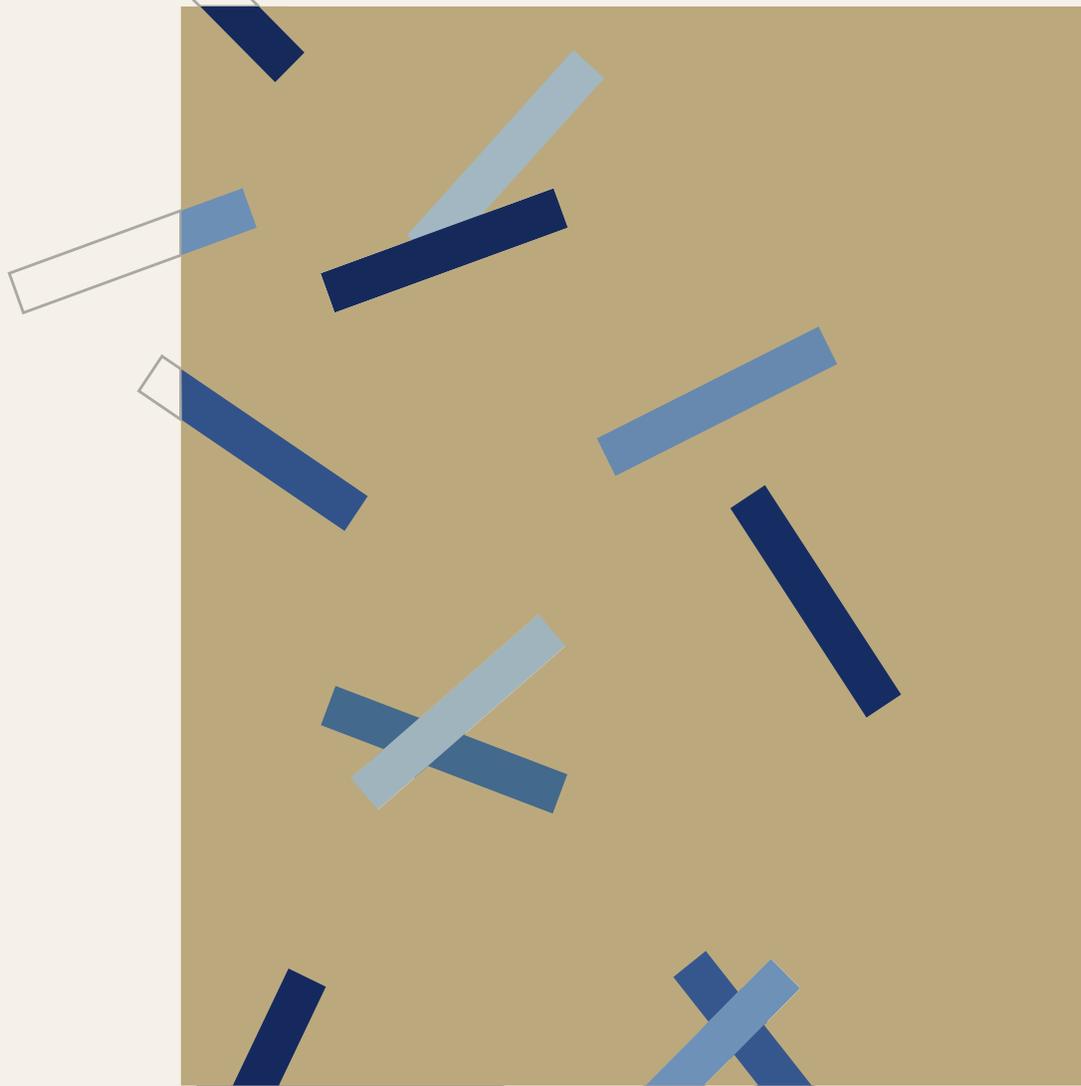


Faculty of Humanities

Annual Report 2017



University
of Victoria

FEATURED STORIES

Greetings from Humanities Dean Chris Goto-Jones

Things always seem to start at the beginning, but it's not clear why this needs to be the case. It's not even self-evident what this really means; beginnings can be constructed just like any number of other things. Like a garden, then.

So, here we are at the start of the first ever annual report of the Faculty of Humanities at the University of Victoria. And yet what we find in these pages are the footsteps and artefacts of an ongoing adventure and a glimpse of where this journey might take us next. Not so much a beginning as a captured moment.

Over the last year or so, we have seen many new and exciting ventures in our faculty. Our new mission statement gives structure to this report, framing our activities around four core imperatives: to provoke critical inquiry, engage myriad voices, enrich human dignity, and inspire innovative expression. But again, these pillars have not suddenly leapt into being – we are not at the beginning of these paths. Indeed, we were able to agree on them precisely because they capture the spirit and power of the Humanities for decades at UVic and for centuries around the world.

This report highlights a range of activities and accomplishments from the last year, celebrating some of the amazing teaching, research, and social engagement of our staff, students, and faculty.

There is much of which we can and should be proud. Our community is alive with ideas and actions that give expression to our sense of the cultural, social, and ethical

responsibility of the university today.

And yet there are so many things that are not in these pages. We can't see the mutually enriching interactions in classrooms or even in the (gradually more conducive) corridors of Clearihue. We can't see the kindness, generosity, and industry of the staff that keep the whole edifice standing. We can't see the courage and compassion of students and faculty standing up for diversity and freedom of speech on campus and beyond. We can't see that feeling of joy and enlightenment that accompanies a great discovery, idea, or beautiful phrase. We can't see the shared resolve to ensure that education make things better for humanity. But perhaps we can see the footprints of these things.

I'm sincerely grateful to the team who have made this report possible, and I'm full of admiration for students, staff, and faculty who have done such wonderful work over the last year. In the end, here at the beginning, I'd just like to congratulate everyone on their accomplishments. With this beginning now already in the past, I can't wait to see how the present will look in our next report, in 2019.



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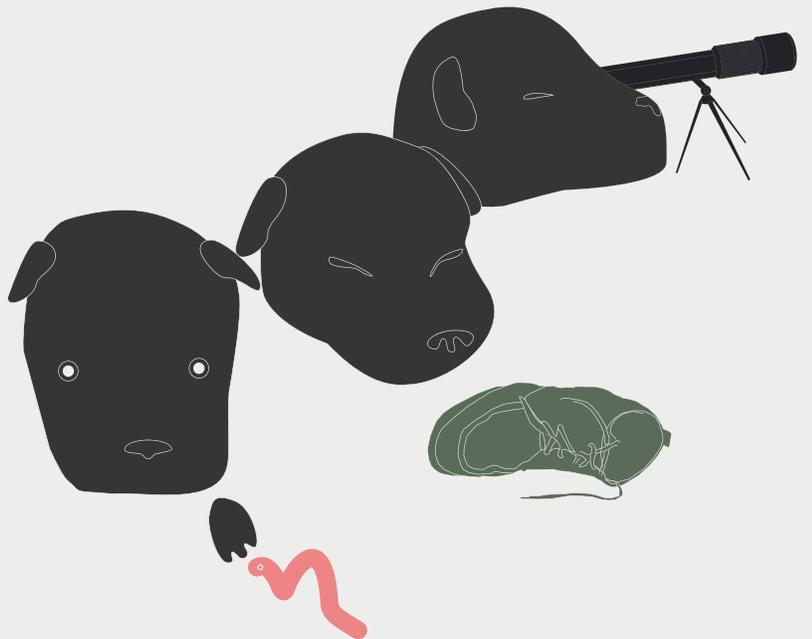
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provoke
critical
inquiry



CRITICAL INQUIRY

Found in *translation:*

UVic's History Department took part in an historic gathering where the first translations of the Douglas Treaties were presented in two local Indigenous languages



More than 300 people came together in Victoria in February for an historic presentation of the first-ever translations of the original Douglas Treaties into the local Indigenous languages of Lekwungen and SENCOFEN.

The Songhees First Nation hosted the event from Feb. 24 to 26 with the University of Victoria's Department of History and Faculty of Law. People from local First Nations, as well as the campus and wider communities, explored the significance, misunderstandings, effects and repercussions of the treaties.

Also known as the Vancouver Island or Fort Victoria treaties, they were produced by British colonists in the years 1850 to 1854 and were the only ones signed in southern BC.

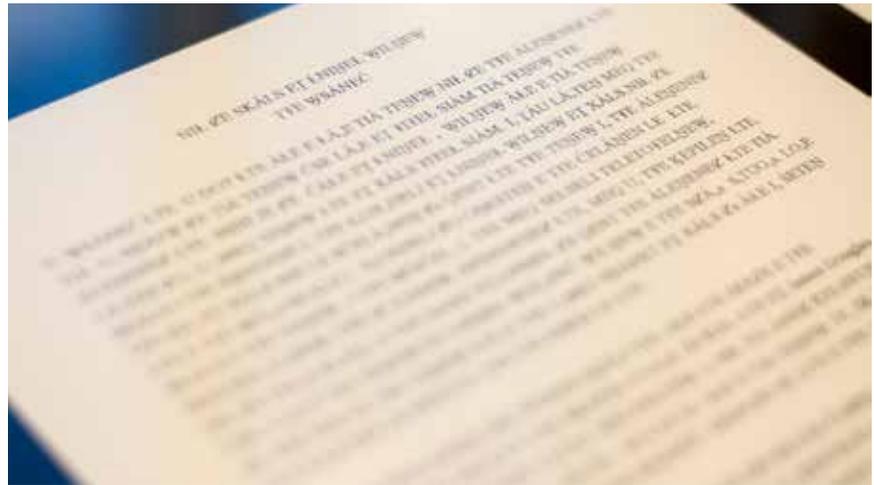
The symposium was an opportunity for better understanding about Indigenous views of colonial history and specifically the treaties. The gathering provided insights into the his-

torical significance and meaning of the treaty texts now translated into SENCOFEN, the language of the WSÁNEĆ people, whose ancestral territory includes the Saanich Peninsula and Gulf Islands, and the Lekwungen language of the Songhees and Esquimalt peoples by Elders John Elliott of the Tsartlip First Nation and Elmer George of the Songhees First Nation.

Elliott, an esteemed teacher and fluent SENCOFEN speaker who teaches at the Saanich Tribal School, is involved in the Indigenous language revitalization movement and, as he told the *Times Colonist* in recent coverage about the symposium: "The name given to me was STOLZEL. It's a place name, from what's now Friday Harbour. It means out at sea loaded with your possessions.

"My father wanted me to look after that name so we don't lose connection to that place. Names carry responsibilities."

He also spoke with CBC News and the Canadian Press, as well as other news outlets, about the significance of the translations (and



the retranslation of the texts back into English) ahead of the three-day gathering.

The idea for the first-ever Lekwungen and SENĆOŦEN translations of the Douglas Treaties arose as part of early planning meetings for the symposium.

John Lutz, chair of UVic’s Department of History, a member of the organizing committee and an historian who focuses his research on the study of Indigenous-settler relations in the Pacific Northwest, says the translations “are a great legacy from this gathering and will be available for generations to come.

“But there is also an irony to this. These were originally oral agreements made with the local First Nations in their languages but written down only in English. Now when these written treaties are finally translated into the local languages, there are only a few speakers of the languages able to understand them.”

“What the translations do provide now is a much better understanding about what the Douglas Treaties really meant to the Coast

.....
“What the translations do provide now is a much better understanding about what the Douglas Treaties really meant to the Coast Salish and Salish Straits ancestors who lived on these territories all those years ago.” - History Chair John Lutz

Salish and Straits Salish ancestors who lived on these territories all those years ago.”

The Indigenous versions of the treaties—which have never before been available in the local languages—were presented in a ceremony at the Songhees Wellness Centre to the Royal BC Museum to be kept in perpetuity alongside the English versions.

The three-day gathering was one of four signature UVic events to mark Canada’s 150th anniversary.

