



2015

# FASSinate

FACULTY OF ARTS AND SOCIAL SCIENCES MAGAZINE

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# FASSinate

THE FACULTY OF ARTS AND SOCIAL SCIENCES MAGAZINE

[carleton.ca/fass](http://carleton.ca/fass)

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## Newsletter Mission Statement

FASSinate is published for the alumni, faculty, staff, friends and partners of the Faculty of Arts and Social Sciences. The newsletter is intended to communicate the Faculty's goals, strategic direction and activities in order to connect alumni to each other and the university.

## We are FASS

Carleton University Art Gallery | Centre for Initiatives in Education | College of the Humanities (Greek and Roman Studies, and Religion) | Department of English Language and Literature | Department of French | Department of Geography and Environmental Studies | Department of History | Department of Philosophy | Department of Psychology | Department of Sociology and Anthropology | Institute for Cognitive Science | Institute for Comparative Studies in Literature, Art and Culture | Institute of African Studies | Institute of Interdisciplinary Studies | Pauline Jewett Institute of Women's and Gender Studies | School of Canadian Studies | School of Linguistics and Language Studies | School for Studies in Art and Culture (Art History, Film Studies, Music)

## ! We want to hear from you!

Your input and feedback are important to us. If you would like to submit a letter to the editor, or story ideas, send an email to [fassod@carleton.ca](mailto:fassod@carleton.ca).

## 🐦 FASS has joined Twitter!

Follow @CU\_FASS to keep in touch with all things Faculty of Arts and Social Sciences. From interesting student, faculty and alumni stories to must-attend FASS events – if it's FASS related (and maybe even if it isn't), we Tweet about it! Connect with FASS by following @CU\_FASS!

## Cover Photo

Martin Golland | **Scriptorium (2012)** | Oil on canvas | 108" x 60"  
Courtesy of the artist and Birch Contemporary | Photo: Martin Golland

Martin Golland is one of fourteen contemporary Ontario artists featured in Human Nature, Carleton University Art Gallery's summer blockbuster exhibition. The artists look at the state of the natural world, and our impact on it. Produced in collaboration with the National Arts Centre's Ontario Scene, this is the most ambitious exhibition in CUAG's history. It includes video, sculpture, painting, large-scale installation, and performance.

Visit CUAG's website at <http://cuag.carleton.ca/> for more information on the Carleton University Art Gallery and its upcoming exhibitions.

The Department of University Advancement protects your personal information. It is used by the university to inform you about programming, events and offers from our affinity partners, to communicate Carleton news, and for fundraising purposes. To update your name or address or stop mail, please contact advancement services at 1-800-461-8972.



## MESSAGE FROM THE DEAN

It is with some sense of disbelief that I sit down to write this my 10th, and for me the last, introduction to our annual Faculty magazine. My second term as Dean will expire on June 30th, and I look forward to reengaging more actively with my passion for research on the material culture of early medieval Italy, something which has been reduced to secondary status in my life for much too long.

In many ways this past decade seems to have vanished in a flash, although it is also difficult to remember a time when I was not occupying the end office in Paterson Hall 330. And what a decade it has been: the last ten years have witnessed an enormous renewal of our faculty and professional staff, the addition of dozens of new academic programs at all levels, new opportunities for our students to engage off-campus in co-op and practicum programs as well as enhanced opportunities for travel-study outside Ottawa, new or enhanced facilities, updated technology...and the list

goes on. It has been a decade of great change, but also one which has seen our core beliefs in the importance of good teaching and excellent research reinforced at a variety of levels. Plus ça change...

As some of you will know, the search for the next Dean continues, and in the interim Associate Dean Catherine Khordoc has bravely agreed to hold the proverbial fort for the 2015-16 academic year. She too is a FASS alum and shares with many of us an abiding love for the Faculty and its programs.

These are not easy times for universities anywhere in the world, but recent events in countries like Pakistan and Kenya serve to remind us of the importance of education as a global force for good. As alumni of Carleton University, and more specifically of the Faculty of Arts and Social Sciences, we all have a role to play in ensuring that our degree programs will continue to flourish in the decades to come. But it will take a collective effort!

In the pages that follow you will find some of the exciting Faculty stories of the past year. I hope you will enjoy them, and that you will continue to find ways to stay engaged with Carleton. Indeed, I hope to see many of you at our next "CU in Toronto" event on May 21st. Happy reading!

# THE SECOND ANNUAL POWER OF THE *Arts* FORUM

## ACTING NOW FOR SOCIAL CHANGE

For a weekend in November, 2014, the second annual Power of the Arts (POA) National Forum transformed the Carleton University River Building into a hub of cultural-celebration.

The POA Forum saw over 270 delegates experiencing and participating in West African Drumming, First Nations Round Dancing and Montreal-based Gospel Singing.

For the second year in a row, the POA Forum was co-organized by the Michaëlle Jean Foundation (FMJF) and Carleton University's Faculty of Arts and Social Sciences (FASS). This year's official theme was "Acting Now for Social Change."

BY VANESSA VANZIELEGHEM

PHOTO: WAYNE TENANT OF THE IMANI GOSPEL SINGERS PERFORMS



In 2013, the introductory POA Forum was held at Carleton University and the forthcoming instalment has already been scheduled for the Fall of 2015.

Co-Founders of the FMJF, Jean-Daniel Lafond and the Right Honourable Michaëlle Jean (27th Governor General and Commander-in-Chief of Canada, Chancellor of the University of Ottawa and the newly appointed Secretary General of the International Organization of La Francophonie) were present and accessible throughout the weekend, sharing their passions and attending events.

Appointed Senior Scholar at Carleton University's FASS, Jean-Daniel Lafond has worked in collaboration with Dean of FASS, John Osborne and the POA Committee members, to assure the event was an engaging and widely-attended happening. They've achieved their goal and more...

Though Forum attendees included the likes of senior scholars, medical professionals and accomplished artists, it did not feel like your typical academic conference. The Foundation founders and staff members created a truly comfortable and open atmosphere, in which, participants took an active role in expanding the Power of the Arts Action Plan by collectively creating session summaries and offering suggestions after each workshop. Beyond this, delegates were able to network with each other and promote their initiatives through a crowd-sourced poster display. The Forum brings people together to learn and to forge new connections and ideas.

Colombian-born Pablo Muñoz, winner of the The Michaëlle Jean Foundation's, Art Gallery of Ontario's and WorldPride Toronto's 4th Wall Youth Solidarity Project, told the audience that "I did not work alone. I had the support of [thousands in] my community. I act as a vehicle for what the community is saying." Muñoz arrived to Canada as a refugee in 2000. Today, he is an accomplished citizen whose artistic work extends from painting, design, performance art and writing.

As the forum grows, the scope and depth of related collaborations continues to expand. At the 2014 POA Forum, The College of Family Physicians Canada in conjunction with FMJF, announced a fellowship for arts in family medicine. Over the next three years, they will jointly award over sixty thousand dollars to qualified projects.

Dr. Ralph Masi, the Ontario Chair of the College of Family Physicians Canada, described this exciting new partnership. "This Power of the Arts fellowship will support individuals and teams who are engaged in research related to the inclusion of the arts in family medicine. This exciting venture will bring together arts from many different aspects, including the art of medicine..."

The Forum is a safe space, serving as a model for a more inclusionary and compassionate society. As one young delegate put it, "I wish it could be POA all year long."

The artistic and enthusiastic crowd was treated to speeches and performances highlighting some of the work being done in conjunction with the unprecedented partnership between H'Art of Ottawa, Carleton's Jesse Stewart, Arts Project Australia, Indigenous Cultural Media Innovations, Guerilla magazine, and The National Arts Centre. FASS Professor and talented Musician Stewart spoke to the project while on stage saying, "We are turning the page on disabilities in the arts, and we invite you to turn the page with us."

In 2014, for the first time, POA also partnered with the Carleton University Film Department and the Canadian Film Institute (CFI) to curate and screen a variety of independent, local and politically-charged films. The aim was to bring the medium of film, an important part of Lafond's life, to the Forum. *Turning the Page*, a documentary about the H'Art of Ottawa performers and directed by Andrew Hall, made its debut. In addition, Tom McSorley, Executive Director of the CFI and film critic for CBC Radio One along with Barbara Laurenstin, Host of EntreNous, Rogers TV took to the stage as the POA's Masters of Ceremonies.

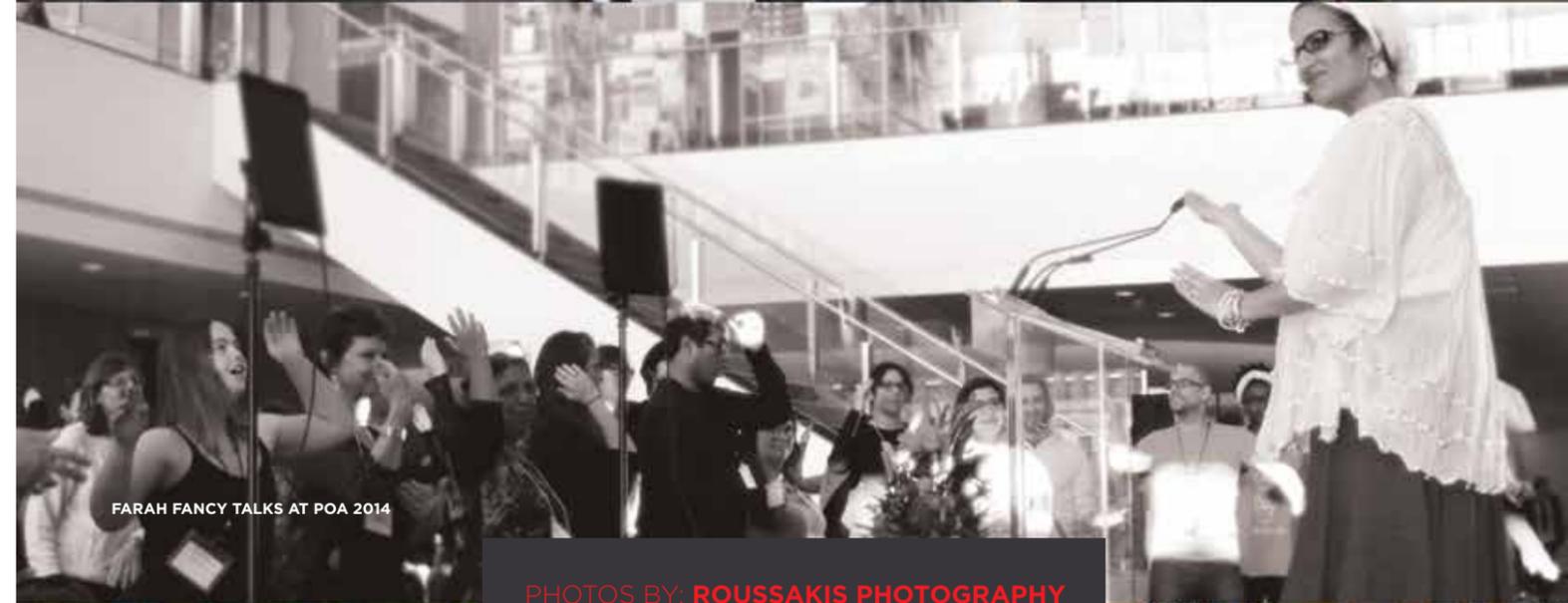
The POA Forum provides an important opportunity for FASS to refocus attention towards the arts. The Forum, brought together students, faculty, alumni, global stakeholders, curators, policy makers and artists at Carleton University to engage in a national conversation about the importance of the arts and humanity within our society.

The story continues, as FASS is gearing up to host the 2015 instalment of the Forum, where diversity, justice and the power of the arts will once again be celebrated for a full 48hrs.

Please visit the FASS website for information on PoA 2015: [carleton.ca/fass](http://carleton.ca/fass)



JEAN DANIEL LAFOND AND THE RIGHT HONOURABLE MICHAËLLE JEAN PARTICIPATE IN A GROUP ACTIVITY



FARAH FANCY TALKS AT POA 2014

PHOTOS BY: ROUSSAKIS PHOTOGRAPHY



SAVANNAH SIMON

YOUNG DELEGATES

SECOND YEAR CHILD STUDIES STUDENT,  
EIMAN SULTAN PRACTICES SIGNING

# SIGNING IN FASS

In the mid 1990s, the School of Linguistic and Language Studies (SLaLS) introduced the study of American Sign Language (ASL) with two introductory classes which, combined, comprised 48 students.

The courses were introduced to satisfy a growing demand for post-secondary accessibility for North American communities of the Deaf and Hard of Hearing, as well as to equip students to engage with these communities throughout their lives.

ASL is a fully developed language that consists of visual representations created through hand shapes and hand movements in a 'signing space' to present ideas, in conjunction with facial expressions to present grammatical information and other information conveyed in spoken languages through intonation, such as emphasis or speaker attitude. ASL uses 4000 signs based on linguistic principles and highly developed concepts of how to present visual meaning. Fingerspelling is also central, as it's used for loan signs and names as represented in other languages.

As you can see, becoming proficient at ASL involves precise and sophisticated teaching and learning. The homegrown SLaLS curriculum was created with the intent of taking into account current practices and

perspectives in ASL, as well as taking into consideration the specific student makeup of each class.

Instructor Jon Kidd has been teaching ASL courses since their inception back in the 90s. For his classes, which occur in essentially a no-voice classroom setting, he fosters a socio-cultural learning environment with a heavy emphasis on peer interaction, in which, each student's own innate and gestural abilities play a role in the acquisition of the language skills.

