



FASSinate

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Remembering the Beaver Hall Group

Exhibition on Canada's unsung
modernist artists wins major awards

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Prudence Heward | *The Immigrants* | 1928
Oil on canvas | 66 x 66 cm | Toronto, private
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Dr. Catherine Khordoc,
FASS Dean (Interim)
Photo credit: Chris Roussakis

Message from the dean

It is difficult to believe that almost a year has passed since I stepped into the role of Interim Dean of FASS. I usually try to avoid clichés, but the year really has flown by.

The learning curve has been steep, and the challenges have been stimulating and rewarding. It has also been, undeniably, the busiest year I have experienced so far in my lifetime!

What will stay with me, as I look back on this year, will be the incredible people who make up this faculty: the administrative staff, the faculty members, and the students. Spending this year as Interim Dean has afforded me the opportunity to know more about our various disciplines, and the undergraduate and graduate programs offered in FASS. I've also met many of the Departmental, Graduate and Undergraduate Administrators, reminding me that it is in great part due to their commitment, dedication, and thoroughness that our faculty runs so well, that our instructors and researchers can get to the business of teaching and doing research, and that our students

manage to be registered in the right courses so that they can eventually graduate. And of course, while I have not met all 320 faculty members, I have had the great pleasure of meeting many of them, and it is always a delight to hear about their research and teaching initiatives. I would also be remiss if I did not recognize the contributions made by our Contract Instructors who are often conducting research of their own, teaching in other institutions or working in other sectors, and who are, in spite of these different pressures, equally dedicated to their students at Carleton.

There is no doubt that this has been a memorable year for me. Some of the moments that punctuated the year include visiting the *Walking with our Sisters* exhibit at the Carleton University Art Gallery, with Kahente Horn-Miller (in the School for Canadian Studies) who very kindly offered to accompany me—physically and emotionally—at an especially busy time of term. The 2015 Throwback event brought Stephen Lewis to Carleton to give a talk to a full house in the River

Building Theatre, in the midst of a federal election campaign, which made for some interesting digressions. Our third National Forum for the Power of the Arts, co-organized with the Michaëlle Jean Foundation, was a resounding success, and I will not forget how Jali of the Massilia Sound System got more than 200 people, including former Governor-General, Michaëlle Jean, the US Ambassador to Canada, Bruce Heyman, and other dignitaries, dancing to his French and Occitan reggae tunes. I've always loved attending Convocation, this year it was an honour for me to formally present the graduands becoming graduates to our Chancellor, Charles Chi, to President Roseann Runte, and to faculty, parents, and friends. I will also very fondly remember driving to Montreal in the company of our Senior Development Officer, Anastazia Krneta, in order to attend an alumni event at the Montreal Museum of Fine Arts. Alumni were invited to tour the Beaver Hall Group exhibit, in the company of co-curator Dr. Brian Foss, Art History professor, and Director of the School for the Study of Art and Culture. There is nothing like getting a guided tour by the actual curators, and it sure beats the audio-guide!

I was especially proud when, at the Vin d'honneur a few months ago (an annual event held toward the end of the Winter term), we were able to showcase not only the recent publications of our faculty, but also announce the numerous awards and distinctions with which our faculty have been honoured this year. Without deliberately looking to do so, I was able to mention honours received by faculty and staff from all 18 FASS units, including the Carleton University Art Gallery.

As I write this, I am especially excited about a new initiative that we are putting in place this year. In collaboration with the Office of the Vice-President Research and International, we are launching an Undergraduate Summer Research Internship, and I am thrilled to see the level of interest this is generating for our undergraduate students. I suspect that this may be due to a fairly generous stipend, but it is also heartening to see that so many undergraduate students are interested in devoting a summer to working on a research project.

This is by no means an exhaustive sketch of FASS' success stories for the year, but I do want readers to have a glimpse of how fascinating a year in the life of an Interim Dean can be.

The last thing I would like to do here is give thanks to all of the amazing people who helped me over the course of this past year. I truly would not have been able to get through it without the patience, good humour, knowledge and expertise of everyone in the Dean's Office: Associate Deans Sukeshi Kamra, Mike Brklacich and Susan Whitney, who were tremendously supportive throughout the year; FASS computing led by Marianne Keyes, along with Scott Brown, Andrew Yuill, Raymond Boilard and Patricia Saravesi (who has been exceptionally patient with all the changes to the FASS website); Anastazia Krneta, who works tirelessly at fundraising for our programs and initiatives; Cristina Becerra, for getting all of our files scanned and helping our office become paperless; Sarah Mohammed, who looks after all the issues around Undergraduate programs (and who was so helpful in helping me navigate the OIRP data cubes); Sarah Quirt, for looking after all the issues related to TAs and organizing all of our special events like CU in the City and the Vin d'honneur; Darlene Gilson, for all her work in making sure grant applications are submitted in time; Nick Ward, for communicating and disseminating all of our amazing stories, coordinating the FASS blog and for doing such a tremendous job putting together this amazing issue of *FASSinate*; Cathy Gaffney and Corrina Belok, who were so very patient in making sure I understand the difference between FUNDS and ACCOUNTS and ORGs, and that I not deplete all of FASS' reserve funds; and finally, last but not least, to Allyson Buchanan-Watson and Susan Jameson, without whom I simply would not have gotten through this year; they were always ready, with a smile, to help me, answer questions, organize meetings, set schedules, make sure everything was on track for all the various responsibilities we have, and to ensure that I knew (more or less!) what I was doing, and where I needed to be when.

I'd like to wish everyone an excellent summer, hoping that it will be both productive and restful, and I wish incoming Interim Dean Wallace Clement all the best as he carries the torch for FASS for the next two years. It has been an honour and a privilege to serve as Interim Dean for this past year, and I thank you for your patience, kindness, and trust, as I tried to learn the ropes. I hope you enjoy reading this issue of *FASSinate*, bringing you some of the best of the FASS stories from this past year.

Dr. Catherine Khordoc, FASS Dean (Interim)

Remembering The Beaver Hall Group—Canada's Unsung Modernists

Art History prof. co-curates award winning exhibition
on 1920s modernism in Montreal.

by Nick Ward



Adrien Hébert | *Elevator No. 1* | About 1929 | Oil on canvas | 104.7 x 63.8 cm
Art Gallery of Hamilton | Gift of the Hamilton Spectator | 1962 | 62.72.7
Photo credit: Robert McNair

Brian Foss, Director of the School for Studies in Art and Culture and Professor of Art History, has spent the bulk of the last decade researching an unsung, but instrumental collective of Canadian artists known as the Beaver Hall Group.

Professor Foss's tenacious research culminated last fall in an exhibition for the Montreal Museum of Fine Arts titled *1920s Modernism in Montreal*:

The Beaver Hall Group, which contains nearly 200 paintings, sculptures, drawings and miscellaneous objects borrowed from approximately 30 public and 42 private collections scattered across the country. Foss followed the lead of the primary curator of the show, Jacques Des Rochers, the Montreal Museum of Fine Arts Curator of Quebec and Canadian Art before 1945. Their teamwork paid tremendous dividends.

1920s Modernism in Montreal: The Beaver Hall Group received 92,000 visitors over the course of its three-month showing at the Montreal Museum of Fine Arts and has won this year's highly coveted Canadian Museum Association's Award of Outstanding Achievement in the Art Exhibitions category. The accompanying catalogue has also captured the 2016 Melva J. Dwyer Award, given to the creators of exceptional reference or research tools relating to Canadian art and architecture.

Randolph S. Hewton
Miss Mary Macintosh
1924 or earlier
Oil on canvas
101.6 x 86.3 cm
Peter Dobell
Photo credit: David Barbour





Mabel May | *Housetops, View from My Studio, University Street* | 1925 | Oil on canvas
61 x 76.2 cm | Private collection | Photo credit: Michael Cullen



Edwin Holgate
Professor of Mathematics
(Albert Henry Steward Gillson)
1924
Oil on canvas
55.2 x 46 cm
The Montreal Museum of Fine Arts
Gift of Ruth Gillson Byres on behalf
of the Gillson family
2004.90
Photo credit: MMFA, Christine Guest

The Beaver Hall Group was a diverse assortment of like-minded Montreal based artists, many of whom shared a studio and exhibition space on the city's Beaver Hall Hill in the early 1920s. Like Toronto's celebrated Group of Seven, the Beaver Hall Group offered a creative portrayal of life in Canada, but they did so in a very different way. "Unlike the Group of Seven's vast interpretations of Canada's natural, unblemished backdrops, Beaver Hall Group art featured portraits of contemporary Canadian individuals, rural life and urbanized, populated cityscapes," explained Foss.

Formed in 1920, the group disbanded in 1923. The consortium of members and associates included the likes of such Canadian art icons as A.Y. Jackson (the Group's first president), Mabel May, Lilius Torrance

Newton, Randolph Hewton, Edwin Holgate, Mabel Lockerby, Anne Savage, Emily Coonan, Adrien Hébert, Henri Hébert, and Prudence Heward. The association was based more on friendship, peer support and a dedication to modernist approaches to colour, draftsmanship and composition, than on a rigorously defined membership or firm commitment to a single subject matter or nationalist view. Aside from their exceptional work, what made the Beaver Hall Group particularly remarkable was the fact that almost exactly half of its members were female artists, when to be a fully professional artist in Montreal often meant being a man.

"The Beaver Hall Group was thus a broadly inclusive collection of artists," said Foss. "Unlike the Group of Seven, they encouraged women artists as members of



John Y. Johnstone | *Chinatown, Montreal* | About 1915-1920 | Oil on wood
18.5 x 23.9 cm | Vermont, private collection | Photo credit: Andy Duback



Kathleen Moir Morris | *ByWard Market, Ottawa* | 1927 or earlier | Oil on canvas
61.3 x 76.5 cm | Private collection | Photo credit: Denis Farley

their network. This support was a source of validation. The group also featured both Francophone and Anglophone artists, which helped bridge a divided Montreal scene.”

The resounding uniqueness and obscurity of the Group made it an alluring research subject, but this also presented Foss and Des Rochers with some formidable obstacles.

“It could get frustrating. Almost no documentation survived, and what did was difficult to locate. There were no membership lists or constitutions so we had to spend a lot of time in the archives, and needed to really analyze and dissect interviews that earlier researchers had conducted with the members,” said Foss.

Though the research was arduous, Foss and Des Rochers understood the importance of this undertaking. These artists tell a story about Canada that hasn’t been recounted

in any other place. “The Beaver Hall Group offers an alternative, progressive vision of what Canadian modern art can be,” said Foss. “It contrasted the Group of Seven by offering a distinctly Montreal type of modernism.”

So why wasn’t the Group able to carve out an enduring niche in the Canadian consciousness?

“They didn’t have clear message or narrative to send, unlike the Group of Seven” responded Foss. “They fell victims to their own diverse nature. They stood together as a supportive group of modernists, but beyond that the art was varied, and as a result, they tended not to have a strong public image as a group.”

“It didn’t help that they seem to have held only a few exhibitions during their existence and had only one real spokesperson in A.Y. Jackson. They possessed no

political interest in becoming famous. It’s up to us to remember them for the accomplished, progressive artists they were.”

Foss hopes the exhibition *1920s Modernism in Montreal: The Beaver Hall Group* helps viewers understand the complexity and quality of this often misunderstood group. “I aspire to cultivate a new appreciation for the Beaver Hall Group, and for people to walk away from the exhibition knowing that there was a thriving modernist art scene in Montreal during the 1920s that was representative of a broad cross section of the city’s artists; that Canadian modernist art of this era was more complicated and multi-faceted than it is often thought to have been.”

1920s Modernism in Montreal: The Beaver Hall Group opened in October 2015 at the Montreal Museum

of Fine Arts and ran until January 31, 2016. The exhibition is on a cross country tour that includes the Art Gallery of Hamilton, followed by a stop at the Art Gallery of Windsor, and then at the Glenbow Museum (Calgary).

The exhibition has been widely reviewed, including in the *Globe and Mail*, *Le Devoir*, the *Montreal Gazette* and *CBC Radio’s The Sunday Edition*, which broadcast a documentary on the Beaver Hall Group and the exhibition.

The catalogue has won the 2016 Melva J. Dwyer Award, given annually by the Art Libraries Society of North America in recognition of exceptional reference or research tools relating to Canadian art and architecture.



Sarah Robertson | *The Blue Sleigh* | About 1924 | Oil on canvas | 48.3 x 61 cm
 Owen Sound, Ontario, Tom Thomson Art Gallery | Bequest of Norah Thomson de Pencier, 1974 | 1974.004.010



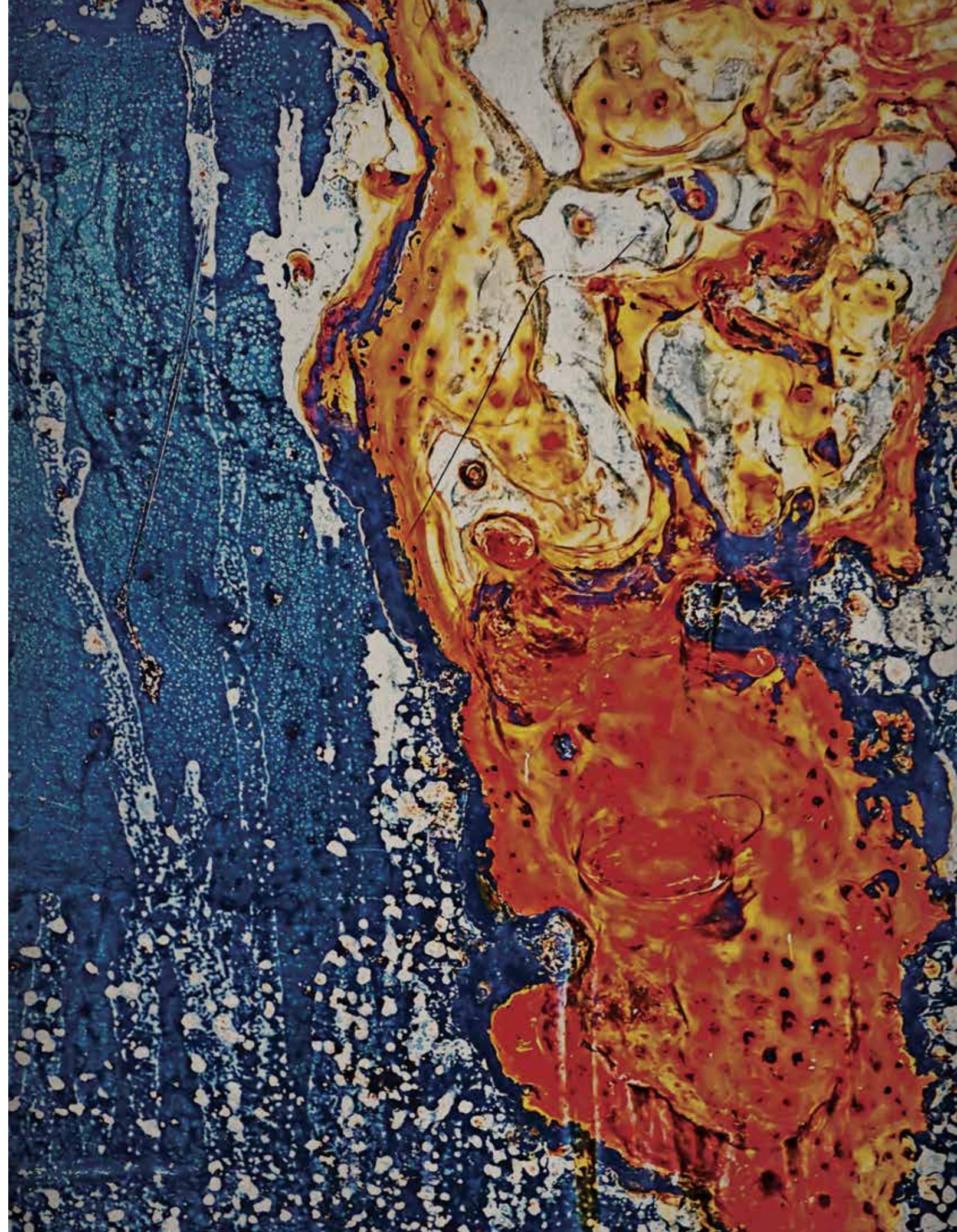
Anne Savage | *April in the Laurentians* | About 1922-24
 Ottawa, National Gallery of Canada | 39290 | Photo credit: © NGC

The 352-page catalogue includes six substantial essays; dealing with the social and artistic contexts within which the Group was formed (Jacques Des Rochers), the ways in which the Group was later incorrectly interpreted as being a collection of women artists only (Des Rochers), the influence of the members' artistic training (Hélène Sicotte), Montreal's rich art, theatre,

music, film and dance scene during the Beaver Hall years (Brian Foss), the ways in which the artists explored modernist concerns in their choices of subjects and styles (Esther Trépanier), and the complex roles occupied by women artists in the Beaver Hall Group and in the larger Canadian art world (Kristina Huneault).

The Art and Science of Global Climate Change

Interview and introduction by Chancellor's Professor in the Department of Geography and Environmental Studies and Associate Dean of FASS (Graduate Programs and Research), Mike Brklacich.



“...climate change is a common concern of humankind...”

Concerns over global climate change have been mounting for roughly three decades and 2015 is increasingly being framed as a watershed year in our understanding of the severity of the issue and, perhaps more importantly, in our search for strategies to reduce the impacts of human activities on earth system processes.