Photos (from left): A dancer from the Songhees First Nation opens the conference at a welcome ceremony. Image: Spencer Pickles. Close-up of one of two Indigenous translations of the Douglas Treaties. Image: UVic Photo Services. Royal BC Museum COO and Deputy CEO Angela Williams with History Chair Lutz and the treaty translations. Image: UVic Photo Services.

COMMENT

Our faculty's Research Excellence Award winner reflects on her work in Victorian poetry

BY PROFESSOR ALISON CHAPMAN

My research career began more than 25 years ago with a curiosity about nineteenth-century literature, the restless questioning of its own capacity to act in the world, and the place of literature in Victorian culture.

I've published widely on nineteenth-century literature and culture, especially on Victorian poetry, and two of my books in particular give a flavour of my main interests. *The Afterlife of Christina Rossetti* (Macmillan 2000) was my first book, revised from my doctoral dissertation and funded by a Snell Newlands Scholarship. The study focuses on the feminist recovery of Rossetti's biography and poetry in order to question underlying assumptions about authorship, arguing that how we read nineteenth-century literature, as well as what we read, embeds anachronistic assumptions about literary authorship inherited from the nineteenth century.

What does it mean to reclaim Rossetti's life and writing when her work positions authorship as a site of absence, and when the archives (of manuscripts, letters, and personal effects) have scarce

historical and professional documentation? Recovering Christina Rossetti, as a figure whose authorial identity is based on the incomplete process of erasure, is both a methodological impossibility and an ethical imperative.

The poetry archives feature differently in another book, *Networking the Nation: British and American Women's Poetry and Italy, 1840-1870* (Oxford University Press 2015), funded by the British Academy and the Arts and Humanities Research Council. The germ for the project began in 1993 when I held an Erasmus doctoral scholarship at the Università degli Studi di Firenze, as I noticed the many civic plaques that commemorated residences of Victorian women poets for those women's "heroic" support of Italian unification, most prominently Elizabeth Barrett Browning's home, Casa Guidi.

I was in Florence at that time to pursue doctoral research on Christina Rossetti, who had never been to the city, and whose professional persona I was investigating as a spectral trace. I keenly felt the ironic comparison. My book hinged on this contrast, as I began to ask how Barrett Browning came to typify for literary historians a seismic shift in women's poetry towards a more public political poetics, exemplified by Barrett Browning's audacious 1857 verse novel *Aurora Leigh*. But, in the

case of this project, I discovered a large amount of manuscript and primary print material, scattered across many libraries in Italy, the UK, and North America, on the almost totally overlooked transnational expatriate community of British and American women writers in Florence that overlapped with Barrett Browning's residence in the city and her composition of *Aurora Leigh*.

Networking the Nation became a micro-history of how a small group of women poets, who lived a few streets away from each other in the same peak years of Italian unification, re-shaped the history of British and American women's writing through forging a social and literary network based on poetical and political resurgence.

The book also examines how and why this Florentine expatriate community, which played a vital role in shaping European nation-making and the curve of British poetry, largely vanished from literary history.

Two of my current research projects seek to expand and interrogate the culture of nineteenth-century poetry. *The Database of Victorian Periodical Poetry* (www.victorianpoetry.net), supported by the Humanities Centre for Media and Computing (HCMC) and based on the University of Victoria Libraries Special Collections holdings, collates and analyses the poetry that most Victorians read, and how that expansive canon challenges conventional assumptions about what a Victorian poem looks like.

I'm also completing a new Social Sciences and Humanities Research Council-funded monograph, *Poetry in Motion: Geographies of Victorian Poetry*, that deepens my investment in poetic innovation and nineteenth-century Europe in light of the spatial turn in literary studies, to ask how nineteenth-century poetic form is contingent upon the sense of place.

Receiving the Research Excellence Award from my peers at UVic is thrilling and humbling. I am deeply grateful for the supportive environment that I enjoy within the Department of English, the Faculty of Humanities, HCMC and UVic Libraries.



2017 Research Excellence Award winner Alison Chapman. Image: Chorong Kim.

THINKING big



Ryan Tonkin. Image: UVic Photo Services.

Ryan Tonkin could have pursued his doctoral studies anywhere. He chose to come home to the University of Victoria.

The 31-year-old alumnus—who graduated with a BA in Philosophy from UVic in 2010, an MA in Philosophy in 2011 and a Juris Doctor from Harvard Law School in 2014—is the first student in UVic’s Department of Philosophy’s new PhD program.

UVic has always felt like a second home to him and most poignantly at a time in his life when he did not have one. Born in Victoria, Tonkin left home at 14. As he describes, his first lessons were “deeply personal. I dropped out of high school and spent my teenage years on the street, in group homes and in foster care.”

He decided to return to education in 2007. After earning his BA, Tonkin squeezed in an MA in only 16 months before heading to Boston.

Tonkin will now focus his doctoral research on doctrines of justice in the context of taxation and income inequality. “The study of philosophy can make a vital impact in the world,” he says, “because philosophy is a discipli-

ne of ideas. Ideas change people and it is people who make change in the world.

“My project is looking at revolutionizing the tax system. My role is to provide policies that might appeal to advocates, legislators, policy analysts and the public. In an era of increased automation, innovation in tax law is increasingly critical to our survival as a civil society.”

His MA supervisor Colin Macleod, chair of the Department of Philosophy, recounts when Tonkin wrote the LSAT that he took it “only one time and scored in the 99.85th percentile. There seems to be no field in which he cannot and does not excel.”

Tonkin is the recipient of a 2017 Vanier Canada Graduate Scholarship, administered through the Social Sciences and Humanities Research Council, and on July 5, was named a Trudeau Scholar 2017 by the Pierre Elliott Trudeau Foundation.

He is the eighth UVic student (and the first in Philosophy) to win the prestigious Trudeau scholarship since the program’s inception in 2004.

“I used to visit this beautiful campus and see the students on the grass studying,” says Tonkin, “and I had so much admiration for them. I thought, they’re the

future leaders and I wanted to be a part of it.”

“Ryan’s brilliance as a student is exceeded only by his compassion and dedication to public service,” adds Macleod. “[Having had] first-hand experience with poverty and injustice, he’s not naïve about what he confronts in his work. He just cheerfully rolls up his sleeves and gets to work.”

Tonkin is currently directing the Justice as Fairness Society and also founded a public legal education platform at Rock Bay Landing Emergency Shelter, Vancouver Island’s largest homeless shelter, which he continues to operate today.

He’s been a long-time community volunteer with groups such as Together Against Poverty Society (TAPS); Victoria Cool Aid Society; Victoria Hospice; Fighting for Fairness; Homeless Partners; Victoria Literacy Task Group; Sanctuary Youth Centre; and Mustard Seed Food Bank.

He also served as chair of UVic’s Philosophy Students Association and worked as a volunteer librarian for the department.

“Universities have a major role to play in shaping both public discourse and policy,” says Tonkin. “Students seeking to do either will feel well at home at UVic.”

CRITICAL INQUIRY

English prof reveals story behind fake news

Professor Chris Douglas presented a paper on fake news in November to Western diplomats at the Cambridge Institute for Religion & International Studies (CIRIS).

“I trace the rise of fake news back to the Christian right’s development of alternative-information ecosystems,” he says. “For over a hundred years, fundamentalism has pushed back against mainstream academic and journalistic expertise, especially on questions of evolution and the historical-critical method of Bible scholarship.”

Douglas (*pictured below*) says the pushback entailed not just different ideas, but the development of institutions of counter-expertise. He listed Christian fundamentalist Bible colleges and universities, publishers and bookstores, as well as newspapers and magazines, as institutions that resisted elite, secular expert knowledge. “So there is a tradition of cognitive training to doubt mainstream, secular sources, and to seek other, more amenable explanations elsewhere.”

Douglas first wrote about his research in February and was surprised by the attention his idea received. CIRIS commissioned him to expand on his research for its conference for transatlantic Western diplomats addressing issues of religion.

“After doing more research, I’ve discovered that fake news gets better reception among conservative audiences than liberal ones; that it circulated more in the 2016 US election than in the 2017 European ones; and that conservative-targeted fake news often has a religious theme that liberal-targeted fake news doesn’t.”



Image: Chorng Kim.

Prestigious fellowship takes alumna to France to research Shakespeare



Image: Spencer Pickles.

Erin Donoghue Brooke (English Honours) was UVic’s first outgoing Humanities student to win a prestigious Mitacs research fellowship, a program that matches Canadian students with international research teams. For 12 weeks between April and June in 2017, Donoghue Brooke (*pictured above*) assisted the French research team of Dr. Nathalie Vienne-Guerrin at the Université Paul-Valéry Montpellier III, working on a database of Shakespeare allusions in francophone film and television. As an intern on the research team, Donoghue Brooke watched French adaptations of Shakespeare’s plays, found Shakespeare allusions and references in French film and television, and recorded her findings in the database. “One of the broader goals of the research project,” she said, “is to create a database that will help future researchers investigate how cultural interchange happens across adaptations.” Donoghue Brooke said French adaptations of Shakespeare also show just how far Shakespeare’s reach extends throughout the world. She noted that even though some of his works are set in France, we don’t “immediately think of France when we think of Shakespeare.”

Researcher examines religion and feminism

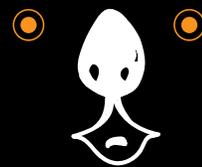
Feminism, religion and secularism are the focus of history professor Lynne Marks’s new research project.

The Humanities Faculty Fellow for 2018-19 (*pictured right*) will examine a largely ignored dimension of the English Canadian women’s movement of the 1960s to 1980s—the influence of religion.

“The secularity of the women’s movement of this era has been presumed rather than studied. Just how secular was the movement? And did this change over time? How did this apparent secularity impact feminists who were religious?” Marks asked. “And what was the relationship between feminist secularism

and the increasing secularization of the larger society over these decades?” Marks’s project, *Feminism, Religion and Secularism from the 1960s to 1980s in BC and Ontario*, will be co-produced with Margaret Little, from Queen’s University.





engage
myriad
voices

MYRIAD VOICES

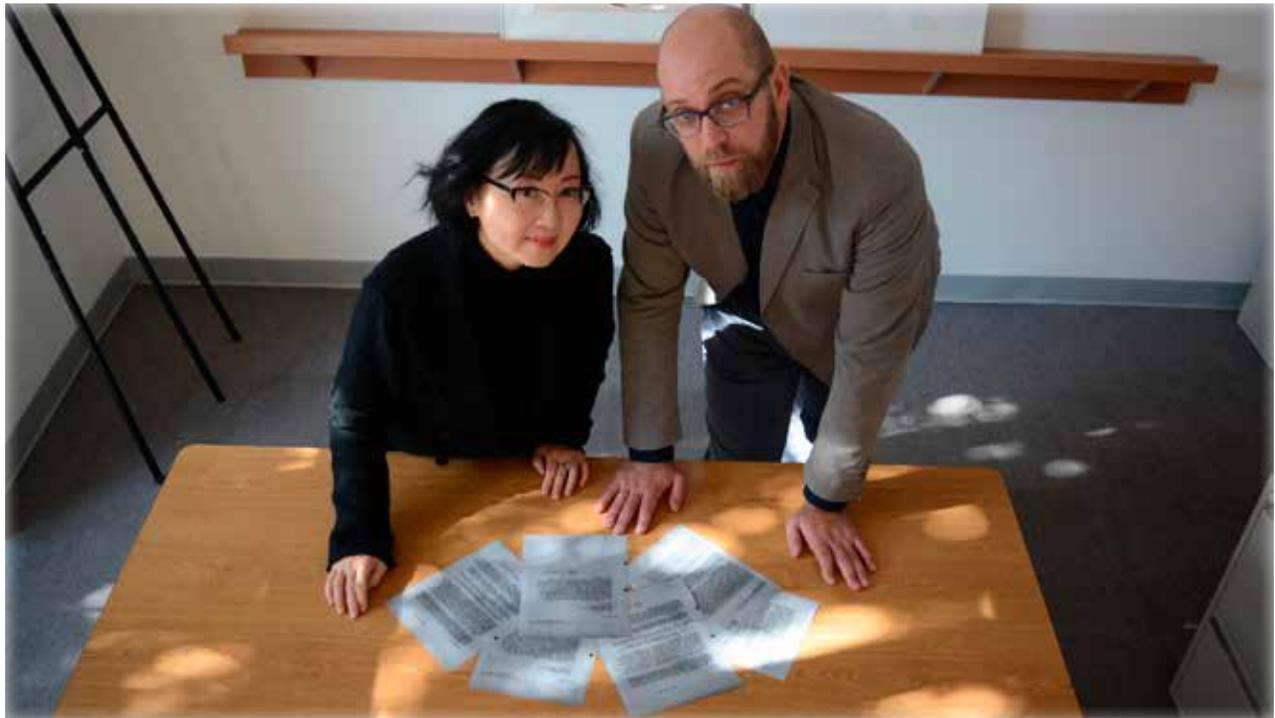


Image: Chorong Kim.

