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FASSinate

THE FACULTY OF ARTS AND SOCIAL SCIENCES NEWSLETTER

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.

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

D'Arcy Levesque, VP Enterprise Communications, Brand and Community Partners, Enbridge, Inc., the Right Honourable Michaëlle Jean, Jean-Daniel Lafond, FASS Dean John Osborne, President and Vice-Chancellor of Carleton University, Roseann O'Reilly Runte.

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

The best part of the job of a dean is being able to participate vicariously in the triumphs of faculty and students. In the last few days I have attended the launch of the fourth annual issue of *Corvus*, the remarkably professional research journal produced by the undergraduate students in Greek and Roman Studies; a delightfully un-Elizabethan production of Shakespeare's *A Midsummer Night's Dream* by students in an English drama workshop (who knew that "Athens" was a hotel in New York City?); a ceremony at which five Carleton students were awarded scholarships by the National Congress of Italian Canadians; the official opening of the new refurbished undergraduate office for the Dept. of Psychology; a lovely reception to honour the hosts for this year's practicum students in the Dept. of Geography & Environmental Studies; and a marvellous performance of Gustave Fauré's *Requiem* (and much else) by the Carleton choir. What a great way to keep busy! There simply aren't enough hours in the day to keep up with it all.

And the awards and honours to our faculty keep on rolling in. Some you will read about in the pages that follow, but the most remarkable news arrived just as FASSinate was going to press, and hence too late for a story: Fraser Taylor, Distinguished Research Professor in Geography & Environmental Studies, has been selected as the 2014 winner of the Killam Prize in the social sciences, the highest honour that this country awards to academics, and very much the Canadian version of the Nobel Prizes.

Once again this year the month of May witnessed a series of Carleton courses taught by Carleton faculty at locations outside Ottawa, and 2014 will see new ventures in locations as diverse as Jerusalem (Religion), Rwanda (African Studies), and Mexico City (Geography). These provide an enormously enriching experience for our students, and an alternative to the many exchange programs on offer during the fall and winter.

FASS also continues to add new degree programs, and given the stories which crowd the pages of our newspapers almost every day, I am particularly pleased by the interdisciplinary Ph.D. in Ethics and Public Affairs which will be launched next fall, housed in the Dept. of Philosophy. Others in the pipeline include Northern Studies and Curatorial Studies, both at the Master's level, and the proposed Bachelor's degree in Global and International Studies, for which Ottawa is absolutely the ideal location.

It is an exciting time to be at Carleton, and I hope that any alumni returning to visit will take the time to stop by and say hello. And if you can't come to Ottawa, but live in the Toronto area, you may be interested to know that we are now bringing FASS to you. Our popular community-based lecture series, *CU in the City*, came your way on May 7th ... with more to follow. I hope to "CU" there.



FIRST ANNUAL **POWER OF THE ARTS FORUM** A RESOUNDING SUCCESS

THE RIGHT HONOURABLE MICHAËLLE JEAN.
PHOTO BY AINSLIE COGHILL



CARLETON'S JESSE STEWART
PERFORMS AT POWER OF THE ARTS.
PHOTO BY AINSLIE COGHILL.



ARTIST, EDUCATOR AND
INNOVATOR, AMANDA PARRIS.
PHOTO BY AINSLIE COGHILL.

On the weekend of September 27–29, 2013, Canadians from every corner of the country converged on Ottawa for the first-ever Power of the Arts National Forum.

Co-hosted by the Michaëlle Jean Foundation and Carleton University's Faculty of Arts and Social Sciences, the forum mobilized researchers, business leaders, legal experts, policy-makers, youth, health practitioners, artists and others to explore cutting-edge research and social innovation for bettering the lives of underserved Canadians and revitalizing communities through the power of the arts.

Keynote speakers such as Canada's Chief Electoral Officer Marc Mayrand, College of Family Physicians

of Canada President Marie-Dominique Beaulieu, and Truth and Reconciliation Commission Commissioner Mary Wilson, spoke passionately about the powerful impact of the arts in their respective fields.

Participants explored ways in which grassroots youth organizations, arts communities and academia can work with sectors as varied as health, business and law to confront issues such as crime prevention, mental health, unemployment and social exclusion.

The result: a national action plan was drafted, outlining ways in which key sectors of Canadian society can enhance strategies for inclusion, personal and community development and prosperity for all Canadians.



GUITARIST, RODDY ELLIAS.
PHOTO BY AINSLIE COGHILL.



THE RIGHT HONOURABLE MICHAËLLE JEAN.
PHOTO BY AINSLIE COGHILL.

“What has been done this weekend shows citizenship and action, and it is a demonstration of the magic that can happen when we come together for a common goal.”

In his closing remarks, Jean-Daniel Lafond was emphatic.

“As a filmmaker, I profoundly believe in the power of the arts in society. As we have learnt this weekend, ‘art-ivism’ represents one of the best ways to vanquish the indifference and barbarism destabilizing the world. I hope and trust that more Canadians will appreciate the crucial role the arts and culture continue to play in building a healthy and cohesive society. Undoubtedly, the arts remain a powerful tool for communication, socialization and dialogue among cultures and civilizations.”

John Osborne, dean of the Faculty of Arts and Social Sciences, echoed these thoughts by synthesizing what he hoped would come from the weekend’s events.

“Here’s my dream: that in 20 years’ time, Canada will have a functioning network of community-based and

community-engaged arts organizations, fully integrated with researchers in universities and colleges and hospitals, and with the ear of taxpayers and hence governments at all levels, united in their quest to make this country a better place for all its inhabitants through marshalling the power of the arts.”

Canada’s 27th Governor General and Commander-in-Chief, The Right Honourable Michaëlle Jean, agreed with Osborne that the Power of the Arts National Forum was an overwhelming success.

“At this forum, there was lots of energy in a celebration of culture,” observed Jean. “I’d like to thank all of you for making this such a resounding success. Look at you all, you come from all over the country and represent the rich variety that is Canada. We got together and we strategized. What has been done this weekend shows citizenship and

action, and it is a demonstration of the magic that can happen when we come together for a common goal. I look forward to seeing you next year!”

“If we are as powerful as we think we are, what’s the problem?” asked Artscape President and CEO Tim Jones. “We are powerful, but often feel powerless. As creators of enormous power, why can’t we leverage it better? We are like superheroes who are learning about our powers.”

The weekend closed with an unforgettable performance by singer Kellylee Evans, a Carleton graduate.

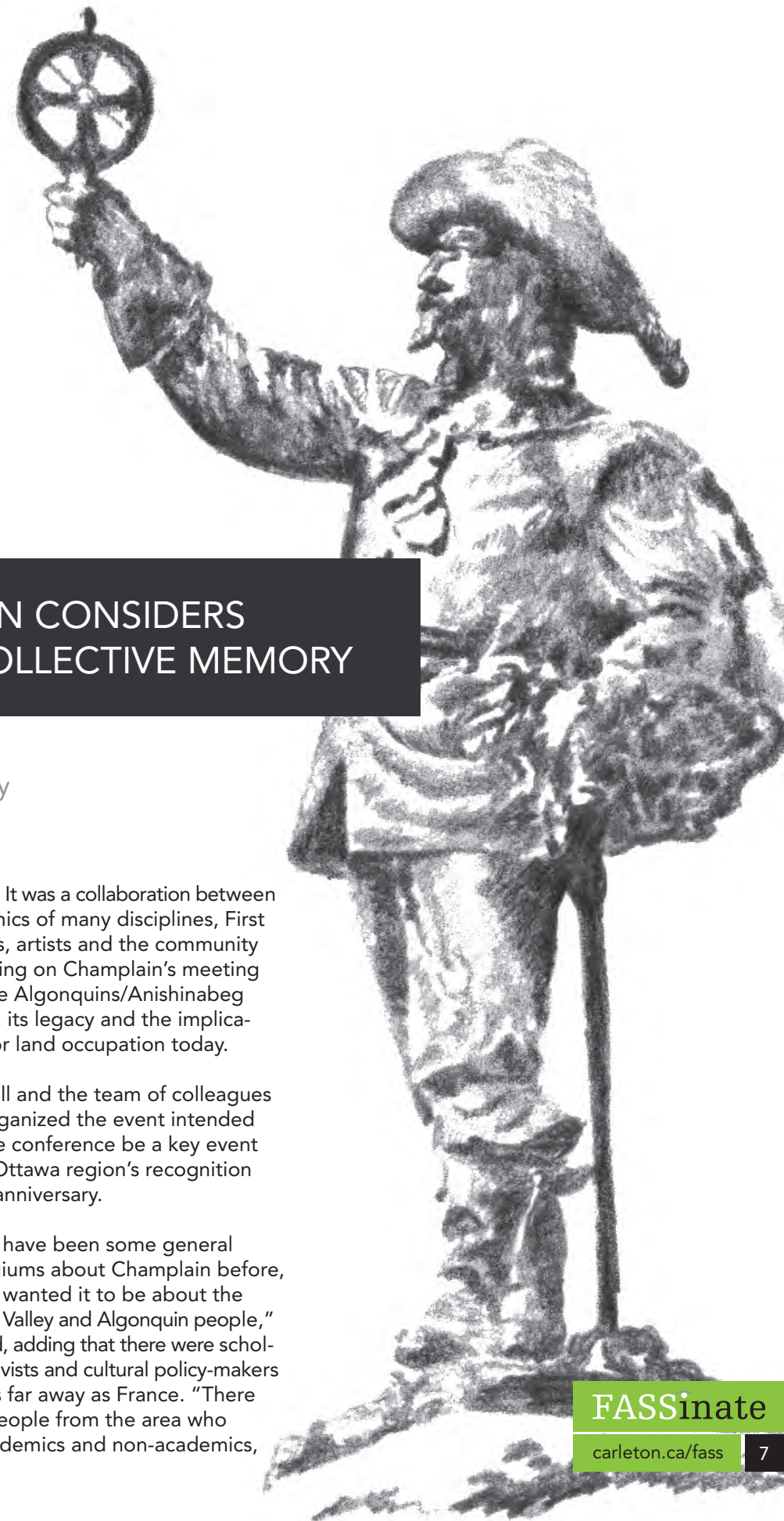
The Forum featured a town hall, plenary sessions and workshops, as well as a celebration of Canadian achievement in the arts. Workshops themes included: mental and physical health, democratic participation, public safety and access to justice, and economic development and social enterprise.



BACKGROUND:

The National Power of the Arts Forum is the brainchild of Michaëlle Jean Foundation Co-Founder and Co-Chair, Jean-Daniel Lafond. Following his appointment as Senior Scholar in Carleton University’s Faculty of Arts and Social Sciences in 2010, Lafond worked with Dean John Osborne to convene a national conference on the power of the arts.

THE NEXT NATIONAL FORUM IS SLATED FOR NOVEMBER 7 – 9, 2014, AT CARLETON UNIVERSITY.



CONFERENCE AT CARLETON CONSIDERS CHAMPLAIN’S PLACE IN COLLECTIVE MEMORY

Event Coincided with 400th Anniversary of Champlain’s Arrival in Ottawa Area

This past September, the Department of History brought together artists, world-class experts and community heritage activists to reflect on the commemoration of a significant moment in the region’s history – the 400th anniversary of Samuel de Champlain’s passage up the Ottawa River.

“It was critical reflection on what it meant for Aboriginal people and colonization,” said Prof. Dominique Marshall, chair of Carleton’s History Department. “It was a critical examination on the consequences of an encounter and how people are remembering it.”

Entitled “Champlain in the Anishinabe Aki: Histories and Memories of an Encounter,” the bilingual conference was attended by more than 175

people. It was a collaboration between academics of many disciplines, First Nations, artists and the community – focusing on Champlain’s meeting with the Algonquins/Anishinabeg Nation, its legacy and the implications for land occupation today.

Marshall and the team of colleagues who organized the event intended that the conference be a key event in the Ottawa region’s recognition of the anniversary.

“There have been some general colloquiums about Champlain before, but we wanted it to be about the Ottawa Valley and Algonquin people,” she said, adding that there were scholars, activists and cultural policy-makers from as far away as France. “There were people from the area who are academics and non-academics,

school teachers, artists – all of them are involved, one way or another, with history.”

Carleton Prof. and Supervisor of the MA Program in Public History Paul Litt chaired a session on the statues of Champlain, and was thrilled that students were very involved in the event and its exhibitions.

Public history students completing their master’s degrees were on site throughout the conference – focusing on an aspect of the event and analyzing it for future generations to use, and the MA students of Litt’s “Introduction to Public History” course subsequently prepared nine virtual exhibitions that examined issues raised by the colloquium (see <http://champlain.graeworks.net/items>)

“They had been on campus for barely a week, and they plunged into this,” said Litt.

Research assistants were also hired to maintain the event’s website and document the colloquium for Carleton’s research collections. They started building a “digital repository” which will remain in the archives long after 2013 (<http://champlain.graeworks.net/items>).

