

CLARITY



ARTS, HUMANITIES, LANGUAGES, SOCIAL SCIENCES. 2018



College of
Liberal Arts

CLARITY 2018

02 **#MeToo and the Politics of Renewal**
Commentary on the revolutionary movement

06 **Tallin Walker: Teaching Around the World**
A look at an unconventional college career

08 **Restorative Justice Initiative**
The UAF program focused on redemption

12 **Erin Granger: Alumnus Spotlight**
Story of a student turned successful journalist

14 **CLA Creates. Discovers. Explores.**
New, exciting projects from students and faculty at CLA

16 **Professor Terrence Cole: A CLA Institution**
The story of one of CLA's most influential professors

20 **CLA Excels in Undergraduate Research**
Dean's Award recipients from Research and Creativity Day

22 **Music Becomes Him**
The radical success of the young musician Scott Hanson

24 **UA Foundation**
A letter on the importance of philanthropy

25 **Letter from the Editor**
A few closing remarks from the Editor

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

- 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, & Sexuality Studies

www.uaf.edu/cla

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Inside Cover: "Solace" by Baxter Bond (Photo taken outside of Cantwell, Alaska)
Read more about Baxter Bond on page 25.

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SUCCESS THROUGH SERVICE

By Dean Todd Sherman, UAF College of Liberal Arts

In my five and a half years as dean, I have simplified my approach to determine the most important factor in the many choices I have to make. I ask, "Does this decision lead to our students' success?"

It is rarely this simple. The nagging reality of the budget humbles many ideas and dreams. If I cannot connect the proposed concept to student success, though, something fundamental is missing.

The metrics that may determine student success are abstractions and often focus strictly on numbers.

The numbers quantify the patterns, analyses and data associated with enrollment and other important parts of the university mission.

Much of what we do in the College of Liberal Arts positively influences our students' education, yet these undertakings are not easily quantified and are often difficult to measure. An education is more than just classroom learning. It also includes experiential, out-of-class activities, student clubs, visiting artist performances and community partnerships, to name only a few.

The stories in Clarity speak to the value of our programs, collaborations and synergies created at the intersection of our college's teaching, research, creative activity and service missions.

Our college is well known for its great educators teaching subjects vital to understanding the human condition. Devoted professors teach,



Photos by Sarah Manriquez

inspire, create, question, challenge and lead our students to discovery, learning and achievement. These professors teach more than 20 CLA programs in the social and behavioral sciences, languages and cultures, and arts and communication. Teaching is a vital and transformative process, and our faculty are successful teachers and mentors by all measures.

CLA scholars, researchers and creative artists continue to make significant and meaningful contributions in their diverse fields. For instance, recent Alaska archaeological discoveries by our anthropology professors have made international headlines as new insights into the origins of our hemisphere's first people have become clearer. Creative writers in fiction, nonfiction and poetry, performers of the screen and stage, musicians, visual artists and journalists create essential works that inform their teaching and inspire our students and our communities to think of themselves and our world in different ways.

In and out of the classroom, our faculty engage the individual, society, our many cultures and the world. With the help of our faculty, our students develop strengths and achievements that affect our community and world for the good. These accomplishments are a living record of our students' success. ■

Background painting by Todd Sherman

#METOO AND THE PO



By Alexander Keller Hirsch
Associate Professor, Political Science
Coordinator of Women, Gender, and Sexuality Studies

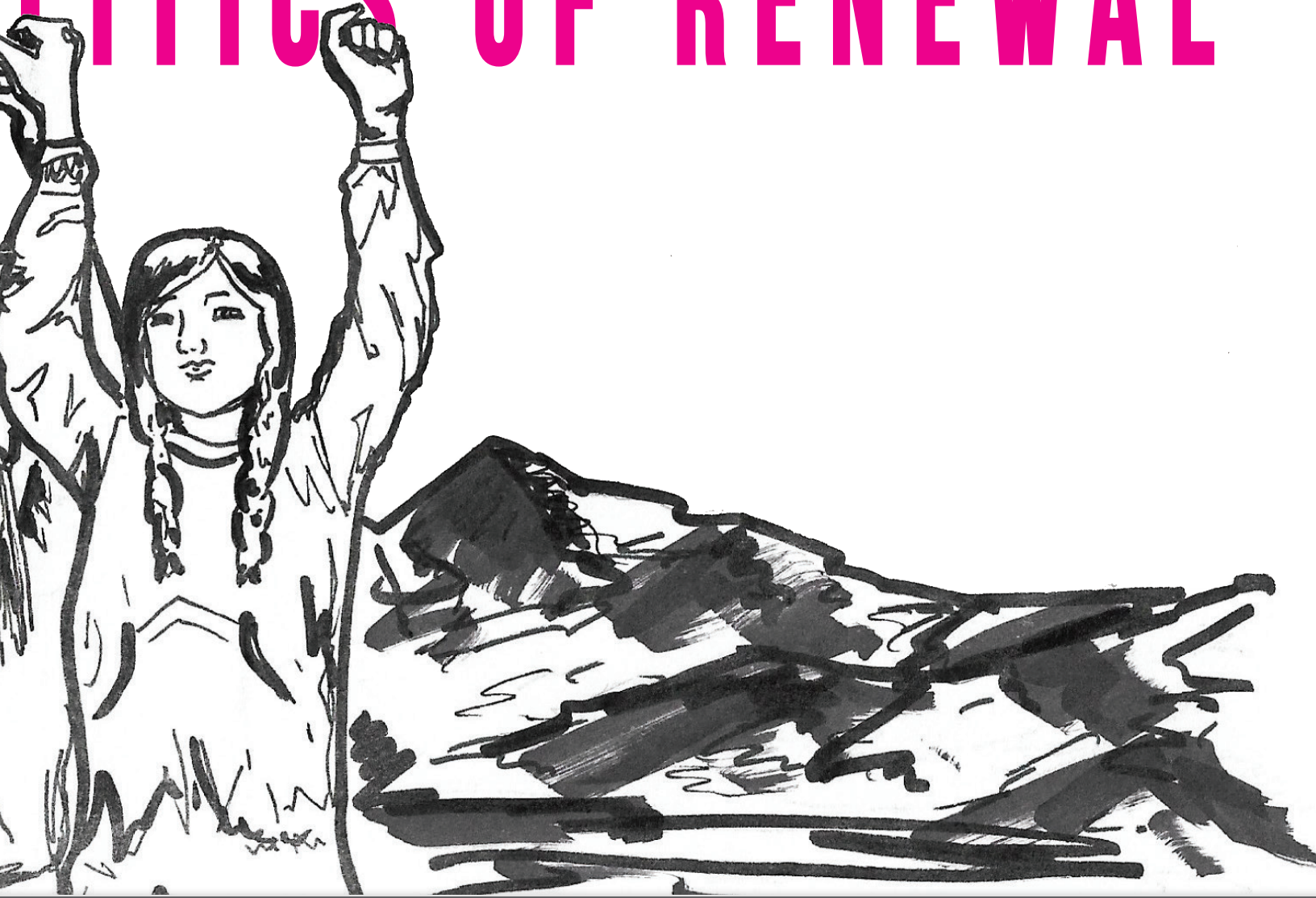
It is the morning of November 9, 2016, the day after what Walt Whitman termed our nation's "day of quadrennial choosing." Hillary Clinton has been elected President of the United States. During her acceptance speech, Clinton cites her first term priorities: improving the Affordable Care Act, instituting campaign finance reform, shoring up the middle class, and expanding rights for women.

Eleven months pass. It is October 2017, and The New York Times does not print an article publicizing reports of notorious American film producer Harvey Weinstein's record of sexual harassment and assault. Instead, the Times, along

with other major news media outlets, are covering the backlash against Clinton. A new movement has emerged, framing Clinton's election as the corrupted result of bent gender politics and fake news conspiracies cloaking her private email server scandals. The crusade, spearheaded by the Freedom Caucus, is widely known as the Basket of Deplorables Movement. The 2018 midterm elections loom ominously on a future horizon predicted by Time magazine to be the "Year of Deplorability."