Two important milestones from 2015 in the global climate change journey include Pope Francis' Encyclical on Climate Change and the Paris Agreement that emerged from the 21st United Nations Framework Convention on Climate Change of the Parties. Both documents emphasized the growing global consensus that we are living in the anthropocene, a period where human activities are exerting substantial pressures on earth system processes. These documents helped reframe how we perceive climate change issues.

In his Encyclical, Pope Francis exhorted, “We are not faced with two separate crises, one environmental and the other social, but rather one complex crisis which is both social and environmental. Strategies for a solution

demand an integrated approach to combatting poverty, restoring dignity to the underprivileged, and at the same time protecting nature.”

The Paris Agreement draws similar conclusions and recognizes “that climate change is a common concern of humankind. Parties should, when taking action to address climate change, respect, promote and consider their respective obligations on human rights, the right to health,”

It is now well recognized that durable climate solutions intended to safeguard the planet and human well-being will need to embrace environmental, social, economic and ethical issues. Researchers in the Faculty of Arts and Social Sciences are actively engaged in exploring the “Art and Science of Global Climate Change.”

I had the opportunity to discuss global climate change with two FASS colleagues.

– Prof. Mike Brklacich

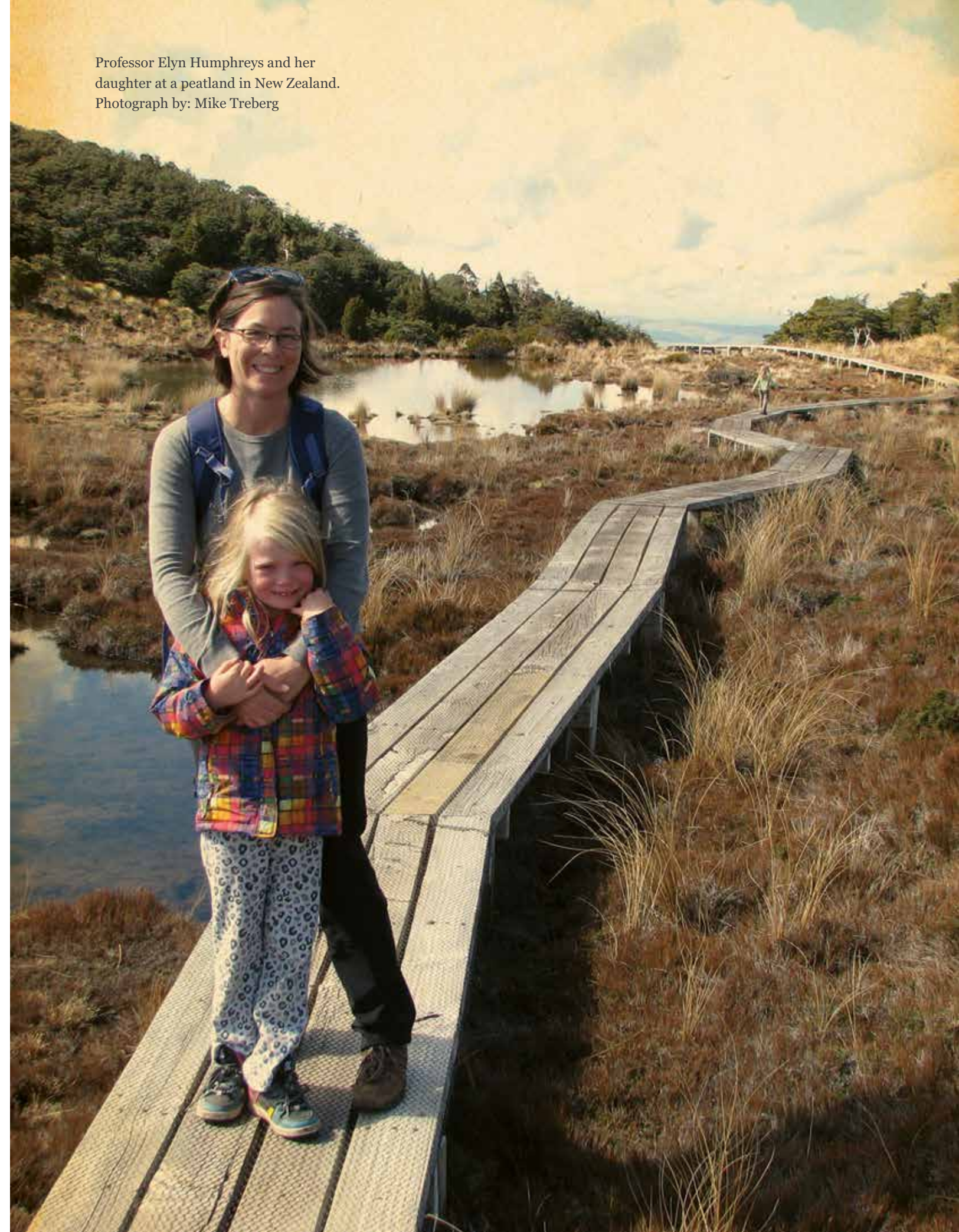
Professor Elyn Humphreys

Elyn Humphreys is an Associate Professor in the Department of Geography and Environmental Studies. She holds a PhD and MSc in Soil Science from the University of British Columbia. Her research interests are in microclimatology and carbon cycle science with an emphasis on soil-plant-atmosphere interactions. At Carleton University, she teaches courses in soil science, weather, microclimatology, and biogeochemical cycles. She is also currently an Associate Editor for *Hydrological Processes* and *Arctic Science*.

Professor Noel Salmond

Noel Salmond is Associate Professor in the College of the Humanities and the Program in Religion. He holds a doctorate from McGill University in Religious Studies specializing in Asian religions, where he has also been trained in Christian theology. For the past decade he has done research and teaching at the intersection of religion and environmental thought.

Professor Elyn Humphreys and her daughter at a peatland in New Zealand.
Photograph by: Mike Treberg





Professor Mike Brklacich beside a motorcycle in Cameroon, Lake Barombi.

How is the climate change challenge framed within your research field?

Humphreys: In my research field, there is a focus on the need to understand natural system feedbacks to climate change. The planet's ecosystems naturally absorb and emit greenhouse gases including carbon dioxide and methane, but it is uncertain how a warming climate will impact these exchanges. My colleagues and I are working to better understand if tundra and peatland ecosystems will contribute to climate change by emitting more greenhouse gases in a warmer climate or will help alleviate it, by taking up more carbon dioxide, for instance. To study this, we measure the continuous exchange of these gases between the surface and the atmosphere. Our longest running site has operated since 1998 at the nearby Mer Bleue bog in the National Capital Greenbelt. We also have sites in the Hudson Bay Lowlands and on the tundra in NWT and Nunavut. My students and I get to know the workings of these specific sites really well. But equally important are the insights we gain through collaboration in national and international research networks where our field measurements

can be used in synthesis studies and in testing and validating models. In this way, we can contribute to the larger efforts to better understand global carbon budgets and refine the models that can be used to predict future climate change and its impacts.

Salmond: I work in this area under the rubric of "Religion and Ecology" which has become a well-established (indeed burgeoning) subfield within Religious Studies. According to the American Academy of Religion, "the subfield critically and constructively explores how Human-Earth relations are shaped by religions, cultures, and understandings of nature and the environment." So this field recognizes that climate change responses in societies are based on more than rational deliberations on scientific data; they are shaped by world views and these in turn are often shaped, often unconsciously, by implicit theologies of nature. I remember hearing leading British climate scientist Mike Hulme speak here at Carleton in November of 2014. He made the point that it was naïve of the then head of the Intergovernmental Panel on Climate Change to believe that the world community would act simply on the presentation



Giovanni Bellini | *Saint Francis in the Desert* | 1480 | Oil on panel
124.6 x 142 cm | Frick Collection, New York

of more (and more dire) quantitative data. Instead, Hulme suggested, more compelling modalities are needed and one of these can be religion. This wasn't in any way dismissive of the vital importance of rational deliberation on hard scientific data—it was, however, an acknowledgment that that alone is unlikely to create the necessary political will.

Research in this subfield of religion and ecology examines how the major world religions are responding to environmental degradation and in particular climate change. There has been a plethora of official statements on the problem from all the religions—the Pope's Encyclical of last June being only one of the more recent and well-publicized. (One can easily look at responses to climate change from world religions gathered on the website of FORE, the Forum on Religion and Ecology hosted at Yale University; another valuable site is that of ARC, the Alliance of Religions and Conservation based in the UK.) This greening of religions is manifested for instance in the recent decisions by the Church of England and the United Church of Canada to divest from fossil fuels. One major aspect of the ecological turn in religions is the notion of "Eco-Justice" where it is seen as an ethical imperative to preserve the well-being of humans (in particular the most impoverished) through a commitment to preserving the ecosystems on which human

populations depend. This was a major theme of Pope Francis' Encyclical. The Pope argued for concerted action on climate change especially in the interest of the protection of the most vulnerable—a call consistent with the commitment (post Vatican II) to what Catholic social teaching refers to as the "preferential option for the poor." The Paris Agreement echoes this in emphasizing the human rights dimension in combatting climate change.

American scholar Bron Taylor calls this new focus on ecology and environment by religious organizations "Green Religion." But Taylor also argues there is a growing global development of what he terms "Dark Green Religion." Taylor refers here to a variety of orientations or spiritualities, sometimes loosely inspired by Indigenous traditions, that speak of an intrinsic sacrality in nature and that argue that profound environmental restoration will only come about through re-investing our relationship to nature with a sense of the sacred. This manifests in what might be called neo-paganism, but also appears in Canada's own David Suzuki, an avowed atheist, calling for a recovery of a sense of the sacred in nature. Arguably some of this even manifests in the Pope's letter where he invokes Saint Francis' predilection for relating to natural phenomena in terms of kin: brother sun and sister moon.



Two of Professor Humphreys' students at the Arctic tundra site making GHG flux measurements. Photograph by Elyn Humphreys



Professor Humphreys' Arctic research site (with birds overhead) in Northwest Territories, Canada. Photograph by Mike Treberg

In my own work in the classroom I teach about “green” and “dark green” religion, but I also have a particular research interest in the critique of both launched by what I might call the anti-environmental movement. Here environmentalism is derided as a form of secular or implicit religion as a strategy to delegitimize it. Climate change is held to be an alarmism supported by “junk science” and motivated by a reversion to religious apocalypticism. The “environmentalism is a religion” trope is a discursive strategy directed at non-religious people by calling environmentalism bad because it’s a religion and aimed simultaneously at the religious right by saying it’s bad (i.e. pagan) religion. Organizations proffering this view (sometimes funded by industry) have made significant impact on American politics.

Linking research to action is always a challenge. What has been your experience in making your research more accessible to an informed, but non-specialized, audience?

Humphreys: The main outlets for my research are scientific conferences and journals, but there are opportunities to speak to the public at community sem-

inar events and to include research experiences in my lectures, labs, and assignments. In addition to talking about key research findings, I like to talk about how we go about doing the research itself and offer personal observations. For example, when I started working here at Carleton, we purchased calibration cylinders of CO₂ with a known concentration of ~378 ppm, near ambient concentration for the earth’s atmosphere at the time, so we could test our sensors before setting them up at our field sites. Today, almost 11 years later, the ambient concentration is over 400 ppm and I’m still honestly shocked at how quickly it has changed and how often we need to upgrade our calibration cylinders.

Salmond: I have presented at academic conferences and have also given talks on the topic to community organizations including church and seniors groups. I am often surprised how unaware people can be of the extensive involvement of faith communities (even their own faith community) in the climate arena. Taking the case of Christianity as an example, this can be partially explained by the gap between the official positions taken by a denomination and the average practitioner in the pew.

For instance, the Canadian Conference of Catholic Bishops in October of 2003 issued a major and very radical statement on the environment, but it's doubtful that it filtered down in any significant way to the typical parish pulpit.

Preparing students to be responsible citizens is central to FASS' mission. How might your inclusion of climate change within your undergraduate courses assist our students in their post-Carleton careers?

Humphreys: In my undergraduate classes in Physical Geography, there are many opportunities to study climate change, the underlying scientific mechanisms and widespread impacts on the natural world. It's very multidisciplinary even within the sciences. When trying to follow the carbon through the global carbon cycle for example, you can touch on many Earth system processes. I hope that students leave with a better understanding of how the physical world works and the tools to research and investigate what they don't yet understand. Ultimately, I hope these skills will allow them to broadly consider the environment when making decisions in the workplace and in their daily lives.

Salmond: I think it's crucial for students to be aware of the discourse on climate change and the environment within the major religious traditions. The Pew Research Centre estimated (2012) that eight in ten people globally identify with a religious group. Religions as extremely long-lived institutions wield a formidable array of highly evocative world narratives and rituals which influence behaviour—for good and for ill. Not only are they major global landholders and investors, but they also play a huge role globally in education. They are, among other things, what I call “communities of persuasion.” For example, when the Pope as leader of 1.25 billion Catholics pronounces on climate this is not insignificant. This fact is recognized by environmental NGOs. It's hard to imagine our students being responsible citizens in a globalized world without a knowledge of the religious traditions which represent the oldest cultural traditions on the planet.

What do you see as the main achievements of the Climate Change Agreement reached in Paris in December of 2015? Do we need to improve?

Salmond: Well, at least we got an agreement. I applaud the wording recognizing the rights of Indigenous peoples—a matter highly significant in this country; as I discuss.

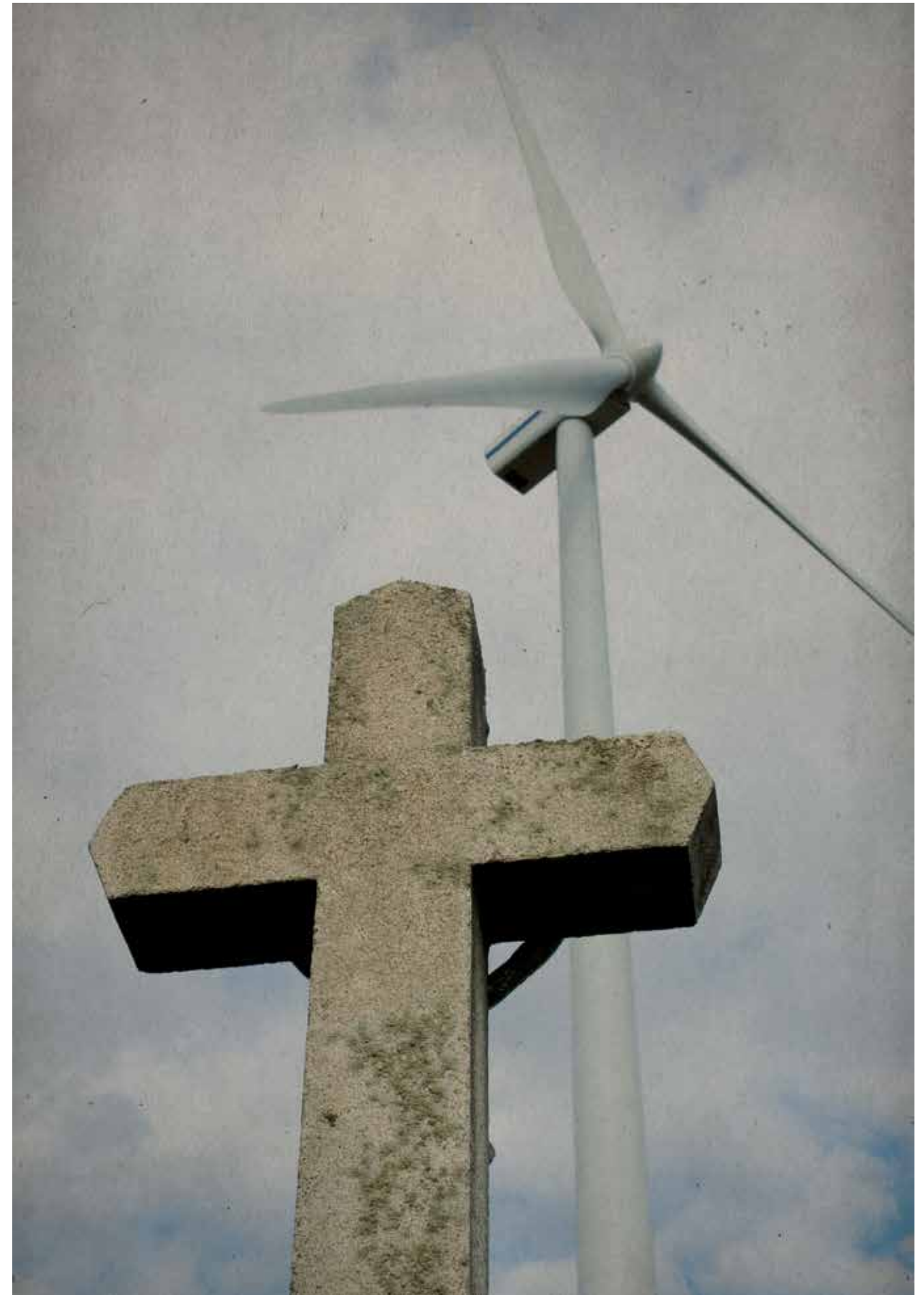
Of interest here is some of the wording in the preamble which affirms that ecosystems and oceans and biodiversity are “recognized by some cultures as Mother Earth” and noting “the importance for some of the concept of ‘climate justice’, when taking action to address climate change.”

Humphreys: Climate change politics is well outside my area of expertise, but I am impressed by the statements in the agreement that clearly emphasize the urgency of curbing emissions to limit warming to 1.5 °C. It also acknowledges that current national plans won't keep warming below a 2 °C scenario and emphasizes that more will need to be done and quickly.