“They’re being trained as professional historians and they’re getting a first-hand, up-close look at the nitty gritty of how collective memory is made in real time,” Litt said.

Prof. Bruce Elliott organized an exhibit at the conference by the Pinhey’s Point Foundation that focused on the “Champlain astrolabe” – an instrument used for navigation, which is currently in the collections of the Canadian Museum of History.

He said his students conducted preliminary research for the exhibit – which probed the debate about whether or not the astrolabe actually belonged to Champlain and what the object has come to symbolize. “Champlain is a contested figure,” Elliott said. “The conference overall looked not at what Champlain did, but the meanings attached to it.”

The exhibit remains on view in the Department of History (fourth floor Paterson Hall) until June, when it travels to the Champlain Trail Museum in Pembroke for the summer.



ANISHINABE MEN PADDLE CANOE WHILE CHAMPLAIN LEADS.



SEPARATED BY THE RIVER, THE ANISHINABE MEN DANCE WHILE CHAMPLAIN WATCHES.



TWO FACELESS ANISHINABE MEN SING AND DANCE BESIDE THE OTTAWA RIVER.

Marshall said the conference is helping to build new relationships and bridges between the university and various communities.

“We want to maintain and nourish collaborations that have started . . . and this is very precious to us in the department and in other departments.”

Litt adds that the conference has expanded partnerships between Carleton and local First Nations. “We have some connections that exist already, but this conference has opened up channels that didn’t exist before,” he said.

The colloquium received funding from the Social Sciences and Humanities Research Council and from Carleton University. It also received the support of the Canadian Museum of History and the Embassy of France. This was a multidisciplinary event which included contributions from Art History, Canadian Studies, and French.

SCREENSHOT OF THE FERVENT TWITTER ACTIVITY ABOUT/DURING THE CONFERENCE. #CUCHAMPLAIN



Drawing A Story of the 1613 Encounter as part of the Champlain 2013 commemorations, the Réseau de patrimoine gatinois sponsored a children’s drawing competition in which school children were asked to draw a scene depicting the Encounter between Samuel de Champlain and the Anishinabe in the Ottawa Valley in 1613.

Most of these pieces were drawn by children in third and fourth grade in the Gatineau area. The children’s drawings submitted to the contest were displayed at many of the community celebrations organized through the spring and summer months commemorating Champlain.

These drawings offer valuable insight into how children remember Champlain and his visit to the Ottawa Valley. The stories depicted are strongly reflective of a grand narrative of Canadian history that favours the Euro-Canadian view of the Encounter. The story that Canadians remember of the 1613 Encounter is one in which Champlain is at the centre, a hero and a leader among the ‘uncivilized’ Anishinabe people.

It is important to reflect on the setting, characters, plot and props, if you will, in the Euro-Canadian story of the Encounter between Champlain and the Anishinabe. The symbols and myths found in these school-children’s drawings are the symbols and myths that have saturated Canadian consciousness.

Now, as we mark the 400th anniversary of this historical moment, let’s encourage ourselves to rethink this story and its possible implications. Let’s challenge this one-sided story. Let’s open ourselves to the different stories and perspectives of the 1613 Encounter.

This concept and collection was curated by Public History MA student, Sara Nixon. Nixon received the enthusiastic help of Patti Harper at Carleton University’s Archives and Research Collections (ARC) – where the children’s drawings have already been donated and currently reside. Nixon has been hired by the ARC to continue her work on the collection.

The History Department will donate all of the Colloquium’s digital archives to ARC in the summer of 2014.

PSYCH TURNS 60

The Department of Psychology celebrated its 60th Anniversary on a weekend in October of 2013.

There was a lot to celebrate – since 1953, more than 13,000 students have graduated with a BA in Psychology from Carleton. Since 1961, when the first MA degree was awarded, 1,250 students have been awarded post-graduate degrees.

The festivities began on Friday evening with a cocktail reception, featuring music from Prof. Brian Tansley and friends. On Saturday, guests had the opportunity to attend a series of talks delivered by alumni and retired faculty, including June Pimm, our first PhD graduate, Tom Ryan, former chair, dean and vice-president of Carleton, and Brian Little, Distinguished Research Professor and 3M Teaching Fellow.

Guests could also browse graduate student poster presentations and tour some of the department's labs, including: Dr. Herdman's Centre for Applied Cognitive Research, Dr. Wohl's Gambling Lab and Dr. Pozzulo's Lab for Child Forensic Psychology.

The day concluded with a formal banquet and a keynote address from alumni Dr. Hank Stam and Dr. Lorraine Radtke, currently professors at the University of Calgary.

The cold weather didn't affect the Sunday morning activities, with many participants arriving early to enjoy a five-kilometre Fun Run/Walk through

Carleton's beautiful campus. This event helped to raise over \$550 for a new department of scholarship!

The 60th Anniversary celebration was a great success with over 400 faculty, staff, alumni and current students reconnecting over a shared passion for psychology.

Thank you to our guest speakers, and everyone who attended the event; we hope you enjoyed it as much as we did! – The Department of Psychology.

PHOTOGRAPHS AND VIDEOS FROM THE CELEBRATION ARE POSTED ON THE DEPARTMENT'S WEBSITE. STAY CONNECTED WITH OUR CURRENT ACTIVITIES THROUGH TWITTER: @CU_PSYCHOLOGY AND FACEBOOK: CUPSYCHOLOGY.



GUEST SPEAKERS FOLLOWING THEIR TALKS ON SATURDAY. L – R: DAVID BERNHARDT, JUNE PIMM, TOM RYAN



OPENING COCKTAIL RECEPTION



PSYCH GRAD STUDENTS ENJOY THE RECEPTION

PSYCH TURNS 60



SUNDAY MORNING FUN RUN & WALK



ENGLISH GRAD TAKES ON MED SCHOOL

TAVIS APRAMIAN

Tavis Apramian's journey as a student has been a unique one. The first time he was forced to choose between two passions, he chose academia over athletics, but the second time he faced a similar decision, he chose 'all of the above.' Apramian is now flourishing in two very different fields – medicine and writing.

In 2008, Apramian completed an unusual double major as a Bachelor of Arts (Honours) in Biology and English at Carleton. The very next year, he completed a Master of Arts in English, also at Carleton. From there, he packed his things and moved to New York to complete a Master of Science in Narrative Medicine at Columbia University in 2010. Today, Apramian continues on a dual track at the University of Western Ontario, where he will complete his M.D. in the Schulich School of Medicine and Dentistry as well as a Ph.D. in the Faculty of Health Science. Apramian's research focus – language practices in training and assessment in surgical education – grows out of his experience as a student in the Department of English Language and Literature at Carleton.

The influence of Apramian's degrees in English extends far beyond his research. As a physician in training, Apramian uses his skills as an analyst and creator of literature to write stories about his experiences in a medical environment, in which matters of life and death arise on an hourly basis. Through his writing, Apramian articulates these profound moments that are too often described

as indescribable. While making sense of his own surroundings, he also writes to give his readers insight into the dramatic world of medicine.

Apramian has now established himself as a star student in two fields, but there was a time when he took a detour on the scenic route. Like countless young Canadians, upon graduating high school he decided to move West to Canmore, Alberta. The laid-back, carousing culture of Canada's rugged and snowcapped regions had its appeal, but Apramian made the move to focus on his passion for cross-country skiing. After a year or so, the dream of becoming a professional athlete had lost its luster, but continued to influence his decision to return to school.

"I was treading snow, so to speak. So I decided that I might as well start getting myself educated, and, true to form, I picked Carleton because at that time they had the best cross-country ski team in the country... CIS champs," he said.

After a couple of years at Carleton, Apramian found himself in a familiar situation – things weren't going as planned. His injuries began to add up, while his grades began to fall. "I just never really learned how to be a student in high school. I was an athlete first and a student second, and my early university results reflected that," he admits.

Once again, Apramian found himself at a crossroads: coast through school or make the most of his degree. After two years as a student-athlete, he made the decision to leave his sport behind.

Then, in his third year, Apramian did a complete one-eighty as a student. In twelve months, his grades went from mediocre to exceptional. This was not easy, and he attributes his change of course to three shifts in his approach to school and life.

The first step was identifying his interests and aspirations. He changed his major from English to a double major in English and Biology, and he mentions how crucial it was for him to embrace the distinct culture of each discipline.

The second element of Apramian's success were the three summers he spent working at the Ottawa Children's Treatment Centre on a "top-notch" team lead by Recreation Therapist Emily Glossop. Here, Apramian learned about collaboration from his colleagues, about how to work as part of a team in the care of another person, and he drew inspiration from the children he worked with on a daily basis.

The third—and, he says, "most important"—element to Apramian's success was his relationships with Carleton faculty. It was English professor Franny Nudelman who would tell Apramian about the MSc degree in Narrative Medicine at Columbia in New York. And it was English professor Dana Dragunoiu who initially helped Apramian change course. "She didn't compromise and tell me that it was all going to be okay. She told me that I could do better and that the only way to do that was to care to look deeply, to question my assumptions about myself and others, and to see the excitement in scholarship," said Apramian. Dragunoiu was also the first person Apramian ever told he wanted to be a doctor. In response, she told him about William Carlos Williams, who wrote some of the best poetry of the twentieth century and delivered more than 2000 babies in his career as a physician. "I remember very clearly that Tavis was encouraged by the fact that going into medicine would not mean giving up entirely his literary ambitions," Dragunoiu recalls.

When Apramian decided to take a Masters in English at Carleton, he did so with the intent of eventually being accepted to medical school.

The connections between English and medicine may not be obvious, but in many ways there is actually a very natural fit. As he explains, "most researchers of all types start with ideas and then, in science just as in art, we break those ideas into smaller pieces. We categorize them and separate them from each other so that we can try to gain a fuller understanding of the pieces. When we try to put them back together, it turns out that the most effective way to transmit that synthesis is through story. Scientific papers, literary criticism, and even patient care all move through story." Thus, storytelling, reading and writing remain essential skills for Apramian as a medical student.

Despite continuing to work and learn in a field that would, at first glance, seem to be on the opposite end of the spectrum from English, Apramian's undergraduate and graduate degrees in the Arts play a prominent and necessary role in his current research. Apramian is set to graduate from medical school in 2020, and because his training in English has allowed him to become a more specialized, more compassionate med student, his patients will most certainly be grateful for his BA and MA in English.

Read Tavis' short story, *Oncology Sleep*, published in the Canadian Medical Association Journal at: <http://carleton.ca/fass/2014/english-grad-takes-med-school/>



MUSIC TO FASS'S EARS

SCHOOL FOR STUDIES IN ART AND CULTURE
MUSIC ARTIST IN RESIDENCE

MAURO BERTOLI



MAURO BERTOLI

"In the world of classical music, Italy has long been known for producing famous singers and conductors. For some reason, though, the list of renowned Italian pianists is considerably shorter — Arturo Benedetti Michelangeli and Maurizio Pollini are among those who come to mind. However, with the release of three CDs on the Cavalli Musica label featuring a young artist by the name of Mauro Bertoli, that list should be immediately augmented!"

Born in Italy, Mr. Bertoli has been the recipient of several International piano prizes including the prestigious Giuseppe Sinopoli Award in 2006, and he has appeared in major concert halls throughout Europe, North America, Brazil, Israel and China. It is our good fortune that he has decided to settle in Canada, where he is on the piano performance faculty at Carleton University in Ottawa."

Richard Haskell – WholeNote Magazine
September 8, 2012

Maestro Bertoli's many critically acclaimed recordings have been broadcast by CBC Radio, Rádio Câmara Brazil, Brasília Super Rádio, Radio Classica Bresciana, and Radio Classica Milano, among others.

Frequently a guest soloist with some of the world's finest orchestras and an invited clinician at universities and conservatories around the globe, Mauro Bertoli is also renowned for his virtuosity and breadth of repertoire as a chamber musician.

International students are increasingly turning to Carleton University as a North American destination of choice for classical music studies.

Canada's bilingual and multicultural National Capital City is the home of the world's largest chamber music festival (the Ottawa International Chamber Music Festival), Canada's National Arts Centre Orchestra, and a wide range of cultural festivals and events throughout the year, providing invaluable performance and classical music listening experiences for students of music.

The Carleton University Music Department has existed since 1967, and the performance program was introduced in 1975. In 1991 the School for Studies in Art and Culture (SSAC)—of which Music is a division, together with Art History and Film Studies—was formed.

SSAC/Music currently offers a wide range of innovative courses and programs, including the Bachelor of Music, Bachelor of Arts (Music), and Master of Arts degrees. Carleton's Bachelor of Music program was one of the first on the continent to offer performance degrees to students studying a broad range of musical genres, including classical, jazz, carillon, music theatre and world music styles.

Visit: www.maurobertoli.com



IAN TAMBLYN

FASS is pleased to announce that the School for Studies in Art and Culture (SSAC) will be the host of an annually appointed Music Artist in Residence.

Artist Residencies are programs that provide guest artists with a period of reflection, research, collaboration, teaching, public performance/exhibition and creative growth.

