



Hum

Hum

PROGRAMME DESCRIPTION

“All that you touch you change. All that you change, changes you.” —Octavia E. Butler

For us, with us, Octavia's wise words drew deep reflection, clarity and appreciation for being together, for touching each other two+ years into the global pandemic, during war, climate emergency, increased practices of violence, and also, possibilities for meaningful change. Touch changes the world and the toucher, and, again this year, in classes we sat side by side, arm in arm with our sister programme at the University of Alberta in Amiskwaciwâskahikan (Edmonton), and in the traditional, ancestral, unceded territories of the xʷməθkwəy'əm (Musqueam), Skwxwú7mesh (Squamish) and Səl̓ílwətaɬ (Tsleil-Waututh) Nations.

Look what happens when everyone depends on everyone else

This was the year when speculations about “what if” materialized, when everything in the world shifted, when everyone depended on each other for support and to find new ways of being safe while mingling... so Hum, the Humanities 101 Community Programme, looked and listened to what was happening, closely. Overlooking each others' masks, we looked more deeply into each others' eyes and found that with some creative and technological modifications, we could not only stay together, but grow. Everyone became stars in the new “Hollywood Squares” world of video conferencing, every thumbnail image depending on its neighbours no matter how far away, with UBC souls sitting right next to University of Alberta souls in our collective Hum courses.

What if everything depends on everything else?

Hum is honey: it's utterly specific, each and every time, for all involved; it depends. Like bees' ways, like hummycombs, Hum's a practice and an expression of interconnecting and interdepending, of reciprocal relationships that make their very own, situated, organic shapes. For Hum, the question “What if?” is about speculative fiction...and about making a living sweet spot where everything Hums, everything flows and mingles. And when everything in the world shifts, we hum along by finding safe ways to keep on depending.

Find freedom in the context you inherit

Hum is part of communities in Vancouver's Downtown Eastside, Downtown South (DTES/South), at the University of British Columbia on unceded, ancestral, traditional, Coast Salish territory, and across Canada and beyond. With tuition-free courses that are prerequisite-free, participants who join in freely, free Public Programmes downtown (and online), and a Steering Committee perpetually open to all participants and alumni, Hum demonstrates that university can be “set free” of some of its precepts and remain intensive, empowering and enthusiastically-attended—in fact, it turns out that this is what Hum is in a perfect position to do + know + show, still.

Hum word bound

Who is involved? Hum participants live in the DTES/South and nearby areas, with diverse experience and knowledge: Indigenous people and people from around the world. They are working to overcome personally-felt oppressions and obstacles that are financial, institutional, educational, governmental, health-related and social, while experiencing intense gentrification and displacement in their home neighbourhoods. The Programme works closely with DTES/South communities and is sponsored by UBC's Faculty of Arts and private donations, largely from UBC alumni. Its dedication to being situated and responsive to both DTES/South residents and UBC communities means that Hum is always changing....

No carrots no sticks!

The Programme is committed to being responsible through respectful, long term relationships based in learning. It runs four free, dedicated, university-level, Cultural Studies-style courses, which are grounded in relevant, interdisciplinary, critical and creative thinking practices: two are interdisciplinary courses strong in Critical Indigenous Studies, delving into 20+ disciplines/areas with many invited teachers over a full academic year (Hum101 and Hum201), and two are hands-on writing courses that touch on 13 genres in 13 weeks (Writing 101 and Writing 201). Classes are a lively mix of people coming together, sharing knowledge, expertise and humour, and creating conversations that may carry on for years....

Where there's walls there's holes

Prerequisite-free, and with many supportive practices to meet students' material and learning needs, Hum's courses value participants' own situated knowledges and desire to join in. Each year, courses have a different theme, such as Find freedom in the context you inherit (a quote from Stó:lo feminist writer Lee Maracle); Hum word bound; No carrots no sticks; Where there's walls there's holes; What are you in a perfect position to know + do, now?; Where we walk becomes the path; Look what happens when everyone depends on everyone else; and this year, All that you touch you change. All that you change, changes you. Participants do preparatory readings, engage in small group discussions and read their work aloud at the start of classes if they wish to, are famous for asking tough questions of experienced teachers, and complete assignments—poems, reflections, essays, artworks—that are gathered in yearly publications.

What are you in a perfect position to know + do, still?

While classes are based at the UBC campus, Hum is as much a part of its downtown communities, also running weekly free Public Programmes at DTES/South community centres (Carnegie Centre, the Downtown Eastside Women's Centre, néča?mat ct Strathcona Branch of the Vancouver Public Library, and the Gathering Place).

These Programmes are initiated and led by participants, alumni and volunteers. Members of Hum's Steering Committee, which meets regularly in the DTES, stated "Hum takes us on an adventure of open-mindedness, possibilities, social participation and connectivity by unpacking preconceived ideas. Hum generates direction, community, knowledge, opportunity, possibilities and self-awareness through practices that distinguish our unity, creativity, knowledge, self-esteem, self-respect and self-determination."

Where we walk becomes the path

Hum is the first and largest programme of its kind in Canada, with 16 annual publications. To date, almost 1200 students have graduated and there have been over 240 volunteer teachers and scores of supportive UBC student/alumni volunteers who assist the dedicated Programme faculty and staff. Many more people are enmeshed in the growing number of devoted sister programmes across Canada and similar courses elsewhere. Along with the current focus on support for Indigenous people's educational desires, responsible relationships between universities and communities, and international interest in freeing education, Hum is part of many movements....

INTRODUCTION

“All that you touch you change. All that you change, changes you.” This quote, this year’s Hum theme, was written by Black author Octavia E. Butler. It’s from her book *Parable of the Sower*, published in 1993, set in 2024, and profoundly prescient of the current planetary conditions we find and make ourselves in: pandemic, war, climate emergency, food shortages, poverty and displacement; ongoing practices of violence against Indigenous, Black and Asian people; violence against women and trans people; and the toppling of monuments and “histories.” So, we are amongst many people turning for insight and inspiration as we move towards “All that you touch you change. All that you change, changes you.” Right now, with our book in your hands, your palm against our spine, your touch catches, thorns awaken, and feelings may arise; are we not falling but... rising in love?¹ Octavia’s wise words drew us into—or they drew into us—deep reflection, clarity and appreciation for being together, for touching each other in our Hum Programmes: “You are my stage of courageous performances/ my good friend of silent lonely days/ and my tune to the long-lasting song of togetherness” (Shahla Masoumnejad pp. 116).

Hum’s long-lasting tune has been ever-changing for 24 years now. We are a community of connected differences, of notes like these ones that inhabit our melodies: “Socially, I value supportive, loving, honest and meaningful relationships within a thriving and stable community of self-motivated, mature beings that value self-worth and are mindful of feeling, rights, and the human dignity of others” (Joel Kumar pp. 93). Hum’s community of graduates and alumni is now well over a thousand strong—even greater with Hum’s hundreds of volunteers, teachers, student-staff, staff, faculty and supporters in the Downtown Eastside and Downtown South (DTES/South) of Vancouver, at the University of British Columbia, the University of Alberta, across Canada and abroad.

“When every touch makes a change, and every change changes the toucher, those waves of change pick up and join with other waves of change and progress is manifest” (PaulR Taylor pp. 20). Waves of change progress through ripples of diffraction and interference. Again this year, our “waves of change” wove those in Vancouver—in the traditional, ancestral, unceded territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səl̓ílwətaɬ (Tsleil-Waututh) Nations—with those in Edmonton on the ancestral territory of the Papaschase Nehiyawak Cree First Nation, Treaty 6, in Amiskwaciwâskahikan / ᐸΓ^n'b·ΓΔ·n'b"Δb².

¹ Butler, Margot Leigh and Betti Marenko, with Zoe Walker. “Not falling in love but rising in love.” 16:53 minute performed lecture for GroundWork Gallery’s Dialogue Symposium, Cambridgeshire, England, 4 March 2022, <https://www.groundworkgallery.com/events/groundwork-dialogues-symposium/>.

We learned much from and with each other and these respected Nations, and especially appreciate Hum alumna Vivian Bomberry (Six Nations of the Grand River, Haudenosaunee Territory, Cayuga Nation) who taught us about her family's experiences of the Mohawk Institute Residential School in Brantford, Ontario. "Touching changes life because so many cruelties affect the soul of a human being....In our writing, being able to express what we feel is to touch our hearts and change our way of thinking and acting" (Raul A Castillo Rios pp. 22).

Here, our writing and images are expressions, gestures, acts and commitments. Many are "blue-sky" expressions—creative, inspiring, focused, uninhibited—woven in dusk-coloured cloth under a spring sky. Congratulations to the graduating Hum participants, with much appreciation to all of the volunteers, teachers, faculty and staff in Vancouver and Edmonton who've kindly and roundly contributed to this year's courses, both online and in person. "I appreciate how much the class has given us—it's like a stream of water going through your brain, so fresh it takes you away from your worries. In these classes, having new ideas coming into your mind is so like a mountain stream. I have always felt this in Hum classes." (Anna Smith pp. 117)

Hum's

ME

WE includes current participants and all alumni of Hum courses, going back to 1998 when the programme began at UBC. This year, two long-term, active alumni passed away, both of them beloved stars in the Downtown Eastside's sky: Robyn Livingstone and Joan Morelli—our tributes to them are on pages 129-131. We want to congratulate Hum alumna Sandi Rooke (Saulteaux-Cree) for completing her first year as an undergraduate student in the Institute for Critical Indigenous Studies, and new UBC graduate Rodney Little Mustache (Piikani Nation, Blackfoot Confederacy) for all the spectacular activism he contributed to the UBC campus during his Bachelor of Arts degree.

All Hum alumni are invited members of the programme's Steering Committee which meets regularly in the DTES/South or online. Hum is part of UBC and downtown communities, and for two decades held free, open public programmes at many DTES/South community centres with which Hum has long-term relationships: Carnegie Centre, the Gathering Place, the Downtown Eastside Women's Centre and, more recently, the néča?mat ct Strathcona Branch of the Vancouver Public Library. These public programmes have been initiated and led by enthusiastic and steadfast participants, alumni and volunteers—new graduates are welcome to start their own—and supported by Hum staff and workers at these community centres. After two long years living "together apart" because of the COVID-19 global pandemic, we sure are looking forward to getting back into our public programmes!

I'd like to conclude with another touching quote by a fresh Hum graduate: "This year especially, we learned we are made of the stuff of stars; and as star stuff evolving, may we all go forth encouraging one another, expanding on the gifts here. Thank you to all!" (A. pp. 118)

Very best, always,

Dr. Margot Leigh Butler
Academic Director, Hum
Associate, UBC Institute for Critical Indigenous Studies
Faculty of Arts, University of British Columbia
Unceded, ancestral, traditional land of the hən'q'əmin'əm'-speaking xʷməθkʷəy̓əm (Musqueam) people

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HUM COURSE OUTLINE 2021/22

*All that you touch you change. All that you
change, changes you. -Octavia E. Butler*

Faculty: Dr. Margot Leigh Butler (Hum Academic Director & Associate, Institute for Critical Indigenous Studies, UBC) in collaboration with Lisa Prins (Hum 101 Coordinator, U of A, & collective member of the Walls to Bridges [W2B] program at the Edmonton Institution for Women federal prison) from September to December 2021.

UBC Staff: Paul Woodhouse (Programme Coordinator), Claire Matthews (Writing Coordinator), Mannat Sidhu & Shalon Sims (Student Staff). **U of A Staff:** Kelsi Barkway (Hum 101 Co-Coordinator & Postdoctoral Fellow, University of Toronto), Jay Freisen (Faculty of Arts & Community Service Learning) & Bonita Bohnet (Student Staff).

Students: Hum has a strong commitment to its communities in the Downtown Eastside/Downtown South and at UBC and is committed to keeping courses running during the pandemic...which entails some changes that we'll all work through together!

Classes: Everything that Hum usually does has simply been rearranged for this online context, so classes still include presentations by teachers, small group discussions, readings, writing exercises, and assignments. This year, the first half hour before classes is for reading aloud homework (aka Groundwork) responses, as well as discussing readings, lecture content and technology related matters. All Groundwork responses submitted to h.u.m@ubc.ca will receive written feedback from Hum faculty and staff.

Location, Day & Time: Classes take place online on Tuesdays and Thursdays, from 5:00 – 6:45 p.m PST; with the exception of eight in-person field trips. Details of where and when to meet for the field trips will be posted on the Hum website. The Zoom link, class resources and Groundwork questions are all accessed here too!

PART ONE

Touching Changes

As in the course theme, the classes in Part One are all “touch” oriented and physically embodied—a knock at the door, dancers pressing against the ground, crafting hands. It’s how we make ourselves, each other and the world, mutually and together, through movement and change.

SEPTEMBER 28

“Orientation” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC, and Lisa Prins, Hum 101 Coordinator, U of A, and collective member of the Walls to Bridges (W2B) program at the Edmonton Institution for Women federal prison.

What happened in class

We started the class and school year with a welcome to “here,” which for us was both virtual and in place...in fact, in two places: Vancouver, which is in unceded, traditional, ancestral Coast Salish territory, and Edmonton, amiskwaciwâskahikan, which is on Papaschase land in Treaty 6 territory. Lisa and Margot taught us about the contexts, meanings, forms and protocols of land acknowledgements which, since 2015, and in conjunction with the findings of the Truth and Reconciliation Commission, have become linked with truth-telling in relation to the practices and effects of the federal government’s and some churches’ Indian residential schools, as well as meaningful truth and reconciliation between Indigenous peoples and settlers. Touching changes. Two days after this class was the first National Day for Truth and Reconciliation and annual Orange Shirt Day: Every Child Matters, which raise global conversations about all the aspects of Indian residential schools.

In Vancouver, we acknowledged that we are on the traditional, ancestral and unceded territory of the hən̄q̓əmin̄əm'-speaking Musqueam people, the Tsleil-Waututh and Squamish peoples who have been here continuously for 9,000 years, since “time immemorial.” University of Alberta’s campus in amiskwaciwâskahikan is located along the North Saskatchewan River and has been a gathering place of many nations for time immemorial. It was here that peoples from across Turtle Island travelled from as far south as what we now know as Mexico, and from as far north as the Arctic to trade goods, art, craft and culture. Many nations have, and continue to gather here, including the Cree, Dene, Blackfoot, Inuit, Métis, Nakota Sioux, Iroquois, Ojibway, Saulteaux, Anishinaabe and many others. Hum in amiskwaciwâskahikan continues to explore what our relationship with this history is in the present and how we can be better Treaty 6 citizens since we are all treaty people.

We learned about the implications of colonial practices of treaty-making and how different it is to be on land which is under treaty (i.e., Treaty 6) rather than land acknowledged as traditional, ancestral and unceded. These last three words are crucial: “Traditional” recognizes lands traditionally used and/or occupied by the Musqueam people or by other First Nations in other areas; “ancestral” recognizes land that is handed down from generation to generation; and “unceded” refers to land that was never under treaty, given away, surrendered or won in war.

While there are some differences between the climates and contexts of Edmonton and Vancouver, and between our Hum Programmes, what we share is an enthusiastic and caring respect for each other and our communities, as well as a commitment to recognizing and teaching Indigenous/settler histories and presents that celebrate multiple knowledges and challenge colonial conventions of access and education. We sometimes call this education activism!

Oh yes, and still living with the COVID-19 global pandemic and so meeting in virtual space, in this class we played around with the Hollywood Squares arrangement of Zoom meetings—“touching” the virtual sides of our squares to “touch” that moment’s neighbours—and learned to navigate through practices and etiquette that made our learning shine.

Groundwork aka Homework

Are you interested in teaching yourself about nature that may be native to your area?

It means going for a walk—or two or three—and noticing the “natural world” around you as if you’d never seen it before. Why not start with flowers, grasses, trees, or notice rocks, sand, shells, feathers? Then wonder, are they native to this area, have they been brought or introduced here, or do they inhabit some kind of sticky in-between? Feel free to follow your interests in any way you like—but please don’t go straight to Google, that killer of “wondering!” For instance, do you have an old family story about how they made blackberry jam “back in the day?” Or know a song that names all the shells on a coastal beach?

Why not bring a bit of your favourites home for a little while, make a drawing of them, or commit to memory or fingertips the feeling you get from their touch, how it changes you and you them. And please have them near you when we start Tuesday’s lecture.

How Two People Became a Tree

CALLA JAMIESON

Two people were exploring the high slopes of their new home in the valley, though they were warned not to stray too far. The late fall day was perfect, with a cool breeze, but the sun was hot this high up the slope.

Halfway up the peak, the valley shining below them, they sang and laughed and spoke, happy in this day, grateful to be enjoying it together. The people ate the lunch they packed and lay back in the grasses on huge, heavy bearskin coats lined with fleece. Drowsy and satiated, the insects and birds sounded slow and lazy too.

After a time, the people awoke—a quick and cold breeze on their skin. Fat snowflakes began to fall slowly, and the people laughed and stuck out their tongues to catch them. The snow began to fall faster and faster. The people pulled their great coats closed and hurried back the way they came—the way they thought they came.

“Can you feel the trail?”

“No, my feet are too cold and the snow too thick—I can’t tell.”

Seeing was out of the question and the howl of the wind tore their voices from their lips in unsyncopated explosions of silent sound. The people were truly lost. The snow came down so fast and it got colder and colder. Just when the people were about to lose hope they came upon a great tree, branches so heavily laden with snow that they nearly touched the ground.

