

C L A R I T Y

ARTS. HUMANITIES. LANGUAGES. SOCIAL SCIENCES.



COLLEGE OF LIBERAL ARTS
University of Alaska Fairbanks

CLARITY 2017

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THE PURSUIT OF TRUTH

By Todd Sherman, CLA Dean

to people who show this exaggerated confidence in public or political life.

The value of doubt and deliberation seems to be a quality of diminishing value in recent years. Politicians and TV personalities seem particularly known for dwelling in the land of confidence and certainty. In a sound-bite world, they can seem smarter than the rest of us just by virtue of an assumed certainty and louder voice, regardless of the facts. Some politicians start in office through a democratic process then through strong-arm maneuvers "transition" into authoritarians running an autocratic government where their opponents end up in prison or meet untimely deaths. For us to build a more vibrant and durable democracy responsive to the needs of its people, we need more citizens who

are willing to intelligently question and doubt in the pursuit of truth.

The College of Liberal Arts instills in our students the skills of effective communication, critical thinking, analytical reasoning and evaluation in the pursuit of truth. How do we use these processes in our roles of educated voters and citizens? We have many excellent teachers in our college, and they continue to shape the future of Alaska. Three of the past five Usibelli Distinguished Teaching Award winners are from CLA: the late philosophy Professor Joseph Thompson, Professor Jonathan Rosenberg in political science and historian and Arctic and Northern studies Professor Mary Ehrlander. Great teachers teach the importance of thoughtful inquiry and the idea that how

Staff: Kael Knight, Clarity magazine writer; Naomi Horne, CLA advancement officer and Clarity art and editorial director. Unless otherwise noted, all Clarity articles were written by Kael Knight.

Editorial Board: Professor of English Eric Heyne, Assistant Professor of Political Science Alexander Hirsch, CLA Advancement Officer Naomi Horne, Clarity Writer Kael Knight, Assistant Professor of Music Paul

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every morning. Thanks as well to University Relations' Sam Bishop for proofreading and JR Ancheta for great photography. This issue was designed by Dixon Jones, Rasmuson Library Graphics.

Cover: Raindrops on pavement, seen from an office window; UAF photo by JR Ancheta. All photos not noted otherwise are courtesy of JR Ancheta.

uaf.edu/cla/

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Want to follow student art like this? Visit our Instagram account @uafcla. Image courtesy of Katherine Reichert.

“TO BUILD A MORE VIBRANT AND DURABLE DEMOCRACY, WE NEED MORE CITIZENS WHO ARE WILLING TO INTELLIGENTLY QUESTION AND EXPRESS DOUBT IN THE PURSUIT OF TRUTH.

to formulate questions is often more important than the answers we find. It is imperative that we hone our curiosity in our pursuit of the truth. I feel that doubt, or skepticism if you prefer, is inextricably bound to the human quest for knowledge. Critical thinking is a crucial component of CLA's mission. It is expected that we will wrestle with questions, definitions and how crucial these are in civil discourse and in the pursuit of truth.

In this rapidly changing world, the truth is of momentous importance, and the ability to discern the truth is of greater value still to an individual and to a society. Blind acceptance of unsubstantiated claims and points of view that align with one's own world view are helpful to no one (except

those hoping to manipulate the public) and may only serve as a disingenuous distraction. The College of the Liberal Arts teaches our students how we may seek the truth, using skills in communication, reflection, analysis, reasoning and interpretation. The liberal arts education we serve here at UAF is an engaging, passionate and intellectual experience. A rigorous education is needed for our students to fully participate in our society through their studies and pursuits in and out of the classroom. In these pages are just a few stories of the very many that are a part of what we do and who we are here in the College of Liberal Arts ■.

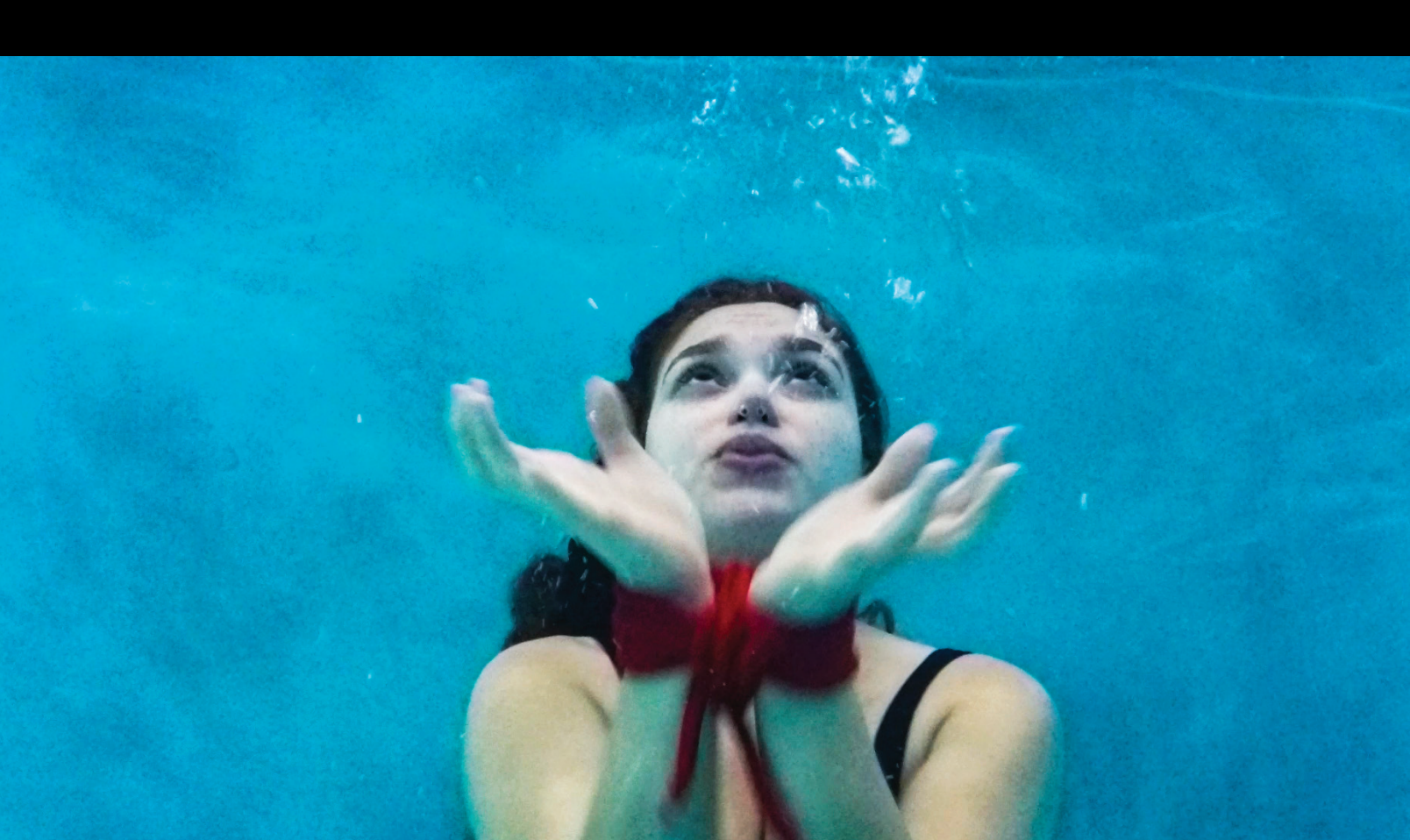
The College of Liberal Arts is the largest academic unit in UAF. A vibrant array of disciplines makes up CLA, everything that falls under arts, languages, social sciences, and humanities is included. At CLA we promote the sharing of knowledge and the art of critical thinking. We offer 41 degrees from the following departments:

Alaska Native Language Center
Anthropology
Arctic & Northern Studies
Art
Communication & Journalism

Cross-Cultural Studies
English
Foreign Languages & Literatures
History
Justice

Linguistics
Music
Philosophy & Humanities
Political Science
Psychology

Social Work
Sociology
Theatre & Film
Women, Gender, and Sexuality Studies



BODIES OF WATER



“It changes life, having known death.”

—Maya Salganek

By Kael Knight, CLA Writer

The scene fades slowly from black. We are underwater, the lights and sounds are distorted and unreal. There are glimpses of someone — a woman — struggling against a rope tied around her wrists. Her cries are muffled by the water, her words passing in tiny bursts of air, rushing by to reach the surface. She is pleading for help, shaking her wrists, trying desperately to escape. Then she stops.

Everything is quiet, everything is still, and the woman looks directly into the camera, air bubbles streaming from her lips and nose. A voice comes from nowhere, a stressed, tired voice on the verge of breaking, emotion welling up in every word. “Each time I touch the water...I can’t forget. I want to. Oh, how I want to. But I can’t. I shouldn’t.”

In fall 2016, a dedicated and diverse film crew began production on one of the most personal projects ever developed by the Department of Theatre and Film, principle film production on the screenplay “Bodies of Water,” written by Adrina Knutson.

In 2012, Knutson passed away in a car accident in Tanzania, where she had been working on a film project with UAF Professor Len Kamerling. Knutson received a posthumous degree in film from UAF in 2013, the year she would have graduated.

Knutson wrote “Bodies of Water” while enrolled in Kamerling’s class. A few years later Maya Salganek decided to produce it. Salganek is an assistant professor of film/video arts and the

director of “Bodies of Water.” She knew Knutson very well and had been looking for a screenplay of hers to produce. This script stood out to everyone who read it. Jill Shipman, the assistant director, described it as “inspirational and heartbreaking.”

The screenplay tells a story of two sisters. The oldest sister, Leona, fails to save her younger sister, Willow, from drowning. The remainder of the story follows Leona through a particularly difficult path to find escape from her overwhelming guilt, all the while exploring themes of grief, sorrow, cruelty and isolation. Salganek described it as “a story of feeling estranged from something bigger than us.”

The characters and symbolism contained within the script drive people to deeply examine the psychological sides of the message Knutson’s work conveys. According to Salganek, members of the cast and crew still disagree on what certain aspects of the script mean. Screen plays this good do not come around often, and Salganek knew it. “There was almost no question in my mind,” she said. “We needed to film it.”

