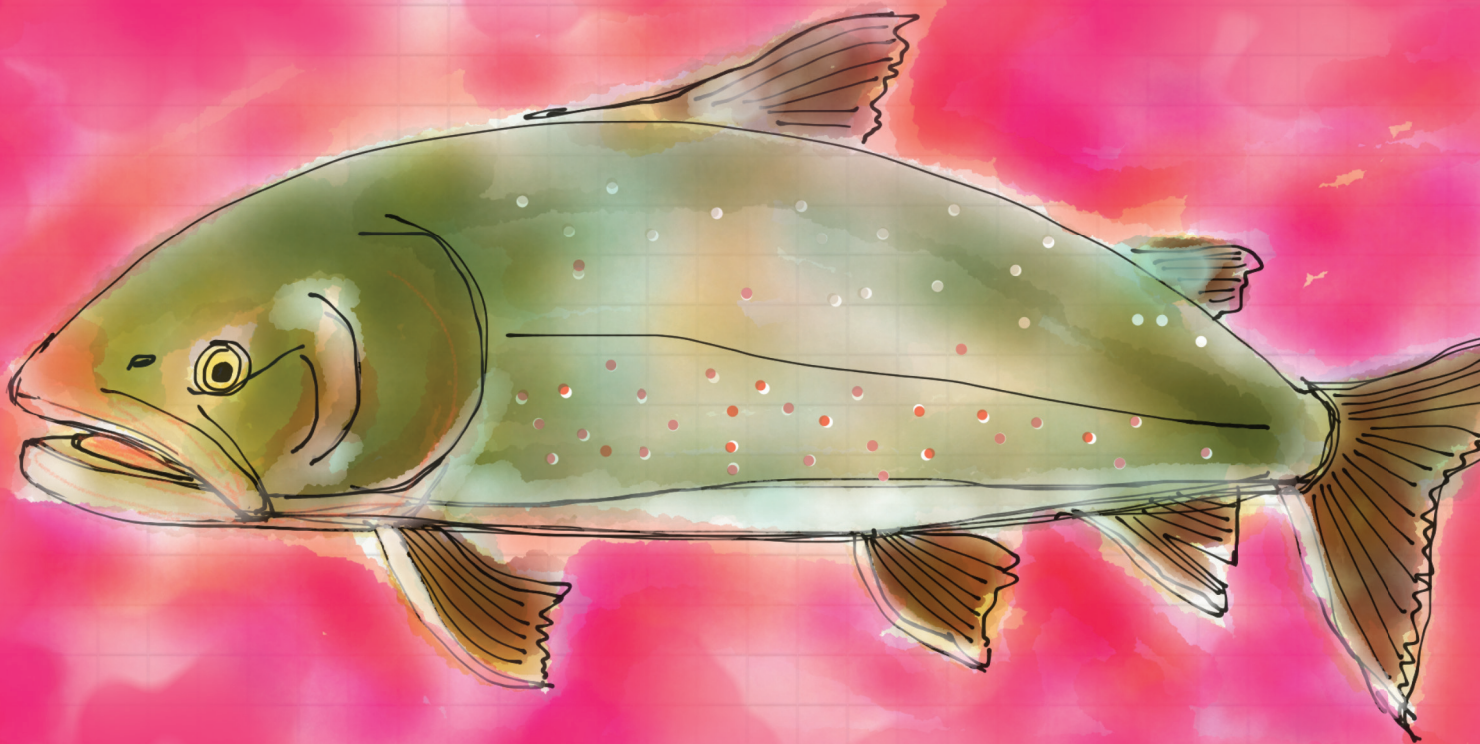


# F A S S I N A T E

CARLETON UNIVERSITY FACULTY OF ARTS AND SOCIAL SCIENCES MAGAZINE | 2020

## RESEARCH STORYTELLING:

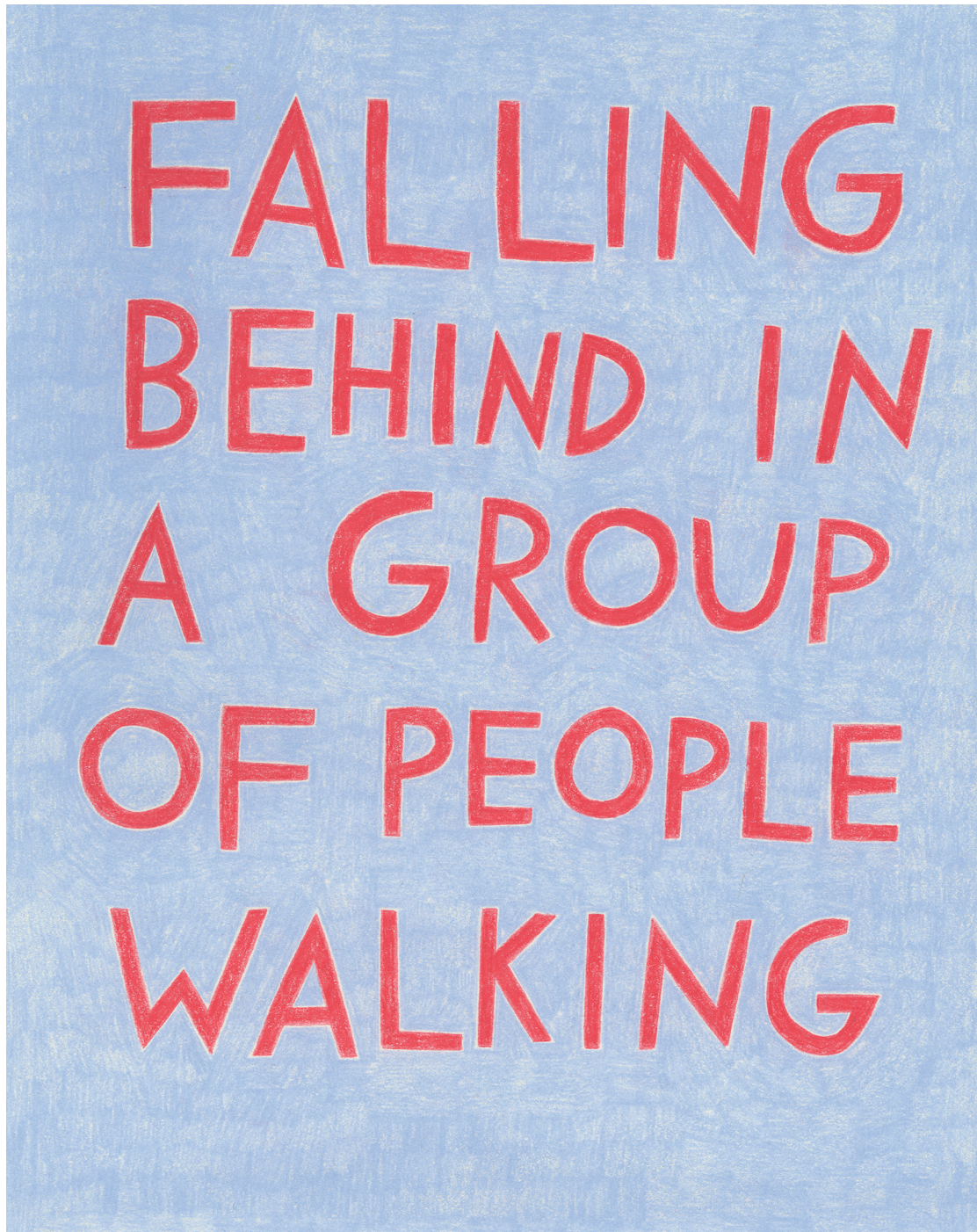
*Bull Trout.* Artwork by Dr. Zoe Todd whose interdisciplinary project tells stories of conservation, including an account of Bighorn Country's bull trout population. Professor Todd is one of the many trailblazing researchers in the Faculty of Arts and Social Sciences.



Bull Trout

ZT





Shannon Finnegan, *My pace is the best pace for me*, 2018, coloured pencil on paper, courtesy of the artist



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Whether you graduated in 1960 or 2019, FASS hopes to use your academic/professional/personal experience as inspiration for current and future FASS students by profiling you on the official FASS website and on social media.

To become a featured FASS grad, simply fill out the short form found here: <https://carleton.ca/fass/alumni/>.

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

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The latest FASS news and events can be found at [carleton.ca/fass](http://carleton.ca/fass). Or, for news that comes to you, subscribe to the FASS Newsletter. Just email [fassod@carleton.ca](mailto:fassod@carleton.ca) with "Subscribe to the FASS Newsletter" in the subject line and your name, address, and preferred email address in the text. You can also follow FASS on Twitter at @CU\_FASS.

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Dean L. Pauline Rankin. Photo by Fangliang Xu.

## DEAN'S MESSAGE

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With much anticipation and, admittedly, a healthy dose of trepidation, I assumed the deanship of the Faculty of Arts and Social Sciences in July 2018. FASS has been my intellectual home for my entire career, so to be tasked with the honour of leading it for a five-year term is both an exhilarating opportunity and a significant responsibility. Let me begin by thanking my predecessor, Dr. Wallace Clement, for his leadership of FASS between 2016-2018. The faculty has no more ardent champion than Wally. His unwavering enthusiasm for FASS, coupled with his generous mentoring and support as I transitioned into my new role, are deeply appreciated.

The pages of this edition of *FASSinate* brim with stories that reflect what I experience on a daily basis as dean: Arts and Social Sciences at Carleton is a vibrant, eclectic and welcoming environment in which faculty and staff work tirelessly to offer our students the very finest in undergraduate and graduate education.

This has been a landmark year for research and teaching achievements across the humanities and social sciences at Carleton. Noteworthy among the countless research achievements of our faculty members is Dr. Stephan Gruber of the Department of Geography and Environmental Studies whose \$5.5 million grant from the Natural Sciences and Engineering Research Council will advance his work on climate change by establishing a Permafrost Partnership Network for Canada. Profiled in this *FASSinate* is Dr. Zoe Todd, Associate Professor in the

Department of Sociology/Anthropology and the School of Indigenous and Canadian Studies and recipient of a highly competitive New Frontiers Research Funding grant to explore conservation issues and human-environment interaction from a unique, interdisciplinary perspective. Film Studies professor Dr. Laura Horak earned an Ontario Early Researcher Award to support her work on transgender film and media studies. Dr. Joshua Shepherd (Philosophy) was named a CIFAR Azrieli Global Scholar, a rare achievement for a humanities professor. Our faculty ranks were enriched by the arrival of three new research chair holders: Dr. Shireen Hassim, Dr. Carmen Robertson and Dr. Ellen Waterman. You can learn more about the research profiles of these extraordinary scholars in this edition.

Designing meaningful teaching and learning opportunities to challenge students intellectually to ensure they are well-equipped for their post-graduation careers remains a central priority for every FASS instructor. This year, FASS students benefitted from an array of experiential learning opportunities, including study abroad programs in Greece, Italy, and Israel, to name a few, with plans underway for upcoming study abroad courses in Cuba, Nepal, and Ethiopia. Indigenous knowledge sharing for the entire campus was facilitated brilliantly by the innovative Learning Bundles developed by Dr. Kahente Horn-Miller. Students made an impact in their communities in multiple ways, including, for example, through social justice campaigns to end youth homelessness and support dislocated urban populations.







In the midst of an exciting academic year, however, FASS endured heartbreaking loss with the unexpected passing of two beloved faculty members: first, Dr. Marc Hewson, an award-winning professor in our English department and a driving force behind our professional writing program; and, a few months later, Dr. Pius Adesanmi, a globally recognized public intellectual, professor of English, and the Director of the Institute of African Studies. We continue to mourn the deaths of these cherished colleagues and celebrate the legacy of their outstanding contributions to scholarship and teaching.

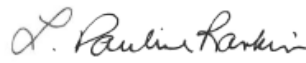
Since June 2018, a top priority for FASS has been transforming the former Dominion-Chalmers United Church into the Carleton Dominion-Chalmers Centre (CDCC). Acquiring a downtown location for arts, performance and learning is a proverbial game-changer for our faculty and Carleton University more generally. To launch our new partnership with the Ottawa Symphony Orchestra and continue the tradition of Dominion-Chalmers as a premier performance venue, our initial capital projects involved a stage expansion to accommodate larger ensembles and the restoration of the historic 5,200-pipe Casavant organ. Completing these projects confirmed Carleton's commitment to expand and deepen our collaborations with the Ottawa arts scene and explore new possibilities for community engagement. We were fortunate indeed to appoint Mara Brown as CDCC's first Director. Mara's background in arts management and heritage conservation made her the ideal choice for this post, and it is exciting to watch

her animate CDCC with energy and vision. My personal thanks to the many donors whose financial support has been critical to CDCC's initial successes. Indeed, I am grateful to all those whose generous contributions facilitate so many of FASS's important initiatives.

This year also marked significant changes in the Office of the Dean of FASS. Most notably, we feted Susan Jameson, the Executive Assistant to the Dean, as she transitioned to retirement after a remarkable 43 years of outstanding service to Carleton. Joining ODFASS as Susan's successor is Cheryl Murphy. Also new to ODFASS is Dr. Peter Thompson who began his appointment as Associate Dean (Academic), replacing Dr. Richard Mann who returned to his faculty position in the College of the Humanities.

As we look ahead, FASS is poised for another great year. Our undergraduate enrolments are strong across the faculty, and our doctoral programs are growing. We look forward to implementing the Calls to Action that will flow from the Carleton University Indigenous Strategic Initiatives Committee. As the campus community imagines its future through a comprehensive strategic planning exercise, FASS will ensure the continued centrality of the humanities and social sciences to the university's core mission.

Happy reading!



L. Pauline Rankin

## STORIES ARE FOR THINKING: THE ART AND RESEARCH OF PROFESSOR ZOE TODD

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ANTHROPOLOGY PROFESSOR RECEIVES  
FUNDING FOR A MAJOR PROJECT WHICH WILL  
TELL CRITICAL STORIES OF CONSERVATION IN  
DYNAMIC WAYS, BEGINNING WITH ALBERTA'S  
BULL TROUT IN BIGHORN COUNTRY

*By Nick Ward*

*Art by Zoe Todd*

*Photos by Fangliang Xu*

“We have responsibilities to be reciprocal and thoughtful in how we move through the land and in how we behave as humans. We have impacts, every one of us, and that means we are obligated to reflect on how we can best nurture the planet and be just to the species we share our space with. We must acknowledge the ways we are embedded in webs of relations,” says Professor of Anthropology Zoe Todd.

These considerations form the guiding philosophy for Todd’s important new research project.

Titled *Plural perspectives on Bigborn Country: restor(y)ing land use governance and bull trout population health in Alberta*, the project has received coveted New Frontiers Research Funding (NFRF) from the federal government.

“Understood from my time learning from other Indigenous folks, including my friends Andy and Millie Thrasher in Paulatuuq, and from my time reading and listening to the work of Blackfoot scholar Leroy Little Bear and many others, this perspective is foundational to who I am as a person and researcher,” Todd says.





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Trout.



She recalls a talk Leroy Little Bear gave at the Congress of Humanities in 2016, where he stated, “Humans live in a very narrow set of conditions.” That means we must be mindful that our existence on this planet is contingent and fragile. “We cannot alter the atmosphere or watersheds or landscapes and expect to be able to keep living the way western society has been living,” she says.

Although the ecological outlook for our planet is undisputedly dire, there remains a tremendous amount of work to be done in cultivating the support and the action required to adequately address the human-created consequences of environmental damage and climate change on land, water, and the non-human/more-than-human species who have occupied this space throughout time without causing harm.

Todd’s *Plural perspectives on Big Horn Country* project confronts the matter of conservational passiveness and misunderstanding as issues which are partly the result of inefficient communication in a 24-hour news cycle media landscape influenced by profit-driven lobbyists and stakeholders who stifle the desperate shouts of scientists, Indigenous leaders, and planet-minded citizens.

In *Plural perspectives*, Todd lays out a strategy to combat this unfortunate reality by proposing a shift in focus towards considering *how* stories are told.

The project aims to more effectively articulate factual narratives on the immediacy of issues brought on by the pressures on lands and watersheds from climate change, resource extraction, urban expansion, agriculture, and recreational use, with the goal of increasing public appreciation for all species and space. By presenting these narratives in new and interesting ways, the project intends to influence meaningful change to policy processes regarding species at risk, watershed management, and land-use governance in Alberta; specifically, Big Horn Country in relation to the diminishing bull trout population.

Todd has been building up the groundwork for a research project on Alberta human-fish relations since she began as an anthropology professor at Carleton in 2015. She has

spent this time thinking deeply about what such a project would entail and which logistics and partnerships would be necessary to do this work the correct way.

With the New Frontiers Research Funding, she has a superb opportunity to carry out the research in a highly interdisciplinary and path-breaking manner.

“I have done work on human-environmental issues for over a decade now, and one thing that became really clear in previous projects I have worked on is that everyone has a story, or many stories, about their relations to non-human beings, like fish, water, and lands that they move through,” says Todd.

“One of the countless struggles that many communities face in advocating for more-than-human beings, lands, and waters is that the existing platforms for telling these stories are highly bureaucratized and technical because the processes for protecting species and ecosystems tend to be filtered through government consultation systems.”

As a response to this issue, the *Plural perspectives* project will develop a digital toolkit to field-test different media and methodologies that will enable storytellers to connect with wider audiences in progressive and dynamic ways. Todd’s project will help scientists, journalists, Indigenous Knowledge keepers, youth, elders, artists, academics, architects, biologists, ethnobotanists, and others, present their conservation stories in a manner that engages all audiences.

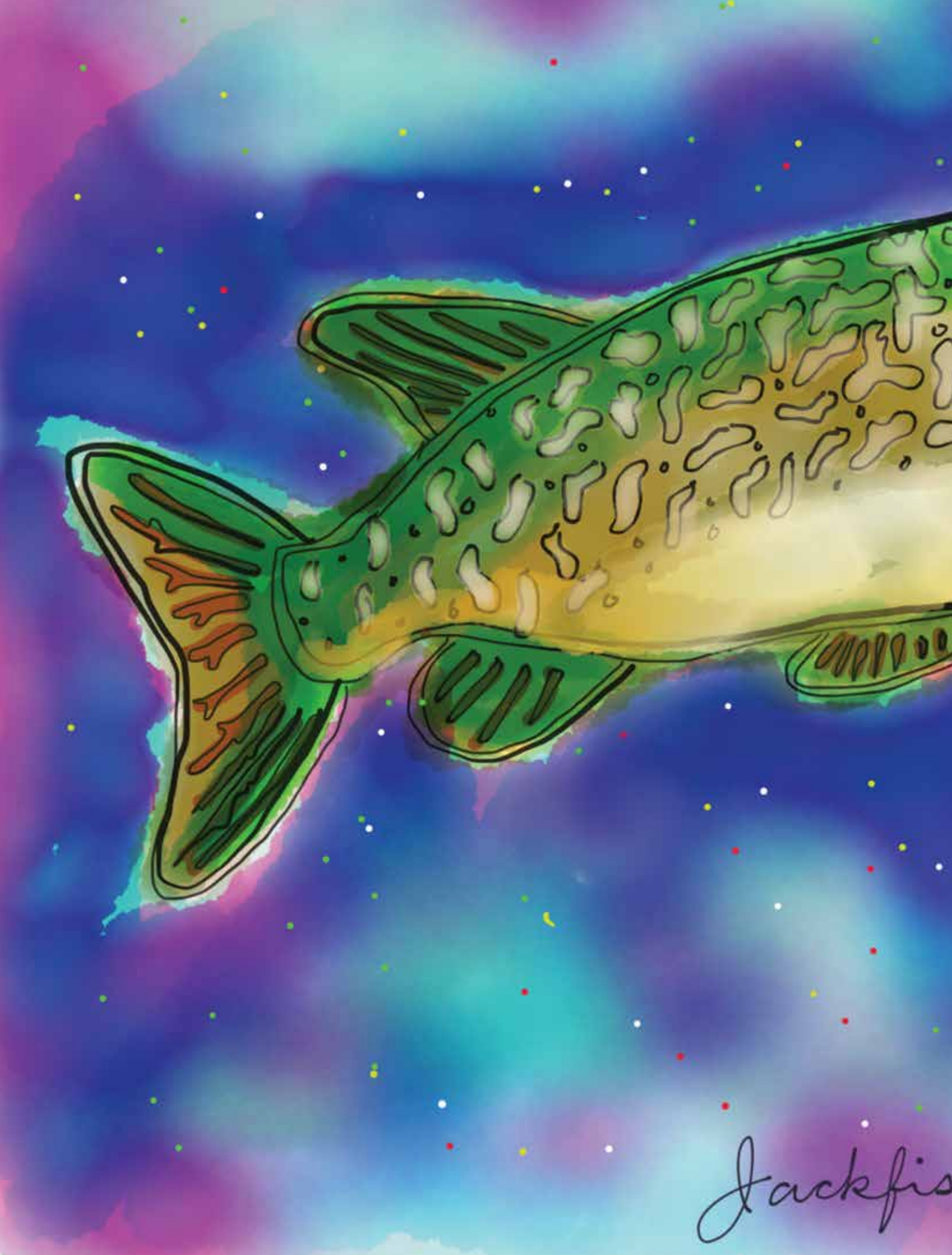
“We will be using radio documentary and podcasts as well as exploring how to tell stories about fish, lands, watersheds and art, augmented reality and virtual reality,” says Todd. “Our goal is to make these media and methodologies available and accessible for other communities to use in order to tell their own stories about their relationships to lands, waters, atmospheres, and more-than-human beings.”

“We want to figure out the most efficient way to employ these technologies and then provide the frameworks, code, and platforms in an accessible and adaptable way for others to use so they can tell their stories.”



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Professor Zoe Todd. Photo by Fangliang Xu.



Jackfish





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RA.

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We have responsibilities to be reciprocal and thoughtful in how we move through the land and in how we behave as humans. We have impacts, every one of us, and that means we are obligated to consider how we can best nurture the planet and be just to the species we share our space with and we must acknowledge the ways we are embedded in webs of relations.

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These stories need room to breathe, they need space to grow over time, explains Todd. “We need to create different platforms so people can tell stories in the ways that resonate for them.

“All too often in academe, the space to tell these stories is limited to very traditional media: journals, reports, and policy documents to name a few. The chance to use different tools allows us to think stories in different ways. A good story sticks with you, and gives you new things to think about every time you come back to it, so we need to use all the tools available to us to help ensure those stories are heard and that people have a chance to think with them,” she says.

Todd believes the power of storytelling cannot be overvalued. “There are so many amazing Indigenous scholars who talk about the power and importance of stories — Val Napoleon frequently cites Louis Bird, who says, ‘stories are for thinking,’ and this has shaped my own work in deep ways.”

Todd cites Indigenous scholars Val Napoleon, John Borrows, and Robert Alexander Innes as thinkers who look at how stories are themselves ways of engaging Indigenous laws and ethical paradigms. “So, stories are not just great ways to pass the time — though this is an important virtue. Stories are also how we imagine and build the worlds around us. They are entertainment, they are ways of tending to relations, and they are also how we theorize,” she says.

Todd’s project will heavily rely upon the rich knowledge of Indigenous people and communities and will do so without interpreting this knowledge and these stories through western theoretical conceptions, as is the prevailing kneejerk position of the western academy.

“This reflex enforces a very problematic dichotomy that places Indigenous knowledge as ‘colloquial’ or ‘parochial’ and western knowledge as refined, elite, or advanced,” says Todd. “In contrast to this, Kim TallBear argues that Indigenous peoples are theorists, full stop, citing her mom Leanne TallBear as one of the first theorists who she credits as helping her come to this understanding.

“So, these two principles are fundamental — that stories are good to think with, and that Indigenous people are theorists — and this disrupts the idea that Indigenous knowledge is parochial, anachronistic, and simple.”

### **Bighorn Backcountry, Alberta, Canada**

*Plural perspectives on Bighorn Country: restor(y)ing land use governance and bull trout population health in Alberta* will commence with a case study on of the decline of the bull trout (*Salvelinus confluentus*) in Alberta’s beautiful and rugged Bighorn Backcountry. This territory covers more than 5000 square kilometres through the eastern slopes of the Rocky Mountains by Banff and Jasper National Parks and is home to the headwaters of the Red Deer and North Saskatchewan Rivers which source the drinking water to nearly a quarter of Alberta’s population.

Bighorn Backcountry is vital to Indigenous peoples who use the landscape for food, medicine, and ceremony. Moreover, the landscape is critical to ranchers who lease it to graze cattle checked by horse-riding cowboys and is popular for guiding, hunting, and camping adventures. Of course, the land is also used for oil and gas extraction as well as logging, and since the early aughts has been subject to concerted efforts to re-organize land management, including the provincial promise to designate the region as a wildland park.

The previous Alberta Government was proposing to expand, amend or create four recreation areas and two public land use zones, but there has been opposition to this proposal from settler politicians and residents spreading misinformation and voicing sometimes threatening retorts to those in favour of the plan. As explained in the project's proposal, in January 2019, security threats forced the Alberta government to cancel scheduled public engagement sessions on the province's planned land-use changes in the southwest corner of Bighorn Country. This decision came on the heels of several years of increased threats of violence, including death threats, towards two prominent women in political leadership roles in Alberta – Environment Minister Shannon Phillips and Premier Rachel Notley. In response to the cancellation of the public hearings, settler residents and some politicians in the region took to social media, mocking the government for taking precautions to protect participants who support the new land-use policies (Clancy, 2019). In contrast, in early January 2019, 37 retired biologists signed a letter urging the Provincial government to adopt the Bighorn proposal in order to protect species and ecosystem integrity in the region (Weber, 2019).

This sums up to a profoundly complex social and political backdrop for Todd's project in a region that means so much to her. In fact, she has been a first-hand witness to the ups and downs of conservationism in Bighorn Country for much of her life, having spent her formative years exploring the territory with her late stepfather, biologist Wayne Roberts, who dedicated his career to Bighorn Country and the Red Deer River. "We camped there often when I was little, and that's where I learned

how to fly fish in Elk Creek. We spent time at places like Ram Falls, Pepper's Lake, and in my adolescence, I helped run a model UN camp at Goldeye Lake just outside of Nordegg, Alberta," recalls Todd.

"I spent many, many summers hiking and mountain biking in and around the region – at places like Shunda Creek, Siffleur Falls, so, though this is not the territory that my Indigenous ancestors have relations to – my Cree and Métis ancestors have ties to St Paul des Métis settlement in central Alberta and Whitefish (Goodfish) Lake, Alberta as well North Battleford and Fort Pitt in Saskatchewan and St James Parish, Red River, Manitoba."

"I learned a great deal about fish and the environment and my responsibilities to the land and water from my time in this part of Alberta," she says.

### **Bull Trout (*Salvelinus confluentus*) in Bighorn Country**

Bull trout, the official fish of Alberta, is a slender fish whose silken olive skin is accentuated with red and yellow spots. They are most often found in mountain river systems and other backwater locales, and while they have the most extensive natural distribution of any trout species in the province, they are a fish that takes their time. They grow rather slowly, and it is not until they reach their full maturity in their fifth-year, when their heads begin to look slightly too big for their over 30-centimetre-long bodies, that they begin to spawn.

"Folks who are older than me speak in hushed and excited tones about what it was like to see healthy bull trout populations in local watersheds, and to encounter these fish in the water in large numbers," says Todd.

Unfortunately, bull trout have long been susceptible to the pressures of cohabiting with humans. They have been overfished, and their habitat has deteriorated. In the 1980s, it became clear that bull trout were in decline, but wonderfully, thanks to the hard work of concerned individuals, they have done some recuperating, but remain classified as Sensitive and Threatened under Alberta's Wildlife Act.





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Professor Zoe Todd. Photo by Fangliang Xu.



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We will be using radio documentary and podcasts as well as exploring how to tell stories about fish, lands, and watersheds using art, augmented reality, and virtual reality. Our goal is to make these media and methodologies available and accessible for other communities to use to tell their own stories about their relationships to lands, waters, atmospheres, and more-than human beings.

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“Fish biologist Lorne Fitch has explained in media reports that bull trout are an indicator species — it is one of those fish that you want to keep track of because its decline is signalling other worrisome things about its habitat to us,” says Todd. “I see the struggle of bull trout to survive the intensive settler-colonial extractive paradigms that shape my home province of Alberta as something that is a bit of a parable for how we as humans come to understand the impacts of our actions on the watersheds that sustain us.”

Todd asks: Without the bull trout, what is Alberta?

To help answer this question, Todd once again points to the wisdom of Leroy Little Bear who states: “The fish has been around — think about it — way before the dinosaurs, way before the Neanderthals, way before our time. The fish are still around. I wonder what scientific formula the fish has discovered. We should ask the fish. They’ve survived.”

“Fish have existed in one form or another for 510 million years and survived multiple mass extinctions, but they are barely surviving the cumulative pressures of human-induced climate change, capitalism, resource extraction, colonialism, imperialism, and white supremacy that currently shape our relations with the planet,” remarks Todd. “So, as Leroy Little Bear argues, and as countless fish scholars, fisherman and fish enthusiasts would also argue, I’m sure, we have so much to learn from these beings who have figured out how to live in dynamic and diverse conditions on the planet for half a billion years, and managed to adapt to various realities through immense periods of change.”

The captivating story of the bull trout is but one of the many stories *Plural perspectives* intends to tell through innovative storytelling in non-traditional journalistic formats. A practice Todd partakes in herself, through her artwork.

### **Expressing Conservation and the More-Than-Human Through Art**

Todd was trained as a biologist through her undergraduate degree and it was during this time that she worked in a gastroenterology research lab. There, she did important experiments on rats and other animals to test treatment possibilities for severe illnesses, but she struggled with the way they were treated by scientists in this process, even though they were, by all measures, exceptionally ethical and thoughtful people.

“I was raised to revere fish, to think of them as kin and food, so when the time came to work on fish as a researcher, I decided that the most ethical way I could study them is pretty much the way my stepdad Wayne Roberts did: spend time with them in their own environment as a fish ethnographer,” says Todd who intrinsically connected with the practice of an immersive fish biology. “It aligns very well with Cree-Métis principles like *wahkohtowin* (kinship/relatedness), *wicihitowin* (working together), and *sakihitin* (love).”

“My stepdad never endeavoured to instrumentalize the fish to make a career for himself through them in a typical western academic way — he was always focused on what the fish needed, wanted, what they were trying



to communicate to us through their presence, absence, the condition of their bodies, how they were manifesting in specific places. Moreover, he advocated strongly for protections of fish in response to the struggles he was directly observing in the watersheds he spent time in.”

Wherever Todd is in the world, she spends plenty of time visiting fish, practising what scholar Anna Tsing calls ‘the arts of noticing’. She also does her own quiet ceremony for fish everywhere she visits, placing tobacco for them as a sign of respect for their continued presence and labour in their habitats. Following in her stepfather’s footsteps, Todd is interested in learning from fish as unobtrusively as possible, and so art became a very organic way to study them without using the practices and tools she would have had to pursue had she continued on her path to becoming a fish biologist.

“Of course, I still eat fish, because we grew up eating fish that Wayne harvested in Alberta, but he was always very careful and thoughtful about how many fish he kept, and we never wasted a single bit of those fish that he did keep. In my work in Paulatuuq, in the Western Canadian Arctic, I learned from my friends Andy and Millie Thrasher about how Inuvialuit fishermen practise ethical, reciprocal relations with fish — paying close attention to the well-being of fish, but also centering the agency of fish as political, social, cultural citizens in their own right.”