The trunk of the tree was split a few feet off the ground, a valley in the heart of the tree. The people were happy, climbing up into the cleft and out of the snow, protected from the icy wind by thick branches.

Wrapping their great coats around each other, the people leaned into each other and were warm again. They laughed about their fear, giddy with relief. The hard travel had made them tired, so snug and warm in the heart of the tree they slept, confident they would be able to go home when the storm ended.

The snow did not stop. Soon the cold took them, and then wild creatures came to the tree and found food and shelter. Their claws and beaks made tiny cuts in the heartwood of the tree, the pitch oozing onto the people who slept the forever sleep, so that soon the great bearskin coats they had wrapped around themselves became glued to the heartwood and held the people in place.

Spring came and the new shoots of the tree grew up into and through the people. Something of the people's joyous nature must have remained for the new branches were particularly vigorous and springy. The tree lifted its branches high again.

You can still see the people who became a tree to this day.



The Path

GHIA AWEIDA

I walk the trails
set my footsteps
into the path
told to children
listen and pay attention
stories are important
for no written language
enhances memory
to make my mark
onto a new path
where my feet walk
is the path I built

I never walked
between trees
a path shaded
through trees
on sunny days
but beware
of thunderstorms
warned the sign
climbing mountains
but tracing footsteps
in the snow
in a blizzard
without a loss
not going crazy
while paving our path

Learning to hunt
to gather with
a teacher is fun,
work alone
no pressure exerted
going with a partner
being led by
another
to learn paths
ones I paved
with my footsteps
where my feet walk
is the path I build.

OCTOBER 5

Critical Indigenous Studies: “A Knock at the Door:” on Indian residential schools, the Canadian Truth and Reconciliation movement in Turtle Island, Indigenous resurgence and three key declarations of global rights and respect for Indigenous people, with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC, and Hum alumna Vivian Bomber (Six Nations of the Grand River, Haudenosaunee Territory, Cayuga Nation).

What happened in class

We began the class with a territorial acknowledgement that focused on the history of the land that we are on, from Treaty 6 to the unceded land of the hən̍qəmin̍əm'-speaking Musqueam people. Then, Margot introduced us to the topic of the lecture, “a knock at the door,” which represents an official—be it a social worker, government representative or religious leader—coming to rip Indigenous children from their homes, families and communities. That one knock would touch and change everything, just as that first settler ship in the harbour had changed everything.

Indian residential schools were in operation from 1828 to 1996, for children aged four to sixteen. Over the years, they had housed over 150,000 Indigenous, Inuit and Métis children. The recent findings of the Truth and Reconciliation Commission (TRC) have shed light on how deadly these schools actually were. Their primary purpose was to erase the diverse cultures and languages of the children and to replace them with Eurocentric ideals. Thus, they were institutions of cultural genocide, the effects of which persist today, for instance through direct and intergenerational trauma and violence against Indigenous women. There is still an influx of Indigenous children in the child welfare system, and not all of them are placed into the care of an Indigenous family, which can be detrimental to their identity development and sense of self.

We were also joined by our fellow student and education activist, Vivian Bomber (Six Nations of the Grand River, Haudenosaunee Territory, Cayuga Nation) who gave us the privilege of sharing her parents’ and wider community’s experiences with the oldest Indian residential school, called the Mohawk Institute Residential School in Brantford, Ontario. Listening to these stories was difficult, but it was extremely important. Thank you, Vivian, for sharing your family’s and communities experiences and stories with us; we are deeply grateful.

During the class, we took time to “ground” ourselves and ended up together making a sort of basket of grounding techniques that included taking a walk; holding something in your hand from your recent Hum nature walk (commit to memory or fingertips the feeling you get from their touch, how it changes you and you them); removing your shoes and feeling the floor, grass, sand; doing a guided “body scan” or meditation on free apps like Insight Timer; reducing anxiety with the “54321 technique” which brings you into the present through your five senses: Look around you and identify 5 things you can see, 4 things you can touch, 3 things you can hear, 2 things you can smell, 1 thing you can taste; making artwork, such as drawing an umbrella with raindrops on top

(representing the hurtful things you want to shield yourself from) and the things that make you feel safe/happy/grateful written underneath the umbrella; and breathing techniques (draw circles or spirals that match your breathing; keeping your hand open while breathing in and close it to breathe out; and trying slow mindful breathing, perhaps while watching a candle flame).

Towards the end of class, we looked through a digital map that contained information about all the Indian residential schools throughout the country, as well as the many many unmarked confirmed and unconfirmed children's gravesites.

Sometimes we hear people say that they don't know what to do when they learn about these terrible injustices, but Margot stressed that so much is known already about what to do and invited us to read three key declarations/reports of global rights and respect for and with Indigenous people, and follow the recommendations to learn what Indigenous people and allies well know needs to be done: the "Truth and Reconciliation Commission of Canada: Calls to Action"; "Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Women and Girls"; and the "United Nations Declaration on the Rights of Indigenous Peoples." Supporting these recommendations and other commitments is vital and crucial.

Groundwork

This week's classes are called "A Knock at the Door"—a reference to the knock of the "official," the Indian agent, the priest, or the Mounted Police officer who came to steal Indigenous children away from their families, communities and relations. That knock changed everything, just as the arrival of a ship changed everything before it. All that you touch you change. All that you change, changes you. In his foreword to *A Knock on the Door: The Essential History of Residential Schools* from the Truth and Reconciliation Commission of Canada (University of Manitoba Press, 2015), residential school survivor Phil Fontaine writes, "What the Commission's report tells us is that Canada is indeed in need of transformation, but that transformation is not of us. What is needed is for Canada to transform itself to embrace our true, shared culture and history—to understand that we are all, in fact, in this together" (viii).

Sometimes, writing about a difficult practice like Indian residential schools can be a way to process our thoughts and feelings. This type of writing is often called "reflective writing," and it usually includes (as the name suggests) some element of personal reflection on our feelings, emotions and thoughts. Reflective writing can help us try to make sense of the senseless. It can be a way to process grief or sadness. Or in it, we might set out some intentions or commitments: to learn more, for example, if all this is new.

In the context of this week's classes, for this Groundwork, please "reflect" on a few ways you now see that we are all in this together; that, all that you touch you change. All that you change, changes you.

What we read, watched,* listened to^

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Being Changed by Indigeneity

Paul R Taylor

Beginnings are such delicate times, with personal hopes subsumed by doubt and negativity or launched by possibilities. The following reflection on my sojourn in Vancouver's Downtown Eastside deals with how Indigenous peoples have been and continue to be impacted by the colonialization of their world and how people are “supposed to respond” to the growing awareness.

I have been part of the Downtown Eastside for over 40 years and learned slowly about residential schools, reservations and impacts. It touched me peripherally at first, not wanting to be touched/found wanting in responses to Indigenous perceptions. As awareness grows, as one is changed by what one touches, this kind of selfishness has to retreat and the feeling of what can be done has to grow.

Personal biases seem normal at first, with the idea of offending minor. Every so often the prejudices of people boil up and the stereotypical constructs are voiced: “Why do you want to be treated so special!?” “What does being Native have to do with it!?” These show the outlook of people who have no concern for anything outside themselves or see little before yesterday. The idea of reconciliation gets little traction beyond simple or narrow symbolic gestures as any sea-change in existing structures or societal norms is against mostly unconscious paradigms.

Examples are marching for reconciliation, which may alleviate white guilt for an hour or so and leave the non-Indigenous participants feeling like they've “done their bit.” Another is making a big show of recognizing an Indigenous artist or writer, giving the non-Indigenous involved some token relief that their words and spending of money are somehow “good enough.” Maybe it's cynicism to give such shallow interpretations but that is fed by the same frustration that Indigenous peoples must feel.

Cynicism says that little changes are meaningless or insignificant, but that's an outlook that has a place only in disappointment and frustration at the slowness of recognizable change. The right outlook is to celebrate even the most minor changes, the smallest differences, the most minuscule awakenings. It is in the ideation of “the long haul” that historic comparisons hold power. When every touch makes a change, and every change changes the toucher, those waves of change pick up and join with other waves of change and progress is manifest.

Several decades ago, the idea of there being an Indigenous university would have been laughable; Indigenous peoples being part of learning institutions and businesses and community leaders was only conceded if they had become apple (white) Indigenous peoples, not peoples carrying their Indigeneity with them as an integral part of their identities and not letting such be washed off or away as they struggle to be “taken for white.” This

is what concerns many non-Indigenous people—that this reconciliation leads to unseating them from dominance.

This kind of rigidity is anathema to Indigenous peoples. The lines that seemed to demarcate Indigenous and non-Indigenous in historical narratives now often seem ludicrous but, at the time, the victors writing the accounts were satisfied that they were reporting in a way that would keep the power dynamics solidly in favour of the colonizers. Treaty negotiations and strictures were fine until expansion or expropriation was the “logical” next step. Then it apparently all went into the trash until the grabbing had fallen below a mass perceptual level. This is where the changes sought now are being resisted and getting solidarity.

What troubles now is the inability of Indigenous peoples to “be nice” and just go along with the status quo in terms of land claims, treatment and opportunity. I don’t perceive that there is a definitive body of white powerbrokers consciously deciding how to stymie and derail Indigenous progress. That’s too caught up in the realm of conspiracy theories to have much validity. And I do appreciate the outlook of “a little here and a little there” being the way forward in terms of Indigenizing many areas of society. The Hum theme of “All that you touch you change. All that you change, changes you,” is the best ideation to keep in the forefront of our minds. And the bugaboo of fear can best be dealt with in a way of thinking that Frank Herbert put forth in his 1965 book Dune:

“I must not fear. Fear is the mind-killer. Fear is the little death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.”

School Resident

RAUL A CASTILLO RIOS

“All that you touch, you change. All that you change, changes you.” —Octavia E. Butler

The sad stories and the happy stories have touched me deeply. Full of emotion, I sometimes feel very bad, as in the case of Canada’s Indian residential schools, where so many innocent children were killed by Church and State. With their power came blood. Those condoning others’ sins acted more like the sinners. In Colombia, 1909, something similar happened to the Indigenous peoples. The Catholic Church forcibly removed children from their parents, but thankfully, over time, the people successfully fought to have the children returned.

Touching changes life because so many cruelties affect the soul of a human being. Our brain contains dopamine, oxytocin, serotonin and endorphins, chemicals that stimulate happiness. Each chemical has a way of stimulating the body, but the brain registers negative feelings too. To see and hear of the cruelties that human beings commit fills our souls with deep feelings of hatred, helplessness, sadness and a sense of powerless. Today, there are duels between partners in homes full of anger and frustration.

When we speak of teaching we speak of learning, but we speak less of peace and solutions to the atrocities that continue to mentally affect many people. In the past, the government and ecclesiastical powers maintained the power to punish innocent people and destroy them. Many bloody stories were waged in the name of religion, for the benefit of religious institutions, their theories and doctrines.

In our writing, being able to express what we feel is to touch our hearts and change our way of thinking and acting. I know that the topic of this essay is difficult and very complex, but today, I am able to express through writing the terrible experiences that I personally went through in Colombia, which involved pain, anguish, torture and kidnapping. Because of these moments that I lived through in Colombia, I can begin to imagine the pain faced by each family member whose innocent children were stolen and killed. My deepest condolences go to everyone affected, and I hope peace reigns in your hearts.

OCTOBER 7

Critical Indigenous Studies: “A Knock at the Door” tutorial, with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC.

What happened in class

The history and presence of Indian residential schools affects us all. This history might be closely, personally connected to you and to your loved ones, or it might be something that you’re newly learning about or that challenges your understanding of what the nation-state called Canada stands for. Learning more about Indian residential schools is difficult and can be filled with emotions, like anger, grief, horror, and sometimes, disbelief, particularly in May 2021, when evidence of 215 unmarked children’s graves were located at the site of the former Kamloops Indian Residential School on the lands of the Tk’emlúps te Secwépemc First Nation. Whether we’re new here or have lived here for a long time, whether we’re Indigenous or non-Indigenous, this is a history and present that touches each of us in profound but different ways. It’s important to approach it with respect and—especially—care for the survivors, inter-generational survivors, for the children who died and for those who live on. In this tutorial, the Hum UBC participants shared thoughts and feelings about Thursday’s class, and read responses to the reflective writing Groundwork assignment.

While today’s class in Vancouver was held online, in Edmonton, the tutorial met in person on the U of A campus. It was a beautiful fall day, the kind where you can still feel summer even though winter is nipping at your heels. The group spent the evening visiting several spots on campus where the University of Alberta has marked their settler-colonial history and additional points where Indigenous peoples have pushed back on the settler-colonial narrative that continues to inform post-secondary institutions. We viewed statues, erected by the institution, that celebrate the theft of land and dominance of European, masculine ideals and then we walked around and felt the coldness of the stone carving “Sweet Grass Bear,” put on campus to challenge what the institution upholds as knowledge and the peoples whose knowledge counts.

OCTOBER 12

Critical Indigenous Studies, Anthropology and Museum Studies: “All that museums took from Indigenous peoples, they changed, muted, estranged. Now listen deeply to First Nations to understand...and experience yourself changed” with Lisa Prins, Coordinator of Hum 101, University of Alberta, featuring Celina Loyer (Cree-Métis), Aboriginal Education Programmer at Musée Héritage Museum, St. Albert, Alberta; and the documentary film *Totem: The Return of the G'psgolox Pole to the Haisla people* (NFB).

What happened in class

This class was led by Lisa, who began by walking us through repatriation, and what that means in terms of reconciliation. Repatriation refers to the return of cultural items and individuals (i.e. bodies and bones) to the people and the communities that they were taken away from. The need for repatriation is not unique to Canada; items have been procured illegally or unjustly all across colonized lands. These items—now more often referred to respectfully as “belongings”—have typically been housed in museums or with private collectors, separated from their community and their culture.

Lisa then shared with us an interview with Celina Loyer that had taken place on the U of A “Hum 101 On Air” radio show <https://hum101onair.wordpress.com/>. Celina talked about the importance of Indigenous peoples within museums. Working behind the scenes of exhibits gives Indigenous peoples the ability to have a say in how their history and culture are displayed. It gives them a chance to tell their own stories, in their own way, and to provide a different perspective. In the interview Celina also touched upon the importance of teaching the whole history of Canada, with the goal of sharing the truth.

We also watched a documentary about the Haisla people’s struggle to bring home the G’psgolox Totem Pole, an important part of their heritage that had been taken and housed in a Swedish museum for centuries. The memory of the totem pole had been preserved over the years, with many elders having grown up hearing the story of its origin and theft. The community believed that the repatriation of the pole would be a step towards healing for their people, however the road to repatriation was paved with obstacles and setbacks. A replacement pole was offered to the museum, and they finally agreed to give back the original pole as a “gift.” However, there was one condition: the pole was to be housed in a preservative facility so that it wouldn’t succumb to natural decay. This went against the custom and traditions of the community, as they maintained that all totem poles were made to eventually disintegrate and return to the earth. Eventually, two replica poles were created, one to be given to the Swedish museum in exchange for the original one, and one to be mounted at the original resting place of the first pole.

We ended class with a reflection question: what can we do when we enter or engage with museums? Lisa recommended figuring out who curated the exhibit—whether Indigenous peoples were involved or not, and whether, and how, their voices are represented.

What we read, watched*

Bernstein, Jaela. “Canada’s museums are slowly starting to return Indigenous artifacts.” *Maclean’s*, 22 June 2021, <https://www.macleans.ca/culture/canadas-museums-are-slowly-starting-to-return-indigenous-artifacts/>.

Racette, Sherry Farrell. “Looking for Stories and Unbroken Threads: Museum Artifacts as Women’s History and Cultural Legacy.” In *Restoring the Balance: First Nations Women, Community, and Culture*, edited by Gail Guthrie Valaskakis, Madeleine Dion Stout, and Eric Guimond. Winnipeg, MB: University of Manitoba Press, 2009, pp. 283–312.

Yates, Donna. “G’psgolox Totem Pole.” *Trafficking Culture*, 19 October 2020, <https://traffickingculture.org/encyclopedia/case-studies/gpsgolox-totem-pole/>.

*Underwood, Colleen. “Why my grandfather dissolved our reserve.” *Disbanded*, 28 May 2018, <https://www.cbc.ca/radio/docproject/disbanded-why-my-grandfather-dissolved-our-reserve-1.4643764/why-my-grandfather-dissolved-the-michel-first-nation-and-renounced-his-indian-status-1.4643782>.

OCTOBER 14

Storytelling Workshop with Heather Hatch, Haida filmmaker who was born in Vancouver, raised in Edmonton and has lived in Skidegate, Haida Gwaii.

What happened in class

We were joined by Haida filmmaker and storyteller Heather Hatch, who talked to us about the significance of tone and affect in storytelling. Tone is the mood implied by a word or image choice and the way that can make an audience feel. Two contrasting tones in the same story can touch the audience in different ways and entirely change their perception. This can be accomplished through imagery, visually descriptive or figurative language.

To explore tone in storytelling Heather introduced us to three films as well as several art pieces. The films were *Traditional Healing* (2014) by Raymond Caplin (Mi'kmaq), *Lumaajuug* (2010) by Alethea Arnaquq-Baril (Inuit), and *Wakening* (2013) by Danis Goulet (Cree-Métis). In each one she challenged us to think about the artist's choices to tell their story. After each film we discussed the kind of affect we felt, and how the tone could be changed to create a different affect and tell a different story. We thought about colour, shape, depth, backgrounds and foregrounds, rhythm and styles, sound (for instance, the wind was howling...) and discussed how these decisions impacted how we experienced and understood the stories.