Filming would be a challenge. The script was ambitious, much more than what Salganek believed a beginning film crew could

RACK FOCUSING RACK FOCUSING IS THE ACT OF FOCUSING CLOSELY ON SOMETHING IN THE FRAME TO THE POINT WHERE EVERYTHING ELSE IS OBSCURED, THEN ADJUSTING THE FOCUS SO THAT ANOTHER OBJECT IN THE FRAME, PREVIOUSLY OBSCURED, BECOMES THE FOCUS OF THE SHOT. RACK FOCUSING IS OFTEN USED IN MOVIES TO REVEAL A HIDDEN DYNAMIC OR TO SHIFT THE AUDIENCE’S ATTENTION TO ONE PARTICULAR SUBJECT. “BODIES OF WATER” CONTAINS SEVERAL SHOTS USING RACK FOCUSING. ▼ THE MOVIE STILLS BELOW DISPLAY RACK FOCUSING: ONE FRAME FOCUSES ON ONE ACTOR, THE NEXT FRAME EXPANDS FOCUS TO INCLUDE BOTH ACTORS.



◀ Top: Ariana Polanco, playing the character Leona, filming a water tank escape scene. Bottom: A dream sequence from the film, starring Polanco as Leona.



handle. As part of the new course structure put into effect this year, Film Production I and Film Production II were combined on set, the idea being the students with more experience would be given pivotal roles. Beginners, including high school students taking the course for dual credit, would have supporting roles. Salganek also hired a number of professionals to mentor her students. A few alums who knew Knutson volunteered to help mentor as well.

The crew had to alter the script to fit the available resources. For instance, there was a scene in the original screenplay that took place in a subway station. Fairbanks is a little short on subway stations, so the scene was moved to a bus stop. Everyone wanted to stay as close to the original script and message of the film as possible while reworking these details. In order to achieve this, Deanna Knutson, Adrina Knutson's youngest sister, was brought on as assistant script supervisor.

For Deanna Knutson, the script resonated on an entirely different level, which is why she was so perfect for the position. She knew her sister better than anyone on set, and some of the earlier scenes of the script were heavily based on memories from her and her sister's childhood.

Ariana Polanco, a UAF theatre student, was cast in the lead role, Leona. Polanco didn't expect to be selected as the lead, saying she was hoping for a role as an extra. She was as taken with the script as anyone. "The story is quite powerful," she said in a cast interview. "I really commend...the writer, Adrina, for writing a character like that."

There was no questioning the cast and crew's dedication to the project. They often went to extremes in order to bring the film to life. There were at least three divers outfitted with scuba gear and action cameras to film an underwater scene at a local lake. Another lake scene was shot using an aerial drone. The cast spent hours outside, wet and cold, in order to get the shots they needed. Many shots used a number of local child actors. Polanco had

▲ Professional acrobats on the circus stage in the later half of the film.

◀ "Mister," a pivotal character in the later half of the film, silhouetted on stage.

to film many scenes underwater in which her wrists and ankles were tied together and she had to appear to be drowning. Later in production, a snake wrangler and a few acrobats were hired. Fairbanks locals will recognize Golden Heart Plaza downtown by the river and Cornerstone Plaza here on campus, among other familiar locations used in the film.

Even though most students on set did not know Adrina Knutson, everyone could tell what this film meant. “The actors felt the words,” Salganek said. “They knew from day one that this project was important.”

“I feel very fortunate, and have a lot of gratitude to be able to work on this project in particular,” Shipman said. “I was very moved by the situation in general. I take it very seriously, what we’re doing. It’s a responsibility to tell this story the best we can, and to execute the film in Adrina’s honor.” Shipman never met Adrina Knutson.

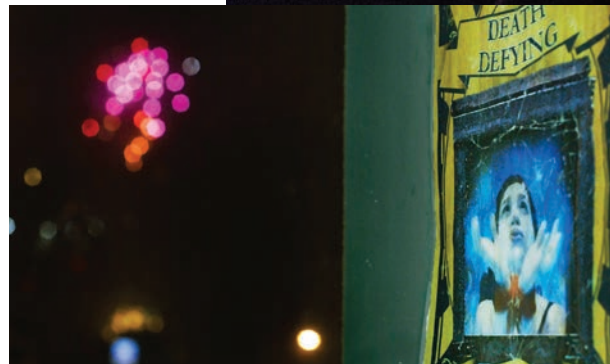
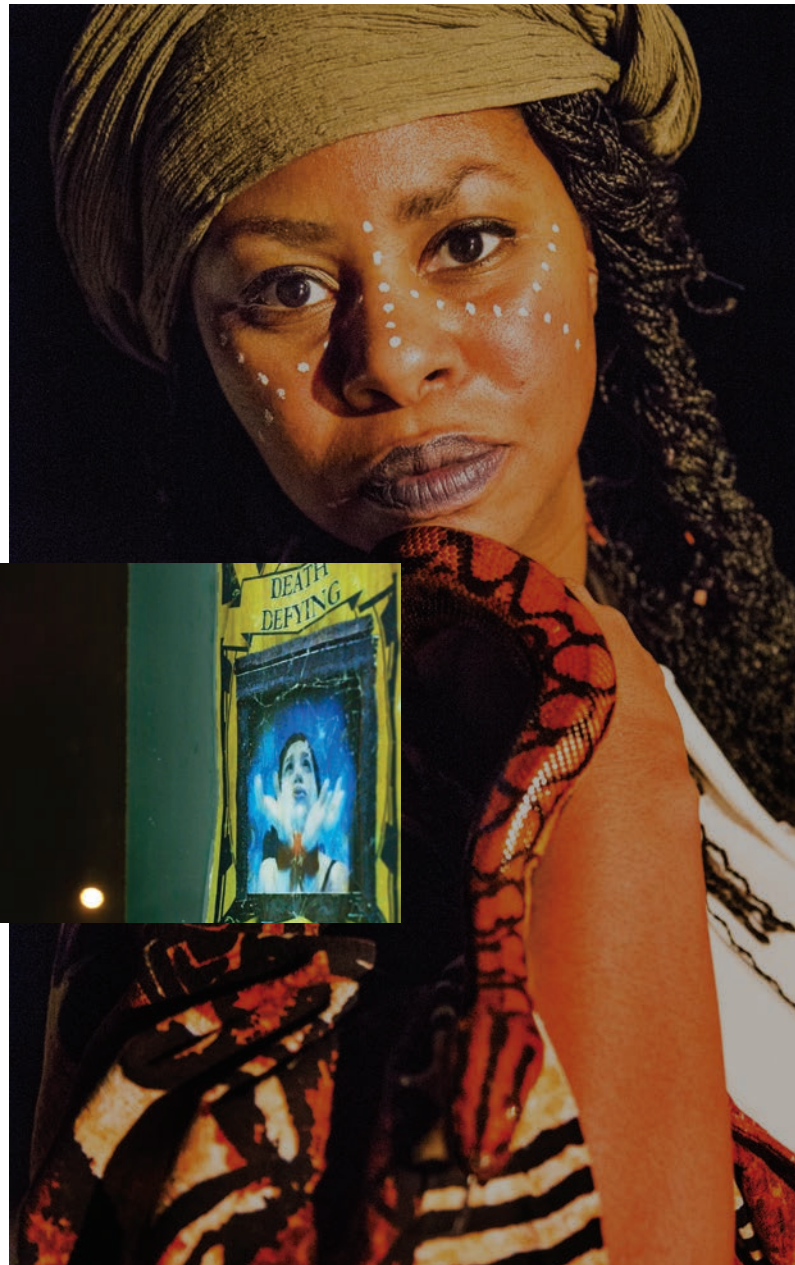
Deanna Knutson expressed similar feelings in an email recently. “I cannot even begin to explain the love my family feels from the passion and dedication put into making this film,” she wrote. “This project was a way for me to be a part of something Adrina left behind and gave me the ability to help transform it into something beautiful and something she would be proud of. I am very excited and really anticipating the final product. I am so honored to be the sister of someone who touched so many lives and continues to do so long after her death. She was my role model growing up and continues to inspire me each and every day.”

Filming wrapped up in early December 2016. The film still needs much post-production work, but Salganek and her editing team plan to have the final edition of “Bodies of Water” ready to show by fall 2017. ■

Follow the UAF Department of Theatre and Film on Facebook for more news about local productions.

To learn more about UAF’s film and performing arts degree program and roles you can play in upcoming productions, visit www.uaf.edu/theatrefilm/.

ACTION CAMERAS ACTION CAMERAS ARE A SPECIALIZED CLASS OF CAMERA, KNOWN FOR BEING ABLE TO WITHSTAND EXTREME TEMPERATURE AND FULL WATER SUBMERSION. THEY ARE USED TO CAPTURE SHOTS FROM PLACES NORMAL CAMERAS WOULD NEVER BE ABLE TO GO, SUCH AS THE UNDERCARRIAGE OF A CAR, A STUNT MAN’S HEAD OR A DRONE. THE CAMERA CREW OF “BODIES OF WATER” USED SEVERAL ACTION CAMERAS, INCLUDING A GOPRO HERO4 BLACK AND A DJI INSPIRE 1 AERIAL DRONE.



▲ A promotional poster advertising Leona’s “Death Defying” act, while fireworks light in the background.

▶ A practicing snake charmer brought in by the film crew to lend authenticity to the circus scenes.

PETER MACKEITH MEMORIAL PHOTOGRAPHY EXHIBITION: ASCENSION

By Sarah Manriquez, CLA Photographer

The 2017 Peter MacKeith Memorial Photography Exhibition: Ascension, hosted by the Frozen Lenses Photography Club, drew photographers from all corners of Nanook Nation. The adventure-themed show was composed of a variety of images

from Alaskan landscapes to fire breathers in Bangladesh.