She does not eat fish in Ontario, because she is not from the province, and therefore feels that she does not have the appropriate permission from Indigenous nations in the region to be catching or eating their kin. Instead, she sticks to her art and her visits to the waterways.

Growing up, Todd and her sister used to joke that Pierre Elliott Trudeau borrowed his “just watch me” phrase from their own family, based on their steadfast and industrious disposition. “I mean, not to take away from the seriousness of a prime minister imposing wartime measures and definitely not to take away from the issues Trudeau was responding to in 1970,” quips Todd, “but, basically I turned to art because folks with formal artistic training kept dismissing my drawing and art.”

“People in my life kept telling me my art wasn’t very good, so I kind of leaned into it and thought ‘okay, just watch me.’ And funnily enough, I’ve managed a pretty good career of combining my art with my research and writing. So that’s kind of fun to reflect on, too. I believe that art should be accessible and that all of us have the right to make it, find joy in it.”

When Todd was quite young, her father, celebrated Indigenous artist Gary Todd, used to teach her and her sister art techniques in the kitchen of their Edmonton home. She was only five years old when she learned about cross-hatching (the drawing of two layers of fine parallel lines to create a mesh-like pattern). Her father also taught her about Cézanne and Matisse and other eminent European artists who remain today as some of her many artistic influences. “I love my dad’s work, and I’m also a fan of work that dotes on landscapes and nonhuman beings.”

“My friend Michelle Campos Castillo in Edmonton is an artist doing incredible work, and recently did a beautiful roadway installation that honours the fish of the North Saskatchewan.”

“I am also deeply inspired by the work that Cree/Métis artist Dawn Marie Marchand and Cree artist Tashina Makokis are doing back home — both working in deep relationship with the land and with nonhuman beings that live back on the prairies in Alberta.”

When asked what she hopes her artwork sparks in audiences, Todd replies, “I would like them to take away a bit of joy; and also inspiration to tend to more-than-human beings in the world around them.”

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To learn more about *Plural perspectives on Big Horn Country: restor(y)ing land use governance and bull trout population health in Alberta*: <https://www.fluidboundaries2020.com/>

Professor Zoe Todd’s artwork can be purchased at this link: <https://society6.com/zoetodd>

# HOPES AND DREAMS FOR CARLETON DOMINION-CHALMERS CENTRE

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*By Dan Rubinstein  
Photos by Fangliang Xu*

When most people start a new job, they spend a few days getting settled and focusing on the small details, such as arranging their offices, figuring out the email and phone systems, and finding the bathroom and lunchroom.

Not Mara Brown, the first director of the Carleton Dominion-Chalmers Centre (CDCC) — the historic United Church in downtown Ottawa that the university is transforming into an arts, performance, and learning centre.

“This is the ‘hopes and dreams’ stage,” Brown said in spring 2019, just a few days after arriving in the city to begin her new position.

“I wholeheartedly invite people to share their ideas and aspirations for the centre.”

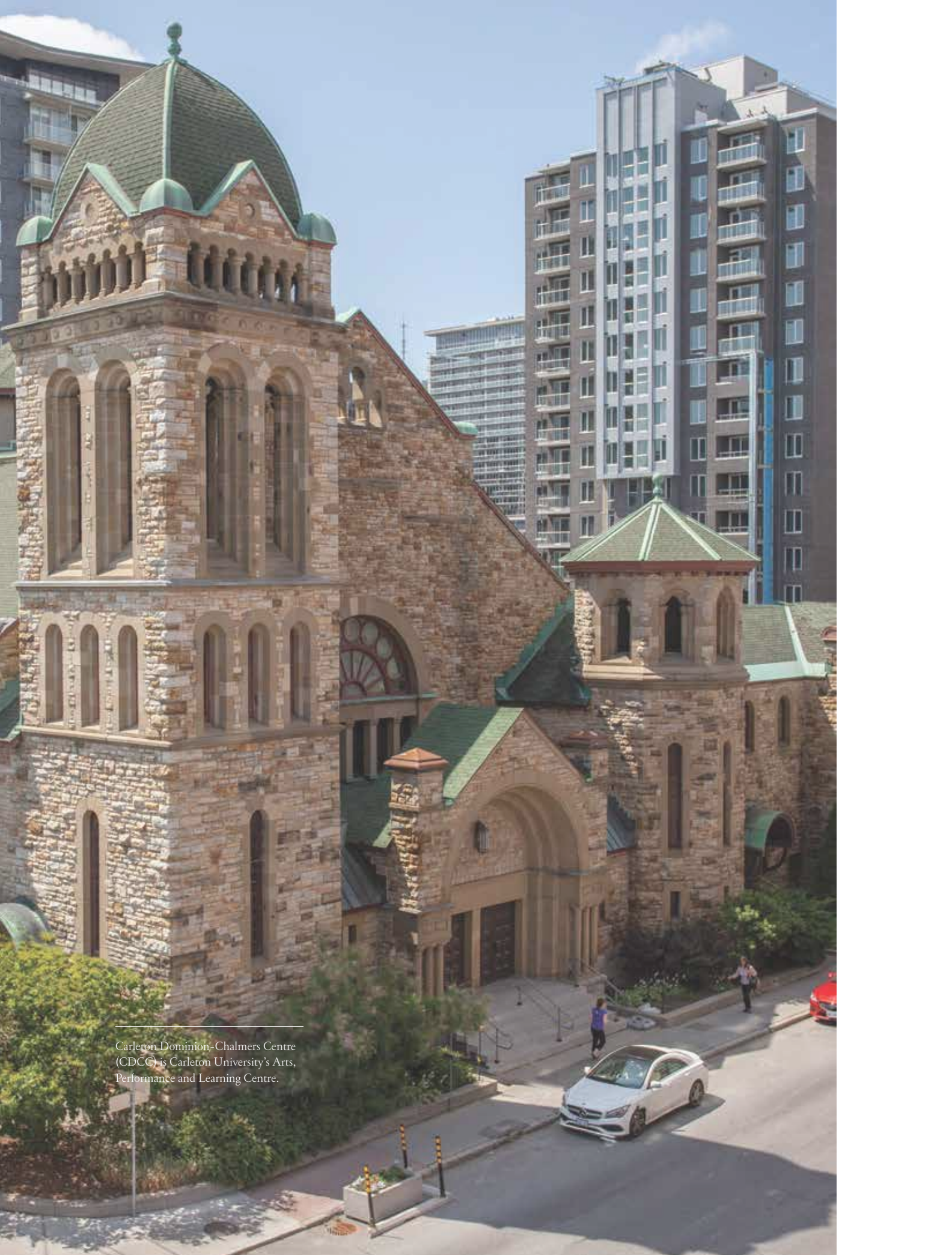
Although Brown has a resumé that’s tailor-made for the unique challenge of running a facility like the CDCC — more on that in a minute — she spent her first few weeks at Carleton meeting with and talking to as many colleagues and community members as possible to gain a deep understanding of the tapestry of perspectives on the centre’s possibilities.

“The vision and planning for the centre continues to evolve,” she says.

“Hopefully, it will always continue to evolve to meet the ever-changing needs of the community. But one of my top priorities is to help create an environment where everyone feels welcome the moment they walk through the doors.”







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Carleton Dominion-Chalmers Centre (CDCC) is Carleton University's Arts, Performance and Learning Centre.



## **Destined for the Directorship**

Like the proverbial job seeker who spots a “Help Wanted” sign outside a business and brings the notice inside to the proprietor (because they know the role is right for them), Brown seemed destined for the directorship of the CDCC.

“The position is a hybrid of my past lives,” she says. “It’s a blend of education, community outreach, arts management, production, and capital renovations.”

Brown moved to Ottawa from Toronto, where she most recently worked as the senior operations manager for the Tafelmusik Baroque Orchestra and Chamber Choir, an organization based at Trinity-St. Paul’s — a United Church with a 700-seat sanctuary that’s also a social justice and arts centre.

She was responsible for all production and logistical leadership, supported the music director, and made significant contributions to the organization’s operations through special projects and renovations. She also managed Tafelmusik’s instrument bank and the maintenance of instruments, including the organ and harpsichords.

Because Trinity-St. Paul’s is a true community centre, home to a Montessori school, dance classes, and support group meetings, and serves as a rehearsal and performance space for a wide spectrum of arts groups (from musical theatre and opera to poetry, and spoken word), she also had to ensure that Tafelmusik functioned smoothly within a larger context.

The Carleton Dominion-Chalmers Centre is not the same as Trinity-St. Paul’s, of course. First and foremost, it has to serve the university community.

But to Brown, that’s not a constraint. Rather, it’s the foundation from which so many collaborative opportunities can emerge.

## **A Belief in the Value of Artistic Expression**

Brown grew up on a farm in southern Ontario. Her parents believed in the value of artistic expression, dance and music were a big part of her life.

Living in the country, Brown often had to tap into her rural resourcefulness on DIY arts projects, which sparked an interest in production, lighting, and set design.

She went on to earn a Bachelor of Fine Arts in dance at York University and a Bachelor of Education at Trent University, and then combined those two worlds, co-founding a collective that enlisted retired arts professionals to mentor youth in everything from lighting and sound to acting and hip hop.

Brown has also developed arts-based ESL curriculum for students in South Korea, has been involved with arts initiatives in Iqaluit, and mining communities in England, and was part of a team that started an environmentally sustainable construction company that diverts thousands of pounds of waste from landfill each year.

“I’ve travelled from rural Ontario to Versailles, France, thanks to arts projects,” she says.

“I’ve had an opportunity to be involved in every element of stage shows, from the smallest detail behind the scenes to the performances themselves. A willingness to problem solve and collaborate with others has brought forth opportunities to work with amazing people on very inspiring projects.”

## **Big Plans for the Carleton Dominion-Chalmers Centre**

At the Carleton Dominion-Chalmers Centre, the stage expansion is finished, the Ottawa Symphony Orchestra is on board as a partner, and music will be a large part of programming going forward.

But other Faculty of Arts and Social Sciences (FASS) staples, from Film Studies to English, may also find a new home. The chapel, just off the sanctuary, could be converted into a small screening room for films.

The summer was busy with small renovations, including boiler replacements, electrical upgrades for the air conditioning system, roof repairs, and basic updates to the centre’s classrooms and other peripheral spaces. Festivals including Chamberfest and Music and Beyond will continue to use the CDCC amid the improvements.

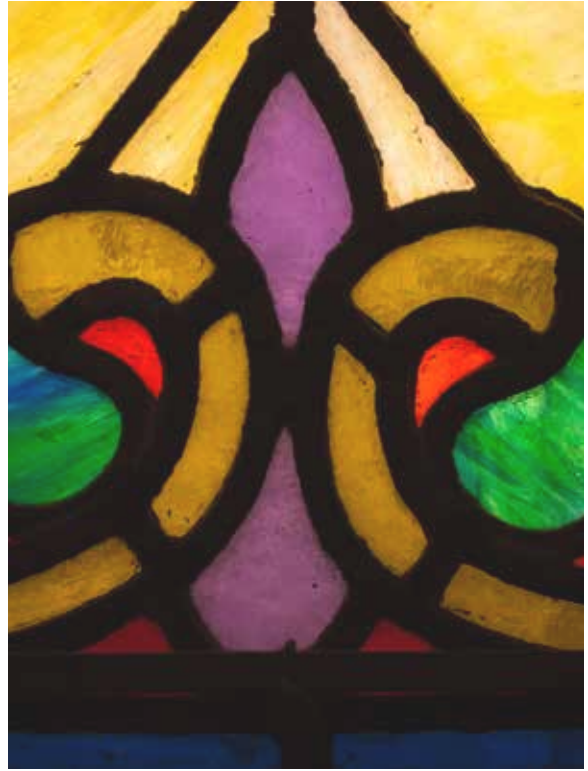


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Director of Carleton Dominion-Chalmers Centre,  
Mara Brown.



5200-Pipe Casavant Organ.



Ornate Stained Glass.





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Intricate Architectural Features.



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Warm and Regal Lighting Accents.

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The acoustics are revered in the main performance hall, also known as The Sanctuary, which hosts a myriad of talented artists and speakers.











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Carleton President Benoit-Antoine Bacon discusses "smart philanthropy" in a speech he delivered to an enthusiastic crowd for The Walrus Talks, an event held at CDCC.

In the fall of 2019, courses in Carleton's Learning in Retirement program began being offered at the centre, along with drama courses. Some of the university's musical ensemble groups (including choir, fusion, chamber, musical theatre and opera ensembles) will also start to use it for rehearsals.

Carleton's practice carillon — a smaller version of the instrument on Parliament Hill — will be set up at the CDCC and other large instruments, such as a harpsichord and bigger percussion pieces, will be relocated there as well.

"Every room is being planned to be multi-functional," says Brown, who likes the idea of bringing lifelong learning to the centre, as well as parents' and babies' programs, so all ages benefit and community engagement flourishes, including interactions between Carleton students and their fellow Ottawans.

"There's a real momentum at Carleton and in the city to energize community partnerships," she says.

"Community, cultural, and creative hubs are important throughout the world. They take different shapes in different places, but lend themselves to social and economic growth."

Other plans include a Carleton archivist working with the church congregation to review the church archives and options for preservation and to shine a light on their stories.

Architecture students from the university, meanwhile, have already come through and used new laser scanning technology to document the building as part of a building pathology and rehabilitation course.

"Amidst the great learning and interaction opportunities within the centre, there is also going to be the chance for students to walk out the doors and have access to the downtown community, which will expand their experiences in the city," Brown adds, noting that the O-Train will eventually be able to zip people back and forth.

### **The Importance of Community Dialogue**

FASS, under the leadership of Dean Pauline Rankin, is responsible for the CDCC.

On May 28, 2019, the faculty hosted a community dialogue event at the centre, seeking input from members of the greater Ottawa community to help shape the vision for community programs.

Many people attended and raised ideas about multidisciplinary programs, providing accessible rehearsal space for students, supporting youth and marginalized communities, and beyond.

Brown is receptive to all input — it's part of her philosophy of listening and openness — and she does have a loose roll-out plan in mind.

The first full year of Carleton's management should feature plenty of trial and error while monitoring how the university and community user groups interact with the space.

There will also be a focus on community outreach and engagement to develop rich and meaningful collaborative opportunities, emphasizing new and exciting experiential learning for students.

Once operations find a good rhythm and community collaborations start to vibrantly fill the space, the focus can shift to future program ideas and larger capital projects, including the creation of a professionally equipped recording studio and new art installations.

"The space is to be safe and welcoming in order to foster programming that is multi-generational, inclusive, and diverse," says Brown.

"A dream would be to host at least one event per year where the university and community groups could fill the entire facility, and where people could move from room to room to experience different performances or exhibits.

"This type of event could allow visitors to become more fully aware of the centre's footprint and user potential, and would hopefully encourage people to feel more at home by getting to know all the nooks and spaces at the Carleton Dominion-Chalmers Centre."

# SKULLS FOR SALE

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AN INTERVIEW WITH HISTORY'S PROFESSOR  
SHAWN GRAHAM

By Nick Ward

Photos by Fangliang Xu

Professor Shawn Graham's research profile will change your understanding of what is to be an archaeologist.

Originally trained in the traditional study of Roman archaeology, Graham's academic career as a faculty member in the Department of History has evolved to focus on the sophisticated fields of digital archaeology, digital history, and the digital humanities.

Graham is an active public voice on Twitter and on a variety of open access channels like [www.electrarchaeology.ca](http://www.electrarchaeology.ca), where he shares, among other things, his research, experiments, ruminations on the modern academy, progressive teaching tactics, and his thoughts and experiences using new learning technology. Woven through his writings are cleverly placed odes to popular art and culture which serve as useful tools to ground and situate the often complex and avant-garde ideas he presents. Notably, Graham is also the founder and editor of the innovative online space *Epoiesen: A Journal for Creative Engagement in History and Archaeology*. In 2015, he co-authored the book *Exploring Big Historical Data: The Historian's Macroscope* which interrogates, describes, and decodes the organic intersection of the digital humanities and big data.

As you can likely appreciate, there exists no utilitarian way to fully capture Graham's award-winning teaching, research, and knowledge production in a single article. However, his current Social Sciences and Humanities Research Council (SSHRC) Insight funded project in collaboration with Dr. Damien Huffer of Stockholm University quite neatly conveys Graham's broad-stroke ideas, concerns, and sensibilities.







Graham's newest venture demonstrates how historians can use progressive tools and platforms to better understand the past. It also serves as a reminder that you can find just about anything on the Internet. Most crucially, this research confronts the brutal history of colonialism and its horrible consequences. While this project is exceptionally important, it is also lamentably grim.

Graham sat down with the Faculty of Arts and Social Sciences to discuss his career, digital archaeology, and his ground-breaking project, *The Bone Trade: Studying the Online Trade in Human Remains with Machine Learning and Neural Networks*.

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**On one hand, you are an expert analyst of the transpired — artifacts, ecofacts, and biofacts, which provide us with context to better understand the present. On the other hand, you are doing this work which implements sophisticated code, relies on social media, and interprets our digitally informed modern realities to better prepare for the future. In a lot of ways, *The Bone Trade* crosses time. What draws you to both the “historical” and “innovative?”**

Let's hope it comes together as well as all that! The computational side of this project emerges out of my participation a few years ago in a symposium organized by Kevin Kee (Dean of Arts at the University of Ottawa) on computer vision in history.

I was the curmudgeon at that party — my piece in the volume, coming out later this year I hope, starts with, “We can't see the past ...” Neural network approaches to computer vision were only starting to come on stream at that point, and, at least initially, I found neural network approaches that dealt with text easier to get working on my machine. Easier to get my head around.

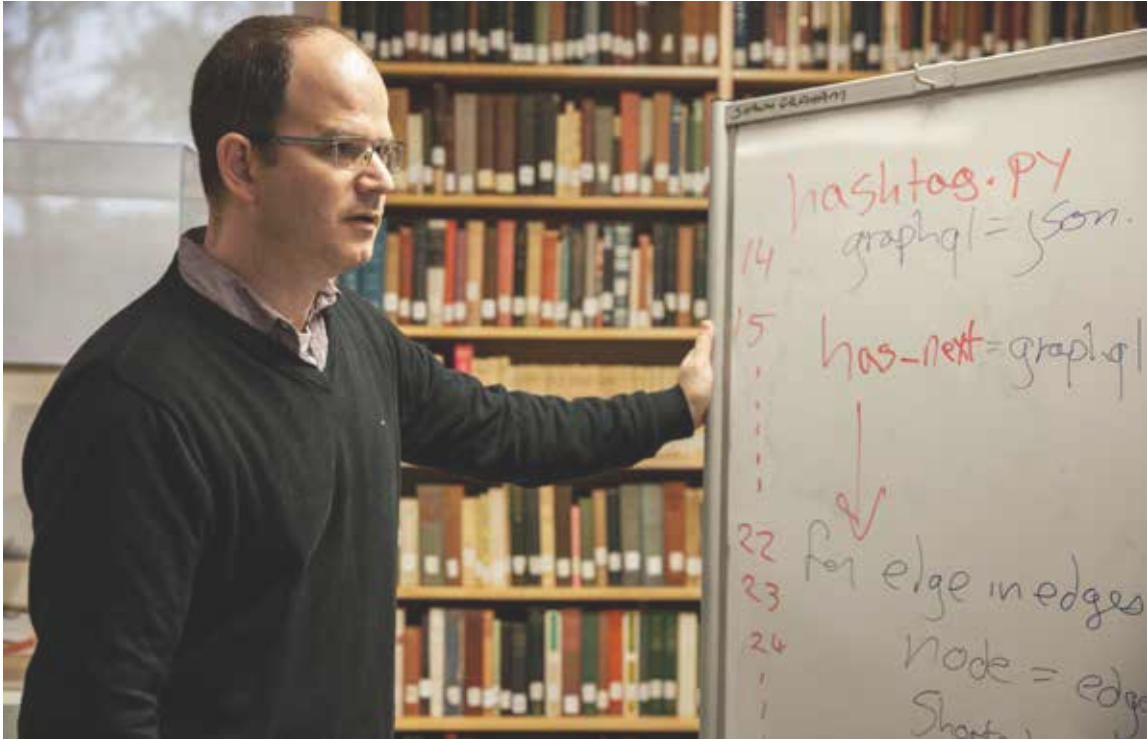
**Am I correct to understand a neural network as an application tool which sorts through content and then, through the code architecture within it, is able to make its own independent assessments and classifications? For example, if I'm doing research**

**on the various species of mammals, which are most likely cats, which are dogs, which are meerkats, etc.?**

Right. It is much like passing a whole bunch of filters across an image, each filter allowing a different kind of information to slip through. There are layers and layers of these filters, each one passing up a different vision of what it has seen. The lowest-level filters respond to things like curves or blocks of colour; the higher-level filters respond to more complex shapes — noses, shaggy fur, what-have-you. But how do the higher-level filters recognize these things? It's in the patterning of links between layers. The output of the network is a percentage guess — 67 percent shaggy dog, 13 percent camel — and since we know what the image actually was in the first place, the network readjusts its weightings between filter layers and tries again.

Eventually, it comes up with a particular pattern of linkages and weights between layers that always identifies the pictures we train it on. When we expose it to a new picture, the pattern of pixels falls through all those filters and weights and if it is a picture of a dog, then that is the pattern of linkages that lights up most — 98 percent shaggy dog. If not, maybe it'll be a different pattern that lights up. It depends on how the model — the pattern of linkages, layers, filters — was trained, and what it was trained on.

Tensorflow is a tool I use a lot. It is a software library that Google developed to work with these kinds of models; Inception is a trained model on over 1,000 different classes of *things* using millions of images. What it was not trained on, was human remains. It's best guess for human skulls are always something like 85 percent jellyfish. But, there's something called “transfer learning” — we can throw out the last layer of labels on the Inception model, the layer that assigns the labels and give it a new set of training images. Most of the model's learning-to-see just needs to know *what* it's looking at; with only a few thousand images, we can train it to see — to label — new things, to transfer its training to new domains. The second last layer is a numeric representation of the image it's looking at — this information can be used to find out what things it thinks are similar, which allows us to look for patterns in how images are composed.



Dr. Graham puzzling over python code.



**Fascinating. How did you come to learn and use these neural networks?**

I like to say my job is to futz around with stuff I find on the Internet. I played with these network models I found, I'd train them on ancient Greek plays and have the neural net "write" a new ancient Greek play. As more and more people played with neural networks, they would share their code and their hints and tips. I read voraciously, trying to keep abreast of what's going on. Last year, Douglas Duhaime, a librarian at Yale, published a blog post showing how he and his team were able to use neural networks — not for labelling images, but for clustering images that the machine identifies as "similar" — the machine sees in 2048 dimensions, by the way — and I realized that I could use this on the Instagram posts that I'd already been collecting. In that earlier project, we were looking at the language of the posts, but now I had the tools to look at the *images* themselves, and to explore how or if their contents jived or not with the language of the posts.

**Which brings us to the content for which you are using these tools — your study of the illicit trade in ethnographical and archaeological human remains through Internet channels like Facebook, Instagram, and eBay.**

Purchasing and selling the physical remains of the dead is a branch of a much larger worldwide phenomenon called "the red market", or the buying and selling of human tissue, more often than not through illegal or dubious means. This market, which is inherently and profoundly exploitative, includes the sale of everything from human blood, organs, and tissues to the trafficking of living human beings. There has been a significant amount of thought and inspection put towards understanding these illicit channels of commerce used to buy and sell antiquities — statues, pots, mosaics, and so on — but a lot less is grasped about the shadowy trade of the dead that exists within today's red market.

This part of the research is obviously very disquieting — how people market and desire to consume the dead.

We've found there's a market for essentially any kind of remain you can think of. The skeletons of soldiers from the world wars, trophy skulls, instruments fashioned from human bone.

Buying and selling human remains exists in a bit of a grey zone. There's not a lot of legal cohesion from country to country, which results in operable legal loopholes for vendors and buyers. Overall, it's easy to find. Like anything else: if someone is willing to buy something, there will be a market for it online. It's just a matter of whether or not the platform has a meaningful moderation policy. In a wide variety of cases, the answer is, no they do not, and sellers are resourceful in finding ways to sell their products, often hiding in plain sight. Sometimes we track them on social media by hashtags, for example; *#vulture-culture*, *#oddities*. We've set up well over 100,000 scrapes.

**Facebook is creating for itself the reputation as a lawless network with few ethical standards. It has become a booming avenue for illegal, international, trafficking markets, including the sale of stolen antiquities by extremist and criminal groups from conflict-ridden regions in the Middle East and North Africa. You were involved in The Antiquities Trafficking & Heritage Anthropology Research (ATHAR) project, which examined these circumstances, specifically by using a case study on groups based out of war-torn Syria — could you explain your contributions to the project?**

There are a number of public and private groups on Facebook dealing in human remains. What is it, a billion people on Facebook right now? Facebook wants to be the Internet for the world, the better to market our likes and private data to ad buyers. Anything you can imagine, it's there on Facebook. We've seen private groups buying and selling human remains. We've seen people sharing videos of themselves opening graves and pulling out skulls and long bones — with the clothing still intact.

As far as the ATHAR project is concerned, my role there was to do the social network analysis of how these groups are interconnected through their administrators. Person A might be a moderator on three different groups, while

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0:15:41 [scrapy.core.scrapers] DEBUG: Scraped from <200 https://www.instagram.com/p/

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('Human Leg for sale $299\n'\n'#odd #oddity #oddities #odditorium #theodditorium #skull '\n'#skulls #skullsforsalle #humanskullforsale #humanskull '\n'#humanskulls #geriatricskull #realskull #realhumanskullforsale '\n'#realhumanskull #curiosity #curio #vultureculture #macabre',),\n'pay_url': 'https://instagram.fxds1-1.fna.fbcdn.net/vp/7e4c0f6e6f60cb60937a6dcc28b42242/5C72',\n'count': 90,\n'id': 0,\nc_lat': 0,\nc_lon': 0,\nc_name': '\nowner_id': '\nowner_name': '\nshortcode': '\ntaken_at_timestamp': 1540914655}
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2018-10-31 10:15:41 [scrapy.core.engine] DEBUG: Crawled (200) <GET https://www.instagram.c

Person B might moderate another two groups, but one group will be moderated with both Person A and Person B in common. We can then reasonably build up a network map of individuals connected by common groups, and groups connected by common individuals. What we build up is a picture of the transnational networks that facilitate looting and marketing of illicit antiquities across the world. Some of these groups are functioning as a kind of auction-house or loot to order- photos will be put up of antiquities in situ, and then the materials get looted once a willing buyer is found. Facebook makes this all possible. If you alert Facebook to it, they just shut down the group. But the personal connections remain, so new groups pop up — and Facebook has destroyed the evidence by deleting the original group.

**Interesting. Do you believe there is a typical profile of the buyers and sellers in the illicit trade of human remains online?**

That's one of the things I want to understand. What attracts people to this? There are so many ethical implications. In our experience so far, we've often found that it's the story that sells the skeleton. Buyers want a rich history for their pieces. They want social souvenirs.

**You work closely with Prof. Huffer from Stockholm University on this research.**

I met Damien in the coffee line at the conference venue hotel at the Society for American Archaeology annual meeting a few years back.

I'd seen him give a paper on trying to understand the extent of antiquities trading on eBay. He described their methodology, of paging manually through results, following links, writing things down, taking screenshots. Making small talk, I mentioned: "You know, there are ways of automating and expanding what you're doing," and one thing led to another.

At the time, Damien was working at the Smithsonian; he's now at Stockholm University. We're in touch often, Twitter direct messages, mostly. We use basic online collaboration tools to keep on the same page. I tend to explore the more technological rabbit holes; Damien,

as an osteologist, is working on provenance research on museum collections, which is a complementary project to our current one. But it helps us to understand just what we're looking at as we collect these digital traces.

**What are some of your overarching social and technological objectives with this SSHRC funded project?**

Technologically, we want to see just how far we can push this technology, what we can achieve with it, and where the dangers and pitfalls are — technologically, socially, and ethically. A lot of damage was done in the name of "science" when 19th and early 20th century scholars pulled these collections of human remains together — often without permission, often without the knowledge of the peoples whose ancestors these were. A lot of energy was expended in trying to "prove" various theories about the "fitness" of various "races," using these remains. A lot of the material circulating online now often claims to be from "a deaccessioned study collection" or a "medical collection." If that's true, then it comes loaded with all the same moral and ethical issues, and we have to do what we can to figure out where these remains come from. Even if it's not true, we still need to find out where these remains come from — just this summer, twenty 700-year-old skulls were stolen from a crypt in Kent.

Ideally, we'd like to return some of the humanity to those whose remains are being sold. Perhaps we will be able to reconnect the remains with the people, families, and cultures of which they came.

**Tragic.**

Yes. But can we actually do what we've set out to do? Computer vision companies promise to be able to determine race and ethnicity from photographs where key points are identified and compared against reference collections. This is to recreate the same sins of the social Darwinists, the race theorists. Identifying descendent communities for the people in these photos we discover — because you have to remember, human remains were people and still are if we could only connect them to their stories, their names — might not be possible; to even *try* might be to revisit the same kind of violence again.



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This part of the research is obviously very disquieting — how people market and desire to consume the dead.

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And so, our goals are more modest. We want to understand what motivates people involved in this trade, how they go about organizing this trade, the extent and influence of the trade. The technology allows us to work out how images cluster across the tens of thousands of photos we've collected, and from those clusters, the patterns of intent. We want to show how the technology works, understand its limitations so that it can be applied usefully, purposely, and ethically across other historical disciplines.

**Clearly, ethics and morality are in the forefront of your mind as you do this work. What do you believe the continued interest in the trade of human remains says about contemporary Western ideals and what, in your opinion, are some of the oppressive properties of social media?**

Beatrice Martini, a research fellow at Harvard, has a succinct definition of colonialism: "The practice of a power extending control over weaker beings or spaces." This then can easily be understood in the digital realm as we see things like Facebook Zero, or the erasure of net neutrality, or Cambridge Analytica buying and selling our identities, or the arrangement of platforms such that the "ideal" user is a white man from southern California (Twitter). Digital colonialism is the arrangement of our technologies so as to extract value, make our surveilled presence online always a form of labour, and pull the fruits of that labour into the hands of the very few indeed.

So here we have a platform — Instagram — being used to facilitate the flow of (most often) non-white bodies as actual commodities. The highest prices are always commanded by materials that are presented as the "other", as "tribal", non-white, non-Western.

**Thanks, Prof. Graham. I believe you've left our readers with a lot to think about. How can people and students connect with you if they'd like to further engage in this discussion on the red market and/or modern approaches to archaeology?**

Don't buy human remains. Replicas abound; use those. Follow our project website at [bonetrade.github.io](https://bonetrade.github.io) for updates, presentations, videos, and tutorials.

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Professor Shawn Graham's eCampusOntario funded textbook project, *ODATE: the Open Digital Archaeology Textbook Environment* has won the 2019 Archaeological Institute of Archaeology Award for Outstanding Work in Digital Archaeology.

## STUDYING AFFECT

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LEADING AFFECT THEORY RESEARCHER JOINS CARLETON AS THE NEW DIRECTOR OF THE PAULINE JEWETT INSTITUTE OF WOMEN'S AND GENDER STUDIES

*By Nick Ward*

*Photos by Fangliang Xu*

How are you feeling today?

How have you felt over the past couple of years?

