

View from the green roof of the Canadian War Museum, November, 2015. Photography by Jerzy Elżanowski

## **CDNS 4400**

### **Cultural Landscapes and Cultural Identity in Canada**

**Theme for 2018/2019: *Wandering The Landscape***

Instructor: Jerzy (Jurek) Elżanowski

Location: 1216 Dunton Tower

Time: Tuesdays, 14:35-17:25

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## Course Argument

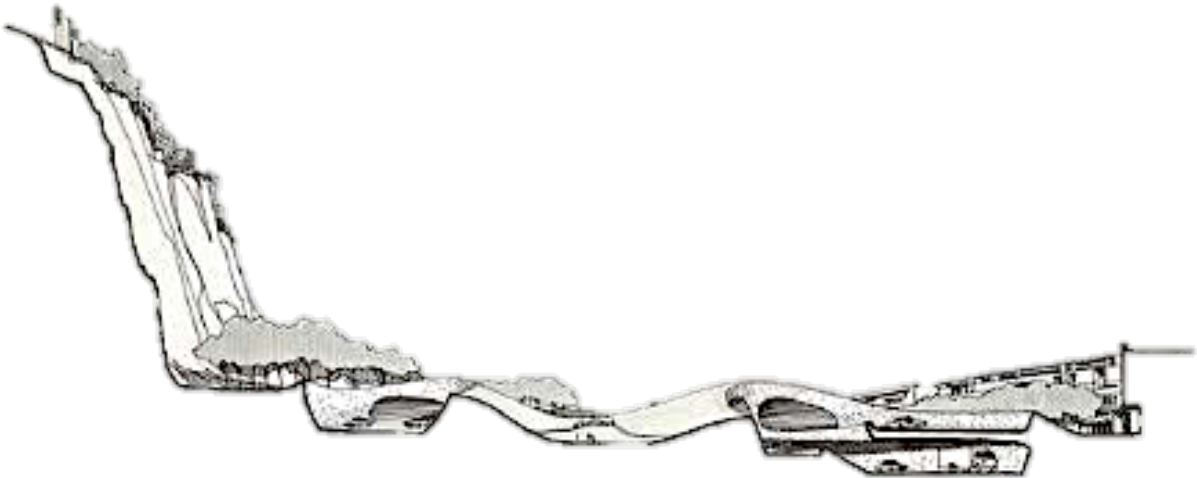
As the British-American cultural geographer Denis Cosgrove argues, “there is a profound connection, forged over half a millennium, between the modern usage of landscape to denote a bounded geographical space and the exercise of sight or vision as a principal means of associating that space with human concerns.”<sup>1</sup> To term something a landscape is thus to position it within a complex history of looking, knowing, owning, and dispossessing those who see or know otherwise. To study a landscape is to inquire after relationships of power between the viewer, the object, and people being viewed.

The emergence of what historians of Europe accept as modern perspectival drawing in Renaissance Italy codified and standardized representations of three-dimensional space. The picturesque movement in seventeenth and eighteenth century Europe both theorized and blurred the relationships between landscapes and pictures. Early twentieth century wildlife dioramas in North America mixed models and paintings to create the experience of space in the confines of the museum, and constructed a complex social contract built around distinct ideas of race, gender, and empire. Finally, the aerial photograph, developed as a reconnaissance tool in World War One, precipitated a major shift in how urban and rural landscapes were viewed, mapped and planned.

What all of these inventions have in common is that they use the geometry of an elevated gaze to formulate potentially violent relationships between landscape and human habitation. In fundamental ways, the elevated and the colonial gazes represent a relationship to land predicated, as Cosgrove suggests, on ownership as it “relates to shifting modes of social appropriation and use of space, involving individual property rights and more atomistic constructions of self and identity.”<sup>2</sup>

In Canada Indigenous peoples, settlers, immigrants, documented and undocumented migrants, and refugees necessarily depend on the land, its representation, interpretation, and interpolation into national narratives, in order to exist as collectivities. Central to the self-identification and legitimization of both the Canadian nation state and its dominant and minoritized groups, land(scapes) are, at different times and for different purposes, identified as empty, settled, northern, pristine, wild, foreign, Indigenous, animate and inanimate, possessed and dispossessed. Throughout this course, we will attempt to describe and critique these relationships by metaphorically entering and emerging from the land in daring but respectful ways. Two books will guide us in our journey: Ann Michael's *Fugitive Pieces* (1998) and Leanne Betasamosake Simpson's *Dancing On Our Turtle's Back* (2011).