Around the world, a wide variety of Artist-in-Residence programs are sponsored by universities, museums, galleries, theatres, government agencies and festivals, where artists, curators, and all manner of creative individuals are invited to spend a period of time away from their usual environment and obligations.

In October of 2013, SSAC Director Brian Foss announced the appointment of Mauro Bertoli, classical pianist, as Carleton's 2013-14 SSAC/Music Artist in Residence.

Renowned Canadian singer-songwriter Ian Tamblin has recently been appointed Music Artist in Residence for 2014-15. Tamblin has recorded more than 35 albums and CDs, and received a long list of awards and honours, including multiple Juno awards and nominations, and an Honorary Doctorate from Trent University. The Ottawa Citizen recently described him as "a Canadian legend ... [whose] songs are counted right up there with those of Gordon Lightfoot and Bruce Cockburn."

Music critic John Kelman concurs: "Canadian singer/songwriter Ian Tamblin has a lot to celebrate. He's become, in his sheer scope of subject matter, the songwriting voice of Canada." SSAC/Music's "singer-songwriter" performance-studies stream is unique in North America, and one of the program's most dynamic areas of growth and innovation.

Visit: www.tamblyn.com/

¹ Kevin McGowan, *Ottawa Citizen* ("Capital Revue"), January 19, 2013. <http://blogs.ottawacitizen.com/2013/01/19/great-ottawa-music-videos-part-4-ian-tamblyn/>

² John Kelman, *All About Jazz*, December 30, 2009. <http://blogs.ottawacitizen.com/2013/01/19/great-ottawa-music-videos-part-4-ian-tamblyn/>





DAVE LEMKE PHOTOGRAPHY

MAKING IT AS A **PROFESSIONAL PHOTOGRAPHER**
AND OTHER LIFE LESSONS FOR A BA GRAD



DAVE LEMKE PHOTOGRAPHY

A BURGEONING PHOTOGRAPHER

When Dave Lemke (BA, English, 2008) was twelve years old, his father handed him a small, inexpensive Canon camera. The gift was given in advance of a whale-watching boat tour on a family trip to New England.

Young Dave Lemke took more than a hundred photographs with this camera, including a stunning image of a humpback whale breaching the ocean's surface. With this photograph, a life-long passion was born.

Shortly after high school, twenty-year old Lemke embarked on an eighteen-month journey of self-discovery. While backpacking across Europe, he took more than a hundred rolls of film with his APC Canon Elph. "I sent most of my film back to Ottawa to be processed," Lemke recalls. "My father went to one store to get it done, and the manager told him, 'when your son returns from his trip, he has a job at our shop.'" This surprising job offer led to others, in Ottawa, Toronto, and Australia. Working in camera shops the world over, Lemke used these opportunities to deepen his understanding of the craft of photography and his own unique approach to it: "I allow my experience and eye to guide me. Obviously, with technology and post-processing techniques, things are a bit different, but in general, this is how I shoot."

During his apprenticeship at camera shops, Lemke decided to complete an English degree at Carleton. Convinced that writing and photography share meaningful bonds of kinship, he felt that an English degree would provide him with skills that would play an important supporting role in his photographic career. The capacity to use words to tell stories and the practice of using images to document the world struck him as being part of the same artistic project.

“Being artistic means being sensitive to things that many people might overlook,” Lemke says. “Writers use nuances in language to create emotional responses. Photographers see the play of light and shadow, and use their skills to capture a moment in time. Great writing and great images are not an everyday occurrence; indeed we are lucky to get a few in our careers. Perhaps the deep-seated drive within us to keep fingers to keyboard or to keep shooting is perhaps the most important connection between writer and photographer.”

DAVE LEMKE



DAVE LEMKE PHOTOGRAPHY

Department of English Professor Andrew Wallace first met Lemke in a second-year survey of Medieval and Renaissance literature. He recollects being struck by Lemke’s intensity and engagement from the earliest sessions of the course:

“David was particularly skilled at imagining his way into the predicaments of characters under study. I was fortunate to teach him in two courses and to see these talents in each, but it was only when I had a chance to sit with him and his father before Dave’s departure for Australia that I learned he was also a talented photographer. Of course, this made me realize that his striking analytical intelligence and his skills as a photographer had been mutually

influencing each other all along. His powerful grasp of the telling detail and his gift at imaginatively interpreting literary texts speak directly to the power of his photographic work.”

For Wallace, Lemke’s success serves as a reminder that we can arrive at professional destinations by unexpected routes.

“I think that there is such a thing as a calling. Dave was a smart, dedicated, and imaginative student who trained himself to see the world with both sympathy and critical intensity. His English degree required that he read widely, and demanded of him that he make a series of imaginative leaps into other lives and worlds. To see the world as clearly and intelligently

as Dave does is a product of his having developed both his photographic skills and his imaginative intelligence.”

LEARNING TO BE A PRO IN VIETNAM

After graduating from Carleton, Lemke moved to Hanoi with the intention of parlaying his previous jobs in the photography business into a full-fledged career.

“I was taking a big chance – a chance to leave a ‘job’ and instead begin a career. I had an idea of what it would take to be a successful photographer, but learning the context of how to do so in a foreign country was, and still is to this day, a big challenge.”



The risk paid off. Within his first few months in Hanoi, he was published in GEO Saison, a popular German magazine, and received contracts to shoot the Vietnam projects of Hyder Consulting – a consultancy company that played a role in the building of the Sydney Harbour Bridge, Federation Square in Melbourne, the Emirates Twin Towers in Dubai, and the The Burj Khalifa. He has also shot for some of the world's most renowned media syndicates, including the BBC and the Guardian UK.

His most celebrated project to date is one that was picked up by the British Broadcasting Corporation (BBC): a documentary of Gunther Holtorf's 25-year road trip across the planet. A "modern-day Christopher Columbus or Marco Polo" according to Lemke, Holtorf left Germany in 1989 in his Mercedes-Benz G-class wagon. His trip has yet to end: he has driven the world over, with no sponsorship and no breakdowns.

Lemke met the famous world-traveler while shooting a Mercedes-Benz event in Vietnam (the 199th country visited by Gunther). The two hit it off immediately. "I got to drive with him

for two days to Ha Long Bay, and by the end of our small trip he had given me permission to publish his untold story. My efforts at cold-pitching the story paid off when the BBC picked it up as a 5-minute audio-documentary."

The documentary made its debut at the same time as the 2012 London Olympic Games. In a single day, it received 1.2 million hits becoming the most-shared BBC page for the week, overtaking the Opening Games Ceremony.

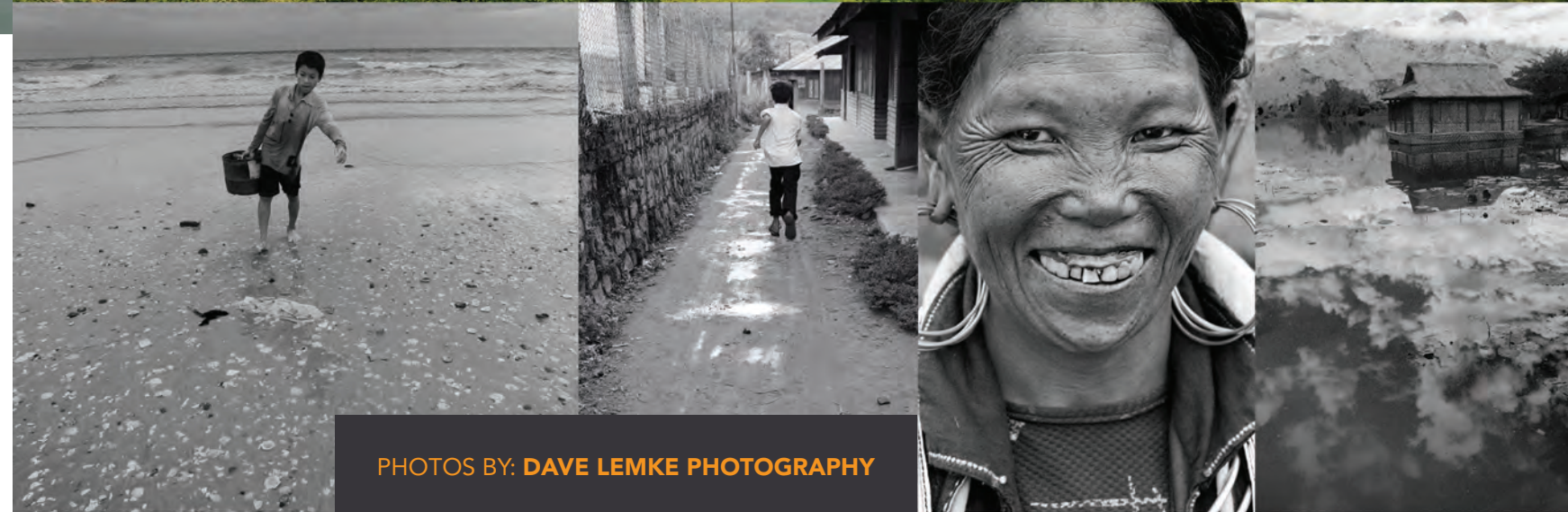
Though photography is Lemke's primary source of income, he has continued to nurture his appetite for documenting the world in words. To that end, Lemke hopes to extend his work with Holtorf by writing his travel biography. "If I am able to do this, no matter what else happens in my life, I am sure it will be the crowning achievement as a writer and journalist."

When asked for some words of wisdom, Lemke answers by deferring to an admired colleague's bracing paean to optimistic perseverance: "Jo Anne McArthur, an absolutely brilliant photographer involved in the animal rights movement, told me

years ago, 'There will come a point where you will want to quit, because it doesn't seem to be working. Trust me, if you keep shooting and make it through that particular point, things will pick up.' We all have peaks and valleys in our life and professional career, but Jo Anne's words have rung true. The strength to persevere is one every artist should have."

Visit David Lemke's Travel+ at <http://travelpluspictures.com/>

Learn more about Lemke and his photography at <http://www.davelemke.com/>





THE BA AT WORK:
 FASS GRAD AND TWITTER DESIGNER NANCY BRODEN
 RETURNS TO CARLETON

DEAN OSBORNE AND NANCY BRODEN

Nancy Broden, Honours B.A. Art History, 1991, was the Design Lead on the Growth and Revenue Teams at Twitter for four years. She recently left Twitter to pursue new opportunities.

In the fall of 2013, the Faculty of Arts and Social Sciences and the Faculty of Public Affairs cohosted an event featuring Broden, entitled “My job at Twitter: #TheBAatWork.”

In an interview with FASS Dean John Osborne, Broden shared her story with a crowd of Carleton staff, faculty and students.

Drawing on her vast professional experience, she discussed the role that her Carleton Bachelor of Arts degree has played in her out-standing career.

“Half of those who are successful have BAs. They have great ideas, and they need to have ideas to change the world and make it happen,” said Broden.

Here are some excerpts from Dean John Osborne’s interview with Nancy Broden.

JO: Nancy Broden graduated with her BA in Art History at Carleton in 1991. She then decided to do a Master’s Degree at the University of Victoria, where I happened to be working at the time. I was privileged to supervise her MA Thesis on the Pala d’Oro, the high altarpiece of the church of San Marco in Venice.

After her MA, our paths parted. Since that moment, she and I have only once been in contact – I actually cited her thesis in a footnote for an article of which I sent her a copy.

NB: [laughing] That’s right!

JO: I’m grateful to be here today, reconnecting the dots.

We have been thinking a lot in the Faculty in the last year or so about how we counter this persistent myth in the press that the Bachelor of Arts degree is somehow valueless. The best way we could think to counter it is to provide examples of people who have a BA degree who have gone on to great success.

Nancy will explain her journey after she left UVic and how she came to her present job for a company that I think you have probably heard of; it is called Twitter. So, without further ado, please welcome Nancy Broden!

NB: Thanks, John for that introduction. I’m very grateful that the Faculty of Arts and Social Sciences has asked me to be here with you tonight.

The first thing I wanted to talk about was that I was a failure at 29. Well, I felt like a failure.

I had two degrees already. I had my undergraduate from Carleton, I had my graduate degree from the University of Victoria and I had the good fortune to work both at the National Gallery and at a very well-respected commercial art gallery in Toronto. So you would think I should have been ecstatic, right? Here I am, I’m an art historian working in my field; I mean, so few Art History graduates get to do that. But I wasn’t doing what I’d hoped to do. I was a gallery assistant and I was selling very expensive art to people with a lot of money. What I really wanted to do of course was be a curator, and that is what I think most people who do Art History want to do. I wanted to bring together objects and people and create a dialogue between the two – a dialogue among the people that are actually experiencing this together with the hope that maybe I could get them to look at people or cultures a little bit differently. Maybe change their thinking about the world a little bit. Instead I was selling art to people who wanted a painting that matched their Persian Rug – not quite a good match.