Heather emphasized that we have self-determination over the stories we write and experience. This is at the heart of a new movement called Indigenous Futurisms (which we went on to study in depth later in the term). Heather said that futurisms speak to our experiences, our souls. It is a celebration that we were, we are, and we will be.

OCTOBER 19

Material Culture, History, Women and Gender Studies: “Criss-crossing the world through history: exploring material culture and craft as changemaking” with Beverly Lemire, History and Classics, University of Alberta.

What happened in class

This class focused on material culture, and we were lucky enough to be joined by U of A's Faculty of History and Classics Professor Dr. Beverly Lemire. Her lecture was centred around the threads of culture that connect continents and communities, as well as the role of women in the maintenance of material culture, even through the perils of colonialism. Material culture refers to that which makes up the everyday, be it ordinary or extraordinary.

We began by talking about the rich history of chocolate, which, as is falsely believed, is not the product of Europe. Chocolate was known to be an Indigenous treasure; it was a precious part of their culture that came to the notice of Europeans upon contact. From there on, Europeans began adopting aspects of it, from the frothing techniques to eventually developing a love for the treat. Missionaries started bringing chocolate supplies back home with them to Europe, and it became common for them to give out chocolate as a present. Eventually, over the centuries, chocolate came to be viewed as a product of Europe, though as we know that is far from the truth.

This historical overview of chocolate provided the perfect segue into talking about “threads” of culture, which started coming up all over colonized lands upon contact. They connected the culture of said lands to Europe and to each other. These threads all came together to form an entanglement of many different cultures, in many different lands.

These cultural threads were exemplified through a painting of Dutchman Pieter Cnoll, his wife Cornelia van Nijenrode, their daughters and their enslaved servants. This painting depicts an amalgamation of different cultures. Cornelia herself was Eurasian, the servants clearly appeared to be people of colour, the tiny dogs making an appearance in the painting were typically found in the courts of East Asian countries, and the fans held by Cornelia and her daughter were representative of Asian culture.

We were able to gain a better understanding of cultural threads by getting to know the mechanisms by which they were created. Many people were taken upon forced journeys from their homelands to colonized lands where they were used for slave labour. Historical accounts show that women were heavily involved with the labour, but more than that, they were responsible for cultural innovation and survival. They made homes, made lives, and shaped and sustained their unique cultures, even after displacement from their communities and homelands. Some of them, such as Elizabeth Keckly, a slave turned dressmaker who was able to buy her freedom, were even able use their skills to create independent livings for themselves.



Jacob Coeman, "Pieter Cnoll, Cornelia van Nijenrode, their Daughters and Two Enslaved Servants." 1665. (worldcommons.org)

These women were also able to spread their culture far and wide. Accounts show how Indian curries and recipes were circled around Europe. African women maintained their dances and fashion even in the Americas. Indian cloth, which travelled all the way from India to the Americas, became a great favourite of Indigenous women, who adopted it into their culture as well. It eventually came to influence their art and culture. Thus, we see how the maintenance and growth of different cultures followed a path of interruption, recovery, celebration and inspiration.

What we read, listened to^

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Norton, Marcy. "Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics," *The American Historical Review*, vol. 111, no. 3, June 2006, pp. 660-691.

^Maki, Tammy. "Northern Nosh: Raven Rising." Interview by Jonathon Pinto, 7 February 2021, <https://www.cbc.ca/news/canada/sudbury/taste-global-indigenous-chocolate-and-pastries-from-this-sudbury-chef-1.5902438>.

OCTOBER 21

Virtual Field Trip: tour of c̓əsnaʔəm: the city before the city upon unceded, traditional, ancestral Musqueam territory, with Charlotte Chang and Bérangère Descamps, Museum of Vancouver.

What happened in class

“Disregard the ‘do not touch’” signs. These are words you are never likely to hear at any museum or gallery, but these omnipresent signs were rendered irrelevant during this unconventional trip to the Museum of Vancouver, which saw a digital 3D rendition of c̓əsnaʔəm, *the city before the city*, beamed onto our computer screens. The area of Vancouver now known as Marpole has been home to Musqueam First Nation families for 5000+ years. For the past 125 years or so, archeologists have mined the c̓əsnaʔəm village for cultural objects and ancestral remains with the purpose of displaying and storing these found objects in museum exhibits and collections. We learned how the Museum of Vancouver has re-examined its historical collection of “artefacts” in the context of colonialism, by working closely with the Musqueam First Nation to communicate the story of c̓əsnaʔəm, rather than constructing a narrative about and without them. The museum recognizes the cultural objects as “belongings,” rather than artefacts, since they were in fact personal possessions that point to unsettling relations between First Nations and settler societies. As Elder Larry Grant explains in the exhibit, “c̓əsnaʔəm, *the city before the city* aims at ‘righting history’ by creating a space for Musqueam to share their knowledge, culture and history and to highlight the community’s role in shaping the City of Vancouver.”

What we watched*

*Tailfeathers, Elle-Maija. “the city before the city.” Knowledge Network, 2017,
<https://www.knowledge.ca/program/city-city>

OCTOBER 26

Black Dance Studies: “Black Joy: Black Moves Matter” with poet Sue-Shane Tsomondo, poet, educator, book curator and creator of Sue’s Stokvel, and Mpoe Mogale, artist and dancer, researcher, community-builder, Swallow-a-Bicycle Theatre.

What happened in class

We were joined by Sue-Shane Tsomondo, a poet and educator, and Mpoe Mogale, a Black artist and dancer, who candidly discussed representation of black bodies in art, both on and off the screen. They introduced us to terms such as *Black joy* and *white gaze*, that are often used, but not as often deeply thought about. Using storytelling, theory and art, they explored the multitude of experiences Black people encounter daily, as a result of harmful stereotypes presented in a predominately white-owned and operated media landscape. They challenged us to think of how our own actions contribute to the continued oppression of Black people in what is now known as Canada.

What we read, watched*

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https://www.thirteen.org/freetodance/behind/behind_blackdance.html. Accessed 26 October 2021.

Tobia, Jacob. “Everything You Ever Wanted to Know About Gender-Neutral Pronouns.” *Time*, 12 May 2016,
<https://time.com/4327915/gender-neutral-pronouns/>.

*Chatelain, Raphael and Nicolas Huchard. “Just Dance: Tajabone: A transcendental parade of black french queer empowerment.” *Nowness*, 2 June 2021, https://www.nowness.com/series/just-dance/tajabone?fbclid=IwAR3TlfSa2Cmv3oIFvrUT3UISfy9D4TmXMF9Zlj2AlHkNs426oYQQbRypg-U&_branch_match_id=916799191587195791.

*Mogale, Mpoe. “Two: Tell the Water.” *YouTube*, uploaded by Titilope Sonuga, 3 October 2019,
<https://www.youtube.com/watch?v=OoPjF8IZJzA>.

*Sheppard, Alice. “Descent.” *YouTube*, uploaded by Creative Capital, 30 September 2019, https://www.youtube.com/watch?v=Nj_J8g71-ns&t=133s&ab_channel=CreativeCapital.

*UBC Equity and Inclusion Office. “Beyond the Binary at UBC.” *YouTube*, 5 October 2020,
<https://www.youtube.com/watch?v=IDbSsoyje3o&t=620s>.

OCTOBER 28

Mount Pleasant mural tour in Vancouver with Alasdair Butcher, Founder and Tour Director, Vancouver DeTours; Outdoor public art tour in Edmonton with Lisa Prins, Coordinator of Hum 101, University of Alberta.

What happened in class

UBC's Hum contingent met at Jonathan Rogers Park where we embarked on an extensive walking tour of Mount Pleasant's murals. 300+ murals have transformed the appearance of Mount Pleasant and other public spaces since the inaugural Vancouver Mural Festival in 2016. Adorning walls, mailboxes, parking spots and sometimes entire buildings with bright, vibrant murals, aims to spark curiosity, while serving as a catalyst for addressing many of Vancouver's socio-cultural issues, such as First Nations reconciliation, Black Lives Matter, environmental policy, multiculturalism and culturally sustainable living practices. Murals aim to reflect the community where they are placed, inviting conversation with the public, as well as direct intervention from other artists who sometimes embellish or tag the works, as we saw from a comedic critical commentary added to one mural, "The Vancouver Urinal Festival." The more appreciable imagery of legal street art—often counterposed to illegal graffiti art—lends itself to the favour of business and community organizations, while some graffiti artists and activists claim that the beautifying of the city, and the funding sources for these art works, implicate street art as a mechanism of gentrification.

In Edmonton, it was a dark and cold night, but fueled by Halloween candy, we braved the weather to explore some of the many statues around Sir Winston Churchill Square, which is Edmonton's City Hall "courtyard." We discussed why the artist might have made certain choices in their art, as well as why these particular statues were chosen to be showcased by the municipal government. What stories do they tell people about what Edmonton is? Who lives here? Who is important here? What does this share with the viewer about what Edmonton culture might be?

What we read

Awad, Sarah and Brady Wagoner. "Introducing the Street Art of Resistance." In *Street Art of Resistance*. Palgrave Macmillan, 2018, pp. 1–12.

Catching raindrops in our hands

The classes in Part Two are about somehow (trying to) articulate and represent elusive “touches”—to manifest them—whether they’re about Affect Studies (affecting and being affected), writing touch and change (poetry or science fiction) or touching the keyboard/debit machine and being tracked through ephemeral digital technologies... for starters.

NOVEMBER 2 & 4

Cultural Studies: “Representing raindrops” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies.

What happened in class

The first class in Part two focused on our relationships with elusive “touches,” that is, saying, showing and swerving them, making them apparent. Margot led a class centred around semiotics, i.e., the study of systems of signs that make meaning. Signs refer to any and all objects, images, smells, sounds, gestures and words. They contain a signifier which is the form, and a signified, which is the concept. Semiotics help us understand how meanings are made and they help create frameworks to facilitate thinking about familiar signs from a fresh perspective.

The first component of semiotics refers to denotation, which involves active looking, done through noticing and describing signs. It consists of active looking, done through noticing and describing the sign. However, at this stage we hold back from attributing meaning to the sign. The second part refers to connotation. It involves representation, i.e., the use of language and images to create meaning of the world around us. This helps us to organize the signs and to acknowledge that we as the meaning makers are not bound to subscribe to the dominant meaning ascribed to the sign. Instead, we can create our own meanings based on our unique interpretations, needs and desires. Our previously held culturally-shared meanings of signs can be restructured into more unique interpretations by delaminating the denotation and connotation of said sign.

Using the 2009–10 Operation Phoenix media campaign which was conducted/inflicted on the Downtown Eastside and its residents as an example, we addressed the myth that documentaries show the real truth. This

ideological media campaign ran for the year up to the 2010 Vancouver Olympics and was devised by *The Province*, Global BC and CKNW radio.

By looking at the media campaign with a “semiotic eye,” we saw how it presented a narrative that defied comments and imposed its own meaning. It confronted us with evidence whose disputation is rendered impossible. To avoid playing into this narrative, we can ask questions that help us delve deeper into the factors that are in play when a documentary is being produced or when an image is being captured. These include questioning what the photographic situation may have been, the location of the camera and photographer, the camera angle, the meanings produced, the photographer’s possible intentions, the audience this content was intended for and whether the subject had consented to have their photo taken, shared and if they could rescind their consent.

Margot also taught us about some of the different “gazes” with which viewers engage with visual media and representations. The gazes represent culturally informed ways of looking at the world which actually helps construct and shape the world itself. There are many different types of gazes, such as the male gaze, which refers to a sexualized view of women that empowers males and objectifies females. There is also the white gaze, which makes people of colour feel as though they need to take into account the white perspective or reaction at all times. Last week, Mpoe Mogale and Sue-Shane Tsomondo taught us about the “white gaze” in their lecture “Black Joy: Black Moves Matter.” Apart from this, there exists various other types of gazes, such as the settler colonial gaze, straight gaze and queer gaze to name a few. However, there is also a way to strike back, and that is through the returned gaze, wherein the subject is aware of the visual relations of power taking place and so they may return the gaze that is being inflicted upon them. This means that every time anyone looks at that photo, it will seem as though the photographed subject is looking straight into the eyes of the viewer—and there are so many ways to creatively and critically return gazes and make new ones!

We also talked about the socially constructed concepts of intersectionality and stereotypes. Intersectionality refers to the intersections of different, complex, socially constructed identities that we experience as people. These identities can refer to ability, sexual orientation, gender, race, etc. Intersectionality as a lens or framework is based on the concept that there exist systems of power that oppress some identities whilst empowering others. Intersectionality is not about *adding* one aspect of identity to another, but about how people, all with overlapping and changing identities experience systems of power.

On the other hand, stereotypes refer to a bunch of perceived traits that divide that which is considered to be “normal” from that which is considered to be “abnormal” and the expected from unexpected. They reduce everything about an individual to those biased traits. They are often dualized, in that they set up pairs wherein one side is more culturally valued than the other.

Finally, we learnt about détournement or culture jamming, which refers to making our own signs by hijacking or re-routing old ones...and that's not to mention creating new ones!

Groundwork

"We live in a world of signs, and it is the labour of our interpretation that makes meaning of those signs."
—Mairita Strurken and Lisa Cartwright

A Hum student's semiotic experience. Take a look at this newspaper image, taken from *The Province's* Operation Phoenix media campaign. Ask yourself some key questions: Infer what is the photographic situation? The location of camera and photographer? Camera angle? Meanings produced? Photographer's possible intent? Photographer's intended audience? Consent? Redressing breached consent?



Here's what to do. First, spend time replying to the questions. You may well come up with more. Then, read Hum Vancouver student Christina Mae Taylor's semiotic analysis of that image in the 2020 Hum publication, *What if everything depends on everything else?* Next, choose an image yourself and do semiotic denotation/connotation. You can end with DÉTOURNEMENT, that semiotic technique and critical and creative approach to, and use of, SIGNS, which means understanding, playing with, hijacking, detour-ing the meaning of a SIGN. It's part of the whole semiotic process which can flow through these six steps:

- 1) Notice or find a SIGN that interests you.
- 2) Perceive it carefully, freshly, through DENOTATION (literal description) as though you've never seen it before.
- 3) Understand its shared cultural meanings through CONNOTATION.
- 4) Research it, find out what worlds are packed into that SIGN.
- 5) Put the SIGN in different contexts. Put the history, politics, economics, and more BACK IN!
- 6) Use known SIGNS to make new SIGNS and make new meanings for existing SIGNS. All that you touch you change, all that you change, changes you!

What we read, watched*

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Ласкаво просимо до Українського православного собору
JOSÉ DE LA TORRE AND LORNA JOHNSON



Holy Trinity Ukrainian Orthodox Cathedral

154 East 10th Avenue, Vancouver.

Architect: Serhyj Tymoshenko

Holy Trinity Ukrainian Orthodox Parish was established in Vancouver in 1937. Construction of the building began after WWII. The design is in the Orthodox tradition.¹

Three domes topped with spires representing the Holy Trinity sit atop the Ukrainian Cathedral.



The spires are Orthodox crosses with three bars on each cross. The short top bar represents Pontius Pilate's inscription Jesus the Nazorean, the King of the Jews (John 19:19). The middle bar is where the hands of Jesus were nailed to the cross, and the bottom bar, which is a slanted beam, is the footrest. The slant of the beam represents the agony Jesus suffered on the cross. The bar moved into the slanted position when His Spirit ascended to heaven.²

The cathedral has windows with crosses. Above the entrance door is a painting of Jesus holding a Bible. The entrance doors are heavy wood, with the Orthodox cross engraved in each door. The cathedral has high ceilings indicating a connectedness to the heavens. Within the church, icons are on the walls. A panel with religious icons, called an iconostasis, is placed near the altar at the front of the church. In the middle of the church, a large chandelier is hanging.

Reflection

I, Lorna, chose to write about the Ukrainian church to show solidarity with Canadian-Ukrainian friends. My friend Theresa (Krysak) Culler, of Alberta, gave me the beautifully decorated egg in the 1980's. Vegreville Alberta is home to the world's largest Pysanka.

The horrifying attack by Russia upon Ukraine on February 24, 2022, left José and I shaken. José chose the church because he sees the perfect geometry in the architecture, and this is constant in churches across the world. The perfection reflects God's house. He sees the tragedy in the destruction of people and churches. There is so much similarity in the lives of people, as well as in the churches, in Ukraine and Russia. We pray for an end to the war.

¹ Holy Trinity Ukrainian Orthodox Church. "Church History," <https://uocvancouver.com/>. Accessed 5 March 2022.

² Catholic Straight Answers. "Why does the orthodox cross have three bars with the bottom one slanted?" <https://catholicstraightanswers.com/why-does-the-orthodox-cross-have-three-bars-with-the-bottom-one-slanted/>. Accessed 5 March 2022.

NOVEMBER 9

Affect Studies: “All the feels: Affect Studies and the power of touching/being touched” with Mathew Arthur, Gender, Sexuality and Women’s Studies, Simon Fraser University, PhD student.

What happened in class

Mat introduced us to the field of study called “Affect Studies.” To study affect means to pay attention to affecting and being affected, to prioritize feeling over thinking. Affect Studies is interested in investigating and knowing the relations that make up the world, where the things we touch change and change us. To demonstrate, Mat asked participants to gently push an object close at hand. Now if that thing was a coffee cup, for instance, you affected it by pushing it away, and in turn, next time you want a sip you have to further extend your muscles, or if you pushed it closer to a window it might get cold, and you need to go through a process to warm the coffee up.