Nikkei National Museum's Sherri Kajiwara (left) and History's Jordan Stanger-Ross (right) are pictured with letters from interned Japanese Canadians.

STORIES OF DISPOSSESSION: JAPANESE CANADIANS' LETTERS OF PROTEST

The details reveal the human cost: a Singer sewing machine, heirloom china and a young girl's doll brought all the way from Japan, as well as fishing boats, acres of property and houses built with people's life savings—all seized and sold without consent.

In the mid- to late 1940s, Japanese Canadians wrote 300 letters of protest about the forced sale of their belongings, businesses and homes. Now a seven-year, multi-million dollar humanities research project, led by the University of Victoria, has uncovered these unsettling and moving accounts of dispossession.

Authors of the letters include the owners of a successful dry cleaning business, an internee whose cousins died in France serving Canada during the First World War and a man who put two of his Canadian-born children through medical school.

The letters, written to the Canadian government, express the dismay, rage and betrayal Japanese Canadians felt when their property was seized and sold. The sales took place despite government officials' assurances and continued after the war. In today's currency, their losses would amount to at least one billion dollars.

Vancouver resident Judy Hanazawa's parents and sisters were interned. Her father, a fisherman, wrote one of the letters to the Office of the Custodian disputing the \$14.68 he received in

compensation for the unauthorized sale of cherished family possessions, including Hanazawa's mother's sewing machine and Japanese doll.

Hanazawa, who was born in Merritt soon after her parents and sisters left their internment site at nearby Bridge River in BC's interior, says her grandparents and parents were also stripped of two fishing boats and two homes. She had not previously seen the letter. "I am proud of what he did," Hanazawa says. "There was so little my parents spoke openly about so I truly appreciate having something my dad wrote and sent."

The history of the uprooting and internment of 22,000 Japanese Canadians in coastal BC during the Second World War has received scholarly and popular attention over the years, but the story of dispossession is less known. UVic historian Jordan Stanger-Ross is leading Landscapes of Injustice to help people understand how much this history matters.

"These letters deserve to be heard," he says. "We risk overlooking the most important lessons of our past if we do not hold deep conversations about the legacies of twentieth-century racism. Today, as Canadians balance the human rights of migrants with widespread concerns about security, we must learn from our history."

Stanger-Ross said the forced sales occurred from 1943 to 1950, with Japanese Canadians losing everything they owned.

Stanger-Ross, who came across the 300 letters while researching at Library and Archives Canada, said federal officials ignored the letters 75 years ago, and then they were forgotten.

Since 2014, Landscapes of Injustice has investigated the dispossession of Japanese Canadians. Based at UVic, the project involves 16 universities, museums and community organizations.

Now nearing the end of its research phase, the project will soon begin to communicate its findings to the public through schools and exhibitions.

Vancouver partner institution Nikkei National Museum will curate an online exhibition of the letters, *Writing Wrongs: Japanese Canadians Letters of Protest from the 1940s*, which will be made public through the Virtual Museum of Canada in 2019.

Sherri Kajiwara, director-curator of the Nikkei National Museum, said the letters are especially important in the lead-up to next year's 75th anniversary of the dispossession of Japanese Canadians.

"It's a significant find and a glimpse into a difficult and traumatic time for Canadians of Japanese ancestry," Kajiwara adds.

Landscapes of Injustice is funded by a \$2.5 million grant from the Social Science and Humanities Research Council of Canada. Another \$3 million in matching funds comes from participating institutions.

In the news

The Landscapes of Injustice research team helped start a national conversation about the dispossession of interned Japanese Canadians during the 1940s.

National and local media interviewed associate professor Jordan Stanger-Ross, from the Department of History, about the 300 letters of protest written by interned and dispossessed Japanese Canadians during the Second World War. Stanger-Ross uncovered the letters in an archive as part of Landscapes of Injustice. The research project was featured in publications including *The National Post*, *The Globe and Mail*, *Times Colonist*, *Huffington Post* and CBC News, as well as internationally by Japan's national television broadcaster, NHK. Judy Hanazawa, whose father wrote one of the letters to the Canadian government protesting the sale of his family's possessions, was interviewed on the CBC national news program *As It Happens*.

CFAX 1070, CBC Radio's *All Points West* and CTV News interviewed Stanger-Ross, who also contributed an article to *The Conversation Canada* about the research.

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"There was so little my parents spoke openly about so I truly appreciate having something my dad wrote and sent."

- Judy Hanazawa, whose family was interned and dispossessed during the 1940s

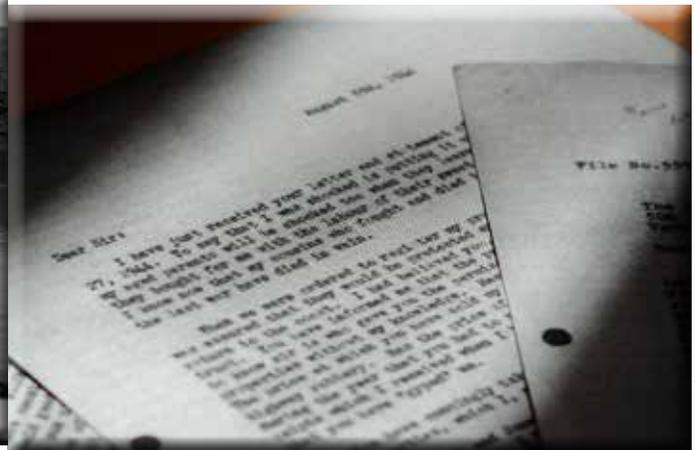


Image: Chorong Kim.

Judy Hanazawa's father, Geniche (pictured above in a supplied photo), wrote a letter disputing the sale of his family's possessions. His letter was among 300 uncovered.

Linguistics grad revitalizes Galician

One could say that Humanities graduate student Ildara Enríquez was born for her role as a linguistics researcher.

Growing up on the Iberian Peninsula in the northwest region of Spain, Enríquez spoke her native language of Galician at home. At school, she conversed in Spanish. Both were official languages, but as a teenager, Enríquez made a decision.

I started speaking Galician everywhere. I have a choice, and I choose to speak Galician, which is my language,” Enríquez says.

Some 2.5 million people speak Galician, a language that dates back to the 10th century and was at one time banned under General Franco’s dictatorship. That repression, combined with the continued dominance of Castilian Spanish today, has resulted in a decline of Galician speakers.

“Fewer younger people speak Galician,” she says. “They tend to want to use Spanish only.”

Although Spanish and Galician are similar, there are important grammatical differences. Galician’s use of seven vowels, instead of the five found in standard Spanish, help set Galician apart.

In recent years, Galician has enjoyed a

resurgence among older Spanish speakers who want to learn their native tongue.

But their use of Galician has prompted controversy about the purity of the language and whether Spanish is influencing how it’s being spoken.

As part of her research for a MA in linguistics, Enríquez tested these criticisms. She interviewed 15 new speakers of Galician, gauging their reading, writing, listening and speaking skills.

She focused on a unique grammatical feature of Galician, the clitic system, which marks information like singular versus plural, and the object type. The results of her research were surprising.

“New speakers born and raised in the region seemed to have more Spanish influence in their speech,” Enríquez says. “But those speakers who did not grow up in Galicia seemed to master the clitic system at the same level as native speakers.”

Enríquez says variation in language is healthy and inevitable. She adds that those who were raised outside Galicia perhaps felt a stronger need to assert their Galician identity through language.

Enríquez credits the Department of Linguistics for helping her examine her native language’s revitalization.

“Galician has always been part of me and part of my life.”

Holocaust survivor’s message: give freely



Julius Maslovat has only one memory of the Nazi concentration camps in which he was interned as an infant and toddler: an open-roofed cattle car. That car, and a deep emotion that moved him to tears when he heard a particular lullaby, were the only traces of his imprisonment in the camps of Buchenwald and Bergen-Belsen before he was four.

Maslovat (*pictured above in a supplied photo*) spoke of his odyssey deep into childhood memory in October to students in the course “The Power of Propaganda and the Politics of Persecution: Literature and Film of the Holocaust and the ‘Third Reich.’”

Over decades, Maslovat pieced together the “jigsaw pieces” of his infancy and childhood. Through documents, interviews, and painstaking research, as he told the class, he uncovered the child that he was before his post-war adoption into a Jewish family in Finland: Yidele Henechowitz, a Polish Jew, born in a ghetto bunker and thrown over a fence as an infant by his mother to save him from the death transport to Treblinka.

Years later, he met the woman who sang lullabies to him, found a cousin in Israel, and—incredibly—saw by chance on a BBC documentary on the liberation of the camps a film of his own face, with someone combing his curly blond hair.

Maslovat finds his survival of the Nazi death machine statistically incomprehensible, save that he credits the strangers who cared for him. Maslovat urged his student audience not to embrace hatred: as he told the class, if he hated all Germans, he would be replicating the Nazis’ own system of hatred. Instead, he has offered to others the kind of succor he received as an infant in the concentration camps: the help of a stranger, freely offered, with no expectation of return.



“Galician has always been part of me and part of my life,” says Ildara Enríquez. Image: Chorong Kim.

European field school delivers message of compassion

BY ETHAN CALOF

Image: Chorong Kim.



On the second to last day of our field school, we sat in a circle at Camp des Milles, a former Second World War internment camp, in France. Our prompt wasn't much of a prompt. *Share what you're feeling. Share your thoughts. Reflect on, well, everything.*

And after nearly two weeks, three countries and countless sessions spent in the intellectual wringer, our emotions poured out. We shared our hopes. Our fears. Our anxieties. Our rage. Our humanity.

Heading into the European Union summer field school, which started in Budapest on July 16 and continued through Berlin, Ravensbruck and Aix-en-Provence, I knew that it would be both enriching and terrifying. The ability to meet and travel with students going to school in four countries (Canada, France, Germany, and Hungary) was always going to be an irreplaceable experience.

We all came from diverse backgrounds. Some were musicians, others historians, still others law students. I'm from the Germanic and Slavic Studies Department at UVic, as is Dr. Charlotte Schallié, our fearless leader.

You don't get an interdisciplinary group like that together every day, and I was so excited at the possibilities that I was set to burst. I liked to think of it as a harmonious clash of a billion and one viewpoints.

That said, it was easy to predict that the course would push us to our emotional breaking point. From near dawn to near dusk, we read and discussed xenophobia, hate, its causes and effects, its history, its future, and everything else in between.

We would spend three days staying at a former

concentration camp, Ravensbrück, walking in the steps of the prisoners who had suffered there over 70 years before and sleeping in the rooms of the guards who had tormented them. Tears would be shed, and many of them would be mine. It seemed impossible that the trip would surpass my already sky-high expectations. And yet it did. It became completely unimportant where we differed, and it became completely essential how much we all had in common.