If you had the opportunity to brief Prime Minister Justin Trudeau on climate change, what advice would you offer?

Humphreys: It's a huge challenge. I would advocate for research funds that will help us directly address ways to reduce our dependence on fossil fuels and for funds to support basic science. I think it is critical to improve our knowledge of where things are headed so that we can better prepare and adapt for the changes that are currently happening and will continue to happen to the ecosystems we depend on.

Salmond: Along with many others, I regard the new Prime Minister's stance on climate change a more than welcome shift from that of the previous regime. I think one of the major challenges facing the Prime Minister is his campaign commitment to not only endorse but to implement fully UNDRIP, The United Nations Declaration on the Rights of Indigenous Peoples and the Calls to Action of the Truth and Reconciliation Commission. He formally reiterated this promise on December 15 when the TRC report was released in Ottawa. Indigenous peoples in Canada are, in my experience, very religious and are religiously invested in the environmental protection of their territories. We saw this powerfully manifested in Idle No More. I predict we will see increased contestation over resource development and resource transportation (pipelines) and it remains to be seen if the Prime Minister will be able to live up to his promises when these promises may entail effectively giving a veto to a First Nation to a development project. The UNDRIP wording is “free, prior, and informed consent” and implicit in the word consent is the possibility of a refusal. I would advise the Prime Minister to stay the course with his admirable promises.





Walking With Our Sisters and Other Journeys

by Sandra Dyck
Director of the Carleton University Art Gallery

Over the course of three weeks, beginning on September 25th, 2015, Carleton University Art Gallery, in partnership with Gallery 101, hosted *Walking With Our Sisters* (WWOS), a commemorative installation honouring Missing and Murdered Indigenous Women, Girls, and Two-Spirit people of Canada and the United States. They are sisters, mothers, aunties, daughters, cousins, wives, grandmothers, and partners. They are not forgotten.

Many members of the local Indigenous community and Ottawa organizing committee formally welcomed the bundle—the contents of the *Walking With Our Sisters* installation—in a ceremony at Minwaashin Lodge in early September. On a beautiful day later that month, Pinock Smith, an Algonquin master canoe-maker from Kitigan Zibi, arrived on campus to move Carleton University's tipi to the lawn between the St. Patrick's Building and Russell House. Pinock and his crew deftly set up the tipi, wrapping the canvas exterior around the interior framework of long, lean poles of black spruce, and before leaving, laying down fresh cedar boughs on the grass inside. While I stood watching the set-up, a stranger approached to offer a gift of sacred medicines—sage, tobacco, cedar, and sweetgrass—wrapped in red cloth. I was surprised and touched, but as I came to understand, *Walking With Our Sisters* is founded on countless such acts of generosity and kindness.

The first day of installation began with a sunrise ceremony, held in the tipi on a dark, chilly Monday. It was led by the Cree Elder Thomas Louttit, one of many local Elders who guided the organizing committee and volunteered onsite. A small sacred fire burned in the centre of the tipi, as it would every day during WWOS. At the ceremony's conclusion we emerged to the pale, pastel light of early morning. The tipi became a cherished place where visitors gathered around the fire, listening intently as Thomas and his fellow Firekeepers generously shared their stories, their knowledge, and always, their humour.

Many volunteers worked together for four days to realize the bundle's installation. They laid the floor with neat rows of cedar boughs over which huge swathes of brilliant red fabric were taped down, demarcating the lodge. On the second day, they opened the boxes holding the installation's heart—more than 1800 pairs of moccasin vamps created by people across North America, who responded in overwhelming numbers to a public call issued by the project's founder, the Métis artist Christi Belcourt. Pinock returned on the third day to place a five-foot birchbark canoe within the larger, canoe-shaped configuration of vamps at the centre of the lodge and to hang a bower of intertwined red alder saplings at its threshold.



Boughs of fresh cedar were laid down on the floor of the gallery, prior to the taping down of the red fabric that demarcated the lodge. Photo by Sandra Dyck



Juliana Matoush Snowboy and Sharp Dopler were among the local Elders and Helpers who guided the WWOS Ottawa committee, providing guidance on ceremony and protocol and volunteering many hours in the gallery during the presentation of WWOS. Photo by Sandra Dyck

Most of the vamps were arrayed on the floor in precise rows around the gallery's perimeter, beginning with a group of blue vamps sent from Vancouver's Downtown Eastside, in honour of the neighbourhood's long history of advocacy for the rights of Indigenous women. From the floor the vamps bloomed forth in an ineffable profusion of materials, colours, symbols, and images. The vamps powerfully, and with a protean emotional force and energy, evoked the spirit of the women whose lives they honour. As Christi Belcourt told President Roseann Runte, this collective honouring is, for her, the vital purpose of *Walking With Our Sisters*.

The WWOS opening ceremony saw the gallery radically transformed into a space for ceremony. A live audio broadcast brought the afternoon's events to the overflow tents set up outdoors, where Thomas Louttit led a pipe ceremony. Inside, the traditional Cree healer and Elder Juliana Matoush Snowboy oversaw a ceremony for family members. Several rose to speak aloud their grief and anguish, to bear witness to their loved one, and to have the vamps they had created formally feasted into

the bundle. One family drove ten hours, from Oujé-Bougoumou, to participate; for another, it was the first time they had spoken in public about their pain. It was a deeply moving event, marked by courageous acts of truth-telling.

Over the course of the three extraordinary weeks that followed, nearly 6000 people visited *Walking With Our Sisters*, including more than 1500 Carleton students. Each visitor removed their shoes, was greeted and smudged by an Elder or Helper, and took a tobacco tie in hand before entering the lodge to walk beside the vamps. WWOS created an inclusive public space in which these journeys could occur. It created countless opportunities—in the gallery, in the tipi, and in the classroom—for the forging of relationships, the creation of dialogue, and the sharing of knowledge. Most importantly, it enabled diverse peoples to come together to honour, to remember, and to raise awareness of Missing and Murdered Indigenous Women, Girls, and Two-Spirit people.



Photo by Melody McKiver / Walking With Our Sisters



Photo by Melody McKiver / Walking With Our Sisters



Photo by Melody McKiver / *Walking With Our Sisters*

On the cold October day we took the tipi down, I saw on its inner walls the beautiful residue of a month's worth of smoke from the sacred fire that had burned within. It symbolized, for me, the innumerable collective and cumulative acts of honouring enabled by *Walking With*

Our Sisters, which opened our minds, our hearts, and all our senses. As Paul Allaire, a Métis Firekeeper who volunteered many hours in the tipi, said one day, sometimes the longest journey a human being can take is from their head to their heart.

CUAG thanks Gallery 101, the Elders, Helpers, and Firekeepers, the *Walking With Our Sisters* national and local organizing committees, and the many other volunteers who embraced WWOS and made possible its presentation in Ottawa.

Walking With Our Sisters Ottawa was recently honoured by the Canadian Museums Association with an "Award of Outstanding Achievement in Exhibitions – Cultural Heritage" and an "Award for Outstanding Achievement."

Looking up inside the tipi. Photo by Sandra Dyck





History's Norman Hillmer Releases Definitive Biography on Formative Public Servant, O.D. Skelton

Hillmer's book was named as a finalist for a 2016 Canada Prize from the Federation for the Humanities and Social Sciences and was also shortlisted for the Shaughnessy Cohen Prize for Political Writing.

by Nick Ward

Skelton in 1923, as he turned towards a public life. Taken from the cover of Prof. Hillmer's 2013 edition of Skelton's papers.



Canada's top public servant, uncharacteristically well groomed and impeccably tailored. (Library and Archives Canada, C-2089, undated)



Mackenzie King (background, far right) smiles amiably at R.B. Bennett (something they did not do), improbably agreeing that Skelton could run Canada's foreign policy on his own. (Isabel Skelton Scrapbook, Queen's University Archives, undated and unidentified cartoon)

When Canadians reflect on the history of their country and those who were instrumental in shaping it, the names of political titans like Macdonald, King, and Trudeau are far more likely to enter the discussion than Oscar Douglas Skelton.

Carleton University's Norman Hillmer's new book, *O.D. Skelton: A Portrait of Canadian Ambition*, discloses why Skelton deserves a place in the Canadian consciousness.

Hillmer's book is a colourful depiction of the immensely interesting life of Skelton—the most influential public servant our country has ever seen. More than that, Hillmer's book recounts Skelton as an ambitious Canadian who was anxious to get his country ahead, and set himself ahead at the same time.

Skelton began his professional career as an academic, working at Queen's University where he was a popular professor of Economics and Political Science and for a time, the Dean of Arts. All the while, he was an activist for a better, more just, progressive Canada.

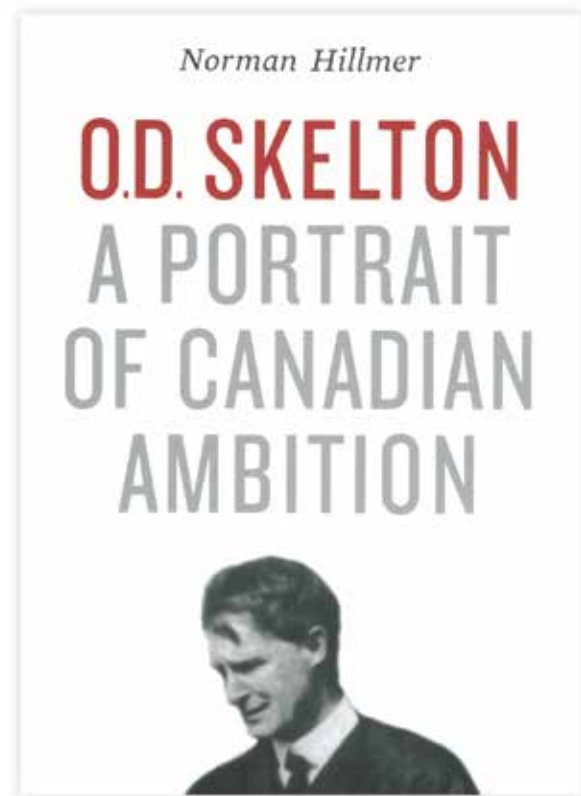
In 1923, Skelton thrust himself to the centre of the public sphere when he accepted a job as Prime

Minister Mackenzie King's foreign policy advisor. An unwavering Liberal and a devoted nationalist, Skelton was a natural choice to become, in 1925, the head of Canada's Department of External Affairs, where he would serve until his sudden death in 1941.

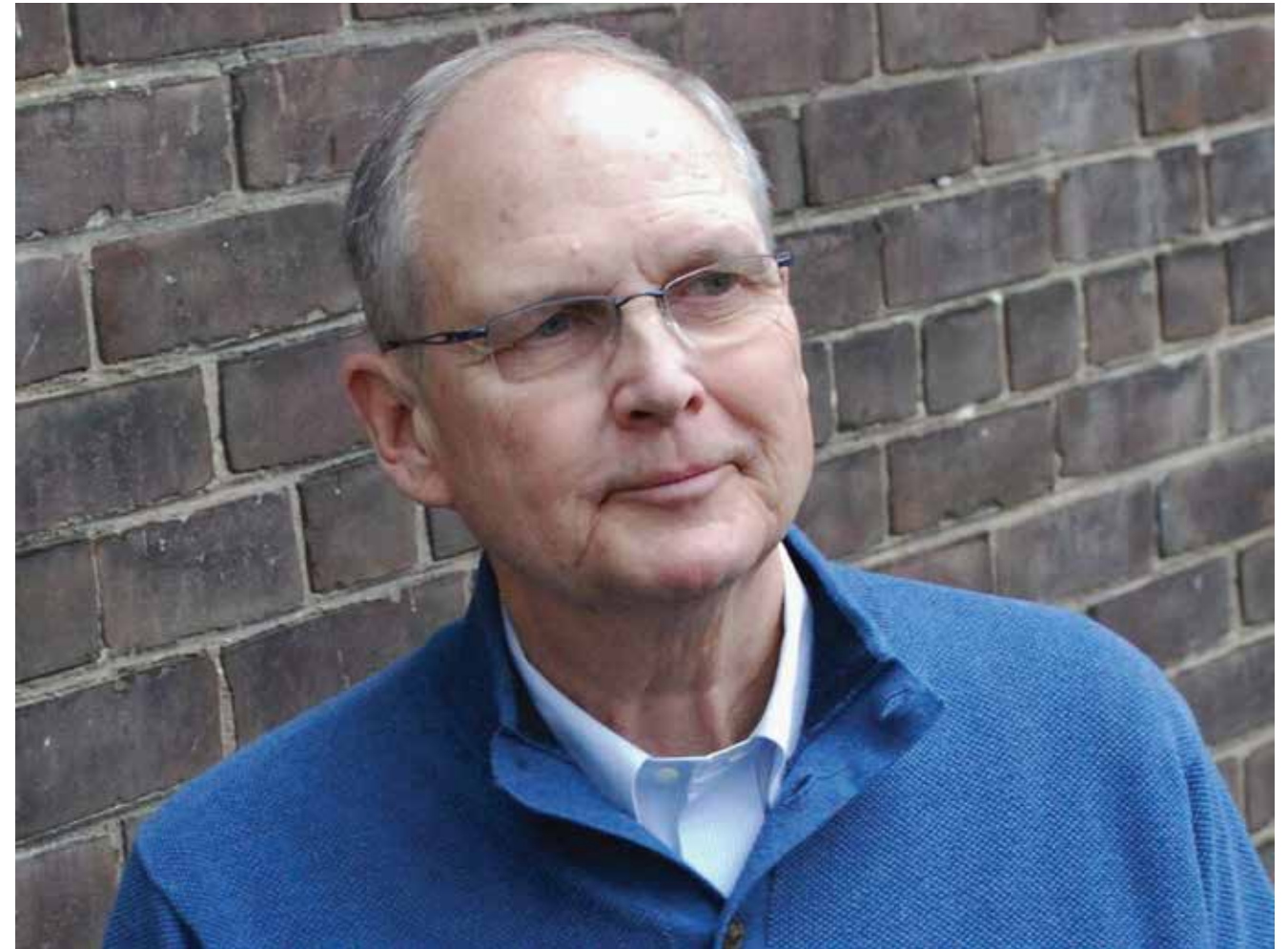
What made Skelton remarkable was his ability to think outside of the box; way outside. In the years before the Second World War, the question for most Canadians was, "Does our destiny lie with Britain or America?" For Skelton, the answer was neither. He knew deeply and instinctively that Canada's destiny lay with Canada.

"Skelton understood that we had been given half a continent of the world's geography. This was a gift. One we needed to make our own," explained Hillmer. "We were a colonial people full of self-doubt. Skelton was unusual for his time. He was a post-colonial, with no doubts at all."

Full of self-belief, Skelton navigated Canada away from the British and their empire. As the helmsman, Skelton created Canada's diplomatic service and the government body we know today as the Department of Foreign Affairs, International Trade and Development.



Cover art for *O.D. Skelton: A Portrait of Canadian Ambition* by Norman Hillmer.



Norman Hillmer, Professor in the Department of History.
Photographer: Michael Hillmer

“Skelton’s life work was Canadian independence. He set his country out to do the work of the world.”

Hillmer discovered in his vast research that Skelton, a man who seemed so grey at first glance, was full of life, interest and complexity. “Not a grey man at all,” said Hillmer.

“As I read his diaries I began to understand Skelton as a person who overcame his timidity and shyness to become, quite deliberately, a public man.”

“He was very complex. I started my research because I was interested in O.D.’s ideas, but I quickly became aware that his ambition and drive were the most important things about him. Skelton was a man of integrity who overcame personal obstacles to fight for what he believed in. Yet, he was also a political man who easily forgot that politics are for prime ministers, not public servants.”

Hillmer describes this book, on a mysterious and influential Canadian, as his most important work. It might be the story of a single Canadian, but ultimately, *A Portrait of Canadian Ambition* reaches far beyond O.D. Skelton.

Woven into this fascinating biography is an exploration of our national history in a global context, offering readers a glimpse of what Canada was and what it can be. At the same time, it is an analysis of power and politics and of personal ambition and accomplishment. Hillmer’s work, about an avant-garde individual who changed a country, is as inspirational for Canadian readers as it is informative.

Nearly seventy-five years after Skelton passed away, Hillmer skilfully conveys why Skelton deserves a place alongside those we celebrate as the architects of Canada.

Nearly seventy-five years after Skelton passed away, Hillmer skilfully conveys why Skelton deserves a place alongside those we celebrate as the architects of Canada.

The BA at Work: Sociology and Anthropology Alumna/Marketing Mogul



Carolyn Goodman makes a recent trip to Carleton (2014),
outside of Renfrew House.

Carolyn Goodman graduated from Carleton in 1977 with a Bachelor of Arts in Sociology and Anthropology and has since gone on to become monstrously successful in the fields of marketing and advertising. Based out of San Francisco, Goodman holds an inherently cool and prolific job, and has an even cooler family. She is a tremendously active athlete, a pop culture aficionado, an enthusiastic world traveller, and an outdoor adventure junkie. She's also a compassionate Carleton University mentor, who has helped her most recent mentee land a dream job as a sports marketer in his dream city of Amsterdam (wow).

As stated at the outset of this introduction, beyond simply referring to her as an "inspiration," profiling the very composite and fascinating life of Carolyn Goodman is not an uncomplicated task; so we asked her for some help...

The creative entrepreneur was kind enough to take time out of her unfathomably busy schedule to chat with FASS about school, work and life. Enjoy.

Could you give us a synopsis of your career path and some lesson you may have learned along the way?