In U.S. presidential electoral politics, the pendulum swings from Left to Right. The arc of

ITICS OF RENEWAL



*Illustration by Zoë Rabjohns.
Read more about Zoë on page 25.*

the swing electrifies the citizenry. Movements catalyze into action. These backlashes cripple political momentum and paralyze the already constitutionally limited executive authority of new presidents. There is an irony here worth noting. Presidents, by virtue of winning elections, unleash the very political forces they oppose.

There have always been two competing visions of America. Federalist vs. Antifederalist; North vs. South; National vs. Foreigner; Democrat vs. Republican. Our history is bedeviled by events, often violent, that frame this internal againstness. The chasm that divides us defines us.

The #MeToo movement drives to the very heart of politics, and not only because it brings to the fore traces of power and exclusion. The poet Adrienne Rich once defined politics as the “impulse to enter, with humans, through language, into the order and disorder of the world.” #MeToo is deeply political in this sense. It has harnessed the power of voice to renew the conversation over whose grievance deserves to be heard. By opening a space for private narratives of assault and harassment to enter into public consciousness, #MeToo challenges the cultures of silencing that support such behavior in ways that quicken a brighter future for everyone.

Though the phrase was coined by the community activist Tarana Burke in 2006, the #MeToo social media campaign spread virally in the fall of 2017. The MeToo hashtag, now attached to millions of user posts on Facebook and Twitter worldwide, is often accompanied by a moving personal story of harassment or assault. In part, the resonance of the testimonials can be viewed in light of the sheer number of posts that have publicly exposed the alarming frequency of sexual violence. But the power of #MeToo also derives from the encouragement provided to victims of abuse who, in finding that so many others have been afflicted by similar experiences, feel less ashamed, alone, or isolated.

The #MeToo posts are replete with stories that not only say something but also perform an action. They open a rupture between the way the world is and how it might otherwise be. For a political movement gaining momentum, there is no better definition of hope.

Innovations in communications technologies give rise to transformative social possibility. Without the invention of the printing press, it is difficult to imagine the wave of democratic revolutions that swept Europe, Haiti, and America in the 17th and 18th centuries, or the Reformation and Enlightenment ideas those revolutions were predicated upon. Without widespread viewership of the televised police brutality during the peaceful

marches of Martin Luther King Jr.'s Birmingham campaign of 1963, it is less likely that the Civil Rights Act or the Voting Rights Act would have been passed in 1964 and 1965, respectively.

Likewise, #MeToo emerges amidst a paradigm shift in mass communication. The movement has seized upon social media platforms to convey messages that would otherwise go unheard.

This is powerful for many reasons, not least because social media has earned the reputation for entombing us in echo chambers confining us to the narrow biases of our lesser nature.

With #MeToo we witness the opposite effect. Rather than be cut off from perspectives not their own, #MeToo substitutes



Sheryl Crow  
@SherylCrow

#metoo A manager on my first big tour as a backup singer. When I went to a lawyer he told me to suck it up bc the guy could do a lot for me.

6:42 AM - Oct 16, 2017

 85



Sam Donovan  
@samisblond

#MeToo

Sexual assault affects the LGBTQ+ ppl as much as it does straight.



Alyssa Milano  
@Alyssa_Milano

If you've been sexually harassed or assaulted write 'me too' as a reply to this tweet.

12:21 PM - Oct 15, 2017

 53.2K  92.4K people are talking about this

the taken-for-granted assumptions of those who underestimated the prevalence of sexual harassment and assault for a generatively expanding worldview. And those who have experienced such abuse suddenly find themselves connected to countless others who together form a constellation of empathy.

It is April 1, 2020, the first day of Sexual Assault Awareness Month. Recognizing that cultural change is invigorated by shifts in policy, Alaska launches a new initiative, coordinating networks of government agencies, nonprofit organizations, community groups and individuals, signaling a new direction for how the state measures and treats sexual abuse. The University of Alaska Fairbanks follows suit. Two weeks later, at the first University of the Arctic plenary panel on campus sexual abuse across the Circumpolar North, UAF introduces Pathways of Renewal, an ambitious, cutting-edge initiative to animate variations in the cultures that surround gender and sexual norms.

It is spring, the season of revitalization. It is our time to reconsider whether things must be the way that they are. It is time to wonder whether new valences of potentiality are stalking the timelines of the present. It is time. ■

To learn more about Women, Gender and Sexuality Studies program, visit www.uaf.edu/women/

Further reading:

Marsha Green, "When Does a Watershed Become a Sex Panic?" *The New Yorker*, November 14, 2017

Dan Bross, "UAF Hosts Talk by #MeToo Founder Tarana Burke," online at <https://www.alaskapublic.org/2018/04/09/uaf-hosts-talk-by-metoo-founder-tarana-burke/>

George Duby and Michelle Perrot, editors, *A History of Women in the West*. 5 vols. Harvard, 1992-4

Background photo by LJ Evans

ALASKA BY THE NUMBERS



48% Intimate partner violence



37% Sexual violence



59% Either of the above, or both

These estimates come from a 2010 survey of adult women in Alaska.

Source: UAA Justice Center, *Alaska Victimization Survey*, <http://justice.uaa.alaska.edu/avs>

THE WAVES OF FEMINISM

FIRST WAVE:

- The Right to Vote

SECOND WAVE:

- Equal Pay
- Reproductive Rights

THIRD WAVE:

- Media Portrayal
- Gender Roles
- Sex Positivity
- Pay Inequality
- Glass Ceiling
- Sexual Harassment
- Domestic Abuse
- Reproductive Rights
- Women's Choice
- The Prioritization of Men

Source: UP College of Social Work and Community Development Gender Corner Online
<https://cswcdgcorner.wordpress.com/2017/06/28/waves-of-feminism/>

TALLIN WALKER:

TEACHING A

By Kael Knight, CLA Staff

How many times throughout college did you want to pick up and leave, bound for someplace warm and sunny? That's exactly what Tallin Walker did, but not for the reasons you might think.

Walker was born and raised just outside of Washington, D.C. She first came to Alaska at 6 years old, when her family moved to Anchorage for a year. After Walker graduated High School she was looking for a change of pace, so she came back to Alaska and started at UAF.

Walker pursued a linguistics degree at UAF through a mixture of online and in-person courses. She became the first UAF student to graduate with the new minor in teaching English as a second language. Walker, however, wasn't exactly a traditional student.

"Academically, I didn't do so well my first year," Walker said. "It's not uncommon."

Walker left UAF after her freshman year, deciding to take a gap year. Instead of going home she moved to Nicaragua, where she learned Spanish during the day and worked in a restaurant at night. Walker said the complete immersion helped rapidly improve her Spanish. After nine months in Nicaragua, Walker decided to give UAF another shot. She returned for her sophomore year.

She didn't stay long. After her sophomore year, Walker enrolled in online classes and took a job in Istanbul. She worked there throughout 2015, teaching English to adult students. In 2016, she returned to UAF for her junior year, her last on campus.

Walker explores the streets of Nablus. *Photo courtesy of Tallin Walker.*

ROUND THE WORLD

In 2017, Walker heard about an internship in Palestine through an American nongovernmental organization called Tomorrow's Youth Organization. TYO is a nonprofit that focuses on empowering underrepresented people and provides free classes for women and children around the world. They work with an international team of staff and interns. Walker came on board to help teach children English in

really fun and really rewarding to work with all the kids.”