The sites we visited often left us emotionally challenged. We were lucky to have a group who was so supportive and encouraging. We bonded instantly, swapping perspectives by day and bread and cheese by night. One night, we were crammed into tiny coaches on a train from Budapest to Berlin. Rather than suffer in the lack of space, we played music, told stories, explained life philosophies, and gained an immense appreciation for each other. We went from colleagues to friends to brothers and sisters, united against the menaces and hatred facing the world today.

When it came time to sit in a circle and share our experiences, we had been through Ravensbrück. We had been through Camp des Milles. We had been on the train. We had seen Viktor Orban's anti-Semitic and anti-refugee propaganda in Budapest. We had seen Berlin through the eyes of a refugee. We had done all this together, as one global family. Saying that love is the antidote to hate is a bit of a cliché, but if this experience taught me one thing, it was that the best way to resist is to hold hands across borders and resist as one.

Ethan Calof is a graduate student in the Department of Germanic and Slavic Studies.

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**"We shared our hopes. Our fears. Our anxieties.
Our rage. Our humanity."**

- Ethan Calof, graduate student and field school participant

MYRIAD VOICES

Storytelling research wins BC Studies Prize

Stories about places—What do they mean to disparate social groups? How do they assert a sense of ownership over a piece of land?

These are the complex questions that University of Victoria History graduate student Sabina Trimble sets out to address in her award-winning article in *BC Studies*, “Storying Swí:lhcha: Place Making and Power at a Stó:lō Landmark.”

Her work won the 2016 BC Studies Prize, which was announced in March, a notable achievement for a student who just completed her master’s degree.

Trimble’s research, which was supervised by UVic Historian John Lutz, focuses on Swí:lhcha/Cultus Lake, south of Chilliwack, BC. The article grew out of a field school in which Trimble heard a variety of stories about the lake, some oral history from local elders, others written down.

Her article traces stories about the lake both from local Stó:lō peoples and from the settler populations of the area. As she notes, storytelling is something everyone does, regardless of our ethnic or cultural backgrounds.

“We all tell stories about places and what they mean to us,” she writes. In the case of Swí:lhcha/



Cultus Lake, stories from diverse groups frame “senses of belonging and ownership” that have been central to how the community perceives the lake and what activities should happen there. As she argues, we cannot understand one type of story without the other.

“Colonial place-making stories justifying Indigenous dispossessions cannot be understood except in terms of their relationships to coexisting, often competing, Stó:lō stories,” Trimble writes.

Trimble aspires to a form of historical scholarship that reaches out to communities and gives back to those same communities, increasing the impact of traditional scholarship.

Her work combines methods, approaches and philosophies from multiple disciplines, including history and ethnography, community-centred research and folklore studies.

Through this work, she hopes to “connect the past to the present and in turn to the future,” lessening the gap between “what was and what is.”

History graduate Sabina Trimble (left) with her community partner Gracie Kly of the Soowhalie First Nation (right). Image: Supplied.

Alumni award celebrates writer and leader Bev Sellars



Bev Sellars (right) with UVic History Professor Emeritus Phyllis Senese. Image: UVic Photo Services.

Leader, writer and activist Bev Sellars was the recipient of the Faculty of Humanities Distinguished Alumni Award for 2017. Sellars, who served as chief of the Xat’sull (Soda Creek) First Nation in Williams Lake for more than 20 years before serving as a member of its council, graduated from UVic with a BA in History. She was first elected chief in 1987, and held the position from 1987-1993 and then from 2009-2015. Between her terms as chief she earned a bachelor’s degree in History from the University of Victoria in 1997. She says her “aha” moment came when she was taking European history. This was followed by a law degree from UBC. Sellars has served as adviser for the B.C. Treaty Commission and as a representative for the Secwepemc communities on the Cariboo Chilcotin Justice Inquiry in the early 1990s. She has spoken out on behalf of her community on racism and residential schools and on the environmental and social threats of mineral resource exploitation in her region.

Her first book, *They Called Me Number One: Secrets and Survival at an Indian Residential School*, became a bestseller after it won 2014 George Ryga Award for Social Awareness in Literature. *They Called Me Number One* spent 40 weeks on the BC Bestsellers list in 2013 and 2014, was short-listed for the 2014 Hubert Evans Non-Fiction Prize (BC Book Prizes), and received third prize in the 2014 Burt Award for First Nations, Métis, and Inuit Literature. Sellars’s second book, *Price Paid: The Fight for First Nations Survival*, was published in 2016.

Nunavut language revival

Last summer, while events took place across Canada to mark National Indigenous Peoples Day on June 21, CBC News launched an in-depth feature story broadcast on CBC TV North and nationally on *World Report* and the *World At Six*.

The story highlighted a UVic certificate program provided in partnership with Nunavut Arctic College, UVic's Division of Continuing Studies and the Department of Linguistics in UVic's Faculty of Humanities.

Indigenous communities are working hard to ensure the survival of Indigenous languages and for more than 40 years, UVic researchers, students and collaborators have been immersed in local and national efforts, working with Indigenous organizations, Elders, community-based researchers, language-revival specialists, community language experts and educators.

As one of many UVic diploma, certificate, undergraduate and graduate programs in Indigenous language revitalization, the Certificate in Aboriginal Language Revitalization (CALR), which will soon be called the Certificate in Indigenous Language Revitalization, offers courses at UVic and in locations across Canada. The full program is usually held off-campus in cooperation and collaboration with Indigenous communities.

The certificate program involves the Department of Linguistics in the Faculty of Humanities; UVic's Division of Continuing Studies; and the En'owkin Centre, an Indigenous cultural, educational and crea-

tive arts institution in Penticton and co-creator of the program; as well as many other partnerships over the years. *LING 187: Special Topics in Language Revitalization: Language and Land* is an example of the courses involving experiential land-based learning in the certificate program. Taught by instructor Emily Angulalik at Nunavut Arctic College from Oct. 24 to 29, 2016, in Cambridge Bay, it was the focus of the CBC report.

Angulalik is one of "four determined Inuit women" described by the national news network as "fighting to revive [Inuinnaqtun] — one voice at a time."

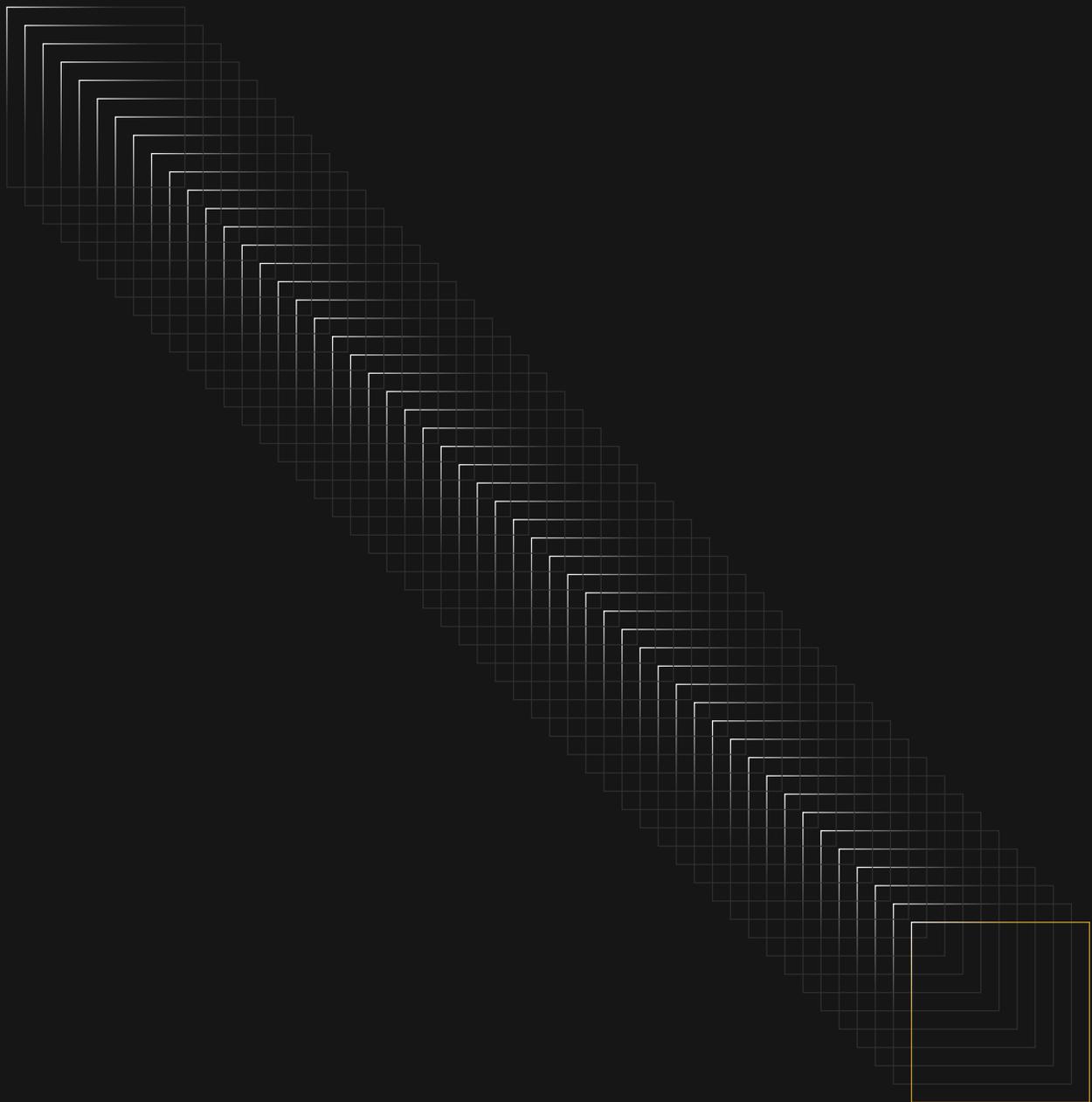
She told the CBC reporter that one of her "dreams for Cambridge Bay is seeing a youth fully conversing with an Elder."

The course included outings each day with language instruction, traditional activities and learning from Elders, with much of the week spent in different settings. One day, an Elder brought the group to a location where she had fished for land-locked char for many years. In addition to participating in the land-based activities and hearing more about colonization and residential school, the students also learned stories from the Elders about the changes from a nomadic lifestyle to living in settlements. "The 'On the Land Field Trips' were very informative and a great way to learn from our Elders relating to the land, animals and most of all terms relating to the Inuit Culture, as a way to revive the Inuit language as well," says Angulalik.

An additional certificate course with Nunavut Arctic College started in October in Cambridge Bay.

Students learn to ice-jig for fish near Cambridge Bay, as part of a program offered by Continuing Studies and the Department of Linguistics with Nunavut Arctic College. Image: Saa Pitsiulak.





**Enrich
Human
Dignity**

The Thinking Garden

HUMANITIES 2017 15



South African women sow seeds of change

Hleketani translates as “thinking” in the local xiTsonga language of northern Limpopo Province in South Africa. A new documentary, *The Thinking Garden*, is giving Canadian audiences a chance to think about how women in a small South African village have faced the challenges of climate change and poverty and gained a measure of control over their lives through a unique farming collective.

For 25 years in a village in N’wamitwa, South Africa, three generations of women—currently ranging in age from early 40s to over 80 years old—have sustained the Hleketani Community Garden, which in turn has fed their families and built a strong sense of community in the midst of repeated droughts, poverty and serious health issues.

Directed by Métis filmmaker and UVic professor emerita Christine Welsh (Gender Studies), and written and produced by Welsh and UVic historian and writer Elizabeth Vibert (History), *The Thinking Garden* tells the inspiring story of

South African women sowing seeds of change. Beautifully filmed by Vancouver cinematographer Moira Simpson, *The Thinking Garden* showcases the remarkable story of 30 women farmers building self-sufficiency, growing affordable vegetables for community, nourishing those living with HIV/AIDS and helping to offset some effects of climate change in their region.