In some ways it’s actually amazing that I settled on any career because, the question ‘what do you want to do when you grow up’ was something that I could never answer as a child. Not because I didn’t have an answer, but because I wanted to do everything. I loved school because that’s where you went to learn. At the time, I thought there would be some kind of straight line between what I was

studying for my B.A. and where I would end up in life.

So there I was in the mid-90s and, some of my friends are starting to get into this thing called the internet. I asked one of my friends to build the gallery’s first website. After watching him for a while, I asked him to show me what he was doing. Basic HTML takes about 10 minutes to grasp, and this was when I realized this is where the opportunity was and I haven’t looked back.

Jumping ahead to 2009, I was living in San Francisco and had been working in technology for about 10 years. In 2009, Twitter was this curious little startup, a micro-blogging service that had made a splash in 2007. Like many of my friends, I signed up and the initial experience was the stereotypical tweeting about eating a sandwich! So I’m thinking to myself, “OK, I don’t get this; I don’t get this at all.”

Then in 2009, there were elections happening in Iran. There were protests and uprisings occurring all over the world. I realized that the only way that I’m learning about any of this is on Twitter. That’s when the light bulb went on – this was a small idea that could change the world. I knew I needed to be a part of it.

I worked very hard to get into Twitter. Biz Stone, who is one of Twitter’s founders, is fond of saying that Twitter is a triumph not of technology, but of humanity. For the past 4 years, I’ve had the privilege of working on a platform that brings people together in a global conversation that challenges our perceptions of different cultures and peoples and makes us change our way of thinking a little bit.

So in the end, I’m doing exactly what I had hoped to do. And it turns out, the BA for me was not the answer to



NANCY BRODEN



BRODEN WITH PRESIDENT RUNTE

what you want to do when you grow up. It was about getting me the tools to do and to develop into the person I aspired to be.

JO: One of the things that Nancy has done is to put a lovely testimonial on the Art History website.

She writes, "I could not have segued between careers without the solid Liberal Arts training I received in the Art History faculty at Carleton. While I rarely, OK never, have the opportunity to discuss the architectural plans of Byzantine churches with my colleagues, every day I synthesize seemingly disparate facts and data points in order to come up with coherent design directions. Curiosity and persistence got me pretty far. But I got much farther with the critical thinking skills I honed at Carleton."

NB: A BA in general is about learning how to take a lot of facts and using them to create a coherent and persuasive argument. It's about learning to convince and inspire people of the good judgment that you're putting forward. That's what I do every day. I have to be persuasive with engineers. I don't know if any of you have tried to do that before, but having my arts degree really comes in handy!

JO: How did you come to Art History, specifically, Art History of the Middle Ages in Italy?

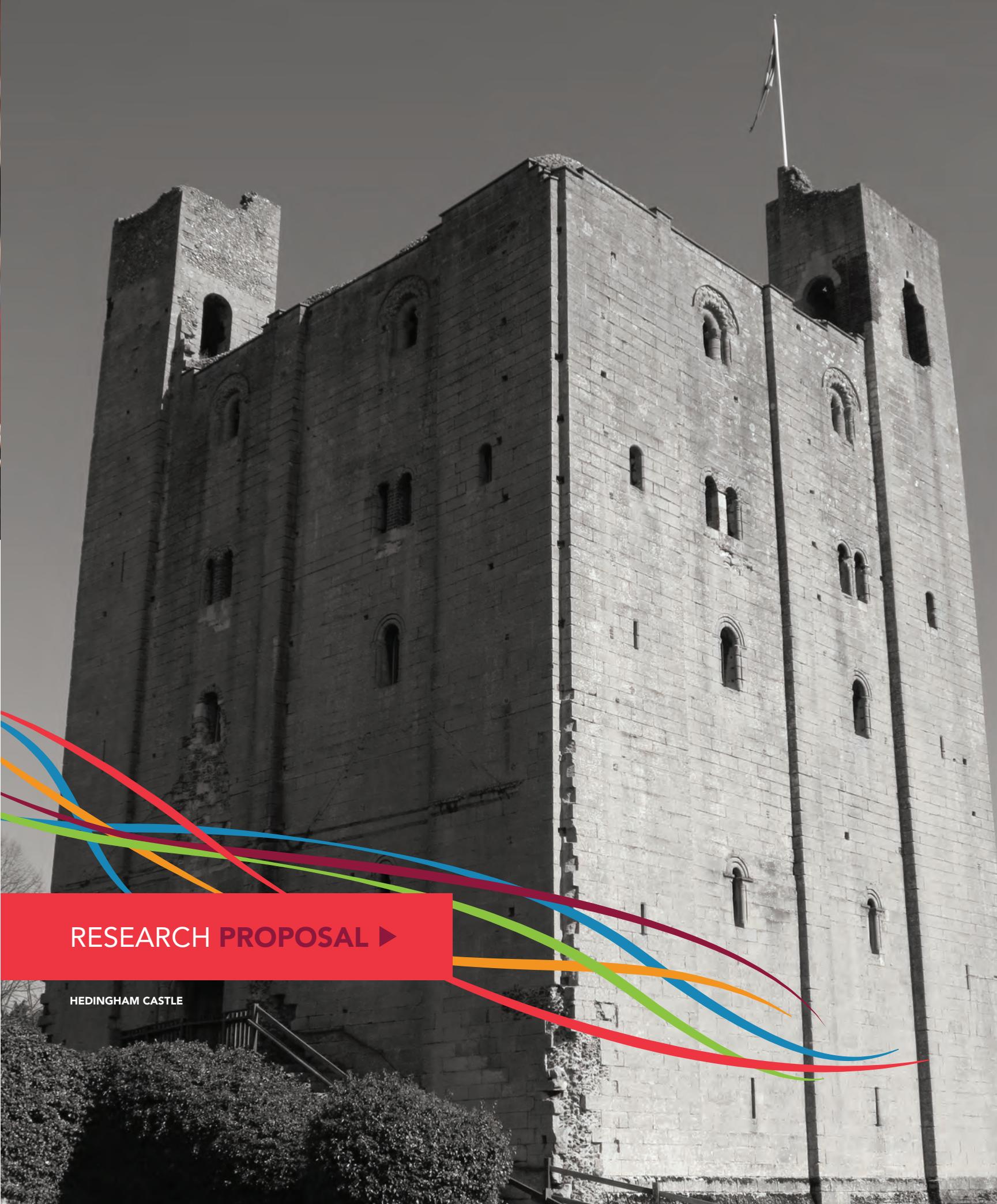
NB: That's what I was interested in. I was taking an Art History intro course, and thought, 'this is great!' I loved the sort of thinking that I had to do with Art History. It just felt like the natural place for me at that time. For the medieval part, I gravitated towards it because it removed the question of the artist's intention from their work. I'm hoping to find a way to marry Twitter and medieval Art History!

JO: We will have to work on that! Advice for students doing the BA? Or graduates with degrees in the BA?

NB: Do what you like. It wasn't easy for me, and I had many years of sheer terror not knowing what I was going to do and where this was going to go. I had a secure job at the gallery in Toronto that paid well. I could have worked there for the rest of my life if I'd wanted to. I had dental! But I knew I didn't want to do it anymore. It wasn't where my passion was.

Actually that journey of learning a completely new, technical skill set was something I adored. Because I love learning, and the BA helped teach me how to think critically, and how to understand what works for me.

Technology isn't scary. It's not a guy thing. It's something anyone can learn – a tool like any other, not an end unto itself. And success is about persistence much more than genius. That is what I discovered. Then the cat was out of the bag.



RESEARCH PROPOSAL ▶

HEDINGHAM CASTLE



MCCARTHY POSES BY CASTLE RISING.

In completing a master's degree, research work often culminates as a very personal endeavour.

After all, graduate students dedicate a significant portion of their lives to one specific area of focus. Subsequently, many grad students begin viewing their research as an extension of themselves. It is very likely that this phase of a student's academic journey will have a lifelong imprint.

For Master of Art History student, Meghan McCarthy, her research site holds an added bit of sentimental value. This past spring, McCarthy's boyfriend proposed to her on their visit to the subject of her research essay – Hedingham Castle.

Fast-forward a few months and McCarthy is now an engaged graduate of Carleton's Master's in Art History.

All of this began in 2010 when McCarthy made the decision to return to university after a self-

imposed two-year hiatus from academics. Upon completion of her undergrad degree at Western (a double honours major in Art History and Psychology), McCarthy began working as a bartender. It was a nice position for a time; however, after a couple of years, she missed the rigors and trials of life as a university student.

"I missed using my brain and I missed art history," said McCarthy. "So, I applied to Carleton's Masters of Art History program and enrolled in a few courses at Western to boost my average and get recent references. One of those courses was a Romanesque and Gothic course. This is when I fell in love with the Middle Ages."

Soon after, McCarthy entered the master's program at Carleton.

In her second year, enrolled in a directed reading with Prof. Peter Coffman, McCarthy discovered the subject she wanted to research – English medieval castles. This was one of the many decisions Coffman

helped McCarthy make. Through her entire MA, Coffman functioned as a steadying force for her.

"Prof. Coffman really made my MA experience the amazing journey that it was. He is a perfect example of how a supervisor can help facilitate a positive and rewarding student experience. Prof. Coffman is one of the major reasons I chose Carleton based on his expertise in medieval architecture in the first place, and (he) played a tremendous role in my success. The entire department was always so helpful and supportive."

Coffman introduced McCarthy to distinguished Art History scholar and Anglo-Norman castle expert, Malcolm Thurlby. Thurlby teaches at Toronto's York University, but in a fortunate turn of events for McCarthy's research, Thurlby accepted a position as Adjunct Professor at Carleton in 2012.

McCarthy knew she wanted to learn more about the architecture of English medieval castles, but was

uncertain about the specific site she should study. After much contemplation, McCarthy made the decision to explore one of Thurlby's suggestions – the well-preserved, largely unstudied Hedingham Castle in Essex, England. Having Thurlby as a newfound and proximal resource helped her decide to focus her directed reading paper on the protuberant Anglo-Norman great tower, built in approximately 1140.

In one of the many meetings between Thurlby and McCarthy, Thurlby recommended that she make a visit to Essex to view and study Hedingham in person. As odd as it might sound, this concept had never occurred to McCarthy. Although it seemed like a fantastic opportunity, McCarthy was initially unsure of how she could budget this sort of ambitious peregrination. Thankfully, she had a great team in her corner.

"Malcolm and Peter were my best possible cheerleaders," explains McCarthy. "Malcolm talked to Dean Osborne (a fellow medievalist) about the potential funding situation, and talked to Peter about switching from the course work master's stream to the research essay stream so that I could apply for funding and continue my research in the winter term."

In her directed reading paper, McCarthy had been asking important questions about Hedingham, and had already proven her contributions to an unjustifiably parched area of study. There had also been a recently released scholarly article on Hedingham with which she disagreed. With all this in mind, Coffman and the department approved her stream switch.

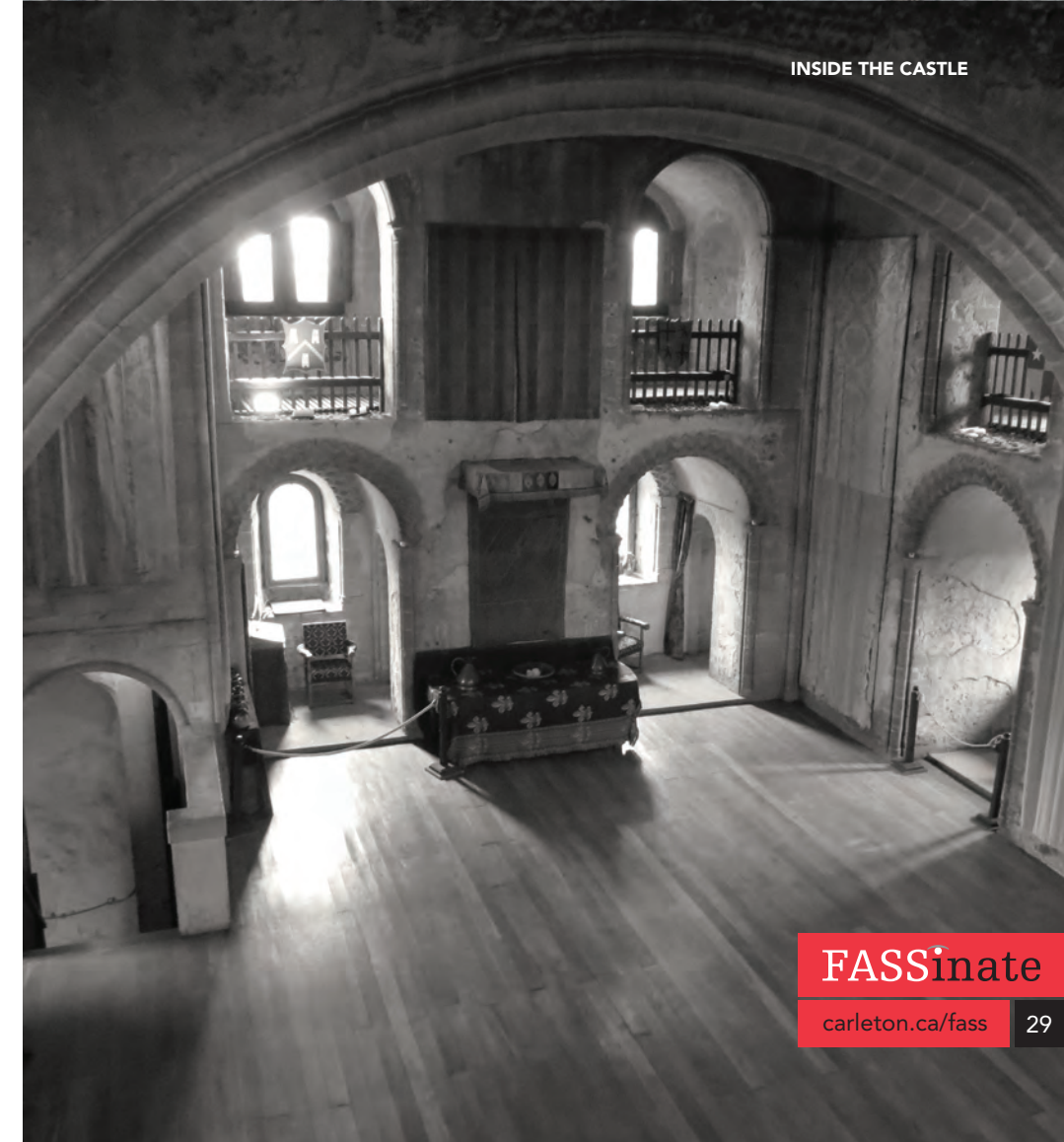
Soon after, McCarthy applied for funding to go to England and was successful.