The juror for this year's exhibition was Seth Adams, a local freelance photographer and writer. Adams has been published in magazines and newspaper across the state. He had the arduous task of sorting through all the submissions and selecting the final

IN LOVING MEMORY OF PETER MACKEITH • DECEMBER 20, 1949 – APRIL 20, 1980

BEST IN SHOW



Mark Melham won best in show with his image, "He Said He Wasn't Cold." The image is of his brother, Tim Melham, and was taken on his cell phone in Star Valley, Wyoming. Photo courtesy of Mark Melham.

25 photographs, which were displayed in Arctic Java for the month of March.

This annual show is dedicated to Peter MacKeith, a UAF doctoral student studying glaciology in the late 1970s. He was an active mountaineer, avid adventurer and photographer. MacKeith lost his life in a tragic climbing accident on Old Snowy in the Delta Range.

MacKeith is remembered by his friends for his sense of humor, his love of the outdoors, and his skill in both photography and mountaineering. ■



HONORABLE MENTIONS Javed Miandad won both honorable mention awards at the 2017 Peter MacKeith Memorial Photography Exhibition: Ascension. (Top) "Pyromaniacs," photographed in Dhaka, Bangladesh. (Above) "Freedom," photographed in Pokhara, Nepal. Photos courtesy of Javed Miandad.



DOROTHY PARVAZ HUMANITARIAN AND JOURNALIST

Standing in front of an auditorium filled with curious onlookers, Dorothy Parvaz made a case to save 71 million lives.

The Al Jazeera journalist was speaking in February about the current refugee crisis, the worst humanitarian crisis since World War II, and she was not optimistic. She told stories of thousands upon thousands of people desperately trying to cross the Mediterranean Sea, of people boarding boats knowing full well that some would later be thrown off to save the boat from sinking. She told of millions of children wandering, with no parents, searching for a place safe from harm, and of people whose legal paperwork has been destroyed or lost, rendering them nonexistent in the eyes of immigration agencies.

These horrible stories cannot be ignored.

“I feel compelled to tell stories,” Parvaz said. “[I am] trying to bring the world closer, to bring people closer, to make you understand that we’re not that different ... No one has ever said ‘Oh, we came to a horrible decision because we knew each other too well.’”

She believes that empathy and understanding would go a long way toward creating a solution for this monumental problem. However, for right now, all she can do is tell us the stories that no one else will.

Parvaz was offered a chance to lecture at UAF through the Communication and Journalism Department’s Snedden Endowed Chair. The chair was endowed in the name of Charles Willis Snedden, the former owner and publisher of the Fairbanks Daily News-Miner. The Snedden Chair has funded and will continue to fund many prestigious journalists’ travel expenses in order to bring world-class minds to UAF. ■

To stay up to date on the refugee crisis, visit Al Jazeera, the news agency for which Parvaz works, at www.aljazeera.com.

All Snedden Lectures are free and open to the public. Learn more at www.uaf.edu/cojo/.

To learn more about C.W. Snedden, read Terrence Cole’s book “Fighting for the Forty-Ninth Star: C. W. Snedden and the Crusade for Alaska Statehood.”

Derick Burleson Memorial

By Sean Hill, UAF Assistant Professor of Creative Writing

On December 29, 2016 Professor Derick Burleson died unexpectedly, and the UAF community lost a beloved member. Burleson came to UAF as a one-year sabbatical replacement in the fall of 2001; he fell in love with Alaska and had a rewarding career here, attaining the rank of Full Professor. Burleson was a generous teacher and supportive colleague; he worked hard to grow and was very proud of the M.F.A. in Creative Writing Program at UAF. Burleson touched many people's lives at UAF, in Fairbanks, and around the world. He was a well-respected and loved figure in the national literary scene; "Poetry" magazine, the nation's oldest and most prestigious poetry magazine, memorialized Burleson by reprinting one of his poems inside their front cover. He will be greatly missed.

Burleson was a Professor in the Department of English at UAF; he earned a Ph.D. in Creative Writing from the University of Houston, an M.F.A. from the University of Montana, an M.A. from Kansas State University, and a B.S. from Oklahoma State University. Primarily a poet, he published widely and well, and he authored four books of poetry: "Ejo," which won the prestigious Felix Pollak Prize in Poetry, "Never Night," "Melt" and "Use."

Burleson believed in serving others; he was a Peace Corps volunteer teaching English in Rwanda in the two years leading up to the genocide which was carried out in 1994. He writes about this in his award-winning collection "Ejo: Poems, Rwanda 1991–1994." Burleson's second collection, "Never Night," captures his experiences from growing up in Oklahoma to settling into fatherhood in Alaska. His third book "Melt" continues his exploration of Alaska. In his fourth collection Burleson explores the language we use through our most commonly used words. He was working on a fifth book with the working title "We" when he died. It was to feature poems focused on racial discrimination and violence the police have shown towards African Americans in recent years.

While speaking on Burleson's caring for those around him, his close friends and fellow writer Professor Allen Gee

also recalled Burleson's devotion to poetry and mastery of language. "I think that as a poet, he displayed a curiosity for learning that enabled him to write with great significance about wherever he was," Gee said. "He was always showing an engagement with the world at large, and at the same time he was always mindful and appreciative of his small place in it."

A memorial was held for Burleson on the first of April, 2017. It was attended by family, friends, former students and colleagues. A former student of Burleson's in Rwanda whom he helped immigrate to America during the fallout of the genocide spoke tearfully about Burleson. Several other former students from UAF and other schools stood up to speak of the deep life-changing effect he had on them. People came from around Alaska as well as from places as far away as California, Montana, Oklahoma, Wisconsin, and Missouri to celebrate Burleson's life and say goodbye to their family member, professor, colleague, and friend. ■



FACTS

ALTERNATIVE FACTS

& FICTIONS

"WHO CONTROLS THE PAST..."

By Terrence Cole,
UAF Professor of History

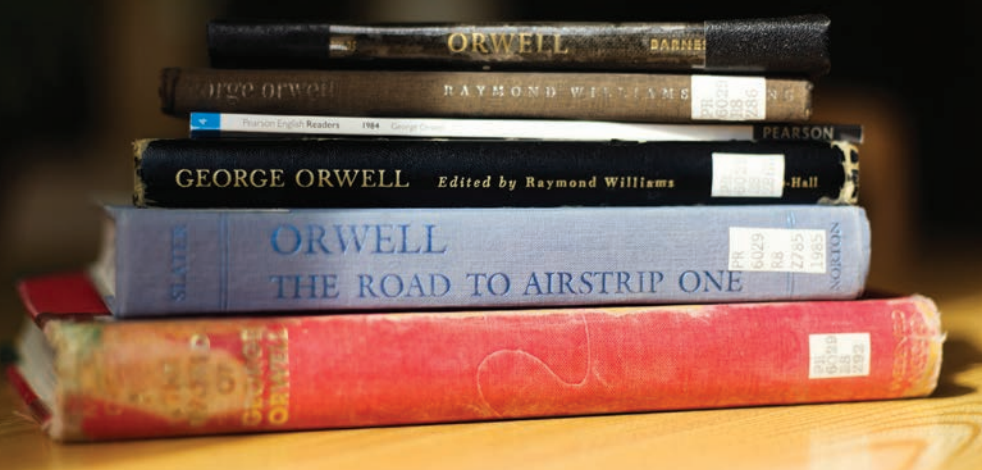
In the third day of the Trump administration, Jan. 22, 2017, Kellyanne Conway appeared on "Meet The Press" and added a new term to the American political lexicon. Defending President Trump and his press secretary, who had made fraudulent claims about the size of the crowd at the inauguration three days before, she said they had cited "alternative facts."

Whether a poor choice of words, muddled thinking, deliberate deception or all three, "alternative facts" sounded like a phrase out of George Orwell, linguistic poison from the age of Big Brother and the Thought Police, the nightmarish world of doublethink built upon the destruction of language, the obliteration of objective historical reality and the death of truth. Orwell described blathering nonsense such as "alternative facts" as "duckspeak." "The stuff that was coming out of him consisted of words, but it was not speech in the true sense. It was a noise uttered in unconsciousness: like the quacking of a duck."

GEORGE ORWELL

Eric Arthur Blair, more widely known by the pen name "George Orwell," was a journalist and novelist who lived in Britain in the early 1900s. His literature is known for its strong opposition to totalitarianism and authoritarianism. He is credited with coining the term "cold war."

Within days of the birth of "alternative facts," sales of George Orwell's novel "1984" — written in 1948 — had risen by almost 10,000 percent to become the No. 1 bestseller on Amazon.com. How a novel written almost 70 years ago might somehow explain the political situation of 2017 is a testament to the brilliant insight of "1984". George Orwell envisioned language as the basic tool for creating thought and therefore the fundamental weapon of political manipulation. He believed we write in order to learn what to think. So even though he wrote his last novel decades before the





invention of the personal computer, and years before the adoption of television or the transistor radio, he realized that the distortion of language is the key to warping historical reality and that the combination of modern technology, mass communications and the human obsession with power would place language and history under constant attack. As a result it is always and everywhere “1984”.

and phrases Orwell invented, few are more memorable than the Party slogan: “Who controls the past controls the future: who controls the present controls the past.”

At the center of the Orwellian nightmare in “1984” (and also in “Animal Farm”) is the ongoing destruction of the past, the eradication of free and independent historical inquiry at the behest of the dictatorship of the present. The regime’s

continual substitution of alternative fictions demonstrates the appearance of infallibility, invincibility and inevitability, and the futility of opposition. In the world of “1984”,

the party maintained control through “doublethink, the mutability of the past and the denial of objective reality.” Orwell recognized that an independent analysis of history is the litmus test of an open society. A society without the freedom to try to tell the truth about history is a society without freedom.

George Orwell’s belief in the notion of objective reality may seem quaint to some modern readers accustomed to postmodernist academic ideology in recent decades ridiculing the rational basis for science, the scientific method and empirical enquiry. Certainly in this imperfect world all human efforts are fallible, and our search for truths can only be approximate, but that does not mean that all historical lies and truths are created equal. Some are less subjective than others. George Orwell reduced it to a simple equation: “Freedom,” Winston Smith says in “1984,” “is the freedom to say that two plus two make four.” Or to put it another way, “alternative facts” are not facts at all. ■

Register for Terrence Cole’s HIST 100x class now at www.uaf.edu/register/.