The early childhood development program focuses on 4- and 5-year-old children, who Walker co-taught with one of the Palestinian instructors working with TYO. “The main goal,” Walker said, “is to help expose children to fundamentals of education — alphabet, colors, numbers, and so on — in both Arabic and English.”

The second program Walker

robust and informative classes. The academic program was a pilot, so Walker had an opportunity to shape the curriculum as it moved forward.

Walker's internship with TYO lasted for three months. She continues to travel the world — she's now in Slovenia, volunteering with the International Trust Fund for Enhancing Human Security, an organization dedicated to deactivating and removing old land mines from past wars. She hopes to obtain a work visa so she can stay in Slovenia to teach English.

Walker didn't let things like fear or conventionality stand in her way; she used the tools available to her and completed her degree while she worked to help those who needed her. She didn't wait on a university schedule to try to change the world. ■



Jerusalem. Photo courtesy of Tallin Walker.

two TYO programs, their early childhood development and academic programs.

“Previously in Turkey, I'd only worked with adults,” Walker recalled. “It's a huge change. That attention span is short — but it was

helped with, the academic program, focused on helping fifth- and sixth- grade kids understand the English language. The program also helped supplement and support the regular Palestinian school curriculum, helping to make more

To learn more about CLAs linguistics program, visit www.uaf.edu/linguist/.

To learn more about TYO, visit www.tomorrowyouth.org/about/mission/.

RESTORATIVE JUSTICE INITIATIVE

By Kael Knight, CLA Staff

A member of our community struggles with addiction to heroin. She wants to get clean but fears she might not make it. She has exhausted all of her options, begging or borrowing from family and friends until they cannot or will not give her anything more. She resorts to petty theft, stealing things and trading them for her next fix. She tries to justify this by saying only the big corporations are hurt by her indiscretions, even though she knows this isn't really true.

Her relationship with her family is rapidly deteriorating. Her father died last year, and her mother is pushing her to get clean, but worries it won't happen. How could an addict handle going through detox? She's heard too many horror stories. Withdrawal is dangerous and people can die.

Out of desperation, she tries methadone and it helps; it allows her to stop depending on heroin to function. For the first time in a long time, a life without heroin seems within reach. It's like a brand new world, a welcome second chance.

Now another chapter of her life can begin: she's reclaiming lost time, ready to push forward and to change things. She starts to believe that she's won and the hard part is over. That's when she slips up.

She is in a grocery store with her boyfriend, who also struggles

with addiction, when she slips back into old habits. She walks out with a few more things than she paid for — and this time it goes bad. She's caught and arrested. This slip-up will wreck her newly started life, labeling her a criminal with a record that will follow her forever.

Methadone Clinics:

According to American Addiction Centers, a privately owned treatment company, a methadone clinic is "a place where a person who is addicted to opioid-based drugs, such as heroin or prescription painkillers, can receive medication-based therapy." Dolophine is one manufacturer's name for methadone, a drug that acts to block the effects of opioid-based pain relievers such as morphine and heroin. Dolophine does not "cure" addiction; rather, it's a tool used in rehabilitation efforts. Learn more at www.americanaddictioncenters.org/methadone-addiction/clinic-facts/.





If you think this woman should be offered a second chance, you're not alone. UAF's Restorative Justice Initiative specializes in helping people through these crises. The program is a collaborative effort by the UAF Justice Department and Alaska Court System to introduce a pretrial system for certain nonviolent offenders. The program is led by Rob Duke, Ph.D., a former police officer and the program coordinator in the UAF Justice Department, and his interns. This program has employed three to four interns every semester since its inception in July 2017. This year, Shay Shocklee, a psychology major, Ashley von Borstel and Sara Williams, who are both social work majors, and Liam Juhl, who's majoring in justice, are working in the program. The program also works in tandem with the district attorney, adult and juvenile parole programs, and mental health providers.

The Restorative Justice Initiative was created to help offenders avoid being institutionalized and to set them up for success. In short, it provides life-changing second chances for both the community member and the community at large. After being arrested, the woman in this story was put in contact with Duke and his team and was able to enter this program instead of being "booked" and given a criminal record by the government.

"We know that the system tends to be a little sticky," says Duke. "Once you get into it you get identified and labeled as a criminal, then it's hard to get jobs." This adds to the downward cycle and offenders are given the chance to avoid this predicament by participating in the program. Equipped to handle anything from misdemeanors to felonies, this program, when completed, leaves no criminal record. Who is eligible for the option to participate is ultimately up to the prosecutor.

Once it has been decided that an offender can participate in the program, they meet with Duke and his team of interns. This is a screening meeting, where the team determines whether or not to allow the

offender into the program. A large part of this initial meeting is therapeutic.


"We ask them to analyse how they got here, really, and then what they need to do to correct their actions," Duke explains. The team uses a 15-part questionnaire to evaluate participants and, more importantly, get participants to evaluate themselves. The entire session is meant to encourage introspection in the participant. It was during this meeting that the woman in the story told the team about her struggle with addiction. This was a significant revelation for her, realizing she had only stolen the items from the store because she was in the habit of trading goods for heroin. Since she didn't need heroin anymore, she could adopt a new mindset.

Duke recalls being impressed that the woman's boyfriend attended the sessions with her. He didn't have to, he hadn't been arrested with the woman, but he came to every session anyway. During these sessions, the boyfriend recounted how he had looked down on methadone users. He rationalized his continued drug use by convincing himself that to really quit he couldn't simply replace one substance with another. Instead, he planned to quit altogether. Eventually, the woman managed to change his mind, convincing him to start methadone. He told the team during an interview that he thought methadone could be the maintenance program he used for the rest of his life.

After this initial meeting and interview offenders are released, with parole-like conditions and instructions, to return for a second meeting in a week. Duke takes the intervening time to discuss letting the offender into the program with his interns. The student workers are a big part of this decision.

"I'll say 'Do you think the person is contrite? Do you think they have a chance of success in the program?'" Duke recounts. "If we agree that they do, we'll go into the meeting knowing that we're going to accept them into the program."

In the second meeting, the team asks a shortened version of the initial questionnaire, and if they've decided to accept the offender



into the program, they offer them the chance to participate. The team rarely gets turned down.

The next step in the program is a process called victim-offender mediation. Here the team gets the offender and the victim of the crime together to talk about the situation. If there is a situation where it would be best for the victim and the offender not to meet, the team goes back and forth between rooms or locations, trying to de-escalate the situation to

Anonymity:

Part of the success of this program is the assurance that all participants will remain completely anonymous. This is why when discussing cases with people outside the program Duke and his team refer to people as 'Victim' and 'Offender.'

the point where they can meet in one place, all together.

“We think that victims get forgotten in the system,” Duke says. “Their car gets burglarized, or their house gets broken into, then they lose a sense of security — something that’s intangible, hard to explain.”

Victim participation is optional, and if they decide not to participate, one of the members of Duke’s team acts as a proxy for them. When it comes to victimized businesses, many large corporations are unwilling to pay employees to sit in on these mediations when their stores are robbed, like in the case of the woman in our story. Members of the team acted as proxies during her mediation. This process has potential rewards for both parties.

Participation can help them humanize the offender in the victim’s eyes, helping them to stop imagining some abstract, shadowy criminal. Victims are able to eventually realize the offender is just another person, driven to do whatever they did by a situation that could just as easily have happened to anyone.

“They can see that this was just a guy with a particular set of problems,” Duke continues. “Sometimes it’s just kids. It’s not the guy hiding in the closet with a butcher knife; it was just some kids.” Once they have met face to face, victims may start to regain a much-needed

sense of security in their home.

During these mediations, the victimized party is given the chance to participate in deciding the offender’s punishment. Interestingly, most choose not to. After listening to the offender’s account of the incident, most victims start to sympathize. Duke recalled comments, such as “It does sound like he is making an effort” and “I probably wouldn’t have been this harsh on them,” coming from the victims during these mediations. The end goal of the mediation process is to identify a course of action that will satisfy each party’s interests. Satisfying these interests can play a part in the next phase of the program, community service.