"I was very lucky with how much funding I got – nearly my entire trip was covered! Incredible!"

McCarthy asked her boyfriend, Andrew Paterson, if he wanted to accompany her across the pond, to which she received an enthusiastic: "Yes!"



THE ROOF OF HEDINGHAM CASTLE



INSIDE THE CASTLE



MCCARTHY AND PATERSON



MCCARTHY, SURROUNDED BY THE REMAINS OF FRAMLINGHAM CASTLE IN SUFFOLK, ENGLAND.

Paterson was a captain in the military. He served as a platoon commander in Afghanistan, has received a Mention in Dispatches for his work there, and has been working in a reserve unit since returning to Canada. He recently made the decision to leave the military, and is in the midst of completing his first year of law school.

Paterson had heard so much about Hedingham Castle and was excited to see it. But more than that, the trip offered him the sublime opportunity to ask the most important question of his life.

Without realizing the impact her research trip would have on her, McCarthy, along with Paterson, packed their bags and left for England in March 2013.

McCarthy organized her trip so she could study a variety of Anglo-Norman castles, including Colchester, Framlingham, Orford, Rochester, Castle Rising, and Norwich.

When they first arrived at Hedingham, McCarthy was relieved to learn how

supportive and facilitating the castle's staff was. She didn't know it at the time, but this was an even greater relief to Paterson!

The couple spent two days scrutinizing and photographing as much of Hedingham as possible; a dream come true for McCarthy.

A considerable portion of McCarthy's research revolved around trying to interpret Hedingham's original interior layout/function. To do this, McCarthy knew that it was necessary to scale the castle's very high roof; one that is not open to tourists and has no railing to prevent falls.

The prospect of walking on the roof was frightening, but it was a task McCarthy deemed compulsory. On their own, McCarthy and Andrew gained permission and access to the roof through one of the remaining corner turrets.

The risk paid instant dividends. The high vantage point gave the couple a gorgeous view of the English countryside in every direction.

Naturally, McCarthy vigorously began snapping photos. With her face glued to her camera, she captured as many images as she could, and McCarthy asked Paterson if they could get a photo of the two of them on the rooftop. The moment that McCarthy turned around, she realized her life was about to change.

"He got down on one knee and said something akin to (I can't remember the words exactly): "For sure we can, but first, Meg, will you marry me?" As he said it, Paterson had taken a small black box out of his pocket. And as he kneeled, he opened the box...to show me a beautiful diamond ring. The ring that he proposed with was the ring that his grandfather proposed to his grandmother with 70 years ago exactly, in England."

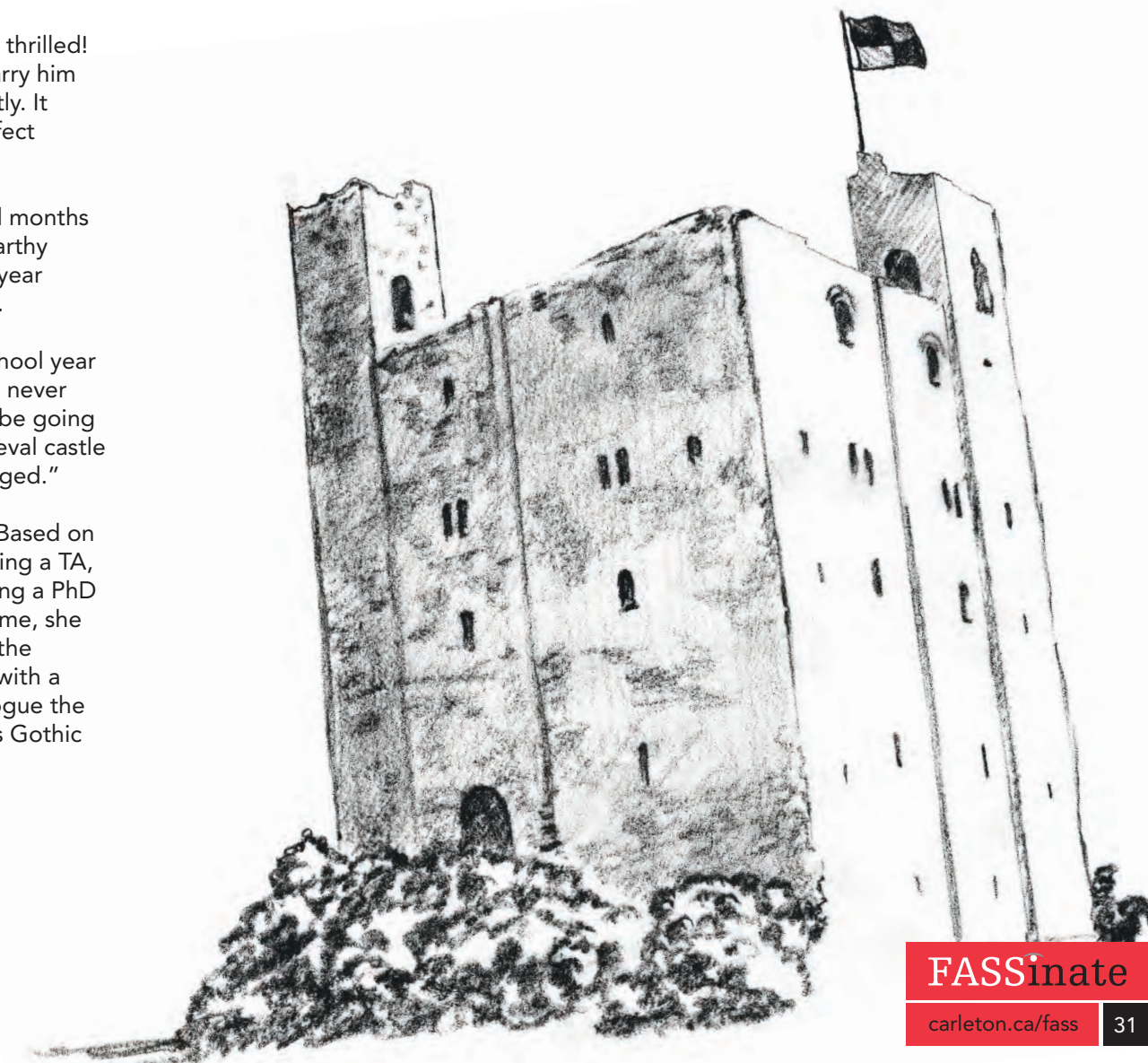
Having been so submerged in her research trip, McCarthy was completely surprised by the proposal. It was not until Paterson was down on one knee that it hit her that they could not have been placed in a more romantic setting.

"I was overwhelmed and so thrilled! I had known I wanted to marry him for a while. I said yes instantly. It was the happiest, most perfect moment of my life."

Having now graduated, and months into her engagement, McCarthy looks back on her previous year with absolute astonishment.

"At the beginning of the school year in September 2012, I would never have dreamed that I would be going to England to study a medieval castle – let alone come back engaged."

What's next for McCarthy? Based on her love of teaching and being a TA, she is currently contemplating a PhD in Art History. In the meantime, she has accepted a position in the Senate of Canada to work with a team to research and catalogue the art and artifacts of Canada's Gothic Parliament Buildings.

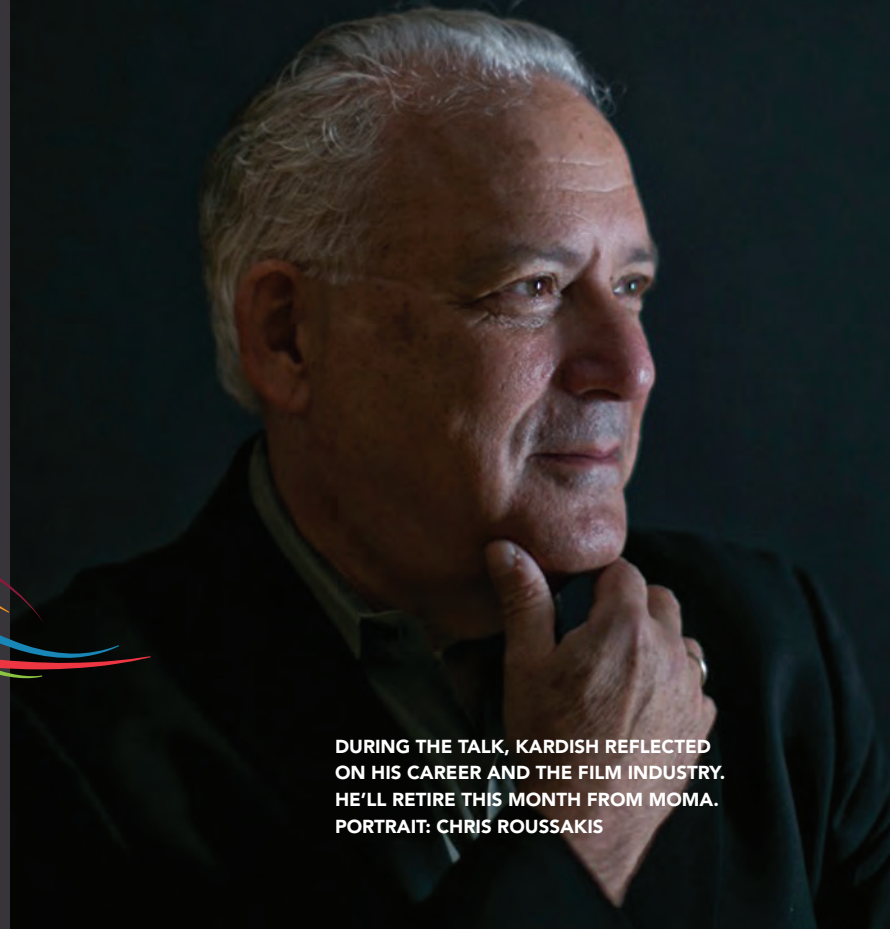


IN CONVERSATION: FILM CURATOR LAURENCE KARDISH, BAHons/66

OCTOBER 9, 2013

THE LONGTIME SENIOR FILM CURATOR AT THE MUSEUM OF MODERN ART (MOMA) IN NEW YORK CITY OFFERS UP AN INFORMAL TALK ON FILM CURATING AND PROGRAMMING

BY SARAH BROWN



DURING THE TALK, KARDISH REFLECTED ON HIS CAREER AND THE FILM INDUSTRY. HE'LL RETIRE THIS MONTH FROM MOMA. PORTRAIT: CHRIS ROUSSAKIS

It all started at Carleton University, where film lover Laurence Kardish, BAHons/66, launched the university's original cine-club on campus, curating his first programs and making connections that he would parlay into a 44-year dream career in the department of film at New York's Museum of Modern Art. On October 8, 2013, the senior curator, who retires this month, talked to a packed lecture hall about his career—and the future of film.

On Carleton University's Influence

"Ottawa back in the 1960s was a very conservative city so there were no movie theatres open on a Sunday and I knew there was no way I was going to get to see these films unless I could bring them to campus." Kardish — who at the time admits that he was so green that he didn't know the difference between 16mm and 35mm film — launched a cine-club at the university and began ordering films to present. He made his name with the controversial

experimental short film Scorpio Rising, which, he joked, almost got him expelled from the university. "But fortunately they were pretty liberal."