For more information about a degree in history visit www.uaf.edu/history/.

AT THE CENTER OF THE ORWELLIAN NIGHTMARE IS THE ON-GOING DESTRUCTION OF THE PAST.



For the past 20 years, students in my introductory classes in Modern World History have read “1984”. It is the most imaginative account ever written of the reasons for and the impact of the pervasive abuse of language and history. Humans naturally revise the past to suit the needs of the present. We all tend to have selective amnesia and outrage, remembering with great relish the faults of others, while seeming to forget our own. “One of the most disturbing habits of the human mind,” novelist Katherine Anne Porter wrote in 1936, “is its willful and destructive forgetting of whatever in its past does not flatter or confirm its present point of view.”

All societies are subject to historical lies and omissions, but some are inevitably much worse than others. With the rise of communism, fascism and Nazism in the aftermath of World War I, and the tendencies of even liberal societies to be vulnerable to demagoguery, George Orwell became obsessed with the lies of powerful leaders. In “1984,” history is an instrument of control, and therefore nothing that has ever happened may contradict or contravene the needs of the immediate moment. Among the many inspired terms

DEMAGOGUERY

Demagoguery is characterized as an appeal to someone’s emotions rather than their reason. This approach is manipulative, playing off basic instincts and desires, and is often associated with politicians and dictators.

OBJECTIVE REALITY

Objective reality is a philosophical principle stating that reality exists independently of our minds. In other words, what is real is real, whether we wish to acknowledge it or not.

POSTMODERNISM

“Postmodernists are skeptical of truth claims, affirming instead only partial, or fragmented truths. Famously, Lyotard defined postmodernism as, ‘incredulity toward metanarratives.’”
— Alexander Hirsch

UA FOUNDATION ACCO

POLITICAL SCIENCE

George M. McLaughlin Memorial
George D. Walton Memorial
Scholarship

SOCIOLOGY

Sociology Department Support

ANTHROPOLOGY

Leona Lowrey Memorial
Scholarship
Anthropology Photography
Contest
Harvey Shields Fellowship in
Archaeology
Henry B. Collins Fellowship in
Circumpolar Anthropology

Carolyn W. Collins Scholarship in
Alaska Native Languages
Golden North Rebekah Lodge
(Est. 1913) Scholarship (also
supports history, Northern
studies and women studies)
Anthropology Department
Support

ART

Fairbanks Art Guild Scholarship
Native Arts and Crafts UAF
General Support
William R. and Dorothy Jane
Wood Talent Grant (also
supports music and theatre)
Charles W. Davis Summer Fine
Arts Camp Memorial Scholarship
Bebe Helen Kneece Woodward
Scholarship
Student Ceramic Arts Guild
(SCAG)/ Krist Anderson
Memorial Scholarship
Helmut Van Flein Memorial
Scholarship
Fairbanks Weavers and Spinners
Guild Scholarship
Stuart S. MacKowiak Scholarship
Art Department Support Fund
Paul Solka Memorial Scholarship
for Outstanding Journalism
and Painting (also supports
journalism)
Metalsmithing Support Fund
Liz Berry Memorial Scholarship
Patricia A. Davis Memorial
Scholarship
Tom Rohr Memorial Scholarship
Barry McWayne Fine Art
Photography Scholarship
Shanon Gallant Memorial Art
Scholarship (also supports film)
American Legion Post #11-
Heather Dowdy Memorial
Scholarship (also supports
journalism)

ENGLISH AND CREATIVE WRITING

E.L. Bartlett Literary Criticism Prize
English Department Support
Minnie E. Wells Award
George W. McDaniel Writing Fund
Creative Writing Program
Endowment
Caroline Musgrove Coons Writing
Scholarship
Steve Miller Creative Writing
Scholarship
English Emeriti Award

Visiting Writer Support

Gifts to this fund support the
annual Midnight Sun Visiting
Writers Series hosted by
the College of Liberal Arts
and the English Department.
Last year, the series brought
Scott Russell Sanders, Tyrone
Jaeger, and Roger Reeves
to Fairbanks to read from
their works publicly and
spend quality time with our
English students to hone their
skills. If you've ever been
to the famous Dead Writers
Halloween event, then you're
likely familiar with this fund,
since the proceeds from that
epic event benefit the visiting
writers.

General JG Steese and AW Shields
Prizes

H. McCracken Alaska Writing
Award
Permafrost Book Prize

SOCIAL WORK

Dr. Gerald S. Berman Founders
Scholarship
National Association of Social
Workers (NASW) Social Work
Scholarship
Rural Social Work Scholarship
Banarsi Lal Social Work
Scholarship
NAMI of Fairbanks Joy Albin
Scholarship (also supports
Psychology)
NAMI of Fairbanks Graduate
Scholarship (also supports
Psychology)
NAMI Rural Campus Scholarship
(also supports Psychology)
NAMI of Fairbanks Ann Denardo
Scholarship (also supports
Psychology)

FOREIGN LANGUAGES AND LITERATURES

French Program Support
Foreign Language Department
Support
Bianca M. Zuckerman Academic
Excellence/ Programmic
Research Spanish Support

HISTORY

Dirk Tordoff Alaskan History
Endowed Scholarship (also
supports Northern studies)

William R. Hunt History
Scholarship (also supports
Northern studies)
Fathauer Chair in History
Claus-M. Naske History
Scholarship
Rachel Patterson Memorial
Scholarship
History Department Support
Cole Family Scholarship (also
supports Northern studies)
Public History Support Fund
Rex Fisher Scholarship
Golden North Rebekah Lodge
(Est. 1913) Scholarship (also
supports anthropology, Northern
studies and women studies)

PHILOSOPHY AND HUMANITIES

Rudy Krejci Memorial Scholarship
Walter J. Benesch Philosophy
Scholarship
Philosophy for a Lifetime

Dr. Joseph Thompson Memorial

Thompson was one of the
most prolific educators in CLA,
and not a semester goes by
where we don't think of his
legacy. Your gift to this young
endowment will help it grow
faster and help scholarship
awards grow in size. This
endowment also supports the
annual Dr. Thompson Lecture
Series each October near
Friedrich Nietzsche's birthday.
Check the UAF event calendar
for more details.

JOURNALISM

Journalism Non-Fiction
Storytelling Support
Journalism/ Broadcasting
Department Support Fund
JoAnne Wold Scholarship in
Journalism
Jimmy B. Bedford Memorial
Scholarship
Forbes L. Baker Journalism
Scholarship
Bill Walley Memorial Scholarship
William O. Wood Memorial
Scholarship
Genezaret Barron Memorial
Scholarship in Photojournalism
Journalism Special Guest and
Faculty Development
C. W. Snedden Chair

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UNITS BENEFITING CLA

American Legion Post #11-
Heather Dowdy Memorial
Scholarship (also supports art)
Helen Van Campen Journalism
Scholarship
Stephen McCarthy
Photojournalism Internship
Cliff Brennen Journalism
Scholarship
Marian W.F. Thompson Memorial
Scholarship
Bon V. and Bernice Davis
Scholarship

THEATRE & FILM

William R. and
Dorothy Jane Wood Talent Grant
(also supports art and music)
Theatre UAF Support
Shanon Gallant Memorial Art
Scholarship (also supports art)
Adrina Knutson Memorial Film
Scholarship

JUSTICE

Roland E. "Skip" Chevalier
Memorial Scholarship
Troy Duncan Memorial Justice
Scholarship
John Kevin Lamm Memorial
Scholarship
Rev. Bob and Dr. Sharon Swope
Scholarship
Justice Recruiting Scholarship
Scott Johnson Memorial
Scholarship
Emery Chapple Memorial
Scholarship

MUSIC

String Players Fund
William R. and Dorothy Jane
Wood Talent Grant (also
supports art and theatre)
Fejes Music Scholarship
Summer Fine Arts Music Camp
Music Scholarship
Pearl Berry Boyde Music
Scholarship
Tom and Nancy Hallinan Music
Scholarship
Lyndsay Thomas Memorial
Scholarship
J² Brass Chamber Music Award
Lesley Salisbury Music
Scholarship
Carl Tillitt Memorial Scholarship
Connie B. Kalita Memorial
Scholarship
Pep Band Support
Music Department Support

Glenmede Trust Music
Scholarship
Edward K. and Alene R.
Christiansen Music Scholarship
University Chorus Support
Fairbanks Summer Arts Festival
Caroline A. Kaptur Memorial
Scholarship
Gale L. Anderson Endowed
Scholarship for Music
Warren G. Brown Memorial
Scholarship
Bill Stroecker Jazz Endowment
Alaska International Piano-e-
Competition
Wind Symphony Scholarships
Food Factory Fine Arts
Scholarship

ARCTIC AND NORTHERN STUDIES

Kleinfeld Northern Studies
Student Research Endowment
Rachel Patterson Memorial
Scholarship
William R. Hunt History
Endowment (also supports
history)
Richard Grey Smith Scholarship
Cole Family Scholarship (also
supports history)
Golden North Rebekah Lodge
(Est. 1913) Scholarship (also
support anthropology, history
and women studies)
Dirk Tordoff Alaskan History
Endowed Scholarship (also
supports history)

ALASKA NATIVE LANGUAGE CENTER

Strengthening Alaska Native
Languages Support Fund

PSYCHOLOGY

Richard G. Possenti Student
Research Memorial
Clinical Community Psychology
Program Support & Student Aid
NAMI of Fairbanks' Joy Albin
Scholarship (also supports social
work)
Arthur and Frances Buswell
Scholarship
NAMI of Fairbanks Graduate
Scholarship (also supports social
work)
NAMI Rural Campus Scholarship
(also supports social work)
NAMI of Fairbanks Ann Denardo
Scholarship (also supports social
work)
Bianca M. Zuckerman Academic
Excellence/ Programmic
Research

COMMUNICATION

Communication Student Support

WOMEN'S AND GENDER STUDIES

Betty Jo Staser Memorial
Endowment for Women's Studies
Goldern North Rebekah Lodge
(Est. 1913) Scholarship (also
supports Anthropology, History,
and Northern studies)
Women's and Gender Studies
Support

CROSS-CULTURAL STUDIES

Angayuqac Oscar Kawagley
Indigenous Scholar Award

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College of Liberal Arts Dean's Unrestricted Fund

This invaluable fund facilitates
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resilience. It has helped each
CLA dean since 1987 fund
the projects they have been
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anthropology, instruments for
musicians, paint for artists,
travel, research and student
scholarships. This fund started
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SCHOLARSHIPS FOR INTERNATIONAL EDUCATION

Jane and Arnold Griese Memorial
Scholarship
Colin Gilmore Memorial
Scholarship
Theresa Jimenez Memorial
Scholarship
George D. Walton Memorial
Scholarship (also supports
political science)
CLA Undergraduate Research
CLA Center for the Arts Support
James R. Crook Memorial Fund

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valuable assets, we
strive to be worthy of the
investment. Contributions
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clicking submit.

