

Carleton University



Brewer Park, Ottawa, April 2016. Photography by Jerzy Elzanowski. All rights reserved.

## **CDNS 1002:**

**Something that you've lost.**

**Something that you've gained.**

**Something that you've tried to hold onto?<sup>1</sup>**

Instructor: Jerzy (Jurek) Elzanowski

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Lecture Location: SA 502 (Southam Hall)

Tutorial Location: PA 115 (Patterson Hall)

Lecture Time: Tuesdays, 11:35-13:25

Tutorial Time: Tuesdays, Group A1, 13:35-14:25 / Group A2, 14:35-15:25

Office hours Tuesdays 11:30-12:30 (1203 Dunton Tower)

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<sup>1</sup> Linda Sormin, Introductory video to "Fierce Passengers," Carleton University Art Gallery, 2017, <https://www.youtube.com/watch?v=zA-qoD0UpRA>.

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## Course Objectives

This course starts out with a three guiding questions: Who am I as a person? Who am I as a citizen? And do I have a home? Personhood, citizenship, and belonging are closely tied together – for some they are complementary and obvious attributes of being in society. But for many people these three human rights are severely disconnected or completely unavailable. Trying to understand home is particularly crucial in the context of Indigenous and Canadian Studies, because the terms “Indigenous” and “Canadian” presuppose and limit ethnic and national belonging and the very existence of home.

Coming to University is a life-changing experience necessarily tied to a form displacement. For many students this means physical displacement: leaving home, moving to a new apartment, neighbourhood, city, or even country. For others, the displacement may be social, intellectual, or linguistic: needing to integrate into a new community with completely new expectations and values that challenge family beliefs. So who are you and where are you at Carleton? Have you found a new home and what does that mean? And how can finding that out help you contribute to the society upon which you depend in informed and ethical ways?

The institutional description for CDNS 1002, “Themes in the Study of Canada” suggests that the course will “examine various themes and issues that affect Canadians and Canadian society.” But who is Canadian? What is “Canadian society” and is there such a thing as a society defined by its territorial capture within a nation state? Where do you find yourself in contradistinction to these labels? The description goes on to list the topics that the course might cover, including: “Indigenous peoples, literature, language and ethnicity, race, gender, culture and cultural producers, the environment, and international relations.” Do you see yourself in any of the terms on this list? Do you identify with a gender, ethnicity, or race? Do you speak one or more languages that are somehow tied to your oral histories, literatures, and environments” And finally, do you think that this list appropriately describes the categories that define your relationship to a nation state or to some sort of physical, political, or spiritual home?

These complex questions could be explored from an infinite number of perspectives and approaches present in a wide range of academic fields. We could have sociological, architectural, anthropological, geographic, and philosophical readings of home. The beauty of interdisciplinary area fields such as Indigenous and Canadian Studies is that we can draw upon a number of disciplinary approaches to begin to answer questions about what it means to live locally and translocally. This year we will specifically use the fields of memory studies, art practice, heritage conservation, and urban studies to think through belonging, displacement, and personhood. Regardless of where you come from, by being at Carleton you have enthusiastically, indifferently, or even begrudgingly agreed to live within the social, legal, and illegal constructs of the Canadian nation state and the institution of the University emplaced and emplotted on contested land. How you understand this decision, and how you act in relation to that understanding will help you figure out what kind of citizen or dissident of Canada you would like to be(come).

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## Learning Outcomes

By the end of this course, among other outcomes, you will be able to:

- Describe your home in close detail and problematize the idea of *home and belonging*
- Explain how concepts such as “space” and “place” help you understand your surroundings
- Explain the limits and challenges of being a *citizen*
- Explain the concept of *collective memory* and how it applies to everyday life
- Describe how monuments/heritage sites help us *remember/forget*
- Describe and problematize a small *museum exhibit*
- Explain why landscapes are ‘constructed’
- Describe how you can inhabit land in a respectful way
- Participate in arts-based practice as a way of complementing written expression
- Effectively deploy research skills, including academic reading, writing, and referencing
- Effectively take notes based on material presented during lectures and class activities