Duke and his team handcraft and oversee specialized, unique public services for each case. The woman from the story learned her mother’s craft as her community service. This not only helped pass a trade to the next generation but also helped revitalize a weakened relationship between a mother and daughter. After three months in the program, the woman graduated, her record clean and relationship restored.

In the seven months the Restorative Justice Initiative has been operating, it has handled over 50 cases and has recently committed to doubling its caseload. Duke is currently applying for funding to keep the program running year-round. This is a vital resource that has produced tangible results with a meaningful impact on the community. It helps bring closure to victims, allows atonement by offenders and relieves the burden of carrying a criminal record for life. ■

Learn more about CLA’s Justice Department at www.uaf.edu/justice/.

To help fund the Restorative Justice Initiative, visit www.thisisthegoodstuff.com.

ERIN GRANGER, *ALUMNUS* *SPOTLIGHT*

By Kael Knight, CLA Staff

If you follow the University of Alaska Fairbanks campus paper, The Sun Star, chances are you're familiar with Erin Granger's work. To follow her new work, you'll have to pick up a copy of the Fairbanks Daily News-Miner.

Granger, a UAF alumna, started here pursuing a bachelor's degree in journalism, taking beginning classes from Brian O'Donoghue, Lynne Snifka and other faculty members. The personal, one-on-one style of the department made Granger feel welcome.

"The Journalism Department is really fantastic," Granger said. "I feel like it was more of a community ... I was able to get to know my professors really well."

After those early classes with O'Donoghue, her interest in journalism was regularly invigorated by the chance to work with internationally known visiting instructors brought to UAF by the Snedden Endowed Chair of Journalism.

"There were steps in my degree where it was just reconfirmed that; yes, this is exactly what I want to do."

Granger started writing for The Sun Star her first year at UAF and continued there until she graduated. She began by covering sports and

Photos by Sarah Manriquez

gradually moved up to her preferred beat in political journalism. Granger tackled extremely significant issues during her tenure at The Sun Star, including budget crises and Title IX violations and protests.

Beat:

“Beat journalism” is a term used within the journalistic community to refer to specialized coverage of one particular topic or genre. A journalist working an art beat would cover stories coming from the art community.

“You can get real-world journalism experience (from The Sun Star) while still being tucked in that comforting cocoon of the Journalism Department,” Granger said. “You can step out on your own, do your thing, cover some really important stuff, but you have the faculty and colleagues to fall back on. It’s a nice way to start.”

Despite all this, Granger didn’t graduate with a journalism degree.

“I graduated ... with kind of a weird degree,” Granger said, laughing. While fulfilling her general education requirements, Granger enrolled in an art history class. She began to enjoy the class, and expressed a desire to incorporate the class into her degree to her professor. Her professor simply responded, “You can.”

From there, Granger set about building her degree from the ground up through UAF’s interdisciplinary degree program. She chose to incorporate journalism and political science as the main pillars of her degree, accompanied by occasional art history classes. Thus, the bachelor’s degree in the history of art and politics was born.

After her graduation, O’Donoghue helped Granger land an internship with the Juneau Empire, the leading paper in Alaska’s capital. A week after graduation, Granger moved to Juneau and started at the Empire, an experience she fondly described as open-ended. The Empire’s editor, Emily Miller, gave Granger the opportunity to pick who she shadowed for which stories. Granger spent the majority of her time learning from James Brooks, who was covering the Alaska Legislature special sessions last summer.

Special session:

A special session refers to a period of time when the Legislature meets outside of its regular session to complete unfinished tasks. The special sessions in summer 2017 were caused by conflicts over the proposed budget for the year, but special sessions can be called for any number of issues.

“[The Legislature] was still trying to come up with a budget, which ... got dangerously close to a government shutdown,” Granger recounted. “So, while that was really nerve-racking, it was also a super exciting time to be covering the Legislature.”

The internship gave Granger the opportunity sit in on House and Senate floor sessions, and to meet with several Alaska officials, including Gov. Bill Walker. She was able to connect with several Fairbanks lawmakers, which has proved useful in her new position. After six weeks with the Empire, Granger applied to be the political reporter at the Fairbanks Daily News-Miner, aided by a robust recommendation from Miller.

Granger went in to speak with the crew at the News-Miner the day after she got back from Juneau. Three hours after their meeting, she was called and offered the job.

“Leaving Juneau was bittersweet,” said Granger. “I immediately felt like I was part of the team. It was really fun to cover the recent legislative session; I got to stop by the office and say hi to everybody.”

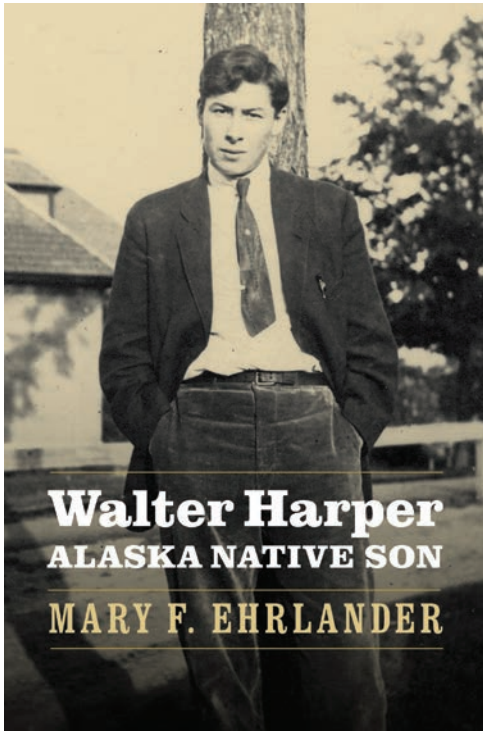
Now, Granger works a double beat for the News-Miner, covering both politics and stories from UAF. For political coverage, Granger talked about her work trying to distill and humanize national politics into local stories Fairbanksans can care about and relate to. Her political coverage has been featured on the front page several times since July, when Granger started.

When it comes to covering UAF, Granger talked about it like a homecoming, saying it gives her a nice break from the fast-paced world of political coverage. She also said the connections she built during her time at The Sun Star have proved useful.

“Just last May, I had no idea any of this was going to happen,” Granger recounted. “I consider myself lucky to be where I am, and to have had all the support from the university getting me to this point.” ■

To learn more about studying journalism, visit www.uaf.edu/cojo/.

To follow the UAF weekly paper, The Sun Star, visit www.uafsunstar.com/.



The Alaska Library Association has chosen “Walter Harper, Alaska Native Son,” by Mary Ehrlander, for its 2018 Alaskana Award. Ehrlander is the Director of Arctic and Northern Studies and a Professor of History at UAF. The book relates the life story of the Irish-Athabascan man who in 1913 was the first person to summit Denali, North America’s tallest mountain. The biography depicts the rapid socio-economic change that took place in early 20th century while illuminating the life of a resilient young man who exemplified healthy acculturation in both Athabascan and Western life ways.



“Decolonizing Alaska”, an exhibition curated by Asia Freeman of the Bunnell Street Gallery in Homer, Alaska, is currently on display at the University of Alaska Museum of the North through Sept. 30, 2018. This show of diverse artwork presents a multiperspective exploration of how colonization has shaped the Alaska experience on many levels. Featured artists include CLA’s current Art Department faculty Da-ka-ween Mehner and Annie Duffy, and Professor Emeritus Kesler Woodward. The exhibition is currently on a national tour, including venues such as the Alaska State Museum, the Corcoran Gallery, and the Center for Contemporary Art + Culture at the Pacific Northwest College of Art. For more information about the exhibition and where it can be viewed, please visit www.bunnellarts.org/decolonizing-alaska-exhibit/.