Western academics and scientists tend to focus on thinking, logic, behaviours and patterns, while ignoring how something feels, how it moves us. To study feeling—how something feels, how it moves us—questions of subjectivity and agency are taken up. In the academy, ideas about subjectivity typically continue to extend from the enlightenment philosopher René Descartes’ famous mantra, “I think therefore I am,” but Mat said, “I do, therefore I am” better explains Affect Studies starting point. In Affect Studies, what counts as a subject and an agent of change is not limited to Descartes’ rational thinking human, but includes anything, all things. For instance, animals aren’t simply conceived of as mere objects that “aren’t,” and instead their agency is recognized and celebrated. All those other groups whose thinking looks and works differently, for instance autistic people, really matter.

To emphasize the point that anything can be an agent of change Mat talked about rain. Rain in Vancouver can feel very different to rain in Edmonton, and we would use different language to talk about it. The feeling of rain affects everything in our daily lives, like our moods, clothing choices, or whether or not we venture outside. Everything touches... changes... matters.

What we read

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The Meco Network. Excerpts from *100 Atmospheres: Studies in Scale and Wonder*. Open Humanities Press. 2019.

NOVEMBER 16 & 18

Sociology: “All that you tap, tracks you: the ethics of algorithms in the age of big data: on big data, artificial intelligence (AI) and surveillance capitalism” with Paul Woodhouse, Hum, and Kelsi Barkway, PhD Sociology and Post-Doctoral Fellow, University of Toronto.

What happened in class

In Tuesday’s class, Paul delved deep into big data. A firm footprint in the soil, a faint fingerprint on a window, a lipstick ring on a teacup... visible touches that reveal traces of the past. Traces are like data, a word which means “given” in Latin, in the sense of a fact. Nowadays, an expanding array of digital technologies track and trace our movements, moods, interactions, entertainment preferences and much much more. Our lives are being increasingly “datafied” and “digitized”—rendered into computer-readable data. This data can reveal a lot about a person, and when one person’s small data is put together with everyone else’s, the resulting big data reveals broader societal trends and behaviours. Some computationalists believe that all behaviours and events can be modelled or understood through data and algorithms, and this can provide a structure for understanding the universe and everything in it.

The process of turning traces of our lives into computer-readable format is called “datafication.” But datafication is nothing new. For millennia, humans have created data by devising instruments to measure and record the world, for instance nautical routes and maps (in the 19th century); the widespread adoption of Arabic numerals (rather than Roman) and the invention of accounting (between the 12th and 14th centuries); or histories of mapping (beginning with Ptolemy’s *Geographia* around 150 CE). So, what’s new with *big data*? Well, the yardstick has given way to new digital tools that mean more data can be collected (volume), more types (variety), and at far greater speeds (velocity). But it’s not just the case that big data captures more varied information faster; it is used by private organizations and public institutions for purposes of classification and prediction. Every single tap on your phone, keyboard or bank card increases your digital footprint, and that datafied version of you—your data self—is used to tell a story about who you are and conditions the choices being presented to you. Oh my! The phrase “all that you tap you change, all that you change changes you” was used to describe this phenomenon.

In Thursday’s class, Kelsi showed numerous real-world examples and applications that rely on big data. Predictive policing involves using algorithms and massive amounts of historical crime data in order to predict the perpetrators, victims and place of future criminal activity. Proponents of predictive policing claim big data analytics help to identify and predict crimes more accurately and remove bias from subjective decision making, while opponents make the important point that algorithms which use existing historical police data will then reproduce the existing biases within the data. When social intelligence is replaced with data mining and artificial intelligence, there occurs a lack of negotiation. In response to the ubiquitous implementation of

algorithms and artificial intelligence to inform decisions in policing and other areas, non-profits and activist groups are bringing the ethics of algorithmic knowledge production into public consciousness.

Groundwork

This week's lectures touched on tracking and being tracked: through our online digital traces, pings from a smartphone, or an autonomous vehicle. We learned that as we surf the internet, we're tracked; as we walk through the city, our phones record data trails of everywhere we've been; cameras record our faces; and self-tracking devices like Fitbit watches or phone health apps that keep track of our steps, heart rates, and even sleep cycles.

We learnt that Big Data is an aggregate that totals all this tracking. Big Data uses massive amounts of tracked and traced behavioural data to predict how people will behave, to make decisions about what people will do, and then to sculpt and pre-empt future possibilities. And that our digital traces leave a digital footprint that identifies who, where, and how we are...and supposedly what we want.

For your Groundwork, track your use on the computer. Where do you go? What sites do you visit? What questions do you ask Google? Aside from your active online engagement, do you notice instances when technology might record your interaction. You'll want to start by making a list (an itinerary so to speak) of all the sites you visit—the list is an incredibly common genre of writing! We write lists all the time: to-do lists, lists of books we'd like to read, plans for the day and even of places (or websites) that we've visited! (If you're not able to access a computer this week, try making your list up: imagine the sites you'd visit, maybe those sites that you already visit regularly at other times.) Then, once your list is finalized, make a picture of “who” that digital footprint looks like and who that digital footprint might characterize you as. For example, what kind of person might the data say that you are (for instance might it be able to tell your identity, like gender, race, age)? What sorts of interests does the data think you have? What sorts of political ideas or social commitments? What predictions might be made based on your browsing behaviour. Are there curveballs in your digital footprint that shake things up? Remember, this isn't an exercise in describing yourself. It's about trying to think about what the datafied version of you looks like—your data self!

If you want to turn your answers into another genre, you may want to draw your network of online browsing, or write a poem, or a short science fiction story about some imaginary technological encounter.

What we read, watched*

Broussard, Meredith “Machine Learning: The DL on ML.” In *Artificial Unintelligence*. Cambridge, MA: MIT Press, 2018, pp. 87–119.

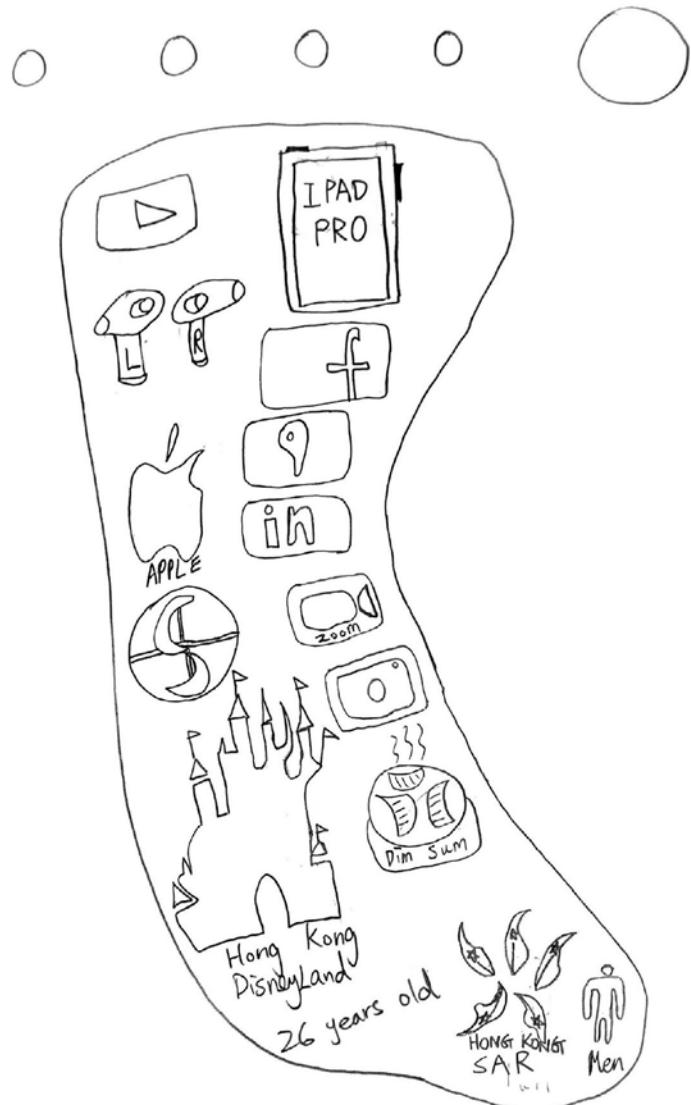
Dauvergne, Peter. “Datafying Life on Earth.” In *AI in the Wild: Sustainability in the Age of Artificial Intelligence*. Cambridge, MA: MIT Press, 2020, pp. 23–33.

Zuboff, Shoshanna. “The Reality Business.” In *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. New York City, NY: PublicAffairs, 2019, pp. 199–232.

*Pariser, Eli. “Beware of online filter bubbles.” YouTube, Uploaded by TED, 2011, <https://www.youtube.com/watch?v=B8ofWFx525s&t=12s>.

Tracking my Digital Footprint

NG, HIN NIN HINNY



NOVEMBER 23

Poetry and Critical Indigenous Studies: “*kiyâm* ~ Let It Be:” How language changes our understanding and relationship to things, with Lisa Prins, Coordinator of Hum 101, University of Alberta, featuring Naomi McIlwraith, an educator, poet and essayist, with a mixed Cree, Ojibwe, Scottish and English inheritance.

What happened in class

Centred around language, we were guided by Lisa who began the class with an exploration of the map on the native-land.ca website. Using the map filters, we were able to browse through the different languages spoken in different regions by different communities.

Next, we watched a clip from the claymation movie *Chicken Run* which had been translated into the Mi'kmaq language by Tom and Carol Ann Johnson. The dubbing of *Chicken Run* was a part of the Johnsons' effort to preserve the language by sparking the interest of the younger generation. This gave rise to questions such as how do languages shape communities and what happens when there is a loss—and hopefully a revitalization—of language.

We then analyzed two poems, one by Nicola Campbell (Nłeʔkepmx, Syilx, and Métis Nation) and the other by Rita Joe (Mi'kmaq First Nation). Nicola's poem revolved around a young woman who didn't know how to communicate in her language. Rita's poem was about someone whose language had been snatched away from them, possibly as a result of the Indian residential school system. We also went over a quote by Rita Joe, wherein she mentions her hope to see Indigenous stories told in Indigenous voices, and for these stories and languages to be read by their children. We looked at some beautiful art pieces by Indigenous youth, and went over how pictures can be considered to be the visual representation of language.

We ended by being warmly touched and gracefully changed by a video of Naomi McIlwraith (Cree, Ojibwe, Scottish, and English inheritance), our guest lecturer for the next class. In the video, Naomi teaches us the meaning and pronunciation of the Cree word *kôhkominawak* (coco-meppen-in-a-walk), which means “cucumbers” in English. *Kôhkominaw* (coco-minao) means “our grandmother” and *pan* (pun) means “late,” i.e., someone passed on or deceased. Thus, *kôhkominawak* (coco-meppen-in-a-walk), which refers to cucumbers, literally means “our late grandmothers.” Naomi explained the significance of this by walking us through how *kôhkominawak* tells us of the lineage of grandmothers.

What we read, listened to^

McIlwraith, Naomi. “*paskwâhk* ~ On the Prairie.” In *kiyâm*. Athabasca University Press. 2012.

[^]McIlwraith, Naomi. “Indigenous Storytelling.” Interview by Lisa Prins. *Hum 101 On Air!*, 30 October 2020, <https://hum101onair.wordpress.com/2020/10/11/week-3/>.

NOVEMBER 25

Poetry and Critical Indigenous Studies: “Poetry workshop” with Naomi McIlwraith, educator, poet and essayist, with a mixed Cree, Ojibwe, Scottish and English inheritance.

What happened in class

We were blessed to be joined by Cree, Ojibwe, Scottish and English poet Naomi McIlwraith. She led us through a thoughtful poetry and language workshop that included storytelling, poetry and careful guidance. Naomi challenged us to rethink how we use language and how language is used by others to shape our understanding of self and community. We were empowered to stretch our own understandings and use of words that may have been forgotten or not yet known. We ended our time together writing our own poems that centred around language use.

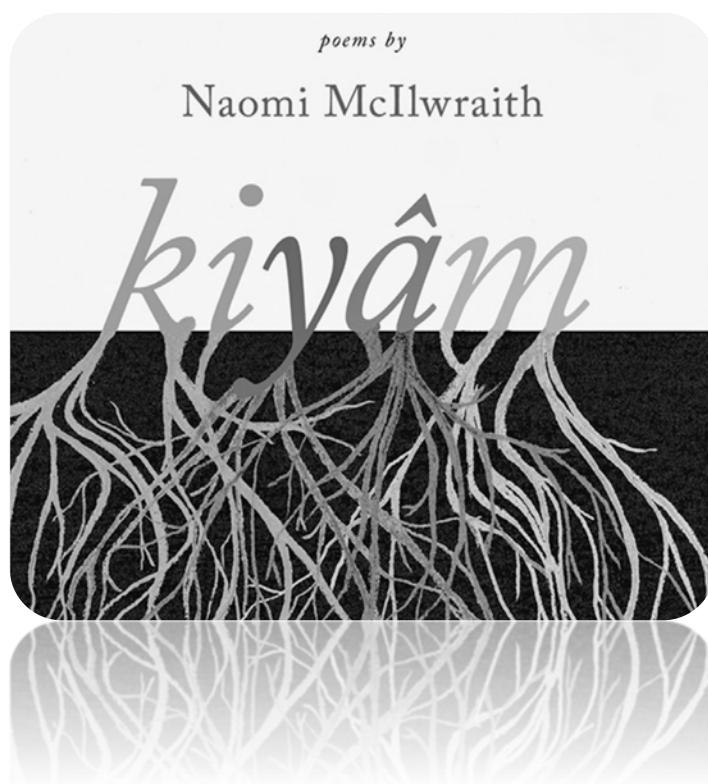


Image: Naomi McIlwraith *kiyâm* book cover

NOVEMBER 30

Black Cultural Studies: Afrofuturism: “Collaging futures screening party” featuring an Octavia E. Butler interview, screenings of Kibwe Tavares’ *Jonah* (2013) and Wanuri Kahiu’s *Pumzi* (2009) plus images by Kenyan Afrofuturist artist Wangechi Mutu with Reuben Jentink, Education Graduate Program, Simon Fraser University.

What happened in class

Reuben Jentink, who has been very involved with Hum for many years, introduced us to Afrofuturism, which can be broadly defined as both a philosophical and an artistic practice, as well as a genre of music, art, literature and film. Afrofuturism imagines the future through Black experiences and influences, and aims to redefine Blackness.

One of the most prominent names in Afrofuturism literature is the author Octavia E. Butler, whose quote “All that you touch you change, all that you change, changes you” forms this year’s Hum theme. Hoping to inspire action, Butler’s dystopian novels are said to be cautionary tales, warning of what will happen to our planet if we carry on destroying it.

We watched three movies during class. The first, called *The New Ones Will Free Us*, by Wangechi Mutu, focuses on her bronze female sculptures installed on the façade of the Metropolitan Museum of Art in New York City. The bronze sculptures are a powerful depiction of women. The coils around their bodies represent both garment and amour. Circular ornaments such as the lip plates, are adorned in some African cultures. Through the sculptures we see how Mutu is able to represent both race and femininity in her art.

The second movie, *Jonah*, by Kibwe Tavares, is inspired by the biblical story “Jonah and The Whale,” as well as by Ernest Hemmingway’s classic tale, *The Old Man and The Sea*. It alludes to the disastrous consequences of international tourism in “developing” nations and shed light on how humans are destroying the planet and all its natural glory.

The final movie, *Pumzi*, by Wanuri Kahiu, most clearly fits into the science fiction genre. It takes place in a dystopian society where there is no more water and no more trees. A girl finds signs of life and growth on her plant, and when the government tries to thwart her discovery, she successfully sets off on a solo mission to find a real tree.

During the class discussion about the movies, the contrast between the last two films took centre stage. While *Jonah* spoke of going back in time to restore the damage done, *Pumzi* showcased a stark future, one which there was no going back from.

What we read, listened to^

Dillon, Grace, and Pedro Neves Marques. “Taking the Fiction Out of Science Fiction: A Conversation about Indigenous Futurisms,” *e-flux journal* 120, September 2021.

Due, Tananarive. “The Only Lasting Truth is Change: The Theme of Change in the Works of Octavia E. Butler.” In *Octavia's Brood: Science Fiction Stories from Social Justice Movements*, edited by Adrienne Maree Brown and Walidah Imarisha. Edinburgh: AK Press, 2015.

Imarisha, Walidah. “Introduction.” In *Octavia's Brood: Science Fiction Stories from Social Justice Movements*, edited by Adrienne Maree Brown and Walidah Imarisha. Edinburgh: AK Press, 2015.

Thomas, Sherée Renee. “Forward: Birth of a Revolution.” In *Octavia's Brood: Science Fiction Stories from Social Justice Movements*, edited by Adrienne Maree Brown and Walidah Imarisha. Edinburgh: AK Press, 2015.

^Maree Brown, Adrienne. “How Octavia Butler's Sci-Fi Dystopia Became A Constant In A Man's Evolution.” Interview by Ramtin Arablouei. *Throughline*, 18 February 2021,
<https://www.npr.org/2021/02/16/968498810/how-octavia-butlers-sci-fi-dystopia-became-a-constant-in-a-mans-evolution>.