After graduating from Carleton in 1977 with a BA in Sociology and Anthropology and then completing the Creative Advertising program at Algonquin College, I moved out west, and got a job as a writer/producer at CFCN-Television in Lethbridge, and was lucky enough to follow that with a job at the Calgary offices of Cockfield Brown—one of the largest ad agencies in Canada. I worked my way up from media planner to Account Executive, and was lucky to keep writing and producing commercials as well. After moving to California in 1983, I talked my way into a job at Chiat/Day—the "hot" agency who handled the Apple business. Although everyone else at the agency worked on Apple, I worked on start-up retailer BusinessLand, one of the first PC retail chains!



4th Renfrew Res Picture (1974-75); Goodman on the 2nd row from the top, 3rd from the left. Goodman is still in touch with many of those in this picture.

As is typical in this business, I worked at several different large agencies over the course of the next 20 years including Ogilvy & Mather Direct, DDB Needham and client-side at Bank of America and 1st Nationwide Bank. In the early 1990s I was tapped to move to Toronto to open a Canadian beachhead for direct response agency Cohn & Wells, and discovered that I was also very good at new business development, landing Bell Canada, Stentor and BC Tel at the beginnings of telecommunication deregulation.

I took all of those skills and experiences and finally struck out on my own in 2002.

I opened my own agency (which was based out of my home), Goodman Marketing Partners—a full-service marketing company. After my husband discovered a large meeting of more than 30 people in the living room one day, he gently suggested I rent some office space—and the rest is history.

I continue today as the President and Creative Director of Goodman Marketing Partners.

Throughout the course of my career I've discovered that I have an equal balance of left brain and right brain skills. I love the creative challenges involved with conceiving an idea and bringing it to life, but I also love analyzing data, and figuring out what it's really telling me about

a business opportunity. I've also learned an immense amount about self-discipline—and to never, ever, ever give up. Just because somebody tells me “no,” I don't take it personally. Instead, it just fires me up to work smarter and harder.

What is your role as mentor for Carleton U?

When I first signed on to be a mentor, I knew it would be challenging. I'd already had one son graduate from college and was lucky that he had mapped out a path for himself in surfing and photography, so I had no experience “guiding” him. When I was introduced to my first mentee via Skype, we spent the first few meetings just getting to know each other and trying to figure out what career path he wanted to pursue. But once we discovered his passion, we were off and running.

I treat the role as an opportunity to help guide a student into a job that will launch their career. I'm happy to answer questions about the marketing and advertising industry, my day-to-day job, or provide an overview of the advertising and marketing landscape. But more importantly, I give extremely tactical advice about how to put together a solid resume and LinkedIn profile, and how to self-brand. Together we look at and evaluate job opportunities, and I help my mentee research and make contact with other people who can help them land that “perfect” job. By analyzing the profiles of their key

targets, I help them understand the right industry lingo to use, how to make contact and follow up, and how to prepare for a job interview. I assist in preparing a lifestyle budget in order to determine salary requirements and I get as excited as my mentee does when everything starts to fall into place!

Why did you choose Sociology as your major?

When I enrolled at Carleton I was only 16, and I had no idea what I wanted to do. After taking Introduction to Sociology, I became fascinated with the entire discipline and how the world was purposefully organized into networks and institutions. I loved that it included research and critical thinking—and actually got excited the first time I turned in my punch cards to try and create a cross-tab report! I apply many of the insights about human behaviour into my marketing work as my job is to motivate target audiences to take an action.

How has your Arts degree been an asset in helping you achieve your great professional and entrepreneurial success?

In 2016, many students are pushed into determining a career path beginning in high school in the hope that they might find the right university that will prepare them for their future. I think that's a lot of pressure to put on a student who is still trying to figure out who they are, and life in general.

Instead, I encouraged my kids to find a subject that interested them by taking a wide variety of classes in their freshman year—and if Carleton hadn't insisted that, as an undeclared major, I take a variety of classes, I never would have discovered Sociology.

A degree in the Arts prepared me to have a curious and open mind; to research and explore alternate ideas and respect points of view that may be contrary to my own. Today, my job involves working with a wide variety of people who all bring different perspectives to the table, so it's apt that I am prepared to understand group dynamics and consensus building principles. Plus, I know how to look at research critically, ask questions and form conclusions or theories that can help advance a marketing strategy.

What practical advice can you offer to Carleton's FASS students and recent grads?

Rarely does anyone graduate from high school, fully prepared to make a contribution to the business world.

Of course there are exceptions, but even living in entrepreneurial San Francisco, I meet plenty of young people who are full of great, big ideas, but don't know how to write a business plan or how to frame their idea to an investor or even how to research and determine if there is even a market for their idea. A post-secondary degree should help give you the time you need to explore new topics, ask questions and figure out what interests you. Then, seek out people in that industry and find out what they do and how they got there.

You can find lots of working professionals at industry events, so sign up and get ready to be social! Introduce yourself, engage in conversation and ask for informational interviews. Show up prepared to ask questions (and write down the answers) about what they do, what it's like to work in that industry and what it might take for you to get a job in that category. There are so many professionals who would be happy to help recent grads, but never get asked for help!

Make sure your personal brand is ready. Set your social network sites to private; critically evaluate your tweets (and if they're not appropriate for the business world, delete your account and start again); set up your LinkedIn profile with a professional photo and engaging summary. Link in to friends, professors and other Carleton alum and then network, network, network!

A career in advertising and marketing is so coveted! In your experience and opinion, what makes the profession so sought after?

What keeps advertising and marketing interesting for me is that the work has so much variety to it, so every day is different. Last week, for example, consisted of writing, casting and recording three radio spots; an all day photo shoot in a grocery store; writing and designing ten different digital ads; going on a press check to check the colour on a printed piece; sitting behind a one-way glass watching consumer focus groups; analyzing email open rates, click through and sales conversion results; writing a marketing proposal for a new client and working with a video editor on three product-focused videos for a tech client. And yes, over the years I've worked with lots of “famous” people, travelled to practically every state and Canadian province, spent two weeks in Hawaii on a shoot (really, really tough work!), enjoyed meals at some of the top restaurants, stayed in luxurious hotels and been treated like royalty.

I've been at judge at the Direct Marketing Association ECHO Awards for many years, and have seen some



From left to right, Christopher (18), Carolyn, Jack (18), Peter and Robert (24).

creative work that I've truly coveted. I've also got work in my own portfolio that I'm very proud of... like the miniature Zen garden that we turned into a construction site and sent to executives at the top ten homebuilders in the U.S.; or when we sent one half of a two-way radio to CFO's and told them they'd get the other half when they met with a sales rep to talk about 401(k) plans. Both those campaigns yielded superior results for the client. Advertising is such a visual medium that it's hard to describe something that's highly creative without showing it.

Do you view your profession as a type of artistry?

Direct response marketing is a combination of art and science. While the science is in the ability to profile a target audience and then use a variety of media tools to find likely prospects, the artistry is in the strategy of message and how to create a compelling unique selling point that stimulates a response. I've seen plenty of "great" ideas fall flat because they were not executed properly.

Who are some of your personal heroes and how do they inspire you?

Many of my heroes are in my family; my husband who also runs his own ad specialties business; my oldest son who creates surfing videos and has his own photography

business; my twins. One is studying acting and ad libs on stage better than anyone I've ever seen; the other wants to study Game Design at Carleton and has already had paid game design gigs with Dell and other companies. All are tremendously creative, innovative and hardworking, but a blast to spend time with.

The prof. who inspired me the most was actually the Senior Res Fellow in Renfrew House, Dr. Ken Hatt. Ken was a professor of Sociology at St. Patrick's College and I remember spending many an evening in his student-crowded living room debating life issues. He was a wonderful man who was very encouraging of every student in the dorm, no matter what subject matter they were studying.

Are you a binge reader or TV/movie watcher? If so, can you offer our FASSinate readers some recommendations? What else do you do for fun in your (likely limited) downtime?

I formed a book club many years ago because I was afraid I wasn't finding enough time to read, and I knew that if I was held to a monthly dinner meeting and discussion, I would live up to my commitment! We've explored many wonderful books that I may not have picked up on my own and for that, I am deeply grateful.



An array of Goodman's work for clients (clockwise from top left: Digital brochure for Autodesk, 3-D Direct Mail package for Barclay Global Investors, Digital Ad for Rainbow Grocery, Print Ad for Lindsay Olives, Lifestage Guides for AAA.

I am a binge TV watcher... but I tape everything and watch it when I have time. I enjoy a lot of British series that have quirky characters like *Doc Martin*, *River*, *Broadchurch* and *The Fall*.

Having a structured day is the best way for me to get everything done, so I get up at 5:30 am and swim for 45 minutes (living in California has its advantages!); I mountain bike on Saturdays and hike every Sunday morning before church; take boxing classes week nights; play on a co-ed softball team in the summer and try to take a major trip each year. One year it was hiking in Nepal to the sacred city of Lo-Manthang (founded in 1380) three years ago I hiked the West Coast Trail of Vancouver Island with my siblings and a 50 lb. pack on my back; most recently it was a trip to Machu Picchu in Peru with my husband. Next up? Who knows!

What topic do you love talking about?

Given the political climate in the U.S., it's hard not to talk about politics and the embarrassment of it all. But more often than not, the conversations with my friends are about travel, our kids and the next chapter of our lives—because retirement is right around the corner!

Any parting words of wisdom?

My advice to students and grads is simple: embrace life. Find something that excites you and work hard at it to be the best you can be, and I promise that you'll be rewarded with a rich and fulfilling life. Oh, and have a little fun along with way.

The Surprising History of Katherine Parr's Prayer for Henry VIII

by Jon Brownlee,
Combined Honours in Humanities and English 2016

A photograph of Professor Micheline White standing in a church. She is wearing a sleeveless dress with a colorful polka-dot pattern and is holding a small book. The church has a high, vaulted ceiling with wooden beams and a large arched window in the background.

Professor Micheline White.
Photo credit: Chris Roussakis

Professor Micheline White of Carleton's English Department and the College of the Humanities was working on a research project when she made an important discovery about Katherine Parr, the sixth wife of Henry VIII. Professor White was researching Elizabeth Tyrwhit, one of Katherine Parr's ladies-in-waiting, when she allowed herself to be diverted from her original path of research and began to investigate Katherine Parr's first book, a book of prayers translated from Latin entitled *Psalms or Prayers* (1544).

"Most people who have worked on this book talk about it as a literary and apolitical collection of prayers compiled from rearranged bits of the Psalms," she explained. "But as I read it, I realised that it was a book of military propaganda designed to aid Henry in his wars against the Scottish and the French." Most of the prayers in Parr's book are culled from Psalms that are about war and they ask for God's help to vanquish England's enemies.

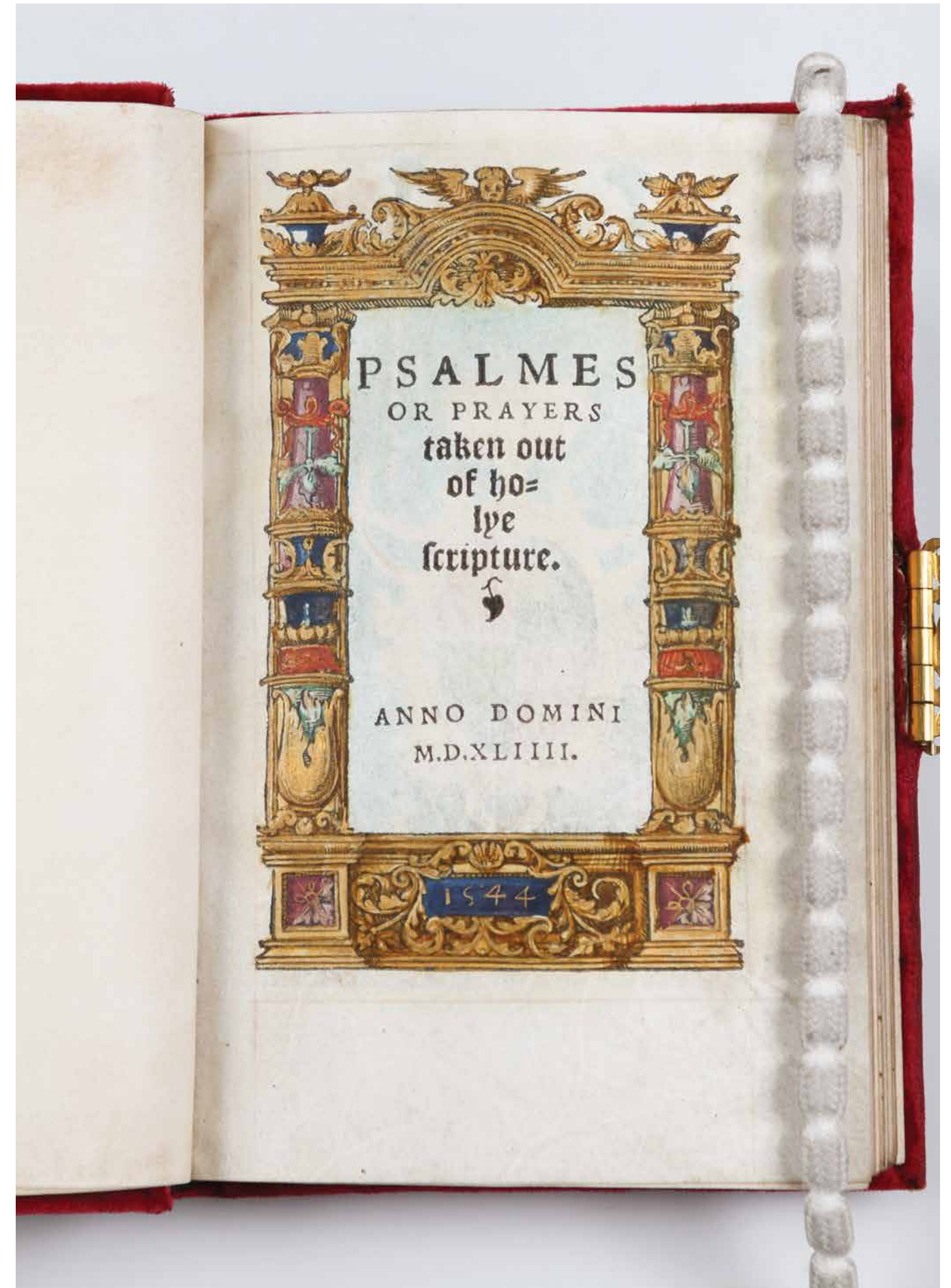
Parr's book ends with a prayer for Henry and this immediately caught White's eye. "Depictions of Henry were carefully managed by his male advisors so I was surprised that Henry asked Parr to translate this prayer for him before he went to war," she explained. Upon further research on prayers for monarchs, White discovered that this prayer was the first long prayer for the monarch ever published in England with royal sponsorship. She also noted that Parr made fascinating modifications as she translated the prayer, enhancing Henry's masculinity and military prowess. Parr's prayer for Henry was reprinted the next year at the back of her second book.

Given these interesting discoveries, White decided to pursue Parr's Psalm book further, and went to see some of its privately owned first editions. These are gift copies that Henry and Parr had specially made and they were painstakingly hand-painted. "Just seeing these gorgeous books made me realize how important this project had been to Henry and Parr, and that's when I became convinced that this prayer must have had an afterlife."

The hunt for the book's afterlife quickly yielded impressive results. White checked through some editions of the Book of Common Prayer (BCP), the official Anglican Prayer Book first printed in 1549, for hints of Parr's influence. To her astonishment, she discovered that Parr's prayer appears in the Litany in the 1559 edition of the BCP, in a version that is shortened, but otherwise identical. The prayer continued to appear in all subsequent editions of the BCP and in the translations of the BCP into more than two hundred different languages.

The claim that a woman's writing could feature in the BCP is a radical idea that has never been seriously entertained. Traditional scholarship has attributed the BCP's contents to Thomas Cranmer, the Archbishop of Canterbury in 1549, and to other high-ranking clergymen. White's excavation of the prayer's important afterlife led her to do research into the prayer's origins. She finally discovered the source in a book at the British Library: a Latin prayer from 1541 for the Holy Roman Emperor and Henry's military ally by the German priest George Witzel. Witzel had come into contact with English diplomats at the Diet of Speyer of 1544, so it is easy to imagine how his book came to Henry and Katherine's attention. "Apparently Katherine and Henry saw the prayer for the Emperor and decided that it would be a good idea to adapt it as Prayer for Henry." Parr's second book contains some unattributed prayers and White realised that one of them was also adapted from Witzel. So it is possible that Parr was involved in adapting Witzel's prayer for Henry before she translated it into English.

That Parr was so closely involved in the circulation of this important state prayer surprised White, but the way that the prayer found its way into the BCP turned out to be equally unexpected. The prayer first appeared in the BCP in June 1559, roughly six months after Queen Elizabeth I came to power. This was a time of religious upheaval in England, as the preceding Queen Mary had reinstated Catholicism, and rulers across Europe were waiting to see whether Elizabeth would reintroduce a



The title page of *Psalms or Prayers*.
Image courtesy of Wormsley Library.



The first page of *Psalms or Prayers*. Image courtesy of Wormsley Library.

new Protestant BCP or not. Unfortunately there is no documentation about who was responsible for making additions to the 1559 BCP. However, it has long been known that the Litany was the one part of the BCP that was not illegal under Mary and was used as soon as Elizabeth came to power in November 1558. This turned out to yield a crucial clue for White, who was able to uncover a rare copy of the Litany from Elizabeth's Chapel Royal during this interim period and found that Parr's prayer was included. This detail strongly suggests that Elizabeth was responsible for introducing Parr's prayer into the BCP. "Elizabeth is assumed to be responsible for any new or unusual things that took place in her Chapel because the Dean of the Chapel reported directly to her." Elizabeth had had a strong emotional attachment to Parr as a teenager, and had once translated Parr's prayers as a gift for Henry. It thus made sense for Elizabeth to turn to Parr's prayer as a way of asking her subjects to pray for her as she assumed the throne.