"I try to get to know the students the best that I can to find better ways to teach them, encourage conversation on a social level and draw on students' creativity," said Kidd. "At the same time, I encourage students to engage similar conversations with each other and whenever possible, to help each other with their skills development. In the end, I hope students will be able to continue using the language whenever they need to. I have always gained a great satisfaction from bumping into a former student perhaps in the tunnel or on the quad, and they stop to have a chat."

SLaLS's and Kidd's approach and teaching style has resonated. Since the original course from the mid 90s, the program has grown exponentially.

In 2005, a four-year minor in ASL was created in SLaLS with the objective of reducing the large size of the first-year

class. Establishing this minor was the right move, because currently, ASL is averaging 990 students each year. In 2014, there were 1326 registrations!

"When I took my first American Sign Language class at Carleton, I never thought I would pursue the minor. Being bilingual, I was interested in learning a third language and chose ASL as an elective. I instantly became passionate about the language and culture. The staff, which in my opinion are the most integral part of the program, provide an amazing learning and growing experience. Each teacher has a unique way of instruction, keeping the classes new and exciting. Now, in my second year, I can attest that this program has been and continues to be a challenging yet rewarding learning experience. If you are the slightest bit interested in American Sign Language, I highly recommend it. Prepare to be inspired," said Ashlee Emmett, who is a 2nd year Psychology major and American Sign Language minor.

Professor and Director of SLaLS, Randall Gess, attributes this extraordinary evolution to a number of things. "An increased interest in ASL is a documented trend across North American universities, but our program has definitely been on the front edge of that trend", said Gess. "This is thanks in large part to the talents and efforts of our founding instructor, Jon Kidd, who has developed the

courses and the program over the years. He is a very committed and creative teacher who has strong ideas about how the language is best learned and how the teacher can facilitate this learning. He knows how to engage students and to get them hooked on the process of learning. 'Inspiring' is definitely a good word to describe Jon. I think part of the remarkable growth of our program is due to word of mouth because students have such transformative experiences in our classes. When I think of the number of students who leave our program with an understanding of Deaf culture and some of the issues facing Deaf communities, and eager and equipped to interact with these communities, I am filled with pride, and with gratitude to Jon."

The overwhelming popularity of the program was one of the reasons for the Modern Languages programs to move to St. Patrick's building, where its growth could be accommodated and new facilities could be created. Because ASL is such a physical and visual language, traditional written quizzes are insufficient tools for measuring students' proficiency and progress. The recently constructed iMac lab in St. Patrick's is heavily booked by ASL classes for semiweekly quizzes, teaching, and feedback. Hi-definition cameras and a highly-customized homegrown ASL video recording system capture students' video quizzes in real-time, sending copies to the instructor for marking and targeted feedback.

"Students and teachers really appear to enjoy using the Mac lab for ASL", explains CALL Consulting Analyst, Mike Barker. "The new software is very user-friendly and it makes the whole recording process so much simpler. Students also really appear to benefit from watching themselves on video and from receiving one-on-one feedback from their instructors."

Taking the passionate faculty, staff and progressive technology into account, SLaLS has established itself as one of the premier learning destinations in the world for those interested in ASL.

"Plans are underway to seek a specialized option for the students, perhaps in Interpreting/translating by further expanding our existing facilities and furthering the development of our close ties with Applied Linguistics and Discourse Studies (ALDS)," says Kidd. "Other options are also being considered centering on Deaf Studies and specialized language translation. Regardless of which options we chose to follow, the four-year minor program will form the entry point."

For more information on the School of Linguistic and Language Studies and the American Sign Language program, please visit: <http://carleton.ca/slals/>



INSTRUCTOR JON KIDD  
TEACHING ASL

PHOTOS BY: ROUSSAKIS PHOTOGRAPHY



FIRST YEAR STUDENT ALEXANDER JESSO  
ASKS FOR YOUR NAME IN SIGNS



FIRST YEAR CANADIAN STUDIES STUDENT,  
HANA STEWART.



CARLETON HOSTS

# Gothic

COLLOQUIUM

BRUCE S. ELLIOTT

On September 26-27, 2014, Carleton University partnered with Heritage Ottawa, the Pinhey's Point Foundation, and the City of Ottawa in a two-day colloquium on the origins of Ottawa's domestic gothic architecture.

The colloquium was hosted by the Carleton University Department of History, and was accompanied by an exhibit from the Pinhey's Point Foundation to which History Department undergraduates contributed. Both drew attention to thirteen nineteenth-century villas, six still extant, designed in a Tudor Gothic style for members of the Ottawa establishment by a Confederation generation of English architects who immigrated to Ottawa to compete for the Parliament Buildings contract.

These houses shared a revolutionary pinwheel floorplan that was not medieval at all, but an innovation traced recently to the father of the English Gothic Revival, A.W.N. Pugin (1812-1852), by Dr. Timothy Brittain-Catlin, an architectural historian at the University of Kent School of Architecture. The pinwheel plan represented a completely new way of organizing domestic space in homes of modest size, in which wings of variable length revolve outward from a central stair hall.

Dr. John Osborne, Dean of the Faculty of Arts and Social Sciences, as an art historian was immediately intrigued and readily agreed to finance the colloquium. Production of the exhibit was made possible by a Heritage Project Fund grant from the City of Ottawa, with translation services facilitated by its Culture and Heritage Services Branch.

It was decided at the outset that while the colloquium would focus on the Gothic pinwheel house, the exhibit would feature ecclesiastical, civil, and

Parliamentary Gothic as well. All these came together to transform rough frontier Bytown into a City of Ottawa worthy of being the capital of a new nation and, in the context of the time, a partner in the wider British Empire.

Professor Bruce Elliott of the Department of History developed the exhibit, in consultation with David Jeanes of Heritage Ottawa and Peter Coffman of Carleton's Art History Department. Three students in Dr. Elliott's third-year history course on Ottawa neighbourhoods undertook research that supported elements of the exhibit. Jennifer Horvath merged all 49 sheets of Ottawa's first fire insurance atlas of 1878 into one mammoth datafile and highlighted residential and non-residential buildings of stone; her map became the centerpiece for a panel on Ottawa's thirteen pinwheel houses. Arsalan Hosseini did some of the background research on Ottawa's Parliamentary Gothic, and Victoria Hawkins produced a paper on the gendering of Victorian domestic space in the Christie house that became the basis for the final panel.

The colloquium began on Friday, September 26 with a tour of the Pinhey family's country house, Horaceville, so that participants could view the Georgian vernacular residence of the first generation before learning about the Gothic pinwheel villas erected for the second. With the cooperation of the Anglican congregation of St Mary's and its cemetery committee, Old and New St Mary's Churches were viewed with commentary by Dr. Elliott. The ladies of New St Mary's served a picnic lunch in the Church Hall, provided by the Pinhey's Point Foundation.

On the Friday afternoon, through the gracious permission of His Excellency Howard Drake, OBE, the British High

Commissioner, a group restricted to 50 was admitted to the grounds and interior of Earncliffe for a tour guided by Drs Jeanes, Elliott, and Brittain-Catlin. In the evening 96 people attended the keynote address by Dr. Brittain-Catlin on Pugin's invention of the pinwheel plan, sponsored by Heritage Ottawa and doubling as the first of its annual public lecture series. Its High Gothic interior made St Alban's Anglican Church a wonderfully appropriate venue. This lecture and the two Saturday lectures, which were free to all, were also publicized as contributions to Culture Days 2014.

The following morning, the PPF gothic exhibit was inaugurated in the lecture theatre at Carleton University's River Building, where David Jeanes spoke about Ottawa's pinwheel villas and Ian Badgley, the NCC archaeologist, about the place of the Pinhey family homes in the context of the history and redevelopment of LeBreton Flats.

The afternoon bus tour began with lunch at Cabotto's Restaurant near Stittsville, another of the pinwheel houses, specially opened by owner Vincenzo Pucci. The coach tour proceeded downtown by way of Richmond Road, allowing participants to view other surviving pinwheel houses: Silver Spring at Bell's Corners, The Elms, Stadacona Hall in Sandy Hill, now the Embassy of Brunei, and Abbotsford across from Lansdowne Park, where guests were given a tour by Patricia Goyeche, Coordinator of Community Programs for Abbotsford/the Glebe Centre of the ground floor with its original marble fireplaces. The tour also passed the onetime sites of Dr. Hamnett Hill's Tudor Hall and Charles Pinhey's Merton Cottage on Wellington, Sandy Christie's Moose Cottage on Bronson, and the Terraces, a brick house built at 910 Bank for Alexander Mutchmor, beside his stone

pinwheel Abbotsford. The other lost pinwheel houses were Catherine Stewart's Appin Place on the site of the Museum of Nature, Sir Henry Bate's Trennick at 216 Chapel, and the Batson/Parent house at 142 Daly. Parts of the latter survive amongst Mackenzie King's artificial ruins at Kingsmere. All three tours were fully subscribed and the entire colloquium was blessed with two gloriously sunny days.

The Carleton Centre for Public History contributed a research assistant, Jesse Robertson, who video-recorded the three lectures and the bulk of the tour commentary for posting, once edited, to the Internet. On the Wednesday preceding the colloquium, Tim Brittain-Catlin hosted the screening of a BBC Pugin documentary, *God's Architect*, a late addition to the History Undergraduate Society (HUGS) fall movie series, thanks to Laurie Brady, a graduate student in Canadian Studies, and Nancy Duff, librarian at the Audio-Visual Resource Centre at St Patrick's College. Dr. Brittain-Catlin also lectured in one of Dr. Coffman's classes that morning, and in the afternoon in the History and Theory of Architecture speakers' series on "Failure in Architecture", the subject of his recent book *Bleak Houses*.

The English language version of the Gothic exhibit has been installed in the Department of History (fourth floor Paterson Hall) for the remainder of the 2014-15 academic year, and the full bilingual exhibit, including a segment deploying 19th-century stereographic 3D images of several of the pinwheel houses, will open at Pinhey's Point Historic Site in May.



KEYNOTE SPEAKER TIMOTHY BRITTAIN-CATLIN AT HOGS BACK FALLS



TOUR GROUP AT NEW ST MARY'S CHURCH, PARISH OF MARCH



PETER COFFMAN, TIM BRITTAIN-CATLIN, BRUCE ELLIOTT, AND DAVID JEANES AT THE RIVER BUILDING



## FASS INTERVIEW: PURPOSE & PERSEVERANCE

Psych Prof Finds That Having a Sense of Purpose Could Lead to a Longer Life

Assistant Professor in the Department of Psychology, Patrick Hill has recently led a study that revealed a link between the sense of having purpose, and living a longer life.

Published in the prominent journal, *Psychological Science*, Hill's research concluded that those who feel they are living a meaningful life are likely to be physically healthier, thus, extending their lifespan.

FASS discussed these interesting findings with Prof. Hill...

### How did you conduct this study?

**PH:** The study employed longitudinal data from the Midlife in the United States Study (MIDUS), which first assessed individuals on a variety of variables in 1994-95. This study provided data on whether participants had passed away in the 14 years following the initial assessment. Our findings demonstrated that individuals who reported higher levels of purpose in life lived longer than their counterparts, even when controlling for the known effects of other influences on mortality risk, such as having positive relationships with others, and greater positive affect.

### How would you describe a "sense of purpose?"

**PH:** Purpose in life is a difficult construct to define, but most researchers characterize it as a sense that one has overarching goals for life that help direct daily and long-term activities. Individuals vary greatly with respect to what their specific purpose in life is, but some examples

include being focused on helping others, building financial and occupational success, receiving recognition and achievement in one's field, and producing creative or artistic works.

**Does it matter what age or juncture of life that people are at when they discover their purpose? Can it be too early or too late in determining your sense of purpose for it to have tangible implications on how long you might live?**

**PH:** At any age, finding a purpose in life appears adaptive. Studies consistently show that having a purpose in life corresponds to better health and wellbeing throughout adolescence and adulthood. In line with these findings, our study shows that the effect of purpose on longevity is relatively stable (i.e., a similar magnitude) for younger, middle, and older adults.

**Why is a sense of purpose so influential? What role is it playing for people that it results in a longer a life?**

**PH:** Having a sense of purpose is beneficial for a number of reasons. For instance, our research consistently shows that purposeful individuals tend to be more "agentic" in their daily lives; that is, they are more likely to actively pursue their goals and engage in their daily experiences. In addition, purposeful individuals often report less anxiety and stress in their daily lives, which also could play an important role in promoting long-term health and wellbeing.



# STUDYING DISABILITY AT CARLETON UNIVERSITY

WELCOMING A NEW MINOR IN DISABILITY STUDIES

STUDENT NATHAN HAUCH SHARES A LAUGH WITH PROFESSOR ROY HANES  
PHOTO: ROUSSAKIS PHOTOGRAPHY

In the fall of 2014, Carleton University proudly launched a minor in Disability Studies.

The multifaceted and interdisciplinary Disability Studies minor provides a broader understanding of the experience of countless people living with, or who are affected by, any form of disability; be it learning, physical, mental or otherwise.

Housed in the Institute of Interdisciplinary Studies, this innovative minor is the result of the hard work and collaboration of many faculty members, students, and staff across all fields of study at Carleton. At the forefront of this endeavor is Roy Hanes, a long-time professor in the School of Social Work and a founding member of the Canadian Disability Studies Association.

Hanes has tirelessly championed disability rights since the early 1980s. He helped initiate the Ottawa Carleton Independent Resource Centre, has served organizations such as the Council of Canadians with Disabilities and the Canadian Centre for Disability Studies, shaped the first social work course relating to critical disability theory at Carleton and even developed and taught the first social work course relating to people with disabilities in Russia.