DECEMBER 2

Critical Indigenous Studies and Indigenous Sound Studies: Indigenous Futurisms: “Collaging futures screening party” featuring *The 6th World* by Nanobah Becker (Diné) (2012), music videos by Inuit throat singing duo PIQSIQ and opera by Jeremy Dutcher (Wolastoq First Nation) with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies.

What happened in class

For Lipan Apache writer and scientist Darcie Little Badger, “Futurisms speaks to our experiences, our souls. It is a celebration that we were, we are, and we will be.” Alongside Afrofuturism, Indigenous Futurisms encompass Indigenous perspectives on science fiction, speculative storytelling and world-building through literary, cinematic, and other artistic forms—they are ways to articulate and represent what are sometimes elusive “touches,” to manifest them. Indigenous Futurisms emphasize both the colonial role of science and technology and its decolonial uses in affirming Indigenous sovereignty and creativity.

We began this “screening party” with Anishinaabe scholar, activist and professor Grace Dillon, who coined the term “Indigenous Futurisms” in her 2012 ground-breaking book, and stresses futurisms, plural, to reflect the richness of Indigenous communities globally. In this class, we worked with the five categories that came to Grace Dillon from the authors’ own voices and what was available at the time: contact, Native slipstream, Indigenous science and sustainability, Native apocalypse, and *biskaabiiyang*, meaning “Returning to Ourselves.” In each of the five areas, we both looked again—in this new context—at Indigenous work we’d seen earlier in the course and experienced new Indigenous Futurist work.

Just in case you’d like to see them again, here’s a listing of them to follow up on! In “Contact,” we saw a print by Inuit artist Pudlo Pudlat called *Imposed Migration* (1986). In Native slipstream, where space and time are flowing together, like currents in the same navigable stream, an artwork by Elizabeth LePensee (Anishinaabe, Métis) called *Manoominike Mazina'anang*, the Wild Rice Constellation, plus two music videos by Inuit style throat singing duo PIQSIQ from Nunavut’s Kitikmeot and Kivalliq Regions. In Indigenous science and sustainability, we saw an Inupiat video game called Never Alone and a watched short film called *The 6th World* by Dine filmmaker Nanobah Becker. In Native apocalypse, we watched *Wakening* by Cree-Métis filmmaker Danis Goulet and written by Tony Elliott. And in *biskaabiiyang*, meaning “Returning to Ourselves,” we recalled seeing “*Lumaajuuq*,” an Inuit animation about a mother and her blinded son which is based on a portion of an epic Inuit legend, and also experienced the music video “*Mehcinut*” by Jeremy Dutcher, Two Spirit musician and activist of the Wolastoq First Nation in New Brunswick, in which he fuses classical compositions and electronic music with traditional Wolastoqiyik melodies and voices—in this song, his voice is paired with a recording made over 110 years ago of a speech by Wolastoqiyik ancestor Jim Paul, about death and what comes after. It was an honour to end the class and term with this powerful work!

DECEMBER 7

End of term online celebration of all our changes!

What happened in class

Out with “pin the tail on the donkey” and in with a talent show for the ages! To celebrate a wonderful year, and wrap up the UBC and U of A collective course, there was one last chance to showcase our creative, quirky selves during this end of term talent show. Our wide-ranging performances included singing, ukulele strumming, astrologizing, egg poaching, coat mending, tap dancing, piano playing, poetry reading, joke telling, crocheting, magic trickery...way too much fun to squeeze into our regular 90-minute class time....

SHERIEN LO

Hummingbirds are beautiful. I like to paint hummingbirds. They are the smallest birds in the world. Nests are usually 10-40 feet above the ground. It's hard to see them. Hummingbirds visit hundreds of flowers each day.

The hummingbird symbolizes joy, healing and good luck. People believe that hummingbirds bring good news if they come to visit. They are gentle creatures and will happily come and feed on your hand if they feel safe.



The Carnegie Centre

CLAUDE F. RANVILLE

Living in Vancouver for over fifty years, I have witnessed many changes and have experienced many highs and lows in the storied history of the city. In the last two decades, I have lived the majority of my life in the "Downtown Eastside," and the main cornerstone of that existence would have to be the Carnegie Centre. I can honestly say that without the resources in and around the Carnegie Centre, life on the Downtown Eastside would not have been possible.

In my younger days I passed by the Carnegie Centre many times and never gave it a second thought—at the time not realizing the importance it would play in my later years. It must be some twenty plus years now, but I can remember the first time I set foot in Carnegie and I believe it was to have a meal. The food at Carnegie is very nutritious and inexpensive, which came in handy for someone like myself who was on a limited budget. Living in those SROs, it was next to impossible to keep food in your rooms. I also buy my lunch for work from the Carnegie. Yes, the Carnegie kitchen staff did help keep this body healthy and for this I will always be grateful for their service.



The free haircuts also helped keep myself well-groomed for the day to day living in Downtown Vancouver. Yes sir, lining up on those early Sunday mornings was an adventure in itself!

One day some photographers showed up at the Carnegie for portrait photos. This is the result of that afternoon photo shoot. I must say, they sure made me look half-decent.

Many a day I might have given in to the dark side of my nature, but rather than waste time in my addictions, I found salvation at Carnegie. Out of curiosity, one day I decided to join up with the Carnegie Theatre workshop. In high school I was too much of a loner, so this was my first experience with stage acting, and I went on to form some long-lasting relationships. Yes, the Carnegie Theatre group was a positive experience in more ways than I can say, and I've enjoyed acting in films as a stand-in for Cree actor Tom Jackson, and have had scores of other roles.

The Downtown Eastside Small Arts Grants given out through the Carnegie also helped guide me onto the new path as an artist that I find myself living today. It all started with a grant for making some eagle feather boxes, pictured here, and has now led me into a new passion for film-making.

For myself, it's not about fame or fortune, it's all about getting out of bed to tell stories that are relevant to me.

I have had the privilege of attending many of Hum 101's Saturday night "Documentaries for Thinkers" evenings, curated by Hum alumnus Terry Lui, and held in the Carnegie auditorium, also known as our very own



and "Homeless in Vancouver," both from March 2022:

([youtube.com/watch?v=YHNXQCJsXzE&t=291s&ab_channel=ClaudeRanville](https://www.youtube.com/watch?v=YHNXQCJsXzE&t=291s&ab_channel=ClaudeRanville))

([youtube.com/watch?v=sXbghWuxmNk&ab_channel=ClaudeRanville](https://www.youtube.com/watch?v=sXbghWuxmNk&ab_channel=ClaudeRanville))

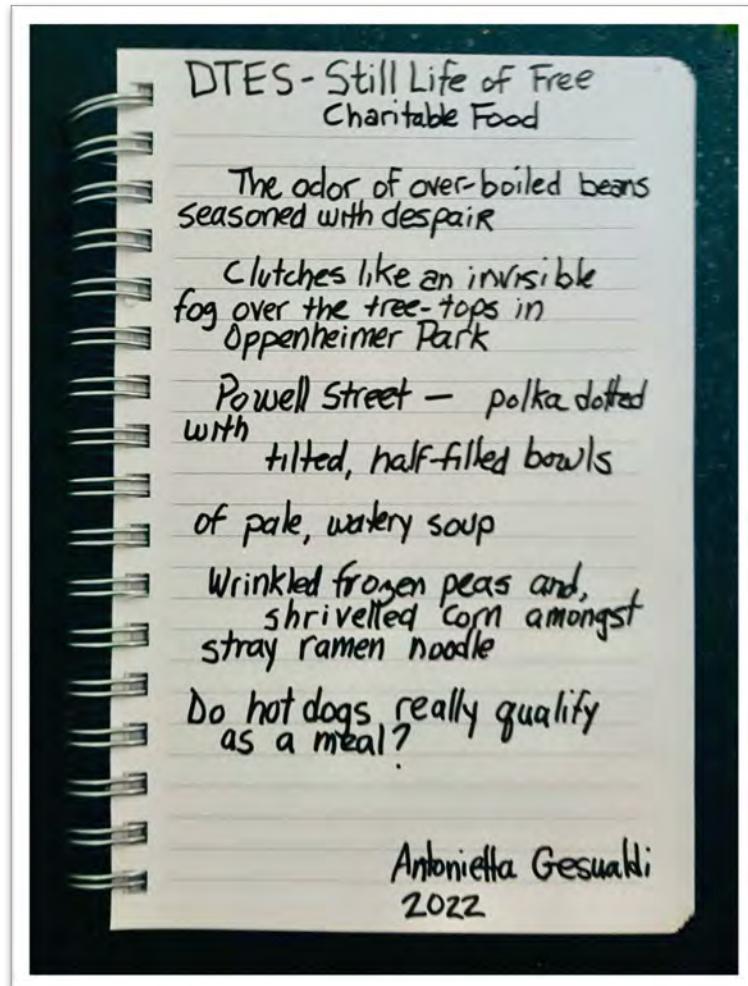
On a more serious note, I was honored to attend the February 14th Annual Women's Memorial March through the DTES. As the father of a young lady who left us way too soon, this march brought me a lot of spiritual and emotional comfort. Every year for 31 years, this march through the Downtown Eastside has both started and ended at Carnegie Centre. So as you can see, the Carnegie certainly is one of those places that has had a great impact on my personal struggles and victories in the DTES, yes it has!

Carnegie Hall. I never realized how much I like documentaries (thanks Terry). It's not the size of the audience that makes a good film, it's the growth and change in the main characters, and the journey they take us on! It's this connection to a person, place or thing that ultimately has a profound change on who I am. The Carnegie Centre has made such a change in me...and though I may not be able to have the entire Carnegie with me at home, my new filmmaker side is working on a scale model! My most recent films produced as a student (I'm now a graduate) of *InFocus Film School* are "Einstein,"

Still Life of Charitable Food in the DTES

ANTONIETTA GESUALDI

Mixed media: photographic collage, pen on spiral notebook paper. 2021-22.





Detail of
“Makeshift breakfast,
with morning reading”
DTES 2021

“Discarded
lunch”
DTES
March
2022



“Makeshift
breakfast,
with
morning
reading.”
DTES 2021

Friends Always

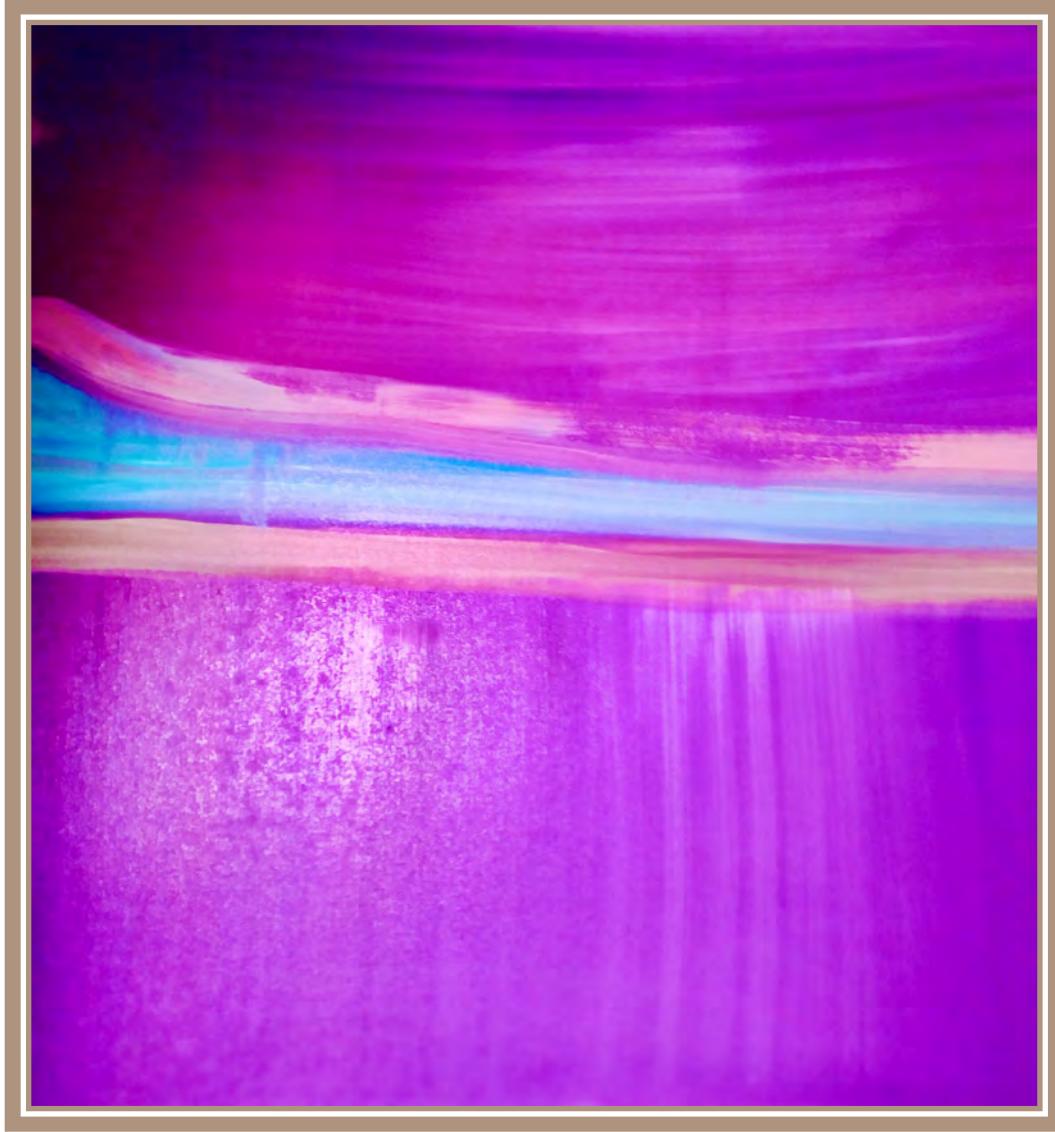
KIMBERLEY MARIDA HURRELL

My memoir “Friends Always” is about female empowerment. This means the freedom to choose to be who we want to be. I changed the form of my memoir to express my emotional self through oil paints and symbolic color.

The blue line represents my friend’s ancestry, the Sky People. My friend Harrison is of the Stó:lō-Coast Salish peoples, with traditional territories from Yale to Langley, B.C., in the lower Fraser Canyon. I was raised by a wonderful mother, who struggled financially. I had not graduated from Grade 12 when I met Harrison. In the 1980s, residential schools were not openly talked about, and a lot of people didn’t know about the horrific abuses in these “schools.” Harrison could’ve stereotyped me as not being good enough to be her friend. She could have been prejudiced against me, but she was not. She showed me respect and did not judge me for my lack of education, my skin color, or my financial status. Instead, she celebrated my identity and made me feel accepted and worthy of her friendship. I was in fact empowered by her friendship.

The mustard gold line symbolizes the earth’s tone and sun’s reflection and the River people. The two of us flow together and have been brought together by Creator. Pink is the symbolic reflection of our friendship and how we have grown and learned from each other; representing a beating heart and our acceptance of our ancestries and some opposite ideologies. The purple, or “Purpaidh” in Scottish Gaelic, reflects the unique friendship we have developed, how we have been useful to each other. Part of my lineage is Scottish-Canadian. My great grandfather was a Canadian WWI veteran. In the background is a gentle impression of Bear Mountain near Harrison Hot Springs. Reflecting light, of love in friendship. The strokes up and down reflect our cultural differences and childhood upbringings. We both experienced levels of intergenerational trauma. As an example, Indigenous women were not allowed to love and marry who they wanted or else they could lose their Status. To keep this financial support, they had to marry an Indigenous man.

Harrison encouraged me to believe in myself and see my self-worth. She allowed her heart to trust in me and made the effort to understand me. I’ve tried to learn more about her culture in an effort to show my appreciation and respect. Today, she is still one of my closest friends.



The Many Ways of Touch

LISA DAVID





CATCHING RAINDROPS IN OUR HANDS

Artist's Statement: The Many Ways of Touch

LISA DAVID

“All that you touch, you change. All that you change, changes you.” —Octavia E. Butler

Mixed media on two 9-inch by 9-inch panels.

Materials: photographs, linen fabric, wood frame, cotton thread, adhesives, staples and sequins.

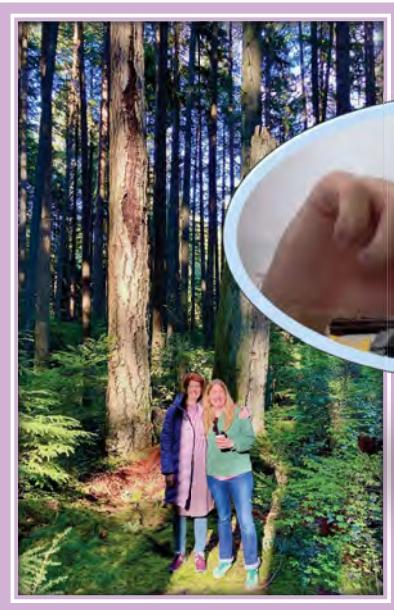
April 2022.

