

DEPARTMENT OF

GEOGRAPHY AND PLANNING

GPHY 327- Geographical Imagination



Contact Time	Two 1.5 hour sessions per week: regular weekly contact with materials, readings, your colleagues and the world around you.
Format	Lectures, discussions, activities and student submissions based on key texts, archives, fieldwork, art (film, music, creative writing, visual art) and media.
Class Assessment	20% Participation 40% Creative Stretching Exercises 40% Great Imaginations Research Project

COURSE OVERVIEW

This course takes a creative and critical approach to the role of geographic, cultural and historical imaginations in shaping landscapes, environments and societies. Students will explore several major themes current within the sub-disciplines of historical and cultural geography. In addition, two other key objectives are to introduce students to many of the influential geographical imaginations that continue to light the creative fires in our discipline, and to help students discover their own. Lectures will be offered in relation to a host of invited guests from academic and non-academic communities. Your presence is cherished and we want to check in on your progress and your well-being. Discussion and participation are important and expected aspects of this course: be prepared to speak up, share ideas, and ask questions. Assignments will require students to stretch themselves creatively and intellectually. This is a challenging course and will require a considerable time commitment on your part for reading, making and writing, an essential practice in developing your geographical imagination and key to good historical-cultural geographical analysis.

COURSE TOPICS

The course is composed of three overlapping sections: 'historical geography', 'senses and the field' and 'cultural geography'. We will spend some time at the beginning of the course becoming familiar with some important theoretical concepts such as 'geographical imagination', 'culture', 'nature', 'place', 'discourse', 'power', 'knowledge' and 'representation'. These theoretical building blocks will be crucial for understanding the material covered in the rest of the course. Next, the course will span a range of topics that contemporary historical and cultural geographers are interested in, such as: sonic and musical geographies; relational ecologies; 'happy' cities; decolonial practices; possibilities of friendship and what David Harvey calls 'spaces of hope.'

COURSE READINGS (Sample)

Cameron, Laura. "Digging in the Dirt: Unnatural Histories and the 'Art of Not Dividing.'" 2010.
 Cosgrove, Denis. *Geographical Imagination and the Authority of Images* (Stuttgart, Germany: Franz Steiner Verlag, 2006).
 Cresswell, Tim. *Geographic Thought: A Critical Introduction*. (Wiley-Blackwell, 2013).
 Davidson, Joyce, Liz Bondi & Mick Smith. *Emotional Geographies* (Aldershot: Ashgate, 2005).
 Goheen, Peter. "Symbols in the Streets: Parades in Victorian Upper Canada," *Urban History Review*, 18:3 (1990): 237-243.
 Lorimer, Hayden. "Caught in the Nick of Time: Archives and Fieldwork." *SAGE Handbook of Qualitative Geography* (2009) pp. 248-272.
 Manguel, Alberto & Gianni Guadalupi. *The Dictionary of Imaginary Places* (Toronto: Vintage Canada, 2001).
 Mitchell, Don. "Cultural Studies and the New Cultural Geography," Chapter 2 in *Cultural Geography: A Critical Introduction*. (Oxford: Blackwell, 2000), pp 37-65.
 Parr, Joy. "A Walking Village Remade: Iroquois and the St. Lawrence Seaway," Chapter 4 in *Sensing Changes: Technologies, Environments, and the Everyday, 1953-2003* (Vancouver: UBC Press, 2010), pp. 79-101.
 Simpson, Leanne Betasamosake, *As We Have Always Done*. (Minneapolis: University of Minnesota Press, 2017).

All required readings and other materials will be made available online. You do not need to purchase a textbook.