On How Timing is Everything

When he landed at Columbia University in 1966 to do graduate work, Kardish joined the New American Cinema Group, a collective established by independent American filmmakers, which included among its members Andy Warhol. He arrived just as Warhol was releasing *Chelsea Girls*, an experimental underground film about the lives of a clique of beautiful young women living at the Chelsea Hotel. "Everyone was interested in seeing this film—for prurient, not aesthetic reasons," said Kardish to laughs from the audience. But he made his name and would join MOMA in 1968 at a time when the museum was looking for a curator who knew all the hot filmmakers—a prerequisite for operating its new film program with a focus on the avant-garde.

On Film as Art

Kardish says it's very difficult for many people, even in the art world, to get beyond the entertainment aspect of film and consider it a true art form. Curators at museums must be able to pitch the films they would like to acquire and show—they must be able to justify a film as an art piece.

On Resisting Video (At First)

Kardish said he at first resisted video. "I've since come around." Though he and some of his fellow curators acknowledged that video was a very important recording medium—particularly for documentary purposes—it took Kardish a while to come around to the idea that video should be incorporated into the film department at MOMA. "But the museum eventually read us the riot act and said 'If you don't incorporate video then no one will and it will disappear.'"

On Being More "Plastic"

The film industry is in a period of great transition, which means everyone has to have a more plastic attitude and welcome other visions of the art of film. Artists are taking cinema outside its traditional venues and crossing artistic boundaries. Analog work is on the decline, while electronic work is on the rise.

On Preserving Film as an Art Form

Museums must always maintain projectors so they can show film as film. There will always be film, but it might only be shown in a limited number of places—in bigger museums in bigger cities. "But I think that film will die as a primary medium of exhibition. That's just economics."

On How to Be a Successful Curator

Curating and programming is a very exciting field, though it usually doesn't pay well. But there are so many opportunities, including museums and film festivals around the world. And there are so many themes and genres. One of the main traits of successful curators, in whatever genre, is that they know how to articulate their vision. Writing is very important. It is the responsibility of a curator to be able to explain why their vision is important.

On the Day to Day World of a Curator

It's a very multi-faceted job—a very practical job on a lot of levels. Curators spend a lot of time negotiating, navigating, and politicking. They have to figure out what they want to show, then how to get the materials. They must work with budgets and do fundraising. There are constant negotiations—thinking, writing, phoning, networking. Many people are surprised to hear that a successful curator must be somewhat sociable. They must also be open to the ideas the artists are presenting and how the field is changing.

And, One a Final Note—A Recommendation from the Toronto International Film Festival (TIFF)

Kardish saw 30 Canadian feature-length films while on the jury at TIFF this past year. As the talk wrapped up, he urged attendees to see the Canadian animated film *Asphalt Watches* by young Toronto filmmakers Shayne Ehman and Seth Scriver. "It's very funny as a distinctively Canadian road-trip movie."

PROF. JAMES DEAVILLE, LORA BIDNER,
MARIAM AL-NASER, AGNES MALKINSON



STUDYING THE SOUND OF MOVIE TRAILERS

Happy birthday, film trailer!

2014 marks the centenary of this short(-est) film, which was so named because it initially appeared after the silent feature film.

If you are a regular movie-goer, the three standard opening words "in a world" are sufficient to prepare you for an all-out assault on the senses.

In recognition of the exponential growth in trailer fans in recent years, 2013 brought the release of the aptly titled hit feature film "In a World." The critically acclaimed comedy was written and co-directed by, and starred, the influential Lake Bell as a woman trying to follow her father's footsteps in the movie trailer voice-over profession.

The comedy satirizes the progressively pervasive world of the movie trailer – its prominence has catapulted in conjunction with the sweeping success of YouTube and similar websites that host short video content. In fact, movie trailers have become so ubiquitous that Hollywood has deemed it a necessity to hold an annual event called The Golden Trailer Awards.

This begs the questions – why have movie trailers become so popular and what does this tell us about our greater media landscape? Do trailers spoil the experience of a film? Above all, what roles do trailer music and sound play in getting audiences to want to see the associated feature film? These are the important inquiries Music

Professor and self-declared “trailer nerd,” James Deaville, is making in his current research project, so it is no surprise that for him, “In a World” really struck a chord.

Funded by the Social Sciences and Humanities Research Council, Deaville and his team of student researchers—one undergrad (Lora Bidner) and two graduate students (Agnes Malkinson and Mariam Al-Naser)—are scrutinizing the music and sound of film trailers. Bidner narrates her own experiences with trailers “I personally love watching the trailers for an upcoming movie. The trailers (or at least the good ones!) are all about engaging the audience and showing off some of the best moments of the film without giving away the actual plot or telling the audience too much. I remember when the trailer for “The Matrix” came out and I went nuts about it as a kid. The trailer showed off the fantastic soundtrack, the amazing and innovative CGI and a glimpse of what the story was about.”

They have analyzed everything from the heavy use of classic rock songs in trailers to incite nostalgia and personal connection, to the subtle moments of silence used to instill a sense of tension. As Malkinson suggests, “this work has really heightened our awareness of the role of music and sound in the current media marketplace.”

The team is quickly learning that an astounding amount of thought and strategy is put into each two-minute and twenty-second clip. “We have yet to make the all-important connections with the industry, but can confidently observe that nothing in these mini-epics is left to chance,” says Deaville.

One major takeaway from the research is the stark differences in music and sound that exist between movie genres.

For example, a comedy trailer will typically consist of lots of dialogue, periodic sound breaks for punch lines, and highly recognizable fragments of popular songs. In contrast, a horror trailer will likely avoid recognizable songs except in ironic contexts (like Lou Reed’s “Perfect Day” in the trailer to “You’re Next”), preferring a mix of ominous music with heightened individual sound effects, like creaking doors and scraping metal. Horror trailers are also notorious for using human and inhuman organic sounds to strike fear into the heart of its audience, like a female scream. Comedy and horror are only two examples of a complex study – Deaville and company have designated seven different genres of trailers, and have identified the sounds used for each of them.

To date they have studied comedy, horror and action-adventure genres, each of which presents a unique “soundscape.”

This research examines trailers both as “mini-movies” in themselves and as promotional vehicles. “One of the most interesting discoveries to me in this research has been how the promotional and aesthetic functions of trailer music and sound intersect in much more diverse ways than I’d expected while simultaneously belonging to a tradition of practice,” explains Al Naser.

The research team also looks at the cross-marketing ploys that are becoming more popular in movie trailers. A great example of this is how M.I.A.’s hit song “Paper Planes” and the 2008 hit comedy “Pineapple Express” became cross-promotional extensions of one another in the trailer.

As movie trailers and hyper monetary-motivated entertainment marketing become a more persistent part of our day-to-day lives, it is essential that we achieve an understanding of their objectives and influence. Deaville’s research represents a first step in accomplishing this.

This is something Deaville recognizes, and with that, he will make the culmination of his team’s research available via a publically accessible website with trailer analyses and opportunities for public feedback.

Visit the site here: www.trailaurality.com

For those interested in checking out some “very effective” trailers, Deaville suggests you hop on Youtube and watch the trailers for sci-fi and fantasy films “Gravity”, “Godzilla”, and “Edge of Tomorrow.”

Facebook: <https://www.facebook.com/trailaurality>
Twitter: @trailaurality



LYNN COADY’S NOVEL, HELLGOING, WON THE 2013 GILLER PRIZE. PHOTO: CHRIS ROUSSAKIS

THE IMPORTANCE OF LYNN COADY’S GILLER WIN

IT’S AN ELEVATION OF THE SHORT-STORY FORM—AND AN EVOLUTION OF THE EAST COAST NARRATIVE

CARLETON ALUMNA WANTED TO AVOID THE “BAGLOAD OF CLICHÉS” WHEN WRITING ABOUT ATLANTIC CANADIANS

BY PETER THOMPSON, PHD/09

Four novels and two short story collections into what is suddenly a very decorated career, Carleton alumna Lynn Coady, BAHons/93, has established herself as one of Canada’s most important contemporary writers.

Coady won the prestigious Giller Prize for her latest short story collection, Hellgoing. In nine tightly-composed stories, Coady displays the range and skill of a writer completely in command of her craft. The stories explore things generally left unspoken with a deep sense of compassion and an unflinching sense of humour: the challenges of juggling illicit texts from a friend and operating room updates from a family member, the sense of responsibility functioning alcoholics carry to “orchestrate” their lives properly, the realization at middle-age that in doing everything “right,” life has passed you by.

Much of the media coverage of Coady’s win has focused on the resurgence of the Canadian short story. The combination of Coady winning the Giller (Hellgoing is only the fourth collection of short stories to do so) and Alice Munro winning the Nobel Prize means that this often-neglected literary form has gained a measure of prestige in 2013.

Equally important, however, is the way that Coady’s win changes how we view representations of Atlantic Canada in the country’s literary canon. Although The Antagonist and Hellgoing represent a move away from the deep connection to her native Cape Breton characteristic of Coady’s earlier work, many of the stories are set on the east coast or feature transplants from Atlantic Canada in other parts of the country.

“ My time at Carleton studying for a double major in English and Philosophy was essential to my development as a writer. ”

It is tempting to read Coady's rendering of disillusioned Catholics, broken families, and young people who have moved away from the region to find work as cynicism or alienation from Atlantic Canada, but Coady's characters negotiate their relationship with the region in visceral ways, from their patterns of speech, to their feelings of guilt and obligation, to their exasperation with the affectations of hipster culture.

In "Hellgoing," Theresa assumes that when her brother moves in with her father after her mother's death, the two men would become "one of those bachelor pairs of fathers and sons that she knew so well from back home, finishing each other's sentences, eating the same thing every day—cereal, cheddar, toast, bologna with ketchup," but finds that her brother has lost weight, started dressing better, and has imposed order on the house.

In "Wireless," Jane strikes up a brief but complicated relationship with a musician from Newfoundland. The narrator says: "You're not supposed to find Newfoundlanders cute, they bristle at that ... But his name is Ned, he's burly, has a beard, and is a fiddler. I mean, come on."

Long fearful of what she calls the "bagload of clichés" associated with writing about the east coast, Coady's matter-of-fact language and her perfectly wrought deadpan sensibility allow her to explore complex issues surrounding regional identity without either romanticizing or slamming Atlantic Canada.

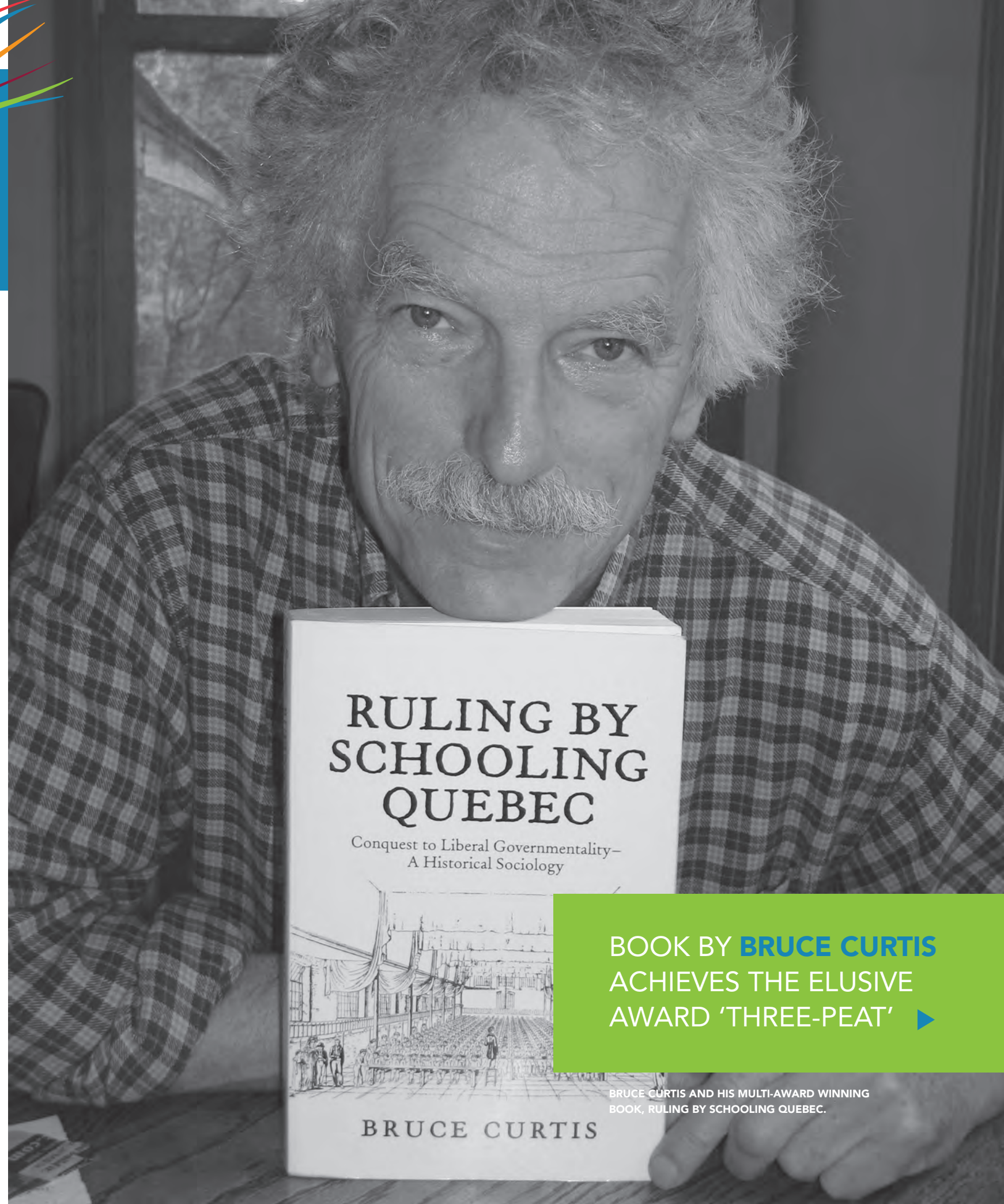
Coady's Giller win is, in part, recognition of the important role she has played in ushering in a generation of Atlantic Canadian writers who, by stereotypes about the east coast, disrupting the idea that Atlantic Canadian writing is nostalgic and conservative, and depicting the region as a place confronting the challenges of the present instead of retreating into the past, completely reframe our understanding of the region and its place in Canada's national literature.