## Assignments



[https://c2.staticflickr.com/6/5450/6920051486\\_8479abc729\\_z.jpg](https://c2.staticflickr.com/6/5450/6920051486_8479abc729_z.jpg)

**Assignment Brief:** The assignment for this course consists of three essays organized around the gesture of respectfully, thoughtfully, and purposefully wandering through the landscape. You will choose a representation of a Canadian landscape and draw a path through the chosen area. Imagine that, as the path passes through buildings, parks, mountains and rivers, it begins to ebb, flow, dip, rise unconstrained by the surface of the land. As in the landscape section pictured above, the surfaces that come in contact with the path are drawn as dark lines; the surrounding environments appear as thinner lines, suggesting distance. But instead of drawing a traditional architectural or geological section – one that replicates an elevated gaze – your task will be to attempt to thoughtfully *write through the landscape*. Practically speaking, this means that you will describe what you imagine to see as you travel along your chosen path, your sectional plane. What interior and exterior spaces does your path encounter? How does it feel to pass through walls, layers of rock or the waters of a cold lake? What public and private urban spaces does your sectional line connect, and which crucial relationships are omitted or altered in your particular view? What ethical implications does this imagined passage have on the way you view the cultural landscape? What ethical questions of cultural appropriation or projection come up when you do the exercise?

Your writing will take you along unexpected turns as you negotiate moments when you metaphorically enter the ground, travel, and then resurface to articulate the condition of a particular place. Words by Anne Michaels and Leanne Simpson will guide you in writing the poetry of space. The academic articles we read for class will serve as the bases for theoretical reflections on landscape, violence, and culture. You will be expected to draw on these readings in order to express your imagined experience in the terms of academic conversation. By writing in section, you could end up performing a conceptual violence on the landscape you describe. Writing through that violence will

be a powerful tool to confront and change stereotypical or ungrounded reconciliatory narratives of place in Canada.

### **Breakdown of Assignment Tasks:**

- Your first essay will describe the elements and nodes of the landscape traversed by your path. Why did you choose that particular path? How and where do you intersect the world around you? What kinds of spatial and cultural relationships do you anticipate to encounter?
- The second essay will consider moments of a conceptual passing through the crust of the earth or the surface of water at specific locations along your section. You will imagine that you appear inside a mine, under the floorboards of a nightclub, or at the bottom of a lake. You will describe, in detail, both the process of passing into the space, and the life you encounter there. Remember that time is a potentially important dimension in your work.
- In your third essay you will summarize and then analyze your travels. It is here that you will develop a relationship to the literature on cultural landscapes and on viewing. The three essays will come together to form three parts of a larger work.
- The final stage of the assignment will be to edit the essays into one coherent submission, further engaging and reflecting on the assigned literature. At the end, a minimum of 7 sources (at least 4 chosen from the assigned texts) need to have a clear presence in the work (quotations, citations, summaries, critiques, dialogues, etc.).

**Peer Review Workshops:** We will take ample time to discuss and workshop the assigned essays. Essays will be due on Fridays every three weeks according to the schedule below. On “workshop” days, you will read aloud and discuss fragments of your writing with your peers. You will be responsible for relating your work to the main arguments and claims made in the course. Each of you will need to prepare questions about how to proceed with your writing, and actively generate discussions about the intersections between your writing and the assigned literature.

