Art Gallery and Kiwecki Point (weather permitting)</p> <p>Meet at NAG (Worksheet 6)</p>	<p>NCC (2024). Kiwecki Point (formerly Nepean Point) Redevelopment/ Big River Landscape https://sustainableheritagecasestudies.ca/2014/11/30/dissonant-heritage-narratives/</p>	

Theme 4: Culture & Climate Change

24 Nov	Debating the loss of Culture and Climate Change	<p>Background Reading</p> <p>United Nations (2020). Report on climate change, culture and cultural rights https://www.ohchr.org/sites/default/files/Documents/Issues/CulturalRights/Call_Climate_Change/JMassey.pdf</p> <p>Melnick, Robert Z., Noah P. Kerr, Veronica Malinay, and Olivia Burry-Trice (2017). Climate Change and Cultural Landscapes: A Guide to Research, Planning, and Stewardship. Eugene, Oregon: Cultural Landscape Research Group, University of Oregon. https://irma.nps.gov/DataStore/DownloadFile/582011</p> <p>CBC (2023). Adapt, move or die: How humans have survived enormous environmental and climatic change https://www.cbc.ca/documentaries/the-nature-of-things/adapt-move-or-die-how-humans-have-survived-enormous-environmental-and-climatic-change-1.6756200</p> <p>First Case Study Readings</p>	Sixth Photo Commentary Readings: TBA
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		<p>Watt-Cloutier, Sheila (2018). "It's time to listen to the Inuit on climate change" https://canadiangeographic.ca/articles/its-time-to-listen-to-the-inuit-on-climate-change/</p> <p>Vogel, B., Bullock, R.C.L. (2021) "Institutions, indigenous peoples, and climate change adaptation in the Canadian Arctic." GeoJournal 86, 2555–2572 https://doi.org/10.1007/s10708-020-10212-5 https://link.springer.com/article/10.1007/s10708-020-10212-5</p> <p>Climate Atlas of Canada (2023). Inuit and Climate Change https://climateatlas.ca/indigenous/inuit</p> <p>Second Case Study Readings</p> <p>Guardian (9 Sept. 2024) "Pacific islands submit court proposal for recognition of ecocide as a crime" https://www.theguardian.com/law/article/2024/sep/09/pacific-islands-ecocide-crime-icc-proposal</p> <p>Chandran, Rina & Zami, Tahmid (2024) "Tuvalu preserves history online as rising seas threaten existence, Context https://www.context.news/climate-risks/tuvalu-preserves-history-online-as-rising-seas-threaten-existence</p> <p>Bernhardt, Lilian (25 Jan 2023). The First Digital Nation. The Long Now Foundation https://longnow.org/ideas/the-first-digital-nation/</p> <p>Tuvalu Digital Nation https://www.tuvalu.tv/</p>	
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1 December - Final Take-home Project Discussion/ Workshop and Social Get-together!!