Hanes is thrilled that Carleton University is poised to become a leading voice in his field of expertise.

“The study of disability is an internationally emerging field of study in academia. Though it’s still relatively new, most people are beginning to realize the importance of investigating life with disability on a deeper level including the personal, social, political, economic and cultural issues relating to disability; and I think this fits well the culture at Carleton,” explains Hanes

“People with disabilities are part of our communities, our history, our culture and our society. They always have been and always will be. Disability is not a sickness, and more likely than not, everyone has experienced it personally in one form or another.”

He isn’t exaggerating.

According to a 2010 United Nations Report, disabled persons make up the world’s largest minority at around 15 per cent. An estimated one billion people live with a disability, while approximately 54 percent are directly affected by the disability of someone close to them.

Coursework in the minor will explore the historical, cultural, economic, physical, and social aspects of disability within a totally inclusive environment. Students will also receive first-hand information, as a number of local people with disabilities will deliver guest talks to discuss their views and experiences.

Student Nathan Hauch (BHUMS/07, MA/09) is a great example of what can be accomplished professionally for those educated in disability.

Since graduating, he has worked with Spinal Cord Injury Ontario as the co-ordinator of Public Policy and Government Relations, and is beginning a new position as Accessibility Training Coordinator with the City of Ottawa. He’s also currently completing a Graduate Diploma in Health Policy with the School of Public Policy and Administration, and did much of the background research on existing Disability Studies programs in the English-speaking world.

“Disability studies are not just for people with disabilities – it is for everyone,” says Hauch, who has

Cerebral Palsy and hearing loss. “It encourages us not only to identify barriers to inclusion in our world, but also, opportunities for building solutions. Social change is hard work, though – it requires an understanding of history, of various approaches and how to bring people together.” Hauch’s undergraduate degree with the College of Humanities and Masters of Arts in Political Science, coupled with his experience as past president of the Graduate Students’ Association, provided him with a keen understanding of political processes and approaches for enhancing accessibility.

“From exploring interests to meeting people of all different kinds of backgrounds. I learned so much about the world, and about myself as a result,” adds Hauch.

Patrizia Gentile, Associate Professor and Director of the Institute of Interdisciplinary Studies, was instrumental in the development of this new program. She believes the minor is going to help create a new social dialogue and affords students a terrific experience and an exceptional skillset.

Professors Gentile and Hanes are two of the many faculty members and departments that were intimately involved in the creation of Disability Studies at Carleton. This includes, but is not limited to, Dominique Marshall in History, Adrian D.C Chan from the Department of Systems and Computer Engineering, Karen March in the Department of Sociology and Anthropology, Senior Advisor to the Provost Katherine Graham, former Canadian Studies faculty member. Katherine Arnup, and the current Director of the School of Canadian Studies, Peter Hodgins, who notes that the creation of the program, “fortifies the line of thought that



HANES AND HAUCH IN CLASS  
PHOTO: ROUSSAKIS PHOTOGRAPHY

Carleton is the most accessible campus in North America.”

As well, students like Hauch played an instrumental role in the implementation of the minor by providing input and research. This group included History PhD student Dorothy Jane Smith, Erica Carson from Gender Studies and Social Work, and recent grads Phillip Bernard Turcotte, Human Rights, and Edward Ndopou, Directed Interdisciplinary Studies. As part of the Social Work and Persons with Disabilities course, Carson and Turcotte carried out a major research project which explored Canadian Disability Studies programs. As a

result, they were able to propose a model for Disability Studies, while Smith created a Carleton University website on the History of the wheelchair.

For all those involved in the creation and implementation of the program, the Disability Studies minor is just the beginning of a much grander journey for Carleton University and the Institute of Interdisciplinary Studies.

“Many people are very interested in moving this forward. I remember when the Social Work and Persons with Disabilities course first started in 1992, it had five students. Now there are over 100 registered for a variety

of courses on disability. The reception for Disability Studies 1001 has been wonderful: it filled on the first day, and based on sheer demand, a second section had to be opened for the winter term. I hope this leads to the development of many more courses in Disability Studies,” says Hanes.

Considering this eagerness and the bounty of leaders that already exist in the field at Carleton, Disability Studies’ future promises for extraordinary things.



SUKESHI KAMRA AND CHRIS BROWN



## TO THE BACHELOR OF GLOBAL AND INTERNATIONAL STUDIES AT CARLETON UNIVERSITY!

The Bachelor of Global and International Studies (BGInS) at Carleton University will welcome its first students in September 2015!

The BGInS is jointly offered by the Faculty of Arts and Social Sciences (FASS) and the Faculty of Public Affairs (FPA) and is intended for students who want to learn more about, and engage constructively with, the world in which we live.

The Program will allow students to pursue a wide range of career options related to global and international studies, including graduate school in a number of different disciplinary areas. It is both multidisciplinary, in that it introduces students to the many different disciplinary perspectives on global and international studies, and interdisciplinary, in that it places these disciplinary perspectives in critical dialogue with each other.

The BGInS program will draw on the knowledge of 80 faculty members from both FASS and FPA.

The innovative BGInS will be the first academic program at Carleton to establish, in cooperation with Residence Services, a Living Learning Community which intentionally links the academic program to life in residence. This unique opportunity takes advantage of Carleton’s strengths and location to

provide an undergraduate experience in global and international issues that can give residents an advantage in today’s job market. By connecting with enthusiastic faculty and experiential learning opportunities, this community will emphasize both global and international approaches to the study of the world.

The result is a highly-personalized degree that offers students a comprehensive foundation for several career paths, including immigration and refugee work, positions in national and international justice institutions, and in human rights organizations. BGInS Program Director Chris Brown says the study of many facets of a region makes international studies particularly suited to a collaborative approach.

“We have many scholars doing international research, but to a certain extent we were hidden within existing disciplinary programs,” says Brown, who developed the Program with Sukeshi Kamra, an Associate Dean in FASS and an Associate Professor of English.

“What we are doing with this degree is foregrounding one of Carleton’s already existing strengths.”

“The BGInS program offers students a terrific opportunity to create a multidisciplinary, individualized degree,” explains Kamra. “I believe

this innovative program will prepare students for work and life in our increasingly borderless world.”

### There are four components to the BGInS degree:

- 1) A multidisciplinary core course sequence, which provides all students with a common foundation in global and international studies.
- 2) 12 specializations, some defined thematically and some defined in terms of geographic regions of the world, which allow students to acquire a more in-depth knowledge of a subject of particular interest to them.
- 3) A language requirement intended to make students capable of engaging with another culture in a second language.
- 4) An overseas experience requirement to ensure that all students have practical experience of living and studying abroad.

Has the BGInS caught your attention? You’re not alone! There has been a tremendous student demand and the Program is filling up quickly.

To learn more about The Bachelor of Global and International Studies Program and how to apply, please visit: <http://www.carleton.ca/bgins/>

FROM LEFT TO RIGHT: MATT JONES,  
JENNA JARVIS, AND CAMERON ANSTEE  
PHOTO BY: ROUSSAKIS PHOTOGRAPHY



## IN/WORDS: NURTURING CARLETON'S WRITING COMMUNITY

By Jon Brownlee  
(BHUM with Combined Honours in English, 2017)

As award-winning poet and recent Carleton MA graduate Matt Jones observes, too many young writers do their work in isolation: they “write in a ‘stovepipe’ hoping that fate will send its tendrils down the chimney and grasp onto their manuscript.” But without an audience to offer support and feedback, novice writers can become paralyzed by self-doubt.

Professor Collett Tracey of Carleton’s English Department recognized this problem thirteen years ago and devised *In/Words* as a possible solution. Founded in 2001, the student-run literary press sought to provide students with a safe space to develop their work among peers and a platform to showcase their writing. In addition to the regular publication of a magazine that consists solely of student writing, the press publishes chapbooks (books roughly the length of a novel chapter) and runs weekly writers’ circles every Wednesday at Black Squirrel Books and open-mics on the last Wednesday of every month at The Clocktower Pub. According to Professor Tracey, these events and projects contribute to “bringing people together here at Carleton,” creating the type of “understanding and appreciative” literary community that she envisioned at the press’s conception.

Jones, a former editor of *In/Words* and winner of *Arc Poetry Magazine’s* Reader’s Choice Award in the summer of 2014, sought out the support of this community at a turning point in his life two years ago. He had just returned home from a tour of duty in Afghanistan and, as he relates, “I was tired of being an angry man. But I believed (and continue to believe) in healing.” And so Jones started attending the weekly writers’ circles hosted by *In/Words*. His poetry was greeted with keen enthusiasm and he was soon given the chance to read at the prominent local poetry festival VERSEFEST. The poem that won him *Arc Poetry Magazine’s* Reader’s Choice Award is “Wounded Village,” a gritty war poem characteristic of his style. But despite his rise to prominence in the Ottawa literary community, Jones measures his literary success in personal terms: “I’m happy to report that I’m not an angry person anymore.”

Former *In/Words* editor Jenna Jarvis’s recent work serves as another testament to the press’s success. In 2012, her poem “River-Canal” was awarded the John Newlove Poetry Award. Jarvis is quick to acknowledge the importance of *In/Words* to her own development as a poet, citing other members of this community as her greatest influence: “It is necessary for me to see what my friends are doing, and to see how I might fit into their creative conversation.” According to Jarvis, the

encouragement she received at events sponsored by *In/Words* provided her with the confidence to publish her work. Her winning the John Newlove Poetry Award had a similar effect: “It is delicious to hear people say of me, ‘She’s a poet.’”

Cameron Anstee, current Ph.D. candidate at the University of Ottawa and founder of Apt. 9 Press, notes that the open mics hosted by *In/Words* provided him with “the necessary push to begin writing as a member of a community, rather than in isolation.” While completing his B.A. and M.A. in English at Carleton, Anstee became deeply involved with the press. This experience ignited a passion for publishing: “*In/Words* showed me how exciting and creative it feels to bring the work of others into the world.” Apt. 9 Press is the brainchild of this experience: since its inception five years ago, Anstee’s press has published twenty-six chapbooks. One of these chapbooks, Claudia Coutu Radmore’s *Accidentals* (2011),

won the bpNichol Chapbook Award. Anstee claims that it was his apprenticeship at *In/Words* that introduced him to the world of independent publishing: “I had never seen a chapbook before, and being told that these scrappy-looking publications counted for something, that there was a community of people who would read them and take them seriously, was an exhilarating experience.”

Professor Tracey underscores the significance of *In/Words’* output to the development of Canadian literature. As a scholar whose focus is little-magazine publishing in Canada and the poets who contributed to the rise of Canadian Modernism, Tracey is honoured to be part of the history that she has studied: “to be able to do what Canadian Modernist poets did takes it to a completely different level of meaning.” Justin Million, another former editor of *In/Words*, similarly feels that his and other students’ involvement with the press “gave us nothing less than a very real sense

of being personally involved in Canadian literary history.” For Million and for Anstee this involvement has enabled them to experience Canadian literary history as an intimately personal family affair: as Anstee remarks, “my best friends and many of the writers that I most admire have been associated with *In/Words*.” Million offers a similar account: “It was the friendships I made and the inspiration these friendships provided that still push me to write to this day.”

*In/Words* continues to host weekly writing circles on Wednesday evenings at Black Squirrel Books and open-mic sessions the last Wednesday of every month at The Clocktower Pub in the Glebe. For submission information or any other questions about the press, contact Professor Collett Tracey at Collett. Tracey@carleton.ca.

COLLETT TRACEY  
PHOTO BY: ROUSSAKIS PHOTOGRAPHY



PHOTO BY: AINSIE COGHILL



LANGSTAFF POSES WITH THE STATUE OF MICHAEL THE ARCHANGEL AT BASILICA DE LOS REMEDIOS

## FASS CONGRATULATES LINDSAY LANGSTAFF

# CU's First Graduate to Minor in Latin American and Caribbean Studies

Lindsay Langstaff has made CU history by becoming the first graduate of Carleton's new minor in Latin American and Caribbean Studies (LACS).

She accomplished this feat by completing an Honours degree in History and Theory of Architecture with a Minor in Art History and a Minor in Latin American and Caribbean Studies.

Langstaff followed a unique path to achieving this progressive degree...

Remarkably, LACS's first graduate was born in Ottawa, but moved with her father to the Bahamas at a very young age. For the most part, she was raised in the Island Country. "Aside from the fantastic weather, life in the Bahamas was relatively similar to that of the many Canadians and Carleton students who come from a small town," says Langstaff. "I knew all my neighbours, and all of my neighbours knew me."

In the Bahamas, her father ran a local microbrewery, while Langstaff went through elementary and secondary school. With no universities or colleges in close proximity, she knew she'd inevitably have to leave home to pursue a post-secondary education.

As someone who has always wanted to learn more about new cultures and places, Langstaff instinctively took an opportunity to travel, moving to Brazil to take part in a yearlong high school exchange program to study Portuguese. She then did an exchange year in Mexico City to study Spanish and Architecture.

It was her time in these two countries that she first discovered her academic interest in Colonial Architecture.

## FASS CONGRATULATES LINDSAY LANGSTAFF



ATRIUM CROSS AND FRONT FACADE OF BASILICA DE LOS REMEDIOS

"There are so many layers to it," says Langstaff, explaining what drew her to the field of study.

"Colonial architecture changes throughout the world. From place to place you can see all the different perspectives, and cultural influences."

With this in mind, Langstaff decided to make her triumphant return to Ottawa, and began researching applications to Carleton's Azrieli School of Architecture & Urbanism.

This is when she first discovered Carleton's History and Theory of Architecture (HTA) program. She successfully applied, and soon thereafter, found herself on a plane to Ottawa.