### **Evaluation and Deadlines**

- Attendance and class participation (**evidence of completed readings**): 15%
- Discussion facilitation: 10%
- Weekly submission of discussion questions: 5% // **Due Sundays by 10pm**
- Essay 1 – Landscape elements: 15% // **Due Friday, September 24**
- Essay 2 – Conceptual passage: 15% // **Due Friday, October 25**
- Essay 3 – Analysis: 15% // **Due Friday, November 22**
- Final submission (take-home exam): 25% // **Due Saturday, December 21**

Students will be evaluated on the basis of class participation, discussion facilitation, assignments and the final edited paper. Under regular circumstances, I will not consider or grade late submissions. If you expect that you will need an accommodation, please let me know at least 1 week in advance. See below for University accommodations.

**Class participation:** This is a reading-intensive upper-year undergraduate seminar; regular attendance and thoughtful, informed, and generous participation in discussions is crucial to success. **It is crucial that students show evidence of having completed and analyzed the readings by connecting class discussions to specific passages in the assigned texts.**

**Discussion Facilitation:** Each week, one or two students will be responsible for facilitating that day's discussion. The student or the pair will be asked to

- briefly summarize the assigned articles
- research and briefly present one person, place, thing or practice mentioned in the readings
- use discussion questions (see below) to prepare an interactive activity for the class
- suggest a direction for and moderate the group discussion.

Note: While discussion leaders are **not obligated** to give formal PowerPoint presentations, they are welcome to share photos, artwork, film clips, or anything that helps establish dialogue with colleagues. Please feel free to contact me at any time with questions.

**Weekly Discussion Questions:** The entire group will help the facilitator by uploading **three to four questions** or discussion points that they intend to raise in class to the following Google Drive Folder:

[https://drive.google.com/drive/folders/1RhfltouM7zC\\_tG8nKwpuZulvUeeBLoTw?usp=sharing](https://drive.google.com/drive/folders/1RhfltouM7zC_tG8nKwpuZulvUeeBLoTw?usp=sharing)

**The discussion questions must be uploaded every Sunday evening by 10pm.** They are a way to organize your thoughts in relationship to assigned readings, and they give students less comfortable with public speaking the chance to share their ideas with the group in advance. They facilitate more coherent discussion and allow both the facilitators and the instructor to direct the discussion towards topics most relevant for the group

**Course Correspondence:** Please communicate with me using your Carleton email accounts *only*. I will do my best to respond to student emails within 24 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.

**Readings:** The library will make most of the assigned articles available on ARES. For copyright reasons, some books (and book chapters) may be accessible at the library reserves only. Articles unavailable on ARES will be posted on cuLearn. Please make sure

to plan your readings in advance, and to coordinate with me if needed. I find that using hard rather than electronic copies of reading material in class is more productive for sharing and learning. Unless this is very difficult to do (e-books), I would ask that you print, mark up, and bring physical copies of assigned articles to class.

**Two books** will help organize the course as a narrative:

- **Anne Michaels, *Fugitive Pieces* (New York: Vintage, 1998).**
- **Leanne Simpson, *Dancing on our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence and a New Emergence* (Winnipeg: Arbeiter Ring: 2011).**

Since many people prefer to use electronic versions, I will not be ordering the books for you. Please either order hard copies online or buy electronic copies.

We will talk about a 'layered' approach to reading that allows students to reliably maintain an overview of the main arguments of an article or book. For weeks with longer or more complex assigned texts, I may suggest specific sections of articles or book chapters that demand close reading, and equally point out sections that can be read for general content, with less attention to detail.

**Excursions and guest lectures:** An obligatory **excursion to the Canadian Museum of Nature and the Canadian War Museum** will be organized during class time. There may be other opportunities to attend conferences, symposia or take tours of Ottawa. These will be optional and announced in class. Guest lecturers who are specialists in pertinent fields may come and speak as opportunities arise. *Students with disabilities will be accommodated.*

### **Research Assistance**

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

## **Class Schedule**

Please note that, although I will do my best to follow the schedule provided below, certain activities, including excursions, possible guest speaker appearances and the accompanying discussions, may need to be rescheduled. I will announce any changes to the reading schedule at least two weeks in advance. As such, this is a **draft schedule** that may change with reasonable notice.