### How is this course different from what you might be used to?

This course is unique in the humanities in that it uses techniques of art practice, as well as digital and curatorial (museums) sources, to develop interdisciplinary cultural and scholarly literacy. In other words, the course will help you place texts – sources that are most commonly used in the humanities – in a much broader world of cultural production that people use to tell stories about who they are as citizens and what it means to inhabit a particular place. As a class, we will work closely with the Carleton University Art Gallery and engage with the work of Linda Sormin, Sun K. Kwak, and Robert Houle (<http://www.cuag.ca/index.php/exhibitions/upcoming/>). Each of the three exhibitions says something different about the main questions of this course as they relate to personhood and belonging. Your assignments will take you to the local, translocal, and transnational spaces circumscribed by identity documents (passport assignment), social media, and national museums.

By taking this course, you will have the unique opportunity to work, experiment, and learn in a serious gallery space. Students without previous art practice experience, or who think that they can't or don't want to express themselves through art, might feel intimidated by the prospect. For this reason, we've made sure that the academic risk to you is very low. Only your attendance at the workshop and your willingness to openly engage with the objectives of the activity will be assessed. What you make and how you choose to show it in the gallery is totally up to you. You will not be graded on the artistic quality of your work or on how well it conforms to the workshop leaders' expectations. The only thing you need to do is show up and participate with an open mind.

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## Course Correspondence

Please communicate with me using your **Carleton email accounts only**. I will do my best to respond to student emails within 48 hours and ask that students follow the same rule when responding to my queries. I usually do not check email messages on the weekends or in the evenings. Emails received on Friday will likely be answered the following Monday afternoon. Please note that the instructors and TAs will not be answering emails during the Winter Break.

Before emailing me consider:

- consulting the course syllabus
- checking the cuLearn course page
- emailing your TA

*A great way to get in touch with your TAs or with me is to visit them during office hours.*

## Course Components

The course consists of lectures, workshops, and tutorials.

### Lectures

Lectures will explain and contextualize the assigned readings, deliver additional course content, and connect content to larger disciplinary questions, as well as to the assignments. The course has been designed so that lectures complement and comment on required readings. This means that both lecture attendance and reading are essential for success in this course. Lectures will be interspersed with class activities that will encourage you to engage with your colleagues, your TAs, and the instructor. **You are responsible for attending lectures, reading the required texts, participating in class discussions, and handing in assignments on time.** One of the learning outcomes of this course is that students will develop listening and note-taking skills. Lectures will not be recorded or posted online, and not all relevant material be included in the PowerPoint slides. It is the your responsibility to listen, take notes, and ask clarifying questions. The TAs and I are available by email and during office hours to help you with these tasks.

***Please note:*** *You may not record, film, or photograph lectures unless given express written permission by the instructor. All course materials are the instructor's intellectual property and may under no circumstances be circulated or posted online.*

### Workshops

This class is organized around two workshops held at the Carleton University Art Gallery on February 13 and March 20. During the workshops, you will engage with exhibitions created by Linda Sormin, Sun K. Kwak, and Robert Houle by making and displaying clay objects that respond to Sormin's call for "something you've lost...gained...or tried to hold onto" – words that form the title of this course.

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Workshops will be held in two groups that overlap with the lecture and both tutorial times. **Tutorial Group A1 will work in the gallery from 11:35am-1:25pm and tutorial Group A2 will work from 1:35pm-3:35pm.** If you have any conflicts, please let your TA know at least two weeks before the workshop.