Telephone:

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officer, Naomi Horne, at
907-474-6464. She can
take your gift information
over the phone and
answer any questions you
may have.

emphasis on empathy



Professor Coffman, white board marker in hand, during a WGS lecture.

By Kael Knight, CLA Writer

What exactly is Women, Gender, and Sexuality Studies? Even though this program has been well established at UAF for over two decades, most people don't know what a WGS student studies, or why.

The program embodies the interdisciplinary principles of CLA by drawing on the knowledge of many different experienced professionals. Many disciplines are enriched by WGS classes, particularly history, literature and ethics courses. WGS also promotes the sharing and comprehension of knowledge, so understanding how to properly use terms is an inherent part of the program. Clearing up misunderstandings and communicating through differences is a central part of WGS courses.

To get a better sense of what the program is and how it benefits the students of UAF, I consulted Chris Coffman, professor of English at UAF. Coffman holds a Ph.D. in comparative literature and a graduate certificate in gender studies from the University of Southern California. An accomplished author and a very influential part of the WGS program here, she answered my questions.

Q: How does the WGS program help people?

A: WGS makes people think twice about their assumptions, particularly about the relationship between biological and social influences on behavior and culture. Those who fallaciously assume that "gender" is the same thing as "sex" and that the existence of only two possibilities for them is a given would especially benefit from that aspect of the program's work.

Q: So, what is the difference between "gender" and "sex"?

A: The lived experience of gender includes awareness of not only the body's material contours and the social gender a person acts out on a daily basis, but also that person's psychologically felt sense of their own body: their "embodiment." These three aspects of gendered embodiment may or may not be aligned.

The concept of "gender assignment" refers to the labels that dominant social institutions attach to bodies, usually from the moment of birth. The commonly used (but inadequate) phrases "it's a boy!" and "it's a girl!" — which are regularly heard in hospital delivery rooms — illustrate the process of gender

assignment in action. Notably, terms such as “boy” and “girl” — which are only two possibilities among a wide range of constantly shifting genders — are actually socially constructed “gender” categories rather than the biological differences they purport to interpret.

The latter differences — which are often referred to as differences in “sex” — go well beyond “male” and “female” to also include a variety of “intersex” bodies. The former differences — those between “genders” — can shift and change over time, both individually and culturally. Thus, a diverse array of social genders works to interpret divergent types of bodies.

Q: What does the term “cisgender” mean?

A: Many people are “cisgender.” All three facets of embodiment are closely — though not always perfectly — aligned, and they fall on one side of the culturally normative female/male, feminine/masculine, woman/man, girl/boy divide.

Because numerous societal institutions — from medical institutions to families and beyond — have been heavily influenced by and in many cases continue to perpetuate the erroneous idea that there are only two “sexes” and “genders” (often to the point of deciding to operate upon babies born with intersex bodies to bring them in line with the societal notion that there are only two sexes) — cisgender identities have often taken on the status of social norms.

Q: What does the term “transgender” mean?

A: This word can refer to a wide variety of gendered embodiments that differ from those associated with the gender a person was assigned at birth. Because they occupy a socially dominant position, “cisgender” people may or may not have thought much about what it might feel like to be a “transgender” person, a person whose felt sense of gender is at odds with their culturally given gender assignment for example, the person who considers himself a “boy” or “male” but who is nonetheless, and relentlessly, called a “girl” or “woman” because of what his body looks like. Similarly, that cisgender person might or might not be able to imagine what it might feel like to be called a “boy” when one identifies as a “woman” or “female,” or embodies gender in multiple ways (“genderqueer” or “nonbinary”). Some transgender people decide to use medical interventions such as surgery and hormones to align their bodies more closely with their psychologically felt sense of gendered embodiment, whereas others do not.

Intersex:

According to the Intersex Society of North America, “‘intersex’ is a general term used for a variety of conditions in which a person is born with a reproductive or sexual anatomy that doesn’t seem to fit the typical definitions of female or male.”

Nonconforming:

According to Coffman, “non-conforming” is the term used for a person who identifies in a way that’s out of keeping with current gender norms.

Q: Suppose you come across someone who doesn’t think WGS makes any meaningful academic contributions to UAF. What would you tell them to show them how beneficial this program is?

A: I would tell that person that WGS helps people understand diverse experiences of gender and sexuality. Because the program also interrogates the ways gender and sexuality can be axes of power and oppression, it asks students to examine the implications of intersecting forms of social dominance. What are the consequences when societies systematically privilege some groups of people — men, cisgender people, heterosexual people, white people, and wealthy people, to give just a few examples — and what might happen if things were organized differently? By asking these questions, the program contributes to broad educational goals by increasing students’ awareness and understanding of the world and its people.

The WGS program brings up many topics that are hard for people to discuss. Staring down these issues, meeting them head on instead of backing away from them, is necessary. Coming through controversy is, historically, how people and cultures progress. These topics are no different. Cutting through this controversy and working with each other to better understand one another is how we as individuals, and as a society, will grow.

Coffman recommends Judith Butler’s “Gender Trouble” (Routledge, 1990), Gayle Salamon’s “Assuming A Body: Transgender and Rhetorics of Materiality” (Columbia University Press, 2010), Judith Roof’s “What Gender Is, What Gender Does” (University of Minnesota Press, 2016), “The Transgender Studies Reader” (2006), and “The Transgender Studies Reader 2” (2013) to those wanting to learn more about these issues. “The Transgender Studies Reader” volume 1 and 2 will be available in the UAF Rasmuson Library shortly.

Two online references, www.glaad.org/reference/transgender/ and www.glaad.org/reference/lgbtq/, are excellent resources for those worried about using incorrect terms. ■

CLA offers a variety of classes exploring WGS themes. Learn more at www.uaf.edu/women/.

Follow the WGS program on Facebook at www.facebook.com/Women-Gender-and-Sexualities-Studies-University-of-Alaska-Fbks-147180196373/.



**CLA ARCHAEOLOGIST LEADS
SECOND DECADE OF DISCOVERY AT**

UPWARD SUN RIVER



◀ Professors Ben Potter and Josh Reuther conduct research in the field.

If you live in Alaska, there's a good chance you've heard about Upward Sun River Site. The archaeological dig has attracted a lot of attention over the past decade, and for good reason. Year after year, the site produces exciting new discoveries as the College of Liberal Arts' Anthropology Department conducts groundbreaking research there. The most recent discovery has changed the way we think about the ancient people of the Arctic.

Upward Sun River Site was discovered in 2006, when the Alaska Railroad was consulting with regulatory agencies to make sure potential construction wouldn't destroy any yet-undiscovered cultural sites. Once the site was discovered, the railroad rerouted its construction plans. Professor Ben Potter, an archaeologist teaching at CLA, developed a three-stage plan for dealing with the site. Stage One focused on gathering basic information about the site, including age, preservation, and number of occupations. Potter's team sampled the area to identify what the site contained and where to focus excavation. During sampling in 2006 and 2007, the team identified six components and evidence of ancient hearths deep below their feet.

Stage Two involved a multidisciplinary team of scientists focused on intensive data collection from the site. Large-scale excavations began in 2010, funded through the National Science Foundation. While excavating Upward Sun River Site's third component, the UAF anthropology team uncovered the remains of a child who had been

Component

"Component is a term we use to denote an occupation or series of occupations distinct from others at a site. Thus, a site with four components had four different times people occupied the site. It has more of an epistemological meaning rather than ontological meaning — in this sense, component is typically the smallest bounded unit of occupation that we can identify using radiocarbon dating, stratigraphy, refitting artifacts and other methods."—Professor Ben Potter

▲ Archeologists huddle around exposed component at Upward Sun River Site.

cremated and buried at the site, the earliest human remains in the North American Arctic or Subarctic. Potter consulted with local and regional Native American groups for consensus on how to proceed, following modern ethical practices in archaeology.

The child is estimated to have been around 3 years old at the time of death. The Healy Lake Tribe, which had been working closely with the UAF researchers, named



▲ Potter in his lab in the Bunnell Building on campus.

the child “Xaasaa Cheege Ts’eniin,” which means “Upward Sun River Mouth Child.” Xaasaa Cheege Ts’eniin was laid to rest in the central hearth of the dwelling shortly before its abandonment 11,500 years ago. In the hearth beneath the burial, the team found remains of small animals, such as ground squirrels, hare, and salmon. This shows that early inhabitants, previously thought to be primarily big game hunters, were more flexible, employing a widely inclusive hunting strategy.

In 2013, another discovery took the UAF team by surprise. Underneath the hearth and Xaasaa Cheege Ts’eniin’s resting place, two more sets of remains were found. Both individuals were infants, one prenatal and one about 6 weeks of age. Following agreement with Native American groups, analyses geared towards understanding ancient affiliation and diet are ongoing. Mitochondrial DNA results have indicated that the two infants had different mothers, and provide evidence of genetic diversity at the end of the last Ice Age in Beringia. Nuclear DNA analyses are ongoing.

The findings at Upward Sun River are significant in several ways.