Jolanda Cook with the UAF Student Health and Counseling Center has been named the Alaska Social Worker of the Year by the National Association of Social Workers, Alaska chapter. The award recognizes Cook’s commitment and dedication to helping students achieve mental health growth and well-being.

Image credits (counter-clockwise from left):

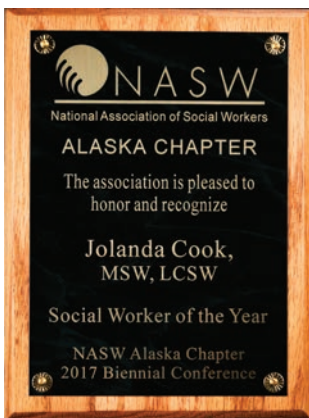
1. Book cover courtesy of Mary Ehrlander
2. Portrait of Caitlin Warbelow. Photo courtesy of Warbelow
3. Scene from Utqiagvik, Alaska. Photo courtesy of Katie Orlinsky
4. Photo courtesy of Ben Potter
5. Photo courtesy of Qaġġun Chelsey Zibell
6. Award photo by Sarah Manriquez
7. “Breaking Up” (Arctic Waves Series) courtesy of Annie Duffy

Caitlin Warbelow is currently the violinist/fiddler for the new, critically acclaimed Broadway musical “Come From Away.” For the past eight years, she has taught, performed and been the artistic coordinator for the Summer Arts Festival, and she is releasing a CD in June and will debut the CD with her band, Warbelow Range, at the Fairbanks Summer Arts Festival on Saturday, July 21. The group features fiddle, bouzouki, guitar and flute. They play traditional music from Ireland and America, with a modern twist and arrangements that also feature upright bass and percussion. People interested in purchasing the CD can keep an eye on her website or her Facebook page, Caitlin Warbelow Music.

Ben Potter, UAF Professor of Anthropology, was featured in *The New York Times* and on a special episode of *NOVA* for uncovering one of the earliest ceremonial burials discovered in the Americas to date. To learn more about the transformative discoveries that have been made at the **Upward Sun River site** and to see a reconstruction illustration of an Ancient Beringian residential base camp, visit www.news.uaf.edu/ancient-beringians/.



Katie Orlinsky is an award-winning photojournalist from New York City. Orlinsky regularly works with major publications such as *National Geographic*, *The New York Times*, *The New Yorker*, and *Smithsonian*. Orlinsky is serving as the **2018 Snedden Chair at UAF** through the UAF Communication and Journalism Department. Since 2014, she has been working on a long-term photographic project exploring how **climate change** is challenging communities across Alaska and transforming the relationship between people, animals and the land.



Inupiaq, a language spoken by Alaska Natives in the northern and northwestern regions of the state, is designated as “severely endangered” by the Endangered Languages Project. Students at the University of Alaska Fairbanks and beyond are learning the Inupiaq language with help from a website created by a fellow student. **Qaggun Zibell**, whose English name is Chelsey, built a website to help students, both at UAF and around the world, absorb basic Inupiaq. Zibell’s work was completed as part of a summer graduate fellowship through **UAF eLearning & Distance Education**.





PROFESSOR TERRENCE COLE: A CLA INSTITUTION

By Mary Ehrlander
Professor, History
Director of Arctic & Northern Studies
and Kael Knight, CLA Staff

When Terrence Cole's son Henry was a little boy, he would "play history" with his dad at his toy typewriter. When he was ready to move on, he would say: "Daddy, don't play history anymore." After all these years, Cole marvels at how fortunate he has been to have made a living while playing at something he enjoys so much.

Following a 30-year career in UAF's History Department, Cole retired in spring 2018. A cancer diagnosis late last summer forced the decision well before he planned to step away from the career and the institution he cherishes. Yet he says he doesn't feel cheated. "I'm so incredibly lucky that I got to do this for that long, ... because it's just my natural inclination." During our 90-minute conversation with Cole, he darted from one topic to another, in his usual manner, returning most frequently to his affection for UAF and his gratitude for the rewarding career the institution has offered him.

Cole first visited Alaska in 1970 at the age of 16, when his older brother Patrick enrolled at the University of Alaska. He returned to Fairbanks in 1972 with his sister Maureen; two years later his identical

An aerial view of the farm Terrence Cole grew up on in Quakertown, Pennsylvania. Photo courtesy of the Cole family.

*Opposite:
Terrence Cole playing history with his son Henry. Photo
courtesy of the Cole family.*

*1974, Terrence Cole as a student at UAF. Photo courtesy
of the Cole family.*

twin Dermot, now a veteran journalist, moved to Fairbanks. The four Cole siblings earned degrees at the University of Alaska in Fairbanks. Terrence Cole double majored in Northern Studies and Geography, earning a B.A. in 1976, followed by an M.A. in History in 1978. During that time, history professors Bill Hunt and Claus Naske, and English professors Norma Bowkett and Jack Bernet encouraged him to write. A paper he wrote in Bernet's frontier literature class led to his first publication: "Go Up O Elam': The Story of Jack London's Burning Daylight," which appeared in the Alaska Journal in 1976. Cole attributes his academic success and his early writing achievements to the mentoring he received from these faculty.

After earning a Ph.D. in history at the University of Washington and working as a professional historian for a few years, he returned to the University of Alaska when CLA Dean Anne Shinkwin hired him in 1988 as assistant professor of history. He remains indebted to Shinkwin for her confidence in him. More than 40 years after he studied here and 30 years after he returned as faculty, Cole still touts the opportunities that UAF students enjoy, owing to its research university offerings, coupled with its small school size and culture. "You know if you want to be in a play, you can be in a play," he says. "And if you want to work at the radio station or write for the newspaper or do research in any particular discipline, you can probably do it." He has never forgotten the mentoring and support he received from his professors during his formative years as a writer, and he's striven to do the same for his own students. UAF's small-school culture owes to its size and the people, he says, the many faculty, staff and administrators who put students first.

Cole places CLA Dean Todd Sherman among those administrators who recognize that "the business of the university is really about people." He is "a real human being" who "sees the world in color." Cole wishes he could "see colors like artists do," but upon reflection says maybe we all do that to a degree, within our own disciplines. During our interview, Cole expressed fondness for other UAF colleagues who have made coming to work a joy, but he focused more on the institution itself and the satisfaction he derives from teaching and interacting with students, and with helping them find their way in life.

Cole's unconventional teaching methods have amused, enlightened, and befuddled thousands of students. A master of the visual aid, he typically rushes headlong into class, often a bit late, his arms laden with books, papers, laptop, and any number of props and

gadgets he may need. Not being organized like other people who "like — have an idea what they're going to say before it comes out of their mouths," Cole has tried to engage and inspire students, to make them think. He challenges students to want to learn and to demand excellence of themselves, rather than simply seeking good grades and a degree. "I'm probably a lot more irreverent than I should be," he says, but "I'm just too short to stand on ceremony. I could never get up that high." He has tried to follow his dad's advice to do his best, but "in teaching you don't have the final say," he maintains. "Sometimes the class won't get it ... for whatever reason they won't pick it up and run with it." Whatever his shortcomings, and he is "very aware" of them, his greatest joy comes from "seeing students graduate and go on and do well... Oh gosh that gives you such pride... it's like magic," he says.





Asked if he could recall a favorite teaching moment, Cole relates the time he was lecturing in Schaible Auditorium, and afterwards a young man approached him. “You know I took your class five years ago and you failed me,” he said. “Oh, perfect,” Cole thought. “Perfect way to start a conversation.” But then the man told him, “And that was the best thing that ever happened to me.” Cole explains: “He said it turned his life around, and I thought that was the nicest thing anybody ever said to me.” No doubt he has changed the lives of far more students than he knows. Not only has he taught, mentored, encouraged, and inspired thousands of students, but he also has contributed to student scholarships generously through the years. He and his siblings have endowed a scholarship that will benefit students in perpetuity, and he has encouraged and inspired others to do the same.