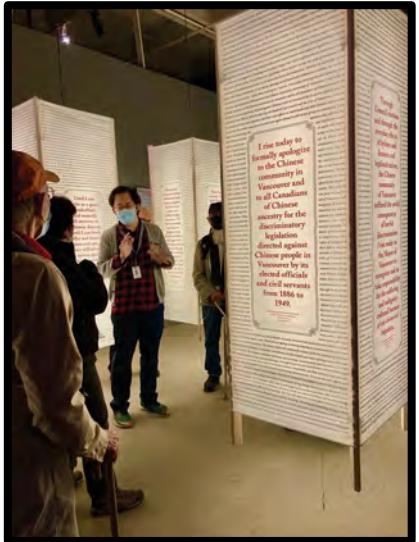
I was born in Vancouver and have lived here all my life. Both my mother and my mother's mother were born in Vancouver. Two of my great-grandparents were born in Canada (Ontario and Saskatchewan), two were born in Wales, and the other four were born in England. I was raised in a working class family. For the past 25+ years, I have lived in the Downtown Eastside community on the unceded, ancestral and traditional territory of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səl̓ílwətaɬ (Tsleil-Waututh) Nations.

The Many Ways of Touch was inspired by the Octavia E. Butler quotation that formed the theme of the 2021-22 Hum program, and by reading Butler's *Xenogenesis Trilogy*. I also received inspiration from Jan Wade's *Soul Power* exhibit at the Vancouver Art Gallery, learning about Indigenous experiences with colonialism in Canada, life in my neighbourhood, and the Zoom environment that was used for the Hum classes. For example, the orange chain stitches represent the link between Indigenous people and those who are descended from settlers and acknowledge that we must work together to achieve Reconciliation. The use of embroidery is a nod of respect towards Jan Wade's monumental work, *Breathe*.

Throughout history, female artists have had their creative pursuits dismissed by society because they were presented in the form of fibre art: quilts, needlepoint, knitting, crocheting, rug-hooking, etc. The hands-on approach of arranging this artwork's photographs was important to me because it was more tactile than using a computer to create the collage. I wanted to use some of the embroidery stitches that my maternal grandmother taught me to convey the importance of touch. Participants in the Hum program—both students and instructors—cannot help being altered in some way by what they learn together. We are all touched by our in-class experiences, the field trips and the projects that we choose to work on individually. The resulting changes are carried with us as we interact with the world inside and outside of the Downtown Eastside. Our hands are an integral part of those interactions, which is why I chose to focus on our own hands as the subject of the photographs.

Special thanks to Dr. Margot Leigh Butler and Paul Woodhouse for their assistance with the photography, and to Gilles Cyrenne for his carpentry skills.





PART THREE

“The only lasting truth is change.”

The classes in this part of the course are grounded in how truths resonate during significant changes. Almost two years into this personally-felt global pandemic, we've experienced much change. So what practices can we make and draw upon, what seeds shall we plant and how will we create the conditions in which they, we, and our human and non-human kin on earth and beyond, flourish?

JANUARY 11 & 13

Critical Indigenous Studies and Cultural Studies: “Skindigenous...and writing otherwise” and “We write to taste life twice, in the moment and in retrospection” (wrote Anaïs Nin) with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies.

What happened in class

In our first class of 2022, we delved into Part three of the course, “The only lasting truth is change.” Margot raised the question of what counts as writing, be it for ourselves personally, at home or in our cultures. In one of the readings, John Walter had described writing as something we produce when the purpose is to communicate visually using symbolic activity. Margot added onto his definition by stating that writing is not only something we do and produce, it also contributes to who we take ourselves to be, to who we are, to how we change.

The Musqueam language, hən̄qəmin̄əm', has its own set of rules about how it's written, also referred to as orthography. Overall, there seems to be a difference between writing cultures and oral cultures, such as that of Indigenous communities. Oral cultures tend to have a more active memory, as opposed to writing cultures, wherein information seems to be more easily forgotten. This culture of forgetting makes it possible for important information to be elided, hidden, and truths and motives to be distorted. That's something to think about.

We'll remember listening to Musqueam Elder Ɂəyəłəq Larry Grant, teaching us how to say “buddy” and “I love you” in hən̄qəmin̄əm' on the First Words series on CBC radio's Unreserved. Elder Grant teaches hən̄qəmin̄əm' in the Musqueam Language and Culture Program, First Nations and Endangered Languages, at UBC, and is Elder-

in-Residence at First Nations House of Learning there. (We didn't all know at that time that Elder Grant is both Musqueam and Chinese, but soon would!).

We then saw a documentary about Debra Sparrow, Musqueam weaver, artist and knowledge keeper, whose art installation “Blanketing the City” we would see for ourselves in our upcoming student-led DTES walking tour. Debra helped re-introduce the practice of weaving in her community and spoke about how weaving represented more than just artwork in her community, it was a way of life for them. The design elements were inspired by everything the women had seen, experienced and heard. It was a foundation of the people; it defined their ceremonies and laws and reflected their histories. Debra called weaving her medicine—she said it made her sane and helped her feel connected to her people. Thus, through this documentary we were able to see how writing does not simply refer to the written word, it can be any form of expression and communication, including weaving.

As we continued delving into this area on Thursday, sharing what counts as writing for our group, we considered mode (texts' primary purpose), genre (content) and form (structure) through participants' contributions, and through “writing” we'd witnessed and made in these two classes: weaving, phone texting, storytelling, course outlines, performance and ceremony, PowerPoint image-text presentations, logos, habitat, quotes, murals, singing, orthography, image/text, photographs, colour, hən̍qəminəm and English language, speaking live and in recordings, carving, landscape, blankets, tattoos (in fact, the word “Skindigenous” comes from a video series about Indigenous tattooing practices around the world). Then, we purloined some writing from oneself or another (!) and communicated/expressed it in a different mode, genre or form, whatever tickled your fancy.

Groundwork

Remember, western writing practices often use the terms mode, genre and form. *Mode* is about the texts' primary purpose: is it narrative, informative, persuasive? *Genre* groups texts by content—it's the type, kind or style of the text. *Form* categorizes texts based on their structure, serving as a kind of mold into which the content fits. *Form* is how the text appears.

For this Groundwork find a piece of writing you've already done, or someone else's writing that matters to you, and communicate it in a different mode, genre or form. You might like to try it with various pieces you've written until you find one that tickles your fancy. Please bring your Groundwork to class on Thursday to share it. We will also make a new piece together then!

Example: recall a song which has lyrics that are meaningful to you and turn it into another mode (purpose), genre (content—type, kind, style) or form (structure—how it appears) such as manifesto mode (manifestos say: This is what I want!), a vampire story genre or a lottery ticket structure.

Example: Claire last worked on a novel, which is a form, the purpose was narrative, and the genre was fiction; for her Groundwork, she'll change its purpose to descriptive, the genre will be a memoir, and the form will be flash memoir (one paragraph to two pages long).

Example: Paul's MA thesis researched the experience of gig economy workers who use digital platforms to find work. Platforms claim to be marketplaces that merely connect clients with workers for a small fee, but in practice, he argues they operate more like workplaces in their ability to control, evaluate and discipline workers. The current mode is argumentative; using institutional ethnography genre; in the form of an academic thesis. The thesis could be turned into a theatrical production: MODE: Narrative, GENRE: Screenplay, STRUCTURE: Script. The thesis could be used to inform policy: MODE: Informative, GENRE: Legal, STRUCTURE: Policy. Perhaps the thesis could be turned into a documentary film: MODE: Informative, GENRE: Documentary, STRUCTURE: Film (made on Android phone)!

What we read

Gaul, Ashleigh. "Between the Lines: tracing the controversial history and recent revival of Inuit facial tattoos." *Up here*, September 2014, uphere.ca/articles/between-lines.

Kindree, Jimmy. "Mode, Genre, and Form: Three Ways to Think More Deeply about our Texts." *Words like trees*, <https://uphere.ca/articles/between-lines>.

Walter, John. "What counts as writing." *Writing Across the Curriculum*. George Mason University, 5 February 2020, <https://wac.gmu.edu/what-counts-as-writing/>.

Praeceptum Conventional Clibano

SIMON LIMBERT

Grow warm and ascend as the sun my desire.
Rise to thy zenith and wait me there.
I will strip thee bare of all they tire
And leave not a leaf for thee to wear.

Half between Hell's fire and Heaven's holy scents
I will lay thee gently on thy bridal bed.
As appetite is to its object bent,
True love is unto its object wed.

I bid thee Cupid count twelve minutes slow
Until you see a golden blush on skin
Then firm from firmer shall go to flow.
Loose thy arrow then, my heart to win!

Too quick to thy kisses thy lips may burn.
A lesson indeed no lover can learn.

Preheat oven to 425 F/ Remove pizza from packaging/ Place pizza on middle oven rack/ Bake for 12 minutes until crust is golden brown and cheese is melted. CAUTION: Pizza will be very hot!

Effect and Affect

LIEN TIET

Climate change really affects me.

For me, the changing climate is very worrying for the future, my family and the rest of the world. Climate change affects my living and quality of life. It also affects the rest of the animals and plants on the planet. Some of the animals and plants may disappear and become extinct. The weather is getting hotter and hotter in these last few years. Plants and animals have changed already. As an example, polar bears have now lost their land and struggle to live, because the arctic is getting warmer, meaning less and less ice and snow. They are struggling to find enough food to eat. Another example is the forests in B.C., where there are spruce beetles killing a lot of trees and more frequent forest fires. Both are destroying a lot of forests. The changing climate affects all animals, plants and insects that live in the forest, and that makes my life less pleasant.

Climate changes affect the rainfall, making it rain differently than in the past. The increased rain has washed away the sides of mountains. Examples include a recent landslide in B.C. and river floods. It has destroyed farmlands, houses and businesses. Also, as the climate gets hotter, it makes land too dry; it causes forest fires, smoke and air pollution. Plants struggle to grow. Many people get sick, contract infections, and experience difficulties with their breathing or eyes. This badly affects everybody and means people will not have a good life.

We need to do many things to stop or reverse climate changes. We need to use less fossil fuels and use more natural heat and light. We can walk and bike instead of driving. Houses should use solar panels, which draw energy from the sun, and good insulation for the house's temperature balance. We need to do more recycling by using reusable materials. Do more composting with vegetable materials, and use trees for compost instead of using them for fertilizer. If everybody does a little bit of work, it will have a good effect on the world and make the world happy. Plants, animals and insects will all live happily together.

Happy tree hugger.

JANUARY 18

Philosophy and Education: “Teaching and learning with radical hope” with Christina Hendricks, Philosophy and CTLT (Centre for Teaching and Learning Technologies), UBC.

What happened in class

These past few years, we have had to deal with numerous life-altering events, such as the COVID-19 pandemic, climate change catastrophes and encroaches on Indigenous land. Drawing on five different conceptualizations of hope, Christina invited us to think about sources of hope within these disturbing events.

“Patient hope takes time and works slowly, it relies on faith in the inherent goodness of people and the world and thus trusts that things will work out in the end. Sound hope is directed toward a concrete, specific, local goal that is thought possible. Transformative hope negates the present and aims for general structural changes. Critical hope requires one to see something is missing, and calls for direct action, such as protesting and criticizing what is not working. Radical hope eschews despair,” as gannon (2020) writes, “but does so in a way that often relies upon the faith that our current thinking and actions will create a better future—even without specifically understanding what that future will look like” (4-5).

In the context of the transition to online learning, Christina talked about hope in respect to the changes in university education. UBC student and teacher surveys revealed online learning poses issues around equity and accessibility, feelings of isolation, lack of community. On the flip side, students found courses more accessible, with no long commutes, and classes that could be attended from anywhere with an internet connection. These responses resonated with Hum folks, especially those of us with mobility issues.

Groundwork

The reading by kevin m. gannon we did for today (*Radical Hope: A Teaching Manifesto*, 2020) describes “higher education” in troubling ways that the author feels can change if informed by what he calls “radical hope.” Sounds good so far! Practices of “radical hope” include life-affirming, relevant, supportive and inclusive situations where students feel empowered to act—for instance to fully participate in university courses and programs.

This week, we are inviting you to reflect upon practices of hope in your learning experiences (digital and otherwise) and communicate them using the terms of radical hope. When crafting your Groundwork response, you may want to experiment with genre (content) and form (structure). The mode (purpose) of this week’s Groundwork is “reflective writing” (personal response to experiences, situations, events or new information), but your response can take any genre and form that you see fit.

For example, your practices of radical hope might involve movement, creativity, laughter, focusing, grounding, discussion, a tea break...and a classroom that includes them will engender hope for you. The genre of your Groundwork response could be memoir, journaling, poetry, policy, manifesto. The form may be written, as in a poem, essay, paragraph, journal, or a speech...or you may like to branch out and paint, draw, crochet, PowerPoint, or weave a response as your form.

What we read

gannon, kevin m. *Radical Hope: A Teaching Manifesto*, West Virginia University Press, 2020, pp. 1–13, 22–27, 32–38.

Frozen Memory in the Hot Shower

SHAHLA MASOUMNEJAD

I am standing in the shower,
looking at ugly, deep cracks,
that torture the standing walls,
and I remember!

A missile has just landed

on a roof,
into a room,
and stopped,
in a life.

Hand in hand with my frozen memory,

we walk down the hallways,
then the stairways,
then the doorways,

to the courtyard,
carpeted red,
by broken window glass,
scattered on the ground,
and no one is around,
not even a single sound.

And I see the eyes
 crying,
the hearts
 burning,
the lives
 leaving.

On a leafless tree,
hope is hanging,
from a b r o k e n branch,
and a lonely bird tries to sing,
with an injured wing.

Love is a bleeding vagabond,
wandering around,
in the painful walkways of insanity,
pleading for a cure and the lost humanity.

And once more I try,
to forget,
and not to remember.

Easter **LORNA JOHNSON**

Ukrainian Church	overhead threats
Pysankas tie the Homeland	frightened chickens cannot lay eggs
Solidarity!	when war intrudes



Ukrainian links	shells with holes
Vegreville and Odessa	Pysankas bleed blue yellow
Kyiv and Victoria	Christ weeps

JANUARY 20

Geography and Education: “Getting in touch through digital literacy” with Siobhan McPhee, Geography Department, UBC.

What happened in class

Siobhán McPhee began the class by embodying this part’s title, “The only lasting truth is change,” another quote by Octavia E. Butler. She shared her own geographical history which draws the perimeter of a very personal spiral: born in Vancouver to an Irish family, they moved to the Sudan, UAE, Tunisia, Doha, Ireland, and then she carried on to China, Abu Dhabi, Dublin, Bangladesh, Brighton, back to Ireland, and touched down back in her birth home, with us in Vancouver, to work in the unceded, ancestral, traditional land of the hən̍q’əmin̍əm̍-speaking xʷməθkʷəy̕əm (Musqueam) people. Her geographical life-history is very important to her, as is everyone’s. Reflecting on her experiences, Siobhán told us that the places she’s lived, their shapes, sounds and languages are “part of your life—you dream in that language.” And if she can hear it in her own head, she wants others to, too; by working with a high tech company (Motive.io which uses GPS beacons that trigger audio clips) she gets her students in touch, personally, through digital, phone app-based guided walking tours, including one of Chinatown where students are urged to go to the New Town Bakery and try a famous, delicious bun! Siobhán shows how walking while listening and experiencing and learning can evoke empathy, and help us understand emotional and mental circumstances, and the consequences of events, such as in her “Journey with me” AR phone app with five Syrian refugees eml.ubc.ca/projects/journey-with-me/. Sometimes referred to in the context of “blended pedagogical approaches,” these walking tours rely upon and develop digital literacy to connect people through classroom experiences and experiential field trips. What stories are shaping, touching, changing your life? What languages do you dream in? And what would you include in your very own phone app-based walking tour?

What we read

Petroni, MJ. “What is Digital Fluency?” Causeit, <https://www.causeit.org/what-is-digital-fluency>. Accessed 20 January 2022.

Spencer, Karen. “What is digital fluency?” digital learning collaborative, March 16 2020, <https://www.digitallearningcollab.com/blog/what-is-digital-fluency>.

JANUARY 25

Geography and Community Activism: “Shaping cities that work for ALL of us, not just the wealthy, and not just humans!” with Tiffany Muller Myrdahl, Urban Studies and the Department of Gender, Sexuality and Women’s Studies, Simon Fraser University.

What happened in class

We can’t understand ourselves until we understand the place where we come from. Tiffany talked about a radical Australian collective who, endorsing this view, have begun to credit the place from which they live and write as the first author of their publications.

This class with Tiffany focused on our “right to the city,” a concept coined by French philosopher Henri Lefevre, meaning the right to appropriate space and to participate in decision making about the production of urban space. The confluence of tent cities across Vancouver parks, where houseless Vancouver residents occupy public space in a direct protest against the inaction of the city government to build affordable housing, serves as a prime example of this right. The DTES housing crises was the topic of filmmaker Greg Masuda’s (2015) documentary *The Right to Remain* that we watched at the beginning of class. The film featured many familiar faces, including our very own Lisa David, and showed how activist groups like the Carnegie Community Action Project hold the city to account as rapid gentrification leads to a shortage of affordable housing and displacement of low-income residents.

To get us thinking about how cities are planned and constructed, Tiffany showed us images of sidewalks. She shed light on how every single element of the sidewalk is a product of decisions made by people in various capacities, including city planners, sidewalk users, community associations, police and private security to name a few. Change to urban spaces is often a product of both persistent small and large acts of community activism.

Tiffany ended with a quote from Rebecca Solnit’s (2004) book, *Hope in the Dark*, which frames optimism as a belief that everything will be fine, and therefore we do not have to do anything about it. Pessimism refers to the exact opposite, a belief that everything is doomed and thus again, we do not have to do anything about it. Hope, on the other hand, refers to the uncertainty of what the future holds, and this sense is what drives us to act.