Given that the BCP has been in heavy circulation and is still widely used in the Anglican Church after nearly 500 years, White was amazed that the details surrounding Parr's and Elizabeth's contributions to it had not been discovered earlier. During the course of her research, White found that earlier historians had, in fact, noticed a connection between the 1559 "Prayer for the Queen" and the earlier "Prayer for the King." However, these historians were unaware that Parr was the translator of the 1544 Psalm Book and that the prayer originated in Germany. They assumed that the prayer for Henry was produced by some unknown person and was simply appended to the back of Parr's second book in 1545. "These historians do not entertain the possibility that Parr was involved in the production of this prayer. As time goes on, Parr's name gets erased, so that in the recent Oxford edition of the BCP, the editor just says that the prayer first appeared in 'books of private prayers in 1545 and 1547.' Parr is not mentioned by name."

White attributes this gradual erasure of Parr's contribution to the BCP partly to the deep-seated assumptions that a patriarchal account of history can engender, even among fastidious historians. White's tracing of the history of the prayer from Germany to the BCP has sparked an interest beyond the academic sphere, and she has had opportunities to present her findings to the public. After publishing her research in the prestigious *Times Literary Supplement* in April 2015, White gave a series of interviews about her research to the CBC, Radio-Canada, and the *Anglican Communion News Service*. She says that the public's reception of her research gave her the kind of fulfilment that academia rarely offers.

"I've received emails from Anglicans all over the world who have heard this prayer in their churches, but never knew about its history. Several Anglican priests have used

this research in their sermons and so Parr's and Elizabeth's contributions to the Anglican church are becoming more well-known. When the *Anglican Communion News Service* ran a story on it, a thousand people were talking about it on Facebook. As a scholar, I'm used to talking to other scholars, but it was so rewarding for me to see that people outside the academy care about this."

Much of the public interest in White's research has been focused on the questions of gender bias in academia. Had White skimmed through Parr's writings assuming that they were no more than "private prayer-books," Parr's prayer could have spent more decades in obscurity. White is confident that researchers will continue to uncover the ways that women have shaped history both during the Reformation and beyond.

"I've received emails from Anglicans all over the world who have heard this prayer in their churches, but never knew about its history. Several Anglican priests have used this research in their sermons and so Parr's and Elizabeth's contributions to the Anglican church are becoming more well-known. When the Anglican Communion News Service ran a story on it, a thousand people were talking about it on Facebook. As a scholar, I'm used to talking to other scholars, but it was so rewarding for me to see that people outside the academy care about this."

Patricia Smart displays her medal from the Académie des lettres.

From the Nun to the Call Girl

Patricia Smart pens an award-winning book on the personal writings of Quebec women.

by Nick Ward

Chancellor's Professor Emerita in the Department of French wins Gabrielle Roy Prize, the Académie des lettres medal and the Jean Éthier-Blais Prize.

Distinguished Research Professor and Chancellor's Professor Emerita in the Department of French, Patricia Smart, has been awarded the Prix Gabrielle Roy and the Jean Éthier-Blais Prize for her latest book, *De Marie de l'Incarnation à Nelly Arcan. Se dire, se faire par l'écriture intime* (Éditions du Boréal). The book was also shortlisted for the Governor General's Award and for Ontario's Trillium Award.

Rounding off a very successful 2015, Professor Smart finished the year by receiving the prestigious Medal of Quebec's Académie des lettres for her overall contribution to the study of Quebec literature and culture.

These accolades are a fitting endorsement of a career which has always been dedicated to putting English-Canadian and Quebec literature and language on the national agenda.

"Carleton's English and French departments in the 1970s, with professors like Robin Mathews, Parker Duchemin, Donald Smith, Sinclair Robinson and myself, were instrumental in bringing Canadian literature to the forefront, and it's gratifying to see that present day Carleton professors like Sara Jamieson, Jody Mason, Jennifer Henderson and Catherine Khordoc are still playing major roles in developing new critical approaches to our national literatures," said Smart.

Released in 2014, Professor Smart's *De Marie de l'Incarnation à Nelly Arcan. Se dire, se faire par l'écriture intime* brings together a number of published and unpublished first person accounts of the lives of Quebec women from the time of New France to the present day.

Smart began her research with the intention of writing a study of Quebec women's autobiographies, but was surprised to discover that in the three centuries between Marie de l'Incarnation's spiritual autobiography (1654)





Patricia Smart poses with her husband, John Smart, after the awards ceremony for the Académie des lettres.

and Claire Martin's memoir of her childhood, *Dans un gant de fer* (1965), there had been no publicly accessible autobiographies by women.

This striking absence of centuries' worth of personal commentary from half of the province's population obviously leaves an important gap in the collective understanding of life in Quebec. To help bridge it, Smart began the monumental task of searching for correspondence and diaries by women.

"I've become more and more interested over the years in what literary texts can tell us about history," said Smart. "What I've tried to do in this book is to study each of the texts in depth. I wanted the authors I was studying to come to life for the reader, and that meant that I had to take the time to really immerse myself in the work of each one of them. They feel like 'my' women now, and I want their voices to be heard."

The women featured in Smart's book come from all walks of Quebecois life and their personal stories raise important questions. Their voices provide a new perspective on some of the major events of Quebec political and social history. Through a new lens, *De Marie de l'Incarnation à Nelly Arcan* revisits the rebellions of 1837-1838, the cholera epidemic in Montreal and surrounding areas in the mid-nineteenth century, the slow beginnings of feminism and Church resistance to it in the early twentieth century, and the changes brought by the Quiet Revolution of the 1960s.

The two celebrated writers named in the book's title, Marie de l'Incarnation and Nelly Arcan, are representative of the book's great diversity.

Marie de l'Incarnation, the founder of the Ursuline order in Quebec, was a mystic, while Nelly Arcan became a best-selling author in France and Quebec in 2001 with the publication of her autobiographical text *Putain* (translating to "whore" or "hooker") which tells of her experiences working as a call girl while studying at the Université du Québec à Montréal. "So, through the work of two brilliant and important writers, we go from one extreme to the other of the roles assigned to women, from the nun to the prostitute," explained Smart. "Tragically, Arcan took her own life in 2009, at the age of 36."

Other authors studied include Julie Papineau who is known thanks to her forty year long correspondence with her husband Louis-Joseph Papineau, the leader of the 1837-1838 rebellions; Henriette Dessaulles,

who wrote a diary critical of life in Quebec as a teenager in the 1880s; Michelle Le Normand, an early twentieth century novelist whose diaries demonstrate the incredible struggle of a woman who aspired to be a writer, a wife, and a mother; and Claire Martin, whose denunciation of the family, the educational system and the Church in the years of her childhood was an important and controversial work in the Quiet Revolution period.

These are but a few examples of the many authors featured in the book, who deliver a multiplicity of perspectives on the ways women experienced the strictly prescribed roles of wife and mother dictated by French-Canadian Catholicism. Smart's presentation of these texts provides a new look at both the public and private history of Quebec women, from the motivations and dreams of the nuns who chose to come to New France in the seventeenth century, on through to the postmodern age where, as the tragic writings of Nelly Arcan display, women are still severely restricted by their vulnerability to the expectations prescribed by society.

"I like to think that my book could be described as a history of women's subjectivity in Quebec," said Smart. "Through their writings these women express their struggle for an autonomous voice—often achieved through the process of writing itself—and they document the obstacles to freedom of expression and action that women have faced across the centuries and still face."

Find more information on Patricia Smart and *De Marie de l'Incarnation à Nelly Arcan. Se dire, se faire par l'écriture intime* here: <http://www.editionsboreal.qc.ca/catalogue/livres/marie-incarnation-nelly-arcan-2408.html>



Psychology Grad Research: How Trauma Impacts the Descendants of Survivors

by Ashley Wenyeye

Prior to commencing his graduate studies at Carleton University, Brent Bezo spent five years living in Ukraine. While there, he was able to take in the culture and learn the Ukrainian language, while also making a few observations.

“Of all the nations that had been part of the Soviet Union since the early days of its formation in the 1920s, Ukraine has arguably been the most successful in terms of transforming into a democracy—even though that transition is still ongoing, complex, and challenging,” said Bezo.

However, he said that in other areas, Ukraine was and is not faring well—specifically in terms of physical/mental health and health behaviour trends. “While I was living in Ukraine, I started to wonder if adverse impacts of the genocide were still affecting modern-day Ukraine, in terms of the health data—and in other areas, as well.”

These observations piqued Bezo’s interest on the topic and, once he moved back to Canada, he decided to focus on this area of study for his Master’s and now his PhD degree in Psychology.

His research looks at the intergenerational transmission of trauma. He is studying how large-scale traumatic events, such as wars and genocides, cannot only impact survivors, but also their descendants—even though the descendants did not directly experience the traumatic events themselves.

While in Ukraine, Bezo was able to conduct interviews with survivors and their adult children and grandchildren to find out how they perceive the 1932-1933 genocide of Ukrainians as it affected their lives over the decades.

Volodymyr's cathedral
in Kiev, Ukraine.



Said Bezo: “The participants told me that the genocide continues to impact their individual well-being, family functioning, and community-society norms.” For example, the participants in his study noted that alcohol use increased after the genocide as a coping response to trauma. Successive generations, therefore, have also adopted alcohol as a coping strategy, as this behaviour has become more widespread and acceptable.

What differentiates his research from others in the same field of study, is that trauma research typically looks at survivors only. He said, “My research adds to the comparatively smaller body of work that suggests that descendants of survivors may also be affected.”

Bezo decided to stay at Carleton for his PhD degree after completing his Master’s degree.

“I found a perfect match, in terms of a supervisor, Dr. Stefania Maggi,” shared Bezo. “And the openness of many faculty members at Carleton, in terms of openness to new research ideas attracted me because this indicated a creative and supportive research environment.”

Bezo said there are three main features about the PhD psychology program that might interest other students.

First, he noted that many diverse research agendas and talented researchers exist in the psychology department. “What this means for me, personally, is that I

can learn different perspectives and approaches, increase my published articles and broaden my graduate school experience.”

Second, he pointed out that the Department has a strong emphasis on research and productivity. “This was highly evident from the very first day that I set foot at Carleton as a graduate student. I still remember this from my first Psych Department orientation.”

Third, he said that the diversity of students in his program has helped him enormously. “I am fortunate to have student colleagues who are originally from many areas of Canada and other parts of the world. This diversity in background and experience has greatly benefitted me in that my student colleagues are an invaluable source of feedback and support in sharing our research ideas.”

Bezo said that his research has helped him in his personal life because it has shown him how he reacts to, and copes with, stress and challenges will likely be learned by his children and, in turn, their children.

“Because, I could see intergenerational patterns in the families involved in my study, this research, therefore, made me realize in a very concrete way that so much of what I do, even seemingly everyday life things, might impact my grandchildren and their children,” said the PhD candidate.



Avalanche

KALLE MATTSON

An Avalanche of Success for Talented Music Grad

by Nick Ward

The title track of *Avalanche*, Mattson's fifth studio release, was nominated for Video of Year for the 2016 Juno Awards and has won the 2016 Prism Prize Award for Best Canadian Music Video.

Six months after its release, the video—which reimagines 35 classic album covers, from Jay-Z to Springsteen to Wilco—has over 130,000 views on YouTube and has helped solidify the indie rocker as a rising star on the Canadian national music scene. A skillfully written, upbeat track with a hint of melancholy, *Avalanche* is representative of Mattson's dexterous and impressive discography.

"I try not to think about genres or how to classify my music at all, I don't think it's helpful when making songs," explained Mattson. "I do think my songs are in line with some sort of folk tradition, or Canadian songwriting tradition, but at the same time not stuck in the past, and I really try to incorporate more modern and pop production techniques in my records."

The Prism Award and the Juno nomination are not Mattson's only prominent recognitions. He was also nominated for a Polaris Music Prize in 2014 for his most recent full-length album, *Someday, The Moon Will Be Gold*, which he described as "an

extremely personal record in which I felt I took a lot of risks in the subject matter, but also financially in recording and self-releasing it."

Although he's just 25 years old, Mattson carries himself with distinguished composure and pragmatism. When asked about these accolades, he responded with the confident sensibility of a cagey industry veteran. "It feels like a nice sort of benchmark accomplishment. Awards mean something to everyone, you don't really have to justify it, everyone knows what it is and what it means. You never go into making music with the goal of winning them, but when it does happen it's a really nice surprise to be recognized for your work."

Originally from Sault Ste. Marie, Mattson came to Carleton's Music program in 2010 to refine his craft. "Professor Jesse Stewart had a big effect on me. I had quite a few classes with him in my four years and he really expanded my view of music and composition. Really, I think that one of the main things university is supposed to do is just expand your thinking and expose you to new things."

Mattson isn't certain whether or not acquiring a university degree is going to make or break a songwriter's career, but he does believe it helps provide musicians with



“The biggest thing I got out of my time at Carleton was a work ethic and the knowledge of how to practise well and how to make the best use of your time practising. I use that every day.”



Kalle Mattson as Ziggy Stardust in the video for *Avalanche*.

“the tools to be able to do your job better—theory, ear training, that sort of thing.”

“The biggest thing I got out of my time at Carleton was a work ethic and the knowledge of how to practise well and how to make the best use of your time practising. I use that every day.”

Mattson is currently writing and recording his upcoming full-length album and is preparing to play with Canadian icon Jason Collett. Mattson has a variety of tour dates and festivals for 2016, checkout www.kallemattson.com for details.

For those aspiring artists reading this article, Mattson suggests, “You never know if you never try, and if you never try, you never know.”

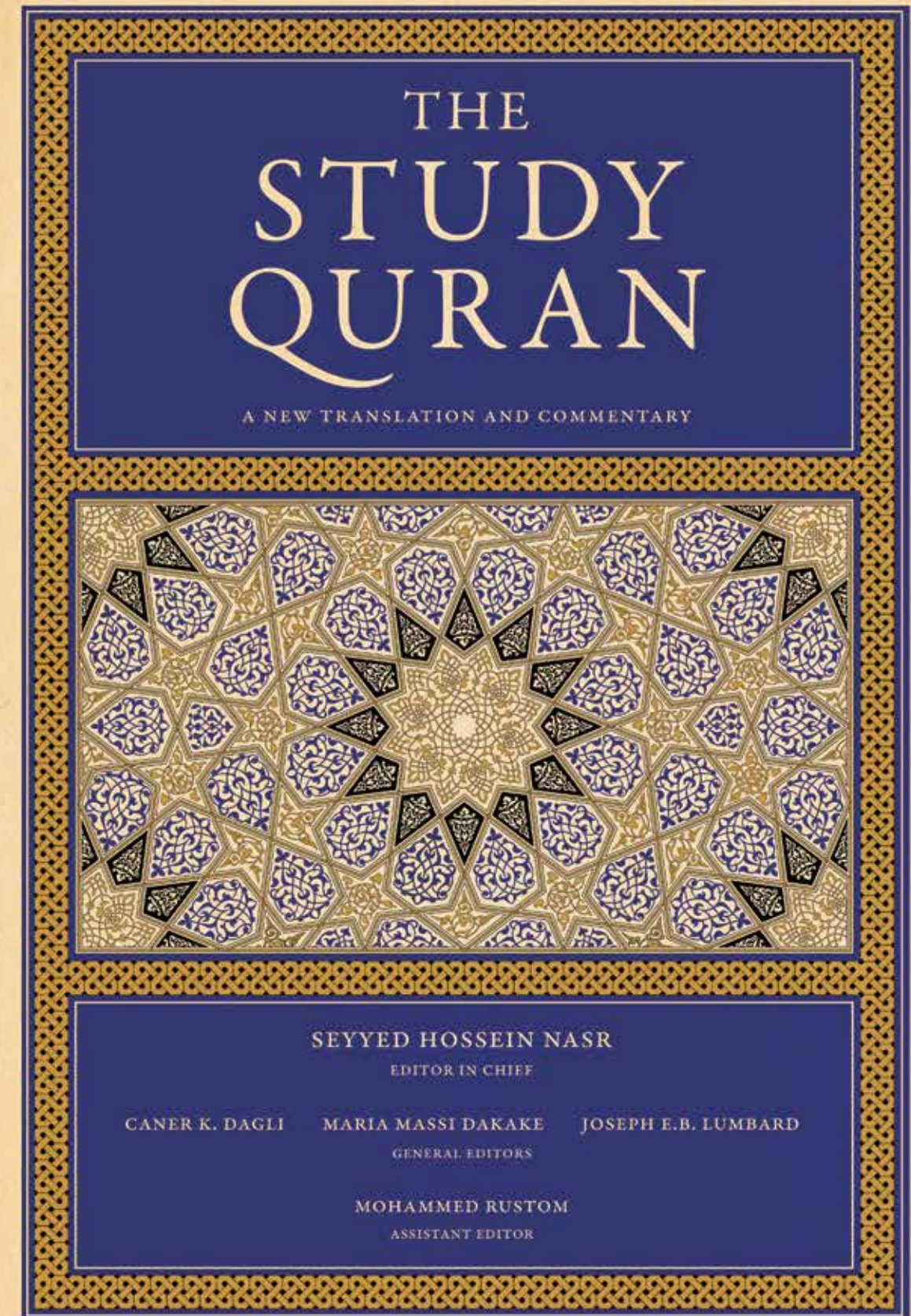
Wise advice from a young success story.