Its official launch in Victoria on March 1 coincided with the 25th anniversary of the community garden. The first screenings kicked off in Halifax and Toronto during Black History Month in February. Screenings followed for mainland audiences during the Vancouver International Women in Film Festival and the Vancouver South African Film Festival.

Since its first screening, *The Thinking Garden* has been shown on four continents and in three languages at 12 film festivals, and is the Canadian selection for the 2018 United Nations Women Film Week, in Amman, Jordan.

The farm and other grassroots projects in northern villages of South Africa were the focus of the rural portion of an innovative UVic field school Vibert founded two years ago after doing community work and research in the region for more than six years.

Basani Ngobeni, Vibert’s research collaborator and the film’s assistant director, was at UVic for the launch. The event included a Q&A with Welsh, Vibert and Ngobeni. A cookbook was also made available. Follow @thinkinggarden on Twitter and @sathinkinggarden on Facebook for more information about the project.

The Thinking Garden features interviews with three generations of South African women who have sustained a community garden, including Rosina M., pictured above in a screenshot from the documentary.

Image: Elizabeth Vibert.

HUMAN DIGNITY



A family photograph dated autumn 1949 of Swiss diplomat Carl Lutz, his new wife Magda Grausz and stepdaughter Agnes Hirschi in Bern, Switzerland. Image: Archives of Contemporary History in Zurich. Image below: Agnes Hirschi's *schutzpass*, from her personal photo collection.

FORGOTTEN HERO

New survivor accounts from wartime Budapest reveal the extraordinary actions of Swiss diplomat Carl Lutz



“My hope is these survivor accounts will make Carl Lutz’s story much more well known.” - Holocaust researcher Charlotte Schallié

A University of Victoria Holocaust researcher is helping shed light on the wartime diplomatic efforts of Switzerland’s forgotten Schindler, a diplomat named Carl Lutz. Charlotte Schallié, from UVic’s Faculty of Humanities, found out about Lutz during a trip to Budapest, where she came across a monument to him while researching about her own grandmother, who had been killed in Auschwitz.

Schallié, who is Swiss but had never heard of Lutz, found and then worked with Lutz’s stepdaughter, Agnes Hirschi, to collect testimonies from survivors in Switzerland, the United States, Canada and Israel.

Schallié’s findings were published in November in the new book *Under Swiss Protection: Jewish Eyewitness Accounts from Wartime Budapest*, which was co-edited with Hirschi. Lutz, who is credited with saving 60,000 Hungarians in the largest civilian rescue operation of Jews in the Second World War, was the Swiss vice-consul in Budapest during the last three years of the war.

Schallié says while the heroic efforts of German businessman Oskar Schindler and Swedish diplomat Raoul Wallenberg have been widely celebrated, the actions of Lutz, his wife Gertrud Lutz-Fankhauser and other people who helped form the rescue team remain largely unknown. Since her research was published, Schallié has been interviewed by BBC World News, CBC television’s *The National*, CBC Radio, CFAX 1070, the *Times Colonist*, and numerous print publications.

“My hope is these survivor accounts will make Carl Lutz’s story much more well-known,” she says. “He was a deeply religious and principled man who undertook these efforts at great personal risk.”

Schallié, an associate professor in Germanic and Slavic Studies, presented her research in November in Switzerland at the world’s premier gathering for Holocaust remembrance and education, the International Holocaust Remembrance Alliance.

Hirschi says her stepfather was given a desk job after the war and was never thanked for his humanitarian

efforts because he had violated Switzerland’s neutrality.

“I had promised my stepfather on his deathbed that I would do my best that his rescue activity would not be forgotten,” Hirschi says. “The youth and coming generations should know about the atrocities during the war and that they should never happen again.”

In 1942, Lutz organized the issuing of Palestine certificates to help more than 10,000 Jewish children and youth reach Palestine by March 1944. Shortly after, Lutz authorized the production of 50,000 letters of Swiss protection, called *schutzbriefe*, designed to guarantee the safety of each person named until they were able to emigrate. He established 76 safe houses, which were under Swiss protection, to house more people including a former glass factory that became known as the Glass House. It alone ensured the safety of some 3,000 Jews during the Nazi occupation of Hungary.

BC brothers Gabor and Janos Maté’s mother, Judith, was among those who found safe haven in the Glass House. After the family came to Canada as refugees, Janos went on to become an environmental activist, and Gabor a physician, speaker and bestselling author.

Schallié says other governments, including that of Sweden, resistance fighters and the International Committee of the Red Cross followed Lutz’s example and started issuing protective letters. By the war’s end, close to 124,000 Hungarian Jews survived in Budapest, half of those due to Lutz’s efforts.

A UVic mother-daughter team played a key role in bringing these stories to publication. Graduate student Noga Yarmar and her daughter Karine Hack, an English honours and creative writing student, were among five Humanities students who contributed to transcribing, editing and translating the research. Yarmar is pursuing a master’s degree in Germanic and Slavic Studies’ new Holocaust Studies stream.

Schallié says Victoria Jewish community member Dahlia Beck also played a significant role in the project.

Under Swiss Protection is published by Ibidem Press and distributed by Columbia University Press.



Charlotte Schallié (left) with Carl Lutz’s stepdaughter, Agnes Hirschi (right).
Image: Charlotte Schallié.



Students Karine Hack (left) and Noga Yarmar (right) helped transcribe, translate and edit the testimonies from survivors. Image: Chorong Kim.

COMMENT

Our faculty's Teaching Excellence Award winner reflects on lessons learned in the classroom

BY DR. GEORGIA SITARA

I am very honoured to be the 2017 recipient of the Humanities Award for Teaching Excellence. It gives me courage and strength to continue to take my place at the head of the classroom in order to teach in these dangerous, sensitive and crucial times.

It's a pleasant irony that as a teacher, I see many lessons in receiving this award.

The first and most important lesson is that the love of my students covers me; it carries me.

I would never even have been considered for this award had it not been for students' overwhelmingly positive responses to my teaching over the years

What makes this fact most astounding is that I make my students work really hard. I know they are the future: the future teachers, doctors, lawyers, policy makers, counsellors, poets, writers, aunts, uncles, community members, members of parliament, and only they know what else.

The work we do in the classroom will shape the work they will do in the world.

Despite, and even possibly because of the rigorous training they receive, students really value the time they have spent in my classes.

By putting my knowledge, 30 years (and counting) of reading and study, to work in the service of my students, I help them realize their dreams. In winning this award, it becomes clear to me that in that process, my students have helped me to realize my own dreams, including the impossible dream of winning this prestigious teaching award.

I am the first sessional lecturer to win this award. Sessionals labour under less than ideal conditions; we teach a lot of courses with a lot of students. If we are lucky enough to be given the opportuni-

ties, we need to be able to gracefully stretch to meet the needs and requirements of a variety of departments; we need to keep developing and delivering new courses in order to be assets to the university, to stay relevant, and solvent.

Through the years, I have often taught four courses a term, sometimes I have taught courses back to back, running from one classroom to the next. Receiving this award is a reminder that ideal conditions are not necessary to do excellent work. What I need is to make the most of each moment, each class, and each student's journey.

I am sure the lessons will keep revealing themselves to me as the new year unfolds but here's one last one for

“In winning this award, it becomes clear to me that in that process, my students have helped me to realize my own dreams.”

- Dr. Georgia Sitara



Dr. Georgia Sitara is a continuing sessional lecturer for History and Gender Studies. Image: Chorong Kim.

the moment, which I hope will inspire all of us as we go about our daily work: the fruit of our labour is not immediate or obvious.

I plan and execute lessons. I give everything I have to teach the best of the scholarship in the most engaging ways. At the end of a lecture, my students file out of the classroom.

Maybe one of them will turn around before getting to the door to say “thank you.” But for the most part, most of us work hard every day without reward and recognition of the excellent work we do.

This award is a reminder that our work day may not end with uproarious applause but that does not mean our work is not valued or unrecognized.

The seeds we plant take time to grow and blossom; what we need is dedication.

All of this inspires me to up my game. Thank you for honouring my work with this award.

A MORAL imperative

Greek and Roman Studies alumna Tori Bedingfield travelled to Greece to study the remnants of human history. But a short walk from her job as an archaeologist in Athens she confronted one of today's most pressing issues—Europe's refugee crisis.

By day, Bedingfield, who graduated with a Bachelor of Arts in Greek and Roman Studies and Anthropology before completing a master's at Queen's University in classics and archaeology, works in an archaeological sciences lab.

Outside of work hours, the Victoria resident has become increasingly involved in raising money to help feed and clothe 400 refugees living nearby in an abandoned school.

"Refugee camps are full to bursting in Athens," Bedingfield says.

"So people have had to squat in abandoned buildings. The refugee crisis is very visible in Greece."

A recent study found more than half of the 2.2 million people who sought asylum in Europe over the last two years are waiting for visas and clarity about where they will live.

In the meantime, Bedingfield says families, including many women and children, have claimed as home run-down buildings without heat or water.

Bedingfield, who works at the American School of Classical Studies in Athens, where her husband, UVic Greek and Roman Studies alumnus Ruben Post is working on his PhD, became involved through



Tori Bedingfield (pictured below) runs the non-profit group Donations for Refugee Squats in Athens, which helps families and children (pictured above in a supplied photo). Image below: Chorong Kim.

the institution with delivering groceries to the refugees. A typical weekly run might include 200 bags of tea and 20 litres each of olive oil and tahini, enough to fill the trunk of a taxi and most of the back seat.

The gratitude and resilience of the asylum seekers, most of whom come from Syrian, Afghanistan and Kurdish-speaking areas, has moved Bedingfield.

"It's a horrible situation for people to live in, but life goes on for them. People are hopeful. I find that the most moving thing."

Bedingfield runs a Facebook page called Donations for Refugee

Squats in Athens. It raises additional funds to buy emergency items, such as coats, shoes and eyeglasses, as well as craft supplies and games for children squatting in the building.

"A lot of people arrive in Athens with their socks and shoes destroyed in the boat passage because they've been wet for so long," she says. "There is a big need for these items."

Bedingfield has heard horrifying stories of loss and hardship from the asylum seekers, many of whom fled their homes because of atrocities committed by the Islamic State.

Her experience in Athens hasn't changed her career path, but Bedingfield says it has motivated her to do what she can.

"We can't do anything to change the world but there's a moral imperative to do what you can, when you can, even if all you can give is \$2," she says.

Since running the Facebook page, Bedingfield has been astounded by UVic students' and alumni's generosity.

"I am wowed by Canadians and how much they've donated," she says.

Information about donations are available on the Facebook page, or by emailing torib@uvic.ca



HUMAN DIGNITY

Thirteenth Uni 101 class graduates

Brenda Plakholm picked up a flyer for University 101 a decade ago when she was working full-time at a seniors' residence. "I thought, 'Would I ever love to do something like this,'" she says. "I've always loved learning."

In December, Plakholm was among 26 students who graduated from University 101's thirteenth class for the Humanities. The barrier-free program has been offering non-credit academic courses since 2006 in the Humanities, with topics ranging from Plato's Athens to modern advertising.

For Plakholm, who dropped out of high school before returning to college in her late thirties, University 101 gave her purpose.

"I had to retire early because of health issues," she says. "I lost my identity with my job."

When she retired, Plakholm found the flyer that she picked up all those years ago. She enquired, and after waiting a short time, she joined University 102, the complementary Social Sciences course offered by the Uni 101 program.

In September, Plakholm started Uni 101, in which she studied subjects including Latin and religion, and

her favourite class—creative writing.

"Uni 101 has been a really positive experience for me," she says. "It got me out of a rut and motivated me to do things again."

Program coordinator Becky Cory says Uni 101 students have ranged in age from 20 to 87 years old.

Students experience barriers to accessing university education, including financial issues or mental health diagnoses, or lack of childcare.

"Research about poverty and marginalization shows people feel disconnected from the world around them," she says.

Cory says Uni 101 graduates often go on to volunteer in the community or become involved in the alumni program, University 201, which is offered one night a week instead of two and includes a leadership component.