### **Class 1: September 10, 2019** **Introduction and Course Overview**

### **Class 2: September 17, 2019** **Landscape as Artifice I**

*Please familiarize yourselves in a general way with the following readings; we will be discussing them during Class 3.*

- Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text* 11 (Winter, 1984-1985): 20-64.
- Stephen C. Quinn, "The Worlds Behind Glass," *Natural History*, 115, no. 3 (2006).

*Please meet me at the front entrance of the Canadian Museum of Nature at 3:00pm.*

### **Class 3: September 24, 2019** **Landscape as Artifice II**

- Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text* 11 (Winter, 1984-1985): 20-64.
- Denis Cosgrove, "Landscape and the European Sense of Sight – Eyeing Nature," in *Handbook of Cultural Geography*, edited by Kay Anderson, Mona Domosh, Steve Pile, and Nigel Thrift (London: Sage, 2003), 249-268.

### **Class 4: October 1, 2019** **Workshop I**

Peer review workshop and discussion of chapters 1-3 of *Dancing On Our Turtle's Back* as well as "The Drowned City" and "The Stone Carriers" both in Part I of *Fugitive Pieces*.

### **Class 5: October 8, 2019** **Landscape, Power, and the Picturesque**

- Alison Byerly, "The Uses of Landscape: The Picturesque Aesthetic and the National Parks System," in *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm, (Athens: University of Georgia Press, 1996), 52-

68.

- Bruce Braun, "Producing *vertical territory*: Geology and Governmentality in Late Victorian Canada," *Ecumene*, 41, no. 4 (2000).

### **Class 6: October 15, 2019**

#### **Landscape, War, and the Aerial View I**

- Hilary Ballon and David Friedman, "Portraying the City in Early Modern Europe: Measurement, Representation, and Planning," in *The History of Cartography*, in *The History of Cartography. Volume 3: Cartography in the European Renaissance* (Chicago: University of Chicago Press, 2009).
- Peter Adey, Mark Whitehead, and Alison J. Williams, "Introduction: Visual Culture and Verticality." In *From Above: War, Violence, and Verticality* (Oxford University Press, 2014).

Class meets at Carleton Archives and Research Collections, MacOdrum Library, R. 581.

**October 21-25, 2019: NO CLASS – HAPPY READING WEEK!**

### **Class 7: October 29, 2019**

#### **Workshop II**

Peer review workshop and discussion of chapters 4-6 of *Dancing On Our Turtle's Back* as well as "The Way Station" and "Phosphorus," "Terra Nullius," and "The Gradual Instant" all in Part I of *Fugitive Pieces*.

### **Class 8: November 5, 2019**

#### **Landscape, War, and the Aerial View II**

- David Dean, "Museums as Conflict Zones: The Canadian War Museum and Bomber Command," *Museum and Society* 7 No. 1 (March 2009): 1-15.

Please meet me at the front entrance of the Canadian War Museum at 3:15pm.

### **Class 9: November 12, 2019**

#### **Cultural Landscapes and Heritage Conservation**

- Cari Goetchus and Nora Mitchell, "The Venice Charter and Cultural Landscapes," *Change Over Time*, 4.2 (2014) 338-357.
- Thomas D. Andrews and Susan Buggiey, "Authenticity in Aboriginal Cultural Landscapes," *APT Bulletin* 39, no. 2/3 (2008): 63-71



**Class 10: November 19, 2019**  
**Landscapes, Museums, and Human Remains**

- Samuel J. Redman, "Collecting Bodies for Science," in *Bone Rooms: From Scientific Racism to Human Prehistory in Museums* (Cambridge, MA: Harvard University Press, 2016), 16-68.

**Class 11: November 26, 2019**  
**Workshop III**

Peer review workshop and discussion of chapters 7-8 of *Dancing On Our Turtle's Back* as well as all of Part II in *Fugitive Pieces*.

**Class 12: December 3, 2019**  
**Summary Class**

## **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 me 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/>

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<sup>1</sup> Denis Cosgrove, "Landscape and the European Sense of Sight – Eyeing Nature," in *Handbook of*

<sup>2</sup> *Ibid.*