Feeling off? Unfulfilled? Are you concerned about the ecological future of our planet? Perhaps you're feeling confused or angered by the actions of others? Generally speaking, are you unsure of yourself and your place in society?

Professor Ann Cvetkovich, feminist and queer scholar and leading affect theory expert can help explain these feelings and why they are important.

Cvetkovich, the author of the often cited and interlinked books *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* (Rutgers, 1992); *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Duke, 2003); and *Depression: A Public Feeling* (Duke, 2012) has just arrived at Carleton as the new Director of The Pauline Jewett Institute of Women's and Gender Studies. She comes from the University of Texas at Austin after a distinguished tenure as the Ellen Clayton Garwood Centennial Professor of English, Professor of Women's and Gender Studies, and inaugural Director of LGBTQ Studies.



Professor Ann Cvetkovich.





“Affect theory, or the critical study of feelings, enables the academic examination of emotional responses to real-world occurrences and structures that affect people,” explains Cvetkovich. Personal — or felt — experience is foundational to understanding how people traverse the world as both individuals and as publics. “Obviously, experiences differ from person to person.” says Cvetkovich. “White privilege is going to give you one experience of walking through space while being someone who is visibly genderqueer might get you another experience. So, what does that mean at the level of senses and how does that affect people’s realities?”

Along with others interested in political affect, Cvetkovich has frequently focused on the dialectics of hope and despair and particularly on negative feelings of unhappiness, depression, and failure, which often manifest themselves in irrational and desperate behaviours — actions which further nullify any hope of a resilient happiness. To decipher this phenomenon, Cvetkovich asks people to explore what it is exactly that they are chasing. “The idea of an attainable good life looms large,” says Cvetkovich.

Accompanying theorists of the “good life,” such as Lauren Berlant on “cruel optimism” and Sara Ahmed on “the promise of happiness,” Cvetkovich is interested in how fantasies of the good life promise one thing and deliver another. The dream of the good life offers the potential to emancipate people from the consternations of feeling unfulfilled and part of its seduction is that a better life always seems to be right around the bend — it’s just a matter of landing that job or starting that carbless diet. Feelings of fulfillment are believed attainable because the CEO, the celebrity, and social media influencers all seem to have them.

In reality, says Cvetkovich, for most, the mythical good life is unfeasible given that the predominant social structure is racist, homophobic, misogynistic, and panders to the already wealthy and powerful. “Affect and cultural studies explore how larger social systems are experienced at the level of sensation or embodied feeling,” says Cvetkovich. “How does capitalism feel? How does racism feel, and sexism feel? How does the political economy we’re living in feel?” she asks. “These structures have potent

consequences on feelings. It also must be noted, that this violence can take many forms from assault to a subtle glance.”

These concepts are explored through Cvetkovich’s most recent book (released in 2012), titled *Depression: A Public Feeling*, which analyzes depression as a social and cultural phenomenon. The book also includes a memoir section in which Cvetkovich reflects on her own angst and despair and how these feelings have affected her everyday experience, both personally and professionally. In *Depression: A Public Feeling*, she considers how her own coping strategies — ordinary activities from swimming and yoga, to visits to the dentist — which have helped to boost and soothe her.

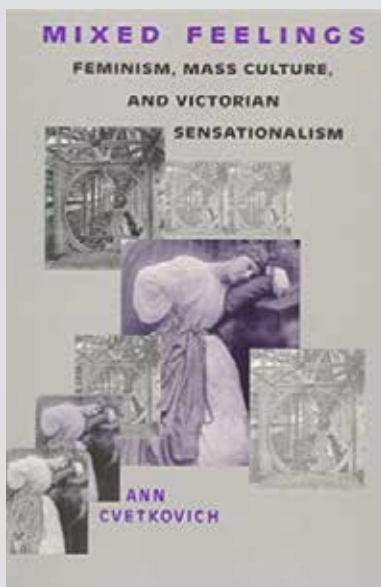
### **Reflections and meditations from a life focused on the influence of feelings**

Born in Vancouver and raised on Vancouver Island, Cvetkovich moved to Toronto when she was ten years old. Regionally, Vancouver and Toronto are very different places, and she was shaped by both of them. The beautiful, humbling B.C. oceans and terrain remain today as foundational influences for Cvetkovich, but it was the urban crucible of Toronto in the sixties and seventies that ignited her interest in examining people and culture.

“At the time that I lived in Toronto, the city was in a state of transition, and new waves of immigration transformed it.”

Cvetkovich attended Harbord Collegiate Institute in downtown Toronto, a school whose students were the children of immigrants from Hong Kong, Taiwan, Portugal, Bangladesh, the Caribbean, Eastern Europe, Italy, and elsewhere. Her family lived in an evolving neighbourhood that included many new faculty members at the University of Toronto who had come to Canada from the U.S. “Also, very important to the fabric of Toronto in the sixties were the Vietnam War draft dodgers who had immigrated to the city and brought with them anti-war activism and a belief in the power of community, activism, and art,” says Cvetkovich.

This hippie counterculture and alternative student advocacy was a potent mix for a precocious young



Cvetkovich's three books: *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* (Rutgers, 1992); *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Duke, 2003); and *Depression: A Public Feeling* (Duke, 2012).

person. "I had the benefit of a very radical and cosmopolitan culture in a distinct era and place." Her experience in Toronto also inspired curiosity about life outside Canada's borders. And so, Cvetkovich moved to the U.S. to study Literature and Philosophy at Reed College, a small liberal arts school in Portland, Oregon and would continue on in grad school at Cornell in Ithaca, New York where she would complete both her M.A. and PhD in English at a time when critical theory was on the rise.

Through her transition from undergrad to graduate school, Cvetkovich started conceptually wrestling with the Cartesian split between mind and body, or reason and emotion, which took her beyond the parameters of a single academic discipline. Just as pressingly, she sought to discover what arts, culture, and creativity can contribute to causes of social justice around the world. The interdisciplinary school of

feminist thought was just beginning to make an impact. "Feminist forms of critique opened everything up for me, and I began thinking critically about existing systems of knowledge and the possibilities of creating new knowledge through the exploration of felt experience."

At the time, what is referred to today as affect theory did not exist. Instead, there was a small and marginalized field called the philosophy of emotion, which piqued her interest.

Cvetkovich was intent on unpacking and exposing the omnipresent sexist dichotomy between reason (classically gendered as masculine) and emotion (problematically gendered as feminine). In doing so, Cvetkovich was set on demonstrating just how massively influential feelings are on all aspects of life as we know it.

## **Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism**

Her first book, which doubled as her PhD dissertation, *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* (1992), helped create the field of feminist affect studies through its focus on popular genres for women that sought to create strong feelings. For *Mixed Feelings*, Cvetkovich uses the tools of feminist, Marxist, and poststructuralist theory to examine how depictions of transgressive women, in Victorian sensation Novels provide a mechanism for readers to express dissent and rebellion. The book also includes a chapter which examines Marx's *Capital* as a Victorian sensation novel. Here, the focus is on how Marx depicts capitalism as a Gothic monster and documents its effects on workers using melodramatic and sensational representation.

"My argument in *Mixed Feelings* emerged from the good-old feminist touchstone that the personal is political. How we feel matters to understanding social structures," explains Cvetkovich.

After wrapping up her PhD, Cvetkovich landed a position as professor of English and of Women's and Gender Studies at the University of Texas at Austin, where she would remain until 2019.

## **An Archive of Feelings**

For her second book, *An Archive of Feelings* (1993), Cvetkovich draws from a sex-positive feminism and AIDS activism to develop a queer approach to trauma that addresses sexual and affective experience, including everyday forms of injury. Critiquing medical models of PTSD, Cvetkovich seeks to expand the category of trauma to include not just the Vietnam war veterans whose experiences were the foundation for the diagnosis. Her project was also inspired by new archives of trauma testimony that sought to record the experiences of Holocaust survivors, and she was interested in expanding the frame of historical trauma to include slavery, the colonization of Indigenous peoples, and migration and diaspora. Starting from a focus on lesbian survivors of sexual violence and lesbian AIDS activists, Cvetkovich

found herself shifting from trauma to ordinary experiences of loss and mourning. To do so, she also had to develop new tools for documenting ordinary affective experience and thus found herself wondering how to create an "archive of feelings." The book closes with a discussion of an actual archive, the Lesbian Herstory Archive, and her research there led her to her next project, an exploration of how LGBTQ archives are providing new counterarchives and critical understandings of public history, including trauma histories.

*An Archive of Feelings* continues to inform Cvetkovich's interest in testimony, oral history, memoir, storytelling, and other genres of public feeling that use personal narrative as a form of historical and social knowledge. "Listening to people and offering them witness helps show them that their struggle — the injustice and violence that they have faced — is essential and will be remembered. This is often transformative," she remarks.

## **Coming to The Pauline Jewett Institute of Women's and Gender Studies**

In her return to Canada by taking a position at Carleton University, Cvetkovich brings with her a career of encouraging a deeper understanding of the complexity of violence, from physical harm to micro-aggressions felt every day by the marginalized. Moving forward she continues to seek new ways to document and convey the gravity and nuance of lived experience. She is currently focused on methodological and scholarly experiments in format — from oral history archives and personal narrative, to video documentaries and art practices. "I've long been inspired by the theatre of protest, and cultural activisms, like drag performance, for example, that implement humour and flamboyance to deliver cultural messages."

"I'm also inspired by Indigenous scholars such as Dylan Robinson who explore arts and culture as a different pathway to resurgence and as a critique of conventional models of reparation. I hope to learn more here in Canada," says Cvetkovich.

For Cvetkovich, the dynamism of the Pauline Jewett Institute of Women's and Gender Studies (PJIWGS)



was one of the draws to joining the unit here at Carleton. “I’m really interested in institutional change and interdisciplinary spaces, so this job is an opportunity to share my values in collective action. I’ve joined forces with very impressive colleagues who are also keen to discuss new configurations of feminist studies for the 21st century that reflect its intersectional, transnational, and decolonial ambitions.”

“I’m delighted with the integration of Disability Studies and Sexuality Studies into our unit. We’re having conversations on programming and pedagogy that consider our intersections and envision a critical diversity studies.”

While Cvetkovich leads the way for the PJIWGS she is also seeking to partner with other departments within the Faculty of Arts and Social Sciences (and beyond) to tackle issues of diversity and inclusion, and she is especially eager to coordinate with Carleton’s Indigenous Strategic Initiatives planning. “Universities are an important place to create new structures if we’re looking to decolonize, to change society, and and to fundamentally transform Canada,” she says.

Cvetkovich’s research on affect and feeling is undoubtedly complex, but complex thought is required to decode a complex world. The foundational message she imparts to her audiences is that your feelings are political, and if we can understand them, we can better grasp political consequences. Reckoning with feelings as a vital force in shaping our public and political spheres can be a step towards more radical and open democracies around the world. Just as critically important is understanding how feelings function adversely — how biased structures and institutions make us feel and cause us to feverishly hunt for the unreachable good life. Cvetkovich’s expertise in affect, gender and sexuality studies, and arts and culture are most welcome in FASS. “There’s so much excellence and potential at Carleton. I’m thrilled to be a part of it,” she says.

So ... now that you’re familiar with Cvetkovich and her research and therefore appreciate that your response is dense with political and cultural meaning, ask yourself one more time: How are you feeling today?

## STUDENTS MAKING A DIFFERENCE IN THE REVAMPED PROGRAM IN CHILDHOOD AND YOUTH STUDIES AT CARLETON

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STUDENTS FATEN AL-ATHARI AND CALLA TAIT SHARE THEIR LIFE-CHANGING EXPERIENCE DURING THEIR PLACEMENTS AT SOPHIA HOUSE WORKING WITH CHILDREN WHO ARE NEW TO CANADA

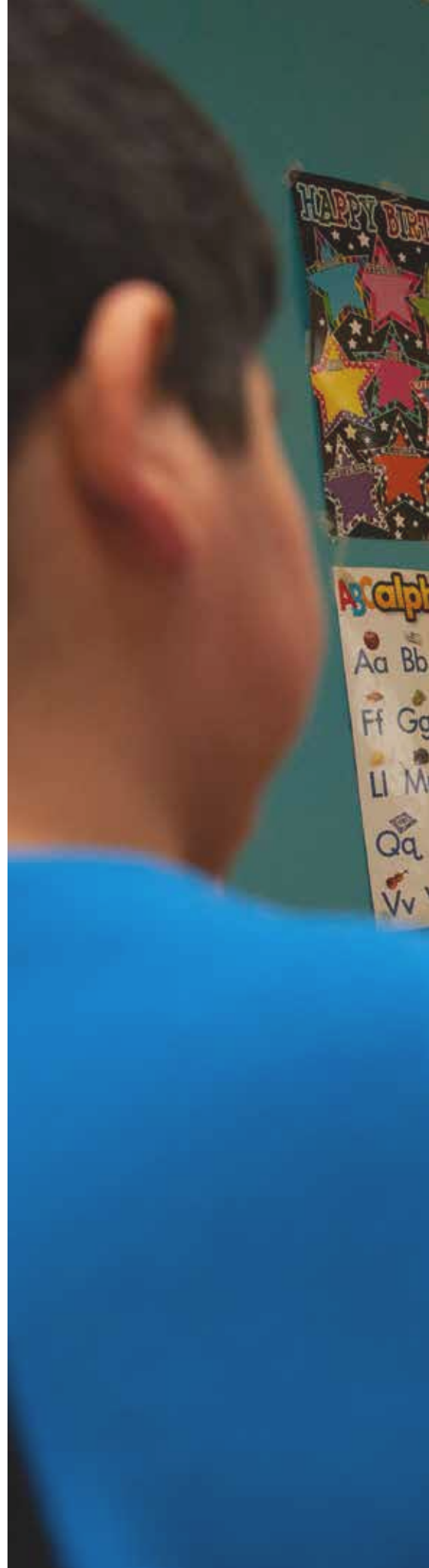
*By Nick Ward*

*Photos by Fangliang Xu*

Quite phenomonally, new Canadians represent about 25% of Ottawa's population.

This statistic speaks not only to the capital city's rich diversity, but also to Canada's national aspiration to be a welcoming landing spot for immigrants in search of a life free of violence, hunger, and political turmoil.

Adapting to a new country can be challenging for brand new Canadians who have often just completed a draining intercontinental journey. Thankfully, there are federally funded programs such as Maison Sophia Reception House, which have the mandate of providing support to our future neighbours upon arriving in Canada.





Faten al-Athari teaches an art lesson at Sophia House.



Established in 1988 and holding up to 96 people at a time, Sophia House offers temporary accommodation of 3-4 weeks for government sponsored refugees and refugee claimants.

In addition to offering boarding services, Sophia House also provides residents with workshops on food, transportation, internet access, housing, emotional support services, and Canadian life in general. This programming intends to guide people through the intimidating transition to a new community and culture by helping them find their feet and become self-sufficient.

Sophia House also offers a specialized Transitional Learning for Children program for newcomer kids. This program is taught by staff facilitators who help equip the children with the foundational knowledge required to smoothly adapt to their new homes.

Two of the facilitators provided to help child residents are Faten al-Athari and Calla Tait — students participating in a practicum for the freshly revised Childhood and Youth Studies program (formerly titled, “Child Studies”) at Carleton.

### **Faten al-Athari**

al-Athari first conducted her practicum two years ago at Sophia House.

“During my practicum, I was in charge of leading the classroom activities. Most of the time I was left alone in the classroom with the children,” says al-Athari, who flourished through the challenge of working within the fast-paced environment of families constantly arriving and moving on from the Sophia House.

“I really enjoy working with children by introducing them to their new environment. Helping them adjust is my favourite part of this job.”

al-Athari herself immigrated to Canada at the age of 10, so she intimately understands the feelings and considerations of a child arriving in a new country. “I can still vividly remember my experience and am very grateful to my first teachers who helped me adjust to my new life. They made

me feel accepted, and I would like to do the same for these children as my teachers did for me.”

The Children’s Program accepts children from 6-17 years old, meaning facilitators are required to always be prepared with activities suitable for a diversity of ages — another area in which al-Athari excelled. Her skill and nimbleness honed by Childhood and Youth Studies did not go unnoticed. Soon after her placement had wrapped and she had completed her degree, al-Athari was offered a one-year contract as a Children’s Program Worker, a position which looks likely to evolve into a future career.

### **Calla Tait**

As fate would have it, one of al-Athari’s first duties in her new capacity was to supervise another Childhood and Youth Studies student, Calla Tait. Tait, whose preferred pronoun is ‘they,’ began their practicum at Sophia House under al-Athari’s supervision in the winter of 2019.

“Faten was so helpful in making me feel comfortable at the Children’s Program,” says Tait. “She had been in my shoes, and so she knew which things were difficult and nerve-racking from her practicum experience. This made it so easy to approach her and ask questions!”

Following in al-Athari’s footsteps, Tait worked with children of all ages who speak a variety of languages from all different backgrounds and experiences. To accommodate this vibrant mix of culture, Tait spent a lot of time doing prep work, researching engaging activities for the children, and learning how to communicate with gesture and drawing in the absence of shared language.

“The sheer diversity of the children served as a challenging, but inspiring lesson on how to be flexible, think quickly on my feet, and communicate effectively and compassionately with kids, even if we didn’t speak the same language. These were skills which I refined in Childhood and Youth Studies.”

“I hope that I was able to help them half as much as they helped me,” says Tait.

## Professor Patterson

The empowering and life-altering experience of working with immigrant children at Sophia House as part of al-Athari and Tait's degrees in Childhood and Youth Studies was facilitated in large part by Professor Monica Eileen Patterson of the Institute of Interdisciplinary Studies (host department of the Childhood and Youth Studies program). Although on paper al-Athari and Tait don't appear very similar, Patterson saw many important commonalities between the two students. "Faten and Calla come from different backgrounds and have had different experiences, but they shared a maturity and commitment to helping children that was quickly revealed when I spoke to them about their interests. They were both enthusiastic about the opportunity and flourished in their positions at Sophia House," she says.

Patterson was delighted to watch her students blossom in their roles at Sophia House as they carved their own identities as versatile professionals passionate about teaching and working with children.

"They both told me that one of the most important lessons they learned was to always do the art project yourself before attempting to teach it to others because even with clear instructions, you need to go through the process of doing the exercise firsthand to be able to effectively transfer that knowledge to others."

"This is a great metaphor for the value of the practicum itself, particularly the way that experiential learning can provide a deeper and different understanding, through learning by doing, that text-based descriptions and analysis cannot," says Patterson.

### Service-Learning in Community Settings: The Practicum in Childhood and Youth Studies

The idea to hold placements at Sophia House was a concept conceived by Child Studies alumnus, Selam Abebe, explains Patterson. "When I first started teaching the practicum, almost all of the students took placements in early childhood centres or schools, but I was interested in broadening the range of options based on students'



Calla Tait (left), Professor Monica Patterson (centre),  
Faten al-Athari (right) at Sophia House.





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al-Athari and Tait's students show  
off their artwork.





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Calla Tait and a young student creating art together.

interests. I had learned of Sophia House from former Child Studies student Selam, who had volunteered there and whose sister worked there.” Through this connection, Patterson was able to place al-Athari in Sophia House for 2016.

The success of al-Athari and Tait at Sophia House was influential in helping Patterson, and Childhood and Youth Studies Director Professor Julie Garlen make the decision to establish a specific practicum course beginning in the fall of 2019 titled Service-Learning in Community Settings. The course will feature year-long practicum placements at different sites across Ottawa and the surrounding area. Along with a placement, the course also includes readings, class meetings, and essay assignments all designed to enhance understanding and promote critical reflection. “First and foremost, through their placement in a host institution or organization, students have a chance to test out and apply their academic knowledge in a real-world, policy or practice-oriented work setting,” says Patterson.

During their practicum placements, students work in a volunteer capacity under the mentorship of an on-site supervisor with the principal goals of learning through experience and expanding their networks beyond the Carleton community.

“The course is designed to help students connect theory and practice through six hours per week of field placement in a community setting,” says Patterson. “They will be placed in professional settings, including childcare centres, schools, camps, after-school, extra-curricular, and sports programs, and government and non-profit organizations that serve children and/or youth.”

In these environments, students will be exposed to professional demands that will provide them with invaluable real-life experiences that will enhance their employability and interpersonal skills, helping them develop their own unique professional identity, and transitioning them into the workforce as smoothly as possible. In fact, many practicum students are offered extended, paid jobs as a result of their initial placements.

“Perhaps most importantly, the practicum helps students test out their ideas about themselves and what they think they like and want to do in the future. For instance, many Childhood and Youth Studies students who want to work with children think they have an age group they prefer. But they can never know what their preferences really are until spending time with actual children!” says Patterson.

“Some students are surprised to learn that they prefer working with older or younger ages as a result of their practicum, which is very useful information to have before starting teacher’s college or beginning work in an Early Childhood Educator position. Sometimes learning what you don’t like is even more valuable than finding things you do.”

### **Childhood and Youth Studies Revised**

The emphasis on practicum placement and experiential learning is just one feature of the significantly revised program in Childhood and Youth Studies.

The redesign aims to address the sustained growth of student demand over the last five years and align the program with current trends in childhood and youth studies to position Carleton University as a unique site for innovative research about and with children and young people. It was also renamed and restructured to reflect current developments in the field. Remarkably, since 2012, the program has seen a 765% increase in enrolment from 66 students, to 505 in 2018.

A large part of the program’s intensifying appeal is its inherently interdisciplinary nature, a feature which has been emphasized through the revision and is illustrated through the diverse profiles of faculty members in the program. The program’s faculty roster includes scholars with PhDs and EdDs in Anthropology and History, Curriculum Studies, Education, Health Care and Epidemiology, Literature, and Psychology, while faculty research interests span a wide range of interdisciplinary topics, including children’s museology, critical disability studies, children’s popular culture, trans-youth narratives, children’s literature, migration, and children’s mental health.



With this program change, Carleton positions itself as one of the few pioneering universities around the world where critical child and youth scholars from a wide range of disciplines have been brought together in one academic unit. This shortlist also includes Rutgers University-Camden in the U.S., Brock University in Southwest Ontario, and Linköping University in Sweden.

As explained by Patterson, the program has also evolved to reflect current epistemological and methodological trends in critical childhood and youth studies, which remains a relatively new and hastily growing field within the contemporary academy. “The field of critical childhood and youth studies is premised on a departure from traditional psychological and sociological approaches to conducting research ‘on’ children, which limits the agency, voice, and participation of young people,” she says.

“Contemporary critical childhood and youth scholars believe that children themselves are the best informants on their own lives and therefore take children’s own cultures, meanings, and worldviews seriously. We also see children as important, active members of society who impact the world and those around them in multiple and profound ways.”

“While traditional research has viewed children as passive, dependent, or incomplete, critical scholars view young people as vital participants in society, differently competent to adults, but of interest for what they are now, not only who they will become.”

With their reconfigured study focus and enhanced opportunities for distinctive practicum placements, Childhood and Youth Studies develops resilient graduates ready for a wide range of professional and academic careers in schools, hospitals, community and governmental agencies, or universities.

The implemented changes in Childhood and Youth Studies reflect what Patterson believes should be the role of the university in 2019.

“Universities have much to offer society as sites of learning and critical thinking, not only by providing insight into current issues through theory, research, and critical analysis. But for this insight to be relevant, it must be connected to the lived experiences of real people,” she says.

“For me, experiential learning is such a crucial component of one’s education as it allows for theory and practice to test one another. Engaging in community service, activism, and protest enables students to see themselves as active citizen-scholars in a global world, and not just passive recipients of knowledge. Such engagement leads both students and faculty to be contributing members of their society, and to develop a more holistic and empowered sense of themselves as social agents.”

Naturally, when discussing their time in Childhood and Youth Studies, Tait echoes Patterson’s beliefs.

“My favourite thing about Childhood and Youth Studies was how many doors it opens, and how you can go so many different directions with it. This is exciting, but also makes it a bit complicated when trying to think about post-university options. Because of this, I really value my hands-on experience, since, in my mind, it is the best way to learn how to work with children and different types of career possibilities.”

“I can’t express how happy I am to be in this program,” declares Tait.

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For more information about Childhood and Youth Studies, please visit: <https://carleton.ca/iis/programs-of-study/child-studies/>



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Professor Monica Patterson.

## KAGISO LESEGO MOLOPE'S PLACE IN CANADIAN LITERATURE

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By Dan Rubinstein

Photos by Chris Roussakis

Positive reviews can be very important to writers. When you work in a void, critical praise in the press validates all those hours of isolation and creative angst.

But for Kagiso Lesego Molohe, a Film Studies graduate student at Carleton, having a pair of novels named to national best books lists last year was particularly meaningful.

"It makes me feel like I have a place in Canadian literature," says Molohe, who moved to Montreal from South Africa in 1997 and initially thought that her writing would only resonate in her homeland.

"As an immigrant, I feel embraced," she continues. "You feel more at home if you can bring your work to readers in your chosen country. Maybe I had thought that my stories weren't universal enough. Now I feel encouraged to keep going."

*Such a Lonely, Lovely Road*, about a gay black medical student coming out in AIDS-ravaged Cape Town in the 1980s, was on the CBC's list of best Canadian fiction in 2018, while *This Book Betrays My Brother* — a young adult novel narrated by a teen-aged girl who witnesses her beloved brother commit a violent crime — was selected as one of the *Globe and Mail's* 100 best books last year.

Published by Toronto-based Mawenzi House, dedicated to fresh writing reflecting the diversity of Canada, both novels are rooted in South Africa — and both are inextricably linked to the reasons Molohe feels compelled to write.







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Kagiso Molope.





Molope reads from her book, *Such a Lonely, Lovely Road* which appeared on CBC's list of best Canadian fiction for 2018.



“I have always had the ‘burden of the survivor,’” she says. “I lost so many of my friends to apartheid violence and then, in my late teens, to gender-based violence and AIDS. I am one of very few surviving women from my neighbourhood. Lots of homes are empty. I don’t have these people to grow into adulthood with, so I’m trying to find a way to honour their memories.”

### **Canada a Natural Choice**

Molope was born and raised in Mabopane, a township north of Pretoria, and was a teenager in the dying days of apartheid.

In 1994, the year Nelson Mandela was sworn in as president, she started to study English literature at the University of Cape Town, a historically white school.

Classes were integrated. Dormitories were not. And all of the professors were white.

“It was a big year,” says Molope. “There were a lot of rallies and protests. The air was charged with the idea of change. Change was coming. But the university was far from change.”

She emigrated to Canada because South Africa remained a dangerous and exhausting place to live despite all the shifts taking place.

“I never felt safe,” says Molope. “I had to look over my shoulder all the time. It was hard. So many of my friends were dying. I needed to get away from all that death.”

For somebody who was young, educated and English-speaking, Canada was a natural choice. At the time, lots of black South Africans were returning home from exile — for Molope, Canada was her “chosen exile,” a place it felt easier to be than anywhere else.

### **Kagiso Lesego Molope Discovers Her Form of Expression**

After three years in Montreal, which she found to be surprisingly segregated, without much social mixing across colour lines, Molope moved to Hamilton and started working at an immigrant and refugee welcome centre in Toronto.

She had always wanted to write but didn’t know what form her expression would take. One morning in 2001, commuting by train to Toronto, reading a book called *The Farming of Bones*, a story about violence, love, and survival by Haitian-American writer Edwidge Danticat, Molope saw clearly that she would become a novelist.

That summer, she wrote seven pages of what would become her first novel, *Dancing in the Dust*, and “cheekily” sent it to three publishers on a Friday. On Monday, the company that evolved into Mawenzi House said it wanted to see the rest of the book.

Molope replied that she just needed to “put some finishing touches” on the book, then spent two weeks frantically finishing the manuscript. After two more weeks of editing and polishing with friends, she submitted the text, and it was accepted.

Published in 2002, *Dancing in the Dust*, a family saga set in a township outside Pretoria during the turbulent 1980s, was selected to the honour list of the International Board on Books for Young People. Her next novel, 2005’s *The Mending Season*, about a black teenaged girl attending a “mixed” school, was selected for school curricula in South Africa — a monumental change after decades of such books being banned under apartheid.

“Once I get down to it, writing flows quite naturally,” says Molope. “For me, it’s one of the easiest things to do. It simplifies my life. Because you carry stories inside for so long, it’s very important to get them out. It’s a big release — writing to share the stories of so many people.

“A lot of characters come to me with their lives already there, already full. You have to give them a place in the world.”

### **Similarities Between Northern Indigenous Communities and People in South Africa**

Molope moved to Ottawa in 2005 for a job with the United Nations Association in Canada, travelling around the country to teach young people about the Charter of Rights of Freedoms and learning about their concerns.

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Once I get down to it, writing flows quite naturally. For me, it's one of the easiest things to do. It simplifies my life. Because you carry stories inside for so long, it's very important to get them out. It's a big release — writing to share the stories of so many people.

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She got to see almost all of Canada and was struck by similarities between people in northern Indigenous communities and people in South Africa, such as the lack of access to resources and employment opportunities and high rates of depression.

She continued to write fiction and then, last year, because film and scriptwriting were something she had always considered and because she felt isolated as a writer, she began a master's program in Film Studies and African Studies at Carleton.

"I wanted to be part of an exchange of ideas," says Molope, whose thesis will explore the role of activist audio-visual media — such as using cellphone videos to document history — in the Black Lives Matter movement. ("I've got to narrow that down a little," she concedes.)

In late January, Carleton's Institute of African Studies (IAS) hosted a launch event for *Such a Lonely, Lovely Road* featuring an onstage conversation between Molope and professors Nduka Otiono (IAS) and Susanne Klausen (History and IAS).

"I first discovered Kagiso Molope when I was conducting research for my book on abortion in South Africa during the apartheid era, a time when it was all but impossible to get a safe, legal abortion — especially for black women," says Klausen. "I was looking for stories by and about black women and adolescents who had been forced to have clandestine abortions, and that's how I came across her wonderful novel, *Dancing in the Dust*."

"The novel gives a very powerful, poignant glimpse into the lives of teenage black girls exploring their sexuality in a culture that was very puritanical and sexist. Knowing that

the novel was based on lived experience, I quoted passages in my study on abortion as a way to allow black girls to speak for themselves about the injustice they faced."

### **Broadening the Conversation About What Africa Is**

Ultimately, by studying film through the lens of diversity, and by joining a community of African scholars, as well as through her writing, Molope wants to help broaden the conversation about what Africa is.

"Africa is often thought of as a village, as one country with one language, but it's an enormous continent with a history that needs to be rewritten in many ways by many people," she says. "As an African intellectual living in the West, that's exciting to me."

In addition to studying full time at Carleton and doing book talks, tours, and workshops, Molope has three novels on the go at the moment.

One is about a South African woman who becomes friends with an Indigenous woman. They discover similarities, including childhood experiences and memories of people they've lost. "Canadians are increasingly curious about stories about recent immigrants," she says, "and you can go anywhere in a story."

But South Africa is still very much front of mind for Molope.

"I've left but I haven't left," she says. "We've been through so much trauma. As part of the surviving generation who helped take the country to freedom, I want to write about apartheid. There are so many stories that still need to be told."

## THE OPEN MAGIC OF LITERATURE: A DISCUSSION WITH DAVID CHARIANDY

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FOURTH-YEAR ENGLISH MAJOR MANAHIL  
BANDUKWALA TALKS CARLETON, WRITING,  
AND THE HUMANITIES WITH THE CELEBRATED  
AUTHOR AND 2019 MUNRO BEATTIE LECTURER

For over thirty years, the Munro Beattie lecture has been the English Department's most important annual event, and it is always a particularly special occasion when the lecturer is someone with a personal connection to the Carleton community.