"After completing Uni 101, students feel more connected; it's a passionate, engaged, active environment to be part of," Cory says.

Now that she has graduated, Plakholm plans to join Uni 201.

"I've adopted the attitude that it's never too late," she says. "I want to learn more and to keep writing."

Humanities First cohort launched



Thirty-five high-achieving students will be admitted next academic year into a new Humanities First cohort program that focuses on human rights, identity and social justice issues.

The new program, which starts in 2018-19, will include courses in English, Philosophy, History, and Gender Studies. Students will share classes with a group of dedicated students, including special courses on Germany's response to the current refugee crisis.

Dean Chris Goto-Jones says the group will learn what it means to be a student of the Humanities in our contemporary world. "The new cohort program in the Humanities adds a special element of experiential learning for students excited about building their own learning communities and sharing these experiences with like-minded peers," Goto-Jones says. "It's a new opportunity for our students, and I'm excited to see what they make of it."

Also in the fall, the faculty will welcome students to a new Living Learning Community in residence, designed especially for Humanities students. Students admitted into the residence will share core values related to the Humanities, including creativity, justice, human dignity and a commitment to making humanity better through education and social action.

Writing and study groups, career workshops and events that connect students with professors outside the classroom will be among activities organized for the Living Learning Community. Associate Dean Academic Lisa Surridge says the faculty is thrilled to offer the opportunity for Humanities students to live as a group in residence.

"We hope that class topics will spill over into dorms," she says.



University 101's Brenda Plakholm (left) celebrates graduation with program coordinator Becky Cory (right). Image: Supplied.

INNOVATIVE EXPRESSION

German play delivers message of tolerance

No play could be more acutely relevant in our troubled transnational world than *Nathan der Weise*, the most celebrated tolerance play of the German Enlightenment.

In December, students in the course Performing German Drama staged an abridged version of the play that strives to be both a faithful rendition of the original while also reaching out and engaging in a dialogue with our world today.

Germanic and Slavic Studies assistant professor Elena Pnevmonidou chose the play, published in 1779 by German playwright Gotthold Ephraim Lessing, for its urgent relevance.

Set in the twelfth century Jerusalem of Saladin amidst the turmoil of the crusades and hostility driven by cultural prejudice and religious fanaticism, the play promotes a vision of cultural understanding based on reason, shared humanity and the common origin of Judaism, Christianity and Islam.

“We wanted to take our audience through the treacherous waters of ready-made opinions and modes of being, all the way to the edge of the precipice, to the almost-tragedy of Lessing’s dramatic poem—and then make the call to them to do their part towards building a better world,” Pnevmonidou says.

She designed the course to bring together advanced and beginner students of German, with the more experienced students tutoring their less fluent counterparts.



The course brought together beginner and advanced students of German to stage a play that explored issues around tolerance, politics and religion. Image: Tobias Dietrich.

“The course gave language students of all levels the opportunity to engage meaningfully with culture and literature in the original German and to do so at as sophisticated a level as possible,” Pnevmonidou says.

“The feedback I received from the students was very positive.”

French theatre project transforms learning and teaching



Imagine yourself in a submersible, thousands of feet under the sea, probing volcanic vents where marine life thrives in inky darkness.

Attendees plunged imaginatively into these deep waters in September as a unique collaborative project, *En Eaux Profondes*, brought together for a theatrical performance scientists from Ocean Networks Canada, a French theatre company, and students from the Department of French and the School of Earth & Ocean Sciences.

The experience challenged participants to step beyond their comfort zone, as scientists became actors and creative writers, professors learned alongside students, liberal arts students brought poetic expression to marine science, and audience members occupied the stage with actors.

Professor Sara Harvey, whose graduate class in French theatre participated as actors in the play, summed up the interdisciplinary collaboration as “a transformative and inclusive way of learning and teaching.”

The project *En Eaux Profondes* brought together scientists, graduate students and a French theatre company. Image: Chorong Kim.

Malahat celebrates 50 years

The first edition of *The Malahat Review* came off the presses the same year as Expo '67 was in Montreal, the Canadian poet Margaret Atwood won a Governor General's literary award and the first moon landing was still two years away.

The iconic literary journal, housed within the Faculty of Humanities at UVic since its inception and celebrating its 50th anniversary in 2017, has served as a springboard for some of the most recognizable names in Canadian publishing.

The Malahat was the first to publish a short story by Canadian author Yann Martel, 14 years before he went on to win the Booker Prize for the international bestseller *Life of Pi*. The journal dedicated an entire issue in 1977 to Margaret Atwood's work—before she became internationally known and only five years after she published her pivotal survey of Canadian literature, *Survival*.

Poets such as Michael Ondaatje, Dionne Brand, Lorna Crozier and Patricia Young have frequently graced its pages.

In its 50-year run, *The Malahat* has played a major role in the literary arts scene by publishing works of national and international writers, nurturing new and emerging talents, and presenting perceptive critical essays on literature and the visual arts.

"Publishing in *The Malahat* is a rite of passage for many writers, who feel that they have 'arrived,'" says outgoing editor John Barton, who took over the role in January 2004 and retired in January 2018.

"The consistent quality of its content attracts the best writing and writers."

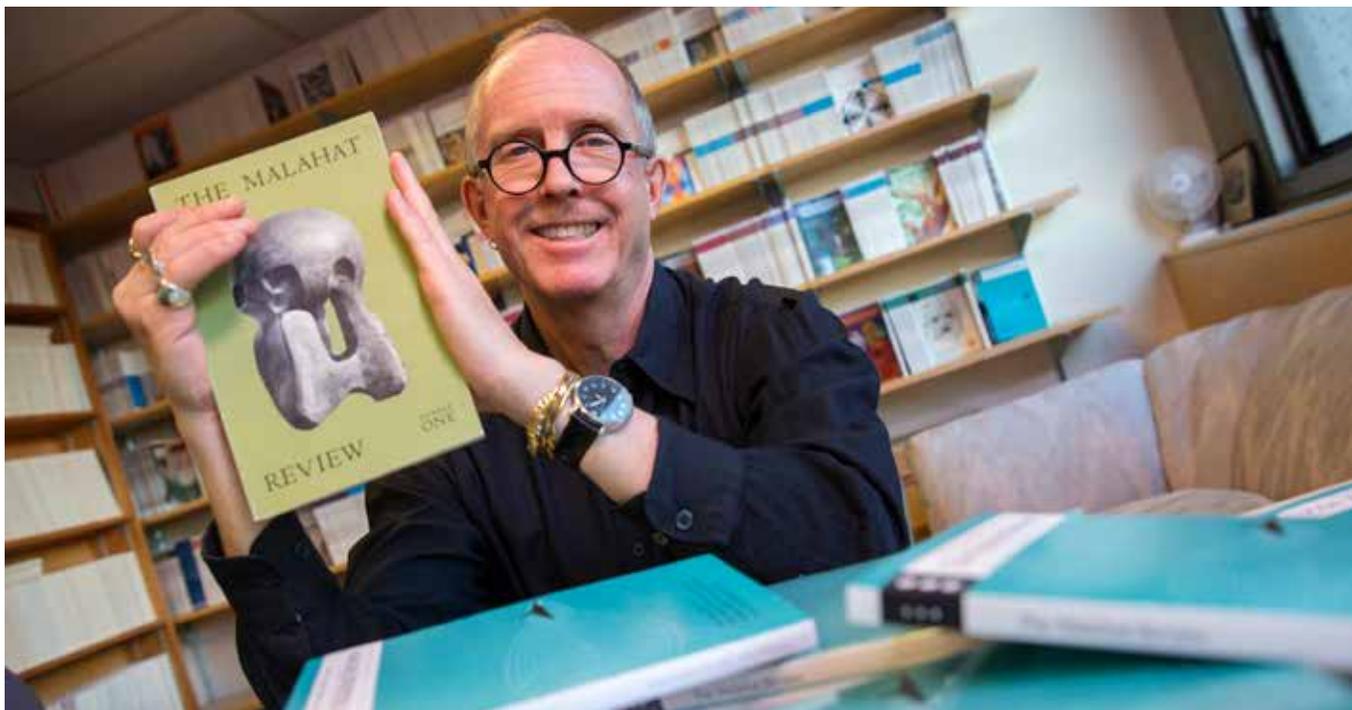
Founding editors Robin Skelton and John Peter, then professors in the Department of English at UVic, established the journal in 1967. The Faculty of Humanities has supported it over its history, with the Faculty of Fine Arts providing additional funding in recent years.

"Over the last 50 years, *The Malahat* has been at the forefront of literary culture in Canada, publishing the very best in poetry, fiction, and creative nonfiction," says Dean of Humanities Chris Goto-Jones. "Both faculties are proud to continue supporting this iconic magazine and to join in the celebrations of its semi-centennial."

Skelton was its first editor, a well-known poet and founding chair of the creative writing department at UVic. Initially carrying the subtitle "An International Magazine of Life and Letters," the journal at first reflected Skelton and Peter's backgrounds and connections in the international literary community, with the first edition including a selection of previously unpublished letters written by D.H. Lawrence.

The Malahat has had six editors over its lifetime: Barton, Constance Rooke, Derk Wynand, Marlene Cookshaw, Skelton and Peter. A special 50th anniversary edition celebrated its 200th edition. UVic Libraries produced a limited-edition monograph publication commemorating the journal's golden anniversary and a new exhibition at UVic Legacy Art Galleries highlighted the role of art in the journal.

Outgoing editor John Barton holds up the first edition of *The Malahat Review*, which has been housed in and supported by the Faculty of Humanities since the literary journal's inception in 1967. Image: UVic Photo Services.



INNOVATIVE EXPRESSION

Humanities summer camp launched

Grade 7 to 9 students had the chance to learn about and try their hand at old technologies as part of our inaugural UVic Humanities summer camps in July and August.

Offered in partnership with Science Venture, the History Bytes camp gave students the chance to explore 18th-century journals at the library archives. PhD English student Sam MacFarlane then oversaw a hands-on class on 19th-century printmaking, during which students produced their own linocut prints, as seen below.



Grade 7 to 9 students produced linocut prints as part of the faculty's inaugural summer camp, History Bytes. Images: Stephanie Harrington.

English lit inspires DIY



Grad students Kailey Fukushima and Kaitlyn Fralick turned campus into a game with their app, *Somapo* (right).

Forget zombies or vampires—instead, University of Victoria English students turned to literature for inspiration to create two indie video games for their graduate class.

Open the Arcade, hosted in December in the new Digital Scholarship Commons in the Mearns Centre for Learning – McPherson Library showcased two student-produced video games, *Somapo* and *Adventures of a Sticky Leaf-Dweller*.

Jentery Sayers, an associate professor in the Department of English, asked students in his digital literary studies ENGL 508 class to engage in the do-it-yourself culture they were studying around indie games, even though they had little to no coding experience.

“With indie cultures, you see games function as jokes, letters, gifts, performances and even activism,” Sayers says. “They don’t need to be packaged AAA games from large studios producing content for popular audiences.”

Master’s students Kailey Fukushima, Kaitlyn Fralick and Talia Greene turned the UVic campus

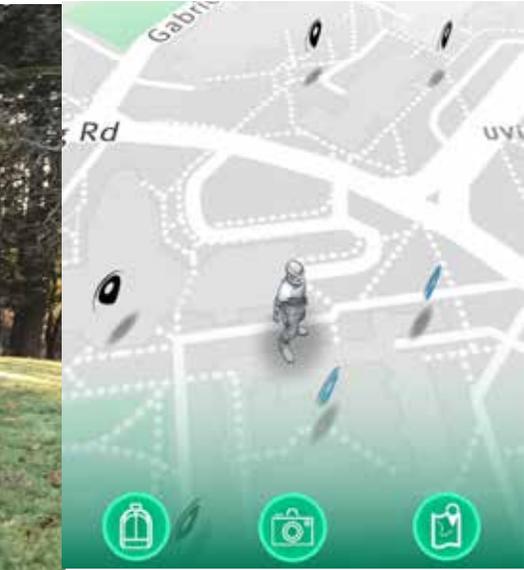
into a game with their app, *Somapo*, using mapping software created by Vancouver studio Motive.io to guide students around familiar locations such as the quad.