## Tutorials

Weekly lectures will be complemented by 50-minute tutorials led by a TA, during which you will participate in workshops designed to deepen your understanding of the lectures and assigned readings, and to develop the skills you will need to complete your assignments. The tutorials are intended to give you opportunities to sharpen your understanding of the course content, to prepare for the mid-term and final exams, and more generally, to develop your critical thinking skills. The class will be divided into two groups. Group 1 will meet Tuesdays 13:35-14:25 and Group 2 Tuesdays 14:35-15:25. **Attendance and participation in tutorials is mandatory and will determine the bulk of your participation grade. You must attend at least 50% of the tutorial to pass the course.**

## Assignments

### Assignment 1 – Passport Photo Juxtaposition

Finding inspiration in the work of the artist Shelly Low (see Lily Cho article), you are asked to juxtapose a “neutral” passport photo that you take specially for this class with a photograph of how you feel, or would like to express yourself, as a refugee, migrant, immigrant, citizen, or dissident. The pair of photos will be accompanied by a short comparative reflection on the following articles:

Jason Markusoff, “The New Underground Railroad to Canada,” *Maclean’s*, February 3, 2017, <http://www.macleans.ca/the-new-underground-railroad-to-canada/>.

Chantal McCulligh, “My Worst Nightmare Happened at the Border,” July 11, 2013, <http://chantalmcculligh.com/terrifying-canada-border-crossing/>.

*The assignment will help you problematize your position as a **citizen** as well as ideas of **home and belonging**.* I will explain the assignment during class and post detailed instructions on cuLearn.

### Assignment 2 – Your Digital Persona: What’s on your mind?

You describe yourself every day on social media. The very idea of a Facebook “profile” or the choice of “avatars” we get when signing up for social media sites suggests that we are creating a digital persona that is staged, curated, and controlled. Your assignment is to examine your digital self and closely describe the person you are online. Consider the following questions:

How do you exist as a citizen online? In other words, what news or petitions do you choose to share? What kinds of activism do you support? What do you consider before you react to content that someone else has posted? How does your online home differ from your physical one?

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*The assignment is another way of considering your place as a (digital) **citizen** and will be an access point to thinking about how **collective memory** works for you and your collectivities.*

### **Assignment 3 - Museum Panel Short Reflection**

The goal of this assignment is to relate class readings to a space of national performance. You are asked to visit one of four national museums in Ottawa – the National Gallery of Canada, the Museum of Nature, the Canadian Museum of History, or the War Museum. During your museum visit you will choose a panel or small exhibit that you find problematic or controversial. Your job is to a) photograph the exhibit, paying special attention to the texts; b) transcribe the texts; c) use the texts as well as one of the assigned readings to write a critical reflection on the chosen exhibit; d) propose an alternative text and describe an alternative exhibit format. I will provide a list of possible combinations of specific exhibits and readings to choose from. The TAs and I will organize two optional group visits two of the four national museums in order to facilitate the assignment. *This assignment will help you understand how **heritage sites and museums** facilitate **remembering and forgetting**.*

## **Examinations**

**Mid-term Examination during Class 8, March 6, 2018:** The in-class mid-term examination will cover assigned readings, lectures, tutorial discussions, and workshops. Your TA will review sample questions and main topics one week prior to the exam.

**Final Examination – date TBA by the University**

## **Evaluation**

### **Minimum Requirements**

This is an experiential learning course where what you learn goes beyond what can be quantified in a test or assignment. In order to receive a ***passing grade (50%) in the course***, you must attend at least **half of the tutorials**, and **one of the workshops**, in addition to receiving a minimum of **50% on each of your assignments and exams**. Failure to attend at least half of the tutorials and one of the workshops will result in a failing grade in the course *regardless* of the results of your exams and assignments. It is an expectation for this course that you will consistently prepare for lectures and tutorials by **reading the assigned texts**.

### **Participation and Weekly Questions**

Your participation mark includes attendance at tutorials, thoughtful contribution to tutorial discussions, as well as active and enthusiastic engagement in class activities and planned workshops. In addition, each week you will be required to prepare one question about a key issue raised in the readings, and

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**Submit it on cuLearn 24 hours before the class.** Sample questions will be posted on cuLearn. The instructor and the TAs will use these questions to guide class discussions. Each question will be worth 0.5% of your final mark for a total of 5%. You may and should submit questions even if you cannot/choose not to attend class that day. Questions cannot be submitted after the deadline. No questions are expected for classes 1 (introduction), 8 (midterm), and 13 (summary).