On January 31st, 2019, novelist and academic David Chariandy joined the ranks of other Carleton alumni, such as writers Lynn Coady and Christian Bök, who have delivered the Munro Beattie; he also broke new ground by being the first to deliver it at the newly-named Carleton Dominion-Chalmers Centre since Carleton acquired the majestic church building to serve as a lecture and performance space in the heart of Ottawa.

Entitled "The First Semester," Chariandy's lecture explored how his time at Carleton shaped his identity and commitment as a writer.

After completing a B.A. and an M.A. in English at Carleton, Chariandy headed to York University to earn his PhD by writing one of the first dissertations on the subject of Black Canadian writing. Now a professor of literature in the Department of English at Simon Fraser University, Chariandy is the author of two critically acclaimed novels, *Soucouyant* (2007) and *Brother* (2017), as well as the non-fiction work, *I've Been Meaning to Tell You: A Letter to My Daughter* (2018). His academic and creative work engages with intersections of racism, class, and belonging in contemporary Canadian culture.



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David Chariandy at Carleton  
Dominion-Chalmers Centre.







  
**Carleton**  
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David Chariandy tells a Carleton Dominion-Chalmers Centre audience that, as a first-year student at Carleton University, he struggled to reinvent himself.

Fourth-year English major and published poet Manahil Bandukwala spoke with David Chariandy about his work, his memories of Carleton, and the future of the humanities.

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**MB: You talk about discovering “the open magic of literature” at university in *I’ve Been Meaning to Tell You*. Could you tell us about your time at in English at Carleton?**

DC: I vividly remember attending my first English lecture. It was by Dr. Wurtele, a medievalist, and he concluded the lecture by reciting a part of *The Canterbury Tales* as it would have sounded in Chaucer’s own time. I was mesmerized by the language — an English at once alien and familiar, a ‘common tongue’ only beginning to be recognized in official contexts and by the social elite. I wonder if the magic I felt in hearing this relatively early version of English owed something to the fact that I had heard my own parents speak a vernacular all of my life — an English likewise understood to be ‘common,’ and yet possessing its own complexity and incantatory power.

Other early influences upon me were Professor Christopher Levenson, a poet who liked a brief non-fiction assignment I submitted, and Professor Ian Cameron, a Shakespearian who seemed to think I had promise with essay writing. During lectures, Professor Cameron would sometimes call upon me to recite passages aloud, perhaps as a way of helping me overcome my shyness with public speaking. But an essential turn in my studies happened when I began to discover literature that spoke to me in more intimate ways. At first, I had to discover these writings on my own — the essays of James Baldwin, for instance. But when I reached the upper years of my degree, I had the chance to take courses with professors like Enoch Padolsky, Parker Duchemin, and Jack Healy. They taught writings by Austin Clarke, Joy Kogawa, Maria Campbell, N. Scott Momaday and others. These writings shook and inspired me in profound ways.

**The English department now offers a Creative Writing concentration that is very popular with students not just in English, but from across the**

**University. Was creative writing something that you were hoping to pursue as a student at Carleton?**

I arrived at Carleton earnestly hoping to become a writer, although I wasn’t at all sure how, or what that really meant. Years before, when I was twelve or younger, I told my mother that all I wanted to do was live alone in the woods and write. But that was joke, if you know anything about me. I actually have no sincere desire to “live in the woods,” or to imagine myself “roughing it” in “nature.” I think my fantasy revealed something about the discomfort I often felt as a child in schools and in society as a whole. I think I imagined that being a writer meant discovering a new language and new stories, new terms for life and social being—but that all of this, ironically, meant also withdrawing from the world. It’s just a ‘romantic’ and threadbare assumption about ‘being a writer,’ of course. But I do remember, all the same, being a very lonely figure during my first semester at university.”

I did pursue creative writing during my first years at Carleton, but secretly, and even a bit shamefully. It was only during my third year of studies when I enrolled in a creative writing course — the only one the department then offered, as far as I recall. It was taught by Professor Tom Henighan. I wrote a short story that he felt I should attempt to publish; and I managed to do so, in the student newspaper *The Charlatan*, a place where I suspect other writers got their precious first chance to publish. Interestingly, the title of my story, “Soucouyant,” became the title of my debut novel some twelve years later. I guess that’s also my experience of ‘creative writing’— something that doesn’t happen all at once, but over a long period of time, and through a lot of hard work.

**You grew up in Scarborough, studied in Ottawa and Toronto, and now teach in Vancouver. Your writing is mostly situated in Scarborough and Vancouver. I’m curious about how your experiences at Carleton and in Ottawa found their way into your work. What communities were you a part of in the city?**

I don’t think I would have become a writer without the experience of Ottawa. The city gave me my first real chance to get distance from the place where I grew up.

Maybe, in general, artists need such distance in order to represent their homes with a newly critical and creative eye. I'm thinking here about James Joyce for Ireland, James Baldwin for the US, Jamaica Kincaid for Antigua, and so on.

An absolutely crucial factor in my educational experience at Carleton was the development of relationships with youths who were like me — Black, post-immigrant kids, oftentimes from the working-class suburbs of cities and with parents who likewise hadn't had the chance to go to university. I could laugh easily with these youths. I could share fears and hopes that I knew they would 'get'. Some of the students most influential upon me were active in university organizations like the West Indian Students Association, the International Students Centre, and the Women's Centre. These friendships and sensibilities animated in essential ways the overall critical knowledge I was building at university.

**You are now a professor in the Department of English at Simon Fraser University. Do your experiences as a student shape how and what you teach?**

I'm still learning how to teach, and I know I'll be doing that for the rest of my life. If I do have any ability or positive effect as a teacher, it's certainly not because I've felt lifelong comfort in, and connection to, the academy — but quite the opposite. I know what it's like to feel like an outsider within a discipline that nevertheless offers you the only real chance to pursue a passion. In my teaching, I try my best to keep in mind that other students may be feeling the same way I did, knowing, of course, that I still have a lot of listening and learning to do in order to appreciate different challenges.

I suppose I could add something else. I was trained as a critic. I have a tremendous respect for the insights of contemporary criticism and cultural theory, and the ways in which they have forced us to reexamine many tired and naïve assumptions about literature. But as a creative writer, I'm also profoundly committed to the category 'literature.' I think complex fiction, for instance, contains its own generative and critical power. You can only under-

stand that power if you take it seriously, if you're prepared to read closely and generously, and to resist the temptation to complete your assessment through a masterful articulation of 'theory' long before you've even glanced at the novel or poem.

**Finally, as a professor of literature with three books under your belt, how do you view the “impracticality of the humanities” that you mention in *I've Been Meaning to Tell You*? Do you have anything to say to students about the future of the arts and humanities at a time when they are increasingly under attack?**

As you know, I'm speaking sarcastically here when describing the “impracticality” of the humanities. There are many studies that demonstrate the clear practical value of a humanities degree in terms of long-term earning power, or one's chances at successive promotions within a job or institution. I also haven't yet encountered a person who, later in life, regretted pursuing a humanities degree. Moreover, it's clear that the humanities are essential for society as a whole. How else can we collectively imagine and pursue a genuinely just society except by knowing history, by learning how to think critically and imaginatively, and by fully grasping the power of language and story? To me, it makes perfect sense for those seeking to preserve or advance a fundamentally unjust society to attack and defame the humanities, or to pretend that we somehow can't afford to support them. This seems to me nothing but an excellent strategy.

But I think it's possible to make other cases for the humanities. Perhaps 'the humanities' is an especially powerful ideal when, historically, your own humanity has been violently denied. Perhaps reading is especially valuable when your ancestors were forbidden to read, or when, even as a child, you were unfairly singled out by those in authority to be 'practical,' and to allow others the task of complex thinking and imagining. Perhaps the matter is simpler still — that, alive to the mystery of existence, you simply wish to reflect upon it, and to explore what others have thought and felt about this question.



# BUNDLES OF INDIGENOUS KNOWLEDGE

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A UNIQUE LEARNING INITIATIVE

*By Dan Rubinstein*

*Photos by Chris Roussakis*

In early 2018, Carleton Indigenous and Canadian Studies Prof. Kahente Horn-Miller attended a symposium in downtown Ottawa on Indigenous knowledge and the education system hosted by the Pearson Centre for Progressive Policy.

At the time, she was developing an online class — Introduction to Indigenous Studies — and was exploring how to make online learning a useful tool for bringing Indigenous knowledge into the classroom.

Senator Murray Sinclair, the former chair of Canada's Truth and Reconciliation Commission (TRC), was at the symposium. One of the TRC's Calls to Action is about integrating Indigenous knowledge and teaching methods into the country's post-secondary institutions, and Horn-Miller was thinking about the most effective way to do this at Carleton.

Some universities have introduced mandatory courses for all first-year students. Others are opting for massive open online courses (MOOCs).

But there can be resentment when students are required to take a class, and it can be difficult to find enough qualified instructors to teach thousands of students. Moreover, it can be challenging to engage students in large lecture halls or through MOOCs, especially if they're not invested in learning the material.





Front row, left to right: Benny Michaud, Renata Chiaradia, Allie Davidson, Kahente Horn-Miller. Back row, left to right: Daphne Uras, Elspeth McCulloch.



Horn-Miller had an idea: a series of focused Indigenous knowledge modules, available online for faculty members to deliver in their classes. But she didn't like the term "modules." Instead, the word "bundles" came to mind.

"Bundles are what we keep all of our teachings and sacred medicines in," Horn-Miller says of the Carleton University Collaborative Indigenous Learning Bundles (CUCILB) project, designed as a resource for instructors and a learning tool for students to provide the factual and theoretical basis for understanding Indigenous history and politics in Canada, while prompting students to consider how this knowledge might be applied in their areas of study.

"Whether symbolic or real, we put our knowledge into bundles so we can share. 'Collaborative' is a key word too. We're all doing our part, on either the process or the content, and building bridges while working together to make change," says Horn-Miller.

"In our view — the Haudenosaunee view — when you come into this world you have gifts. When you grow up, you contribute to the collective by sharing these gifts. My goal is to connect with people and share. My role, as an Indigenous educator, is to provide opportunities for people to learn."

### **Indigenous Learning Bundles Already Available for Classroom Use**

The bundles were officially launched at an event at Carleton's Ojikwanong Centre on Dec. 3, 2018, but four had already been made available prior to this event for classroom use:

- The First Peoples: A Brief Overview
- Decolonization is for Everyone: Identity Formation in the Canadian Context
- Engaging with Indigenous Communities
- Indigenous Environmental Relations

Another four were released for summer of 2019:

- Métis History and Culture
- Inuit History and Culture
- Indigenous Health and Well Being
- Indigenous Conceptions of the Life Cycle

Horn-Miller and her colleagues in Teaching and Learning Services (TLS), with help from a master's student Courtney Vaughan, have roughly 15 more in mind, depending on funding and how people respond to the bundles.

TLS staff members Daphne Uras, Renata Chiaradia, Elspeth McCulloch, and Allie Davidson played a key support role in executing Horn-Miller's vision. They helped organize, develop, and structure the learning materials into the bundles from a pedagogical perspective, working closely with Indigenous experts to ensure that Indigenous ways of knowing were respected and implemented.

The topics are meant to span the university and fit a range of courses without being overly specific.

In the overview bundle, for example, the learning objectives include appropriate terminology for describing Indigenous peoples of North America, identifying and correcting common myths about Indigenous peoples, a basic definition of colonization and its impact on Indigenous peoples in Canada, and identifying major issues that concern Indigenous peoples in Canada.

Instructors can only use two bundles per course, and they are not permitted to slice and dice or unbundle the material.

### **Model is Attracting Attention Outside of Carleton**

While created for Carleton, this model is attracting attention off campus, says Horn-Miller, who has shared information with the Ottawa Carleton District School Board.

The bundles are built around videos, slides, quizzes, discussion points and further reading, with expertise provided by scholars from Carleton and other universities (including Anishinaabeg Ryerson Sociology Prof. Damien Lee) and from knowledge keepers in Indigenous communities such as Stephen Augustine, Albert Dumont, Tony Belcourt, Katsi Cook, and Tekwatonti Amelia McGregor.

Whenever Horn-Miller has invited somebody to participate, they have agreed. "They see the value of what we're doing," she says.

On the CUCILB web page and within the bundles themselves, a beaded “dish with one spoon” wampum belt is used as a symbol of the project. This speaks to the idea of the “common pot” — the idea that we all eat out of the same dish with one spoon, ensuring that the dish is never empty as long as we embrace our responsibility of safeguarding the land and treating one another, and all living things, with equity and respect.

Traditionally, when Indigenous peoples travelled, explains Horn-Miller, they would request permission to use the natural resources in another group’s territory while passing through.

“It’s about sharing resources because we all eat out of the same pot,” she says.

“We’re sharing the resource of knowledge we have through this project to help bring people together. Because nobody is going anywhere, we have to learn how to get along. We have to learn how to talk to each other. We have to learn how to respect the natural world, so we protect her and don’t abuse her.

Hopefully, we can help shift perspectives around the idea of sharing and move away from extreme individualism. We can all benefit from the natural world if we all look out for her.”

### **Helping Students See the Importance of Indigenous Issues**

Carleton Film Studies Prof. Laura Horak is one of the first faculty members to use the bundles in class, incorporating “The First Peoples: A Brief Overview” into her course on Analyzing Cinema, Gender and Sexuality.

Because part of the course investigates the ways that feminist, Indigenous, transgender and queer filmmakers have inventively rethought cinema and video for poetic and political ends, the bundle was a “perfect way to provide more depth,” says Horak.

“Having the voice of Indigenous scholars and elders as authorities on the political issues and lessons of colonialism really gave the topic more resonance,” she says.

“It helped students see how alive and important these issues are.

“Indigenous knowledge and teachings are not something we can cover on the side just so we can check off a box. The knowledge of Indigenous scholars and artists is an essential part of this course.”

### **Familiarizing Students with Indigenous Knowledge and History**

Horak, who plans to use the bundles again in her classes, discovered that some students were not as familiar with recent Indigenous history and political struggles as she had thought.

“They were amazed they hadn’t heard some of this information before and wanted to know more,” she says. “As a settler scholar, I can now present this information in more depth without pretending to have expertise that I don’t have.

“We went through the videos in the bundle together and then talked about it afterwards. Film and video are extremely powerful mediums. This is a wonderful resource.”

Carleton’s Indigenous faculty members are frequently asked to serve as guest speakers in classes by professors who want to cover Indigenous content in a respectful way. That can be tiring for professors who have their own courses to teach, research to conduct, and students to supervise.

This has happened to Horn-Miller a few times already this semester. Now, she can point her colleagues to the bundles.

In addition to “bundles,” the Mohawk word *tsimitsiven’a* has been top of mind for Horn-Miller while working on this project.

Although often used to connote “history,” it actually means “to make it alive in the minds of the people.”

“And that,” says Horn-Miller, “is exactly what we’re trying to do here.”



# CANADA IS FALLING BEHIND ON A MAJOR INDICATOR OF KIDS' HEALTH

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PHYSICAL LITERACY IS A MEASURE OF AN  
OVERALL HEALTHY ACTIVE LIFESTYLE AND  
THE STATS AREN'T GOOD

*By Nick Ward*

*Photos by Fangliang Xu*

Canada's first ever state-of-the-nation address on children's physical literacy shows alarming results.

The national research project assessed children's physical literacy, which is a measure of their understanding of and responsibility for their own healthy active lifestyle.

Katie Gunnell, a professor in the Department of Psychology, was a key member of the research team led by the Healthy Active Living and Obesity Research Group, known as HALO, at the Children's Hospital of Eastern Ontario (CHEO) Research Group. They found that two-thirds of Canadian children aged 8-12 have not achieved adequate levels of physical literacy.

"Ultimately if we can improve kids' physical competence, motivation, confidence, knowledge, and understanding — in other words, their physical literacy — we will be setting kids up for more healthy active lifestyles as they develop," Gunnell says.

Ten thousand children from across Canada participated in this intensive study, which provides baseline data needed to measure physical literacy in Canadian children over time. The research





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Professor Katie Gunnell,  
physical well-being expert,  
in a Carleton University gym.

team examined motor skills, fitness, physical competence, motivation, confidence, and the children's sense of responsibility for engaging in lifelong physical activity.

Distressingly, the study found that Canadian children have aerobic fitness levels at the 30th percentile of global norms and that only 20 percent are meeting physical activity guidelines.

"These results show us that more needs to be done," said Dr. Mark Tremblay, Senior Scientist at the CHEO Research Institute and Director for HALO.

"Every organization concerned with the well-being of children, whether provincial governments, municipal public health and recreation departments, boards of education, and sports or recreation groups, should allocate increased resources to increase children's physical literacy," he says.

"Additional education campaigns, greater priority in school curricula, and increased numbers of physical education specialists could have a real impact on the health of Canada's children," Tremblay concludes.

Professor Gunnell was approached to participate in this project based on her impressive profile as a researcher focused on understanding the behaviours that are related to well-being. Her experience with the Canadian Assessment of Physical Literacy protocol, an extensive assessment tool of the skills and abilities that contribute to physical literacy, was also critical to the project's development.

### **Gunnell's Research Roots**

Gunnell initially leaned towards a career as a physiotherapist, given that so much of her schooling was done in kinesiology. After volunteering at a few clinics, she noticed that patients were not very motivated to do their prescribed exercises.

While Gunnell has always been fascinated in the psychological side of human movement, it was through this experience that she truly began to develop an interest in studying how and why people are motivated or unmotivated for physical activity.

"During this time, someone I know was diagnosed with a chronic condition that could be alleviated or reduced with physical activity, yet this person was unwilling to start an exercise program.

"I began to wonder how we can help motivate people to be physically active for their health and also if activity can be positive for their mental health."

At the time of her experience in physiotherapy clinics, there was much research to suggest physical activity can alleviate symptoms of depression and anxiety, but there existed comparatively less data on how activity can actually boost happiness and positive emotions.

She followed this line of inquiry into a PhD where she undertook a subspecialty in measurement, evaluation, and research methods before completing a post-doctoral fellowship in psychology and kinesiology.

In her post-doctoral role, she worked as a scientist with an interdisciplinary team of physiologists, psychologists, and other public health scientists with the HALO research group at the CHEO Research Institute.

Gunnell was compelled to pursue her research career in this realm because she believes that maintaining physical activity in this day and age is a significant challenge for Canadians of all ages.

"People are busy and physical activity is hard, it is no wonder we all struggle," she says.

"With my research, I hope to uncover some of the psychological factors that can make it a little bit easier for people to work physical activity into their daily lives. Whether that is through goal setting, technology-based apps, or re-thinking physical activity from a structured boring one-hour bout at the gym, to segmented fun activities throughout the day."

In her continuing study of the importance of physical activity, Gunnell is beginning to hone in on the amount of time we all spend in front of screens.

# Sample Materials

Physical literacy portrait of a typical 10-year-old girl and boy, 2014-17 CAPL data



“I’m interested in trying to determine if there are psychological experiences that people have when they use screens such as smartphones, computers, or video games that are suggestive of ‘good’ quality use or ‘bad’ quality use and how they can enhance or detract from happiness and positive emotions,” she says.

“For example, if someone is mindlessly scrolling through Instagram or Facebook, will that impact their psychological health differently compared to if they were mindfully engaging with the content they are seeing? We know that

spending longer durations of time on screens is not great for psychological health, but we really don’t have a genuine understanding of the quality of experiences people have with their screens and how that impacts their behaviours and psychological health.”

Gunnell’s new focus on screens is a central issue in Canadian culture and given her already impressive contributions to the field, her findings will undoubtedly help us all – young and old – to refine our perceptions on mental and physical well-being in modern society.



# CARLETON PROFS AND STUDENTS RESEARCH RECENT HERONGATE EVICTIONS

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#DEFENDHERONGATE

IN COLLABORATION WITH THE HERONGATE TENANT COALITION, MEMBERS OF THE CARLETON COMMUNITY ARE CONDUCTING RESEARCH AND ORGANIZING COMMUNITY EVENTS TO DETERMINE THE CAUSES AND CONSEQUENCES OF A MASS EVICTION OF RACIALIZED FAMILIES FROM THEIR LONG-STANDING LOW-INCOME COMMUNITY, WHICH WILL BE REPLACED WITH LUXURIOUS RESORT-STYLE APARTMENTS.

*By Nick Ward*





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Young Herongate tenants will be evicted from their low income housing to make way for luxury condos. Photo by Neal Rockwell.





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Professor Jennifer Ridgley. Photo by Rob Lloyd.



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Professor Jackie Kennelly. Photo by Rob Lloyd.



The community of Herongate has been a vibrant and affordable family neighbourhood for nearly six decades. People made their lives there, raised their children there, but that is over now.

“I have been a tenant of Herongate for five years, and it is a beautiful place to live,” Herongate resident, Tammy Mast, said at a late April 2019 panel event titled *Evicted from Home? The (White) Right to the City and the Struggle for Herongate* held by members of the Carleton community and the Herongate Tenant Coalition.

Since having been acquired by Timbercreek in 2012, a company self-described as “an active investor, owner and manager of global real estate and related assets focused on delivering sustainable and growing returns to our investors,” nearly all 236 affordable townhouse rental units have been destroyed in preparation for exclusive luxury apartments. Timbercreek recognized the growing enchantment of the upper class for the Alta Vista area (and the subsequent profit margins), so they abruptly began the redevelopment, but this has left hundreds of low-income families scrambling for new housing and mourning the loss of their distinctive Herongate community.

This has left many concerned citizens scrambling to understand, how, in the capital of Canada, has this been able to happen?

“In 2002, I moved to Ottawa from Alberta,” says Mast. “I lived in a number of neighbourhoods around Ottawa, but it wasn’t until I moved to Herongate in 2014 that Ottawa really began to feel like home. This is despite the fact that I am demographically and culturally very different from most of my neighbours here in Herongate — a true demonstration that Herongate is a vibrant and welcoming community. For a lot of terrible reasons like systemic racism and corporate efforts to dictate a narrative that serves their own interests, there existed an outsider stigma about this place, but that is a sham. Herongate was wonderful.”

Under current trends, the “price of doing business” for corporations like Timbercreek are increasingly paid by low-income and racialized tenants across Canada. Before the evictions in September 2018, this was a community

disproportionately comprised of recent immigrants and racialized people in Ottawa. Remarkably, 90 per cent of the 500 family members evicted from Herongate last year were visible minorities. Now only rubble remains after the speedy demolition of the Herongate townhouses between Baycrest and Sandalwood along Heron Road.

### **Carleton Profs Work in Collaboration with Residents and Herongate Tenant Coalition**

Carleton professors Jacqueline Kennelly, Department of Sociology and Anthropology, and Jennifer Ridgley, Department of Geography and Environmental Studies, have been working in collaboration with the Herongate Tenant Coalition and evicted residents on researching the causes and consequences of what has been termed the “demo-viction” (demolition-driven eviction) of the Herongate residents by Timbercreek Asset Management Corp. They are also examining the role of the City of Ottawa in facilitating and enabling those evictions.

“I’ve been working on housing and homelessness issues in Canada and the UK for over a decade,” says Kennelly. “I live in Alta Vista, across the road from Herongate. When I found out what was happening, I got in touch with the Herongate Tenant Coalition. We began to talk about what Carleton could do to support their advocacy work and shed light on the issues that led to this abuse of human rights, practically in the backyard of Canada’s seat of government.”

While it is legal to purchase property and then evict, it is lawfully required in Canada that the developer do what is necessary to preserve social and racial composition up to the point of preventable suffering. Landlords must also maintain sufficient accommodation for their tenants — the right to adequate housing is, after all, a human right.

A recent human rights complaint launched by 14 former Herongate residents with the Ontario Human Rights Tribunal against both Timbercreek and the City of Ottawa argues that neither party fulfilled this legal and ethical obligation.



The complaint says that Timbercreek engaged in racially discriminatory practices and that they strategically allowed their units to deteriorate into a state of disrepair (while occupied by paying tenants) to justify demolition, with the complicity of the City of Ottawa.

According to the complaint, the City of Ottawa's actions, or lack thereof, mean they bear considerable responsibility for the destruction of a vital and vibrant community for systemically disadvantaged people in a housing market unwilling to cater to those with lower wages.

Research indicates that the average income of households in the Herongate community is \$41,000 annually before taxes. Evicting Herongate residents means that Timbercreek likely sent at least some of them into homelessness, critics say.

"The social housing registry in the City of Ottawa has a 10-year waiting list for family units and Ottawa, like the rest of Canada, is in the midst of a growing homelessness crisis. The fastest growing homeless population in the city is families, according to the city's own statistics," explains Kennelly.

### **The System is Powerful and Discriminatory**

Panelist at the *Evicted from Home?* event, Prof. Ted Rutland from the Department of Geography, Planning, and Environment at Concordia University and author of *Displacing Blackness: Planning, Power, and Race in Twentieth-century Halifax*, informed the at capacity audience that Herongate has become an international case study of the insolent way in which corporations work in tandem with a complicit and racist state.

"The poor and racialized live in horrible conditions, thanks to uncaring property owners, for years and years."

"They keep the space cheap for landlords until gentrification and enterprise is ready to occur, then they're kicked to the curb. Herongate is similar to what we've seen in Harlem over the last 20 years."

Alarming, there exists so little societal and bureaucratic pressure that Timbercreek did not even feel the need to conceal their plan.

"It was pretty obvious what the developer was doing," says a neighbour close to the community who asked to remain anonymous. "I've lived here for a long time and over the past few years, I began to notice lawns in Herongate were unkept, shingles were peeling back, and trash cans weren't emptied. The windows and screen doors on all the units were also quite obviously in a state of disarray and needed repair."

Mumina Egal, a community organizer and a member of the Herongate Tenant Coalition, explained at the April event that many residences had significantly cracked windows, so occupants were freezing cold through the winters.

"Residents were forced to live in unlivable conditions, all thanks to Timbercreek's successful pursuit to justify the ruin of our community," says Egal.

"There were hundreds of complaints from residents to Timbercreek on everything from broken doors to bug infestations. Nearly all went unanswered, and there was no on-the-ground response."

A student in Prof. Kennelly's graduate course SOCI 5806: *Urban Inequality*, Hanna Stewart, says she uncovered in her research that when Timbercreek did decide to respond, staff exhibited a shocking impertinence. Stewart found that Herongate residents experienced Timbercreek staff as disrespectful, particularly to the non-English speaking tenants who told stories of being patronized and pressured to move without knowing their rights.

The research of Olivia Stavretis, another student in Kennelly's graduate course, explains that provincial and municipal policies relating to landlord-tenant relations are vague and not accessible to tenants. This empowers corporate landlords like Timbercreek to circumvent their obligations to maintain units, and to get away with inflating the cost of rent.

"Our research raises important questions about the role that racism and stigma play in the development processes here in Ottawa," says Prof. Ridgley. "Why were the landlords permitted to ignore basic maintenance responsibilities and disrespect residents for so long? Why has there been so little public outcry in the rest of the city?"



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Panel from left to right: Catherine McKenney, City Councillor for Somerset Ward and Council Liaison for Housing and Homelessness; Ted Rutland, Associate Professor in the Department of Geography, Planning, and Environment at Concordia University and author of *Displacing Blackness: Planning, Power, and Race in Twentieth-century Halifax*; Mumina Egal, a community organizer in the community, and a member of the Herongate Tenant Coalition; Claire, a tenant organizer from Montreal. Photo by Rob Lloyd.



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A packed room at a Spring 2019 community event titled: Evicted from Home? The (White) Right to the City and the Struggle for Herongate. Photo by Rob Lloyd.







Catherine McKenney, city councillor for Somerset Ward (not Herongate's Ward) and council liaison for Housing and Homelessness was also a panelist at the Evicted from Home? event, and she followed the same line of interrogation as Ridgley.

"The recent Ottawa area floods are tragic and important, but compare the non-stop media coverage and political attention of the flooding of these waterfront properties to the minimal coverage of the December 2018 Vanier fire which had life-altering consequences for more than 200 low-income residents. There's a stark difference," says Councillor McKenney.

Critics have noted that so much has been unjustly taken from people without the means to adequately defend themselves and, in large part, they are silenced by potent forces.

"In neighbourhoods like Herongate, poor and working-class people and immigrants come together to support each other, often in the face of neglect from the city and exploitation by landlords. We have heard stories of residents helping each other with child care, translation, transportation, and all kinds of financial, social, and emotional supports that help create vibrant and healthy communities," says Ridgley.

"In addition to people losing their homes, these supports are also being disrupted when mass evictions occur, causing considerable mental and physical harm through humiliation, uncertainty, and grief."

Graduate student Charlotte Smith's research points out the profound impact the Herongate expulsions will have on children. Smith's work reveals that local schools were aware of the evictions, but did not take any specific measures to support affected students. This is part of a larger problem of schools not being equipped to respond to youth who are homeless or facing homelessness, despite the stated policy goals of school boards and the Ministry of Education to support the "whole student" and be mindful of other issues such as mental health challenges, bullying, and more.

It is likely that the theft of a necessary community would have gone almost entirely unnoticed without the relentless work of groups like the Herongate Tenant Coalition and other concerned and in-the-know citizens.

Ridgley reminds us that it is important to appreciate that this is happening to neighbours in Carleton's own backyard.

"This is an issue that is impacting the Carleton University community directly. Some of my students lived and grew up in the neighbourhood, and I have students who are actively supporting friends and family members who are struggling because of these evictions. It is something all of us at Carleton should be concerned about," she says.

### **Timbercreek's Response to Advocacy for Evicted Residents**

"Timbercreek is now promising up to 20 per cent affordable housing in the redevelopment, offering it as a 'social contract' that is not legally binding," says Prof. Kennelly.

"This is likely the result of the global outcry that these demo-victions spurred, thanks in large part to the organizing work of the small but mighty Herongate Tenant Coalition. The Herongate evictions are now featured in a recent documentary created by UN Special Rapporteur on Affordable Housing, Leilani Farha. They have been reported on by media from across Canada and in the United States and by global media giant, Al-Jazeera," says Kennelly.

A student in Kennelly's course, Andy Crosby, discovered Timbercreek lawyers sent a legal letter to Twitter asking the popular social media site to disable the Herongate Tenant Coalition's account. In the letter, Timbercreek's lawyers described Coalition members as "unstable, unhinged, and extremist." This kind of incendiary language deepens the racist stigma already faced by the neighbourhood. Criminalizing the Herongate Tenant Coalition has been one of their overarching approaches.

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“These evictions should never have happened in a city like Ottawa. Rental availability is at an all-time low, housing and rental prices are sky-rocketing, and yet the city allowed 150 affordable townhouses to be demolished? It makes no sense.”

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### **The Larger Consequences of Gentrification in the Nation’s Capital**

The Herongate evictions are a vicious uppercut in the greater fight for affordable housing in Ottawa and Canada, says Kennelly.

“The City of Ottawa has a 10-year plan to end homelessness, which they are in the process of renewing. So far, it hasn’t been working. While they’re housing chronically homeless people at higher rates than ever before, there is very little happening to stem the flow of people into homelessness.

“These evictions should never have happened in a city like Ottawa. Rental availability is at an all-time low, housing and rental price are sky-rocketing, and yet the city allowed 150 affordable townhouses to be demolished? It makes no sense.”