Cole keeps in touch with many former students, especially graduate students whom he has mentored closely. Of the twenty Northern Studies master’s students whose advisory committees he has chaired, seven have earned Ph.D.’s in History, and one is currently a Ph.D. student at UAF. Many other students he has mentored have gone on to rewarding careers in myriad fields.

Although he says cancer wasn’t on his bucket list, he feels grateful that the disease has given him time to reflect on his life. Loving his work as he has, he “really never counted the hours,” he says; he simply immerses himself in his work, “trying to have fun doing it,” without thinking about the time that passes. On second thought, he concedes: “You know, maybe that’s the problem, I would have written a lot more books if I tried to make a deadline. I’ve always been late with everything... I mean that’s the difference between me and Dermot. I mean Dermot is good at deadlines.” Cole’s excuse is that he was born 15 minutes late — 15 minutes after Dermot — and he has never caught up.

Cole seems to love his teaching, researching, and writing equally. The teaching balances the intense, internal process of writing. It takes him out of his own head and forces him to interact with others, keeping him sane, he says. Yet he takes deep pride in his discipline: “It’s the

The Cole family in front of City Hall. Photo by Sarah Manriquez.

oldest thing that humans do,” he says — telling stories and making sense of the past. “It’s the one thing that’s science and art. And that’s not true of all the other social sciences.” All the way back to ancient times, he says, “taking a person’s life, like Plutarch did, and reducing it down to a portrait, just like an artist would do, requires the skill of an artist.” Later, in the 19th century, history took on the discipline of the scientist, lending more weight to empirical evidence, adopting methods resembling those of geology or biology. But Cole says “human beings are so much more complicated,” so the rules don’t work entirely. He has always been drawn to traditional narrative history, rather than the “grand theories” that many historians today employ in their interpretations of the past. He subscribes to the age-old practice of collecting and analyzing evidence and weaving it into a compelling narrative that informs and resonates with readers. During the last four decades he has published five books, including “The Cornerstone on College Hill: An Illustrated History of the University of Alaska Fairbanks”; contributed to, edited, or compiled 20 other books; and published over 40 articles. Meanwhile, he has contributed to numerous film, television and radio productions.

Throughout his career, Cole has been one of UAF’s greatest boosters, always focusing on the students. He has challenged and inspired countless budding scholars, and has closely mentored scores, guiding and encouraging them in their dreams. He leaves an immeasurable legacy in the lives he has touched and enriched. ■

On Wednesday, May 23, Cole offered a Final Lecture in Schaible Auditorium, the first in UAF Summer Sessions’ Discover Alaska Lecture Series. The lecture can be viewed online at www.goo.gl/CHNsJX.

From top:

2018, Terrence Cole (right) playfully punches his twin brother, Dermot Cole (left). Photo by Sarah Manriquez.

Terrence Cole with his two sons, Desmond (left) and Henry (right). Photo courtesy of the Cole family.

Terrence Cole receives a standing ovation at his Final Lecture in Schaible Auditorium on May 23, 2018. UAF photo by JR Ancheta.



CLA EXCELS IN UNDERGRADUATE RESEARCH

URSA, the UAF office of Undergraduate Research and Scholarly Activity, supports undergraduate students in research and creative projects year-round through funding, mentoring and related events.

Every April, the UAF community gathers to celebrate these students at UAF Research and Creative Activity Day. Undergraduates from every college and school are invited to showcase their research and creative scholarship during a full-day event.

This year's event on April 10, filled the Wood Center with the posters and interactive displays of 142 undergraduate participants. The dean from each college and school visited with students to learn more about their research and creative projects and then chose up to five exceptional entries for the Dean's Choice Award, which included a certificate of recognition and \$250 scholarship.

College of Liberal Arts Dean Todd Sherman selected five top projects this year for the Dean's Choice Award. Their disciplines ranged from anthropology to psychology to art. Check out what some of our students are working on this year.

To learn more about URSA, visit www.uaf.edu/ursa/

Behavioral and Health Adaptations to Excessive Light Conditions in Arctic Summers

By Nicole Lindsay, Devra Norling, Cassidy Kelly and Sarah Levy

Mentor: Dani Sheppard, Psychology

Bright Ideas: Professional Lighting Using Everyday Objects

By Sarah Manriquez

Mentor: Charles Mason, Art

Health and Wellness for UAF Students Living on Campus: Resources, Gaps, and Recommendations

By Fionna Fadum, Kevin Huo and Jason Kells

Mentor: Elaine Drew, Anthropology

Challenging Male Sexual Dominance and Asserting Female Sexual Agency Through Rugby Songs

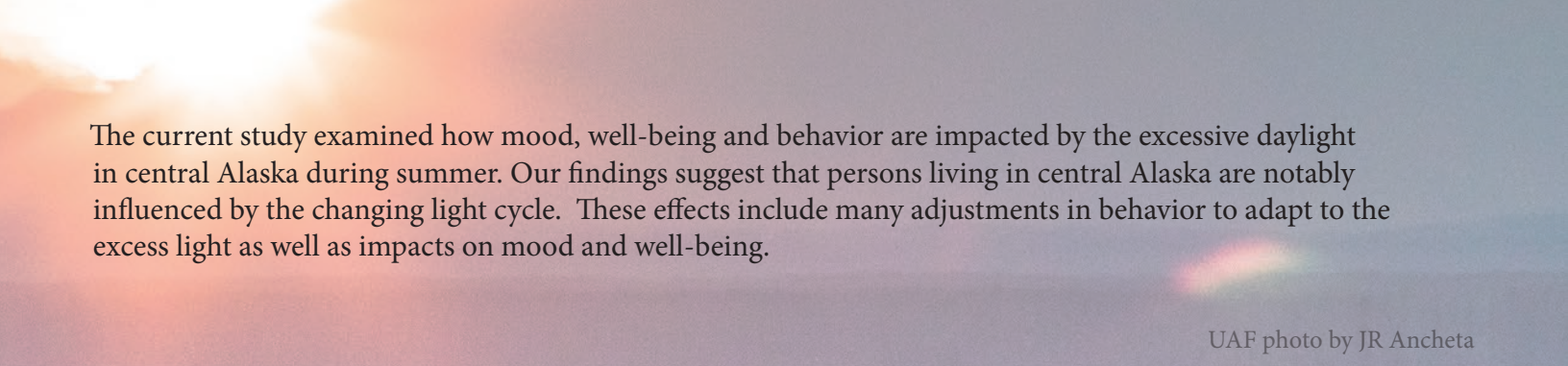
By Colleen Mertes

Mentor: Robin Shoaps, Anthropology

Attitude Matters: Unique Factors that Contribute to Healthy Aging in Residents of Central Alaska