<b>Assignment</b>	<b>Length</b>	<b>Weight</b>	<b>Due Date/Held On</b>
Weekly Questions	One or two sentences	5%	Ongoing
Assn. 1: Passport Photo	300 words	5%	January 30
Assn. 2: Digital Persona	500 words	10%	February 27
Assn. 3: Museum Panel	700 words	15%	March 27
<b>Examinations</b>			
Midterm Exam	-----	20%	February 13
Final Exam	-----	30%	April 26
<i>Attendance/Participation</i>	-----	15%	<i>Ongoing</i>

**Please note: Examination questions will draw upon material covered in class, during tutorials and workshops, as well in the *assigned readings*.**

**Late assignment penalty: 5% per day (including weekends).** If you need an extension for medical reasons, because of pregnancy, a religious obligation, or if you have any other concerns about the assignment deadlines, please speak to the instructor as soon as possible.

**Spelling, grammar, citation format, and presentation will impact your grade. We will discuss these in detail in class.**

### Research Assistance

The Library website maintains a webpage related to Canadian Studies. The reference contact for Canadian Studies questions is Martha Attridge Bufton 613-520-2600 x2985.

## CLASS SCHEDULE

Please note that this is a **DRAFT** schedule. **Readings, discussion topics, or dates of class workshops MAY CHANGE DURING THE COURSE OF THE SEMESTER.** All changes to the schedule will be announced in class and posted on CU Learn. If you have missed a class, please check CU Learn to confirm the readings for the week. *Readings will be posted on ARES (<https://libares01.carleton.ca/>) as well as cuLearn.*

**Note: Some of the assigned texts are quite complicated and will require concentrated and extended time to read and understand. In order to make reading easier, I will go over reading methods and tactics in class – these will help you read more quickly and retain more content.**

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**Week 1: January 9, 2018****Introductory Class (no readings)****Class 2: January 16, 2018****To Know “Ourselves”: Between Space and Place**

- T.H Symons, “To Know Ourselves: The Rationale for Canadian Studies,” in *To Know Ourselves: The Report of the Commission on Canadian Studies*, vol. I and II, 11-21.
- Tim Cresswell, “Introduction: Defining Place,” in *Place: An Introduction* (Wiley, 2018), 1-18.

**Class 3: January 23, 2018****The “Neutral” and the “Emotional” Citizen**

- Lily Cho, “Citizenship, Diaspora and the Bonds of Affect: The Passport Photograph,” *Photography and Culture* 2, no. 3 (2009): 275-87.
- Ranajit Guha, “The Migrant’s Time,” *Postcolonial Studies* 1, no. 2 (1998): 155-160.

**Class 4: January 30, 2018****Assignment 1 DUE****Collective Memory, Objects, and Land**

- Excerpts from Maurice Halbwachs and Lewis A. Coser, *On collective memory* (Chicago: University of Chicago Press, 1992).
- Leanne Betasamosake Simpson, “Land as Pedagogy: Nishnaabeg Intelligence and Rebellious Transformation,” *Decolonization: Indigeneity, Education & Society* 3 (2014), 1-25.

**Class 5: February 6, 2018****Memory and Ideas of Home**

- Tonya Davidson, “The role of domestic architecture in the structuring of memory,” *Space and Culture* 12, no.3 (2009): 332-42.
- Excerpts from: Honoré Balzac, *Father Goriot*.
- Excerpts from: Nathaneal Lauster, *The Death and Life of the Single-Family House: Lessons from Vancouver on Building a Livable City* (Philadelphia: Temple University Press, 2016).