Prior to this work, most sites from this period had been short-term hunting camps, likely occupied mostly by men. However, the young age of the two infants and the fact that they were buried indicate a larger more diverse social group, including women and children, which are often under-recorded for many ancient periods. The data provided by Upward Sun River Site is therefore rare and important to help reconstruct a holistic picture of these ancient Alaskans’ culture.

Other insights into the culture of this site are provided by the grave goods buried with the two infants. There were several antler rods found with the children, as well as stone cutting tools and spear points. This seems to indicate that, while practicing an economy incorporating small game, fish, and birds, big game hunting was an important part of their lifeway.

“We have lots of information encoded in these burials,” Potter said. “What they consider important enough to include with the burials gives us a key insights into their belief systems, something very difficult to do otherwise.”

The salmon bones found on site also offer important information, significant beyond the local region. After genetic and geochemical analyses of the bones by CLA adjunct faculty member Carrin Halfman, Potter and colleagues, we know that the salmon were chum salmon and displayed anadromous behavior. This means that salmon had an established spawn point and have been swimming upriver at least since the Pleistocene epoch, and humans have been eating them for just as long. According to Potter, prior to this discovery, the earliest evidence of salmon fishing was thousands of years later and thousands of miles farther south. A later study by Potter, Kyungcheol Choy and Matt Wooler of UAF’s Alaska Stable Isotope Facility, and other colleagues demonstrated that ancient Alaskans were recurrently using salmon at Upward Sun River over many centuries.

All of these revelations are important, not only to understanding the past, but to understanding the future.

“We don’t know where we’re going as a

Anadromous

“Anadromous” is a Greek term literally translating to “running upward.” Today we use the term to describe the migration of fish (most notably salmon) that swim from saltwater to freshwater in order to spawn.

Pleistocene epoch

The Pleistocene epoch is a time period ranging from about 2,588,000 to 11,600 years ago. This period is commonly referred to as “The Last Ice Age.”

species unless we know where we've been," Potter said. "Having more data helps us understand the social and technological systems, the traditions and the trajectory of the people who use this landscape." Potter also said the second stage of his plan is wrapping up.

The data obtained from Upward Sun River Site has proved valuable to the scientific community; however, the methods Potter has used to obtain the data are equally important. From the very start of the project, Potter and his team adopted a policy of open collaboration with Alaska Native groups located near the site.

"This is common sense really, to be an ethical scientist. In the 21st century, this is just what you do." Potter said recently. "I'm interested in knowing what happened in the past. They're interested in knowing what happened in the past. So we work together to answer our collective questions. In my opinion, that's how archaeological science should work."

This policy of inclusion sharply contrasts with the way some archaeologists worked in previous periods, where investigators would operate without consultations with Indigenous groups.

Now Potter has begun to look toward the third stage of his plan, focusing on addressing specific questions emerging from the data collection, including paleodiets, seasonal migration, and landscape evolution in interior Alaska. New questions also involve experimental procedures to learn more about the ancient people's way of life. He and his team, including Josh Reuther, assistant professor in anthropology and curator of archaeology at the UA Museum of the North, plan to launch a pilot eDNA program at the site in effort to learn more about the area, as well as build a geochemical map of activity in the area surrounding the site. The team also will try to replicate the way the people cooked salmon.

Potter wants to link these ancient peoples and their complex behaviors to recent and modern traditions of Alaska Natives. "The species are the same, though climate and vegetation have shifted," Potter

said. "We have opportunities to explore resilience and sustainable human ecologies as people adapted to their changing environments." Seeing the progression of the culture would be fascinating and informative, and Upward Sun River Site may play a vital role in understanding the development of Alaska boreal forest adaptations.

Potter and colleagues have also started looking into another site with similar potential to Upward Sun, the Delta River Overlook Site. The new site has 12 identified components, twice as many as identified at Upward Sun River Site.

That's not to say the Upward Sun River Site has no more to offer. It lies on a small part of a 640-meter-long sand dune, just one of several dunes in the area. Much remains to be done at the site.

Upward Sun has been investigated by CLA graduate and undergraduate students every step of the way, from the first groundbreaking to the most recent studies. The Anthropology Department is always looking for graduate and undergraduate students to help discover more about past lifeways at Upward Sun River and elsewhere in Alaska. You can volunteer today to help uncover the past by speaking with Potter or contacting him by email at bpotter@alaska.edu. ■

To learn more about Upward Sun River Site and other archeological sites, visit Ben Potter's website at <http://sites.google.com/a/alaska.edu/dr-ben-a-potter/>.

To learn more about the UAF Anthropology Department, visit www.uaf.edu/anthro/.

Undergraduate and graduate students can participate in the excavation of Upward Sun River Site and other dig sites. Learn more about exciting opportunities at <https://www.uaf.edu/anthro/>

▼ Potter examines artifacts from his past excavations.



eDNA

Environmental DNA, commonly referred to as eDNA, are fragments of DNA left by living organisms as they interact with their surroundings. Studying eDNA can reveal many details about how ancient peoples interacted with the environment around them. The study of eDNA is still a very new method.

Some of the artifacts collected at the Upper Sun River site will be preserved at the University of Alaska Museum of the North. The Upward Sun River project team, led by Potter and including UAF researchers Nancy Bigelow, Matthew Wooller and Josh Reuther, is working to reconstruct what the environment was like when people used the area. This is one of the stories portrayed in the Expedition Alaska: Archaeology exhibit now showing at the museum.

CLA RECOMMENDS

YOU SHOULD READ

The book I've been most excited and enthralled about is John Vaillant's "The Tiger: A True Story of Vengeance and Survival." It is a natural history mystery set in the wild and hard land of Siberia. The main character is a wounded man-killing Amur tiger. Another interesting read, "The Sixth Extinction," by Elizabeth Kolbert, is about the history of extinction, the Anthropocene and the disappearance of so many species on our planet.

— Todd Sherman, Dean of CLA

Richard Florida's "Rise of the Creative Class – Revisited," reframes the social and political reasons why the Arts matter. Also try "All the Light We Cannot See," by Andy Doerr.

— Maya Salganek, Faculty Member

"Between the World and Me," by Ta-Nehisi Coates is excellent. It's a memoir/letter to his son/ open letter to the world about being a black man in the 21st century.

— Sean Hill, Faculty Member

"The Picture of Dorian Grey" is free on Google's e-reading app, and I haven't been able to put it down. It's a great examination of pride and self image, and it's character's discussions of philosophy, love, and morality really make you think. For those who like sci-fi, try "The Martian," by Andy Weir.

— Kael Knight, Staff Member

"The Dude and the Zenmaster," by "The Dude" himself, Jeff Bridges and a Buddhist master Bernie Glassman. Also, I finally broke down and shelled out the \$10 a month for a subscription to the New York Times, and it's such a relief not having to extra carefully select my 10 free articles a month.

— Naomi Horne, Staff Member

Two books by Alex Ross come to mind: "Listen to This" and "The Rest Is Noise: Listening to the Twentieth Century," which are both insightful and well-written cultural histories of music.

— Paul Krejci, Faculty Member

Margaret Atwood's "Handmaid's Tale."

— Daryl Farmer, Faculty Member

"There's Mystery There: The Primal Vision of Maurice Sendak," by Jonathan Cott

— Alexander Hirsch, Faculty Member

CLA faculty and staff members tell us what they are reading, watching and listening to, and share the things they think you'll enjoy!

YOU SHOULD LISTEN

Halsey's album "BADLANDS" and "Tell Me I'm Pretty" by Cage the Elephant. Daft Punk and The Weeknd paired up to make some extra-special tracks this and last year, too.

— Naomi Horne, Staff Member

Weezers' "White Album" is one of my favorites from last year. Young the Giant's album "Young the Giant" is always worth listening to.

— Kael Knight, Staff Member

I'm obsessed with the Red Hot Chili Pepper's album "The Getaway." Old rockers thinking a lot about death and the meaning of life, but because they're the Chili Peppers, also about sex.

— Eric Heyne, Faculty Member

Nathaniel Rateliff and the Night Sweats' song, "S.O.B.," caught my ear. I downloaded the rest of the album and have been hooked ever since.

— Sean Hill, Faculty Member

The Klezmatics, "Jews With Horns." (I had to pick klezmer, didn't I?)

— Burns Cooper, Faculty Member

Beach House's album, "Depression Cherry."

— Alexander Hirsch, Faculty Member

Try King Gizzard and the Lizard Wizard, an ever-experimental retro-prog-rock band from Australia.

— Paul Krejci, Faculty Member

I'm obsessed with the Black Keys.

— Maya Salganek, Faculty Member

YOU SHOULD WATCH

We finally got around to watching “True Blood,” and I’ll admit to being pleasantly surprised at the story’s layers and imagination, even if much of the character development was one note. We get it already, Alexander Skarsgard would make a good Viking warrior, sheesh.

“Arrival,” starring Amy Adams, captured my heart. That movie sounded beautiful and looked beautiful. Even when it was expressing something very sad or confusing, it was conveyed with such compassion. The more I thought about the movie, the more I liked it.

— Naomi Horne, Staff Member

Anything by Alanis Obomsawin (She has over 70 films available for download), but “Trick or Treaty” is my favourite. “Ixcanul” (or “Volcano”) is a movie by Jayro Bustamante. It’s a beautiful film in the Kaqchikel language.

— Maya Salganek, Faculty Member

Favorite show recently was “The Expanse”— gritty near-future sci-fi with a cosmic twist.

— Eric Heyne, Faculty Member

“Madame Secretary,” because it’s a reassuring fantasy of a government that’s somewhat functional and not entirely corrupt. Also: Tea Leoni!

— Burns Cooper, Faculty Member

I’m looking forward to Season 5 of “House of Cards,” which is supposed to be on Netflix later this month. Its intriguing characters and unexpected power plays remind me of Game of Thrones set in 2016 Washington, D.C. “The Late Show with Stephen Colbert” or “Last Week Tonight with John Oliver” are great for those wanting to casually keep up with the news without slowly sinking into the depths of despair. Whoever thought of having comedians tell people the news was a genius.

— Kael Knight, Staff Member

“Ghost in the Shell,” based on the original anime, came out recently.