Groundwork

The first walking tour of term is a student-led tour of the DTES, titled “My Vancouver includes the Downtown Eastside.” Many of us call the DTES home, and for those that do not live in the area, you will likely have a relationship with the place. Perhaps you are a former resident, or you volunteer or work in the area—what we call a natural community member. The tour is a chance for everyone to learn more about the neighbourhood through our collective knowledge and experiences of the DTES.

Here's what to do: Pay close attention to the places in the DTES that are of personal significance, taking some notes and thinking about how you'd like to tell us about them—what kind of mode, form, genre will you choose? Then, develop your notes into something that can be presented to the class during our walking tour on January 27.

Places of personal significance exist in a particular location, but the thing of significance will vary for all of us. It could include the location of a significant event or personal interaction, an interesting piece of architecture, a beloved community centre, a tree, a view, a monument, a graffiti tag, a bird's nest, a paving stone... which may seem lowly, but inspired the French Situationists in 1968 to create the slogan, "Beneath the paving stone, the beach!" Or else you may know an interesting story or piece of history about a particular location. The title of our Tuesday January 25 class with Tiffany may wake up some memories of significance: "Shaping cities that work for ALL of us, not just the wealthy, and not just humans!" Don't forget that, based on our first week's classes, you can approach the way you tell your story from any different mode, genre of form. So you might sing, write a poem or use props—for starters—to convey to the group how or why this spot is meaningful to you.

What we read

Loukaitou-Sideris, Anastasia and Renia Ehrenfeucht. *Sidewalks: Conflict and Negotiation over Public Space*, MIT Press, 2009, pp. 3-11.

CityToolBox. <https://www.citytoolbox.net/>. Accessed 25 January 2022.

How beautiful our Stratchcona n̓éčaʔmat ct is CINDY QT

There is a place called Strathcona, a centennial residential community next to Chinatown, Vancouver
a united multicultural community we can be proud of
there are Indigenous peoples, there are Chinese people, there are Italian people
there are Buddhists, there are Christians, there are Daoists
there are temples, there are churches, there are dojos
there are multicultural Canadians respecting each other's different cultures and beliefs.

An annual multicultural festival
at the Strathcona elementary school and community centre
cultivates mutual respect and learning
showing how beautiful diversity can look
how harmonious a place we can make for us now and for the future generations.

With gentrification comes more modern houses
nestled in amongst the traditional centennial houses
with reconciliation the brand new library receives an Indigenous name
n̓éčaʔmat ct Stratchcona Branch
Strathcona, what a beautiful, inclusive, diverse and harmonious place it is.

JANUARY 27

Cultural Studies and Community Activism: “My Vancouver includes the Downtown Eastside:” student-led walking tour of DTES places of personal significance with Paul Woodhouse, Hum.

What happened in class

Making opportunities to be with each other in person—unpixelated, full-bodied, three-dimensional—on a regular basis, through walking tours and field trips, was a priority for the spring term. Braving the cold and running the risk of a long walk in the rain, for the first outing we embarked on a student-led walking tour of DTES places of personal significance, the area of Vancouver many of us call home. Beginning at Cathedral Square, we witnessed the “Blanketing the City” murals installed by xʷməθkʷəy̓əm (Musqueam) artist Debra Sparrow, Sḵwxwú7mesh (Squamish) artist Chief Janice George and səlilwətaɬ (Tsleil Waututh) artist Angela George, and then set out on a two kilometer stroll, pausing to see and listen to stories about crucial support centres like the PACE Society for sex workers and WISH; Cooperative housing buildings and SROs where participants live; a soon-to-be razed monument (adios, Gassy Jack); paved mosaics; a controversial mural running along the exclusive PiDGIn restaurant; the historical sites of Woodward’s department store and the radical Spartacus Books; important amenities like Vancouver’s most well-maintained public toilet at Victory Square; green spaces such as CRAB Park and Oppenheimer Park; and the paramount Downtown Women’s Centre and Carnegie Centre, where we settled in for a delicious dinner. The touching stories that make these landmarks significant demonstrated the unique beauty, strength and collective spirit of the low-income DTES community and the resilience it takes to fight the changes being wrought on a neighbourhood dealing with acute gentrification.

FEBRUARY 1

Music and Sound Studies: “Sound as touch: all that is sounded changes the world” with Gage Averill, Department of Music and Dean of Arts.

What happened in class

Gage used Pieter Bruegel's 1559 painting, *The Fight Between Carnival and Lent*, to talk about the origins of Carnival. Traditionally, the three-day period before the start of Lent was a time of “letting go,” where people enjoyed the indulgences they would have to forsake from Lent until Easter, depicted on the right. This time of letting go, and giving into indulgences, gave rise to the Carnival, depicted on the left.



Pieter Bruegel the Elder, *The Fight Between Carnival and Lent* (detail), 1559. (Picture: WikiArt Public Domain)

In his various roles as a radio deejay, musician, festival director, consultant, music journalist, record producer, ethnomusicologist and academic, Gage has immersed himself in Carnival, especially in Trinidad and Tobago, Haiti and the Caribbean festivals of North America. In these places, African diaspora separated from their homeland, by means of slavery, eventually took over the pre-Lent celebrations, and turned them into Carnivals. Carnival became a symbol of resurgence against slavery and inequality. It stood for the diaspora’s visibility, voice, freedom and struggle.

Gage talked about multiple interpretations of Carnival politics. He took issue with traditional interpretations, which often portray Carnival as a topsy turvy event, where social roles are reversed. Gage believes that people are always in the realm of power, and while a little extra freedom can be enjoyed during Carnival, there is no absolute freedom, and certainly no relinquishing of the authorities' power. While Carnival contains a resistant, rebellious and revolutionary capacity, this depends on the place and situation. There has always been a tension between Carnival as a rowdy festival, or a carefully controlled parade. This stems from the efforts of the elite to domesticate Carnival.

Another important topic that we touched upon was the controversy surrounding the Mardi Gras "Indians." In North America, Indigenous cultures have influenced Carnival. There has always been a lot of mixing between Indigenous peoples and Black communities, for instance through slaves fleeing to reserves, and displaced Indigenous peoples moving into Black communities. The desire to emulate Indigenous people's resistance to colonialization led to the inclusion of their cultural elements into the celebration of Carnival, yet over exoticisation, or stereotyping of Indigenous culture, has resulted in some controversy.

Gage envisions a bright future for Carnival, so long as they continue to resist commodification, foster participation and support inclusion.

What we read

Averill, Gage. "Anraje to Angaje: Carnival Politics and Music in Haiti." *Ethnomusicology*, vol. 28, no.2, 1994, pp. 217–247.

Averill, Gage. "Pan Is We Ting: West Indian Steelbands in Brooklyn." *Musics of Multicultural America: A study of Twleve Musical Communities*, edited by Kip Lornell and Anne K. Rasmussen. Jackson, MS: University Press of Mississippi, 1997, pp. 101–129.

FEBRUARY 3

Poetry: “Sounding stories” with Kevin Spenst, Creative Writing, The Writer’s Studio, SFU.

What happened in class

“How is sound important in your writing? How does it move through your body? How does telling a story feel different from writing it down?” Kevin began by asking us to consider these questions and how they intersect with our own craft. We were introduced to the flashbulb memory: a vivid snapshot capturing a moment in time when a poignant piece of news was first learned. We then wrote our own flashbulb memory of an event that has stuck with us. Kevin activated our collective memory with a prompt that asked, “Where were you when 9/11 happened, Princess Diana died, or the Rodney King riots took place.” From there, we discussed personal narratives and form. Kevin showed us Joseph Dandurand’s “The First Day” in two ways: as a story and then as a poem, its original form. We discussed the difference form can make, how a poem can highlight powerful words at the end of the line compared to them getting lost in a story, and how form can change meaning.

Groundwork

In Hum last week we focused on geography and place. Last Thursday many of you shared places of personal significance during our DTES walking tour. This week focused on music and poetry. This week’s Groundwork builds on the past two weeks of classes by asking you to write a song or poem about a historical, cultural or natural site in Vancouver.

Poetry can be a touch that changes the writer and the reader, and one of the ways it can be shared is through poetry contests, such as the Carnegie Newsletter’s annual Sandy Cameron Memorial Writing Competition, which some of us enter. Our recent classes also happen to coincide with a free poetry competition through the Vancouver Public Library, called the City Poems Contest. The contest’s theme connects with what we’ve been studying and sharing these past couple of weeks, and as you can see from the examples cited in the official VPL invitation, last term’s content, too. Please write a song or poem up to 400 words.

What we read

Dandurand, Joseph. “The First Day.” *Poetry in Voice*, 2020, <https://www.poetryinvoice.com/poems/first-day?language=fr>.

Nin, Anaïs. “Risk,” All Poetry, <https://allpoetry.com/poem/8497015-Risk-by-Anais-Nin>. Accessed 3 February 2022.

Vuong, Ocean. “Self-Portrait as Exit Wounds,” Poets.org, 2016, <https://poets.org/poem/self-portrait-exit-wounds>.

Where Were You When...?

CHRIS MARQUIS

Where was I when the twin towers in New York went down?

I was getting a lunch at the Louisiana chicken place, in a mall in the San Bernardino suburbs, having just come “down the hill.” I lived a mile higher in the San Bernardino Mountains and we were having a nice early fall: cool nights and sunny days. At that point, I became glued to the restaurant TV, taking it all in, shortly before noon, on the west coast of SoCal. Later, I went “up the hill” to Crestline and had my last swim before the pool closed until the following summer.

Where I was when the Twin Towers went down

9/11 occurred.

I was in the USA
but on the other coast.

Already close to noon,
I had just come down the hill.

I lived a mile high in the mountains
and had not switched on the news.
Popeye’s Chicken
in a San Bernardino suburb mall
was where I saw and heard it.

At first you take it as you see it.
“Just the facts, ma’am; just the facts!”
But you remember the oddities.

Later, you digest the official story,
as it gets spun
a few days later,
and as a weak excuse
to destroy another nation,
as late as springtime 2003.

9/11, Where Were You?

9/11, it suddenly struck!

Where were YOU?

Besides your expletive that rhymes with a duck,
What DID you do?

Did you watch all day
And never roam?
Were you working at work
And got called from home?

Were you in the same country?
Or ‘round the globe?
In your pajamas?
Or an evening robe?

Whatever the place,
Whenever the time,
You’ll not be forgetting
That infamous crime.

It might be Al Qaeda
‘Cause that’s what they say
Or careful assistance
Inside the beltway.

FEBRUARY 8

Forestry: “Where we walk becomes the path” with D’Arcy Davis-Case, international community forestry consultant and activist.

What happened in class

Class began with participants reading their beautiful poems about Vancouver, which were written in response to this week’s Groundwork. We were then joined by D’Arcy Davis Case, who came to talk about community forestry.

In response to one of today’s essays written by sociologist Andrew Hoffman, D’Arcy contested his claim that science was wrong with regards to their predictions for the future implications of climate change. Instead, D’Arcy proposed that, while the current science at play was inadequate to deal with the complex problems and systems of climate change, it was not “wrong.”

D’Arcy drew upon the work of Robin Kimmerer, whose essay “Allegiance to Gratitude” we read for today’s class. Kimmerer emphasizes the importance of expressing gratitude towards nature and all its creations. In this context, D’Arcy shared with us her own experiences in Inle Lake, Myanmar, where, when working as a forestry consultant, she had gone to share the United Nation’s forestry conservation strategies, but emerged with plenty of newfound, profound knowledge from the community herself. She was initially introduced to and learned from a small group of people, and eventually the whole community. One of her teachers, Thayet Pin had created the quotation that went on to inspire Hum’s 20-year anniversary theme: “Where we walk becomes the path.”

D’Arcy was impressed that the entire community had come together to formulate a three-pronged approach to combat environmental changes in their village. They were quick to change ineffective strategies, which often came in from outside the community, and replace them or make modifications. It took about seven months for their specific situation to gradually start improving. Thus, we saw again how it is small groups of thoughtful people who come together to create change. In the final part of class, we shared our responses to the question, “If you had one wish to change the world, what would it be?”

Groundwork

Robin Wall Kimmerer’s essay, “Allegiance to Gratitude,” is rooted in Native cultures of gratitude. In it, the Citizen Potawotami Nation mother, scientist, professor and author of the bestselling book *Braiding Sweetgrass* shares the Onondaga Nation’s Haudenosaunee practice of gratitude, where each day the community greets and thanks Mother Earth, sun, moon and stars; plants, medicine plants and trees; the feathered, finned, and furred; four winds, lightning and thunder; teachers and Creator. Together, aloud, at every age, each pauses with, “Now we are of one mind,” before continuing on, freshly. It is known as the “Thanksgiving Address, a river of words as

old as the people themselves, known more accurately in the Onondaga language as the Words That Come Before All Else. This ancient order of protocol sets gratitude as the highest priority. The gratitude is directed straight to the ones who share their gifts with the world” (107). Humans’ duty, responsibility and gift is our capacity for gratitude—and reciprocity. Gratitude from Elder Tom Porter: “Let us pile up our thanks like a heap of flowers on a blanket. We will each take a corner and toss it high into the sky. And so our thanks should be as rich as the gifts of the world that shower down upon us.”

The Haudenosaunee Confederacy are known as excellent negotiators; since daily practice of gratitude shows how we have what we need, it starts from appreciation, and this overturns capitalism’s noisy roost in the production of perpetual need for more to consume. Asking for permission to share this teaching, Onondaga Faith keeper Oren Lyons said: “Of course you should write about it. It’s supposed to be shared, otherwise how can it work? We’ve been waiting five hundred years for people to listen. If they’d understood the Thanksgiving then, we wouldn’t be in this mess” (116).

For this week’s Groundwork, please write, knit, paint, sing, draw appreciation and gratitude from within your community, neighbourhood, and/or personal life and experiences. Where we walk becomes the path, and we can always make our own tributaries that join other paths.

What we read

Hoffman, Andrew J. “Climate Science as Culture War: The public debate around climate change is no longer about science—it’s about values, culture, and ideology.” *Stanford Social Innovation Review*, fall 2011, https://ssir.org/books/reviews/entry/climate_science_as_culture_war.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Minneapolis, MIN: Milkweed Editions, 2013, pp. 105–117.

Frisky

JENNIE LEWIN

My story is about a cow that changed my life. A cow named Frisky. But the story begins before she was born.

I grew up on a cattle farm. As an only child the animals were my friends: chickens, dogs, cats and pigs, but my best friends were the cows. I would feed them. I would sing to them. I would play with them. I would name each one. I do not remember Frisky's mom's name, but I remember she was a gentle milk cow.

In the winter months, my dad would chop a hole in the ice of the river that ran through our yard for cows to drink from. When I was four, Frisky's mom slipped on that ice and broke her hip. She was pregnant and about to give birth. We had the only vet available in the area come to see her. He was a good vet technically, but my dad and I disliked his manners with our cows. He was not gentle with the animals. He looked over Frisky's mom and told my father to shoot her, or for a price he could inject her. My dad politely refused both. I was standing in the doorframe of the barn crying. After the vet left, Dad held me in his lap and said he would do his best to keep the cow until she birthed. I can't remember exactly because I was little, but I think she slipped on the ice around January, and she was due in March—a long time for a cow with a broken hip that was not ready to give birth.

Every day after preschool I would go and brush Frisky and "read her stories." I also couldn't think of what else to do with a cow that had a broken hip. And when she was due she gave birth to a very healthy calf. I have a feeling that my dad got someone else to shoot her because his heart and mine are similar and neither of us could do that. Dad sat and explained to me how to feed Frisky, and that she was my responsibility. I took this seriously. I got up early before school, after school, and then before I went to bed to feed the calf, who grew to be lively and happy, hence my name for Frisky. Frisky was my cow.

I would stand at the edge of the field and without having to say anything, she would trot over to me. I know this sounds silly, but she was my friend. I would kiss her on the forehead and she would lick me on the face, which hurt because cows have rough tongues, but it made me laugh.

Frisky went on to give birth to two sets of twins. I missed the birth of the first set because I was at school, but the next set I was there. We had to use the chains to pull them out. My dad turned to me and said, "I think it is your turn to try." So with shaking hands, I did it. I pulled the calves out. I was sick and awed and proud all at the same time. It was amazing being part of something bigger than myself. That night I went to her and read her *Anne of Green Gables*, because I felt we both needed that. She licked her scaly tongue at me, and I knew I did her well. We understood each other.

Frisky was a good and reliable cow. She birthed many calves. But then when I was in Grade 11 my dad approached me saying that Frisky was old, and that a truck was coming to take a whole bunch of cattle and maybe it was Frisky's time. My dad and I didn't have a lot of disagreements but this was one. I screamed at him. I am sure that I said horrible things to him. I didn't speak to him that night. The next morning I watched as the truck rolled up. I hid under my bed and cried. I knew I should have gone out there to say goodbye but I couldn't. It seemed like forever until I felt the solid steps of my dad come into my room. In a calm voice he said, "Go look in your field." (At the time I didn't understand the significance of my dad referring to the field as mine). I ran out and there was my cow. Munching on the field like nothing had happened. I cried with relief. I turned to my dad and he said simply, "The damn cow was crying." I read somewhere that cows do not have tear ducts, but if my dad said the cow was crying then she was. And so, Frisky stayed.