This was a decision she didn't regret.

"I adored HTA's focus on history, meaning and social significance of the world's constructed environment, and how all of this embodies and shapes our collective experience. In the program, I was able to examine theoretical foundations of architectural movements from all places and times."

Langstaff would spend much of her time in HTA focusing on historical conservation—the importance of the preservation of architectural historical sites. Langstaff proclaims, "If we don't adapt these sites for modern times, a part of who we are will deteriorate and be forgotten. Especially in

Canada—we don't have the deepest roots in this area, and we need to conserve what we have."

While completing her HTA degree, Langstaff sensibly chose electives that fulfilled her personal interests, and allowed her to apply her worldly experiences. This meant that she mostly took courses in Latin American History based on her love of southern world architecture, this was a field of study that marvelously complemented her degree.

"Taking those classes was a way to bridge the gap in knowledge for me," she says.

Through her profs in these Latin American classes she heard the first rumblings that a minor in Latin American and Caribbean Studies was in consideration. She was so enthusiastic about the prospective program that the Department invited her to join their discussions as a student representative.

When the new LACS minor was officially approved, Langstaff promptly signed up; and as they say, the rest is history.

Under the supervision of Art History Professor Peter Coffman, Langstaff finished her degree with an independent study project that focused on the research of an undocumented Mexican Basilica (Basilica de Los Remedios - pictured).

"The support of professors like Peter Coffman and Mariana Esponda (School of Architecture), really influenced and helped push and shape my motivation and long term goals in my degree and profession."

"Taking the Minor in LACS allowed me to enrich my knowledge on the culture and history of an area, whose architecture I am deeply interested in, and hope to study further in my Masters," explains Langstaff. "I felt that it allowed me to have a base of knowledge in which I could propose the topic of my Master's thesis as being a study on the Reuse of Colonial Mexican Architecture for Modern Purposes."

Assisted by her unique degree from Carleton, Langstaff has done just that. She is now in the midst of completing a Masters in World Heritage Studies, in a program affiliated with The United Nations Educational, Scientific and Cultural Organization, in Cottbus, Germany.

One can only guess where Langstaff will be studying next.

To learn more about the Minor in Latin American and Caribbean Studies, please visit the Institute of Interdisciplinary Studies website: <http://carleton.ca/iis/programs-of-study/latin-america-caribbean-studies/>



## Stumbling on History in North-West Arabia

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While on a 2011 research trip to north-western Saudi Arabia, College of the Humanities BA Religion student, Anik Laferriere was exploring a remote part of the Ḥzismā sand desert, home to the mystical and isolated temple of al-Ruwāfa, when she stumbled on something extraordinary...

Ruwāfa is a small, well preserved second-century structure that is a one-off in the vastness of the Arabian desert. Despite being in close proximity to water supplies (but little else), there is no evidence of any substantial human settlement at the site. Why this temple was built in such a seemingly impractical area has been a point of debate amongst researchers for a very long time. Astoundingly, the obscure location of this temple is only one contributing aspect of its greater exceptionality. What makes Ruwāfa even more remarkable are five Greek and Nabataean inscriptions that describe the structure as being constructed during the reign of emperors Marcus Aurelius and Lucius Verus, making the temple a famous attestation of Roman interaction in the Middle East.

While inspecting the site in 2011, Laferriere tripped over a discarded stone. As she collected her belongings, she instinctively took a fleeting look at the culprit of her impromptu sit-down on the desert's sandy floor. In this glance, she noticed an unrecognizable Greek inscription on the stone at fault. Naturally, she shouted to her trusted colleague, mentor, and current research-travelling companion, Professor Greg Fisher from Carleton's College of Humanities to come have a look.

Laferriere and Fisher analyzed the stone, and were quick to acknowledge and note its unusual markings. Little did they know, this stone would be the key to unlocking a missing piece of an archeological puzzle that has been baffling al-Ruwāfa researchers for more than a half-century.



SAUDI GOVERNMENT OFFICIALS EXAMINE THE RE-DISCOVERED INSCRIPTION. PHOTOGRAPH BY GREG FISHER.

It was not until Fisher was editing a contribution for his new book *Arabs and Empires Before Islam* from one of the world's foremost epigraphy experts, Michael C.A. Macdonald, did he realize that he and Laferriere may have very literally stumbled on a profound re-discovery.

In the draft of his contribution to Fisher's book, Macdonald wrote about an inscribed stone, now lost, that was last seen in 1956/7, when it was copied by the celebrated British explorer, St. John Philby. In Macdonald's research, he included a note that Philby had drawn the stone, but that its current location was a mystery, and assumed by many to have been eternally misplaced.

When Fisher read this, he immediately recalled that he had seen an inscribed stone at Ruwāfa that matched Macdonald's description.

"The discovery of the 'lost stone' was very exciting, as a completely new edition of the Ruwāfa inscriptions

was prepared for my forthcoming edited book, *Arabs and Empires Before Islam*. Michael Macdonald had only the drawing made by Philby in 1957 before we realized that in my stash of photos, was something quite exciting," said Fisher.

This meant that it was likely that Fisher and Laferriere were the first two people to realize the whereabouts of the stone in decades.

"The serendipity of the discovery seems incredible to me," said Laferriere. "We were unaware at the time that it held any significance whatsoever, except as an example of Roman presence in the area. When we found out that this particular inscription had been missing for about 50 years, we could not believe our luck!"

Thanks to the meticulous assistance of Macdonald, it was confirmed in 2014 that the impression inscription found by Laferriere and Fisher was indeed Philby's lost stone.

Referred as "Inscription III," it is the third of five Greek and Nabataean Ruwāfa inscriptions that serve as attestation to Roman interest in Saudi Arabia. The set of inscriptions refer to the erection of the temple of al-Ruwāfa by a group of people called Thamud, the name of a nomadic tribe who are first recorded as having encountered the Assyrians in the latter part of the eighth century BCE, and the Roman emperors Marcus Aurelius (161-80), and Lucius Verus (co-emperor until 169).

The long-lost third inscription makes mention of Verus, meaning that the text of the inscription was carved while he was still living, prior to 169.

All inscriptions, save Inscription III, are currently displayed in the Riyadh museum. Needless to say, the newly rediscovered inscription has initiated many new questions about the site, the historical significance it holds, and how it will shape our present understanding of early Roman political and diplomatic interest in the Arabian Peninsula.

Fisher's forthcoming book, which is slated for release with Oxford University Press in the spring of 2015, will address these inquisitions, including a new reading of the group of inscriptions by Macdonald, accompanied by new drawings of the temple. *Arabs and Empires Before Islam* will function as the most up-to-date version of this important inscription and will offer readers a much more complete version of this testament to Roman interest in Arabia than has ever been made available previously.

Fisher hopes that this rather miraculous event will remind burgeoning researchers that unearthing the past is not always a particularly predictable venture.

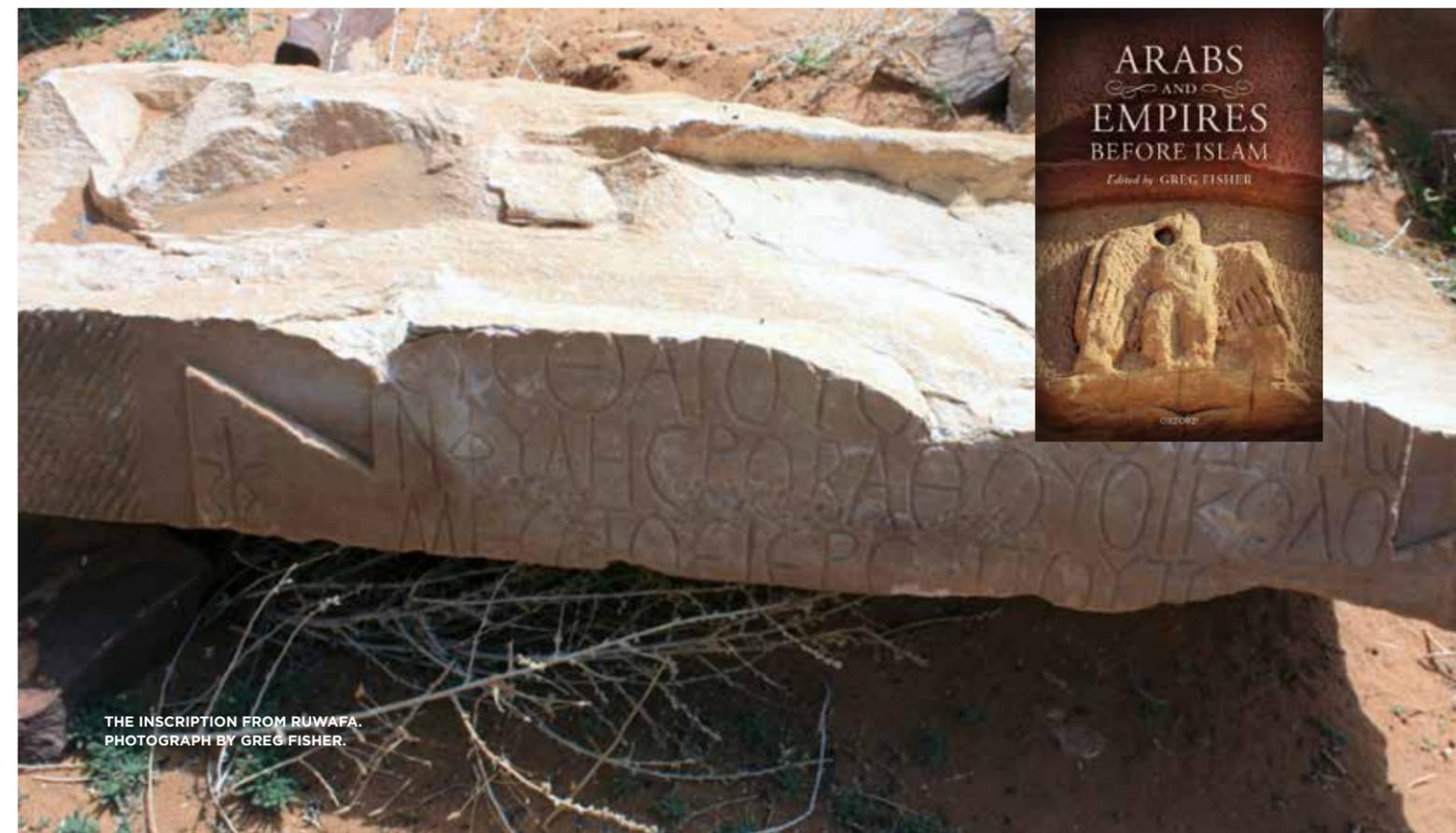
"From the perspective of a teacher, the discovery shows students that while the material is most certainly ancient, new discoveries can and do happen all the time – and sometimes, quite by accident," said Prof. Fisher.

**Prof. Fisher is set to release a new book, *Arabs and Empires Before Islam*, which collates nearly 250 translated extracts from an extensive array of ancient sources which, from a variety of different perspectives, illuminate the history of the Arabs before the emergence of Islam. Drawn from a broad period between the eighth century BC and the Middle Ages, the sources include texts written in Greek, Latin, Syriac, Persian, and Arabic, inscriptions in a variety of languages and alphabets, and discussions of archaeological sites from across the Near East. More than 20 international experts from the fields of archaeology, classics and ancient history, linguistics and philology, epigraphy, and art history, provide detailed commentary and analysis on this diverse selection of material.**

**Richly-illustrated with 16 colour plates, 15 maps, and over 70 in-text images, the volume provides a**

**comprehensive, wide-ranging, and up-to-date examination of what ancient sources had to say about the politics, culture, and religion of the Arabs in the pre-Islamic period. It offers a full consideration of the traces which the Arabs have left in the epigraphic, literary, and archaeological records, and sheds light on their relationship with their often more-powerful neighbours: the states and empires of the ancient Near East. *Arabs and Empires Before Islam* gathers together a host of material never before collected into a single volume – some of which appears in English translation for the very first time – and provides a single point of reference for a vibrant and dynamic area of research.**

*Arabs and Empires Before Islam* will be available in 2015. Learn more here: <http://ukcatalogue.oup.com/product/9780199654529.do>



THE INSCRIPTION FROM RUWAFU. PHOTOGRAPH BY GREG FISHER.



MARIE-ANNE-GAGNON PERFORMING ORIGINAL SONGS AND STORY BASED ON HER GRANDFATHER'S REPERTOIRE OF SONGS.

## PERFORMING HISTORY:

Australian historian Greg Denning once remarked that if history is a performance then historians are the performers. Nineteen graduate students taking Professor David Dean's MA seminar *Narrativity and Performance* in Public History put Denning's theory to the test last winter.

For *Narrativity and Performance*, students were asked to produce and perform a piece of work on a history in which they had an interest.

After exploring theoretical and interdisciplinary approaches, the class interacted with Ottawa based storyteller Ruth Stewart-Verger, Skyped with UK performance scholar Dr. Lisa Peschel about her recovery of Holocaust plays and cabarets, and took advantage of *Carleton University Art Gallery's* artists talks and a performance of Hannah Moscovitch's (recent Trillium award-winning) play, *This is War*, at the *Great Canadian Theatre Company*. How historical arguments and meaning are represented through storytelling, and thinking reflexively about their roles as historians in the process of history-making, were the key objectives of the seminar.

Dean was thrilled, and even a little caught off guard with the level of enthusiasm that he saw from his students in embracing this unique endeavour.

"They seized on the chance to say things about the histories they were working on in a very different way—through spoken word, song, music, dance, film, and using voices, bodies, movement, images, objects," explained Prof. Dean.