— Zoe Jones, Faculty Member

For TV shows, I recommend “Full Frontal with Samantha Bee,” for its cutting-edge, scathing, satirical criticism of the current political climate, and “The Man in the High Castle,” an alternative history based on Philip K. Dick’s novel about the Nazis and Japanese winning WWII and subsequently occupying the United States. As for movies, I saw “Anthropoid” a while back. It is a story about Czech resistance fighters in WWII sent on a mission to assassinate the SS leader Reinhard Heydrich. I’m looking forward to watching “Guardians of the Galaxy II” and “Alien Covenant” this month. The latter’s promo, featuring John Denver’s “Take Me Home Country Roads” song, is totally stellar, dude.

— Paul Krejci, Faculty Member

The Finnish crime drama, “Bordertown,” on Netflix, is a northern story we might relate to here in Alaska. Two movies I thoroughly enjoy are “Elling” (Norway) and “Hunt for the Wilderpeople” (New Zealand). Both are unique and delightful completely original and unusual stories.

— Todd Sherman, Dean of CLA

HELLO & GOODBYE

The UAF College of Liberal Arts has long been a place of growth and change, not only for students, but for staff and faculty members. We are excited each year to welcome more members of the team to this place of knowledge and creativity.

Hello!

Kathy Toohey, Anthropology, Administrative Generalist

Marina Cuzovic-Severn, Foreign Languages and Literature, Assistant Professor

Sean Hill, English, Assistant Professor

Polly Hyslop, Cross-Cultural and Indigenous Studies, Assistant Professor

Maya Salganek, Theatre & Film, Assistant Professor

Wendy Martelle, English/ Linguistics, Assistant Professor

Bryan Hall, Music, Assistant Professor

Angela Mitchell, CLA Dean’s Office, Fiscal Technician

Nicole Martindale, CLA Dean’s Office, Executive Officer

We are sad to see many colleagues leave us this year. Thank you, friends, and good luck.

Goodbye...

James Bicigo, Music, Associate Professor

Linda (Lou) Brown, Justice & Foreign Languages, Administrative Assistant

Derick Burleson (deceased Dec 2016), English, Professor

Jamie DeChambeau, Linguistics, Administrative Assistant

Wendy DePue, Psychology Clinic, Office Manager

Karen Gustafson, Music, Associate Professor

Gary Holton, Linguistics, Professor

Duff Johnston, English, Assistant Professor

Beth Leonard, Indigenous Studies, Associate Professor

Christine Martin, Political Science, Administrative Assistant

Nannette Pierson, Theatre and Film, Administrative Coordinator

Patty Seifert, Philosophy & Sociology, Administrative Assistant

Lynne Snifka, Journalism, Associate Professor

Sandra Soren, Cross-Cultural Studies, Administrative Coordinator

Kimberly Swisher, Social Work, Clinical Associate Professor

LaNora Tolman, CLA Dean’s Office, Executive Officer

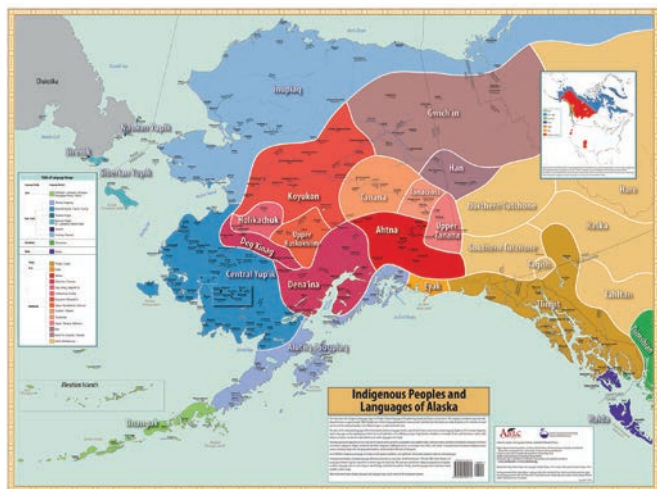
Jason Whipple, Psychology, Associate Professor

REMEMBERING

BIG IDEAS

We've come a long way in the last century, and CLA, the biggest academic group in UAF, has been an integral part of what makes this university the flagship school of the state. It's the perfect time to look back on highlights of the groundbreaking work done by the people of CLA. Here's to the next 100 years!

SEEING ALASKA NATIVE LANGUAGES



The iconic map above, showing where the 20 Native languages of Alaska were spoken during the 20th century, has become a touchstone for efforts to document and revitalize those languages.

UAF linguist Michael Krauss created “The Native Peoples and Languages of Alaska” map after interviewing people across the state and analyzing their languages. The map was first published in 1974 and shows several languages that are in danger of fading, since few children speak the languages today.

Krauss, who came to the University of Alaska to teach French, eventually founded and became the longtime director of the Alaska Native Language Center. He led many efforts to document and preserve the languages on the map.

His map was not the first to locate Alaska Native languages, nor the last. Many earlier maps included errors, and many later maps used Krauss’ work as a point of departure. Yet his map is recognized across the state.

“In Alaska today, the map is ubiquitous,” wrote Gary Holton, the former director of UAF’s Alaska Native Language Archive. “It is found in nearly every government office and school, and it has become ingrained on the public consciousness, both Native and non-Native. The boundaries on the map have become so entrenched that they are often assumed to be statements of undisputed fact akin to the location of a mountain or a political boundary.”

BRINGING CLASSICAL MUSIC TO THE BUSH

In 1970, living in Bush Alaska and listening to live classical music didn’t usually go together.

With that in mind, the newly formed Arctic Chamber Orchestra (ACO) and its conductor, Gordon Wright, developed a bold but simple idea. They decided to tour villages throughout the state, giving rural Alaskans a rare opportunity to witness a performance of Bach, Britten or Boccherini.

“We take them the best of our music in the spirit of sharing, not to preach the gospel,” said Wright, then a UAF assistant professor of music. The musicians, many of them UAF students and faculty, donated their time and talents.



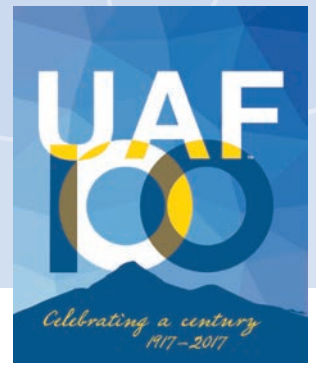
Gordon Wright (far right) conducts the ACO in an Alaska village, circa 1970.

The ACO, which is the touring ensemble of the Fairbanks Symphony Orchestra, traveled more than 20,000 miles to 30 communities from 1970–1974. The New York Times later summarized the effort in Wright’s 2007 obituary, calling it a “tour to musically bereft towns throughout the state, traveling on school buses, boats, seaplanes and even dog sleds. Concert dress sometimes included parkas.”

The quirky and ambitious tour didn’t only provide Alaska communities with live music. It also acquainted the public with UAF offerings and worked to stimulate young people to pursue an interest in serious music.

Alaska newspapers described the tour as “a rural hit” and “a dream come true.” At the conclusion of the tour, the Alaska Legislature commended Wright and the ACO “for their community spirit and their dedication to the arts in Alaska.”

FROM CLA ON UAF'S 100TH BIRTHDAY



TRANSLATING THE IÑUPIAQ LANGUAGE

Edna MacLean, an Inupiaq speaker originally from Utqiagvik, began work in the 1970s on the Iñupiatun Uqaluit Taniktun Sivunijit/Iñupiaq to English Dictionary at the request of her students. Some 40 years later, it was completed and published by the University of Alaska Press in 2014. With more than 19,000 individual entries, it's also a detailed description of how the Inupiaq language works and how it's used.

MacLean, now a professor emerita, and others with UAF's Alaska Native Language Center spent decades talking to Iñupiaq speakers, collecting words and refining their understanding of the language's complex systems.

"I became fascinated with the structure of the language and spent hours and hours, maybe sometimes until 4 o'clock in the morning, doing research at home before I would teach the next day," MacLean said of her early days as an instructor at the University of Alaska Fairbanks. At a blackboard, she and her students, many of whom also were native speakers, would work out the forms of Iñupiaq words and grammar.

The Iñupiaq dictionary joins several others created by linguists at the center. Director Larry Kaplan says colleagues tell him the center has a top-tier reputation for such work. "We do some of the best Native American dictionary work in the country," he said.



Wesley Aiken holds the "Iñupiaq to English Dictionary" while talking with Edna MacLean in Utqiagvik. MacLean consulted with Aiken to verify words in the dictionary.

INVESTIGATING A CONTROVERSIAL CASE



UAF journalism Professor Brian O'Donoghue.

The Fairbanks Four investigation began as an unusual project for a University of Alaska Fairbanks journalism class — a review of the controversial convictions of four men in the 1997 murder of Fairbanks teen John Hartman.

In 2001, Professor Brian Patrick O'Donoghue's class began examining the evidence against Marvin Roberts, Eugene Vent,

Kevin Pease and George Frese, known as the Fairbanks Four. Many in the Alaska Native community questioned the case against the men, three of whom are Athabascan.

O'Donoghue's students, along with those of former UAF Professor Lisa Drew, pursued interviews as far away as Arizona. They flagged inconsistencies in police reports. They built a website that put a face on the 15-year-old victim, a likable kid who dreamed of landing a football scholarship. They published the suspects' full confession transcripts, revealing the use of discredited police tactics. They discovered an improper juror experiment that led to a retrial for one defendant.

The work caught the attention of the Alaska Innocence Project. In 2013, it revealed a confession implicating an entirely different group of young men in the murder. The project's legal efforts led to a settlement that vacated the Fairbanks Four convictions and erased all charges from the books.

Fourteen years after the class' investigation, the Fairbanks Four walked free. The terms brought no apology from the state but did allow the men, then in their late 30s, to claim whatever freedom might yet bring.

WANT TO BE PART OF THIS YEAR-LONG CELEBRATION? CHECK OUT UAF'S SPECIAL CENTENNIAL WEBSITE
UAF.EDU/CENTENNIAL, OR LOOK FOR #UAF100 ON FACEBOOK, INSTAGRAM OR TWITTER.