Peter Thompson, PhD/09, is an assistant professor in the School of Canadian Studies at Carleton University. His doctoral dissertation examined constructions of nature in Lynn Coady's fiction.

My time at Carleton studying for a double major in English and Philosophy was essential to my development as a writer. After a year of underachieving

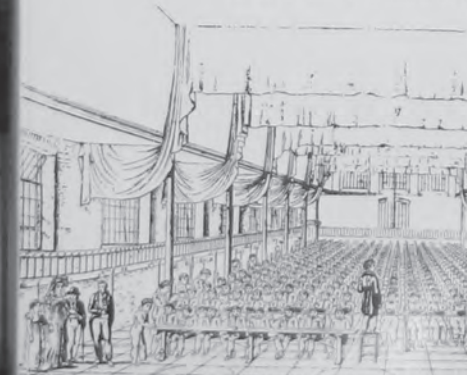
in the Journalism program (which I thought of as a 'practical' degree that would train me for a job), it became clear that what I really craved and needed was to gain a baseline sense of the texts, stories and ideas that had shaped western culture up to that point.

*This was the first time in my life I felt granted the time and permission to think deeply about literature and I still remember the mental electrification I experienced in my Shakespeare class, the classes where we studied Milton, Plato, my Presocratic Philosophers class—which introduced me to Heraclitus, with whom I'm still so enamoured, I referenced him in my last novel *The Antagonist*. Similarly, I still think about and revisit the books from my existentialism classes, where we read everything from Sartre's *Nausea* to Nietzsche's *Thus Spoke Zarathustra* to Milan Kundera's *The Unbearable Lightness of Being*. These courses stay with me even to this day and the thrill of what I discovered in those texts set me on a very clear path—I'll always be grateful for that. — Lynn Coady*



RULING BY SCHOOLING QUEBEC

Conquest to Liberal Governmentality—
A Historical Sociology



BRUCE CURTIS

BOOK BY **BRUCE CURTIS**
ACHIEVES THE ELUSIVE
AWARD 'THREE-PEAT' ▶

BRUCE CURTIS AND HIS MULTI-AWARD WINNING
BOOK, RULING BY SCHOOLING QUEBEC.

“It is a vindication of the stimulating research atmosphere that exists at Carleton, especially in the Departments of Sociology and Anthropology and History, and through the Institute of Political Economy.”

Bruce Curtis, professor in the Department of Sociology and Anthropology and the Department of History, has won the Prix Lionel-Groulx Fondation-Yves-Saint-Germain from the Institut d'histoire de l'Amerique francaise for his book, *Ruling By Schooling Quebec: Conquest to Liberal Governmentality*.

This award marks a three-peat for Curtis, as he has already received two Canadian History Association (CHA) awards for *Ruling By Schooling Quebec* – the Clio-Quebec Prize for the best book on the history of Quebec and the Political History Prize – Best Book, awarded by the Political History Group (PHG), a CHA-affiliated committee.

The Prix Lionel-Groulx Fondation-Yves-Saint-Germain is the most prestigious award given by the Institut d'histoire de l'Amerique francaise and comes with a \$5000 fellowship. It is bestowed upon the best book on Quebec history distinguished by its scientific character.

The book was also shortlisted for the Sir John A. Macdonald Prize awarded annually to the best scholarly book in Canadian history, and at the time of going to press is a 2014 finalist for the Canada Prizes, bestowed yearly by the Federation for the Humanities and Social Sciences.

Curtis is grateful for these accolades, and attributes much of the book's success to his supportive surroundings.

“Wide peer appreciation of the results of the long and arduous work that went into this book is heart-warming for me, but it also underlines the importance of SSHRCC's support for curiosity-based research,” said Curtis. “It is a vindication of the stimulating research atmosphere that exists at Carleton, especially in the Departments of Sociology and Anthropology and History, and through the Institute of Political Economy. It is tribute to the research efforts of a team of Carleton's graduate students.”

Ruling by Schooling Quebec is the first book in more than fifty years to provide an exhaustive account of the development of schooling in colonial Quebec/Lower Canada.

Curtis draws on a wide range of state papers and records, school reports, pamphlets, diaries and the contemporary press to follow ongoing and persistent conflict among political parties, religious authorities and imperial governments over how to school the colony. Schooling is shown to be at the heart of a global governmental struggle between attempts to keep the people docile and ignorant, or to train the people in schools to govern themselves.

In the revolutionary decade of the 1830s, leading English liberal intellectuals set out to investigate conditions in Quebec in an effort to eliminate political struggle and eventually to eliminate the 'French fact.' They were among Canada's first social scientists and they innovated the techniques of social enquiry. They thought about Lower Canada as a combination of population, territory, and institutions which could be redesigned to achieve their ends. Schooling was seen by them as a kind of 'machine' or 'engine' that could work on young people to produce liberal citizens.

The prize committees have been unanimous in describing the book as a “tour de force.” As the Lionel-Groulx jury put it, the book is “challenging, creatively, superbly documented and calls a great many conventional interpretations into question.” It is “particularly relevant to the current debate over Quebec education.”

In 2012 Curtis was elected as a Fellow of the Royal Society of Canada (RSC) for his exceptional contributions to Canadian intellectual life and advancing knowledge and scholarship in Canada.

JULIE S. LALONDE



CANADIAN STUDIES MA STUDENT AWARDED 2013 GOVERNOR GENERAL'S AWARD

Julie S. Lalonde, a Carleton MA student in Canadian Studies, has been awarded a 2013 Governor General's Award in Commemoration of the Persons Case for her outstanding contribution to improving the quality of life for women in Canada.

Lalonde is a distinguished activist against sexual harassment and assault who has been the impetus behind many Ottawa-based feminist movements that have had a profound impact on the lives of women in Canada and beyond. She is one of five women to receive this award.

“This is a huge, validating honour,” explains Lalonde. “The type of work I do is not always safe or comfortable. When you challenge the status quo, you typically receive a lot of criticism and aren't always popular.”

“This acknowledgment is a reminder that I'm doing it for the right reasons, and I hope it demonstrates to others that if you stick to your beliefs, no matter how unpopular, you can achieve things that at times seem completely unattainable, and change people's minds.”

Lalonde has a long list of accomplishments. This includes her role as the co-chair of the Ottawa Chapter of The Miss G Project – a campaign which led to the implementation of Women's and Gender Studies into the Ontario High School Curriculum. For the past seven years, she has been a support worker to survivors of sexual assault at the Sexual Assault Support Centre of Ottawa, and was one of the leading promoters of a Sexual Assault Support Centre at Carleton University. She also coordinates the student-run Carleton Sexual Assault Support Line.

Lalonde is also the founder of the Ottawa Chapter of Hollaback!, an international movement dedicated to addressing street harassment, and sits on the board for the Abortion Rights Coalition of Canada.

Lalonde's studies at Carleton have been closely aligned with her pursuits as an activist. In 2007, Lalonde graduated from Carleton University with a BA in Women's and Gender Studies and Canadian Studies, and her current work as a CU graduate student focuses on feminist gerontology.



AN INTERVIEW WITH **COGNITIVE SCIENCE PROF. JIM DAVIES** ON THE COGNITIVE IMPACT OF CELEBRITY WORSHIP AND FAME

DR. JIM DAVIES, COGNITIVE SCIENCE

Lalonde says that she has cherished her time as a member of the Carleton community.

"I was the first person in my family to attend university. Carleton is where I cut my teeth and learned the theory to apply to my work as an activist. Canadian Studies afforded me the chance to do a very unique thesis that correlated with my work as an activist. I don't think I would have had this opportunity at another school."

A key to her many successes as a hyper-busy student and activist was that she has always felt very supported.

"Dr. Pauline Rankin (Associate Professor in Canadian Studies and Associate Dean in the Faculty of Arts and Social Sciences) took me on despite the fact that my research presented a huge risk. She always did all she could to support me, and was very accepting of my concurrent roles as student and activist. It's essential that you surround yourself with those that accept and inspire you," says Lalonde.

For the moment, Lalonde plans to celebrate her Governor General's Award with her friends and family. She will be defending her thesis in the near future, and will continue her ongoing devotion to the Sexual Assault Support Line at Carleton University. Though her time at Carleton has begun its eclipse, Lalonde hopes to pass her torch to the next wave of Carleton student activists.

"Everything has come together at just the right time," says Lalonde. "I might be leaving Carleton, but I won't be disappearing!"

Julie S. Lalonde was presented the 2013 Governor General's Award in Commemoration of the Persons Case, for her outstanding contribution to improving the quality of life for women in Canada award at an October 29 ceremony at Rideau Hall with Status of Women Minister Kellie Leitch and Governor General David Johnston.

To learn more about Julie S. Lalonde and her role as an activist, check out her website: <http://www.yellowmanteau.com/>

Julie S. Lalonde hosts a weekly feminist radio show on CHUO 89.1FM called "The Third Wave." It airs every Tuesday from 4-5pm.

Dr. Jim Davies is an associate professor in the Institute of Cognitive Science. As the director of the Science of Imagination Laboratory, he explores processes of visualization in humans and machines and specializes in artificial intelligence, analogy, problem-solving, and the psychology of art, religion and creativity. His work has shown how people use visual thinking to solve problems, and how they visualize imagined situations and worlds.

In his spare time, he is a published poet, an internationally-produced playwright, and a professional painter, calligrapher, and swing dancer.

His book *Riveted: The Science of Why Jokes Make us Laugh, Movies Make us Cry, and Religion Makes us Feel One with the Universe* will be released Aug. 5, 2014.

FASSinate recently sat down with the Cog Sci prof to chat about the influence of fame and the impact of celebrity watching that is becoming increasingly centric within our society. Here is the discussion.

As a cognitive scientist, what makes "fame" an important and interesting topic to study and understand? What does it say about our perception of reality?

Our attraction to celebrities of all kinds is similar to our taste for sugar and fat, in that we can't choose who we're going to be interested in, just like we can't choose what we like to eat. Figuring out why people like to follow the lives of celebrities is important because it reveals built-in biases that evolved thousands of years ago.

How does the human brain function when processing fame and worship? Why do celebrities seem so inherently important to us?

Famous people are interesting for a variety of reasons, but there is one aspect of our cognition that underlies nearly all of them: that many parts of our minds cannot distinguish between reality and representation. Our species evolved to pay attention to important people in an era without paintings, movies or radio. In the Western world today, we see more images every day than the average person living in England in the Middle Ages would see in a lifetime. As a result, most parts of our minds--face recognition, speech analysis, etc.,

react the same way whether we are perceiving a flesh-and-blood person in front of us or a representation of a person on television.

So when we see famous people in the news, for example, the evolutionarily older parts of our brains assume they are important members of our community. Because we have lived in social groups for as long as we've been human, we evolved to pay attention to people with competence, resources and power.

One reason we might be attracted to celebrities is that we want to know more about them so that we have a better chance of making an alliance with them. Perhaps the attention we give to them feels like we're sucking up. Our minds assume people are famous for a reason and it would be good to have them on our side.

Another reason people might find them compelling is that we might assume that they are particularly competent—clearly sports celebrities, great writers and comedians have

skills that helped them get famous. But even people who are famous with no visible skills must have attributes that got them there. Our minds want to figure out what those things are. So perhaps by watching them, we can learn the right stuff, whatever that is. We want to be like them. Interestingly, this learning theory also explains why we like to see people screw up. We can learn from watching someone do something amazing and we can also learn what not to do from Internet fail videos and "worst dressed" lists.