### **Timbercreek’s website states:**

“We maximize value by employing a value-oriented investment philosophy combined with an active, hands-on asset management platform, to identify opportunities that will generate predictable and sustainable long-term cash flow. We have earned a reputation for providing conservatively managed, risk-averse investment opportunities for both retail and institutional investors.”

“As a society, we need to prioritize housing as a human right,” says Kennelly. “We shouldn’t be approaching it as an investment opportunity, and we absolutely cannot rely on investment firms to provide affordable housing. Ensuring a sufficient stock of affordable housing ought to be the job of government.”

In her opening remarks at the Evicted from Home? The (White) Right to the City and the Struggle for Herongate event, Prof. Ridgley began by acknowledging that the event was occurring on the traditional unceded territories of the Algonquin people.

“I would like to invite everyone to pause for a moment to reflect on how that might shape our understanding, our research, our organizing work, and our responses to the mass evictions and displacement of the Herongate community — a largely working class, racialized, and immigrant community,” said Ridgley.

# FASHIONING A FUTURE: STUDENT LEADER COUPLES POLITICS WITH MATERIAL HISTORY

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POLITICS, ACTIVISM, AND RESEARCHING  
THE HISTORY OF FASHION

FOURTH-YEAR STUDENT WHO FOCUSES  
HER STUDIES ON THE HISTORY OF MATERIAL  
CULTURE PARTICIPATES IN HISTORIC  
DAUGHTERS OF THE VOTE INITIATIVE

*By Nick Ward*

*Photos by Ainslie Cogbill*

The goal of the groundbreaking Daughters of the Vote initiative is to inspire and equip young women with the skills to help them become community advocates and future political leaders.

To achieve this, Daughters of the Vote invites 338 diverse and dynamic women ages 18-23 to represent their federal riding at a national event. In the Spring of 2019, fourth-year BA Combined Honours student in History and Political Science, Emelie Lanthier, was a delegate.

“A friend of mine encouraged me to apply to be a delegate for my small, northern community,” says Lanthier. “I come from a place that doesn’t wield the same political clout or visibility as larger southern ridings, so I was eager to use this opportunity to give prominence to my community on a national stage.”



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Student Emelie Lanthier in  
the Department of History  
at Carleton University.





For Daughters of the Vote 2019, Lanthier proudly represented her hometown riding of Timmins-James Bay, occupied by Member of Parliament, the New Democratic Party of Canada's Charlie Angus. As part of the initiative, she attended seminars and workshops led by influential women and activists from across the country.

At the workshops, these trailblazing women from all across the political spectrum were invited to speak about their unique journeys to becoming leaders in Canada. Discussion topics ranged from grassroots volunteer advocacy to the highs and lows of running for federal office.

"Exposure to positive female role models in politics and in our national community empower young women, like myself, to recognize and harness our ability to affect political and social change," explains Lanthier.

"We dealt with an array of important issues, including Indigenous politics, media, and anti-oppression training. This experience prepared delegates with the tools to influence politics once Daughters of the Vote wrapped."

This training and discussion further opened Lanthier's eyes to the degree of which many Canadian girls and women feel disenfranchised and marginalized.

"There are so many valid grievances women have towards the overall structure of Canadian society that I wasn't aware of."

"Daughters of the Vote allows women the space to air their experienced injustices, to engage with other women and to discuss the long-standing histories and legacies of discrimination," says Lanthier.

Lanthier says that we need to hear real, lived experiences in order to make honest progress. And that's why Daughters of the Vote is so important.

As a capstone for the week's events, Lanthier and the other 337 delegates took the seat of their corresponding MP in the House of Commons to speak to an issue that concerned them in their communities. Lanthier chose to focus on systems of homelessness in Timmins-James Bay.

"I used my speech to address the troubling correlation between the hidden and more covert forms of homelessness, and racial and gendered forms of marginalization and vulnerability," says Lanthier.

"I wanted to bring to the fore the lack of funding for social assistance resources and programs in Northern Ontario, and the systemic problems that underlie and perpetuate this issue."

In a moment of protest sure to go down in Canada's national history, many of the Daughters of the Vote ambassadors made a powerful statement on Canadian politics in 2019.

While occupying the seats of their MPs, the delegates were addressed by each federal party leader. Approximately 25 to 40 delegates chose to walk out of the House of Commons as Conservative Leader Andrew Scheer rose to speak and about the same number turned their backs to Prime Minister Justin Trudeau as he began his statement.

"Some of the delegates chose to make this protest in response to the government's actions towards Indigenous communities, and others did it as a method of expressing their solidarity with former cabinet ministers Jody Wilson-Raybould and Jane Philpott," explains Lanthier.

"It was an exciting moment and indeed, the dinner conversations that evening were very lively. I did not participate in these acts of protest because I felt more inclined to listen to what was being said regardless of whether those views aligned with my own personal and political views."

Lanthier reflects on her Daughters of the Vote experience as one of the most enriching and rewarding of her life.

"I had the opportunity to meet many intelligent, ambitious young women who I know will make a positive impact on our political landscape and institutions," she says.

"It has been an absolute pleasure to have had the chance to listen and share our personal and lived experiences as

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“Exposure to positive female role models in politics and in our national community empower young women, like myself, to recognize and harness our ability to affect political and social change.”

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young women, and more importantly, sharpen our skills and refine our goals in contributing to a brighter future for Canadian women in politics.”

### **From Classroom to House of Commons**

Lanthier’s foray into Canadian politics through *Daughters of the Vote* is but one of her many accomplishments. At Carleton University, she is a successful and engaged student, and she credits a lot of her growth to the meaningful relationships she cultivated as an undergrad.

“My experience at Carleton has been stellar. Carleton has offered me a superb academic experience — one that was also tempered by a personal aspect that you can’t always get at bigger universities. There’s a warm, encouraging, community vibe,” says Lanthier.

“The History Department, in particular, has always been tremendously helpful and supportive, which goes a long way as you deal with the daily pressure of being a university student.”

“I often speak with my friends who attend other universities, and the fruitful personal relationships I’ve made with faculty seem like a feature mostly unique to Carleton.”

### **Carleton’s First-Year Seminars Uncovered her Love of Fashion**

Another feature mostly unique to Carleton is the First-Year Seminar (FYSM) courses — small classes devised to allow first-year students the opportunity to discuss and research topics of interest in a particular subject area. While most university students are not afforded this collaborative and intimate setting until third or fourth-year, Carleton BA students get this chance as soon as they begin post-secondary.

Lanthier believes taking the FYSM class *Empire and Imperialism* taught by history professor Chinnaiah Jangam helped prepare her to exceed expectations as a university student.

“Being herded into these huge 500 person classrooms can be a bit daunting. Taking an FYSM helped me adapt to the post-secondary lifestyle.”

Not only did her FYSM help acclimatize her to university life, but it allowed her to discover her research passion — the study of art, artifacts, and clothing.

“I have always loved fashion and material culture. I use it as a way to express myself and be creative, so to learn that this was a possible area of inquiry for my academic career was monumental for me,” says Lanthier.

For anyone who has met Lanthier, her zealotry for fashion, culture, and art is very obvious. History Professor Susan Whitney recalls the time Lanthier made a presentation in her class on Paris in the Jazz Age wearing a black dress that she deliberately chose as an homage to Coco Chanel. “She really would not have looked out of place in 1920s Paris,” remarks Prof. Whitney.

Throughout her undergraduate degree, Lanthier strategically took courses which correlated with her interest, and as she did so, she came to realize that in researching fashion, a lot can be understood about the broader social context in a given period — from politics to economic systems, to social change.

“I’ve been able to leverage my interests in fashion and art in a way that speaks to history and politics. Fashion is a captivating and enlightening lens to look at history,” says Lanthier.





“For example, in taking Paris in the Jazz Age with Prof. Whitney, I learned about the city of Paris as the historical pinnacle of fashion. In the course, I was able to write a paper on how material culture in the form of clothing and fashion could be an alternative way to explore the social, cultural, and political life in Paris during the first two decades of the twentieth-century. In particular, I focused on the rise of consumer culture, big fashion luxury brands, and how fashion was used as a marketing tool for the survival of the French Empire.”

“Professor Whitney’s mentorship and guidance has been so impactful on my academic trajectory. Her generosity, that extended well beyond the confines of the seminar room, helped me work through complex ideas and material that will prove indispensable for my M.A.,” says Lanthier.

Currently, Lanthier is focused on the West’s relationship with the East as a way to explore ideas of nationalism, empire, colonial identities, and ‘Otherness’ on one hand, and Britain’s relationship with continental Europe, namely France and French fashion, on the other.

“There are so many Eastern influences in 19th and 20th-century Western fashion, and it made me want to dissect this dynamic — what exactly were these Eastern influences visually communicating to French and British society at that time?”

As Lanthier continued her research, she began to notice a gap in scholarship — historically, material culture hasn’t received the academic attention it warrants, especially fashion.

“Fashion is generally seen as this frivolous thing, not something with which serious historians generally engage.”

Lanthier also spoke with distinguished History Professor Norman Hillmer to ask for his thoughts, and he agreed with her assessment that fashion is an area of history ripe to be studied more. In fact, Prof. Hillmer sees it as a crucial subject to interrogate. With the unwavering encouragement of faculty in the History Department, this is precisely what Lanthier intends to do, as she has just been accepted to Queen’s University’s Master’s program in History.

“Continuing with all that I learned at Carleton, at Queen’s, I will study fashion material culture in the 20th century French and British Empires. I want to use fashion as a catalyst to explore the complex and often contentious relationships between Britain and France in the 20th century.”

“I plan to explore economic aspects, consumer market trends, gender relationships all through fashion and material culture and what they tell us about national identities and the global historical relationship between Eastern and Western empires,” she says.

Staying true to her core principles and beliefs which were recently sharpened through her involvement with Daughters of the Vote, Lanthier also aspires to use her specialized study to scrutinize gender and racial identities embedded in past and present political structures.

“Studying fashion creates a space for women to be studied — speaks to their identities, and also the political and social contexts of that time. Women’s fashion has always been political because it does not simply delineate East and West, masculine and feminine, white and black dichotomies, but reflects a whole set of racial and gender hierarchies and ideologies,” asserts Lanthier.

“Fashion has been a tool of oppression, but women have also used it to express themselves and their experiences. Similarly, contemporary engagement and re-engagement with non-Western cultures in the canon of fashion really speaks to the timeless role of fashion in the politics of national, racial, and gender identities.”

Although she loves to research and can see herself pursuing an academic profession, thanks in part to her Daughters of the Vote experience, Lanthier is very much considering a career in public service.

“If I choose to go the political route after completing graduate school, I’m interested in municipal or provincial politics — grassroots, visible types of change that affects everyday lives.”

With someone like Lanthier making her way into the political sphere, Canadians can rest assured that they have someone who can represent them both wholeheartedly and admirably.

## RECOVERING YUKON LANGUAGES

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*By Tyrone Burke*

A language is more than a series of sounds given structure through grammar and meaning through symbolism. There are more than 7,000 languages on Earth, and each one can convey that which is common to every culture. We have more than 7,000 ways to communicate love, anger, darkness, and light.

Each language is also a unique way of understanding the world and a method of conveying a particular way of life, of communicating what its speakers do differently from others, recognizing unique weather patterns, or telling distinctive oral histories.

A century from now, much of that diversity will be gone. More than 2,500 languages are threatened worldwide — eight of them are in Canada's Yukon Territory.

Christopher Cox is working with the Yukon Native Language Centre to revitalize those languages and restore the intergenerational cycle of language learning in Yukon First Nations.

The assistant professor of Applied Linguistics and Discourse Studies is working with the centre to digitize its language resources for teaching Gwich'in, Hän, Kaska, Northern Tutchone, Southern Tutchone, Tagish, Tlingit, and Upper Tanana. The new digital tools will help communities and schools support language learners by overcoming some of the logistical hurdles of northern life.





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Tombstone Valley, Yukon.







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Professor Chris Cox.

The Yukon centre's language resource materials are kept at Yukon College in Whitehorse. Indigenous language learners often live in distant rural communities.

"One of the challenges teachers had was accessing language resource materials," says Cox, who worked with the First Nations Programs and Partnerships Unit at Yukon Education before coming to Carleton two years ago.

"Teachers had to come to the site at Yukon College and search its collections to obtain teaching materials. It often meant that teachers were going through 20 or 30 years worth of printed booklets. Sitting down and trying to remember what year it was that Valentine's Day or St. Patrick's Day had been discussed in a meeting. That was a huge challenge for them. It was a challenge for me too, trying to find the material. Over time, we started to digitize existing materials at Yukon Education, and I was fortunate to be able to continue that when I came to Carleton, in partnership with the Yukon Native Language Centre."

### **Revitalizing and Reclaiming Yukon Languages**

The centre's language materials will be digitized and searchable online using their English translations. The software has even been trained to recognize special characters that don't exist in the Roman alphabet.

"If you go to the languages bar on the *YNLC.ca* website and click on any language, you can see a live preview of the complete collection of scanned documents for that language," says Cox, who is working with the centre to develop a similar archive of digital audio resources where language learners can consult how words or phrases are pronounced.

"For some languages, there are literally thousands of pages of material. Now you can click a box and find whatever word or phrase you're looking for."

According to Tina Jules, director of the Yukon Native Language Centre, the new resources and search tool will help support a new generation of language learners as they strive for greater fluency.

"All of our languages are in a critical state and need immediate support," says Jules, noting that all Yukon First Nations are engaged in language program building, with some even offering intensive immersion programs.

"We have one language that is 'dormant'. It's in a process of reclamation, meaning that there aren't any birth speakers who fully speak the language. But the positive part is that there are members of that ethnic group advocating, engaging, and trying to learn the language. So it's not extinct, it's being reclaimed. The rest of our languages are in the revitalization stage, where there has been a severe shift to using English."

Throughout Canada's North, Indigenous languages are under threat, but the Yukon's long history of contact with European languages makes the situation there especially acute.

"The story in the other territories is just ... different," Cox says. "What contact looks like, how colonization unfolded."

In the Yukon, there were several waves of non-Indigenous newcomers. Missionaries who arrived in the 19th century and the Klondike Gold Rush were major disruptions for many First Nations and, in the 1940s, the Alaska Highway linked northern B.C. with Alaska via the Yukon. That brought more settlers, who brought English language radio and television with them.

"That was a major turning point for many First Nations. It increased the amount of contact. Combined with the policy that forced children to attend residential schools, it had a huge impact on local languages."

### **Supporting a New Generation of Yukon Language Learners**

Through its parent organization, the Council of Yukon First Nations, the Yukon Native Language Centre has the mandate to support all Yukon First Nations to reclaim and restore Indigenous languages. As Jules sees it, the work Cox and his team are doing to create teaching resources that can be used throughout the territory is an important part of achieving their goals.







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The Alaska Highway.





“The overall vision is that one day our babies will be born into their language,” she says, “and the intergenerational process of learning, teaching and becoming fluent is in place again. The cycle is restored in our homes and in our communities. That’s what we’re striving for, and why an initiative like this is so important.”

“If we’re going to recover our languages, our babies must be learning their language, as their first language, their mother tongue. Their parents are teaching using their language as the main language. It’s these kinds of resources that we need to be able offer in language proficiency programs to help support a generation of parents who will raise their babies in their language once again.”





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Yukon College, home of the Yukon Native Language Centre. Photo by grampymoose.



## FOCUS ON FEMINISM: CANADA 150 CHAIR ARRIVES AT CARLETON

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*By Dan Rubinstein*

Shireen Hassim, an internationally renowned expert in feminist theory, politics, social movements, and collective action, spent the 2017-2018 academic year as a distinguished visiting professor at the Radcliffe Institute for Advanced Study at Harvard.

But after returning to her faculty position at the University of the Witwatersrand in her native South Africa for a few months when the Harvard fellowship finished, Hassim has arrived at Carleton University in the Institute for African Studies for a seven-year term as Canada 150 Research Chair in Gender and African Politics — part of a \$117.6-million federal program to create two dozen new research chairs and enhance the country's efforts to become a destination of choice for leading scholars and scientists from around the world.

“Canada is seen as a beacon of science around the world because of our strong commitment to science, research, and evidence-based decision making,” Science Minister Kirsty Duncan said during a ceremony at the Canadian Museum of History last spring to introduce 12 of the new chairs, including Hassim.

“Science is the first step toward building a knowledge-based economy and the jobs of the future,” said Duncan. “As I like to say, it all starts with science.”





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Professor Shireen Hassim has arrived at Carleton University in the Institute for African Studies for a seven-year term as Canada 150 Research Chair in Gender and African Politics. Photo by Akintunde Akinleye.

Hassim's position at Carleton will contribute to the university's pursuit of research excellence, and it is a coup for the Institute for African Studies, her academic home on campus. Carleton is the only Canadian university with a stand-alone Institute of African Studies offering degree programs.

Late Carleton English Prof. Pius Adesanmi, the institute's former director, said that Hassim's position as the institute's second full faculty member — the 50 or so other professors associated with the unit are all cross-appointed — is a huge leap forward.

"This is the culmination of Carleton's vision for African Studies," says Adesanmi. "We're a dynamic community of scholars, and this will significantly increase our capacity."

"Carleton's African Studies scholars are well known across Africa," says Hassim, who did her PhD at Toronto's York University. "The chance to work with some great historians, anthropologists, and literature scholars was a very attractive opportunity."

Hassim is the first female black full professor of political science in South Africa and is a member of the steering committee for the country's Women's Living History Monument, which is developing the first museum of women's history in Africa.

Canada's diverse society and determination to be a good global citizen were also factors in her decision to come to Carleton.

"I am excited to welcome Shireen, a world-class social scientist, to Carleton," said Rafik Goubran, the university's vice-president (Research and International). "Our ability to do impactful research depends on attracting the best and brightest scholars, and the fact that her work has an international scope will allow us to demonstrate the valuable role that Carleton can play toward advancing knowledge in Canada and beyond."

As a chair at Carleton, according to her application, Hassim "will convene collaborative projects that apply an interdisciplinary lens to the study of governance

and governmentality and ways that gender and sexualities are constituted in Africa, facilitate new ways of thinking about linkages between north and south in late capitalism, and disrupt conventional geographical boundaries in scholarship."

Hassim has written and edited several books, including *No Shortcuts to Power: African Women in Politics and Policy Making* (2003) and *Go Home or Die Here: Violence, Xenophobia, and the Reinvention of Difference in South Africa* (2008).

While at Harvard, she worked on a biography of one of the most fascinating women in South African intellectual and political life: Fatima Meer, the first black woman to occupy an academic post at a white university in South Africa and Nelson Mandela's first biographer. Titled *Voices of Liberation — Fatima Meer*, Hassim's latest book has been praised by critics, and is available to the general public.

"It's incredible that in the 21st century, half of the world's population is still treated as second-class citizens," Hassim says about her relentless passion for gender studies. "We need to understand why this history of inequality is so profound in so many different countries, in so many different institutions, in so many different ways."

The #MeToo movement, Hassim says, is a result of women who have gained access to traditionally male institutions seizing the opportunity to speak out. It's an important moment, she says, noting that the progress towards equality is not necessarily linear and that societies can backslide — as evidenced by current political trends in the United States and United Kingdom.

"I deeply understand what it feels like to be considered an interloper at an institution," she says, "and think that Africa has a lot of insight to offer in this area. A lot of today's problems in North America and Europe, we have already experienced in Africa. We've seen leaders like Donald Trump again and again in Africa. We know what they're all about."

Of the 24 Canada 150 Research Chairs, nearly 60 percent are women, Duncan noted at the ceremony.



Moreover, 42 percent are ex-pat Canadian researchers who are choosing to return to Canada to carry out their ambitious research programs.

“We believe Canada is truly one of the best places in the world to conduct innovative, cutting-edge research that can harness the power of human ingenuity and creativity to advance our collective goals,” said Ted Hewitt, president of the Social Sciences and Humanities Research Council of Canada (SSHRC), which is helping to deliver the Canada 150 Research Chair program with the Natural Sciences and Engineering Research Council and the Canadian Institutes of Health Research.

“Our Canada 150 Research Chairs are evidence of Canada’s success in attracting top international talent,” said Hewitt, “and we are proud that they have chosen Canada as the best place to pursue their groundbreaking research, and to mentor and train graduate students and postdoctoral fellows, who will become the next generation of leaders in all areas of our society and economy.”

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The Canada Foundation for Innovation is providing additional investments of more than \$830,000 to support the chairs.

The investment in the Canada 150 Research Chairs program is aligned with the government’s overall support for science, which included more than \$4 billion in funding for basic science in the recent 2018 budget.



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Minister Kirsty Duncan. Photo by Josh Hotz.

## EXAMINING MUSIC IN CANADA

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NEW CHAIR ELLEN WATERMAN

*By Dan Rubinstein*

*Photos by Chris Roussakis*

When Ellen Waterman attends a concert, she does more than listen to the music.

Waterman — Carleton University’s inaugural Helmut Kallmann Chair for Music in Canada — pays attention to how people in the audience respond and how that impacts the performance.

She’s also interested in the interplay between musicians, the role of the venue and, widening her focus even further, the influence of government arts funding and the programming choices that led to the concert, plus myriad other factors that make up the ecology of a musical performance.

After documenting a performance by the Vancouver-based trio Safa at an Ontario festival, for example, she took eight audience members out for a drink and a discussion about their experience watching and listening to the Persian-themed collaboration between the Iranian-Canadian tar player, Puerto Rican-Canadian percussionist and French-Canada clarinetist in a small, but packed venue.

Analyzing the performance and the audience’s response led her to think critically about the ways music makes differences audible. In interviews, the musicians emphasized their individual agency, while the audience members reflected on the group’s unity of expression despite their hyphenated identities.





Ellen Waterman.



The analysis formed a chapter in a book that Waterman co-edited with Gillian Siddall, *Negotiated Moments: Improvisation, Sound and Subjectivity*, which Duke University Press published in 2016.

“I witness performances and explore how, in that hot moment of creativity, meaning is made,” says Waterman, whose cross-disciplinary research revolves around the relationship between music, space, place, and identity.

“I try to be as detailed as possible in documenting and analyzing the event. In a single performance, for instance, you can hear the contentious politics of multiculturalism at work, even in a musically satisfying and loving environment.”

Waterman started at Carleton on Jan. 1, 2019, after working as an ethnomusicology professor at Memorial University, the University of Guelph, and Trent University over the last 20 years, during which she held a visiting scholar position and fellowship at McGill University and the University of Cambridge respectively.

She was excited about the Helmut Kallmann Chair because it is dedicated to the study of music in Canada, not Canadian music — an important distinction.

“It is open to research on the whole gamut of musical practices and issues that can be found in this incredibly diverse country. My work includes research and community-engaged projects, as well as scholarship, and I was encouraged that the chair could be held by an artist-scholar.”

### **Embracing Improvisation and Critical Analysis**

The Helmut Kallmann Chair was established in late 2017 thanks to a \$2 million gift from Distinguished Research Prof. Elaine Keillor, a pianist, musicologist, and longtime faculty member in Carleton’s Music program.

Carleton University and the Koerner Foundation also contributed to the position, which is named after Helmut Kallmann, who, although Jewish, came to Canada from Germany as an “enemy alien” and was placed in an internment camp. He went on to have a decades-long career

as a music historian and librarian, eventually heading the music division of Library and Archives Canada.

“Elaine Keillor made a remarkable contribution to music in Canada, but she was too modest to have the chair named after herself,” says Waterman, who notes that honouring Kallmann through the chair was a meaningful and beautiful choice.

Waterman grew up in Portage la Prairie, MB., and started playing flute in junior high. She performed at festivals and enrolled in the Bachelor of Music program at the University of Manitoba, planning to become an orchestral musician.

Instead, however, she found herself drawn to contemporary music and the compositions of her classmates. One of her first professional projects was to curate “Gnu Music,” a concert and art exhibition featuring works by fellow emerging artists.

During her master’s studies in flute performance at the University of California, San Diego, one of her professors was George Lewis, an international expert on improvisation who encouraged his students to think critically about issues such as race and gender in relation to music.

That combination — improvisation and critical analysis — sent Waterman on a new path.

“My world opened up,” she says about deciding to move away from scores on a page.

“Improvisation demands that you discover your voice. It’s also a social practice. You need to be listening and responding in meaningful and empathetic ways. Improvisation calls upon you to be co-creative.”

With an orchestral career no longer in mind, Waterman began to think more broadly about music, specifically how music can be a carrier of identity and culture.

She still performs and records, and enjoyed more than a decade of collaboration with legendary Canadian composer and music educator, R. Murray Schafer, the father of acoustic ecology, whose large-scale outdoor soundscape works, a fusion of music and theatre, changed the way people thought about sound and introduced an environmental mindset to contemporary performance.

“My take on music is wide open,” says Waterman, who wrote her PhD thesis on the epilogue of Schafer’s 12-part Patria cycle, *And Wolf Shall Inherit the Moon*, a week-long performance that still takes place in the woods of Ontario’s Haliburton Forest each August. “I’m interested in music and sound in all of their manifestations.”

### **Addressing Questions of Identity and Music in Canada**

At Carleton, Waterman plans to help create a research centre on music in Canada that will examine questions of music and identity, focusing in particular on issues such as decolonization and diversity — and not only ethnic diversity, but also the diversity of musical practices.

“Who is welcomed into music and who is not?” she asks. “What kinds of music take place on the margins of society? What kinds are valorized? Who gets accepted into or excluded from university music programs and why?”

“There’s a fraught conversation going on throughout post-secondary music institutions in North America now about the relationship between how we train musicians and the roles that music plays in contemporary society. We’re still largely wedded to a traditional, conservatory model of music education, though that is slowly changing.”

As part of this conversation, Waterman organized and facilitated the Helmut Kallmann Roundtable on Diversity and Decolonization of Music in Canada at Carleton Dominion-Chalmers Centre.

Joining her at the roundtable, among other speakers, was Dylan Robinson, a Stó:lō scholar who holds the Canada Research Chair in Indigenous Arts at Queen’s University, and Parmela Attariwala, an ethnomusicologist and violinist who recently authored a policy document on diversity for Orchestras Canada. The roundtable was preceded with a concert by students from Carleton’s Music program. The Music program will be moving much of its performance activities to the new Carleton Dominion-Chalmers Centre.

“Over the past five years, there has been an increasing national conversation about diversity and decolonization in the arts, with numerous conferences and the creation of policy documents,” states Waterman.

“What now? How do we turn discussion into action? What systemic changes do artists and arts organizations need to make in order to create more just conditions for music in Canada?”

Carleton’s Music program is unusually diverse, says Waterman. On the faculty, there are a number of influential critical musicologists and ethnomusicologists, plus unique experiential learning opportunities in genres such as Ghanaian drumming and creative improvisation, and students who play a wide range of styles and genres. This diverges from many post-secondary music programs in Canada, which are often tightly focused on classical music.

“Popular music is what most people listen to,” she says, “but classical music still dominates the academy.”

Waterman’s current book project is an ethnography of experimental music festivals in Canada. She’ll be teaching a graduate course on ecologies of music and sound starting in the fall. She has a number of other projects on the go, including participating in an international research consortium to develop the Adaptive Use Musical Instrument (AUMI) software interface, a musical instrument that enables people who have very limited controlled movement to independently engage in music making.

All of this will blend together in her new role at Carleton.

“I really feel privileged to have the responsibility to be the inaugural chair,” says Waterman.

“This is an amazing opportunity and I’m excited to be working with the stellar community of musicians and scholars at Carleton.”

## INDIGENOUS ART AND IDENTITY

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CARMEN ROBERTSON SHEDS LIGHT  
ON CONTEMPORARY WORKS

*By Dan Rubinstein*

*Photos by Chris Roussakis*

Carmen Robertson, who is from Saskatchewan's Qu'Appelle Valley, moved to Calgary after high school.

Even though her family is Lakota and Scottish, she didn't see much Indigenous art growing up on the prairies.

So, one afternoon, when she walked by the Imperial Oil building in downtown Calgary and looked in the windows, Robertson stopped in her tracks.

Shocked by the amazing colours and imagery she was seeing, she went inside to investigate. Hanging in the lobby — an unlikely setting for an epiphany — were the renowned Anishinaabe artist Norval Morrisseau's erotic paintings.

"It made such an impression on me — that's when I made the decision to study Indigenous art," says Robertson, who became the Canada Research Chair (CRC) in North American Indigenous Art and Material Culture at Carleton last summer.

"I wanted to focus on contemporary Indigenous art, which was not easy at the time."







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Carmen Robertson

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“Don’t underestimate the importance of embracing experiences outside the university as part of your education. Opening yourself to new ideas and pushing beyond your comfort zone will not only enhance your current academic experience but might inspire you to shift directions and lead you down new learning paths.”

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Today, she studies Morriseau’s work through a scholarly lens. She publishes widely on his art and, in 2018, was awarded a large Insight grant from the Social Sciences and Humanities Research Council (SSHRC) to investigate all aspects of the artist’s life and work from 1955 to 1985, collaborating with a team of 14 researchers from across Canada.

### **Studying a Key Figure in Indigenous Art**

Morriseau, who is considered the Mishomis or grandfather of contemporary Indigenous art in Canada, has been a key figure in Robertson’s research and teaching over the years.

His iconic style (a dazzling blend of bright colours, visual stories, spirituals themes, and political messages) represents a cultural shift that the CRC position at Carleton has allowed her to explore more deeply — the move away from considering Indigenous art as museum artifacts from the past and instead interpreting it from a contemporary perspective, paying attention to the cultural, political, and social-economic expressions of the people behind the work.

In 2016, Robertson released two books about Morriseau and she has also co-authored, with her partner Mark Cronlund Anderson, the groundbreaking 2011 book *Seeing Red: A History of Natives in Canada’s Newspapers*.

Robertson is also an independent curator and curated the work of contemporary Hunkpapa Lakota artist Dana Claxton in the exhibition and symposium “The Sioux Project — Tatanka Oyate” for Regina’s MacKenzie Art Gallery in 2017.

### **Exploring Indigenous Aesthetics and Curation**

Robertson spent the past 17 years as a faculty member at Saskatchewan’s First Nations University of Canada and the University of Regina, teaching Indigenous art history and curatorial studies. During that time, she served as department head of Indian Fine Arts, associate dean of research in the Faculty of Fine Arts, and was the SSHRC Leader at U of R for four years.

Robertson has been busy since starting at Carleton. In addition to setting up her research projects, she has recently completed teaching graduate seminars on Indigenous aesthetics and contemporary Indigenous curation, which included organizing a panel discussion at the Carleton Art Gallery on curatorial directions. Robertson also serves as a member of the SSHRC Board of Governors.

“It’s been a complete whirlwind,” she says about the past year.

“It’s all good. But it’s been a lot of good.”

Contemporary prairie beadwork and Indigenous art theory are also part of her CRC research, which will ultimately lead to a major exhibition and publication.

Robertson — who is jointly appointed between the School for Studies in Art and Culture, the School of Indigenous and Canadian Studies, and the Institute for Comparative Studies in Literature, Art and Culture — had a couple connections to Carleton before coming to the university.

She has collaborated with Art History Prof. Ruth Phillips, who is a co-investigator on the Morrisseau project, and in 2017 she delivered the Department of History's annual Shannon Lecture on "the Indians of the Canada Pavilion at Expo '67."