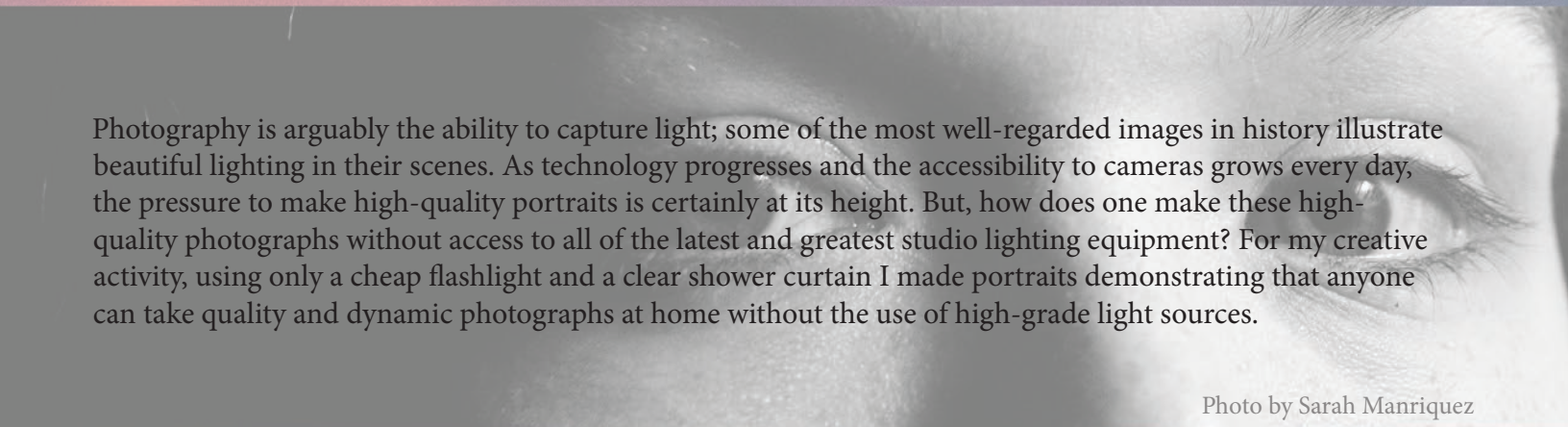
By Didar Baumgartner, Sabrina Austin and Alexandra Arndt-Brown

Mentor: Jen Peterson, Psychology




The current study examined how mood, well-being and behavior are impacted by the excessive daylight in central Alaska during summer. Our findings suggest that persons living in central Alaska are notably influenced by the changing light cycle. These effects include many adjustments in behavior to adapt to the excess light as well as impacts on mood and well-being.

UAF photo by JR Ancheta



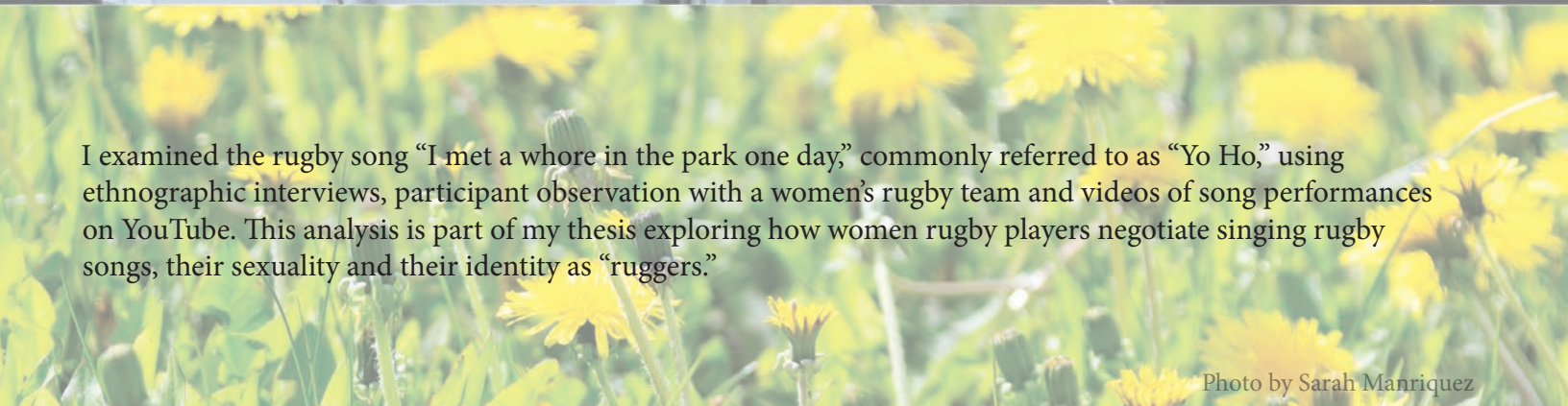
Photography is arguably the ability to capture light; some of the most well-regarded images in history illustrate beautiful lighting in their scenes. As technology progresses and the accessibility to cameras grows every day, the pressure to make high-quality portraits is certainly at its height. But, how does one make these high-quality photographs without access to all of the latest and greatest studio lighting equipment? For my creative activity, using only a cheap flashlight and a clear shower curtain I made portraits demonstrating that anyone can take quality and dynamic photographs at home without the use of high-grade light sources.

Photo by Sarah Manriquez



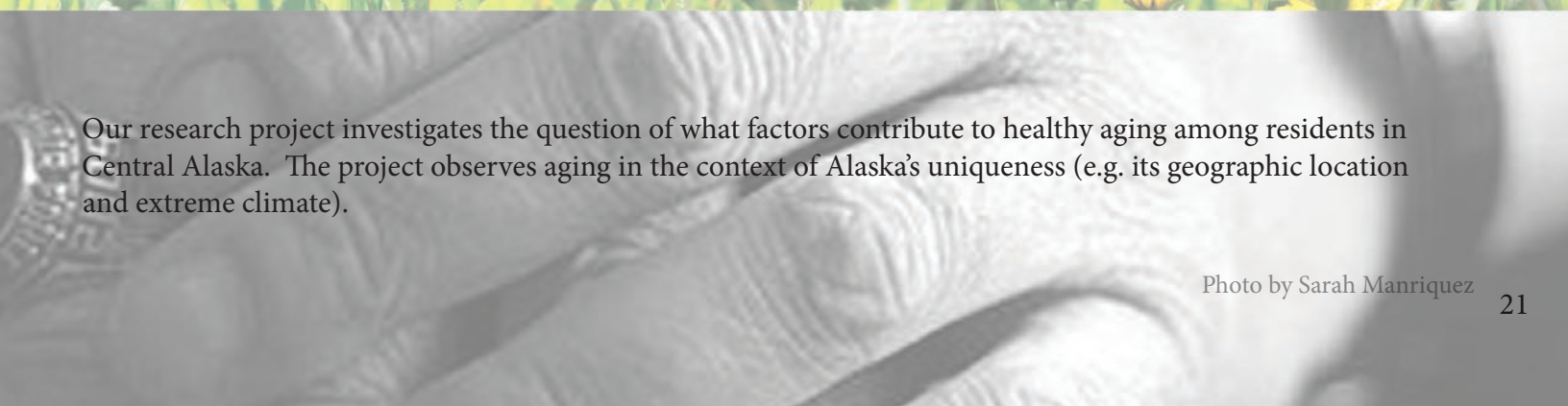
The purpose of this study was to explore the range of perceptions about health and wellness resources for UAF undergraduate students living on campus. Specifically, we sought to identify general student perceptions about current resources and gaps, and to understand how students respond to acute health emergencies.

Photo by Kael Knight



I examined the rugby song “I met a whore in the park one day,” commonly referred to as “Yo Ho,” using ethnographic interviews, participant observation with a women’s rugby team and videos of song performances on YouTube. This analysis is part of my thesis exploring how women rugby players negotiate singing rugby songs, their sexuality and their identity as “ruggers.”

Photo by Sarah Manriquez



Our research project investigates the question of what factors contribute to healthy aging among residents in Central Alaska. The project observes aging in the context of Alaska’s uniqueness (e.g. its geographic location and extreme climate).

Photo by Sarah Manriquez

MUSIC BECOMES HIM

By Sarah Manriquez, CLA Staff



Scott Hansen poked his head partially out of the Music Department's practice room doorway. He was listening for music coming from the Davis Concert Hall on the day of his audition for the 2018 Concerto Competition. The clock steadily ticked to his 2:05 p.m. audition time as his fingers hit the keys on the piano. Tick. Tick. Tick. He spent four hours warming up that morning, a normal rhythm for Hansen who is a full-time music major at UAF with a focus in piano performance and composition. Tick. Tick. Tick. 2 p.m., Hansen played the first few measures of the accompaniment leading into his entrance, drilling the tempo in his mind.