Carleton’s Bachelor of Music (BMus) program now has a Singer-songwriter stream which features related courses, research, performance and artists in residence working with songwriters. Carleton’s BMus is the only program in Canada (and one of only a few in the world) to have a Singer-songwriter stream. For more information, please visit: <http://carleton.ca/music/>

The Quran in Context

College of the Humanities Professor teams up with distinguished scholars to author a game-changing book that interprets the Quran.

by Nick Ward



The Study Quran: A New Translation with Commentary
Edited by Seyyed Hossein Nasr (Editor-in-Chief), Caner Dagli, Maria Dakake, Joseph Lumbard (General Editors),
and Mohammed Rustom (Assistant Editor). New York: HarperOne, 2015: <http://harperone.hc.com/studyquran/>

As a member of a five-scholar team (led by world-renowned authority of Islamic thought Seyyed Hossein Nasr), Associate Professor in the College of the Humanities at Carleton University, Mohammed Rustom has recently released a groundbreaking book entitled *The Study Quran: A New Translation with Commentary*. Covered by CNN news on two different occasions, along with a number of other leading media venues throughout North America, *The Study Quran* has already sold over 40,000 copies. It is quickly becoming the standard teaching text in colleges and universities for courses on the Quran, Islam and Muslims.

The Study Quran is a new translation and full running commentary on the Quran that provides a critical understanding of Islam's sacred text by helping to explain its vast layers of meaning. This project, nearly a decade in the making, is based on over forty classical and modern exegetical sources.

For Rustom, working on *The Study Quran* has been a remarkable experience:

"It has undoubtedly deepened my appreciation of the commentarial tradition upon Islam's sacred scripture. Being responsible for a portion of the commentary in *The Study Quran*, which alone took several years to complete, the project has given me a window into the seriousness and vast knowledge of the great Quran commentators of the past."

The Study Quran showcases over twelve hundred years of insights on the Quran from some of Islam's greatest Quranic interpreters, such as Tabari, Baghawi, Maturidi, Tusi, Qurtubi, Baydawi, Tabrisi, Sulami, Razi, Tusi, Qummi, Zamakhshari, Alusi, Maybudi, Kashani, Ibn 'Ashur, and 'Allama Tabataba'i. The work also incorporates insights upon the Quran from many key philosophers, mystics, theologians, and poets across the board in the Islamic tradition, namely Avicenna, Ibn Taymiyya, Ghazali, Ibn 'Arabi, Qadi 'Abd al-Jabbar, Suhrawardi, Mulla Sadra, 'Ayn al-Qudat, and Rumi.

What makes *The Study Quran* particularly significant is that it is designed to be accessible to non-specialists and scholars. Non-specialists will find in this work a helpful resource to understanding each of the Quran's verses (as well as the various debates surrounding their interpretation); and scholars will find in the commentaries effective summaries of the wide range of commentaries and interpretations of each Quranic verse, thereby

saving them the trouble of having to consult numerous exegetical texts when researching a particular verse or cluster of verses. At nearly one million words in length, the commentary on the Quran, which summarizes its theological, philosophical, spiritual, historical, and linguistic interpretations, is far more extensive than other commentary available in any European language.

In addition to the commentary and a brand new, highly precise and eloquent translation of the Quran, this single volume also includes fifteen essays on aspects of the Quran and its interpretive traditions by some of the leading scholars in the field. Essay contributors include M. A. S. Abdel Haleem, Ingrid Mattson, Walid Saleh, Hamza Yusuf, Mustafa Muhaqqiq-i Damad (a leading scholar in Iran), and Ahmad al-Tayyib (the former Grand *mufti* of Egypt and current rector of Al-Azhar University).

Other special features of *The Study Quran* are its extensive topical indices and detailed topographical maps which are centered around the history of the early Muslim community.

Given its comprehensive nature, Rustom believes this project has the potential to do much good.

"In many ways, *The Study Quran* is both a snapshot of the manner in which Muslims have historically understood the Quran, while also being a contemporary presentation of the Quran and its interpretation. With this latter point in mind, the commentary presented in *The Study Quran* also has an eye on addressing a variety of pertinent contemporary concerns. Indeed, *The Study Quran* is a much needed, scholarly guide in a time when confusion about the Quran and Islam is still so prevalent."

As can be seen from the endorsements provided, scholars have been coming out in droves to express their support for *The Study Quran*.

The Study Quran: A New Translation with Commentary was released by HarperOne on November 17, 2015, with an official book launch in Atlanta at the annual joint-meeting of the American Academy of Religion and the Society for Biblical Literature. There were also a number of events related to *The Study Quran* which were held throughout North America, including such venues as George Washington University's Media Center; Politics and Prose, a major local bookstore in DC; College of the Holy Cross; Harvard University; Georgetown University; Zaytuna College; the University of Houston; Yale University; Princeton University and the University of Toronto.

Professor Mohammed Rustom

An internationally recognized expert on Islamic philosophy, Sufism, and the Quran, Professor Rustom's works have been translated into Albanian, Chinese, German, Italian, Persian, Spanish, and Turkish. Currently, he is completing a book on the famous twelfth-century Sufi martyr 'Ayn al-Qudat Hamadani, as well as a contemporary introduction to Islamic metaphysics.

Professor Rustom's writings, lectures, and media appearances can be accessed through his website: www.mohammedrustom.com



Photo credit: Giordano Ciampini

Rustom teaches by the Rideau River, Ottawa.



Critical Praise for *The Study Quran*

“This scholarly yet accessible work speaks directly to the tensions and misunderstandings of our gravely polarized world. It should be on the shelves of libraries and universities throughout the English-speaking world. The contributors guide the reader through the intricacies of the sacred text in a way that lays bare the superficiality, selectivity and inaccuracy of some modern interpretations of the Quran at a time when this is sorely needed.”

Karen Armstrong, author of *Fields of Blood*

“*The Study Quran* could not be more timely. This painstaking work will do much to enlighten and inform the reading strategies of all who seek to understand the Holy Writ of Islam, especially as it relates to the beliefs and practices of Muslims.”

Sherman A. Jackson, King Faisal Chair of Islamic Thought and Practice, The University of Southern California

“A major milestone for the study of the Qur’an. Elegantly written, the project is ambitious yet amply fulfills its promise. Invaluable for anyone interested in understanding the Qur’an and essential reading for students of the Qur’an at all levels.”

Dr. Michael Sells, Barrows Professor of the History and Literature of Islam, University of Chicago

“A work of extraordinary significance, *The Study Quran* makes accessible in English Islam’s sacred scripture along with an array of material necessary to appreciate the nuances of the text. An invaluable and much needed resource for understanding the Quran. A monumental accomplishment.”

Ali Asani, Professor of Indo-Muslim and Islamic Religion and Cultures and Director of the Prince Alwaleed bin Talal Islamic Studies Program, Harvard University

<http://harperone.hc.com/studyquran/>



Rustom at Dow's Lake, Ottawa.

darkness, unseeing. ¹⁸ Deaf, dumb, and blind, they return not. ¹⁹ Or a cloudburst from the sky, in which there is darkness, thunder, and lightning. They put their fingers in their ears against the thunderclaps, fearing death. And God encompasses the disbelievers. ²⁰ The lightning all but snatches away their sight. Whenever it shines for them, they walk therein, and when darkness comes over them, they halt. Had God willed, He would have taken away their hearing and their sight. Truly God is Powerful over all things. ²¹ O mankind! Worship your Lord, Who created you, and those who were before you, that haply you may be reverent: ²² He Who made for you the earth a place of repose and the sky a canopy, and sent water from the sky by which He brought forth fruits for your provision. So do not set up equals unto God, knowingly. ²³ If you are in

protection, since membership in the Islamic community grants one certain legal and social rights and protections. But this "light" is taken away at death when the hypocrisy is unmasked (T).

¹⁸ When recited aloud in Arabic, *deaf, dumb, and blind* (*summum bukmum umyym*) is startlingly evocative, in its very sound, of this deafness, dumbness, and blindness (cf. 2:171; 17:97). Deafness and blindness are mentioned frequently in the Quran (e.g., 5:71; 6:25; 6:39; 10:42-43) and refer to spiritual insensibility. The commentators mention the good, the truth, and guidance as realities lost to those so described (T). They *return not* to guidance (2:116) or to Islam, as this likely refers to the hypocrites; or they do not repent and take heed.

¹⁹ Or indicates a continuation from their parable in v. 17. Some commentators (T) mention a tradition from Ibn 'Abbās that the Prophet, when asked, said that *al-ra'id* (*thunder*) is the name of an angel in the clouds, while others see this as an invalid and gratuitous attribution, since the word *ra'id* as "thunder" was well known to Arabs (cf. 13:13; Q). *Samā'* (pl. *samāwāt*), here *sky*, is also translated "Heaven," "firmament," or even "ceiling" depending on its context.

²⁰ See 2:117c.

²¹ *That haply* (*la'allā*) occurs frequently in the Quran and is sometimes rendered "that perchance" or "that someone might." It can be seen to present a theological problem, as it implies anxiety or hope, qualities usually associated only

with creatures. Some solve this matter by saying that the hope of God is tantamount to a promise, as nothing could stand in its way (Z), or that the hope is connected to the subject of the statement, not to God.

²² It is reported that the Prophet was asked, "O Messenger of God, what is the greatest sin in the Sight of God?" and he replied, "To set up equals to God, though He created you." *Fruits* (*shamarāt*) here is understood in both the most general sense of natural produce that can be used for food and the symbolic sense of spiritual sustenance for the soul. Earth and sky imagery similar to that mentioned in this verse can be found in 21:31-32; 50:6-7; 79:27-31.

²³ *Our servant* refers to the Prophet. The *i'jāz* ("inimitability" or "power to incapacitate [arguments against it]") of the Quran (a term not used in reference to the Quran in the text itself) stems from its intrinsic beauty, clarity, eloquence, and levels of meaning. Similar challenges to produce something like the Quran are made in 10:38; 11:13; 17:88. The Quran is the central miracle (*mu'jizah*, from *i'jāz*) of Islam in that it "incapacitates" challengers' arguments against it, as miracles do in general. That the Prophet was "unlettered" (see 7:157c) forms the background of this challenge. This verse is Madinan, though other similar challenges had been revealed in Makkah. See the essay "Obstacles Faced in the Translation of the Quran."

A sample page from The Study Quran.

Researching a Red Market in the Digital Age

A Smithsonian archaeologist visited Carleton to speak about his work investigating the online trade of human remains on sites like Instagram.

by Nick Ward

These days, it is said that you can find anything online. The research of Dr. Damien Huffer, post-doctoral fellow at the Smithsonian Institution's Museum Conservation Institute and Department of Anthropology, as well as colleagues at the University of Sydney, University of Technology, Sydney (Australia), and the National Museum of Health and Medicine in Silver Springs, Maryland, USA, certainly adds clout to this theory.

Huffer, who visited Carleton in October 2015 (sponsored by the Department of History and the Institute of Comparative Studies in Literature, Art and Culture), has been collaboratively researching the illicit trade in ethnographic and archeological human remains through online platforms like Facebook, Instagram, and eBay.

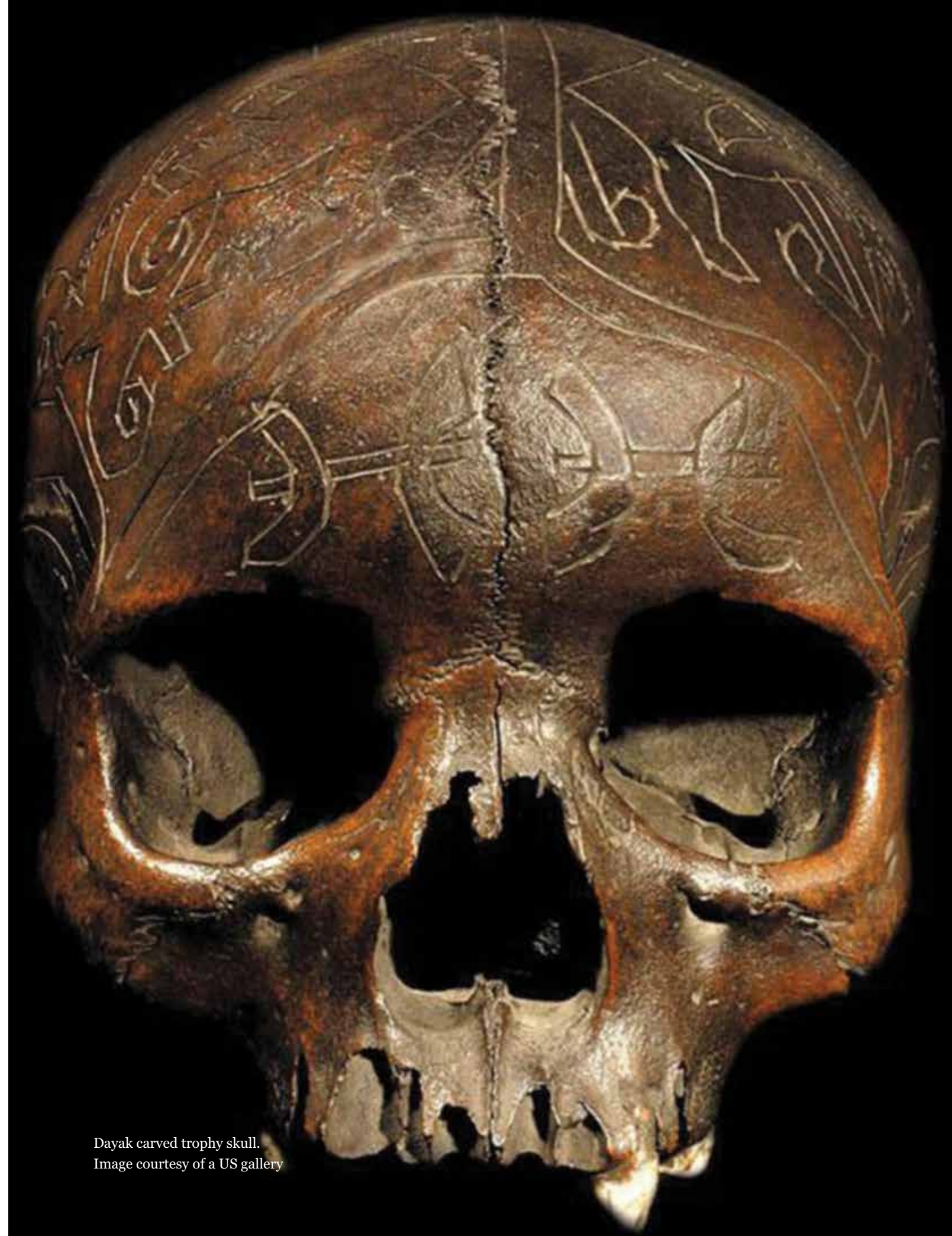
The practice of purchasing and selling the physical remains of those who have passed is but a subset of a much larger global emporium of the human body known as the "red market." The red market includes the sale of everything from human blood, organs and tissues to the trafficking of living human beings. Though there is a significant amount of academic study and effort put towards understanding the illegal channels of commerce used to buy and sell rare antiquities, Huffer explained that much less is known about the shadowy trade of the dead that exists within today's red market:

"Professor Duncan Chappell (a lawyer and criminologist from the University of Sydney, Australia) and I found there was a gap in the literature investigating this private trade in all types of human remains, so we began to combine our divergent, but complimentary skill sets to find out more."

"We discovered there's a market for nearly all imaginable kinds of remains—Tibetan Buddhist paraphernalia such as drums and flutes made from human bone, mummies, so-called 'trophy skulls,' and World War skeletons, etc. are all coveted to one degree or another. Collectors want a piece of authenticated history. It really is the story that sells the skeleton."

This unethical, oft-times shocking commodification of the dead is heavily sanctioned around the world, but, because there is little legal cohesion from country to country, there are some problematic loopholes in the enforcement of laws curtailing the illicit aspects of this trade. Consequently, many sellers have become quite resourceful in finding methods to move their products, and as demonstrated in Huffer and a colleague's research, hiding in plain sight seems to be one of their preferred deceptions. In their recently released paper, *The Mainly Nameless and Faceless Dead: An Exploratory Study of the Illicit Traffic in Archaeological and Ethnographic Human Remains*, the scholars depict a multitude of instances where sellers have created online markets through the use of popular social websites like eBay, in addition to galleries and auction houses with a more public face. Considering the vastness of the internet, conducting the investigative work necessary to track and record these occurrences took a great deal of time and concerted effort. This work has since expanded to Instagram, an unexpected marketplace.

"My colleagues and I would often find ourselves lost down eBay and Instagram rabbit holes. We came to understand that sellers would introduce their auctions



Dayak carved trophy skull.
Image courtesy of a US gallery



Antique decorated kangling (A flute made from human femora and tibiae).
Image courtesy of a US gallery



Alleged Huari trophy skull.
Image courtesy of a German auction house

online, but would finish the sale offline. There is so much data to analyze and the sellers are crafty. They can make it rather challenging to follow their paths,” said Huffer.

Unfortunately, many of these sites rely very heavily on self-reporting from vigilant citizens and thus, they don’t police this phenomenon efficiently or effectively.