Relocating to Ottawa will help her study Morrisseau because the National Gallery of Canada, the Canadian Museum of History and Indigenous Art Centre, collaborators on her SSHRC grant, have large collections of his work. It will be easier to travel to northwestern Ontario, the region where he was from, to meet with community knowledge keepers and others who knew or worked with him.

### **A Journey into Indigenous Identity**

Studying Indigenous art, says Robertson, has helped her understand this part of her identity — a journey that gained momentum when her Lakota grandmother was in her 70s and started to share stories from her youth.

Her great-grandmother and great-great grandmother came to Canada with Sitting Bull in 1877 and settled at Standing Buffalo First Nation close to Fort Qu'Appelle after the Lakota Chief returned to the United States.

"We spent hours listening intently to my grandmother's stories," says Robertson.

"I started out at a two-year program after high school and never imagined the places I would go, the experiences I would have and the paths that eventually led me to becoming a professor," she wrote in a recent Maclean's magazine feature on tips that every first-year student should know.

"Don't underestimate the importance of embracing experiences outside the university as part of your education. Opening yourself to new ideas and pushing beyond your comfort zone will not only enhance your current academic experience, but might inspire you to shift directions and lead you down new learning paths."

At Carleton, Robertson, the first Indigenous faculty member hired as a full professor at the university, has joined the Indigenous Strategic Initiatives Committee, which is tasked with revitalizing the university's Indigenous strategy and re-energizing its relationships with Indigenous communities in the region and across the country.

"Indigenizing" can be a difficult and problematic term, she says. "But I'm encouraged that institutions are not shying away from it. They want to make substantive changes.

"It took a long time to get here, and there is a lot of work to be done, but Carleton is taking steps in the right direction."



## WINDOW WIDE OPEN: PROFESSOR NDUKA OTIONO TRACKS BOB DYLAN'S UNCHARTED INFLUENCE

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*Crickets are chirpin' the water is high  
There's a soft cotton dress on the line hangin' dry  
Window wide open African trees  
Bent over backwards from a hurricane breeze  
Not a word of goodbye not even a note  
She gone with the man in the long black coat*  
— Bob Dylan, “Man in the Long Black Coat”

*By Nick Ward  
Photos by Fangliang Xu*

Yes, Bob Dylan's 2016 Nobel Prize in Literature Award was controversial.

In fact, it was likely the most publicly contested Nobel Prize in Literature ever received, having provoked the ire of traditionalists who believe “literature” is a rigidly defined, sacred genre.

In the days following the announcement, there were also many “what about ...” op-eds and tweets from celebrated journalists and writers that included Hari Kunzru, Norman Mailer, and Jason Pinter. Undeniably, there is a long list of authors who deserved the same honour as Dylan — a list which includes the likes of such towering literary revolutionaries as Chinua Achebe, Virginia Woolf, James Joyce, and James Baldwin. Nevertheless, these glaring omissions have no





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Professor Nduka Otiono.

bearing on Dylan's merit as a very deserving prize winner, argues Professor in the Institute of African Studies, Nduka Otiono, in the just-released and already critically acclaimed book, *Polyvocal Bob Dylan: Music, Performance, Literature*, which he co-edited.

"Dating back to over a half century ago, an imaginary jury had begun to deliberate on Bob Dylan's transgressive creative imagination to determine whether indeed his works qualified as poetry and the author/singer qualified to be addressed as a poet," explains Otiono. "The question of why Dylan deserves the Nobel Prize can be found by unpacking the art of Bob Dylan, to understand his complex persona and 50-year long career of prolific artistic production that spans various musical genres including folk, rock 'n' roll, pop, country, gospel, R&B, and others."

Produced in collaboration with English Professor at MacEwan University, Josh Toth, *Polyvocal Bob Dylan* brings together an interdisciplinary series of scholarly essays that explore the powerful cultural impact of Dylan's music, writing, aesthetic, and persona. In re-examining Dylan's transformative presence, the book challenges those who shouted 'Sacrosanct!' at Dylan's prize to interrogate their own entrenched notions of "literature" as a category. Together, Toth and Otiono write in the introduction of *Polyvocal Bob Dylan*:

Dylan is not a "poet" — not, anyway, in any traditional sense; nor is his writing (in isolation) comparable to the work of "great poets" like Yeats or Eliot. It's simply not the same thing — even if, at the same time (and however paradoxically), it works to confuse the very possibility of making such a distinction. We are not, in other words, interested in suggesting that Dylan's work simply marks a unique space for itself anterior to a clearly delimited field of "literature." Nor are we interested in "recovering" Dylan's work as traditionally literary and, for that reason, of value. Our position is that it is unique insofar as it functions, rather (or finally), to straddle and confuse any number of modalities, any number of genres, any number of forms: it is literary only insofar as it is also musical; readable only insofar as it must also be heard; new only insofar as it is haunted by tradition. It is, we are saying, polyvocal.

Simply put, Otiono and Toth hold the position that Dylan's unique writing and art, which often feels so gallingly unrefined and so unlike literature, actually and dexterously perform the same evocative function for audiences as the work of the world's most celebrated traditional authors.

Unsurprisingly, Prof. Otiono has been a dedicated member of the Dylan congregation for decades. During this time, with Dylan's music as his soundtrack, Otiono has navigated multiple norm-challenging careers, enjoyed a rich personal and family life, and lived in cities across the globe.

### **The Magical Power of Storytelling**

Otiono was born in Kano, Northern Nigeria's largest city, and the country's second-largest city overall. Kano is known as a bustling commercial epicentre and is home to Kannywood, a section of Nigeria's burgeoning film industry called Nollywood. His father was of Niger Delta origin, but fell in love with northern Nigeria, moving around to various cities in the northern region before the Biafran war broke out in 1967.

"Dad was an accountant who loved English literature. My mum was a teacher and a disciplinarian. Together, they inculcated the love of books in me and my siblings," says Otiono. "Dad would share classics such as *Tom Sawyer*, *Oliver Twist*, *A Tale of Two Cities*, *Macbeth*, *The Arabian Nights Entertainment*, *Round the World in Eighty Days*, and so on, but there wasn't much of African literature besides *Shaka the Zulu* and *Things Fall Apart*. Mum spellbound us with a lot of African folktales, complete with their moving choruses, some of which I still remember."

Otiono describes his childhood in Kano as dramatic, the experience of the war scars his memories. He remembers a train and truck journey back to his hometown of Ogwashi Uku in midwestern Nigeria, just before the war broke out, "Although I was too young to recall details of the war, memories of air raids, taking cover under beds, and sojourning in the farm and bushes to evade rampaging Nigerian soldiers still haunt me. I particularly remember a narrow escape from a bullet that flew into my grandpa's living room, ricocheted on the mud walls and settled



mercifully on the floor without hurting anyone,” he says. It was this very experience which inspired “Grandma’s Pipe”, one of Otiono’s poems in his second collection of poems titled, *love in a Time of Nightmares* (2008). Otiono has always relied on writing and creating art to deconstruct his experiences. “The war defined and lacerated my childhood, so storytelling became one of my healing therapies. The love of books and the magical power of storytellers escorted me through primary and secondary schools, and finally corralled me into studying English at the University of Ibadan.”

For his honours and master’s theses, Otiono remained at Ibadan to focus on two spectacular oral performance groups under the supervision of Prof. Isidore Okpewho, one of the most exceptional scholars of African oral literature. Upon graduation, the unrelenting lure of storytelling drew him into work as a journalist, and while he had a noteworthy career working in this field, the pursuit of knowledge finally jostled him into a second profession in the professoriate via a doctorate at the University of Alberta, and a postdoctorate at Brown University, in the United States. It was a Banting Fellowship that brought Otiono and his family to Canada in 2012 to Carleton University, where he was hired as the first 100 per cent faculty on a tenure track in African Studies. “My family and I were delighted to return to Canada,” he says.

### Otiono and Dylan – Love at First Sight

It was during Prof. Otiono’s most creatively formative years as a journalist in the streets of Lagos (Nigeria’s most densely populated commercial and cultural capital city) when he first encountered Bob Dylan. Having just graduated from Ibadan and, impressively, holding a job as a staff writer for The Guardian newspaper, he was an active member of a group of progressive young writers (mostly poets) in the early 1990s, a time when Lagos was a hotbed of brilliant creatives from various parts of the country.

Among this group of writers and poets was Idzia Ahmad, who introduced Dylan to Otiono by handing him an audio cassette of taped music mostly comprised of Dylan’s mid-career album *Ob Mercy* (1989). Otiono recalls the

experience of listening to the tape as tantamount to love at first sight. “The sheer poetic force of the songs delivered in that inimitable languorous, whining voice instantly suited my immersion then in the tortured sensibility that underpinned the poetry of our ‘Ibadan school’ of poets — if I may use that term loosely,” he says. “I cherished the gift from Idzia so much that I kept it for over a decade and took it along with me to Edmonton when I relocated for my doctoral program. Losing it — even with the faded sounds — is one of the most painful losses of an item with strong sentimental value that I possessed.”

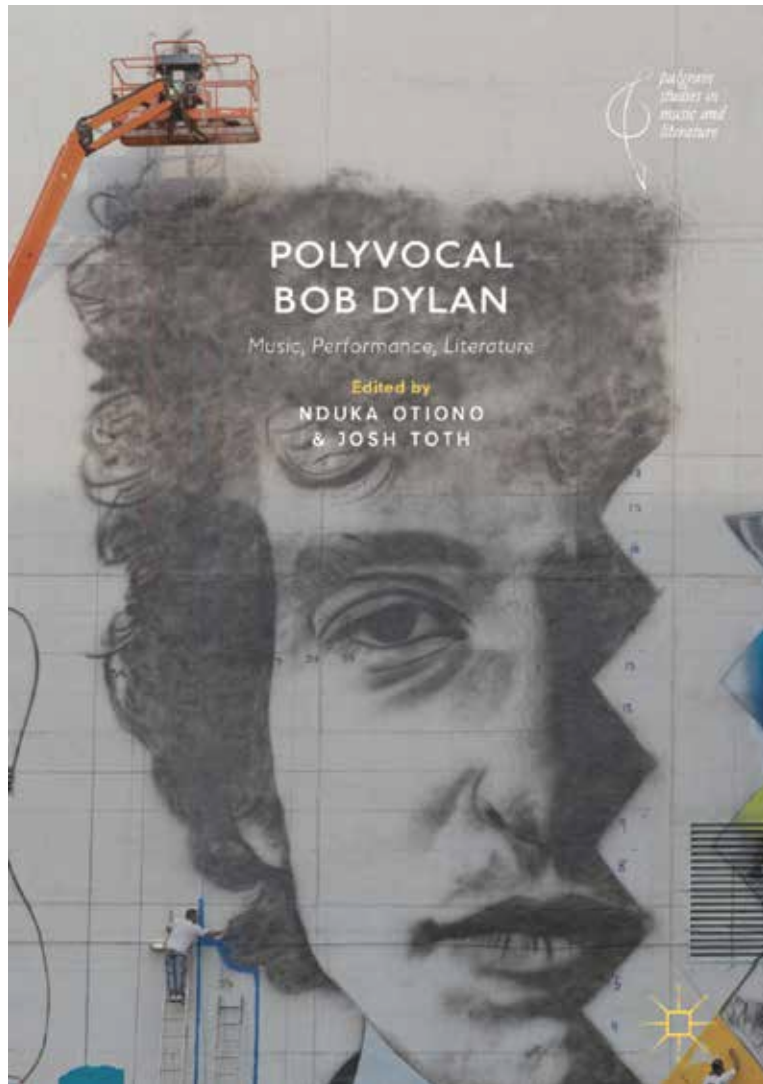
By the time he had arrived in Alberta for his PhD, Otiono was firmly in Dylan’s clutch. He had familiarized himself with the full Dylan discography and had read many of the countless books and think pieces penned on his favourite artist. Otiono had cultivated a love for the whole of Dylan, however *Ob Mercy* remained his favourite, particularly the song “Man in a Long Black Coat”. He adored this track so much that he taught the song as a poem in a first-year writing course at the University of Alberta titled English Literature in Global Perspectives. “Besides how well my students received the Dylan ‘poem,’ my friendship with a course mate, Marco Katz, an experienced musician, became catalytic to cementing my romance with Dylan.”

Shortly after receiving his PhD from the University of Alberta with a string of awards, and against the backdrop of the controversy surrounding Dylan’s Nobel Prize, Otiono and Katz began considering putting together a book about their icon. “Everything fell in place as the moment was ripe for the project,” says Otiono.

“The discussion culminated in the publication of *Polyvocal Bob Dylan*, a collection of eight essays by outstanding Dylan scholars which I co-edited with Josh Toth, a dazzling Dylanist and professor at McEwan University, Edmonton, where Marco also taught,” adds Otiono.

### Dylan, Otiono, and Nigeria

It would be difficult to overstate the effect Bob Dylan has had on Western culture. He rose to prominence during the pervasively discussed American coming of age — the



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Polyvocal Bob Dylan.

1960s — a time when the philosophical fabric of the country began to distress. As the country was clouded by its war in Vietnam, young Americans began to reject the conservative ideals of their parents and started to press for a less authoritative and more considerate, free-loving nation. Protests were loud and covered on colour TVs, and as is typical in any movement for hasty change, a clash of ideologies led to bloodshed. Dr. Martin Luther King was assassinated, so were two of the Kennedys, and then mere months into the 1970s, four unarmed student protestors were shot and killed by the Ohio National Guard at Kent State University. Through all of this, new forms of art and music were deployed as expressions of protest and Minnesota-born Dylan, who evolved from New York City's Greenwich Village bursting hippie art scene, was embraced as a blue collar icon. Despite his ambiguous lyrics and muffled voice, he was understood as a musician who stood for something — a brazen American who had nothing to do with the imperialistic America of the time. The times were a-changin', and the artsy, enigmatic understated Dylan charm was a potent symbol, and so his music quickly became gospel for the movement. Although the success of this long-ago effervescent movement is up for debate, Dylan's rebellious everyman status is something that has been maintained in America to this day.

This begs the question: how does an artist whose very identity and output were generated entirely by the particular nuances of American life and popular culture reach and speak so profoundly to someone like Otiono in postcolonial Nigeria? To understand this phenomenon, in *Polyvocal Bob Dylan*, Otiono uses his writer's circle in Nigeria (who anointed Dylan patron saint) as a case study to decrypt and illustrate the border- and culture-transcending spell of Dylan. "The reflections enabled me to bring into global critical conversations on Bob Dylan that yet uncharted influence of Dylan in Africa ..." writes Otiono in *Polyvocal*. "The love of literature and ideas defined the many literary fêtes and salons we held in dingy bukatarias and beer and peppercorn lounges (e.g., Busy Bees and Shindig) in Surulere, Lagos. There were others who, although they were not domiciled in the Lagos-Ibadan axis, were strongly linked to the group in a shared interest in Dylan." His group wrote poetry inspired by

Dylan and kept literary diaries. In the words of Otiono in *Polyvocal*, the poets "were imitating Dylan's bohemian lifestyle and singing Dylan's *Mr. Tambourine Man* like an anthem. As Sanya Osha recalls, "Idzia ... in fact wrote an entire collection ... modelled on Dylan's songs beginning with *A Simple Twist of Fate*."

Otiono believes that the ardent connection these young artists felt with Dylan had much to do with their lush urban setting. "Lagos is a city of contradictions: of sadness and joy; of inspiration and asphyxiation for the young artist; of opportunities and lynched illusions. So challenging is living in Lagos that in a documentary on Nigeria, the novelist Chinua Achebe described living in Lagos as 'living in a war front.' But it is a war front that paradoxically nurtured and tormented the artist, especially the unemployed one scavenging hostile streets for the bare bones of survival and the scaffolds upon which to build a career and a future," writes Otiono. Lagos, for the writer's circle, deeply corresponded to the New York evoked by Dylan. "Like Dylan's New York, Lagos was the metropolitan beast where artists armed only with their talents and dreams struggled to find the muse and direction in life."

"Besides Dylan's artistic ingenuity and counter-cultural disposition, our group was drawn to artists whose rebellious and anti-establishment persona advertised the kind of fierce creative temperament that we aspired to possess. Nigeria in the late 1980s and '90s writhed in the death pangs of military dictatorship and a torturous process of transition to democratic governance. Writers, journalists, activists were jailed for their work."

Through his research for the book, Otiono would come to discover that his writers' group was only one small example of the incredible influence of Dylan beyond the traditional western sphere. In fact, Otiono and Toth were taken aback by the commonality and fervency of Dylan acolytes across the globe. In this sense, the book operated as an epiphany for Otiono's appreciation of influence studies in literature. The Dylan capturing expressions found throughout *Polyvocal Bob Dylan* from Otiono, Toth and a long list of dedicated Dylan researchers are sure to further vindicate the choice of Dylan as a Nobel Prize in Literature recipient.



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“Besides Dylan’s artistic ingenuity and counter-cultural disposition, our group was drawn to artists whose rebellious and anti-establishment persona advertised the kind of fierce creative temperament that we aspired to possess.”

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In 2018, as Otiono was finishing work on the book, he saw Bob Dylan play live for the first time in Rochester, New York. As he watched a 78-year-old Dylan perform — a person who has had such an influence on his life — it struck him that perhaps Dylan’s greatest asset has been his longevity as a famous singer. “Of the four guerrilla minstrels studied by Wayne Hampton in his book *Guerrilla Minstrels* (John Lennon, Joe Hill, Woody Guthrie, and Bob Dylan), Dylan is the only one still living.”

“This means a lot: Dylan is like the last representative of a musical epoch ... seeing him is a precious gift.” Otiono also noted that Dylan’s writing remains as poignant as ever, pointing to *Shelter from the Storm* as an example of a song with powerful lines particularly soothing for immigrants suffering in various parts of the world:

*Well, I'm livin' in a foreign country  
but I'm bound to cross the line*

*Beauty walks a razor's edge,  
someday I'll make it mine*

*If I could only turn back the clock  
to when God and her were born*

*Come in, she said, I'll give ya*

*Shelter from the storm.*

### **Dylan Hasn't Performed in Africa**

Although Dylan has been on tour for the better part of three decades, there are some prominent places he has not played, including Alaska, the Middle East, India, the Caribbean, and Africa. On this topic, Otiono observes that it is quite surprising Dylan hasn't played a single gig in Africa during his 27-year touring. Otiono then cites Ryan Book's reflections on the subject in an article for *The Music Times*: “We're not going to make light of the many reasons why no western performer sets long African runs: poverty makes attending concerts an absurd notion for much of the population and regional conflicts make it plain dangerous. Putting on a show in Nigeria or Kenya is not outside of the realm of possibility for someone of Dylan's stature however, even if it was a free show. Perhaps he protested playing South Africa during the early '90s due to apartheid, but those days have passed. Egypt has a reasonable GDP and other of Africa's 10 richest nations — such as Morocco and Algeria — are literally less than 100 miles from where Dylan has performed in Spain.”

For Otiono, “The omission of Africa from Dylan's thousands of concerts in over 54 countries is more telling considering the continent's near omnipresent status in the charity or benefit concert genre curated by western music icons such as Bob Geldof, Paul McCartney, and Bono via Band Aid, Live Aid and other such projects. Yet, Dylan was part of the United Support of Artists (USA) for the Africa organization that emerged from the hit single

*We are the World* charity concert of 1985 championed by Harry Belafonte, activist and King of Calypso, to alleviate poverty in Africa and the United States. Dylan also featured in the first-ever benefit concert, The Concert for Bangladeshi in 1971 (organized by the Beatles' George Harrison and Ravi Shankar). But Dylan has never played in Africa.”

The possibility of playing a show in Nigeria would depend on many variables, including publicity, venue, and the time of year, but Otiono feels a sizable crowd would welcome Dylan to his country of over 170 million people. However, he does remark that Dylan is not necessarily idolized by a Nigerian millennial generation whose musical taste is flavoured by hip hop, or in the case of Nigeria, by “Naija jamz.”

“One of the most successful aspects of contemporary Nigerian life is cultural production, with local Nigerian cinema, Nollywood, and popular music, Naija jamz, becoming the country’s best-known exports after crude oil. So, these days, you could attend Nigerian parties at home or abroad with no foreign music played at all — from dusk till dawn.”

Still, having Dylan play a show in Africa would fill a significant gap for the icon who is revered around the world. Perhaps with the release of *Polyvocal Bob Dylan: Music, Performance, Literature*, Dylan might consider adding a new stop on his perpetual tour. At the absolute least, it would mean a great deal to Otiono and his former writers’ circle.

## Next Up

Forever on deadline, Otiono has several projects in the works which he plans to complete, one at a time: “I’m like a realtor, a realtor with many properties on the market trying to close the deals. I have learnt, like my

mentors Chinua Achebe and Isidore Okpewho, not to talk too much about my works in progress. I am coming out of a season of production drought and enjoying exciting showers of inspiration.”

Publishing *Polyvocal Bob Dylan* was a dream-fulfilling moment for Otiono, and it spurred him to focus on his own art, producing two poetry CDs, as well as his first monograph, which is on contract with a prestigious academic press.

As an academic, he continues along his path of exploring multiple creative and scholarly formats in an age of popular culture and globalization — including YouTube and social media. “My concern with the marginalization of African studies as a discipline in western academy prompts me into doing work with the capacity of reaching beyond the restrictive traditional spaces that African studies inhabits or circumscribed in circulation. Which is why I am happy working in cultural studies and being able to surprise, for example, a reader of a Dylan book with a chapter that locates Dylan in Africa.”

“I see my work in creative writing, popular culture, and oral performance studies continuing in this trajectory,” says Prof. Otiono, concluding that he is encouraged by the reception of the Dylan book represented by a reviewer’s declaration that: “[T]his is the first attempt to put Dylan’s work into any kind of African context — and the results are extraordinary. The decision to use first-person accounts from Nigerian poets was inspired and this piece, more than any other in the collection, has the potential to show Dylan in a genuinely new light.”

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*Polyvocal Bob Dylan: Music, Performance, Literature* published by Palgrave Macmillan is available for purchase online.

## THE DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY AT 50 AND BEYOND

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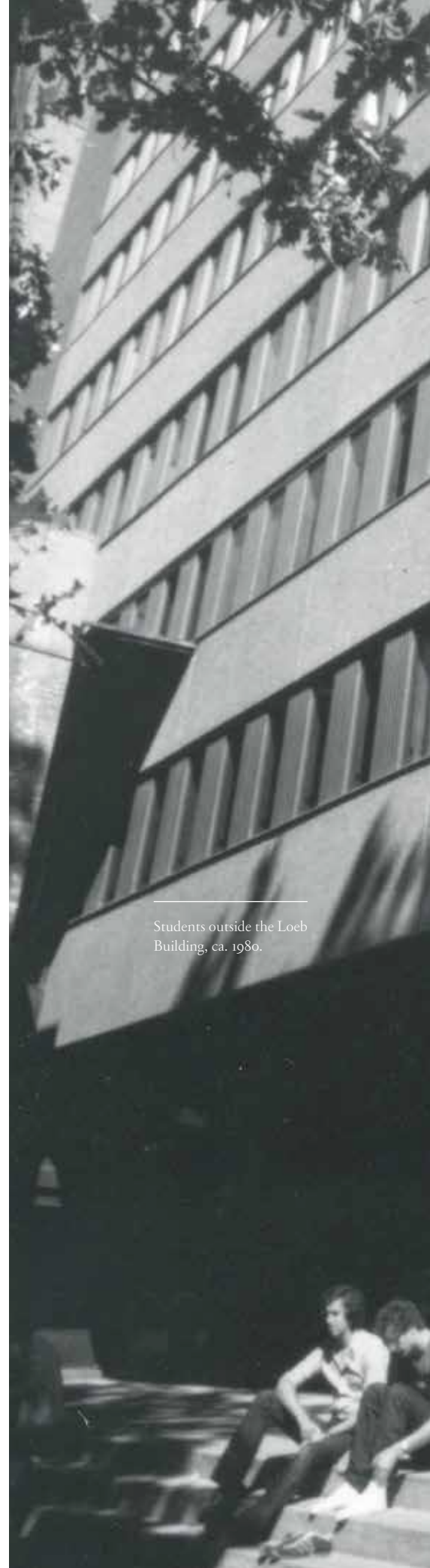
TWO SENIOR MEMBERS OF THE DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY, JANET SILTANEN AND BLAIR RUTHERFORD, REFLECT ON THE TRAJECTORIES OF THE TWO FOUNDING DISCIPLINES IN THE DEPARTMENT AS IT CELEBRATES ITS FIRST 50 YEARS.

### **Sociology - Janet Siltanen**

The 60s was a decade of significant development for Sociology in Canada — and both intellectually and institutionally the department at Carleton was definitely in the vanguard. This decade saw a Canadian journal for Sociological and Anthropological research launched in 1964, a national association for Sociologists and Anthropologists formed in 1965, and a number of Departments of Sociology and Anthropology created across the country. Carleton's Department of Sociology and Anthropology was created in 1968 with seven full-time faculty, and grew quickly to five times that size by the early 70s. Intellectually, it is hard to disentangle the sociological identity of the department in these early decades from the work of John Porter, beginning with the 1965 publication of *The Vertical Mosaic* — his iconic treatise on class and power in Canadian society. The stature of this book launched the national preeminence of Carleton as a place to study sociology, particularly issues of stratification and power, and led to a series of faculty appointments which solidified and extended

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Students outside the Loeb Building, ca. 1980.





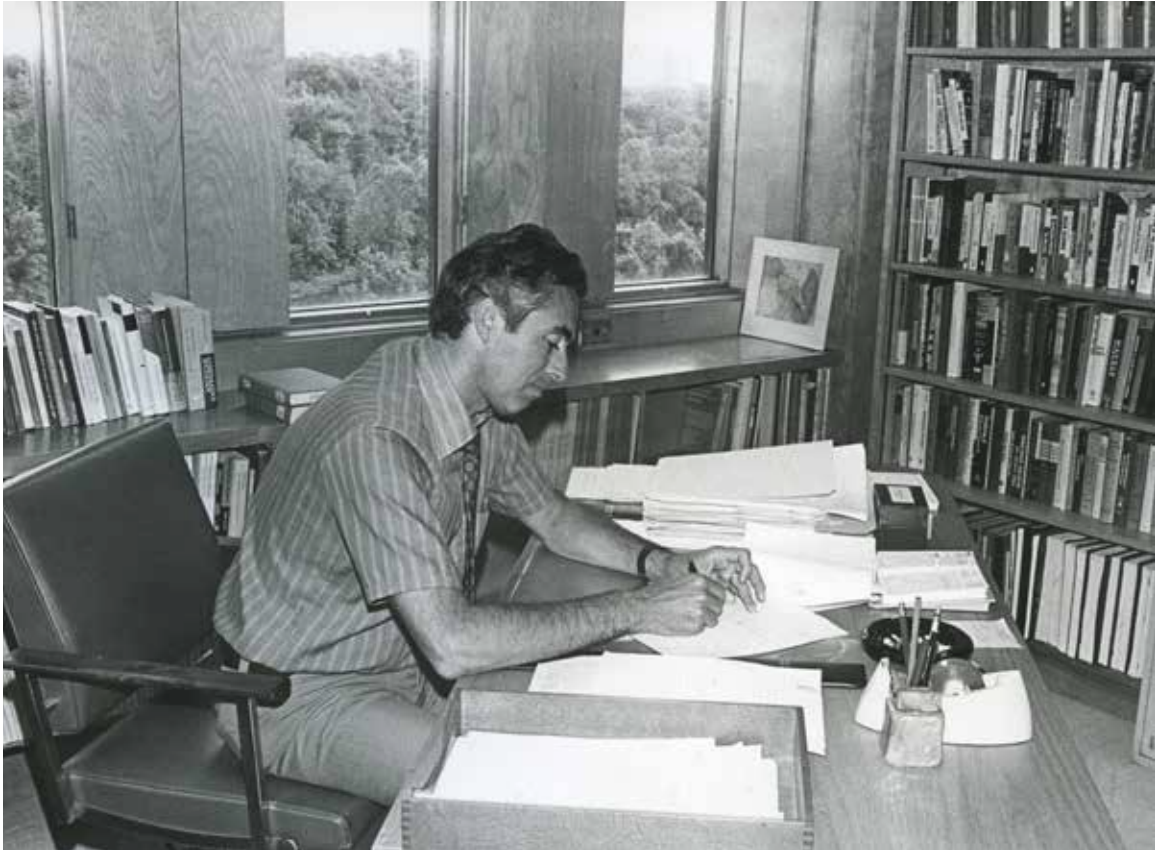


the reputation of the department in this area for the next 25 years. Research throughout the 70s and 80s saw our department become a key player in some of the largest and most significant social science research projects in the country, such as the Canadian National Mobility Study, and the Canadian contribution to the Comparative Study of Class Structure and Class Consciousness. Research flowing from Carleton's sociology faculty over this period embodied the qualities of what became known as the "Porter tradition of excellence". National recognition of this tradition included the creation by the Canadian Sociology and Anthropology Association in 1980 of an award so named to recognize sociological contributions which address "major issues of Canadian society" with "solid theory" and "meticulous research". Toward the end of this period, the department also helped to birth a more overtly politically engaged form of theory and research via the creation of Carleton's Institute of Political Economy. Since its inception in 1989 and following early leadership from Wallace Clement, faculty from the department have been key contributors to the Institute as Directors, supervisors, and teachers of core graduate courses.

The 1990s was a pivotal decade for Sociology at Carleton, and as a faculty member hired in 1994, I was witness to an important shift. While maintaining active interests in inequality through developments in theory and research practice, faculty hired from the mid-1990s onward also saw their sociological role as including more explicit contributions to social justice in our teaching, research practice, and community connections. Attention to social justice and social change has become the central focus of our undergraduate honours Sociology curriculum (capped by a very successful 4th year course in Community Engaged Sociology). In addition, almost every faculty member in the Sociology program researching issues of inequality is also engaged in social justice activism at local, provincial, national, and/or international levels. The issues drawing the attention of our sociology faculty include prison justice, homelessness, youth, childhood and families, citizenship, gender and sexuality, racialization, settler colonialism and Indigeneity, health, aging, tourism, media, disability, science and technology, war, transitional justice, secrecy and security, intersectionality, migration, food security, and biotechnology.

Our significant stature in Canadian sociology continues through the research produced by our faculty and graduate students, and also through the prominent employment positions our graduate students attain inside and outside academia. Shortly after the Department was created in 1968, the PhD in Sociology was introduced and to this day it has the reputation of being among the most highly regarded in the country. In fact, the 2016 external assessors of the Carleton doctoral program in Sociology described the program as a "national treasure". Our promotion of the discipline at the national level continues and has been heightened recently with a number of faculty and former graduate students active on the Canadian Sociology Association's executive committee and subcommittees, and especially with the 2019 election of our colleague, Xiaobei Chen, to the position of president-elect.