**Class 6: February 13, 2018****Workshop 1 held at the Carleton University Art Gallery: “Something that you’ve lost, something that you’ve gained, something that you’ve tried to hold onto.” (Linda Sormin)**

- Exhibition descriptions, Carleton University Art Gallery:  
<http://www.cuag.ca/index.php/exhibitions/upcoming/>
- *Additional Reading TBA*

Please watch the following artists statements:

- Linda Sormin (call for objects, specifically for CUAG exhibition):  
<https://www.youtube.com/watch?v=1HKDPXLJYPc&t=2s>
- Sun K. Kwak: <https://www.youtube.com/watch?v=1HKDPXLJYPc&t=2s>



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**February 19-23, 2018: NO CLASS – HAPPY WINTER BREAK!**

**Class 7: February 27, 2018****Assignment 2 DUE****Heritage Conservation and the Spirit of Place**

- Marie Battiste and James Sa'ke'j Youngblood Henderson, "The Concept of Indigenous Heritage Rights," in *Protecting Indigenous Knowledge and Heritage: A Global Challenge* (Saskatoon, Purich: 2000), 66-79.
- Christina Cameron, "The Spirit of Place: the Physical Memory of Canada," *Journal of Canadian Studies* 35, no. 1 (2000): 77-94.

**Class 8: March 6, 2018****Midterm Examination (No discussion groups)****Class 9: March 13, 2018****Ottawa's Monuments and Multidirectional Memory**

- Rebecca Dolgoy and Jerzy Elżanowski, "Extensions: Through the Limits of Multidirectional Memory," Manuscript in preparation for *Citizenship Studies*.
- Tonya Davidson, "Imperial Nostalgia, Social Ghosts, and Canada's National War Memorial," *Space and Culture* 19, no.2 (2016): 177-91.

**Class 10: March 20, 2018****Workshop 2 held at the Carleton University Art Gallery: "Conducting the Space." (Sun K. Kwak)**

- *Readings TBA*

**Class 11: March 27, 2018****Assignment 3 DUE****Natural History and Museum Bodies**

- Finis Dunaway, "Hunting with the Camera: Nature Photography, Manliness, and Modern Memory, 1890-1930," *Journal of American Studies* 34, no. 2 (2000): 207-30.
- Ruth Phillips, "Settling Monuments, Indigenous Memory: Dis-membering and re-membering Canadian Art History," in *Settling and Unsettling Memories: Essays in Canadian Public History* (Toronto: University of Toronto, 2011).

**Class 12: April 3, 2018****Cultural Landscapes and Belonging**

- Eva Mackey, "'Death by Landscape': Race, Nature, and Gender in Canadian Nationalist Mythology." *Canadian Woman Studies* 20, no. 2 (2000).
- Thomas D. Andrews and Susan Buggiey, "Authenticity in Aboriginal Cultural Landscapes," *APT Bulletin* 39, no. 2/3 (2008): 63-71.

**Class 13: April 10, 2018****Course Review***No readings*

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**Academic Integrity**

*The following texts are part of Carleton's academic integrity and equity policies.*

**Plagiarism:** Plagiarism is a very serious academic offence. It occurs when someone tries to pass anyone else's work as their own. It occurs when a student either a) directly copies more than one of two sentences of another's written work without acknowledgement; or b) closely paraphrases the equivalent of a short paragraph or more without acknowledgement; and c) borrows, without acknowledgement, any ideas in a clear and recognized form, in such a way, as to present them as the student's own thoughts, where such ideas, if they were the student's own would contribute to the merit of his or her work.

Instructors who suspect plagiarism are required to submit the paper and supporting documentation to the Department Chair, who will refer the case to the Dean. Students are reminded that plagiarism can result in a range of penalties including failure in the course. It is in the student's best interests to keep all of their research papers intact after handing in papers.

**Resubmission of Work:** Prior approval of the instructor must be obtained if you intend to submit work that has previously or concurrently been submitted, in whole or in part, for credit in any other course.

For more details see the Academic Integrity Policy <http://www1.carleton.ca/senate/ccms/wp-content/ccms-files/Academic-Integrity-Policy.pdf>

### **Academic Accommodation**

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/>

**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/>

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send

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file your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). Requests made within two weeks will be reviewed on a case-by-case basis. After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website ([www.carleton.ca/pmc](http://www.carleton.ca/pmc)) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: <http://www2.carleton.ca/equity/>