As exemplified by Huffer’s work, when archeology and the internet collide, a lot of new and important questions begin popping up. Professor Shawn Graham of the Department of History and member of the Collaborative MA in Digital Humanities, who was instrumental in bringing Huffer to CU, believes this type of scrutiny is vital for a variety of reasons. “Damien’s work sits at the intersection of archaeology and the digital humanities in that it uncovers ways in which social media has real impact on the ground in the communities he works with. ‘Digital’ sometimes is imagined as existing ‘somewhere else’— but what Damien’s research shows is that the digital and the material are horribly intertwined. There is no ‘virtual world’. There’s just this one!”

Graham also pointed out that Huffer’s work confronts the increasingly pervasive reality that many of our historical artefacts and symbols are being destroyed for completely illegitimate reasons. “Damien’s research sheds light on a trade that is destroying our communal world heritage. By fighting this trade, his research restores a measure of dignity to the dead.”

During his visit, Huffer expanded on the illicit trade in human remains and his collaborative work researching the murky regions of the internet. He also addressed the realities of conducting archaeological work in the online age. Huffer delivered a prudent and empowering message to the Carleton community.

“I hope I helped explain that anyone can do the type of research I’m doing. The good thing about the internet is that it is available to anyone, and simply put, we need more eyes watching this problem. There are a lot of terrible things occurring that we can all help monitor,” said Huffer.

Dr. Huffer’s visit was one example of the great FASS events that occur almost everyday at Carleton University.

If you’d like to be notified of such events, please subscribe to the the FASS newsletter by visiting: <http://carleton.ca/fass/news/>.

Dr. Damien Huffer is a postdoctoral fellow at the Smithsonian’s Museum Conservation Institute and department of physical anthropology. His current

research uses stable isotope geochemistry to investigate diet and movement over a lifespan, at the community level, and over time; most recently using museum collections from Jordan and Bahrain. He has been involved in excavations around the world, from Vietnam to Arizona, Polynesia to Australia. He also actively researches and tirelessly advocates for the documentation and exposure of the illegal antiquities trade.

Forensic Psychology: Coming to a Computer Near You

A program unlike any other.



Are you interested in delving into the minds of psychopaths or learning about lie detectors? Do you want to know how and what police are able to remember after a critical incident? Or, what are the most effective treatment programs to reduce offending? If so, you will be delighted to learn that the study of Forensic Psychology at Carleton University has gone online.

With a variety of new web-based courses in a program unlike any other, Carleton students are able to learn about the application of psychology pertaining to the justice system from the comfort of their own personal crime labs...or bedrooms.

Forensic Psychology at Carleton University has twenty years of impressive experience. Faculty have collaborated with the FBI, the RCMP, the National Parole Board, The Singapore Prison Service, and many civic police units.

Forensic Psychology courses are some of the most in demand classes at Carleton, and one of the Department of Psychology's largest areas of research. In fact, the Introduction to Forensic Psychology course (PSYC 2400), which is now available as an online course, typically boasts upwards of a thousand students, making it Psychology's second most popular course after Introductory Psychology (PSYC 1001 which also happens to be available online).

"Keeping up with the demand for our Introduction to Forensic Psychology course has been a struggle," said Professor Joanna Pozzulo, Chair of the Department of Psychology. "Due to its popularity, we've had issues finding enough instructors and classrooms to accommodate upwards of a thousand and more students.

"But now, with an online version launched for the first time in Winter 2016, we are able to provide a way for an unlimited number of students with an interest in the criminal justice system, from a psychological perspective, to take the course. This is just one of several new online courses (e.g., Organizational Psychology, PSYC 2801 and Sports Psychology PSYC 3301) we have added to our foundation of Introduction to Psychology in order to give students options."

Generally, the study of Forensic Psychology features the empirical and theoretical analysis of criminal behaviour, correctional psychology (including institutional and community corrections), psychology and law (including, sentencing, eyewitness testimony, jury decision making,

and legislation), victim services, police psychology, and the design, and the delivery and evaluation of prevention and treatment programs for youth and adult offenders.

In addition to Introduction to Forensic Psychology, both Criminal Behaviour (PSYC 3402), and Police Psychology (PSYC 4402) will become available online in 2017 and more online Forensic Psychology course options will be coming in 2018.

In recent years, the Department of Psychology has put a great deal of effort towards their online coursework.

"We want the experience of taking an online course to be comparable to taking it 'live,'" explained Pozzulo. "The Department of Psychology has established an 'Online Committee' to ensure that we are using best practices for online learning and that the learning objectives and outcomes are the same between our online and live versions."

Through these Forensic Psychology courses, students will achieve an understanding of the application of psychology to the justice/legal system and an expertise to design and evaluate research in the field. They will also acquire the communication and consultation skills necessary to express and apply findings to diverse groups in a variety of settings.

Students will be taught by some of the most revered Forensic Psychology faculty with international reputations who conduct their research under the umbrella of the Forensic Psychology Research Centre (FPRC) at Carleton University. Faculty at Carleton working in this area include:

Dr. Joanna Pozzulo, Chair of the Department of Psychology, strives to understand how memory works in the applied context of witnessing crime as a function of age. On an applied level, Dr. Pozzulo is interested in developing appropriate police procedures to be used with child witnesses. As a secondary line of research, she ventures into understanding how identification testimony in combination with other types of evidence influences jury decision-making. Dr. Pozzulo teaches a first-year seminar examining psychology and the criminal justice system (FYSM1307).

Dr. Craig Bennell, who works closely with the Ottawa Police and the Royal Canadian Mounted Police explores how psychology can contribute to various police activities.



Professor Joanna Pozzulo,
Chair of the Department of Psychology

Dr. Bennell teaches Police Psychology (PSYC 4402) and Introduction to Forensic Psychology (PSYC 2400).

Dr. Shelley Brown, has a current program of research dedicated to understanding female offending using integrated approaches. Dr. Brown teaches Criminal Behavior (PSYC4402) and a Female Offenders course (PSYC 4404).

Dr. Adelle Forth, assesses and researches the psychopathic personality and prediction of general and violent recidivism. Dr. Forth teaches Introduction to Forensic Psychology (PSYC 2400).

Dr. Kevin Nunes, works on the conceptualization and measurement of cognitions (e.g., attitudes, stereotypes, beliefs, expectancies, etc.) thought to be relevant to sexual and nonsexual violent behavior, and the role these cognitions may play in violent behaviour, such as rape, child molestation, and nonsexual violence. His main goal is to contribute to scientific knowledge about the causes of violence, which is the foundation of effective and efficient assessment and intervention aimed at managing and reducing violence. Dr. Nunes teaches an Honours Seminar in Forensic Psychology (PSYC3400) and a Sex Offenders course (PSYC 4404).

Dr. Ralph Serin, looks at the interface between psychology and criminal justice. His research interests focus on decision-making and correctional programming. The former considers correctional and

parole decision-making, with an emphasis on models to improve standardization and research regarding accuracy. The latter work encompasses assessment of treatment readiness and treatment needs; measurement of programming gains; and pathways to desistance; all with a view to understanding differential outcomes. Dr. Serin teaches Criminal Behaviour (PSYC 3402).

Dr. Julie Blais, who is the Department of Psychology's newest faculty member, is interested in research on the development and appropriate use of risk assessment scales and integrating research and practice more effectively. As a second line of research, she also is interested in the specific use of psychopathy within the Criminal Justice System and the underlying assumptions that explain the increased use of psychopathy. Dr. Blais teaches a first year seminar on psychology and criminal justice (FYSM 1307).

As Forensic Psychology continues to grow as an in demand discipline, the Department of Psychology aspires to answer these calls by offering a diversity of educational options.

"Looking down the road, we have an eye toward being able to offer a suite of online courses in the domain of forensic psychology that may lead to a stand alone certificate that would be available to students anywhere," said Pozzulo.

Learn more about Forensic Psychology at Carleton University: <https://carleton.ca/psychology/research/forensic/>

Watch a video on Forensic Psychology at Carleton University:
<http://carleton.ca/fass/2016/forensic-psychology-course/>

The Department of Psychology offers two other new online courses:

Organizational Psychology:

<http://carleton.ca/psychology/research/research-areas/organizational/>

Sports Psychology: <http://carleton.ca/psychology/psyc-3301-c-sports-and-performance-psychology/>

Susanne M. Klausen's Groundbreaking New Book Examines Abortion Under Apartheid in South Africa

by Nick Ward

The Department of History's Susanne M. Klausen has recently released a groundbreaking book titled *Abortion Under Apartheid: Nationalism, Sexuality, and Women's Reproductive Rights in South Africa* published by Oxford University Press. Klausen's new book comprehensively examines how the ruling Afrikaner National Party attempted to regulate women's reproductive sexuality under apartheid (1948-1990) and chronicles the extreme lengths to which women facing unwanted pregnancy would go to control their destinies.

Abortion Under Apartheid is the product of ten years of research by Klausen. The scholarship exposes the horrific and often tragic conditions faced by pregnant girls and women of all races and ages during apartheid; a time when abortion was criminalized and deemed socially abhorrent by the National Party whose principal concern was preserving the existing system of white supremacy.

"Sexuality under apartheid remains understudied," explained Klausen, a historian who strongly self-identifies as a feminist.

In fact, *Abortion Under Apartheid* is the first full-length historical study of abortion in South Africa, or in any African country.

"The book exposes yet another way the state dehumanized South Africans with their harmful laws, this time by

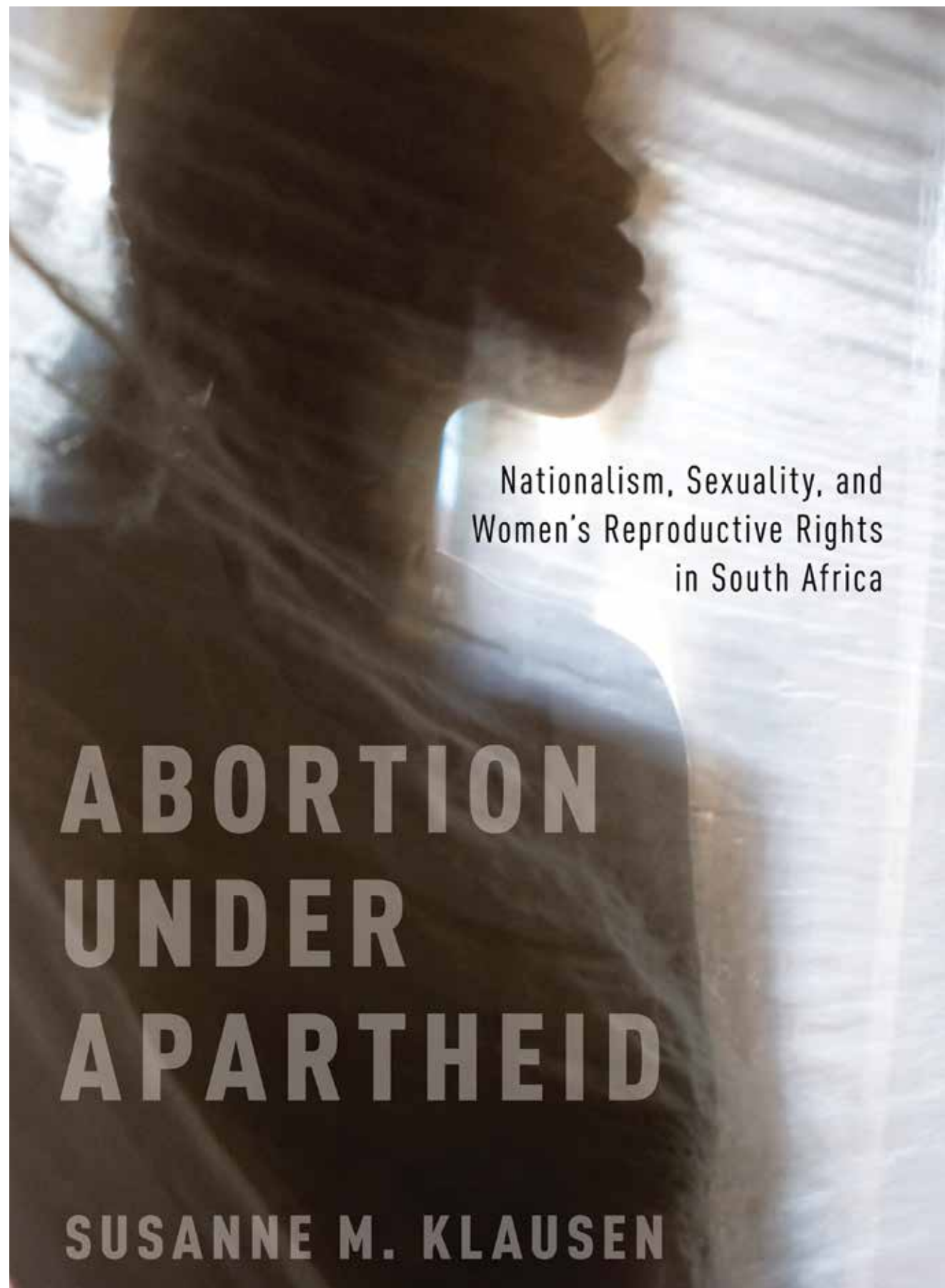
attempting to control the bodies, sexuality, and fertility of women," said Klausen.

Klausen has long advocated for women's reproductive justice, but this fight came late to South Africa. Klausen's introduction to the struggle for abortion rights dates back to her time as a student activist and member of the Canadian national reproductive rights movement when she was an undergrad at the University of Victoria.

In 1988, the Supreme Court of Canada struck down the abortion law as unconstitutional. When Brian Mulroney's Progressive Conservative Government attempted to reintroduce abortion legislation soon after, Klausen joined the movement that sought to keep abortion out of the criminal code.

"Throwing myself into this national struggle was a real baptism by fire. It was daunting, but we succeeded and the legislation was thwarted. Winning a political struggle is so inspiring and I look back on those days as a profoundly formative period in my thinking about the politics of fertility and reproduction."

Influenced by those events, Klausen's first published academic study examined clandestine abortion in British Columbia in the 1930s.



Nationalism, Sexuality, and
Women's Reproductive Rights
in South Africa

ABORTION UNDER APARTHEID

SUSANNE M. KLAUSEN

Klausen built upon this political experience by becoming an AIDS activist, joining the board of AIDS Vancouver Island, in the early 1990s. At the time, Africa wasn't on Klausen's radar. This changed when she was selected as the Canadian delegate to an international conference on youth and AIDS in Namibia in 1994.

"It was an amazing, exhilarating time. I ended up hitch-hiking around Namibia after the conference and was so impressed by the warmth of Namibians and fell in love with the region. It was 1994 and apartheid was ending, so it was a fantastic, exciting, historic time to be introduced to Southern Africa and I was just absolutely swept away by the experience."

Klausen decided to maintain her thematic focus as a scholar on the politics of fertility and reproduction while shifting her regional focus to Southern Africa. Not long after, while completing her PhD at Queens University, she discovered that there was little scholarship on the history of abortion under apartheid in South Africa. With this, she started a decade-long research journey that began with a book on the politics of birth control in South Africa titled, *Race, Maternity, and the Politics of Birth Control on South Africa*. Her research journey has most recently culminated in the newly released *Abortion Under Apartheid*.

Klausen did a tremendous amount of archival work for the book, speaking with numerous people who in one way or another were affected by the criminalization of abortion. She interviewed several women who had become pregnant and subsequently fell victim—in a myriad of ways—to the harsh apartheid laws.

She also had numerous discussions with doctors and untrained abortionists who performed illegal abortions, and with doctors who helped women and girls who were living with the ramifications of bungled procedures. Klausen's research has made *Abortion Under Apartheid* a vivid account of what it meant to face unwanted pregnancy during the era of apartheid.

Emblematic of the fragmented realities of apartheid, Klausen uncovered the racially disparate experiences of white and black women who intrepidly sought illegal abortions under National Party rule.

"Many girls and women, especially black women, were forced to turn to clandestine abortionists for help. These back-alley practitioners would often use dangerous, sometimes deadly, methods to try and terminate pregnancies," said Klausen.

Based on hospital and court records, archives of groups like the Abortion Reform Action Group, and the interviews she conducted, Klausen estimates that hundreds of thousands of women (most black) procured illegal abortions each year during the apartheid era, many which resulted in lifelong physical impairments or excruciating death.

One widely reported example of a young woman who died from a botched abortion is Iris Phuthini, a beautiful rising star of the stage and up-and-coming model who died at King Edward VIII Hospital in Durban in 1972

But the regime was only interested in ending the practice of white girls procuring illegal abortions, becoming alarmed by what it perceived to be the declining moral values of unmarried white girls who were having pre-marital sex. The regime believed instances of white girls getting pregnant out of wedlock signaled declining "white purity." It responded by implementing a strategy of putting medical professionals, who had helped these girls and women, on trial alongside their patients.

Conversely, the government never exhibited any concern for the health or lives of the black girls and women who were forced to turn to the clandestine abortion industry.

For white women, the long, patriarchal arm of the National Party government used public shaming

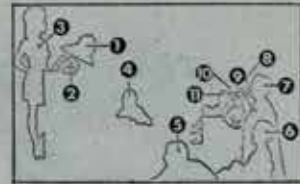
"The book exposes yet another way the state dehumanized South Africans with their harmful laws, this time by attempting to control the bodies, sexuality, and fertility of women"

Trial the world is watching

Tribune Reporter



THE scene during the trial in the Durban Supreme Court.



An artist's depiction of the prosecution of Dr. Derek Crichton and James Watts in South African Supreme Court for procuring abortions on white teenage girls. The image of the young woman testifying—her clothing and stance—suggests a sexually 'promiscuous' temperament. Published in Sunday Tribune, November 26, 1972.

as a primary method of punishment for those who had an illegal abortion.