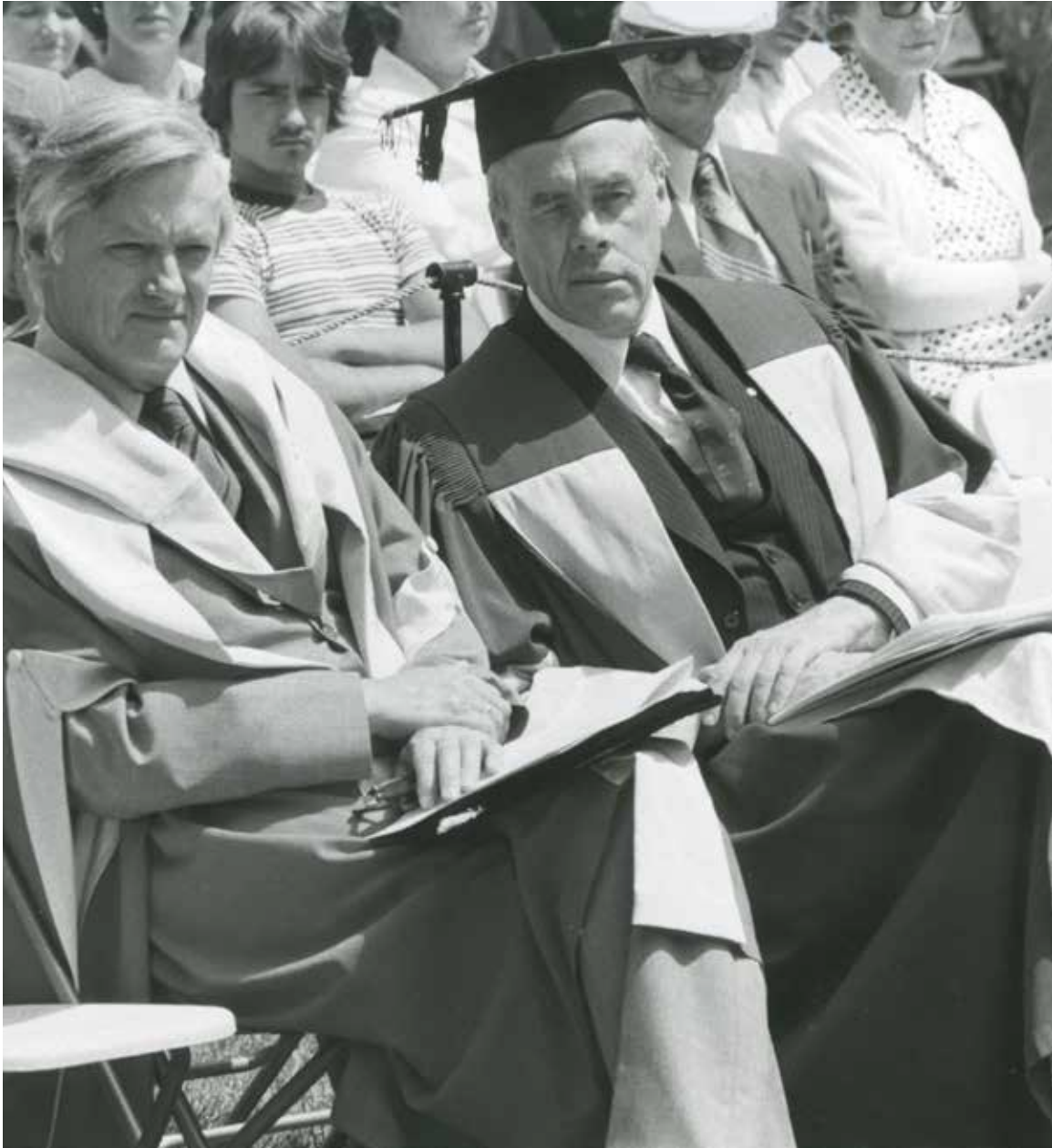
As our department moved through the new millennium, I also observed that an active and collegial merging of the interests and research approaches of faculty in Sociology and Anthropology started to pick up pace and strengthen. This collegiality extends to supporting each other through challenging times. Perhaps the most solidaristic focus of our department in recent years has been the support and defence of our colleague Hassan Diab over a ten year period from his arrest in 2008, extradition to France in 2014, and return to Canada in 2018. We came together — faculty, staff, and graduate students; sociologists and anthropologists — to challenge the injustice of this situation, and were happy to celebrate with Hassan on his return home. Another expression of our collective support was in solidarity with our beloved administrative staff who we were proud to join on the picket lines as they defended their employment and pension rights in 2007 and again in 2018. My time in the department came to an end in 2018 and, as much as I shall miss what my colleagues and students have had to offer in terms of the intellectual environment they create and animate, I shall also miss the collegial care and support that has been a defining feature of the major part of my time on the 7th floor of the Loeb Building. I wish that this will continue to be so for all those who are setting out to shape the next 50 years of the Department of Sociology and Anthropology.



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John Harp - Sociology - July 1972.





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Photo of John Porter and Hamilton Southam at a spring convocation, 1978.



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Loeb Cornerstone Ceremony; President Dunton, Mr. Bertram Loeb, Mr. T.G. Fuller,  
Honorable Judy La Marsh and C. J. MacKenzie, September 29, 1966.



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Professor Monica Boyd of Sociology lectures in front of class.



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Professor Aaron Doyle speaks at the Fall Social 2018 event.





Sociology Professor Wallace Clement's (red sweater) retirement party in 2017.



Portrait of Kathryn Theresa Molohon, Assistant Professor of Anthropology, 1968.

## **Anthropology - Blair Rutherford**

I was hired on the Anthropology side of the department in 2001, which turned out to be a time when the program was at the cusp of a number of changes. The Anthropology program at Carleton has always had a strong focus on socio-cultural anthropology, though there were still some courses concerning archaeological or physical anthropological themes in the first decade of this century. Before Louise de la Gorgendière and I were hired in 2001, the Anthropology program had developed a reputation of expertise concerning Indigenous peoples in various parts of the world (such as North America, South America, Australasia, and Oceania) and being engaged with reigning conceptual perspectives concerning symbolic anthropology, religion and ritual, and political economy. In its first three decades, some of the work of its faculty members also sought to address social problems and advocate for social justice in Canada and beyond, forging, for example, collaborative relationships with Indigenous groups, migrant communities, and advocacy bodies.

These interests have deepened and expanded this century, as all current faculty directly hired into Anthropology started in 2001 or later, helping to keep its programs fresh and moving into new directions. Drawing on a range of commitments and ties to multiple communities, nonhuman animals, and diverse socio-cultural and advocacy initiatives, current Anthropology faculty have deepened the research and teaching focus on Indigenous peoples and Indigeneity as well as on varied topics. Topics concerning, among others, health and well-being, childhood, environments, gender and sexuality, international development, linguistics, natural resource economies, psychology, law, displacement, class mobility, climate change, ritual, the Anthropocene, and migration in different parts of North America, South America, Africa, Asia, Australasia, Europe, and the Middle East.

Intersecting these diverse topics is a keenness to explore in research, teaching, and other practices the ethics, poetics and politics of sociocultural anthropology. The theme of its doctoral program that began in 2009 typifies this interest with its focus on “engaged anthropology.” Many of its courses and much of the research carried out by Anthropology faculty and students examine the theoretical, methodological, ethical, political and/or practical implications of an engaged anthropology, particularly in light of growing decolonization movements, including within universities. Moreover, Anthropology faculty have taken to heart the different ways in which anthropological knowledge engages with, and is engaged by, diverse audiences, as some have not only relied on the conventional forms of scholarly publications and presentations, but also have used radio programs, blogs, videos, and graphic novels to convey their analyses to diverse publics. They have also taken on leadership positions in diverse units at Carleton such as the Landon Pearson Resource Centre for the Study of Childhood and Children’s Rights and the Institute of African Studies.

Like their Sociology colleagues, Anthropology faculty creatively draw on their research, advocacy, and collaborative and institutional engagements in their courses and programs, bringing these connections, experiences, and knowledges to the learning engagements by their students.

As we start celebrating our Department’s first 50 years and the beginning of its sixth decade, I have the honour of being its Chair. I am looking forward to working with my accomplished colleagues, our wonderful administrative staff, and our sharp students. Together we will continue the Department of Sociology & Anthropology’s trajectory of providing excellent programs and courses and conducting research that demonstrates the immense value of sociological and anthropological research in critically understanding and engaging with the complicated and difficult world in which we live.



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Janet Siltanen – Professor Emerita, Sociology.



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Blair Rutherford—Professor, Anthropology.



## TELLING STORIES OF THE OTTAWA RIVER THROUGH SONG

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THROUGH THE GARTH WILSON FELLOWSHIP IN PUBLIC HISTORY OFFERED BY INGENIUM, THE FEDERAL CROWN CORPORATION WHICH OVERSEES MUSEUMS RELATED TO SCIENCE AND TECHNOLOGY, AND THE DEPARTMENT OF HISTORY, MA STUDENT CRISTINA WOOD WILL TELL A DATA-INFORMED STORY ABOUT THE OTTAWA RIVER USING SONG

*By Nick Ward*

*Photos by Ainslie Coghill*

Forming the provincial border between Quebec and Ontario, the remarkable Ottawa River flows west for 1,271 kilometres from Lac Des Outaouais at the top of the Laurentian Mountains to the district of North Bay, where it pours into Lake Timiskaming.

Downstream from the Chaudière Falls, about halfway through the course of the river, is a space where rippling water flows around three islands — Kettle, Upper Duck and Lower Duck. From the river's source to its mouth, the waterway has a centuries-long history of bustling trade and activity, but this section of the river has a particularly fascinating past. Located in the east end of the City of Ottawa, the place has evolved from a 19th century hot spot for seedy activity into a popular locale for Ottawans to boat, fish, cottage, and picnic.

Fundamentally, Cristina Wood, the 2018-2019 Garth Wilson Fellow and an MA student in Public History, is interested in





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Wood's project examines the environmental history of this stretch of river downstream from the Chaudière Falls to the Kettle and Duck Islands. The islands, in the distance, were once home to summer cottages and an amusement park.

how particular spaces change through time, so naturally she was drawn to the rich 20th century history of this small, but mercurial section of the river and the land that surrounds it.

Thus, for her Garth Wilson Fellowship, she sought to understand and articulate how this Ottawa locale has been used both along the riverbank and on all three islands.

Having grown up in the area, Wood's personal connection with the region compelled her to study the Ottawa River.

"I entered the Master's program fascinated with place history on land — in Ottawa itself," says Wood.

"The more I thought about the fluid boundaries of places, the closer I got to the river, its islands and its shores."

She began exploring the environmental history and people's relationships with this small section of the Ottawa River.

"Picturing the inhabitants' everchanging interactions with the river through the decades is definitely what drew me in."

Wood arrived at Carleton from an undergraduate degree in History and Environmental Studies at Queen's University, where she mostly focused on intellectual and cultural history. But she began to deepen her interest in environmental history in the first year of her Master's in Public History here at Carleton. Through her research and reading, it became clear to Wood how these two areas of historical study overlap. Between the first and second years of her MA, Wood had the opportunity to work as a research intern at the Canada Science and Technology Museum and the Canada Agriculture and Food Museum. "There I was able to explore these converging fields, and my attention focused on the Ottawa River between 1880 and 1900, for which I built a little digital exhibit."

This experience motivated Wood to become more engaged with the museum world.

"Knowing that I had only scratched the surface of the collections at Ingenium, and spending time with the team there, I decided to apply for and was fortunate enough to receive the Garth Wilson Fellowship which facilitates the kind of learning, skills, and research that really interests me."

## The Garth Wilson Fellowship

The Garth Wilson Fellowship is offered by Ingenium, the corporate family which includes three of Canada's national museums — the Canada Science and Technology Museum, the Canada Aviation and Space Museum, and the Canada Agriculture and Food Museum — and Carleton University's Department of History.

It celebrates the Department of History's collaboration with Canada's Science and Technology Museum and was established in the memory of Garth Wilson (1960-2010), a brilliant advocate of museology dedicated to public history, transportation history, and material culture who served as the curator of Transportation at the museum from 1989 until 2010. In honour of Wilson's much cherished life and career, the fellowship affords a graduate student in Public History with the spectacular opportunity to collaborate with a national museum.

As the recipient for 2018-2019, Wood has been paired with Dr. Tom Everett, curator of Communications at Ingenium, who oversees Canada's national collection of communications technologies.

"My role is to collect and preserve artifacts that can help tell the story of the historical development of printing, telegraphy, telephony, radio, television, photography, cinema, and mobile communications in Canada," explains Everett, who is also an adjunct professor in Curatorial Studies in the Institute for Comparative Studies in Literature Art & Culture (ICSLAC) at Carleton. Everett's CU ties do not end there — he also completed his PhD (ICSLAC) and previously taught in the School of Journalism and Communications at Carleton.

As a graduate student, Everett focused on the intersection of sound studies, material culture studies and public history — an exploration he continues every day in his professional career as he works on developing new sound-based methodologies for museum research and exhibitry.

His most recent exhibition projects include two permanent exhibitions at the newly re-opened Canada Science and Technology Museum called Sound by Design and Wearable Tech.





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Cristina Wood poses in the Ingenium collection reserves.



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Wood and Everett study records of tailwater elevations from one of J.R. Booth's mills on the banks of the Ottawa River. These records are part of the museum's extensive Domtar/E.B. Eddy/J.R. Booth Collection (CSTM Archives/Archives MSTC DEB-LDG-53).



At first glance Wood's research and fascination with the history of a particular leg of the Ottawa River may not seem to comfortably correlate with Everett's expertise on sound technology and culture. But compellingly, Wood dovetailed these seemingly disparate scholarships by using an experimental research methodology known as "sonification."

### **Sonification — Storytelling Through Sound**

For her project, Wood tells the evocative history of the Ottawa River space by expressing the information in what will surely be a novel sensory experience for most of her audience.

Instead of a traditional, written paper, her research discoveries were composed through sound. This process is referred to as "sonification," and despite its distinctiveness, it turned out to be a very pragmatic choice to communicate the cacophonous history of this restless space on the Ottawa River.

"In the same way that data visualization assigns a legend, a line or a colour to represent a kind of data, the practice of data sonification assigns an auditory value," says Wood.

"So numbers become scales of pitches, volumes, instruments and so on."

For the project, Wood sonified the code by creating three songs, each representing a different period and aspect of the river place.

"My approach involved the notion of enchantment — previously explored in the discipline of archaeology more than in history — exploring how fragments of the past can produce enchanting, memorable, emotional engagements for audiences," she says.

In producing this unique sensory experience, Wood concedes there were moments of discomfort as she has attempted to recalibrate her research muscle memory which has been honed for years by exclusively penning traditional papers. "Numerical data, in the forms that I'm able to sonify, are not something I've focused on before, and it has been a complex, but inspiring process," she explains.

### **The Project**

Wood's datasets scrutinize a variety of historical information of the Ottawa River site, and each specifically researched dataset playfully expresses through an individual song how the residents on both shores have known this section of the river through time.

Her first song harmonizes boat schedules over 24 hours at the height of summer in the 19th century. To accomplish this, she had to choose which instruments, chords, volume, veracity, and how many bars best represent each piece of her data. For example, to convey the travel of a smaller ferry boat, the sounds are lighter and adagio, but when a large steamboat takes off, the music becomes much heavier. As the day gets busier with boat activity, the music gets louder, while at night, as business dwindles for the day, the music becomes quieter and increasingly tranquil.

Her second song tells the story of 97 years of hydrometric measurements, i.e., water levels, on the section of the Ottawa River. The melody crescendos in times of flood and then resolutions into a more consistent, mellow tempo as the river regulates from one season to the next. Concurrently, this song will also tell a tale of flooding, pollution, and dredging.

"In all cases, I had to select these datasets because they were what I could access and easily digitize. It has been a gift to focus on data sonification because I'm paying attention to things I would have passed over as a researcher, having always looked for textual records and stories."

Although she is an innovative and skilled researcher, Wood is quick to remind us that she is not a professional musician.

"These songs do not necessarily sound like expertly composed musical pieces because while I've made some aesthetic choices, the parameters of the data and the code are the forces determining the outcome," she says.

Wood's data-informed river songs are an example of the power of innovative storytelling and how we can tell old stories with new technology. Not only do they offer the opportunity to articulate our experiences through riveting means, but it also opens these stories to a wider audience.

“In their current forms, the data I’m working with can only be accessed visually and are not easily understood. My experiment with the ‘new,’ bringing in the tools of the digital humanities, comes from a place of wanting these stories to be accessible to different audiences,” says Wood.

“A major benefit of data sonification for me is the accessibility factor — both for comprehension by a variety of audiences, but also de-emphasizing the visual, which is usually the default for historical sources and information.”

As a storyteller who has a natural desire to enchant her audiences, Wood’s larger goal is to make people, herself included, think more about how we tell stories and explore what captivates us.

“In sonifying some of the stories, I’m hoping that the sense of the river as a dynamic place will stick with readers and listeners.

“If they are not into the ‘Songs of the Ottawa,’ maybe they’ll be drawn into the accompanying written stories of industry, trade, and recreation on the river. Well-told stories evoke feelings and questions, and that is what I would aspire to!”

Thanks to her 2019 Garth Wilson Fellowship, which facilitated her partnership with Everett and Ingenium, Wood had the support required to complete this complex project.

“For me, collaboration has meant incredible support from the librarians and archivists at Ingenium, as well as from everyone in the curatorial division there. Through the fellowship, I have had the opportunity to present my research to the wonderful professionals working in other areas at the museum and incorporate their reactions into my work.

“Tom has been very accommodating in guiding my thinking about sound studies and supporting the experiment. Anna Adamek, director of the Curatorial Division, has also been immensely supportive in ensuring that I had access.

“Overall, the museum’s staff are simply so dedicated to supporting researchers and encouraging projects like mine at every stage. It has been wonderful to have been welcomed into the fold through this fellowship and to have had feedback on my project as it has developed.”

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Listen to Wood’s songs of the Ottawa at this link: <http://songsoftbeottawa.ca/>. These three songs reveal an untold tale of our public space in an interactive way that allow us to process and understand our regional history with a poignant sensory vigour. Wood paints audiences a sonic portrait of the vibrant Ottawa waterway in a way that intimately captures its ever-flowing essence.

## PHILOSOPHY BLACK BELT

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MICHAEL TREMBLAY IS AN EXPERT PHILOSOPHER, AWARD-WINNING MARTIAL ARTS BLACK BELT, AND CARLETON ALUMNUS

After completing both a BA and MA at Carleton University, he is currently pursuing a PhD in Philosophy at Queen's University. His research focuses on Ancient Greek Philosophy and the fundamental questions surrounding moral education. Specifically, his SSHRC-funded doctoral thesis examines ancient Greek Stoics, such as Epictetus, who explored the connection between rigorous training and practice in order to become a better person and to lead a "good" life.

According to Tremblay, we typically encounter questions of what makes a "good" person when we are young. Our desire to pursue this type of moral questioning fades as we get older. However, Tremblay sees in philosophy a potential to keep exploring such complex questions long into adulthood as a means to not only contemplate what makes a fulfilling life, but to actively pursue a meaningful life through practice.

Tremblay is no stranger to dedicated study and practice. His primary sport is Brazilian Jiu-Jitsu. Diligent training has led him to the world championship and the national team. He is also on a wrestling team at Queen's University and has won 5th place in the U Sports Championship.

His interest in Brazilian Jiu-Jitsu was nurtured from a young age. Tremblay started martial arts when he was six years old and he fell in love with the sport when he was fourteen. He attributes his success to his family's strong attachment to the





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Michael Tremblay.



sport: his father is the founder of Alpha Mixed Martial Arts in Carleton Place. His sister, Alison Tremblay, is also an award-winning Brazilian Jiu-Jitsu black belt.

With his family's investment in martial arts, it is no surprise that Tremblay excelled in this sport.

However, he did not approach the study of philosophy with the same assurance. In fact, he had no clear incentive to study philosophy, but nurtured this interest through a process of discovery that he credits to the unique environment at Carleton University.

After high school, he had not given much thought to a post-secondary degree, but simply considered a four-year degree as a means to find work. Initially, he enrolled in psychology at Carleton, following his sister who was already a student at the university. Without a keen interest in the subject, he was not achieving the best grades. Eventually, he started to take electives in philosophy and thoroughly enjoyed them. He enjoyed the courses so much that he enrolled in an MA at Carleton.

His enthusiasm for philosophy can be attributed to two things: the close comparison between philosophy and Brazilian Jiu-Jitsu, and the Carleton community.

Tremblay explains how martial arts and a PhD in philosophy offer an opportunity for self-improvement through theory and practice, which is achieved through rigorous training.

At the age of fourteen, Tremblay began an extensive training routine in Brazilian Jiu-Jitsu, training four to five days a week. He received a black belt at the age of twenty-four. He argues that there is a "depth to mastery" that is only made apparent through this type of martial arts training. If you want to excel at something, you have to be willing to understand it. It is crucial to take the time to develop this understanding by continually challenging yourself.

Similarly, success at the PhD level demands the same type of time commitment. To master graduate school, you have to apply the same mental and physical rigor. Practising martial arts and competing became a vehicle through

which he could learn to confront the difficulties of the graduate program and excel as an academic.

Tremblay reveals that academic conferences are not that different from martial arts competitions. While training for a competition, you have to first engage in a form of self-reflection through which you discover your weaknesses. This level of self-awareness allows you to acknowledge your vulnerability and ultimately transform your weakness into a strength. This type of self-discovery is not easy. Through competitions, you will inevitably encounter both personal accomplishments and losses. In order to finesse your skills, you have to be willing to think about loss in the same way that you think about accomplishments: you must embrace loss and look forward to it.

Like a skilled martial arts fighter, students need a strong opponent and coach to help them to improve in graduate school. Tremblay found an academic coach through his MA supervisor and associate professor at Carleton: Dr. Annie Larivée. Under Larivée's supervision, Tremblay discovered how his training resonated with ancient Greek philosophers. They provide a space to foster theoretical discussions around moral education and self-betterment. More importantly, their discussions extend beyond theoretical ruminations and promote the virtuous transformation of a person through training and practice.

Tremblay discusses how the process of self-discovery cultivated through martial arts is echoed in the inscription at the Oracle of Delphi "know thyself" which inspired Plato's Socrates:

"Socrates, in this sense, thought philosophy was a pursuit of not just knowledge of the world, but most importantly self-knowledge. Carleton gave me the opportunity to begin this pursuit of self-knowledge. Carleton's philosophy program allowed me to begin to know myself, and figure out who I am, what I am passionate about, and how I can make a difference in the world using this passion."

Tremblay eagerly states that philosophy is the "best discipline" to study. Philosophy helps you to astutely



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Tremblay (in blue) competes at the Boston Open 2018.

negotiate between logic and emotion. By investigating this distinction, you can perfect your skills in logic, and learn to structure and articulate your thoughts. It is a discipline that fosters an understanding of how thinking works, which Tremblay asserts will permeate everything he will do for the rest of his life.

Although he originally had no professional aspirations to pursue a degree in philosophy, Tremblay states that his experience in the Department of Philosophy at Carleton played a crucial role in his journey of self-discovery. It sparked not only his enthusiasm for philosophy, but fostered his ambition to develop his expertise. Although he notes that it is a small department, Carleton introduced him to expert academics who sought to facilitate a

welcoming and inviting environment. His relationships with both students and faculty members instilled in him the confidence to pursue his interests. Notably, the department encouraged him to ask the fundamental questions about meaning and value. Tremblay commends the department for how it encourages the student's own curiosity and creativity to address big existential questions. For most students, university is a foundational period where they are beginning to address larger questions about their identity, social roles, and life in general. In the process of serious contemplation of larger philosophical questions, students have the unique opportunity to engage in serious self-reflection.

## THE JOURNEY TO GLOBAL INCLUSION

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PROF'S RESEARCH ON GIRLS AND WOMEN WITH DISABILITIES IN RURAL VIETNAM CHALLENGES US TO THINK ABOUT THE JOURNEY TO GLOBAL INCLUSION IN A CONTEMPORARY CONTEXT

*By Nick Ward*

Professor Xuan Thuy Nguyen of the Institute of Interdisciplinary Studies examines how girls and women with disabilities in the global South, specifically in her home country of Vietnam, are in the midst of a fight to claim their rights.

Nguyen leads a Social Sciences and Humanities Research Council of Canada funded project titled Transforming Disability Knowledge, Research, and Activism (TDKRA) which aspires to “bridge gaps in knowledge on girls with disabilities, inclusive education, human rights, and girlhood studies by connecting knowledge, research, and activism for their inclusion.”

With the overall goal of fostering true inclusion in the context of disability rights, Nguyen has been participating in this vital transnational work for the better part of twenty years.

Nguyen has an impressive track record of powerfully engaging with the politics of inclusion and exclusion of disability rights, development, and inclusive education discourses. And people and institutions around the world are finally starting to slowly open their eyes to this pertinent societal issue.







Prof. Nguyen gives a peace sign (fifth from right in back row) with her collaborators in Vietnam.





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Children play in the Thua Thien Hue province.

Her work, as presented in her acclaimed 2015 book, *The Journey to Inclusion* presents progressive, critical takes on what living with disability means in a neo-liberal, neo-imperialist, and neo-colonial global context.

In the early summer, Nguyen took some time out of her busy schedule to discuss with FASSinate her inspiring fieldwork in Vietnam which documents the experience of girls and women living with disabilities. Nguyen's words throughout this conversation serve as encouragement to activists and academics to deeply consider the concept of global and local inclusion.

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**It is my understanding that you do transnational social justice research working with disabled girls and women. Could you explain to our readers how you got involved in this work?**

My interest in social justice research came from my experience as an inclusive education teacher and educational administrator in Vietnam. I graduated from a teacher education program from Hue University in the late 1990s and began my volunteer work with disabled boys and girls in a provincial Association of the Blind in the Thua Thien Hue province, who currently partners with me in the Transforming Disability Knowledge, Research, and Activism (TDKRA) project. The experience of working with disabled students has taught me how to recognize the various institutional barriers which they faced, including access to education. My struggles with the disabling barriers in education in those times encouraged me to pursue a graduate program in Inclusive Education at McGill University.

Growing up in Vietnam after the Imperialist War was a unique historical condition. It made me aware of the politics of disability within a post-conflict context, and yet, we did not think about disability as a socio-political issue in Vietnam. With approximately three million people who became impaired after the Vietnam War, disability has been always embodied within the cultural politic of my country. And yet, in Vietnam and around the world, disabled people have always been treated as an object of charity rather than social actors or activists for social change.

**When did you come to Canada?**

I travelled to Canada as a graduate student in the early 2000s. It was then and there when I began to study disability studies in some of my coursework, but much of what I learned has been disconnected with my experience growing up in a post-conflict context, where disabled people have been seen as victims of the war or a symbol of God's punishment. We also did not talk about the ways in which disabled women and girls experienced their lives in non-Western contexts. My engagement with colleagues in disability studies across professional communities in the global North made me realize that there has been uneasy engagement with disability in other parts of the world. The absence of disability and disability studies in the South from spaces such as academic conferences are just an example of this epistemic exclusion. Neo-colonialism is reproduced through the production of Eurocentric disability studies, where disabled people in the South are usually known to the West through numbers or statistics which focus primarily on their health condition, poverty, and impairments; through representations of their victimhood as illustrated in human and disability rights monitoring reports. It is assumed that knowledge from the South can be read, interpreted, and theorized from the perspective of scholars in the global North. Here is what I have called, following post-colonial scholar Raewyn Connell, the domination of Northern theory in disability studies. For example, studies that address "disability in the global South" or "disability in the majority world" are usually conducted by prominent disability scholars from the global North, and yet, rich and complex experiences of disabled people in the global South are usually ignored or erased.

**And you recognized this as a gap which required filling?**

Yes, we must interrogate this reality by asking hard questions. Hard questions such as: how can we decolonize this structure of power which has excluded, erased, or marginalized the experiences of disabled people from other parts of the world? Also, we must ask how we can reclaim such inclusive spaces for knowledge production and how can critical disability studies be more reflexive about knowledge which privileges particular ways of knowing from the Global North? From there, we should explore

what alternative possibilities can exist to foster more inclusive and transformative knowledge that tackles systemic forms of oppression in colonial and post-colonial contexts and which approaches, theories, and methodologies can we use to engage them. The list goes on.

**How did you become explicitly focused on girls and women with disabilities?**

Women and girls with disabilities became the key participants for my research due to their absence from research across social sciences and humanities. They faced systemic barriers to inclusion due to discrimination against their disability, gender, ethnicity, and nationality. However, the lack of attention to their intersectional barriers have reinforced their invisibility and exclusion. Current transnational efforts to mobilize their rights through the rights-based discourse, including through the United Nations Convention on the Rights of Persons with Disabilities, have continued to reinforce the representations of disabled women and girls as victims. They do not recognize the complexity of inclusion and exclusion which disabled women and girls have faced in the global South due to war, conflict, and colonial and imperialist violence. So, how can we create spaces of disabled women and girls to envision inclusion from their own perspectives? How can we build connections among disabled women and girls who share some similar and yet distinctive experiences with inclusion and exclusion? My research, along with some others, is an effort to counter the dominant narratives which have silenced them.

**I can tell you hold these issues very close to your heart.**

As a person with a chronic illness who has experienced mental health challenges, and whose family members have experienced various disabilities, I see my relationships with disability as constantly shifting and changing, depending on my spaces and times, the institutional conditions and communities in which I live.

**Could you tell us more about the TDKRA project?**

TDKRA has emerged as a step towards what I call “unsettling” the boundaries between research versus activism to build a more transformative approach to inclusion and social justice in the global South. This project aims to tackle the boundaries between research and activism in Vietnam. Our main objective is to engage girls and women with disabilities in three disadvantaged communities in knowledge production as a form of activism for their inclusion. We build on the shared values of access, inclusion, and relationships between researchers and activists across the global North and South to reframe our politics of engagement with Southern partners. Thus, engaging with local partners such as Disabled People’s Organizations (DPOs) in Vietnam is a way of “unsettling” — meaning tackling the unequal power relationships between researchers in the North and activists in the South. In Vietnam and countries in the global South, DPOs have emerged as a network of local and municipal organizations of people with disabilities with specific mandates for disability rights, inclusion, and equality. However, most DPOs are under-resourced and are subject to institutional policing by the government. Thus, we engage with DPOs as a way to build their leadership while mobilizing their strengths in connecting the project with their local communities. To date, women and girls with disabilities and their DPOs have mobilized this network translocally, and in some cases, transnationally. However, there is significant institutional policing over activist work in Vietnam. This project — an effort to transform the boundary between research and activism — is not an exception. While the DPOs who have partnered with us have gained some recognition for their leadership and grassroots movements, they are still subject to institutional surveillance, and this is a very difficult issue to deal with. Our hope is that by building on their local knowledge and capacities, we will continue to strengthen this work by fostering their leadership and creating



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Prof. Nguyen Xuan Thuy Nguyen (centre) and friends.



knowledge mobilization spaces with their communities. We also hope that this partnership would open a space for women and girls with disabilities across the global North and South to share their experiences and in so doing begin to collectively challenge the institutional conditions which have oppressed or marginalized them.

**This research seems deeply interdisciplinary. Could you unpack your methods for us?**

The term “interdisciplinary research” has been widely used in recent decades, and yet it is not clearly defined. From my perspective, interdisciplinary research is a new type of inquiry that challenges us to redefine the nature of our disciplines. To conduct an interdisciplinary study with women and girls with disabilities, I asked: What does it mean to engage women and girls with disabilities in the global South? How can their inclusion and exclusion be examined from different disciplinary perspectives? What approaches, theories, and methods can be useful for engaging their ‘voices’ through the use of multiple forms of representation? These questions are not bounded by any disciplines; rather, they are central to our critical research across disability studies, women’s and gender studies, and girlhood/childhood studies. Thus, TDKRA has strived for a more inclusive approach to research production that is interdisciplinary, participatory, activist-oriented, and decolonial. Our ultimate question is: How can we decolonize the ways research is historically exclusive of disabled women and girls?