"Some even chose to work on stories about themselves, their families, the places they called home. It was as if they had been dying to explore their own histories of identity, belonging, and memory, but had never had the chance to do this in the classroom or in their term papers, major research essays, or theses. Everyone relished the chance to make the personal historical and the historical personal."

From 2006 to 2012, Dean had the opportunity to work with Peter Hinton and Paula Danckert—the artistic director and dramaturge of English Theatre at the National Arts Centre in Ottawa. During this time he engaged with many actors, designers, stage managers, and technicians devoted to the work of representing the past on stage, and through these collaborations he realized that as an historian he also performs—as a researcher, writer, and teacher. This newfound understanding motivated him to encourage his students (in a seminar about storytelling) to do rather than be content with analyzing what others do, to learn about the historian's craft by performing their own or other people's histories before a supportive but critically engaged audience.

Student Arpita Bajpeyi took Prof Dean's challenge and ran with it.

"Professor Dean's seminar was at once both liberating and challenging. I think for a lot of us students, it was exciting to consider historians as performers creating narratives. Once you realize that historians are storytellers performing their art on the page, you can start to chip away at the aura of

authority that surrounds the 'Historian' as an academic. It also forces you to become self-aware of your own performance when you write an essay or a thesis, and that can be very challenging. At the same time, though, this realization opens up the floor to other ways of narrating and performing history. That was perhaps most important for me."

The climax of the seminar was of course the presentation of original historical performances researched and devised by each student. These included a dance movement interpretation of post-colonial Indian identity, an originally composed song about the transatlantic slave trade, and a play about identity in rural Ontario. Dean and students witnessed performances drawing inspiration from cartoons in the *Legionary* magazine, stories of asylum incarceration, Métis culture and identity, a grandfather's life in song, children's life in the Third Reich, Cape Breton ceilidhs, a Hudson's Bay Company trader, royal and prime ministerial portraits, and the Nutcracker ballet. Several students opted for digital storytelling, offering mash-ups of originally composed music and images of the Halifax explosion, a riff track to an NFB film about Champlain, an exploration of self identity through photographs and home movies, a multi-layered story of place and memory in Grimsby, Ontario, and a stop motion video about grandparents.

For Dean, to see his students excel in uncharted territory was a totally humbling experiencing.

"Our full day of performances, talk-backs, and discussion at the Discovery Centre was amazing and inspiring."

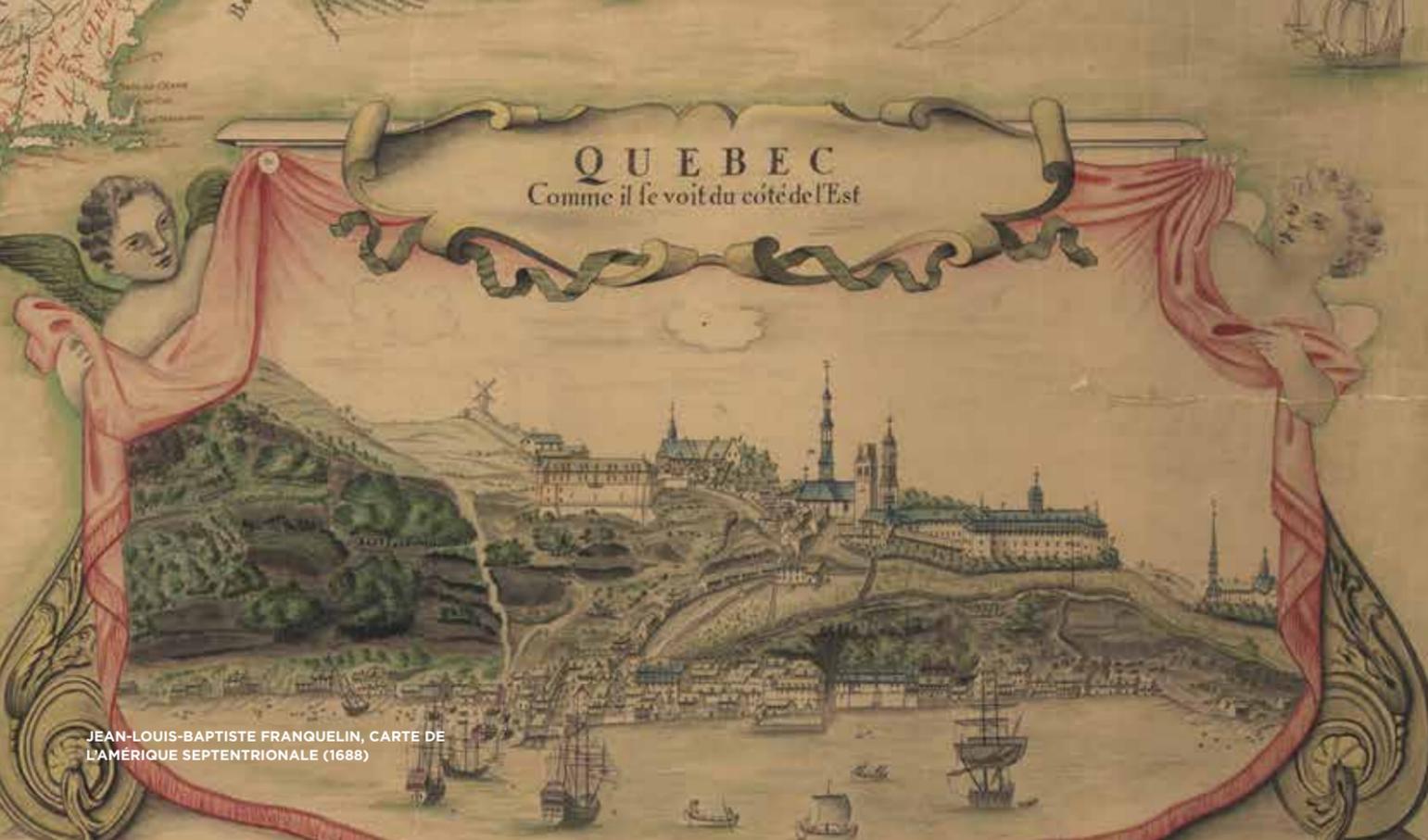
Dean wasn't alone in feeling stimulated by the course. Bajpeyi, along with fellow *Narrativity and Performance* students Sinead Cox, and Marie-Anne Gagnon have organized a public

event titled *Staging Our Histories*, which will take their classroom experience to another level and to a wider audience. "The power and emotive force of the performances the class shared with each other is what inspired *Staging Our Histories*," said Bajpeyi. "That was the real experience that David's class offered us. I think we were all blown out of the water with what we saw and experienced with each individual performance. Until that day, I hadn't realized the immense potential that performative mediums offered the humanities."

Use this link to see videos of these wonderful student performances: <http://carleton.ca/fass/2014/performing-history/>

You can read more about Professor Dean's performing histories project on his website: [performingthepast.com](http://performingthepast.com), while his book, *History, Memory, Performance* (edited with Yana Meerzon and Kathryn Prince of the University of Ottawa's Department of Theatre) was published by Palgrave Macmillan in January 2015.





JEAN-LOUIS-BAPTISTE FRANQUELIN, CARTE DE L'AMÉRIQUE SEPTENTRIONALE (1688)

## DISCOVERING LA VIEILLE CAPITALE

### Carleton's Summer Seminars in Québec City



BASILIQUE-CATHÉDRALE NOTRE-DAME DE QUÉBEC

## DISCOVERING LA VIEILLE CAPITALE: QUÉBEC CITY

For the past three years, Carleton University students have packed their bags and headed east to Québec City—home to some of the richest history and culture in Canada.

Students set out on this learning adventure as part of two courses offered by Carleton on Québec's culture, history and language in the greater context of Canada.

Sébastien Côté in the Department of French offers a fourth-year seminar focusing on the literature and culture of New France (1534-1763), while Anne Trépanier of the School of Canadian Studies, teaches a fourth-year seminar in English that explores national identity and the essence of Canada's two capitals, Québec City, and Ottawa.

The early summer courses travel together to Québec City to immerse themselves in the culture they're studying. Designed to create a more vibrant link between the research interests of faculty and the learning experience of students, these courses feature lectures, roundtables, guest speakers, field visits and other relevant activities.

"I believe that learning is about mobilizing the whole individual—mind and heart", explains Trépanier. "Experience of 'otherness' can provide an extra eye sharpening that will benefit the students' skills. The trip also tends to be an incubator for fostering ideas about graduate research projects and a turning point in some students' imagination regarding their future careers."

Côté and Trépanier also hope that the learning opportunity fosters an appreciation for historical aesthetics in a beautifully maintained historic environment, be they old stones or stunningly written manuscripts.

As Côté's student Sarah Parvaiz puts it: "For the very first time in my life, I felt history, I lived through it. The main reason being, Québec is, to this day, left untouched in many ways. The Citadelle, Château Frontenac and the battlefield all reflect a richness that is only the tip of the iceberg. Québec City is indeed a jewel, a place that makes you believe you've stepped in an entirely different world and into a different era."

"We wanted students to experience this spectacular city so they become aware of the layered history it conveys", says Côté. "Some cultural knowledge cannot be described in a textbook. Why spend hours convincing students of the importance of the Ursulines when it's possible to visit their museum and see the fantastic premises they have built since 1639?"

Though great emphasis is put on learning and outcomes, Trépanier and Côté also nurture the cohort aspect of the travelling course. Throughout the trip, students eat, relax and socialize together. The professors even organize a couple of fancy dinners in beautiful restaurants and a day trip to rural heritage île d'Orléans that has proven to be a much-loved activity.

"Last year", Côté recalls, "as we were visiting the Manoir Mauvide-Genest on the island, the guide told us en passant that a neighbouring house built in 1649 was up for sale! That's an anecdote you never forget."

To learn more about the two Québec Stories, please visit the FASS website at: <http://www.carleton.ca/fass/>



STUDENTS WALKING ON THE WALLS OF THE CITADELLE



PROF. HOEY (CENTRE, RED BLAZER) AND HER STUDENTS WELCOME CANADIAN WRITER AND SCOTIABANK GILLER PRIZE WINNER, LIZ HAY, (CENTRE, PINK TOP) TO THEIR COURSE.

## THE GILLER EFFECT:

### English's New Course on Canada's Top Literary Prize

Last fall marked the 20th anniversary of Canada's top literary achievement for fiction, the Scotiabank Giller Prize. Sean Michaels received the award for his celebrated book *Us Conductors* at a black-tie event hosted by television personality Rick Mercer.

Established in 1994 by Jack Rabinovitch to honour to his late wife - journalist and writer Doris Giller - the annual award rewards Canadian authors who have had a profound national and/or international cultural impact.

Since the prestigious prize was launched, the Canadian literary scene has flourished and achieved greater global recognition. The impressive list of previous winners, including Margaret Atwood, Mordecai Richler, Alice Munro and Michael Ondaatje, have helped establish the Giller Prize as the pinnacle of literary acknowledgement in Canada.

To the delight of the Carleton community, alumna Lynn Coady captured the 2013 Giller for her short story collection *Hellgoing*. Coady graduated from Carleton in 1993 with a degree in English and Philosophy and is now considered one of the most acclaimed Canadian writers of her generation.

Her win hit home and this dramatic influence of the Giller called for academic analysis.

In September 2014, the Department of English Language and Literature at Carleton offered the first-ever course on "The Giller Effect."

Taught by Rosemarie Hoey, students were challenged to understand the sociological, political, historical and economic implications of Canada's richest prize, with a purse of \$100,000. Students examined what roles the Giller plays in the lives of writers and readers, and what impact the prize might have on the greater literary sphere in the digital age.

"The Scotiabank Giller Prize has now become an internationally recognized standard of literary excellence", explains Hoey. "We have just begun to scratch the surface."

As members of Canada's original academic course on the Giller, Hoey's students were some of the first to pass a magnifying glass over the prize.

"The Scotiabank Giller Prize course exposed us to a new level of literature that analyzed prose aesthetic and delved into the valuable industry created by literary prizes", said student Genevieve Murray

"As literary archaeologists, under the guidance of our talented professor, we worked to justify the recipients of the prize, connect the authors and narratives to their context, and discern patterns throughout the years of the award. The course enabled us to synthesize the power and effects of one of Canada's increasingly important awards."

Many of Hoey's students aspire to become professional writers themselves, so they were thrilled when they were afforded an opportunity to meet and chat with the prose writers they were studying.

"Every week of the course had its highlights", remarked Hoey. But two special occasions included a visit with Giller winner Elizabeth Hay and another from Coady, who gave the Munro Beattie Lecture last November.

Hoey wants everyone to understand the life-enriching qualities that accompany a passion for reading.

"When I was a child, my parents saw reading as leisure, as a hobby, so I would have to sneak it in on my spare time. I still remember having to memorize Pauline Johnson's poem *The Song my Paddle Sings* for my Grade 3 teacher and the impact it made on me. Canadian literature engulfed me when I was young and there's been no looking back."

Hoey believes Canadians owe it to themselves to take pride in Canada's literary culture. This is perhaps the greater narrative of her course - to celebrate and assess the significant prize that applauds our best writers and books, and to cultivate a more thorough appreciation and respect for our authors of the past, present and future.

The existence of this course, and the opportunity it offers its students, is proof that the "Giller Effect" continues to extend its reach.



## FASS: AWARDS, ACHIEVEMENTS AND EVENTS



### Opening of the Patrick Cardy Studio (Music)

During his thirty years at Carleton University, the late Professor Patrick Cardy (1953-2005) spent countless hours teaching in Loeb A900, a teaching and performance space better known to generations of Carleton music students and faculty as "Studio A." On October 4, 2014, Dr. Cardy's family, friends, colleagues and supportive donors attended a ribbon-cutting ceremony to celebrate the opening of the newly refurbished teaching and recital space that has been funded and named in his honour.