In what Klausen calls "voyeuristic sex spectacles," white women were forced to testify in return for immunity from prosecution at the trials of a number of abortionists in the early 1970s. They were asked for details about their bodies and abortions in front of galleries filled with onlookers from all walks of life, who would dress up for the occasion as though they were attending the theatre. Meanwhile, journalists covered the trials enthusiastically, writing widely circulated, sensational articles for both national and local publications.

"This was a deeply humiliating process. Women were forced to go into detail about the experience of the abortion, how they became pregnant, and discuss their bodies in public. This struck terror into the hearts of white girls and women across the country," said Klausen.

As detailed in *Abortion Under Apartheid*, gynaecologist Dr. Derk Crichton's prosecution in 1972 is a particularly infamous case. Crichton was an eminent doctor and academic, as well as an outspoken advocate of "abortion on demand" who performed abortions on teenage and unmarried young white women in 1960 and the early 1970s. He was targeted by the authorities and made as

an example for other doctors sympathetic to women's plight. He was prosecuted along with James Watts, an untrained, but safe and careful abortionist with whom Crichton collaborated.

Klausen met with Crichton and his wife Susan Pohl-Crichton (who stood by him during the trial) and James Watts. Klausen also interviewed the primary police officer tasked with arresting Crichton, Dan Matthee. Matthee confirmed that the government wanted Crichton arrested and prosecuted at almost any cost. Despite the immense pressure on Crichton, he refused to express any regret at helping young white women safely terminate unwanted pregnancies, even though, he was convicted and his medical career was irreparably damaged as a consequence.

The trial of Crichton and Watts is of the many stories in *Abortion Under Apartheid* that highlights human resiliency and people's refusal to bow before the unjust laws of the state.

"One woman unabashedly refused to cooperate during the trial, claiming she had no recollection of details or events about which she was asked, angering Crichton's lawyer mightily in the process."



Professor Susanne M. Klausen.

Though *Abortion Under Apartheid* is rife with tragedy, the book is ultimately an important study of how human beings can triumph over dire circumstances.

"Countless girls and women circumvented the law and disobeyed the injunctions of patriarchal religious institutions and public leaders: in doing so, they demonstrated tremendous courage and agency."

Although many women were harmed, many more were successful in their attempts to defy the law.

Today, post-apartheid South Africa boasts one of the most progressive abortion legislatures in the world. The 1996 Choice on Termination of Pregnancy Act allows for abortion on demand during the first trimester and within limits during the second trimester. Yet, this doesn't mean that the country is without challenges when it comes to women's rights. Klausen is alarmed about the stigma that continues to be attached to abortion and the problematic politics of reproduction and sexuality in a society that is still deeply affected by patriarchal ideals and practices.

"I still have great concern about the status of women and their rights in South Africa. Despite some very important gains by feminists and advocates of women's health and rights, the statistics on the rape of women and children, violence against women, and murder of women, often by intimate partners, are extremely disturbing. Women and girls continue to fight a major battle against oppression in South Africa."

"For a long time race and class dominated the concerns of historians writing about South Africa, but sexism and the oppression of sexual minorities also need to be scrutinized as major features of society in both apartheid and post-apartheid South Africa."

Abortion Under Apartheid: Nationalism, Sexuality, and Women's Reproductive Rights in South Africa – News and Notes

Klausen was the William Evans Fellow for February and March of 2016 in the History Department at the University of Otago in New Zealand where she lectured on *Abortion Under Apartheid: Nationalism, Sexuality, and Women's Reproductive Rights in South Africa* as well as her current research on the criminalization of interracial sex in South Africa during apartheid, and took part in a variety of other events.

Klausen delivered the Nelson Mandela Lecture titled "*From Rights to Justice: The Ongoing Struggle For Reproductive Freedom in Post-Apartheid South Africa*" for Wilfred Laurier University's Tshepo Institute for the Study of Contemporary Africa in January of 2016.



Frances Brooke's *The History of Emily Montague* (first published 1769), edited for the Centre for Editing Early Canadian Texts by Mary Jane Edwards (1985).

Can Lit at Carleton

by Jody Mason, Associate Professor,
Department of English

Carleton University is fast approaching its seventy-fifth anniversary: it's a good time for all of us to recall the many ways in which this university's contributions have shaped the communities around it. One of the key areas in which faculty members in the arts and social sciences have assumed a leading national role is in the development of the once nascent field of Canadian literary studies.

Canadian authors of fiction now enjoy a global recognition that has grown exponentially in the wake of Michael Ondaatje's 1992 Booker Prize for his novel *The English Patient*. Yet Can Lit did not always have the legitimacy of an academic field. As University of New Brunswick professor Desmond Pacey recounted in a 1973 article on the rise of Canadian literary study, the inaugural 1952 Toronto gathering of the Association for Canadian University Teachers of English hosted one of the first conference sessions devoted to Canadian literature. The conference's organizer, A.S.P. Woodhouse, lamented the lack of audience members for the sessions on British literatures:

"Two centuries of English literature—and only a handful of people. And on the other hand Canadian literature (said in a tone of supreme disdain)—and just look at the mob!"

Faculty at Carleton were key players in the emergence of this "mob" during the latter half of the twentieth century: Carleton was the first university in the country to establish an Institute of Canadian Studies (1957) and also the first in the nation to offer an M.A. in Canadian

Studies. The contributions of this program to the larger field of Canadian Studies are innumerable, and it helps to narrow the lens a little—to look, for instance, at the way that the early study of Canadian Literatures was nourished here at Carleton.

To take but one example generated by our narrowing, the M.A. in Canadian Studies played an important role in shaping the first generation of academics to devote their careers to the study of Canadian Literatures. Moreover, many of the research and cultural initiatives nurtured within both Canadian Studies and by affiliated faculty in the Department of English during the 1960s, 70s, and 80s are recognized as indispensable to the emergence of Canadian literary studies.

In the Department of English, we recognize Munro Beattie, first Chair of English and an important contributor to the country's first national literary history, and George Johnston, a well-known Canadian poet and professor in the Department of English, with, respectively, an annual lecture and an annual poetry award. Yet other figures and projects key to the emergence of Canadian literary studies are not so visible.

For example, the Carleton Library Series, initiated by Professor of English R.L. McDougall in the 1950s, is the most enduring reprint series of titles devoted to Canadian history; like its literary complement, the New Canadian Library, the Carleton Library Series enabled the expansion of undergraduate and graduate teaching on Canadian topics in the newly expanding universities



Members of the CEECT team in the 1980's: (from left) George Parker, Michael Peterman, Mary Jane Edwards.
Published with the permission of Mary Jane Edwards.

of postwar Canada. Initially published by McClelland & Stewart, and then after 1981 by the university's own Carleton University Press, which was established by Professor Emeritus of English Michael Gnarowski, the series is now published by McGill-Queen's University Press and keeps important titles such as George Grant's *Lament for a Nation* and Richard J. Preston's *CreeNarrative* in print.

From 1979 to 2012, Carleton also hosted the Centre for Editing Early Canadian Texts (CEECT), an essential effort in the creation of undergraduate and graduate courses in early Canadian Literatures. Established by Distinguished Research Professor Mary Jane Edwards (who also served as general editor of the series) and Robert G. Laird, R.L. McDougall, S.F. Wise, and J. Jeremy Palin (and later joined by Michael Gnarowski, James Johnston, John A. Stewart, and D. Roland Thomas), the centre was unique from other literary projects in that it was the first in Canada dedicated to the preparation of scholarly editions of early English-Canadian prose. Not only were there few early Canadian literary titles in

print in the late 1970s, when the project was conceived, the field of scholarly editing had made very little impact on Canadian literary studies. Lack of availability and abridgement were common problems that made teaching in this area difficult, if not impossible. CEECT remedied this problem with scholarly editions of titles such as Thomas Chandler Haliburton's bestselling nineteenth-century satire *The Clockmaker*, Susanna Moodie's *Roughing It In the Bush*, and the novel often claimed as Canada's "first," Frances Brooke's *The History of Emily Montague* (published originally in 1769). Eleven of these editions were published by Carleton University Press; the twelfth, and last, William Kirby's historical romance *Le Chien d'or / The Golden Dog: A Legend of Quebec*, was published by McGill-Queen's University Press, through which all the CEECT editions are still available. Of the series, Professor Edwards notes that "one of the most interesting achievements of CEECT was the way in which we integrated into our research program over ninety graduate and undergraduate students in Canadian Studies, Computing Science, English, and History."

As Léa V. Usin's article "A Local Habitation and a Name": *Ottawa's Great Canadian Theatre Company*" points out, Carleton's Department of English was also involved at the grassroots level in nurturing original Canadian theatre. Dissatisfied with the lack of original Canadian theatre on campus, a group of professors and graduate students at Carleton University—Bill Law, Robin Mathews, Greg Reid and Lois Shannon—decided in the mid-1970s to stage Mathews's play *A Woman Is Dying*. This group, joined by Professor Emeritus of English Larry MacDonald, founded the Great Canadian Theatre Company in 1975, financing the first season with six thousand dollars of their own money. The Great Canadian Theatre Company was one of many independent, politically engaged, nationalist theatres established across Canada during the 1970s. Like so many of its contemporaries in what is sometimes called the "alternative theatre movement," it was initially run on conviction and volunteer labour, rather than large budgets. Before a permanent home was established in a renovated industrial garage on Gladstone Avenue in 1982, the theatre company performed on campus, at the Old Firehall, and at various other locations in Ottawa. Since 2007, the theatre has been housed in the Irving Greenberg Theatre Centre at Holland and Wellington Streets, where it continues to support original Canadian theatre.

Of course, much of this activity was fuelled by the nationalism of the 1970s, which prompted some scholars in Carleton's Department of English to let their training in British literatures simmer while they tended the newly bubbling pot of Canadian literary study. In some cases, this nationalism took inspiration from the New Left and the anti-American sentiments of the day. Robin Mathews, a Professor in the Department of English during the 1970s and early 1980s, used his monographs *The Struggle for Canadian Universities* (1969; co-edited with James Steele) and *Canadian Literature: Surrender or Revolution* (1978) to call, among other things, for the preferential hiring of Canadian candidates in the nation's universities, an argument that has been adopted in theory, if not always in practice at universities across the country.

The study of Canadian Literatures retains a key place in the English undergraduate curriculum at Carleton; indeed, Carleton is one of the few universities in the country to retain a requirement obliging undergraduate students to study the literatures of Canada. The field has changed in many ways since the 1970s—critiques of its nationalist raison d'être have transformed it, for example, to the extent that Carleton's CanLit syllabi now look quite different than they did forty years ago. Nevertheless, the study of local, regional, and national cultures in Canada continues to offer Carleton students a means of considering their own particular and situated engagement with the global forces that shape their everyday lives.

Erin Shields: Carleton English Student and Killam Fellow at Smith College

by Kurt Grunsky, Honours English 2017

Carleton English student Erin Shields was awarded the prestigious Killam Undergraduate Fellowship this year, which gave her the opportunity to study for a semester at Smith College in the United States. The Killam Fellowship is a Canada-U.S. program that allows top undergraduates from either country to study in the other for a semester or two. It aims to foster better understanding between the two countries. Erin describes her decision to apply for the scholarship as a “leap,” comparable to the thrilling sensation of skydiving. Reflecting back on when she first found out about the Killam, Erin remembers dreaming about the opportunity, but thinking that she wouldn’t have a chance. As she has since learned, the “leap” paid off: “Freefall is glorious.”

Erin’s application to the Fellowship’s Direct Exchange Program was not without challenges. “I came to it with the naïve expectation that it should be straightforward,” she recounts. Yet, the application process proved to be

more difficult than she had anticipated, and she credits the English Department and her professors for their support throughout the bureaucratic hurdles she had to overcome. Erin says that it was during the application period that she began to think that, despite her worrying, she might have something like “a parachute strapped to her back.”

The idea of studying in the U.S. appealed to Erin because she thought attending an American college might offer a very different experience than she was getting at Carleton. “There is kind of an aura to *College* in the U.S. that I don’t think is the same in Canada.” So far, she feels she has learned a lot observing the differences between Carleton and Smith. Founded in 1871, Smith is one of the most important women’s colleges in the U.S. “It’s so old and so moneyed, but it’s also a very feminist-leaning women’s college,” Erin noted. She refers to Smith as a “small, passionately idealistic and fiery colony.” The students often demonstrated outside



Shields in Horseshoe Bay, Vancouver.

the College President’s house, in some instances even protesting the lack of a fall break day. This is probably what led Erin to characterize her fellow students at Smith as “very vocal about their needs,” and she contemplates bringing back some of this students-first attitude to Carleton. Erin was also excited when she learned that Sylvia Plath was one of the college’s alumnae. It was not only excitement about the literary prestige of the famous poet; Plath holds a personal significance to Erin, who says that Plath’s *The Bell Jar* served as a lifeline during difficult personal times.

One of the biggest differences she has noticed between Canada and the U.S. is the degree to which one’s identity is tied to one’s alma mater. Americans appear to be more closely connected to their colleges, from what Erin has seen, possibly because it is a marker of social status. She likens it to “the same kind of difference one might find in the patriotism of a Canadian versus an American.” Another important difference appears to be the “distinct lack of Native American presence or acknowledgement” in the course offerings and amongst her Smith peers, even as other important race-related issues were widely discussed, both academically and socially.

“As arts majors, we feel the need to prove our practicality, prove that what we are doing is worthwhile” Erin writes.

Additionally, she finds that students at Smith aren't necessarily all that knowledgeable on the subject of Canada; they seem to have only a "hazy impression of us as cold socialists, or they have an excited, strangely idealistic notion of who we are." She wonders if some Americans might be romanticizing Canada as a sort of Arcadian refuge from their own politics; she is conflicted on how to feel about that possibility, "stuck between a feeling of overwhelming pride and an urge to walk around with Canadian newspapers, saying... 'Just look at all of our bad things!'" Whereas Canadians tend to stay informed about American political issues, Erin couldn't help but notice that she was the only student at Smith watching the results of our recent election.

Erin wasn't always an English major, and she recalls the feeling of making a similar "leap" when transferring to English from another program. She remembers being a little shy in her initial, discussion heavy classes. She felt that English provided her with a setting where she could express her ideas. What else does Erin find so compelling about English? "I think literature teaches us to dive into another world, into someone else's head, to feel empathy and to learn about ourselves through analogy and contrast," she observed. This ability to take up residence in multiple perspectives has proven invaluable to Erin; she employed it in writing her statement for the Killam application on Canada/U.S. relations and has found it to be an integral part of her education.

Over the course of the semester, Erin has been collecting and publishing her experiences at Smith on her blog for Carleton's English Department

(<http://carleton.ca/english/life-english-undergraduate/life-english-student-blogs/welcome-to-erins-blog/>).

"As arts majors, we feel the need to prove our practicality, prove that what we are doing is worthwhile," Erin wrote. She remembers a quote from Margaret Mead asserting that "an Arts degree teaches you how to think, instead of what to think." This isn't an entirely new idea: Immanuel Kant defined the Enlightenment as "having the courage to use your own understanding." It is, however, an enduring idea, as current discussions illustrate. Erin added that "studying literature in particular has been a constant and demanding exercise in perspective," which is precisely what she feels that being an arts major teaches. This sort of cross-cultural communication is exemplified both in her studies at Smith and on other levels, be they local, national, or international. "Sometimes it's uncomfortable," she admitted. Her time at Smith has exposed her to some strange points of disconnect between Canada and the U.S. However, while Erin may have been alone in watching the Canadian federal elections at Smith, she was not alone in the course she took there on Canadian author and Nobel laureate Alice Munro. She reflected on how Munro's stories have the ability to articulate feelings and thoughts that she had previously felt inexpressible. Studying this powerful Canadian writer in another country gave her what she describes as a sort of "bone-deep relief," taking comfort from an idea of "home" that she hadn't previously identified with or thought she needed.

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

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Hey FASS Friends!

We'd love to CU in the City in 2016

Four years into the series' run, CU in the City lectures are becoming a cherished Faculty of Arts and Social Sciences custom.

Occurring multiple times a year at interesting and diverse venues, CU in the City is a popular series of talks that share invigorating FASS research in communities across Canada. Each CU in the City event features a Carleton faculty member discussing a thought-provoking and accessible topic.

Each of these lectures is almost entirely unique, although they do share a few important qualities—all events happen outside the confines of the Carleton campus, refreshments are always served, and an interactive question and answer session follows each lecture.

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

Keep your eyes peeled to the FASS Events website (<http://carleton.ca/fass/fass-events/>) for upcoming CU in the City events (and many other invigorating and constructive FASS events).

Here are some examples of recent CU in the City events:

“Why we Find Things Interesting”
(Arts & Letters Club, Toronto) by Jim Davies,
Institute of Cognitive Science

“Selling the Body: Morality and the Market”
(m0851 Boutique, Ottawa) by Vida Panitch,
Department of Philosophy

“Under the Influence: How Labatt and its Allies Brewed up a Nation of Beer Drinkers”
(Bowman's Bar and Grill, Ottawa) by Matthew Bellamy,
Department of History

“Selling the Body: Morality and the Market”
(Gladstone Hotel, Toronto) by Vida Panitch,
Department of Philosophy

CU in the City

Under the Influence:
How Labatt and its Allies Brewed
up a Nation of Beer Drinkers

Dr. Matthew Bellamy
Associate Professor,
Department of History,
Carleton University



Selling the Body:
Morality and the Market

Dr. Vida Panitch
Department of Philosophy
Carleton University



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