To develop the TDKRA project, I engaged with team members across disciplines such as critical disability studies, human rights, inclusive education, girlhood studies, women’s and gender studies, and political science. We use participatory visual methodologies such as cellphilm (taking short videos on smartphones), participatory film-making, photovoice, drawing, along with interviews and focus groups as multiple spaces and methods. These methods can provide multiple platforms for participatory engagement by shifting power from the researchers to the researched individuals. While it is not always easy for our team members to negotiate our power relations, given the new and challenging working conditions which my team members have engaged with,

we have created different structures so that each team member can build on their own expertise and provide support for one another. This includes listening to the advice and recommendations from my academics and partners in Vietnam to ensure that our project can meet their priorities.

**Collaboration seems like a central theme in your work.**

We are aware that the partners may have very different agendas from us and sometimes it is difficult to reconcile them; but we share our interest in mobilizing inclusion by engaging disabled girls and women in sharing their experiences. True collaboration requires us to deconstruct our privileges and work together towards a common goal.

**Fascinating. How did you come to research the communities in Hanoi, Thua Thien Hue, and Can Tho?**

As the project leader, I had consulted each of the three communities prior to the development of the project to understand their interest in joining. I also invited my DPOs partners to be involved in the decision-making process, such as where they would like the project to be implemented and why. For example, after having consulted the Blind Association at the provincial level, I was referred to the district level where the project is executed. As you know, in collaborative and community-engaged research, we must learn how local politics work in order to establish a more effective network and meaningful collaboration. At the same time, we must build on our project’s objectives in engaging with very disadvantaged communities. Thus, we decided to select A Luoi (Thua Thien Hue Province), a mountainous area in central Vietnam with the majority of ethnic minorities heavily affected by Agent Orange during the Vietnam war, to have a better understanding of the lived experiences of participants impacted by the Agent Orange within a post-colonial context. Furthermore, with an aim to strengthen DPOs leaderships in the context of the global South, we selected Bac Tu Liem (Hanoi City) and Ninh Kieu district (Can Tho City) — these local communities have had a relatively strong disability activist network with the disabled women and girls and have partnered with

me in the MRGD project. This allowed us to sustain our network and trustful relationships while expanding on the role of DPOs in community engagement.

**Could you speak to the ethical implications of documenting the experiences of disabled girls and women in these disadvantaged communities?**

Although participants have shared with us important stories and we have used different methods for triangulating their data, I think that we cannot fully recover or reconstruct the truth of these stories. Stories are representations of participants' memories and experiences. While we are committed to listening to their powerful experiences, we do not seek to verify the truth of such stories, but rather, see those stories as socially constituted by the participants' multiple social positions. Our focus was instead on the use of participatory methods to empower participants to shape their stories through their individual and collective memories, and sometimes, through their imagination of what their lives would look like, demonstrated through their drawings. How these stories are constituted as ways of building their collective voices and identities have mattered to us more than the truth of such stories.

**Interesting.**

Secondly, the use of participatory visual methods such as drawing, photovoice, and cellphilm (smartphone videography), allowed me to document their experiences from both the process and product of the visual, as well as what participants talked about their products (or the lack thereof). For example, in one cellphilm produced by a group of girls in A Luoi, we saw an ethnic minority girl being treated as a server to her presumably non-disabled friends. She was asked to serve a drink and clean the cup. Her friend, acted as able-bodied and class privileged individual, was shown to be pointing her finger at the young girl, illustrating the ways in which various forms of bullying have played out in their everyday life. We then invited the girls to convey the film's message in the group discussion and public sharing. The data was triangulated with their visual discussions and their own interviews, as well as other instances where participants shared in other focus

groups. We also used data from their interviews to create composite stories using digital tools to bring these stories back to the participants.

**Of these stories, is there one that sticks out as really capturing the essence of these women's and girl's experience?**

We have learned from multiple stories, some are painful, emotional, some are incomplete, omitted, and sometimes, we just got mere silence. Thus, I am not sure I can capture one single way of understanding disability, but rather, acknowledge the diversity of disability discourses in different communities in the global South.

One of the major findings from this project is that many girls and women expressed their "self-confidence." This term may not be significant for those of us in the academy, but for disadvantaged girls and women in very disadvantaged communities in the South, this is a radical shift from the ways they internalized ableism. This means self-empowerment and self-transformation. The participants talk about networking as one way for sharing their stories and becoming involved in social activism. This is important to us as we begin to see signs of social change by the transformative potentials.

**I've learned from our discussion that disability is a socially and colonially constructed concept. What do we need to unlearn?**

I am not sure if I can unpack this truth without talking long into the night, but let me try to put it this way — let us start unpacking the concept of disability by asking: who produces knowledge about disability? Interestingly, data about disability in the global South has been historically produced by the global North. For instance, the World Report on Disability by the World Health Organization and the World Bank has been one of the most prominent reports produced by knowledge-based institutions in the global North. It produced statistics on disability using a bio-psycho-social approach believed to be useful for disability measurement. Moreover, as I have argued elsewhere, this discursive practice has constituted





Art by girls and women for the TDKRA project. Art was used as a method for seeing and hearing the concerns and expressions of girls with disabilities in Vietnam.



disability through the institutional desire to govern, to control, and to erase disability in a modern context. It is governmentality in itself.

As we are progressing towards the second decade of the twenty-first century, we — international development communities — may appear to be more inclusive of disability. Policy frameworks such as the United Convention on the Rights of Persons with Disabilities and the Sustainable Development Goals may be indicative of a process of making disability more visible in the global march towards development. Clearly, we must acknowledge the remarkable efforts and struggles of the disability rights movements in the global North in mobilizing this rights-based agenda transnationally. At the same time, this new policy regime has also created new spaces and opportunities for academic institutions, the United Nations agencies, NGOs and DPOs in the global South to participate in re-shaping this new regime of truth through the knowledge practices. More capable disabled people can now be included into the nation-state's territorial space, and yet, the majority of our participants have struggled to survive and to secure their livelihoods and job opportunities within their various “spaces of exception,” to borrow from Professor Sherene Razack's term. This regime of knowledge is historically constituted, and it has political implications for understanding disability in the global South.

In Vietnam, for instance, disability was constituted in the context of imperialism when the French colonizers sought to exercise its mission civilisatrice (a colonial mission to ‘civilize’) in Indochina in the nineteenth century. The use of colonial practices, including medicalization and infantilization of Indigenous bodies, including disabled boys and girls, constituted so-called abnormal or diseased bodies that needed to be cured to become normalized, and thus, civilized. Colonial governance constructed disabled childhoods through a gendered, racialized, and sexualized hierarchy, which essentialized their difference. The colonized subjects were sexualized, and yet, they were infantilized as children and deemed essential for justifying the colonial power in civilizing Indigenous

peoples through its Enlightenment ideologies. Disability is discursively constituted within the colonial desire governing the disabled, racialized, and sexualized bodies in the global South. It is also materially produced through colonial violence the biopolitics of impairment in the global South. The work of Nirmala Erevelles, Jasbir Puar, Eunjung Kim, Helen Meekosha, Shaun Grech, and Karen Soldatic are useful for politics of theorizing disability as a consequence of colonial and imperialist violence.

**So, if I'm following, to decolonize such colonial and imperialist practices, we need to begin by undoing what we have assumed to be truth by listening to the stories from local contexts?**

Right. It is a process of unlearning — meaning we must challenge the Eurocentric/Western-centric assumptions on what disability is, and instead, rethink the historical conditions where disability experiences are constituted and re-constituted in transnational and translocal social conditions. It is a politics of disruption which challenges us to think about research as a process of reclaiming subjugated knowledges, including knowledges that are usually silenced. To think about disability as a space for transformation, I think, is to make visible the colonial and neo-colonial practices which constituted the biopolitics of disability and debilitation, to use Puar's term, in countries in the global North and in Indigenous communities in the global North. This requires us to rethink where and how disability is read, by whom, from where, and towards what ends, as some epistemological challenges to the dominance of Northern disability theories. This is what TDKRA has sought to create.

As activist-oriented scholars, I believe, we must embark on more challenging politics of disability and activism in a transnational context. It requires us to rethink, revisit, and renew our politics of theorizing disability in the academy. We need to build on the voices of those who are affected by colonial and imperialist practices and avoid alienating or excluding our partners and participants outside of the Western contexts by assuming that there is one ‘right’ way of doing disability studies.

**Well said. I have politics of inclusion questions for you: in what ways do disability and gender intersect? What about disability and age?**

I have been working on the politics of inclusion over the last ten years. Each of the projects I have been involved in is a little step towards my “*Journey to Inclusion*” — a journey that has been unfinished for those of us who engage in this kind of work. It is a hard journey, not only because I have become more invested in what I value intellectually and emotionally, but also because it has always required me to reflect on what we do and be critical of what we see as truth and inclusive. Politics of inclusion, as I call it, is a process of identifying forms of exclusion that have been structured by colonialism, imperialism, neo-liberalism and other forms of oppression which prevent marginalized groups from meaningful engagement. Intersectionality is important for framing the politics of inclusion because it helps to tease out axes of social inequality based on the individual’s experiences with disability, class, race, gender, sexuality, ethnicity, and nationality. This framework is useful for me to understand the ways in which disabled girls and women have positioned themselves within multiple axes of advantages and disadvantages. For example, some girls with intellectual disabilities in my project are more disadvantaged than other girls because they are seen as having cognitive problems with their brains, and thus perceived as abnormal. Positioned at the crossroads of class, gender, and disability, their experiences reflect multiple dimensions of oppressions. By contrast, the girls and women in A Luoi have experienced explicit forms of institutional racism due to their ethnicities, and this seems to be more poignant for some disabled girls and women than others in this community. Interestingly, while we had not expected ageism to be a factor that constitutes disability discrimination within our participants, we found that older women with disabilities seem to have experienced more oppressions, since they are seen as incapable of leading a productive and successful life, which is essential for their families and communities.

Younger girls with physical disabilities felt more included, perhaps because of their class privileges and because physical disabilities have become more visible in their communities and schools nowadays. So, while we cannot generalize their experiences, we must recognize multiple forms of exclusion which constitute their marginalization.

**I realize I’ve taken up a lot of your time, Prof. Nguyen, but your work is so important and compelling. Thanks so much for the lengthy chat. Anything that I missed that you’d like to cover?**

TDKRA has set out to be a different form of research which challenges privileged forms of knowledge production in the academy. One of such praxis has been our project’s effort to define who is entitled to publish, as well as how our partners in the global South can claim their authorship through publications. We recognized and acknowledged the ways in which publishing is a disabling process that privileges academic knowledge primarily in the global North. As such, our new publication, *Unsettling research versus activism: how might critical disability studies disrupt traditional research boundaries*, is an outcome of our collective effort to engage in a collaborative writing process as a discursive practice which disrupts how knowledge has been historically produced in the global North. While this is a discursive practice which we have initiated in this project, we need to reflexively think about decolonizing the ableist practices in the academy itself. Western academic institutions have been exclusive of women, transgendered people, people of colour, disabled people, and those from the global South. We need to rethink how we have been privileged by being positioned in the global North academic institutions; how this privilege can be deconstructed to actually learn from, and engage with forms of knowledge produced with and by women and girls with disabilities in the global South, as an alternative approach to knowledge production. I believe that TDKRA is a beginning, rather than the end, of this transformative process.

## TWO UP AND COMING COGNITIVE SCIENCE RESEARCHERS: DR. KASIA MULDNER AND DR. OLESSIA JOURAVLEV

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*By Kim Sigouin*

Dr. Kasia Muldner is an associate professor in the Institute of Cognitive Science at Carleton University. She focuses on student learning and creativity, particularly as they relate to technologies and the instructional process. This includes how people learn to code and program. She is fascinated by a variety of approaches to enhance student learning. Specifically, she examines educational technologies that can provide feedback and emotional encouragement to students.

Muldner reveals how programming challenges students while inspiring them to indulge in creative ways to overcome these challenges. Programming nurtures creativity as it encourages students to take risks and to facilitate the exploration of complex problems. In programming, students encounter difficult problems that might seem daunting at first. Through computational thinking, students learn to conquer the larger problem by first dividing it into smaller steps. Their aim is to put all of the pieces together like a puzzle. This method commands them to become creative problem-solvers as they practise division, abstraction, and pattern recognition.

However, some students might feel compelled to overlook a programming class if they do not feel that they have a strong skill set with computers. Dr. Muldner reflects on her experience as a first-year undergraduate student. Initially, she studied English and psychology. It was her

father, a computer science professor at Acadia University, who had recommended that she take a programming class. She is grateful to have had this support since it inspired her love for programming. Institutions should strive to promote programming to innovative problem-solvers who are driven by curiosity and an avid desire to learn.

The welcoming environment of Carleton University and the department's keen interest to foster support for student learning makes programming more accessible and addresses gender inequality in the classroom. Specifically, the Institute of Cognitive Science is superb in its interdisciplinary approach to learning. It offers a variety of areas of study that range from, but are not limited to, linguistics, psychology, neuroscience, and programming. Students must enroll in a mandatory programming class. Dr. Muldner is thrilled to teach this course since she witnesses firsthand the students' enthusiasm for the subject matter.

There is also a lab component, which is essential to the learning process since it provides the students with an opportunity to engage in hands-on-activities. They are not simply listening to a professor lecture about a specific topic, but they have the opportunity to make abstract ideas more concrete. Moreover, they have the imaginative freedom to investigate complex problems. That is, they are not simply guided through each step of a difficult task by the professor, but engage in their own inventive and original inquiries that uniquely guide them to new solutions.

The lab component encourages students to actively participate in the class. This hands-on approach helps students to increase their confidence and encourages them to share new ideas. Dr. Muldner states how her research on student learning inspires new teaching strategies, which inevitably inspires her research. Driven by her own curiosity to enrich an understanding of student learning, she states that learning should be fun and she happily incorporates a sense of humour into the classroom. She also notes how the students at Carleton are "amazing": "they are curious and they genuinely want to know more."

Dr. Muldner is working on a number of projects aimed at supporting student learning of STEM domains, including the design and evaluation of tutoring systems to foster program comprehension, algebra learning, as well as studies



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Dr. Kasia Muldner.



to understand how affective states like frustration impact learning outcomes from challenging instructional activities. She is excited to work on these projects within the Institute of Cognitive Science wherein she has the opportunity to engage with and collaborate with colleagues and their diverse expertise.

One of these esteemed colleagues is Dr. Olessia Jouravlev, an assistant professor in the Institute of Cognitive Science at Carleton University. Her research explores the relationship between language acquisition and use, social behaviour, and brain responses. This focus extends to how some people have difficulty communicating complex ideas or learning languages other than their mother tongue while others learn new languages much more easily:

“Language is a powerful tool that allows us to express our thoughts and ideas and communicate with others. In multilingual and multicultural countries like Canada, speaking several languages often becomes a requirement for achieving success in personal and professional life.”

As the principal investigator of the Language and Social Cognition Lab at Carleton University, Dr. Jouravlev leads the Language and Social Cognition group in the investigation of underlining neurological mechanisms that may affect the efficiency of a native or non-native language. Her research is motivated by questions relating to how individuals showcase different linguistic abilities: “Why do some individuals eloquently express complex ideas, while others struggle to utter even a simple grammatical sentence? What allows polyglots to master dozens of languages, while many others fail to learn even a single non-native language despite years of extensive foreign training?” These research questions can expand our understanding of linguistic and communicative impairments in developmental disorders such as autism, cerebral palsy, and psychotic disorders.

Dr. Jouravlev’s research focus motivates her teaching. Her focus on individual differences inspires her appreciation for and need to develop support for individual learning needs. Dr. Jouravlev states: “I teach students who differ in ages, native languages, cultural backgrounds, and in educational experiences. I feel that these individual differences enrich

the classroom environment. My goal as an educator is to use pedagogical approaches that meet the needs and goals of an individual student.”

Together, Dr. Jouravlev and Dr. Muldner have combined their expertise. Their multidisciplinary project *Programming and Language: What is the Connection?* explores the similarities and differences in the brain between language and computer programming. Their aim is to understand the neurocognitive mechanisms related to the relationship between programming languages and natural languages.

Dr. Jouravlev expands on this: “Nobody would ever confuse a line of source code with a line from Hamlet. Although programming and language are very distinct on the surface, there are similarities between these domains (Portnoff, 2018). Both programming and natural languages are used to communicate information. Both are combinatorial systems of symbols in which larger structures are generated from a set of smaller units (words or variables). Further, programming and language share some parallels with respect to grammar (or syntax) and meaning (or semantics). The presence of these similarities raises a question of possible links between programming and language and their instantiation in the brain.”

This unique project establishes a conversation between different methods and theories across several disciplines, including cognitive neuroscience, computer science, cognitive psychology, and educational psychology. This project is perfectly suited for the interdisciplinary approach of the Institute of Cognitive Science.

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The Research in Language and Social Cognition lab has been generously supported by an NSERC Discovery Grant and by funding from the Canadian Foundation for Innovation. Dr. Muldner’s and Dr. Jouravlev’s project has been supported by the federal government’s New Frontiers in Research Fund.



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Dr. Olessia Jouravlev. Photo by Fangliang Xu.

## FAREWELL, OUR LOVELY:

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IN MEMORIAM DR. MARC ANDREW HEWSON

by Dana Dragunoiu & Tavis Apramian

Returning to work after the passing away of our colleague, Professor Marc Andrew Hewson, was not easy. His unexpected death on New Year's Eve struck our department like a bolt from the blue and we have not yet recovered from the loss.

Marc was born on October 10, 1970, in Maine, and died on December 31, 2018 at the Montfort Hospital in Ottawa, with his wife, Kirsten, by his side. Though he was born in the US., he was raised in Hamilton, Canada. He earned his BA and MA degrees in English Language and Literature from McMaster University, where he met Kirsten. He completed his doctorate at the University of Ottawa and divided his teaching career between Carleton and the University of Ottawa until he became a full-time faculty member in the Department of English and Literature at Carleton.

Marc was a beloved colleague, a distinguished scholar, and an extraordinary teacher. He added colour, humour, and flair to the life of our department (the sartorial panache of his three-piece suits, cravats, and fob watches was unrivalled and an object of universal admiration). He combined an unusual blend of high seriousness (students consistently reported that his courses were as demanding as they were intellectually exhilarating) with a cheeky sense of humour (for all the seriousness with which he approached everything he undertook, he never took himself very seriously). His favourite topic of conversation was his daughter, Olivia. He frequently regaled us with the funny, endearing things Olivia said to Kirsten and him.

The most immediately difficult part of walking our departmental halls after Marc's death was having to pass by his office door adorned with his name, and usually open to welcome students who might wish to see him. Afraid of the consequences of walking by his closed office door and the grim emptiness behind it, I thought it might be easier to reach my office by taking a different route. But taking the roundabout route was no safer for I ran into a weeping colleague who had walked past Marc's office. In the days that followed, I realized that there was no respite from grief in any of the corners or corridors of the eighteenth and nineteenth floors of Dunton Tower.

Marc's office door became a shrine in the months that followed his death. Those who loved him and those whose lives he had touched taped mementos on its surface. By spring, his door was festooned with friendship bracelets, artificial flowers, and Christmas tree decorations. The most moving of these tributes was a playing card advertising Raymond Chandler's *Farewell, My Lovely*. How fitting, I thought to myself, to pay one's respects to Marc's supreme loveliness by way of a novel's title that might have figured in his legendary American Literature courses.

Another difficult part of returning to work after Marc's death had to do with Marc's students. When I walked into my fourth-year lecture course, I knew that a large number of my students would have taken courses with him in the past. I began that class by talking about Marc and about our collective loss, but I soon had to stop because more than half of my students were weeping. The thought crossed my mind that this was a traumatic moment for all of us and that the class should be cancelled. But this thought was revoked by a second thought that flashed across my mind with total clarity and conviction: Marc would not approve should the class be cancelled. The Hemingway scholar in him would have admonished us all to show "grace under pressure"; the teacher in him would have protested against the idea that death should be allowed to derail a lecture that students had gone to the trouble to attend; the wag in him would have cracked a joke.

In the days and weeks that followed, our department was inundated with messages and testimonials from Marc's students. These students are now scattered



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Dr. Marc Hewson.



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Dr. Marc Hewson and Olivia Hewson.



across the globe and across several generations. News of his death must have travelled at lightning speed because Professor Robin Norris, our Department Chair, began receiving messages of condolence immediately and in large numbers. The “In Memoriam” page we set up on our departmental website filled up with expressions of grief and gratitude from generations of students whose lives Marc had inspired and enriched. The scholarship established by Carleton in partnership with Marc’s family — the “Dr. Marc Andrew Hewson Memorial Scholarship” — reached its viability threshold faster than anyone could anticipate. Its inauguration took place on Saturday, October 5, 2019 on a sunny afternoon in the Richcraft Building. In addition to Marc’s family, friends, neighbours, colleagues, and former students, it was attended by Carleton’s President and Vice-Chancellor, Dr. Benoit-Antoine Bacon, and the Dean of the Faculty of Arts and Social Sciences, Dr. L. Pauline Rankin. Kaelee Vincent, a student in her second year of study, became the first winner of this prestigious scholarship and the first English major to bear the title of “Hewson Scholar.” Kaelee’s award was announced by Kirsten Hewson who spoke movingly about Marc’s passionate commitment to his work as teacher, mentor, and scholar. The inauguration was also accompanied by a panel of papers dedicated to Marc and organized by English alumna Jaclyn Lytle (MA 2015).

These expressions of love and grief testify the magnitude of Marc’s teaching legacy. Among the first letters to arrive in Professor Norris’s mailbox in the aftermath of his unexpected death was the letter reproduced below. Professor Norris asked me to read this letter at Marc’s funeral service because she knew that the letter’s author, Tavis Apramian, had also been my student. When Tavis entered my first-year seminar as a freshman, he had not yet experienced the transformative effect that Marc’s courses were to have upon him. Indeed, in my course, Tavis fell asleep during my lectures with exasperating regularity and, though he passed the course, he did so just barely. When the course ended, I suggested to Tavis as gently as I could that he consider withdrawing from university for a few years until he found the motivation to be a better student.

Tavis did not listen to me. He did not withdraw, and two years later he became my student again, this time in a fourth-year course. But this time Tavis was no longer a student perilously close to being placed on academic probation, but on the Dean’s Honour List. “What happened during these two years?” I asked Tavis when I calculated the final grades and realized that he was the only student to earn an A+ in the course. His answer was as proud as it was brief: “I took two courses with Professor Hewson and that changed my life.”

After Tavis graduated, he completed a Master of Arts degree in our department in English Literature and a Master of Science degree at Columbia University in Narrative Medicine. After these successes, he was accepted into the prestigious dual MD/PhD program at Western University. Today, Tavis is a medical doctor, works torturous hours as a resident at McMaster University and, like the man who changed his life, is a Doctor of Philosophy. Marc’s legacy lives in Tavis and the hundreds of students whom Marc prodded, cajoled, and inspired to become the best that they could be. I attach the letter below.

As Hemingway noted, “Every man’s life ends the same way. It is only the details of how he lived and how he died that distinguish one man from another.” The “details” of Marc’s life make his life a heroic achievement. His immense legacy will endure as his students, fanned out across the world, will pass on the spirit of teaching and mentorship that Marc so gracefully modelled. Farewell, our lovely. You are sorely missed.

### **In Memory of Dr. Marc Hewson by Tavis Apramian**

I learned how to be a Blue Jays fan from Marc Hewson. Which is strange, because he wasn’t a Blue Jays fan. At student-faculty softball games he wore a faded Boston Red Sox cap with a deeply curved peak, and he wasn’t afraid to be proud of it. Actually, come to think of it, I suspect he actually liked being slightly contrarian. Being American, teaching American Literature, and supporting American baseball felt like a job worth doing well to him.

I initially felt out of my element at these softball games. I was a lifetime athlete, though not a particularly gifted

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The details of Marc's life make his life a heroic achievement. His immense legacy will endure as his students, fanned out across the world, will pass on the spirit of teaching and mentorship that Marc so gracefully modelled.

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one. It would be a slight understatement to say that many of our colleagues in the English Department were not athletes. Or sports fans. I think there were only two baseball caps on heads at the games, my Blue Jays cap and his Red Sox cap. I used to tease him about it but couldn't get very far. He had the jaunty superiority of knowing that the Red Sox will always be the superior team (1992, 1993, 2015, and 2016 excepted). So my teasing would only elicit that subdued smile of his. The smile that said he had a little kernel of knowledge that you don't have, and, if you're entertaining enough, he might just share it with you.

I think that patient smile of his is what I will remember most. I'll remember that Red Sox smile and him giving that same smile as he leaned over something I had written and tried to sublimate it into the coherence and insight I sought, but had failed to find on my own. The products of that smile, acquired during visits to his corner office high in Dunton Tower, not only improved me as a scholar, but taught me to have a confidence in myself that I previously hadn't thought possible.

Now that Dr. Hewson has passed away, the thing I most want to record is that, more than anybody, except my own father, he taught me how to be a man. He showed me how to be a man who thinks about how he dresses. He showed me how to be a man who thinks about art. He showed me how to be a man who thinks about patriarchy, misogyny, and respect. He taught me how to be a man who reads books for fun. He taught me how to be a man with conviction in my own arguments. He taught me to be a man who is both a fancy-pants professor, but is still able to talk to anyone about baseball teams or

the weather or what they ate for dinner. He taught me how to be a man who is generous enough to take students looking for help under his wing.

Without Marc Hewson I wouldn't be where I am today. I wouldn't have had a chance to go to Columbia (he edited my application essay over and over again). I certainly wouldn't have worn a three-piece suit to my wedding. And I probably wouldn't even be in my last year of medical school. He showed me patience, kindness, and generosity simply because I had enough persistence to show up at his office every few months for many years. I suspect many other students similarly benefitted from his kindness.

It fills me with sadness that Marc's family will have to go on without him. A decade ago, when I read the introduction to Marc's doctoral dissertation for my own writing on Hemingway, I felt that his marriage sounded like a great love story. Now, lucky enough to be married to an incredible woman myself, I am deeply saddened to know that I'll never get to send him that update I had been meaning to send for the past year. That I won't get to catch up with him as a peer. That I will never chat about married life with him. That, when I read Hemingway now, I'll remember that he's gone.

I send my deepest sympathies to a family mourning the loss of a truly consummate gentleman and scholar. Thank you for sharing your husband, father, and son with the world. He was a great man.

With sympathy,

Tavis Apramian

# WAR AGAINST MEDIOCRITY: PIUS ADESANMI'S LEGACY FOR AFRICANS

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By Seyi Isbola

Photo by Akintunde Akinleye

The first time I met the renowned professor and political commentator Pius Adesanmi was in 2010, when I first arrived at Carleton University. Many of us took African Studies courses as “easy electives;” little did we know! All I knew then was that he was a professor at the university and a well-known Twitter user. Fast forward to 2016, I returned to Carleton for a second degree and had the pleasure of being Pius’ student and mentee from then onward. It was an absolute honour to learn from such a distinguished African Professor.

As this story goes, I saw Pius Adesanmi one last time on the afternoon of March 8, 2019. He stood tall by his office door at the Institute of African Studies in his bright blue jacket and wore his loud contagious laugh with so much joy. He hugged me goodbye and mentioned that he would see me soon as I owed him some pounded yam. Unfortunately, the tragic news came only two days later. Pius had been on the Ethiopian Airlines aircraft that crashed just outside Addis Ababa claiming the lives of 157 people. A shocking end to such a great story!

In Canada, friends, family, and colleagues gathered to celebrate his life at the Metropolitan Bible Church on the following Saturday. In other parts of the world, including Nigeria, many services were also held to celebrate his life.

We often take for granted the people we encounter daily. Pius Adesanmi was not just a professor, but a fascinating storyteller, writer, poet, a well-known international speaker, political commentator, a husband, friend, and mentor. In 2001, his first book *Wayfarer and the Other Poems* won the Association of Nigerian Authors Poetry Prize. He went on to win the inaugural Penguin Prize for African Writing in the non-fiction category with his essay collection, *You're Not a Country, Africa!* in 2010. In 2015, he took his passion for Africa to TEDx Euston, where he delivered his talk titled *Africa is The Forward That The World Needs to Face*.

Prof, as he was often called, also taught an English course that many of his students would never forget. It is almost impossible to imagine an ENGL 2927 lecture without hearing the story of an abiku: the story about a young boy whose mother and grandmother adopted many tactics in an attempt to keep him alive and on this earth.

The Yoruba legend describes abikus as spirits who come to earth as children, but find our world dull and choose to return to their home — the other world. Abikus are known to leave their stillborn bodies behind to their mothers; causing them much grief. The custom offers a solution of marking the body as a way to keep an abiku on earth. By doing so, the maker is unable to recognize him on returning to the other world. The abiku becomes a little boy.

Prof always started his semester off in African Literature with (t)his story. He would share this story with all seriousness and then conclude with “I am abiku.” He would go on to teach the class, sometimes breaking into French almost forgetting that he stood in front of an English-speaking majority.

He was deserving of the title, as many of us will remember his passion for educating and inspiring fresh minds, and his war on mediocrity as something to strive for daily. We remember he rightfully claimed his position at the Institute by shamelessly staging photoshoots in the corners of Paterson Hall. Many will never forget his tweets and how he often offended people with his undiluted opinions about the state of Nigeria, but yet managed to remain cordial with them shortly after.



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Pius Adesanmi.



Pius had a steadfast love for Africa and was very passionate about its future. To this, he worked tirelessly in his position as the sitting director of the Institute of African Studies at Carleton University creating a space for (African) students to connect, learn, and feel at home. His door was always left wide open as an invitation to students whenever the need arose. He used the Institute as a point of contact to draw in students at Carleton who felt a bit lost, and those who were seeking a space to grow and fully develop their potential. For many of us, our professor sowed in us the ability to reach beyond the Canadian academic scope. I am a product of his teachings. His lessons taught us that the paths we choose to take, and how we use the tools available to us have a bigger purpose beyond the conversations we engage in within the classrooms.

It feels like an impossible feat to memorialize such a brave spirit. We continue to piece together memories of an incredible man in the ways he taught us how; through stories and their lessons. Pius taught us never to underestimate the power of words carefully pieced together to reclaim space and to demand more of the world that surrounds us. We go on to use these lessons in our works and our lives.

It is remarkable to see how many lives have been deeply impacted by Pius. He will forever be remembered for being a mentor to young African academics, writers, and creatives, and as one of the greatest intellectuals to come out of Nigeria!

As I browsed online platforms, I came across the epitaph Pius wrote in 2013 upon request from Nwokolo Chuma:

*“Here lies Pius Adesanmi who tried as much as he could to put his talent in the service of humanity and flew away home one bright morning when his work was over” (Nwokolo 2019)*

You left too soon Prof.

Professor Pius Adesanmi Sun re o (rest in peace)!

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Seyi Ishola was a student in Economics and African Studies at Carleton University. She studied in the Institute of African Studies and was involved in many activities and events at the Institute. She will be attending the University of Oxford for her masters and doctorate degrees with a focus on Africa starting this fall. You can follow her journey on instagram [@caffeinatedresearcher](#)



# Shannon Finnegan: Lone Proponent of Wall-to-Wall Carpet

An exhibition curated by Heather Anderson and Fiona Wright

9 February – 19 April 2020

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