### The Pauline Jewett Institute of Women's and Gender Studies Welcomed Former Prime Minister the Right Honourable Kim Campbell

Former Prime Minister, The Right Honourable Kim Campbell gave a lecture entitled "Doing Politics Differently" to a standing-room-only crowd comprised of students, staff, faculty and members of the greater Ottawa community.

# “ FASS INTERVIEW: ”

## SHOULD YOUR DRIVERLESS CAR KILL YOU TO SAVE THE LIFE OF A CHILD?

Philosophy's Jason Millar talks to FASS about the ethical implications of technology

The research of Jason Millar (Department of Philosophy) examines the social and ethical implications of technology in our rapidly transforming and increasingly gadget-centric world.

Millar is an engineer who returned to university to study Philosophy, and now finds himself asking tough ethical questions such as “should your driverless car kill you to save the life of a child?”

Millar recently sat down with FASS to discuss his work and the important role the arts and social sciences will play in assessing our reliance on Artificial Intelligence and semi-autonomous technology in our everyday lives.

### Why did you make the decision to come back to school and study Philosophy? How does your background as an engineer influence your current research?

**JM:** In engineering we don't get to take many breadth electives, but I did take a couple, one of them was a course in Political Philosophy. A few years after graduating, while I was working as an engineer, I found that I couldn't shake the philosophy course. It was in my head, so to speak. John Rawls's thought experiment involving the veil of ignorance and original position impressed me in the way it provided a practical approach to addressing issues of social justice. I don't think it's a far stretch to see why this would appeal to an engineer. I saw Rawls's argument as a means of “designing” society, a sort of social blueprint, and a lot of philosophy can certainly function in that way. You make an argument and, if it sticks, the world changes. It's a slower change, and it isn't as easy as designing a widget, but it's a change nonetheless. In that sense I've always thought that philosophy and engineering have a lot in common.

Being an engineer has had a huge impact on my research choices. Having designed different kinds of technology, when I read philosophy I always ask whether and how it can inform the engineering profession. How could a particular theory in ethics, for example, define appropriate goals for engineering practice? Does a particular argument problematize the kinds of activities that engineers take for granted? How, exactly, does technology come into the world and could we improve that process? What would

it mean to improve that process? To what extent must we consider the user in our design activities? These kinds of questions strike me as a natural fit between philosophy and engineering.

### Why is it important that we attain an understanding of the potential implications of these technologies?

**JM:** I'm currently studying a set of design problems that seem unique to, or at least more prominent in relation to, sophisticated automation technologies. As robotics and other semi-autonomous technologies advance in their sophistication, more and more decision-making algorithms are embedded in them. It turns out that in some cases the kinds of automated decisions that technology can make have significant moral implications for users.

Here's an example that illustrates the point. I call it the Tunnel Problem: “You are travelling along a single-lane mountain road in an autonomous car that is fast approaching a narrow tunnel. Just before entering the tunnel a child errantly runs into the road and trips in the centre of the lane, effectively blocking the entrance to the tunnel. The car is unable to brake in time to avoid a crash. It has but two options: hit and kill the child, or swerve into the wall on either side of the tunnel, thus killing you. How should the car be designed to deal with this kind of scenario?”

From a technical perspective an engineer might think the solution is straightforward. She might say something like, “we can just poll individuals to see what they would want the car to do and then hard code the majority's answer into the vehicle.” But that would be a mistake. The tunnel problem isn't a technical problem; it's a deeply personal ethical problem. And if you ask people the right questions, you can see the difference in action. The Open Roboethics Initiative, a group I'm involved with, polled people to see how they would want the car to respond and a surprising number of people, close to 40%, chose to hit the wall. We also asked readers whom they thought should make the decision, and the results were interesting. Only 12% of respondents thought that manufacturers should be making the decisions, while 44% thought the passenger should have the final say in the outcome.

I interpret these results as an indication that engineers need to think carefully about the ethics underlying certain automation design features. Even if the majority of people would want the car to save them and sacrifice the child, hard coding that decision into the car would confound the moral preferences of a significant number of users!

When I look around I find that this kind of problem comes up in all sorts of automation technologies, including medical implants and robotics, social robotics, Facebook and other social media—the list is growing. There are a growing number of technologies that have the capacity to make sophisticated, often deeply moral, decisions on behalf of the user in cases where, from an ethical perspective, the decision should be left to the user. By taking the decision away from the user, engineers and designers undermine users' moral preferences.

Part of my work involves designing ethical evaluation frameworks that engineers and designers can apply in the design process in order to avoid falling into the hard coding trap. In the end, I believe that we can design automation technologies that account for users' moral preferences, that are trustworthy, and trusted, so long as we take these kinds of ethical considerations into account during the design phase. Given the number of automation technologies that are in the design pipe, we need to get a handle on the ethics of automation sooner rather than later.

### What do you believe are some specific areas of ethical concerns that we presently face, or are likely to confront in the foreseeable future?

**JM:** In the Robot Ethics course I teach here at Carleton, I underscore a number of areas that are of growing ethical concern. Military drones are raising important questions. To what extent should we automate them? Should military robots be able to target and fire without human oversight? Medical robotics is also raising



interesting ethical issues. Who gets to have access to the vast data that a carebot working in a patient's home generates in the course of caring for that patient? Is it ever ethical to design a carebot to deceive a patient? Is it ethically acceptable to replace human caregivers with robots? Social robotics, represented by robots like Jibo and Nao, are another emerging area. Given that those robots are designed to be embedded in a user's social sphere, elicit trust and engage users in social relationships (e.g. friendships), to what extent can they be designed to function as an agent of the corporation selling them? What kinds of informed consent requirements are appropriate for those robots? Does the age of the user change these considerations? Autonomous cars are raising a number of issues. Who should decide how cars react in difficult moral situations? Can an autonomous car be designed to intentionally inure a passenger in order to “distribute” the overall harm in an accident more evenly? Should owners be able to pay to have their cars get them around faster than other people?

The truth is that the more automation technologies we imagine, the more ethical issues are raised. It's a really interesting time to be thinking about the philosophy and ethics of technology.

### What do you believe is our ‘best practice’ as we prepare to deal with these newfound realities?

**JM:** I recently participated in a workshop at a large human robotics inter-

action conference. What struck me was the number of engineers and designers who recognize that our traditional way of conceiving engineering ethics—as professional ethics—needs to be broadened in order to deal with the kinds of design issues that seem unique to the context of automation technologies. The workshop participants agreed that the only way to adequately address these issues is an interdisciplinary approach that puts traditional technical disciplines working alongside philosophers and ethicists, policymakers, lawyers, psychologists, sociologists and other experts in the humanities and social sciences.

From my own perspective I think what needs to happen is a broadening of what we consider within the domain of “engineering ethics”, to include a more philosophically informed analysis of technology. When I look at the recent focus on privacy spurred by the Internet, and now the growing focus on robot ethics, I think the engineering profession is experiencing a shift in the way that engineering ethics is conceived. This happened in medicine. The medical profession experienced a broadening out from professional ethics, to reconceive medical ethics as requiring a philosophically informed bioethics in the mid to late twentieth century. Coincidentally, it was the introduction of new technologies—for example, artificial insemination, sophisticated life-supports, genetics, and so on—that played a big role in ushering in that shift. Automation technologies are doing the same to engineering. The kinds of ethical issues I study, like the tunnel problem, require a fundamental shift in how we (engineers) conceptualize the ethical dimensions of technology and our design work. We can't tackle these issues in a vacuum; we need to enlist other experts to get the work done.



**LIFE LIVED LIKE A STORY:**

# Remembering Joy Maclaren

(NEW SUN)

Allan J. Ryan

The theme of the 14th Annual New Sun Conference on Aboriginal Arts held at Carleton University this past February was “Life Lived Like A Story.” The theme was appropriate, not only to the artists, actors, writers and musicians who shared their personal stories with the capacity audience that day, but appropriate to Joy Maclaren, “New Sun”, who passed away at the age of ninety-two in November, 2014, and whose extraordinary life of generosity and support for indigenous education, was honoured before the proceedings got underway: President Roseann O’Reilly Runte spoke of Joy’s personal kindness, Canadian Studies professors Jennifer Adese and Kahente Horn-Miller, both recipients of New Sun Visiting Aboriginal Scholar professorships, in 2012 and 2014 respectively, expressed their deep appreciation for the opportunities Joy had given them, and, as New Sun Chair and organizer of the conference, I expressed my own heartfelt gratitude,

while images of Joy played out on a slow scroll across two video screens.

Joy Maclaren transformed the lives of many people, arguably, none more than mine. As a result of a generous donation from Joy to Carleton in 2000, I was offered the position of New Sun Chair in Aboriginal Art and Culture (the first of its kind in Canada) and moved from the west coast to Ottawa in 2001. Here, I was cross-appointed as Associate Professor in the School of Canadian Studies and the Department of Art History in the School for Studies in Art and Culture. The first New Sun Conference was held in the winter of 2002 on the theme of healing through the arts. Much like the 2015 event, which focussed on healing narratives, it was an eclectic mix of film, photography, comedy, music and education that celebrated the achievements of Indigenous artists. Over the next decade, a variety of creative artists—from Joseph Boyden and Susan Aglukark to Tom Jackson and Tantoo Cardinal—shared inspiring and hopeful stories

in intimate surroundings with people who began to identify as members of the New Sun community. Joy seemed especially pleased, and “community members” were especially generous in their appreciation. One Elder wrote:

I want to thank you and New Sun for an amazing day at Carleton University. I believe that the human heart is the storage place of our tears. Tears are so very precious, but still, I left a few of mine at Minto Centre, so moving were some of the words I heard. Yes, I left something but I took away much more and I will benefit in mind, heart and soul because of it. God bless you both.

Joy gave seed money to a number of projects across Canada but developed a particular fondness for the New Sun Conference which she supported annually until her passing. By 2014 she had attended seven of the last nine conferences, and was one of the first to ask probing questions of presenters at each one. She was annoyed that illness kept her from attending two of the conferences and looked forward

to receiving the DVD documentation of the presentations she had missed. (All presentations are archived on DVD in Carleton’s MacOdrum Library). After missing the dance performance by BluePrint for Life at the 2012 conference, she asked if I could teach her to hip hop. “I’m always up to learning something new,” she wrote in an e-mail.

When Joy first began attending the New Sun Conference, she would wear her distinctive blue shawl emblazoned with its brilliant New Sun design fashioned from gold and copper sequins. The shawl was presented to her in 1995 when she was given the name, “New Sun”, by elders from the Blackfoot, Mohawk and Ojibway nations at a special naming ceremony at Carleton University. At later conferences, Joy asked that the shawl be displayed on the wall at the front of the room during the day. In 2011, when she was given an honorary doctorate by Carleton, she donated the shawl to the university. (That same year she was made a Member of the Order of Canada for her philanthropy and ongoing support of post-secondary education). In 2015, the shawl was again displayed at the conference in Joy’s honour and memory.

A detail of the shawl graces the cover of the book, Spirit of Joy, a collection of stories and photographs compiled by Joy and published by the Glenbow Museum to mark Joy’s 80th birthday in 2002. One of the most memorable photographs shows Joy at age eighteen with a favourite horse that was a cherished companion for thirty years. I was reminded of that photograph when reflecting on the final e-mail correspondence I had with Joy last summer, following a visit to Vienna where I participated in a conference honouring Anishinaabe writer, Gerald Vizenor, who had been a presenter at the New Sun Conference in 2010. Mentioning to her some of the local sites my wife and I had visited, she responded, “I’ll bet there is one place that you didn’t go to, but where I spent a great deal of time – the stable for the Lipizzaner horses. I loved watching those magnificent stallions train.”

“Life lived like a story,” indeed. In retrospect, there couldn’t have been a better conference theme with which to honour Joy Maclaren. Her zest for life and insatiable curiosity are an inspiration to us all. We will miss her.



JOY AND ALLAN RYAN SHARE A LAUGH



## FASS: AWARDS, ACHIEVEMENTS AND EVENTS

BMUS AND CERTIFICATE IN CARILLON  
STUDIES GRAD REBECCA MANOUCHEHRI,  
SEATED AT THE PEACE TOWER CARILLON  
ON PARLIAMENT HILL



### First Graduate in Carillon Studies

Rebecca (“Beckie”) Manouchehri was the first Carleton student to ever graduate with a Certificate in Carillon Studies.

The Dianne Parsonage Award in Carillon Studies has recently been endowed, and the first recipient was Devon Hanson, who is currently completing a Certificate in Carillon Studies.

DEVON HANSON, SEATED AT THE  
PEACE TOWER CARILLON ON  
PARLIAMENT HILL



### The Dianne Parsonage Award in Carillon Studies

Awarded annually on the recommendation of the School in Arts and Culture to a student pursuing Carillon Studies. Endowed by Dianne Parsonage in memory of the life and courage of Ashley Smith.

More information here:  
<http://carleton.ca/music/carillon/>

# PSYCHOLOGY'S MASSIVE OPEN ONLINE COURSE

## BRINGING MOOCS TO CARLETON

Look closely at Carleton's coat of arms, and under perched ravens and a blazing phoenix, you'll see the phrase "Ours the Task Eternal".

It's a fitting mantra for psychology professor Bruce Tsuji and his team, who launched the university's first open-access course in 2014 and have no plans to stop there.