NEW CLA MINORS

BACHELOR'S DEGREE SEEKING STUDENTS WILL BE EXCITED TO KNOW THAT CLA IS NOW OFFERING THREE NEW MINORS. THESE NEW MINOR PROGRAMS WERE ALL CREATED USING EXISTING FACULTY RESOURCES.

TESOL ■

This year the linguistics program welcomed a new minor: teaching English to speakers of other languages (TESOL). The program head, Professor Wendy Martelle, said the new minor came about after discussions of how to aid students after graduation. The faculty noticed that foreign language majors would often go overseas after graduation to teach English as a second language. To better equip students to face this challenge, the department began the process of building a new minor.

Six classes contribute to the new minor, two of which have been developed for the program — LING 200: The Field of TESOL, and LING 315: The English Language for Second Language Teaching. In LING 200, students learn the basics of teaching through case studies, looking at scenarios involving cheating, plagiarism and culture shock. The class also employs a variety of guest speakers. LING 315 centers on the English language itself, looking into its history, dialects and features that second language learners find difficult. Martelle said many interesting intellectual conversations come from this class.

“This minor is excellent preparation for anyone who might consider getting a full certification,” Martelle said, describing it later as a stepping stone toward a career of teaching English as a second language. ■

To learn more about CLA's linguistics program visit www.uaf.edu/linguist/.

Follow the linguistics program on Facebook at www.facebook.com/Linguistics-at-University-of-Alaska-Fairbanks-205607892812542/.

ART HISTORY ■

Here's exciting news for those interested in the arts: an art history minor is now offered. The new minor, made up of existing classes, focuses on the study and analysis of art throughout history.

“It's a pretty flexible minor,” said Professor Zoe Jones. “It doesn't actually have a studio requirement. It's for people who are interested in art but maybe don't feel they have the talent to create it.”

Jones said she was surprised UAF didn't offer an art history minor, since it has all the required classes. Jones put together the proposal for the minor.

She'll teach an art history seminar in the fall focusing on art in Japan after it opened to the West. Many classes will focus on northern art throughout history.

The minor is currently open to everyone except art students, whose inclusion will come soon. ■

To learn more about CLA's Department of Art, visit www.uaf.edu/art/.

To learn more about art history and the classes provided, visit www.uaf.edu/art/areas/art-history/.

CREATIVE WRITING ■

The UAF English Department added a new minor in creative writing in fall 2016. This addition was immediately popular with students, giving them opportunities to hone their writing skills in poetry, nonfiction and fiction writing.

“The creative writing minor is enabling me to pursue my goal of becoming a better storyteller,” said current creative writing student Annie Wenstrup.

Students can now enroll in multiple newly developed creative writing classes, focusing on fiction, nonfiction, dramatic writing and poetry. Graduate, undergraduate and nontraditional, lifelong students are all welcome and encouraged to enroll.

In addition to classes, the minor offers opportunities to gain practical experience outside the classroom. Students can work with the literary journal Ice Box. The department's Midnight Sun Visiting Writers Series also lets students meet nationally renowned authors and poets.

Perhaps the most valuable part of the program is the community of writers it provides.

“My favorite thing about the minor is the writing community I've become a part of,” Wenstrup said. “In class I've made friends. Some have challenged me to become a better writer, others a more well-rounded person.”

Student Royce England agreed. “I have pursued these courses because creative writing is a passion of mine, and I feel they have contributed to both the understanding of myself and those around me in all walks of life.”

England and Winthrop will be among the first to complete the minor. ■

For more information on the creative writing minor, go to www.uaf.edu/english/ or contact CLA's Academic Advisor Kathy Nava at ksnava@alaska.edu.

HOT SHEET

ANNOUNCEMENTS

UA's new "Come Home to Alaska" program offers a unique opportunity to prospective non-resident students. As long as students have a parent, stepparent, or grandparent who qualifies as an Alaska resident, they will be able to pay in-state tuition rates. This offer extends to currently enrolled students as well. See uaf.edu/admissions/apply/come-home/.

CLA Professor of English Daryl Farmer has received the Alaska Literary Award, and has been accepted into the NES Artist Residency in Skagastrond, Iceland.

A portable organ was donated to the Music Department by **Erik Hendrikson**. The organ unpacks from a medium-sized suitcase to a fully playable organ.

A graduate of CLA's English Department, **James Harris**, was awarded the Alaska State Teacher of the Year Award. Harris teaches in Soldotna.

CLA alumni Ari Ofengenden was hired as the new editor of the Journal of Comparative Literature and Culture.

The Justice Program at CLA has been ranked the 23rd most affordable online criminal justice program, and the 40th Top Online Bachelor's Degree in Criminal Justice.

The short film "Feels Good," developed in part by UAF faculty and students, was shown at the 2016 imagineNATIVE film festival.

CLA Professor Jeremy Speight was awarded the UAF Student Government Faculty of the Year Award for 2016-2017.

In fall 2017 the Sociology program will begin offering Environmental Sociology (SOC 440) and Cannabis and Society (SOC 280X) online, which means **the entire sociology minor will be available online.**

CLA Professor Mary Ehrlander received the 2016 Usibelli Distinguished Teaching Award. She opened an endowed fund in her father's name with the funds awarded to her.

Gruening 301 has been outfitted with videoconferencing screens and cameras, turning the room into a **distance education lab. Anyone can sign up to use the facilities.**

CLA Professor Kara Hoover's paper on the evolution of smell was published in the United Kingdom's "The Telegraph." You can read it at www.telegraph.co.uk/science/2017/02/22/modern-living-killing-sense-smell-says-leading-scientist/.

EVENTS

"I am Inuit," a photography exhibition, will be on display in the UAF Art Gallery from May 8 through the end of the month. The exhibition features part of Brian Adams' series on life in the Arctic.

The 2018 Alaska International Piano-e-Competition will be hosted by UAF in 2018, from May 18-31. You must be under 35 as of May 2018 to enter. Visit www.yamaha.com/ecompetition/rules_artist.asp for more details.

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CLA BY THE NUMBERS

1,161 2016-2017 CLA MAJORS

41 CLA DEGREES OFFERED

106 FACULTY EMPLOYED

9,205 CLA ALUMS

#1 IN THE VOLUME OF CLASSES TAUGHT BY UAF COLLEGES AND SCHOOLS

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UNDERDOGS

BY NAOMI HORNE

Everyone loves a good underdog story. Nelson Mandela, Erin Brockovich and Luke Skywalker have inspired generations. If the University of Alaska Fairbanks' story were a "Star Wars" movie, this would be the part where the prologue scrolls as the anthem of the Dark Side rings in our ears.

State revenues continue to decline after the collapse of the oil market. The Legislature in Juneau cuts the university's budget at higher and higher percentages. Discontinued degree programs pile up and class offerings shrink. Many UA staff and faculty members depart for greener pastures, leaving unfilled positions and an unbearable workload on those who remain. Some Alaska students ask themselves if they want to move out of state for college or if they will just put higher education aside for the moment. Multiyear budget reductions have led to dreadfully low morale and fear among many staffers. Many have crossed their arms, dug in their heels and allowed the pain of uncertainty to paralyze them. But some have refused to give up hope ... in a dark corner of a distant moon...

Hope is a sly creature, difficult to catch and even harder to hold. As UAF faces challenge after challenge, many are realizing how easy it is to lose faith in our future. It's easier to whine. The realist in me says that identifying problems may sound an awful lot like complaining, but it is actually an important step in the problem-solving continuum. At some point, though, we have to move past complaints. I am guilty of stalling in the whining stage myself. I hear the reports of UA folks who have said, "We are bleeding, these cuts are devastating," and it's easy to agree. Losing a fifth of our budget in just a few years has caused pain. People ask me why I've stayed at UAF, especially now that our pain is aired so openly. I say to them that I am exactly where I want to be. Education gave me a future. Solving challenges is what we do here in higher education. This is the perfect environment from which to study a budget crisis and to put our minds to work solving it. We are preparing tomorrow's leaders through cultivated curriculums, hands-on education, integrated research and teaching students to solve the challenges of tomorrow. I want to help UAF to use those same strategies to solve the challenge at our own doorstep.

UA is at a crossroads. But we aren't the first to find ourselves here. In Detroit, Michiganans could have idly watched as their city declared bankruptcy, as the auto industry crumbled, schools closed and the housing market collapsed. They didn't. Their recovery

is a work in progress, but it inspires me when I read about the now-thriving downtown, businesses reopening and old buildings brought back to life. What can we learn from Detroit? What solutions can we borrow from progressive institutions like Purdue, Arizona State, MIT and others?

As prolific TED talker Curtis Smith has said, "Education, in all contexts, should be a method by which we liberate ourselves from the myth that we are unable to move beyond the social constructs of the world as it currently exists. It should be a means to collectively co-create the world we deserve." Swatting down bad ideas isn't enough; let's offer up better ones informed by theory and experience. Let's be creative, persuasive and knowledgeable in our approach. University leadership must do their part as well, not just seeking input on their own ideas but also fostering an environment where innovation is genuinely encouraged and given room to grow.

It is my sincere wish for all of CLA's alums and friends reading this that you are proud of your alma mater, that you see the continuing hard work and scholarly excellence that attracted you to these doors as a student. I hope you remember your time here on campus as the time that prepared you for life's unending challenges, as the valuable time you spent learning to interpret the world and direct your own destiny. Help CLA to continue to embody those same values by enrolling in an online class, by making a gift to the department that mattered most to you or by writing to the Legislature about the strengths you built here. Or maybe you have another idea of how we can meet UA's budget challenge. Please let us know.

Do you hear that? It's the battle hymn of the Rebel Alliance. I hope you'll join me in the m el e. UAF's underdog story is just beginning.

Naomi

P.S. Making a gift to a CLA program does more than provide resources to a charitable cause. It feels good. Being a social science student in CLA gave me the strength to strive for career goals I couldn't have dreamed up on my own. Giving back to the program that so profoundly influenced my life is gratifying. I encourage you to try it.