He peered out of the door again, his red hair slicked back and the sides of his head slightly shaven and he listened — the violinist before him was still playing on stage. Hansen had a little more time. Tick. Tick. Tick. 2:01 p.m. Hansen played the first few measures of the accompaniment again. Focusing. Imprinting. The annual Concerto Competition is produced by the Fairbanks Symphony Orchestra and offers an opportunity to young musicians to compete for a chance to play as soloist alongside the symphony in their chosen concerto. A panel of two

Photo by Sarah Manriquez



UAF photo by JR Ancheta

adjudicators choose the winner in each category, and there are several categories based on age. Hansen was competing in category C at the college level.

The practice rooms share a wall with the Davis Concert Hall. As Hansen leaned into the hallway once more from inside his practice room, his ears were met with applause coming from the stage. The violinist before him had completed his audition, and it was Hansen's turn now. Tick. Tick. Tick. 2:02 p.m. He had three minutes to get to the side entrance of the stage. This was not the first time Hansen had auditioned for the concerto competition, and he had spent the last three years preparing for this audition. Tick. Tick. Tick.

Hansen left the practice room and briskly walked down the hallway in his grey suit. The most technically demanding section of the piece played in his mind as he made his way to the side entrance of the stage. Tick. Tick. Tick. Hansen stood behind the double doors waiting to be called onto the stage. His phone went off in his pocket. It sounded off the metronome speed he had been rehearsing only minutes beforehand in the practice room. "Tick. Tick. Tick," it boomed steadily at 162 beats per minute through Hansen's suit pocket.

Hansen smiled. The tempo playing in his mind while he stood waiting was in sync with the beating in his pocket from his phone. A bit of tension was released from his body as he moved to silence the sound.

A stillness came over him. Hansen describes the moments before walking onto the stage like being on a freeway with a million different roadside distractions; despite being tempted to engage with everything passing by, he remains hyper focused on what's ahead. Stillness is a valuable weapon Hansen has learned over the years to help focus his mind before a performance.

"And, now, the first movement of Shostakovich's Piano Concerto No. 2," a voice called out from the stage.

The side door onto the stage opened and the bright lights from the concert hall poured over Hansen, illuminating his burgundy dress shirt and matching pocket square. He walked out onto the wood-grain floor,

adjusted the piano bench and took a seat in front of the 88 keys, ready to play.

Scott Hansen was the 2018 concerto competition winner for category C. He hails from Haines in Southeast Alaska. He has been playing piano for the last 10 years. His musical journey began after his parents purchased their family's first piano as a hand-me-down from a local bar — an instrument Hansen fondly refers to as an oversized coffin with decorative filigree on the edges.

Over the last several years, Hansen has made a mark on the UAF Music Department and the Fairbanks music community with his many accomplishments as an undergraduate music student. Through the symphony and the Music Department, Hansen has had the opportunity to work with world-renowned musicians and composers as a part of his education.

"[In 2015] I was able to play in a master class for Alexander Kobrin," Hansen said. "He is one of the best pianists in the world."

Hansen worked with local band Young Fangs arranging a collaborative piece for the band, and the symphony that was recorded and used by Explore Fairbanks in a music video showcasing the Fairbanks tourism industry.

"[UAF] has the interconnected nature of a small community," Hansen said. "But, then as a whole is connected to the larger community very easily. So, you get the best of both worlds."

The world premiere of Hansen's "Centennial Overture" with the symphony took place in November. The piece was commissioned, composed and performed as part of centennial celebrations for the university. He won this year's concerto competition and completed his junior piano recital and senior composition recital in April.

After graduating with his B.A. in May 2019, Hansen plans to study music composition at the graduate level. ■

WELCOME, ALUMNI, DONORS AND FRIENDS!

Philanthropy may be something you're familiar with, or maybe not. You can give your hard-earned money away to all kinds of worthy causes but let me tell you why I chose to give to CLA. CLA changed my life. I was waiting tables before I followed my high school sweetheart to college at UAF and, after just a semester in professors Judy Kleinfeld and Terrence Cole's classes, I was hooked. I graduated with my bachelor's degree in social work just a few years later, and now I'm the first woman in my family to graduate from college. CLA welcomed me, supported me and taught me more than I ever realized I could know. The faculty in CLA encouraged me to be myself but showed me how to be a more articulate and intelligent version thereof. I cherish the laughs, debates and memories of my time as a student. I bet you do too.

I received two scholarships while I was a student, and my humble gifts to those exact scholarship funds have provided that same opportunity to the generation of CLA students that came after me. It's a tremendously gratifying experience. It really is.

Giving is personal to me. I encourage you to make philanthropy a part of your life and find a cause that is personal to you too. Here in CLA, we have over 120 donor established funds to choose from — anyone can give to any cause, in any amount, at any time.

— Naomi Horne, CLA Advancement Officer

**Your support
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Alaska's students.**

There are two simple ways to make a gift to CLA.

Online — Visit www.thisisthegoodstuff.com and type in the name of the scholarship or fund that you'd like to support into the gift designation section before clicking submit.

Phone — Call the UA Foundation at 907-786-1146 to make a credit card gift over the phone or to request mailing information.

Background painting by Todd Sherman

2017-2018

\$108K

In annual CLA
scholarships

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As another academic year comes to a close, it is a real pleasure to work on Clarity and have a chance to see some of the wonderful things happening at CLA. So many exciting projects and programs are being led by energetic, diverse, and eclectic faculty, staff, and students that it is truly difficult to narrow down a few to feature in this print publication. With that in mind, I encourage you to follow CLA online through social media and the CLA website.

Also, we'd really like to hear from you! Please keep in touch by emailing us with your news. You may also share information through Facebook or Instagram. CLA really celebrates the human dimension of the liberal arts at UAF, and your stories and endeavors are the cornerstone of our college.

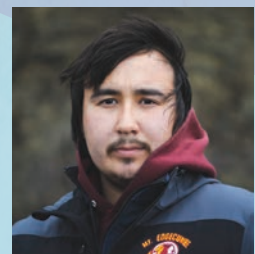
Here's to another year of discovery, exploration, and innovation!

— Annie Duffy, Clarity Interim Editor

CONTRIBUTING ARTISTS

BAXTER BOND PHOTOGRAPHER

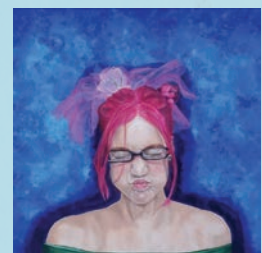
Baxter Bond hails from Tununak, Alaska. His photography work is primarily based around landscapes. Bax is a UAF alumnus with a degree in Yup'ik language. With a passion for teaching and community, he also taught Yup'ik at UAF during the spring semesters in 2016-17 and Alaska Native dance during the summers. To see more of Bax's photography work, visit his website at <https://iraluqbond.myportfolio.com/work> or on Instagram @b0ndman.



Self-portrait courtesy of Baxter Bond

ZOË RABJOHNS ILLUSTRATOR

Zoë Rabjohns graduated from UAF with a Bachelor of Arts in 2017. She started her business, Murals By Zoë, over a year ago. She primarily paints both wall murals and on canvas, though her business continues to evolve. She resides in North Pole with her husband and two children. To see more of her work or contact her, visit her website at www.muralsbyzoe.com or find her on Facebook/Instagram @muralsbyzoe.



Self-portrait courtesy of Zoë Rabjohns



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SAVE
THE
DATE!

WE ARE CLA

November 16, 2018

We Are CLA is the University of Alaska Fairbanks' College of Liberal Arts' open house. Meet faculty and staff from an array of academic departments, from art to psychology and everything in between. Join us for games, refreshments and the chance to win one of five \$500 scholarships!

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