"All that open-access courses require is an Internet connection and a desire to learn. There's the potential to engage students with the discipline of psychology, but also to promote what Carleton has to offer," says Matthew Sorley, the undergraduate chair for the Department of Psychology. "Everybody wins."

In the summer edition of the CUOL newsletter, FASS chatted with Tsuji just before he launched Open Access PSYC 1001, Carleton's first Massive Open Online Course (MOOC), which he'd initially coined GOOP (Gradually Open Online Psysc). Tsuji has long been a pioneer at Carleton when it comes to online learning, and when he reached out to his colleagues

Sorley and Christopher Motz about submitting a funding application for the project at the beginning of 2014, they jumped aboard—but not without a little convincing first.

"We went along with it because he wasn't going to take no for an answer," says Sorley. "Simply, it took a village to put all of this together...so not only is Bruce the course instructor, but he's also the mayor. He was such a force of nature that I nicknamed him 'Tsunami' Tsuji. I stand by it."

"Bruce is a stone that will gather no moss," adds fellow instructor Motz. "It's helped him create a really rich, interactive online system."

This system got the kick-start it needed in the spring of 2014, when they received a \$75,000 grant from the Ontario Ministry of Training, Colleges and Universities to get PSYC 1001 and PSYC 1002 online.

"Once we received the grant, it was time to experience panic, and eventually compose ourselves and map out the courses," says Sorley. "The collaboration was intense but very rewarding. I just like working with these guys."

After a couple of months of preparation, the trio got down to business. They recorded the modules, provided teaching support, developed the assessments, and, as Sorley puts it, dealt with the numerous "gotchas!" and logistical surprises that emerged along the way.

While it may seem as though they built two online courses, PSYC 1001 R and PSYC 1002 R, the team actually made six: two web courses for registered Carleton students, complete with exams and course credit; two MOOC models with open access to all materials for anyone, for free; and two Flex Term models - innovative versions of the course that allow students to "bridge" from open access, pay tuition and earn a university credit whenever they want—so both the learning and the registration can take place anytime, anywhere.

"Universities are grounded in the semester system," says Motz. "That's really the genius of this, the idea of breaking free of this system and 'bridging' the course on your own time. It makes sense because of Carleton's strong focus on meeting student needs."

Bringing flexibility to the rigid semester system is no small feat—there's a ton of back-office work, and it means instructors have to work year-round. But breaking the traditional schedule means that a student who's in the military, or on several sports teams, or a single mom who works full-time, can take the course on their own terms—literally. It is, as Motz puts it, a groundbreaker.

"The value is in offering it," he says. "It's lovely that Carleton broke the mold, stepped up and did it first."

And there's a learning curve that comes with doing it first—one of the toughest parts is getting the word out to future students.

"It would be nice if people knew about it," Motz says with a laugh. "The intent was that this would be useful for Ontario students from outside [Carleton], or that high school kids could get a jump on their first year after graduation."

Tsuji, Motz and Sorley also quickly found out that making the entire course accessible at once with no

strict deadlines gives "on their own time" a whole new meaning. There are the chronic procrastinators, and there are the ones Motz calls "the rabbits," those students who whiz through a semester's worth of work in a fraction of the time.

The team has included a video module titled Chapter 00: How to Succeed in an Online Course in order to tackle student challenges head-on since many of their students are new to university, or haven't even started it yet.

That's why introductory psych was the most logical jumping-off point when it came to applying the MOOC methodology to a Carleton course—there are no prerequisites, it's one of the most popular courses at most universities (last year alone, Carleton had 6,000 registrants), and 84 per cent of students are not psychology majors.

"The intro course is always a pleasure because there's an opportunity to engage the students with the discipline while helping to smooth the transition to university life," says Sorley.

In one short year, Tsuji, Motz and Sorley have brought two psychology courses to the masses, secured their first Flex Term student and earned a Carleton University Teaching Achievement Award along the way.

But it's only the beginning.

In 2015, they hope to increase awareness of their online options, enlist others in the department and big names in Ontario psychology to film segments on their research, and develop a series of modules designed to promote student success in online learning. They also have an open-access online textbook in the works.

"It's important to share what we've learned," says Sorley. "Change can be difficult, but everyone approached the project with an open mind and a commitment to developing a workable system. 'We can't do that' have quickly become dirty words."



## DGES Professor Studies Metal and Mercury Exposure in Water on Temagami First Nation

**Murray Richardson, assistant professor in the Department of Geography and Environmental Studies at Carleton University, is researching the effects of industry on the Temagami First Nation waterways and fish.**

By Kristy Wallace

Daisy Fannin describes the Temagami First Nation's (TFN) relationship to the land and water as sacred.

That's why Fannin, a communications officer with the TFN Band Office, says the community is concerned about metal and mercury exposure in fish and waterways because of mining, and other industrial activities within their traditional territory.

Now, a Carleton researcher is teaming up with this community and an educational organization to try and solve the problem.

"Mercury is one of the leading causes of fish consumption advisories for Ontario's inland lakes," says Murray Richardson, assistant professor in the Department of Geography and Environmental Studies at Carleton University.

With funding from Health Canada, Richardson is conducting research in the community, located near Sudbury, Ont., from June 2014 to March 2015. He is studying the types of metals and amount of mercury found in aquatic life and water, and establishing a database that can be used to track changes in metal contaminants from local industries and regional pollution sources over time.

This data will help create a baseline that will be available to the community, says Murray – which is especially important since pressure for industrial development is expected to increase, such as the new Young-Davidson gold mine in the northern end of the territory.

He is also working in close consultation with the community – including a local fisher, Alex Paul, who will use traditional knowledge, skills and harvesting techniques to select different types of fish from up to 15 lakes throughout the Temagami First Nation territory.

"I learned to do this from my parents and grandparents, and the harvesting techniques and the way we collect the samples is how it's always been done before," says Paul.

Murray says there are a few different aspects to the research.

First, he would like to monitor the situation and set up a community-owned database of metal concentrations of water in the fish.

He says he is also interested in looking at the data trends, and the impacts that acid rain has left on metal levels in the water ways as a result of the close proximity to smelting activities in Sudbury.

The project also has an educational component. Murray has partnered with Tin Roof Global, a Canadian charity that works on projects in Canada and Uganda to help protect and provide clean water.

In addition to creating a detailed curriculum for the community's students, elementary students will enhance their scientific and traditional knowledge through field trips.

"We're hoping to use some of the educational outreach to inspire the next generation of water scientists, and water technicians," says John Millar, the organization's executive director and founder.

Fannin, who is also a co-ordinator between the team members, says the dataset will provide a very clear baseline of evidence for the present and future.

"It will allow Temagami First Nation to give potential industrial users strict expectations of the conditions they expect the land to remain in," she says. "It will be a very powerful tool for the people to use to protect their homeland."

She adds that First Nations throughout Canada are especially vulnerable to the effects of industrial pollution, and that this partnership could mark the beginning of helping others.

"Temagami First Nation is delighted to work with Murray and John not only to protect its own territory, but also in hope of building a template to assist other First Nations to protect their territories."



### Institute of African Studies Marks the 20th Anniversary of the End of Apartheid in South Africa

Carleton University's Institute of African Studies organized a one-day conference to mark the 20th anniversary of the end of apartheid in South Africa titled, "South Africa after Apartheid: Critical Reflections."

This conference brought together leading South African and North American scholars, public figures, and commentators who provided their insight and analyses to facilitate probing discussions of the past, present and future of South Africa.

Speakers included Hein Marais (South African author and political analyst), Zine Magubane (Boston College), Dan O'Meara (Université du Québec à Montréal), Allison Goebel (Queen's University), Richard Saunders (York University), and Linda Freeman (Carleton University).

John Saul spoke about his two recent books, *A Flawed Freedom: Rethinking Southern African Liberation and South Africa*, *The Present as History: From Mrs. Ples to Mandela & Marikana* (co-authored with Patrick Bond). Irvin Jim discussed current struggles in South Africa.

Watch Video of the conference: <https://www.youtube.com/playlist?list=PLCA7ZS6zoRqbkDxLLZom81Oe12dDmWku>

# PROFESSOR STUART MURRAY:

## INDUCTEE TO THE INAUGURAL COHORT OF THE COLLEGE

BY ERIN SHIELDS  
(BA WITH HONOURS IN ENGLISH, 2016)

**Professor Stuart J. Murray, of Carleton's Department of English Language and Literature, has recently been inducted into the inaugural cohort of The College of New Scholars, Artists and Scientists. The College is a new body of the Royal Society of Canada (RSC), recognizing intellectual leaders in their field. It is the highest honour for emerging scholars in Canada.**

The College reflects the changing face of academia, with its members consisting of a new generation of diverse, social-media-wielding scholars, scientists and artists who are working for the betterment of Canadian society. Traditional RSC fellows, typically elected on the basis of lifetime achievement, are categorized according to three disciplines, whereas the College gathers together younger scholars from across the disciplines in order to foster multidisciplinary dialogue and innovative approaches to contemporary social issues. Murray's first "assignment" was to introduce a colleague he was paired with, in 70 words or less (and in both official languages), at the College's first Annual General Meeting in November 2014—and he was paired with a scientist who works in Quantum Computing. "I don't even understand all of the terms," Murray confessed, "it's so far outside of my area of expertise! So I went and researched his work, as much as I could, to learn a little about it, and it's fascinating."

Murray is no stranger to interdisciplinarity. He is the Canada Research Chair in Rhetoric and Ethics; his work uses literary and rhetorical methodologies to take a critical look at the workings of "biopolitics" in society, or, the politics surrounding life and death. Murray describes his scholarly focus as "thinking ethically about the ways our conceptions of life and death get framed and constructed rhetorically through discourses, through texts, through images, through emotions even, and how this framing—how this construction of life—then gets taken up in health, in science, in criminal justice, and so on." "I don't really pay attention to department lines," he says. Evidently.

## PROFESSOR STUART MURRAY: INDUCTEE TO THE INAUGURAL COHORT OF THE COLLEGE

Both Professor Murray and Professor Sheryl Hamilton, the other Carleton scholar who has been inducted into the College, have interdisciplinary programs of research. "We represent some of Carleton's values in terms of interdisciplinarity," Murray says, "and I'm proud of that, that's why I came here. Carleton is a place where I can do the work that I do and be supported and encouraged." But moreover, Murray argues that the interdisciplinary nature of his work is also "oddly representative" of Carleton's English Department: English professors offer courses that mobilize insights from multiple disciplines through the study of literature, from traditional Western classics to Digital Studies in the humanities, African Studies, Ethics, Queer and Gender Studies and more, reaching into the past and into the future. Murray may not be paying attention to department lines, but it seems that the English Department has its own fluidity, and a shared concern with ethical and cultural life, making it ideal for Murray as an academic home base.

The College has been created at a time when the RSC is particularly interested in debates surrounding the future of higher education in Canada. In a world that seems increasingly to be turning away from the Arts, Murray offers not only an example of how

an Arts education can be applied to pressing social issues, but he is also a passionate advocate for the importance of an Arts education in the creation of ethical and compassionate citizens. The study of literature is intrinsically interdisciplinary and diverse, and so it offers a multiplicity of perspectives. Murray argues that the manipulation of subjectivities within literature helps us to reflect critically upon our own world-views, and to develop a self-reflexivity without which "we're operating in the dark." "A work of literature gives us different terms with which to understand ourselves and what it means to be a responsible and caring person in relation to others."

Yet the type of compassion invoked by Murray should not be confused with getting a case of the warm and fuzzies. In Lynn Coady's Munro Beattie lecture this year, she talked about "storytelling and discomfort"—that is, how having to take on the perspective of others can be an uncomfortable experience. Murray believes that this kind of discomfort is vital. There is "something about writing and reading about yourself, and seeing yourself or experiencing yourself in a different way—sympathizing with the villain, say, and accounting for that—that makes you a better person, and by better I mean more ethical, more

compassionate." He sees his work as asking and confronting "uncomfortable questions about the ways that we are complicit in wider systems that are often simply unjust, intolerable or ultimately unliveable."

The College, operating in its outreach and advisory capacity, will provide a platform for scholars like Murray to have their work reach a wider and more influential audience. With its mandate focused on social media, interdisciplinarity, and social justice, the creation of the College is in itself a kind of political move, Murray says: "it both acknowledges the direction that higher education is going and it renews a political commitment to engage a younger generation of scholars to be leaders and decision-makers—and that's really exciting. It's daunting, but it's exciting."



### FASS: AWARDS, ACHIEVEMENTS AND EVENTS



#### Fraser Taylor wins Killam prize in the Social Sciences

Distinguished Department of Geography and Environmental Studies researcher and Fellow of the Royal Society of Canada Dr. Fraser Taylor received a coveted Killam Prize worth \$100,000, administered by the Canada Council for the Arts.

Prof. Taylor introduced the new discipline of cybercartography to the world, with its capacity to illuminate socio-economic issues.

Congratulations to Dr. Taylor for this very prestigious award!



# FASS:

## AWARDS, ACHIEVEMENTS AND EVENTS



JESSE STEWART PHOTOGRAPHED BY TONY FOUHSE

### Music Professor Jesse Stewart Inducted into Order of Ottawa

Carleton's Jesse Stewart, Associate Professor of Music in the School for Studies in Art and Culture and Juno-winning musician, was among 15 local residents inducted into the Order of Ottawa at a ceremony at City Hall in November 2014.

As part of the ceremony, Stewart performed alongside Korean master percussionist Dong-Won Kim.