They drew on the creative techniques of Oulipo, a term coined in the 1960s by a group of French writers and mathematicians who imposed constraints on their work. *Somapo* asks players to use an app on their phone while wandering around campus. In the process, players pick up “constraints,” which prompt them to act in certain ways, such as smiling or sitting.



Absurdism inspired these students to create the 2-D children’s video game, *Adventures of a Sticky Leaf-Dweller*.

video games



“We welcomed the opportunity to challenge our classmates’ perceptions of their daily routines through a personalized video game that centred around the willing adoption of rules and constraints,” Fukushima says.

Absurdism, meanwhile, inspired students who created the 2-D game *Adventures of a Sticky Leaf-Dweller*, which Donny Kimber, Ashley Howard, Jodi Litvin and Mairi Richter described as anti-capitalist and anti-accumulative (i.e., not involving the accumulation of points or items).

Players guide the character Twiggy as they collect and throw fallen leaves in the air. The focus is on playing for fun, rather than competing.

“It corresponds with the myth of Sisyphus, which interested [20th-century writers] Samuel Beckett and Albert Camus. When you play as Twiggy, tasks can’t be completed and actions aren’t heroic,” says Sayers. “The trick is to find some humour when you can’t find explanations—to not be too earnest or purposeful about games.”

Fukushima says she found the process of creating *Somapo* difficult but rewarding, and hopes the group will keep developing the game.

“I was drawn to this course because it offered a unique hands-on approach to studying digital media and literature that I hadn’t encountered before,” she says.

Artwork confronts issues of gender and identity

Students in Dr. Georgia Sitara’s Gender Studies 100 class had the opportunity to draw, paint, write, collage and otherwise express their relationship to course material as part of a final creative project. “It is also an applied learning assignment where students get to use course readings and films to reflect on their own lives and experiences,” Sitara says. Here are some examples of their work:



Katie explored religion and sexuality through collage for her creative project (left), while her classmate K’sana created a *Feminist Colouring Book* that included popular figures such as bell hooks.

Student M explored their identity through illustration (right). They write: “As a queer, non-white person existing in the Western world, I have come to understand my vision of the world has been altered and I further explored the terminology relating to how I feel within the scope of our social climate.”



COMMENT

A philosophy student addresses his fellow undergrads on the subject of belonging

BY HARMONY EZEUKO

My fellow undergraduates, I do not know where to begin on advising each one of you on how to belong.

There is a plethora of you, and while you form the collective class of 2021, you still remain individuals with unique sets of experiences.

But you see, that is the one thought we all must not forget, which is that we are all individuals. In our numerous attempts to belong, we very quickly shed that precious individuality in favor of a collective personality. We subconsciously wear our greys and blacks to blend in; we forbid the world from knowing that today was everything but a good day—"I wish..."; we say, and we stop there, because we don't even properly know what we wish.

I wonder, do we wish to be ourselves? To let the world see that we cried yesterday but we are stronger now? Or do we wish that we constantly conceal ourselves because the person next to us is doing so?

I have a wish. I wish to be continually granted the opportunity to study philosophy. What about you—what is your wish? You don't have to tell me; you only have to tell yourself, because that is who matters.

Allow me now to properly begin my speech on how to belong.

There was a girl, only about seven years old, who was shy as a fawn. She was shy in all respects, except in one thing: that is, making known to everyone how beautiful the world was and those who lived in it. In that regard she was brave: she would often speak of people's hearts, their concealed intentions, what they could be if they truly listened to themselves, and of course how we could all learn from what goes on around us. To many she was odd and admirable, but above all, she was misunderstood. So thoroughly misunderstood was she, that many times she was disliked by others who didn't want her truths. "I say this only to help you", she would call out, but where help is not wanted it is never valued. Because she was largely

wandered, not in silence, but as another person. She knew the intentions of people, so she knew how to adjust to them. If she couldn't belong, perhaps being someone else would allow her to. And that, my fellow undergraduates, is how many of us wander: as long as we are agreeable to those we come across, then there is no harm done. And now you are gathered here before me today attentive on how to belong. So, then, let me provide you with the first step, so that, from there, you may begin to build future, stable steps. Do not harm yourselves, and in so doing you will not harm others.

When you tell yourself that you are not good enough, be sure to accompany it with "I will get better". And when you tell yourself that you are not good looking enough, be sure to accompany it with "but one day I will

"Do not harm yourselves and in doing so you will not harm others."

- Philosophy student Harmony Ezeuko

misunderstood, she never truly belonged anywhere. Her truths were unwelcome, and so ultimately she was unwelcome, because her truths were what defined her. So she

be". It is fine to temporarily disagree with your looks; it is not fine when that starts to cause harm, so give yourself hope. And when you dislike someone, be sure to thoroughly question yourself. And when you are sad, be sure to cry.

Because when you do not want to get better, then you do not want others to get better. Because when you do not want to look better, then you do not want others to look better. Because those who dislike others started from disliking themselves. And because when you do not cry, you force others to cry for you. So, by not harming yourselves you do not harm others.

There, my fellow undergraduates, is how you can belong. To belong was never really about finding those who share the same interests as yours. Belonging always starts with working to understand who you are. Our undergraduate future provides us with just the right environment for such work on ourselves.

Here at university we have the opportunity, and may we always remember the happiness we will experience once we begin discovering all the truths about who we are. Only then will we have belonged.



Harmony Ezeuko delivered a speech to new Humanities students on how to belong. Image: Spencer Pickles.

Dear fashion:

English 207 Introduction to Cultural Studies student Robyn Page chose a creative way to challenge the fashion industry—through needlework.

Her paper, called “Feminist Embroidery: Challenging Patriarchal Norms Through ‘Passive’ Art Forms,” even inspired Page to produce her own embroidery work (pictured right).

Here is an excerpt from the paper:

“When thinking of embroidery it is doubtful that the first image that comes to mind is a radical, violent, or obscene art work. Most would agree they picture a phrase similar to ‘home sweet home’, or a Christian psalm, or perhaps some flowers, all of these most likely to be found in a kind old woman’s guestroom.

For generations embroidery has been a symbol of femininity and passivity, but recently I was surprised to learn about feminist embroidery. Feminist embroidery transforms the art that was historically used to offer educational lessons of femininity. Through the satirization of past ideals of women and expressive cursing, feminist artists have been drawing an audience towards an art form that challenges all patriarchal norms.

Feminist embroidery to me was the perfect art form to be both political and friendly. I already had a couple of ideas of

what I wanted to say, but I spent a couple of days researching problems surrounding women and other embroidered works by feminist artists.

Once I had finally sketched my personal design, I asked my roommate to teach me some of the most common stitches. She kindly and patiently taught me, and for weeks I laboured to complete a relatively tiny art piece. I was surprised at how something so simple could also be so frustrating to complete, and so time-consuming.

However, once I had finally finished the project I loved it. The image I stitched depicted a cute pair of jeans. It is obvious that these jeans are women’s jeans on account of one small detail: the pockets. Women’s pants are infamously known for rarely having pockets. Whether this stems from the historical significance of men having to carry money or because the fashion world strives for a slender figure, it is extremely inconvenient for most women who desire the seemingly simple addition of fabric



Robyn Page sewed a clear message for the fashion industry in English 207.

to their pants. I know countless stories of women who bought a pair of pants, only to find that the pocket had been sewn shut, for no perceivable reason. Pockets should not be something women have to fight for, and yet it seems it might be necessary. My art piece directly challenges the fashion industry with the phrase ‘All I want are some Fucking Pockets.’ Though the embroidery is sweet, with lovely flowers and bright colours, the message is very political—and very clear.”

Conference brings academic lens to heavy metal studies

In June, UVic hosted a conference that brought together two unlikely partners: heavy metal music and academia. The biennial conference of the International Society for Metal Music Studies took place from June 9-11.

The conference, called *Boundaries and Ties: The Place of Metal Music in Communities*, was sponsored by the Office of the Dean of Humanities, the Department of English, UVic’s Alumni Association, and UVic Student Services, with additional support from Heavy Metal UVic and UVic Metal Studies.

Organised by English’s Dr. Shamma Boyarin, as well as Dr. Anna Chilewska and Dr. Gabby Riches, both from the



UVic History alumna and metal musician Brittney Slayes. Image: Supplied.

University of Alberta, the conference drew more than 40 speakers from academic institutions in 11 countries.

“Alongside the content that focused on global aspects of metal, there were many papers and speakers that highlighted the place of metal in Canadian communities—including Victoria and Vancouver Island,” Boyarin says.

Metal scholar Dr. Keith Kahn-Harris gave a keynote address, as well as UVic History alumna Brittney Slayes, who spoke about being a female metal musician.

Slayes is vocalist of the band *Unleash the Archers*, whose album release concert was one of four metal shows that took place in Victoria alongside the conference.

HUMANITIES RESEARCH AT A GLANCE

2016 Books

Penny Bryden, History
Canada: A Political Biography

Margaret Cameron, Philosophy
Sourcebook in the History of Philosophy of Language: Primary Source Texts From the Pre-Socratics to Mill

Catherine Caws, French
Learner Computer Interactions: New Insights on CALL Theories and Applications (with M.J. Hamel)

Christopher Douglas, English
If God Meant to Interfere: American Literature and the Rise of the Christian Right

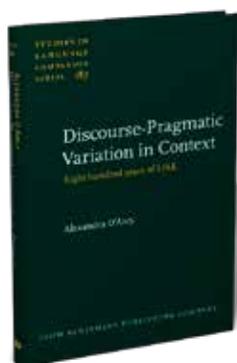
Chris Goto-Jones, Philosophy
Conjuring Asia: Magic, Orientalism, and the Making of the Modern World

The Virtual Ninja Manifesto: Fighting Games, Martial Arts, and Gamic Orientalism

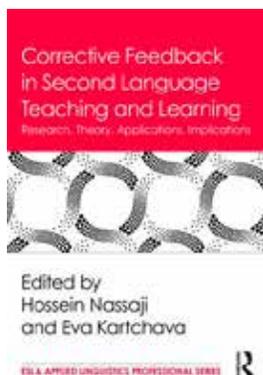
Colin Macleod, Philosophy
Have a Little Faith: Religion, Democracy and the American Public

Ulf Schuetze, Germanic and Slavic Studies
Language Learning and the Brain: Lexical Processing in Second Language Acquisition

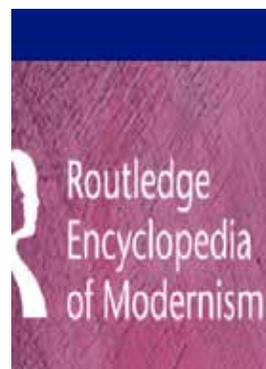
Richard Van Oort, English
Shakespeare's Big Men: Tragedy and the Problem of Resentment



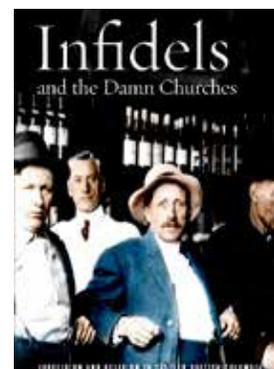
Alex D'Arcy, Linguistics



Hossein Nassaji, Linguistics



Stephen Ross, English



Lynne Marks, History

Major Digital Projects

Jordan Stanger-Ross, History
Landscapes of Injustice

John Lutz, History
UVic Songhees conference
Colonial Despatches

Claire Carlin, French
Ewa Czaykowska-Higgins, Linguistics
Janelle Jenstad, English
Elizabeth Grove-White, English
The Endings Project