A third reason relates to "virtuosity," or someone being incredibly skilled at something. We like to see great musicians, acrobats and so on. Not only can we learn from watching them, as mentioned above, but also there are neurons in our brains that react the same way to watching as doing action. It could be that people get a vicarious thrill, watching someone do something amazing because a part of us feels that we're doing it ourselves!

Finally, we like to be close to celebrities because of something called “positive contagion,” a kind of magical thinking that some good essence can be transferred through touch or proximity. For example, people will reach out to touch celebrities, or like to shake their hands, or hold or collect objects owned by the celebrity (such as Kurt Cobain’s guitar pick). This appears to be related to “negative contagion,” which was an evolved trait that presumably kept us from catching virulent disease. We don’t like to touch people who are dead or obviously ill. But it goes deeper than that: we don’t want to sleep in a bed in which someone died the night before, and we don’t want to wear Hitler’s sweater, no matter how many times it’s been cleaned. Research shows that people think that positive or negative essences can be transmitted through touch.

These reasons I’ve collected are speculative. I hope to do research in the future that would put them to a scientific test.

Are you a sucker for celebrity gossip? Is self-analysis one of your research methods?

Not really. When I was younger, I had a bit of celebrity worship: performance artist Laurie Anderson, writers Daniel Dennett and Douglas Hofstadter. But as I became a practicing artist and scientist, I have grown to see these people more as colleagues (or rivals!). When you’re young you have more to learn, and have less power. I would predict that for most people, celebrity worship decreases as age and power increases.

Self-analysis is the first part of much of cognitive methodologies, though many people don’t want to admit it. We look at ourselves and those we know to form hypotheses, and then we test those hypotheses with science—we often don’t report that we used self-reflection to come up with the idea in the first place!

Finally, is our focus on those we deem “publicly important” a healthy cognitive practice? Can we read and dish without guilt?

I recognize two levels of “wasting time.” The best kind of time wasting is when you’re doing something that is unproductive, but makes you happy and recharges you so you can get back to doing something productive.

The second kind of wasting time is worse: when you’re not being productive and you’re not enjoying yourself either. Doing some things feels important when, on reflection, they are not. If you don’t enjoy these activities, they are the second, worse kind of wasting time. So if you’re following the life of a criminal or awful dictator (and you’re not doing anything to solve the problems associated with them), then you’re just getting anxious for nothing. Also, sometimes people do things compulsively, which often isn’t much fun. Once I talked to someone who said that they felt that if they didn’t watch their favourite sports team play a game on TV, that the team would lose! Clearly this is a distortion of reality. It’s good to think about why you are really doing something—is it actually fun or just compulsive, like biting your nails?

Some celebrity following really is fun. People found the royal wedding fascinating. But the things they learned could not be used to make their lives, nor the lives of anybody else, any better. For the royal family and the criminal, the knowledge you get is non-actionable. But if you really enjoy following Kim Kardashian’s Instagram feed, it’s the more benign first kind of time wasting: better than obsessively checking the news, but not as good as, say, studying probability theory.

Just as we like the taste of sugar, but have health reasons to not eat it all day, we should recognize that we have evolved preferences at work that make sensational events in the media feel important. But we can sit back, reflect, and realize that even though they might feel important, ultimately they are not.

Learn more about Dr. Jim Davies at: <http://www.jimdavies.org/>.



CARLETON UNIVERSITY'S STEPHAN GRUBER NAMED CANADA RESEARCH CHAIR

STEPHAN GRUBER

Carleton’s Stephan Gruber, associate professor in the Department of Geography and Environmental Studies, has been named Canada Research Chair in Climate Change Impacts/Adaptation in Northern Canada. The Honourable Greg Rickford, minister of state (Science and Technology), made the announcement on Thursday, Nov. 14, 2013.

“Our government remains committed to attracting and retaining the world’s best researchers, creating jobs and strengthening our economy,” said Rickford. “Through programs such as the Canada Research Chairs, we are supporting cutting-edge research at Canadian universities and fostering innovation by helping researchers bring their ideas to the marketplace, to benefit Canadians and improve our quality of life.”

Gruber’s research involves measuring and simulating permafrost environments to understand their current state and likely future development. Permafrost is hidden beneath nearly 50 per cent

of Canada’s landmass. Thaw of this frozen material affects natural and man-made systems. Better insight resulting from his research will help manage the North amid climate change and economic development.

“We are entering an era of widespread permafrost thaw,” said Gruber. “Measuring, simulating and communicating this better is important for supporting an economically and ecologically wise development.”

As Canada’s North undergoes economic and environmental change, accurate measurement and reliable simulations of subsurface properties, such as temperature, ice and water conditions, can help to make appropriate and timely decisions.

Going beyond what is routinely measured, Gruber’s research team plans to use dielectric spectroscopy to study the composition of subsurface materials, as well as laser scanning and computer simulations to estimate subsurface ice loss.

To extend the value of these measurements, researchers will develop simulation methods that enable gathering and integrating widely scattered evidence across the North to build a more coherent picture of permafrost change. To increase reliability, they will investigate model uncertainty, issues of scaling, and model testing and verification.

About Stephan Gruber: Prior to his appointment at Carleton University, Stephan Gruber was a senior researcher at the University of Zurich, Switzerland. His research group has been involved in a number of large collaborative research programs, bringing together engineering, geoscience and government agencies.

Gruber is co-editor-in-chief of The Cryosphere and a contributing author to the Fifth Assessment Report, International Panel on Climate Change of the UN Environment Program and World Meteorological Organization.

“ Open my heart and you will see
Graved inside of it, 'Italy'.
Such lovers old are I and she,
So it always was, so shall ever be. ”



FASS DEAN NAMED KNIGHT OF THE
ORDER OF MERIT OF ITALY

DEAN OSBORNE RECEIVING HIS MEDALS AT THE ITALIAN EMBASSY.

DEAN OSBORNE AT THE CEREMONY OF CONFERRAL OF HIS DECORATION OF KNIGHT OF THE ORDER OF MERIT OF THE REPUBLIC OF ITALY. SEEN HERE WITH AMBASSADOR GIAN LORENZO CORNADO.



Dean of the Faculty of Arts and Social Sciences and Professor of Art History and Humanities, John Osborne has been invested as a Cavaliere of the Ordine al Merito della Repubblica Italiana by the Italian Ambassador for his exceptional research contributions to the study of Italian medieval material culture.

Dean Osborne's award of Cavaliere of the Ordine al Merito, which roughly translates as "Knight of the Order of Merit of Italy," is among that country's most prestigious honours – a nomination akin to being knighted by the Queen in the United Kingdom and Commonwealth.

"I am very deeply honoured," said Osborne. "Italy has played a huge role in my life since I first discovered it at age 18 on a Canadian university course held in Venice."

Evidently, Osborne's first trip to Italy had a profound impact on him. After returning from his trip to Venice in 1970, he began his academic and professional journey by switching his BA major at Carleton to Art History. To this day, and to the great benefit of FASS students, Osborne remains a champion of studying abroad.

"That (summer in Venice) is one of the reasons why I now encourage Carleton programs to offer courses taught elsewhere in the spring session. Students return from such experiences with greater energy and greater focus. These are indeed life-changing moments."

After graduating from Carleton, Osborne attended the University of Toronto, where he completed an interdisciplinary master's degree in Medieval Studies. He followed this with a doctoral thesis at the University of London (Courtauld Institute of Art).

Dean Osborne has focused his research on the art and archaeology of Italy between the sixth and twelfth centuries, with a particular emphasis on the cities of Venice and Rome. His publications cover such diverse topics as the Roman catacombs, the topography of medieval Rome, saints' cults, the fragmentary mural paintings from excavated churches such as San Clemente and S. Maria Antiqua, Venetian mosaics and sculpture, and the 17th-century antiquarian drawings of medieval monuments now preserved in the Royal Library at Windsor. Osborne

has also published his work on the medieval understanding and use of Rome's heritage of ancient buildings and statuary, as well as cultural ties between Italy and Byzantium.

Since graduating from Carleton in 1973, Dean Osborne has spent part of every year in Rome. In 2006, the British School – where his research is based – appointed him as a Honorary Fellow. When asked for his sentiments on his exceptional achievement, Osborne said he preferred to let the words of the great English poet Robert Browning speak for him:

*"Open my heart and you will see
Graved inside of it, 'Italy'.
Such lovers old are I and she,
So it always was, so shall ever be."*

CARLETON'S HYPERLAB TELLS NEW STORIES ABOUT OTTAWA'S PUBLIC PLACES

Carleton University students and researchers are working on innovative projects involving interactive technologies applied to public areas around Ottawa, including Confederation and Lansdowne parks. Carleton's Hyperlab, a digital humanities research centre, has made projects like these possible.

The lab's most recent project involves an exploration of Lansdowne, past, present and future. This historical landmark, which shaped the social and cultural life of early Ottawa, is undergoing a dramatic redevelopment. Lab researchers are planning to create a mobile app that enables visitors to explore the park's rich history and re-imagine its future as a public space.

It's just the latest in a long line of interactive projects that give students hands-on experience.

"Hyperlab students have already developed locative games for education, critical tourism and heritage conservation that use real city spaces as a platform," said Brian Greenspan, the Hyperlab's founding director. "A stroll through Confederation Park becomes a quest for historical

artifacts from early Bytown, the Arboretum is transformed into a literary haunted house, and Carleton's campus becomes a dystopian zone populated by student zombies. Players navigate the city and game space simultaneously, searching for the right path while avoiding both real and virtual obstacles."

The Heritage Passages project focused on Confederation Park and the Rideau Canal. The Hyperlab's task was to create a locative live museum app, where users could experience some of the digitized artifacts from the online exhibit at the canal site itself using a mobile device.

In connection to this project, students at the lab created a game called the Forgotten Worker Quest designed for 8-to-12-year-olds. Young players visiting the canal can access the game on a mobile device to play the role of an 1820s immigrant worker. Participants locate tools and complete tasks while avoiding explosions and malaria outbreaks. Based on actual Bytown history, it is a scavenger hunt, history lesson and interactive tour of the canal site all in one.

In operation since 2008, the Hyperlab is a digital humanities research centre in which students use new digital tools to explore traditional humanities objects and subjects, or bring critical humanities approaches to projects involving new digital media and culture.

"The lab supports students from a variety of disciplines, including music, sociology, game studies, theatre and film, who have projects involving a digital element but who seem to have fallen between the cracks. The lab has become an incredibly interdisciplinary centre as a result of these diverse students bringing together their particular expertise," said Greenspan.



DR. SOPHIE TAMAS PRESENTS HER CU IN THE CITY LECTURE AT THE IMPERIAL BUILDING ON BANK STREET.

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.

Look for a CU in the City event at a location near you. Come learn and chat with FASS!

PAST CU IN THE CITY LECTURES:

Mapping memory: Scrapbooking the impact of abuse by Dr. Sophie Tamas, Banting Fellow in the Departments of Geography and Canadian Studies

Yousuf Karsh's Cold War: Photography, Advertising, and Anti-Communism by Dr. James Opp, Associate Professor in the Department of History and Co-Director of the Carleton Centre for Public History

7 Common Myths About Procrastination – What They Teach Us About Strategies for Successful Goal Pursuit by Dr. Tim Pychyl, Psychology

Learn more on the Faculty of Arts and Social Sciences Research page: <http://carleton.ca/fass/research/>

BACKGROUND:

The Hyperlab is a centre for graduate-level research in the digital humanities, where students explore new ways of telling stories with new media like ebooks, video games and mobile devices. The lab's team has developed tools for the rapid prototyping and development of mobile apps that use GPS and location-based services to deliver site-specific information to users. Their spatial storytelling apps let users experience rich multimedia narratives that follow them along and shift perspective as they navigate the real world. The Hyperlab was built with grants from the Canada Foundation for Innovation and the Social Sciences and Humanities Research Council of Canada.

Checkout an engaging video on the Hyperlab at: <http://www.youtube.com/watch?v=zSv9DwGmNfc>



INSTALLATION VIEW OF WINTER 2014 EXHIBITIONS AT THE CARLETON UNIVERSITY ART GALLERY, SHOWING ON THE MEZZANINE LEVEL A BANNER MADE BY SHARON HAYES FEATURED IN HER EXHIBITION LOUDSPEAKERS AND OTHER FORMS OF LISTENING, AND ON THE LOWER LEVEL THE EXHIBITION DENNIS TOURBIN: THE LANGUAGE OF VISUAL POETRY.

CARLETON UNIVERSITY ART GALLERY EXHIBITIONS

SUMMER 2014 EXHIBITIONS:

Making Otherwise: Craft and Material
Fluency in Contemporary Art

Inuit Art: Skin Deep

Imaginary Worlds: Scottie Wilson and Art Brut

FALL 2014 EXHIBITIONS:

Samuel Roy-Bois: Not a new world, just an old trick

Inuit Prints: Japanese Inspiration

Raymond Boisjoly: Interlocutions

Formline Modern: Selections from the MacDonald
Collection of Northwest Coast Graphic Art

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