### Chris Burn and Iain Wallace of the Department of Geography and Environmental Studies are 2014 Camsell Medal Winners

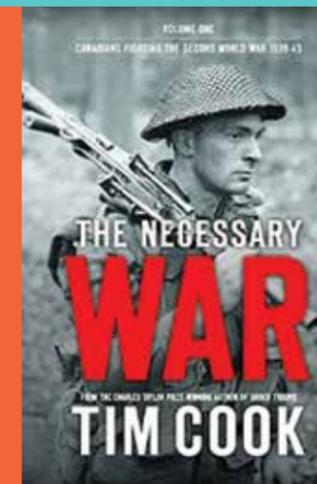
Carleton Professors Chris Burn and Iain Wallace each received 2014 Camsell Medals from the Royal Canadian Geographical Society (RCGS) in recognition of their outstanding service to the Society.

For the last 31 years, Iain Wallace, Professor Emeritus, Department of Geography and Environmental Studies, served the Society in a number of capacities. He was a member of the Research Grants Committee (also serving as its Chair), the Awards Committee, the Policy & Planning Committee and the Editorial Advisory Committee. In addition, he served on the Board of Governors from 1995 to 2000 and again from 2005 to 2010.

Wallace was first introduced to the RCGS in the 1970s by Professor Gordon Merrill of Carleton's Department of Geography (and a former Dean of Social Sciences), who was serving on the RCGS Board at the time. Paying the favour forward, Wallace introduced Prof. Burn to the Society in 1995.

Chris Burn, Professor of Geography and Environmental Studies, has been involved with the Society for 20 years. He has served on the Research Grants Committee (also serving as its Chair), the Policy & Planning Committee and the Nominating Committee (also serving as its Chair). Burn was on the Board of Governors from 2001 to 2009, and served on the Executive as the Society's Vice-President from 2005 to 2009.

Congrats to Profs. Wallace and Burn on their exceptional and well-deserved honours!



### FASS and the Ottawa International Writer's Festival - The Necessary War with The Department of History's Tim Cook

FASS and the Ottawa International Writer's Festival celebrated the launch of Tim Cook's *The Necessary War* Volume One. One of Canada's leading war historians, Professor Cook (Canadian War Museum and Carleton University's Department of History) ventures deep into World War Two in this epic two-volume story of heroism and horror, of loss and longing, sacrifice and endurance.

# FASS:

## AWARDS, ACHIEVEMENTS AND EVENTS

### Leading Expert in Global Contemporary Art Terry Smith Assumed a Sotheby's Residency at Carleton

Carleton University welcomed internationally renowned contemporary art expert Terry Smith to campus as he assumed the inaugural Sotheby's Residency in Curatorial Studies.

Terry Smith is a leading voice in global contemporary art, and has been a major force in arguing for the importance of thinking about contemporary art in a global way. Smith argues that given the planetary challenges of climate change and the interconnectivity of the internet and media,

we are in a moment of "contemporaneity," which denotes both the contemporary moment and the inescapable feeling that we are connected to others on this planet.

During a series of events at Carleton, he discussed the key ideas underlying his widely read and often controversial books, including *What is Contemporary Art?*; *Contemporary Art: World Currents*; and *Thinking Contemporary Curating*.

Smith also led two workshops and presented a keynote lecture at the National Gallery of Canada.



### Carleton University Celebrated Liszt with a Three-Day Symposium in Collaboration with Embassies of Italy and Chile

Carleton University held a "Celebrating Liszt" weekend in the Fall of 2014.

Weekend festivities included a variety of concerts featuring a diverse group of high-profile musicians – all in the name of celebrating the celebrated 19th century composer, conductor, and virtuoso pianist, Franz Liszt.

Carleton Music presented Liszt's chamber arrangement of the Dante Symphony in a concert hosted by CBC's Laurence Wall, and co-sponsored by the Italian Embassy, the Dante Alighieri Society, the Italian Cultural Institute, the International Week of the Italian Language and Air Canada.

Performers included virtuoso pianists Mauro Bertoli and Jamie Parker; harpist Caroline Leonardelli; Italian actor Luciano Bertoli; and the Carleton Women's Chorus directed by Order of Canada and Carleton University Honorary Doctorate recipient, Barbara Clark. Bonaventura Genelli's Dante Divina Commedia sketches were projected during the performance, as per Liszt's original plan.

Hailed by Chilean newspaper *El Mercurio* as "the pianistic hope for the new generation," internationally renowned Mahani Teave, a young virtuoso pianist from Easter Island (Chile) performed an exhilarating recital of works by Chopin and Liszt at the Kailash Mital Theatre in a concert co-sponsored by Carleton University and the Chilean Embassy. Teave has been touring the world to promote the establishment of Easter Island's first music school.

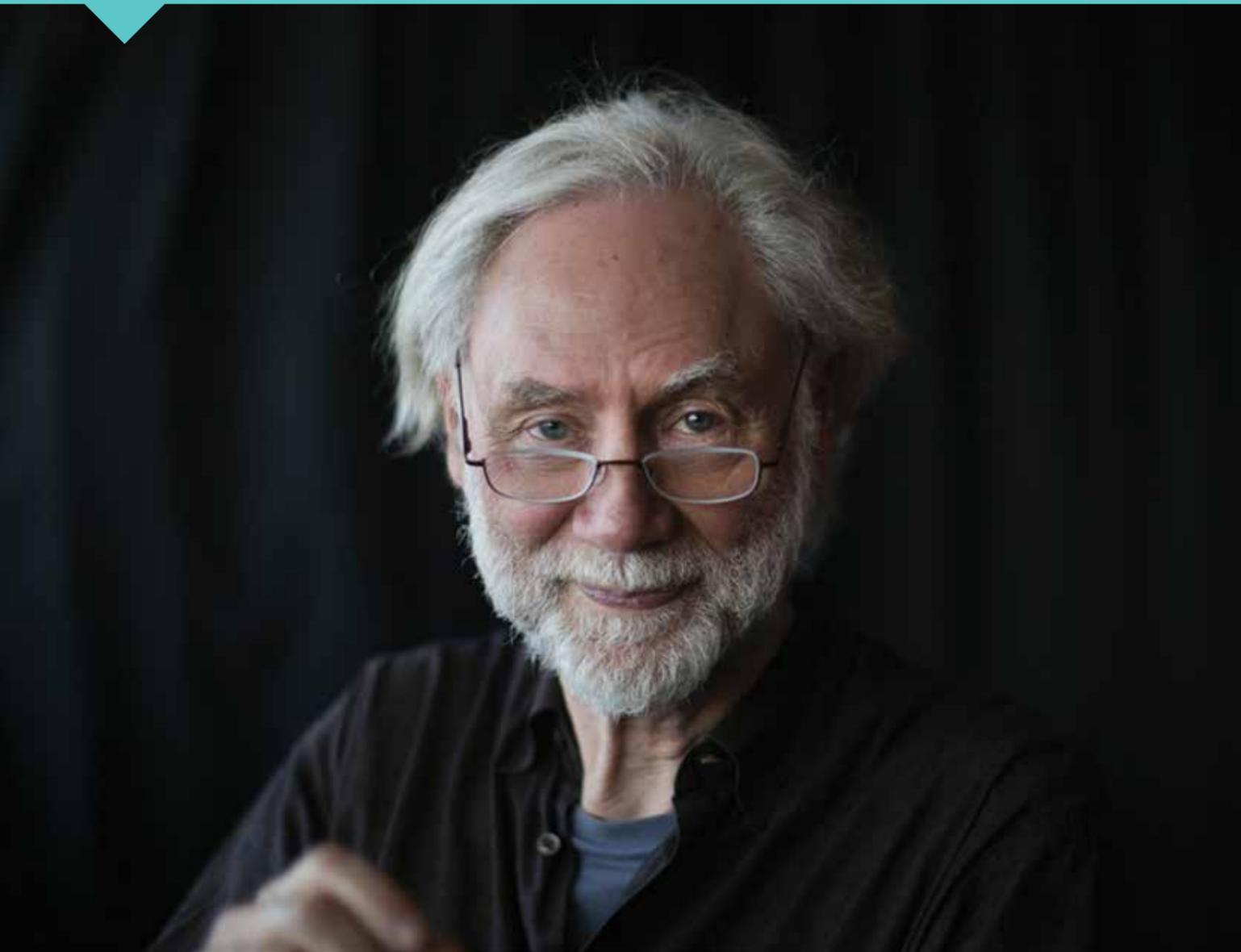
Internationally renowned Liszt scholars who presented papers at a Symposium titled "Liszt, His Circle, and the Dante Symphony" included Michael Saffle (USA); Manuel Pinto Deniz Silva (Portugal); Evangelia Mitsopoulou (Greece); and Carleton's own James Deaville.



### Sylvie Frigon appointed to the Joint Chair in Women's Studies at Carleton University & the University of Ottawa

The Faculty of Arts and Social Sciences was pleased to announce that Professor Sylvie Frigon has been named to the Joint Chair in Women's Studies at Carleton University and the University of Ottawa. Frigon will develop a research program and an array of academic activities that will be engaging and of the utmost pertinence.

As the incumbent of the Joint Chair in Women's Studies at Carleton University and the University of Ottawa, Professor Frigon's responsibilities include teaching, engaging in research and participating in appropriate committees and events on both campuses. She also acts as a resource person on women's issues and feminist research at both universities. Her role involves contact with local, regional, national and international feminist educational and community-based organizations.



# CU IN THE CITY

## Learn off campus with FASS

FASSen your seatbelts, The Faculty of Arts and Social Sciences is leaving campus and coming to CU in the City!

CU in the City is a popular series of talks that shares invigorating FASS research in communities across Canada.

Each CU in the City event features a Carleton faculty member or student discussing a stimulating and accessible topic.

An engaging question and answer session follows each lecture. Drinks and snacks are always served.

The CU in the City series provides opportunities for FASS faculty, students, alumni, and community members to engage with one another in an off-campus setting.

You are invited to come learn and chat with FASS at CU in the City – Toronto at The Arts & Letters Club of Toronto (14 Elm Street) with Dr. Jim Davies of the Institute of Cognitive Science and Director of the Science of Imagination Laboratory.

Dr. Davies will conduct his lecture *“Why We Find Things Interesting.”*

**Thursday May 21, 2015  
(6:00 pm Reception, 7:00 pm Lecture)**

In this talk, Dr. Davies will discuss the science behind why some things seem to resonate with our minds and others do not. Why do we get hooked on a hockey game, or to a novel? Why do some religious stories seem so meaningful? Drawing from research from psychology, biology, computer science, and more, Davies will explain the underlying psychological traits human beings have that serve as the foundation for all things compelling.

Register Online at:

<http://events.carleton.ca/cu-in-the-city-toronto/>



**DR. JIM DAVIES,**  
ASSOCIATE PROFESSOR,  
INSTITUTE OF COGNITIVE  
SCIENCE AT CARLETON  
UNIVERSITY



**DR. OSBORNE DELIVERS A SPEECH AT THE  
POWER OF THE ARTS NATIONAL FORUM 2014**

## THE JOHN OSBORNE FASS STUDENT TRAVEL BURSARY

By the end of June, this year, Dr. John Osborne will be stepping down as Dean of the Faculty of Arts and Social Sciences, after having served two terms—10 years—in this role.

Thanks to his unfailing commitment to fostering a culture of collegiality, his championing for the Arts and the Social Sciences (during times when we’ve needed it!), and his compassionate support of a broad range of research and teaching initiatives, John has been widely cherished by faculty, professional services staff and students, from all across FASS.

It would be a truism to say that FASS today is a different entity than it was 10 years ago, but the shape our faculty presently takes is in large part due to John’s leadership and vision.

Although John is not retiring from Carleton, and we do look forward to having him as a faculty colleague who is cross-appointed in the School for Studies in Art and Culture (Art History) and the College of the Humanities, faculty and staff were adamant in wanting to recognize all that he has done for us throughout his time as Dean of FASS.

A new project is being launched to raise funds for the John Osborne FASS Student Travel Bursary that will aid students travelling on Carleton-related trips.

This way of honouring John’s tenure as Dean is particularly apt because he has been an adamant supporter of various endeavours developed at Carleton, and FASS in particular, to encourage students to explore the world through their studies at Carleton. For instance, as can be read in this and past issues of FASSinate, many students have been able to participate in the Alternative Spring Break program or register in FASS credit courses taught in other parts of the world (Québec City, Italy, Greece, Burkina Faso, Ghana, Mexico, Israel etc) thanks to John’s support and encouragement for these programs.

John has shared with many of us the fact that it was his own experience, travelling to Italy as an undergraduate student at Carleton, that helped him discover his lifelong passion not only for Italian medieval art and architecture, but also his commitment to learning and education. We thus felt that this travel bursary was a most appropriate way to remember his 10 years as Dean of FASS.

If you are interested in donating to the John Osborne FASS Student Travel Bursary to afford more current and future students an opportunity to partake in some of these life-shaping study-travel experiences, please visit:

<http://forms.carleton.ca/advancement/giving-give/> and select the John Osborne FASS Student Travel Fund.

Thank you, John!





## CU IN THE CITY: TORONTO

### Why We Find Things Interesting

BY DR. JIM DAVIES

THURSDAY, MAY 21, 2015 | 14 ELM STREET  
THE ARTS & LETTERS CLUB OF TORONTO  
6:00pm Reception, 7:00pm Lecture

**DETAILS INSIDE ON PAGE 46!**

## News you can use

The latest FASS news and events can be found at [carleton.ca/fass](http://carleton.ca/fass). Or, for news that comes to you, subscribe to This Week @ FASS, a weekly email newsletter. Just email [fassod@carleton.ca](mailto:fassod@carleton.ca) with "Subscribe to This Week" in the subject line and your name, address and preferred email address in the text.

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