Ray Siemens, English
Multiple projects in the Electronic Textual Cultures Lab

Janelle Jenstad, English
Map of Early Modern London
Internet Shakespeare Editions

Faculty members' books

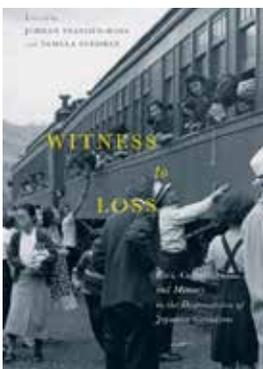
SSHRC Researchers

Neilesh Bose	Janelle Jenstad
Nick Bradley	John Lutz
Paul Bramadat	Allan Mitchell
Penny Bryden	John Price
Brendan Burke	Stephen Ross
Marion Caldecott	Patrick Rysiew
Margaret Cameron	Jentery Sayers
Claire Carlin	Charlotte Schallié
Catherine Caws	Ray Siemens
Rachel Cleves	Jordan Stanger-Ross
Jason Colby	Jill Walshaw
Alex D'Arcy	Adrienne
Serhy Yekelchyk	Williams-Boyarin
Erin Ellerbeck	David Zimmerman
Li-Shih Huang	

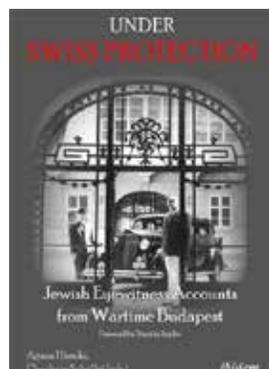
Social Sciences & Humanities Research Council Awards

**Total funding 2016-17:
\$2.335 million
Researchers: 28**

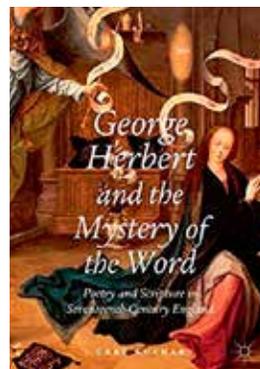
published in 2017



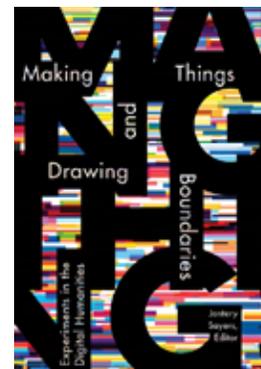
Jordan Stanger-Ross, History



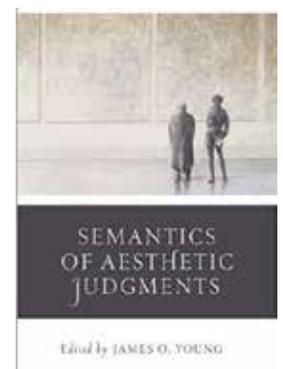
Charlotte Schallié,
Germanic & Slavic Studies



Gary Kuchar, English



Jentery Sayers, English



James O. Young, Philosophy

GIVING AT A GLANCE

Rippin Room honours late faculty dean

In March, a moving ceremony marked the designation of the History Reading Room as the “Rippin Room” in memory of Andrew Rippin, much beloved former dean of the faculty.

Rippin, who led the faculty from 2000 to 2010, was a professor of History and noted researcher on Islamic History and Qu’ranic studies. He was made a Fellow of The Royal Society of Canada in 2006, and awarded the David H. Turpin Gold Medal for Career Achievement in Research in 2015.

Tributes were offered by History Chair John Lutz who recalled Rippin as dean, friend and kayaking companion, as well as by current Humanities Dean Chris Goto-Jones, who said how moved he has been by seeing Rippin’s model of compassion and wisdom still very alive in our faculty.

The mood of the room was captured by Helene Cazes, from the Department of French, who hoped that some future student, perhaps decades from now, would see Rippin’s picture on the wall of the reading room and perceive his qualities of wisdom, scholarship and wit.

History Chair John Lutz said Rippin served the UVic community with his combination of calm lucidity and forceful intellect.

“He is remembered as a brilliant scholar, an outstanding mentor and a thoughtful, generous friend,” Lutz wrote in a tribute.



Andrew Rippin was honoured in a ceremony in March.
Image: Spencer Pickles.

Awards created in 2017

Undergraduate

Doug Beardsley Scholarship

One or more scholarships of at least \$1,000 will be awarded to academically outstanding undergraduate English Major or Honours students who write the best paper on modern poetry.

Christine Welsh Scholarship for Indigenous Students in Gender Studies

One or more scholarships of \$1,000 will be awarded to academically outstanding Indigenous undergraduate student entering third or fourth year with a declared major in Gender Studies.

Andrew Rippin Award

A \$500 prize will be awarded to an undergraduate or graduate student who has the best paper within the discipline of Islamic Studies at the annual MEICON-BC student conference.

William and Amelia Kushniryk Memorial Award

One or more awards of at least \$1,000 will be granted to undergraduate students of Ukrainian language and/or culture courses in the summer academic term through an accredited program in Ukraine.

Heather Lindstedt and Brian Pollick Fellowship

For the next five years, a \$5,000 fellowship will be awarded to an Art History and Visual Studies PhD student. This fellowship is adjudicated by the Centre for Studies in Religion and Society.

Didier Bergeret Scholarship

One or more scholarships of at least \$1,000 will be awarded to an academically outstanding French Major or Honours student.

Graduate

Holocaust Studies Graduate Travel Award

\$1,000 will be awarded to one or more graduate students in the Department of Germanic and Slavic Studies to support travel costs associated with the practicum component of their program.

Murray Dawson Fellowship in Humanities

Two fellowships of at least \$3,000 will be awarded to academically outstanding students entering or enrolled in a graduate program in the Humanities. This endowment will give its first award in 2019.

Dawson's transformational gift

An unexpected bequest from a B.C. man, possibly amounting to as much as \$1 million, will enable a graduate scholarship, support for research, and further fundraising opportunities for the Faculty of Humanities.

The late Murray Dawson graduated from the University of Victoria with a bachelor's degree in political science and English in 1989.

Soon after he went to live in Vanderhoof, B.C., where his sister, Marion Mills, says he worked with adult students who were finishing their GEDs.

"He always ended up with crowds of friends, no matter where he lived," Mills said in October, when the gift was announced.

Dawson eventually returned to Vancouver Island to be near the ocean, keeping boats at French Creek and Quadra Island. Toward the end of his life, he was involved in an accident that resulted in his leg being amputated. Mills says her brother maintained his sense of humour and love for helping others.

This impressed the administration of his rehabilitation facility and they asked him to visit and encourage other amputees and victims of trauma, which he did. Dawson liked to garden, paint, play music and write poetry.

Humanities Dean Chris Goto-Jones said the faculty was



The late Murray Dawson, pictured above in a photo supplied by his family, made a generous and unexpected bequest to the Faculty of Humanities.

grateful for Dawson's generosity. "While so sad to find out in this way, it is wonderful to learn that Mr. Dawson felt his time in our faculty changed him; his gift is truly transformational for us now," Goto-Jones said.

Make a difference: donate to the Humanities

Our donors are inspired by the same mission we are in the Humanities—to provoke, engage, enrich and inspire.

Donors play a crucial role in supporting our students and faculty, who are striving to build a better world. These generous supporters allow us to realize our mission in a way that takes us beyond what would otherwise be possible.

Greek and Roman Studies student Charlie Kocurek was able to travel to ancient ruins in Greece last year thanks to help from the Margareta von Rudloff Travel Assistance Award.

Over three months, Kocurek explored monuments, museums, history and architecture as part of the Greek and Roman Studies Semester in Greece program.

Toward the end of her study trip, she visited an excavation site at Ancient Eleon in central Boeotia. She decided to stay another three months for the department's Summer Field Course, helping on an excavation project along with other UVic students. From May to the end of June, she spent her mornings excavating in the trenches and afternoons inventorying ceramic sherds. Kocurek says the experience made her realize the importance of first-hand learning.

"You can read all of the scholarship about a site, but when you are there in person, it can spark original ideas," she says.

"These are experiences you can't get from reading books in a classroom."

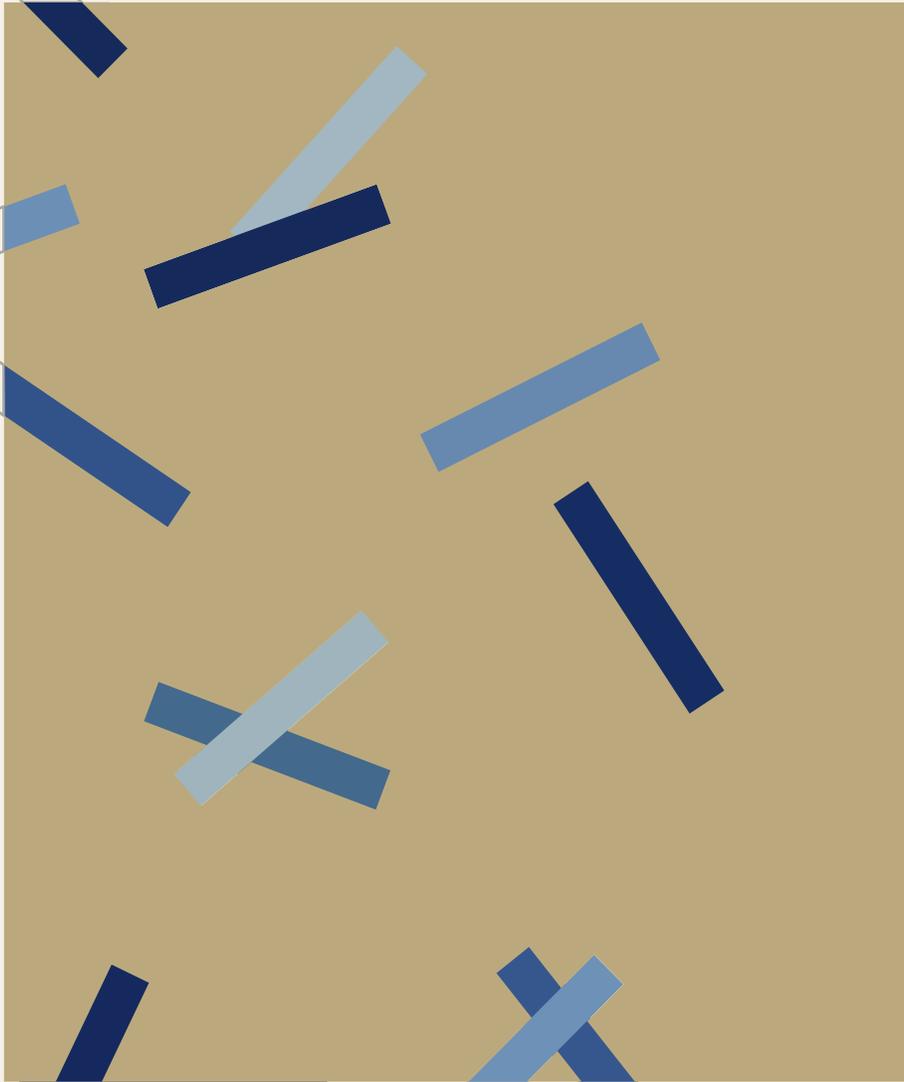


Charlie Kocurek, pictured above in a supplied photo, won an award to study in Greece.

Contact Humanities Development Officer Chrystal Phan at 250 853-3893 for information about donating or give online at uvic.ca.

About the artist

Akira Weng is the artist whose illustrations are featured in the annual report. Weng grew up in Victoria and graduated from UVic with a Bachelor of Arts in Philosophy. He works on design in his free time. While he was a student, Weng won the faculty's first design competition, called Legendary Humanities. His winning Engage Myriad Voices poster is featured on our new faculty tote bags. "Studying in the Humanities has enriched and influenced all aspects of my life, including design," Weng says. We are proud to feature this talented artist's work.



University
of Victoria