About six months after I got married, when I was 20, I got home and asked my dad where Frisky was. He got teary. "She died right before your wedding but we didn't want to upset you. You were right about keeping her. I was pretty lonely here on the farm when you left for Edmonton, but Frisky reminded me of you. I liked to come to the field and scratch behind her ear like you used to do. She was a real comfort. She really was one of our best cows. I shouldn't be surprised, you raised her."

I am not here to get into a spiritual debate on whether animals go to heaven. I suppose it really doesn't matter because it is not our decision anyway, but my heaven includes a green field with a man bent over from hard labour, his ball cap slightly askew, and a black and white cow munching grass peacefully next to him.

Mystical Transformation

CHER H.

Walking in my neighbourhood park on a crisp, fresh, chilly April day, the bucolic landscape is lush with the vibrant colours of spring. Bright, lively and vigorous green, brown, gold and red flora are beginning to blossom. The magic of creation in all of her entirety is releasing her gifts on Mother Earth. *How is this possible?* I muse.

Suddenly, as if the creative force hears my thoughts, I feel wet, cool water drip onto my head; not enough to send me running for shelter, but just enough to give me the answer to my musing.

Looking ahead, I gaze on a small pond of water, gathering just on the ground's surface. The water seeped into the soil, infiltrating the land, flowing into the small crevices, making thin rivers of shimmering light.

Captivated, I marvel at the rain in its entirety. Rain falls upon the earth, filling her bowels with its cleansing power. It replenishes the pond and gives new life to the creatures living in the rustic landscape. The blossoms bloom, the animals drink, the trees stretch their limbs to say thank you for this gift.

One raindrop is a part of the whole of the pond, and it is a pond itself. One raindrop falls and feeds and cleans and refreshes our mighty earth, and all that lives within its boundaries. She joins others of her kind to rise up into the air and unite with her brothers and sisters in the clouds above, only to await the inevitable fall back to refresh the earth again.

Suddenly, a vivid memory floods into my mind. A memory of joy and love, of laughter and seasons past.

Walking towards the lodge with my family on a snow-packed morning, with the fresh snowfall crunching below my feet, a cold gust of wind bit my exposed skin, making it tingle. Without warning, the sky opened, sending a host of light fluffy powder down towards my hands and face. With child-like instincts, we extend our tongues to catch the refreshing cool crystal prisms as they melt into open mouths.

Snowflakes continued throughout the next day and into the evening, falling upon a glistening ground. The midnight moon and her comrades shone with the brightness of a thousand Christmas tree mini-lights.

We sat relaxing in a heated spa after a busy, active day of skiing and snow-fort building, enjoying the wonderful display of nature. A new order of hot chocolate arrives. I reflect on the power of the rain—her transformation to ice, snow, and hail is in itself magical. Rain relies on its neighbours, the air and the sun, to assist in its transfiguration into the various forms we see and feel.

Rain mesmerizes all the senses—from the taste of snow upon our tongue, to the sound of a rushing stream or waterfall, to the smell of earth after a summer rain, to the touch of water on our skin.

Rain permeates the very core of our existence.

Fall on me rain, you are unique, you are at one with us and we are at one with you. You cleanse, refresh and nourish all you embrace. Rain's healing powers and all its embodiments change what it touches, and with that magical touch, rain helps to change us all.

Seven Sonnets in Seven Directions

GILLES CYRENNE

Science can be a way of forming intimacy and respect with other species that is rivalled only by the observations of traditional knowledge holders. It can be a path to kinship.

—*Braiding Sweetgrass*, Robin Wall Kimmerer.

East

With open hands I greet the day
Breathe air that breathes me
I thank sun or welcome rain
Invoke connection life within Earth and me

As sun rises I remember birth of
Connection to East symbiosis
Wisdom of compassion searches
For peace of mind with a quiet heart which feasts
On abundant gifts from natural times
Light reminds me of reciprocity
With interdependence we can thrive
When we return Gaia's gifts generously

Be it sun or be it rain
I pray the day be free of pain

South

We are in great circle surrounding Earth
Looking ahead from here to back of mind
Intersecting poles brain leads my search
To connect it all as intuition realizes

That nature and us are one
As we sow so we reap
Realize consumption's not all fun
When we all end up as junk in a heap

Electric tech connects global village
We're one big electronic brain
Who sees capitalism's pillage
Driving greed that's insane

We need evolve into an Indigenous economy
Where giving creates ways to green harmony

West

Sunset Hands open held high I thank today
Remember light upon my way
Grateful for connection to community
Happy that interdependence creates my trail

Wisdom of the West Democracy Bills of Rights
Science Justice is love expressed in governance
Though implementation beyond aspiration requires more fight
Slowly slowly slowly we reverse colonial ignorance

Enlightenment acknowledges intersectional oppression
Attempts uniting nations such that war is last
Recognizes Indigenous ways can heal exploitation
As we repay Earth Mother debts from our greedy past

Applied social democracy tempers greed
Good governance plants new seeds

North

Great planet circle travels through brain
Great White North shapes my heart
Stars set a compass that relieves pain
From all that keeps us apart

North hemisphere slavery feudalism capitalism science
Science teaches but also serves obsessive carbon technologies
We need escape from fundamentalist reductionism and
From science that caters to power abuse such that Earth loses
We need support seek create green justice society

All Earth needs a healing smudge
Holy smoke needs replace carbon fire and fuel
As we fight for right to enjoy North's cold
Fight the fire that consumption fuels

All of life is a gift Let's heal the rift
that keeps us apart from nature's heart

Sky above

Sky Woman floats down dances Earth into being
With comets and asteroids falls brings water and life
From brilliance of galaxies and stars I see
A story of connection from Her to Big Bang to me

Tides dancing and rain dance create sand and earth
Plants migrate from sea to land
Supernova stars forge carbon life molecule become breath
Life expands evolves on this sacred rocky water planet

Stories so big they defy imagination
Yet all connect from Sky Woman to quantum atom to us
Amino acids RNA DNA life molecule duplication
Stories we create to discover what make us human

As above so below we live in between
Immense creativity and greed that's obscene

Earth below

Feet firmly planted on the ground
Earth rises to meet these feet
Sky greets me floats gently comes down
Heaven Earth Heart together meet and greet

My day fills with quiet joy and conviction
Of connection to Cosmos and

I remember that this connection though cosmic
Grounds with breath interdependent with plant and planet

All species plant animal people share nature
We are monkey with big brain down from tree
Earth Tree of life remind me to remember
That in this bargain we need see

Gaia sensing ingratitude does sicken
Seeing from us little return extinction threatens

Within

Remember great teachers and elders
Honour learning from their shoulders
Strive to live in love and compassion
Practice non-attachment to consumption
Be conscious Connect self to nature

Become indigenous to place
Respect territory which gives breath
Global village is a huge space
We are all indigenous to Earth

We are all indigenous to Earth
Need practice radical ecology
Need connect with Mother tree and Earth
Survival needs life enhancing philosophy

Needs create green peace with a Green New Deal
Got to stop capital's ongoing big steal

Gotta find spirit's breath reconnect heart
To gratitude to nature Help Gaia do her part

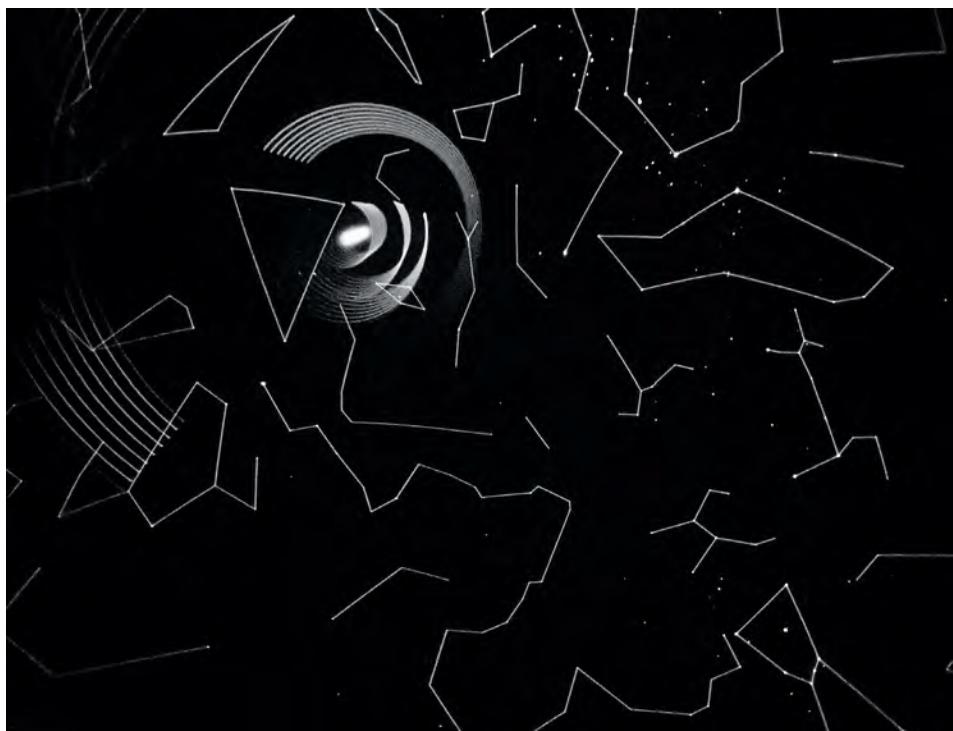
FEBRUARY 10

HR McMillan Space Centre: Screening of *Birth of Planet Earth* inside the Planetarium theatre.

What happened in class

In the previous class, our teacher D'Arcy Davis-Case approached our theme “All that you touch you change. All that you change, changes you” from the field of forestry. Her doctoral research in Mayanmar led her to meet Thayet Pin of Inle Lake, who wisely told her “Where you walk becomes the path”—a potent phrase that became Hum’s theme a few years ago. This year, D’Arcy bespoke her own career in international community forestry, quoting Robin Wall Kimmerer’s words: “I worked on the pond and the pond worked on me, and together we made a good home.”

In today’s class, we worked on our homes Mother Earth, the solar system and the universe *as they have worked on us... over a long, long time!* Assembling at the H.R. MacMillan Space Centre (aka the planetarium) we were ushered up the quiet elevator to land in a hushed, curved, half-lit hallway leading to a circular room, and down a ramp that delivered us to our custom-made reclining seats—let’s face it, we were practically in a spaceship by then! Soon, the astronomer’s enthusiasm held us spellbound by introducing us to a pond we may have thought we knew, but not like this... NOT LIKE THIS! Along the trail, we witnessed many eye-popping, jaw-gaping wonders before being introduced to “Theia,” a giant protoplanet which may have crashed into the earth about 4.5 billion years ago: matter scattered, then coalesced into our moon, a circling mixture of Theia and Mother Earth. In this class, while witnessing “the birth of the earth” from science-oriented perspectives, we held both Indigenous and western ways of knowing close; we learned two-handed, with gratitude.



FEBRUARY 15

Art, Ecology and Race: “Staying with the trouble” with Sadira Rodrigues, Director/Curator at Sunshine Coast Arts Council, Sechelt.

What happened in class

Sadira’s class mapped a relationship between race, colonialism and permaculture. Maps offer an interesting entry point for gleaning insights into colonial power structures and worldviews. For example, the Mercator projection, a 16th century cylindrical map projection used specifically to navigate the trade routes of the world, had Europe in the centre, and distorted the size of countries to make the centres of power appear much larger than they are in actuality.

Early explorers, from the point of contact onwards, were obsessed with mapping and classifying places, people and animals. Josiah Clark Nott’s “Types of Mankind” classification system, created in 1854, categorized and classified people in relation to animals he believed to be associated with their racial lineage. Nott’s cranial mapping went on to inspire the field of phrenology, which falsely linked intelligence with skull shape and formed the basis for racist and prejudiced social structures. Carolus Linnaeus’ 18th century classification system for humans is another example system designed to define and order “us” versus “them.” Although these forms of knowledge production about human beings are now widely accepted as pseudoscience, Sadira reminded us that history lives in the present, and their legacy lives on in public institutions like museums, universities, prisons and hospitals, which are themselves products of colonization. These places tend to produce normative behaviour that is deeply rooted in age old colonial structures; workplace hierarchies being one example.

After moving from mainland B.C. to the Sunshine Coast, Sadira found permaculture presented an approach to living that dismantled colonized ways of thought and action. Permaculture generates joy. Based in a whole-systems approach, land sustaining practices replace land extraction practices. Emerging out of Tasmania, the starting point of permaculture is to slow down, pay close attention to the natural environment, interact and integrate with nature in a wholesome way.

Decolonization is not merely about making improvements within an already existing system; it is about completely dismantling the system itself. Sadira shared an analogy from Elder Duke Redbird, who compared the process of decolonization to a landslide. Both can be a result of either an act of violence or of a thousand pebbles moving in the same direction.

Groundwork

“The animacy of the world is something we already know. But, the language of animacy teeters on extinction, not just for native peoples, but for everyone” (Kimmerer, 9). In her practice, Robin Wall Kimmerer seeks to support and revive Indigenous knowledges, which have space for the connection of all matter, for kinship.

Eurocentric society is so used to the “three c’s” (capitalism, colonialism, consumerism), and the ways it tends to glamourize or fetishize “evidence” such as plastiglomerate (a sand-and-plastic conglomerate)—the more audacious, the better! Yet, still, again, how can we touch and be changed by matter’s aliveness, its animacy, without glamourizing or fetishizing?

For this week’s Groundwork, please write, draw, paint, sculpt, dance, or sing of a time when you were touched and changed by something that seemed “inert” (inanimate, inactive, dormant, passive) but later, it turned out that it was in fact animate, connected with everything, that it was kin? Following the Potawatomi language, which is 70% verbs (compared to English’s 30%), you might turn a noun into a verb, so that rather than considering “bay” a noun, try the verb “‘to be a bay’ which releases the water from bondage and lets it live” (7).

What we read

Kimmerer, Robin Wall. “Learning the Grammar of Animacy.” *The Leopold Outlook*. Winter 2012.

Robertson, Kirsty. “Plastiglomerate.” *e-flux journal*, vol. 78, 2016.

I value

JOEL KUMAR

I have a vision of a human, of myself, being like the animals and all living creatures that do the things they do and are coping with the universe.

I value permaculture. I value living the way that is good for myself and all my relations, and allows all others the same opportunities or better, now or in the future. The vision is balanced, with the good, bad and ugly...balanced, so we generate and share the wealth. Socially, I value supportive, loving, honest and meaningful relationships within a thriving and stable community of self-motivated, mature beings that value self-worth and are mindful of feeling, rights, and the human dignity of others. So, living in good health—stewarding, with care, the environment that has abundance of life—means having a minimal number of possessions, of choosing ethical possessions that support me in being resilient, secure and safe and bring me joy. Intellectually, I contribute my ideas and experiences, value collaborating, and that makes the world a better place. Experimentally, I continue to share and learn a mastery of skills that support my vision and values in permacultures, such as caring for the earth, for all beings, making small sustainable shifts towards what matters, and taking only what I need. And spiritually, being confident, peaceful, and in a balanced mental state of mind while teaching and learning with others, with gratitude and forgiveness: this is freedom. My culture, my family, and community rituals, traditions, art forms and social patterns celebrate the shared values of earth care, people care, and future care.

In 2016, my Hum teacher Beau Dick, Walas Gyiyam, the late Kwakwaka'wakw Hereditary Chief, artist and activist, represented another option in his silkscreen serigraph “Devoured by Consumerism”!



FEBRUARY 17

Art and Ecology: “My Messy mossy Sense of Place: Site specificity, Spatial poetics and Environmental art” with M. Simon Levin, Coppermoss Retreat, tewankw, shíshálh Nation, Sunshine Coast.

What happened in class

The dappled light through the trees IS a portrait of the sun on the sidewalk. It's the sun's signature, an "analema," a sort of sundial showing poetic relationships between the sun and sites on earth. This sun signature is just the first of many fetching images Simon showed us. Each sun portrait is "site specific" to their environments, as are all of Simon's artwork, his teaching, research and commitments. So, it's not a surprise that he would come to teach us about other kin who share our world! Simon has long been a moss-lover, with a flair for lichens; in this class he shared his love for moss—the first land plants—and lichens with us...and how could we help but join him? (At this point, Hum participant Cher produced a new technological variant of "moss" which drew a bright line on Simon's Powerpoint image!). There are now 22,001 moss species, all with no roots nor vascular system, which trap water droplets, absorb immense amounts of carbon dioxide and produce oxygen.

In our reading, Robin Wall Kimmerer asked how moss can inform art? What is the shape or form that kin, like moss, want, in order to emerge? Long devoted to understanding the relationships between moss and copper, and what his signature "coppermoss" configuration might be, Simon showed us his own artwork where moss entwine with a copper basket on a nurse log, where moss grow on a copper clipboard...and also some photos of moss growing on abandoned construction tanks and tools in resource extraction sites on the Sunshine Coast, B.C. Simon's ancestors were Ashkenazi Jew immigrants who fled pogroms, going to Australia, British occupied Palestine, Israel, Canada, the United States and United Kingdom, and now he lives and works on the Coast in the unceded, traditional, ancestral land of the shíshálh Nation (Sechelt).

What we read, listened to[^]

Kimmerer, Robin Wall. *Gathering Mosses: A Natural and Cultural History of Mosses*. Corvallis, OR: Oregon State University Press, 2003, pp. 91–99.

[^]McEwan, Annie. "Forests on Forests." WNYC Studios, 4 February 2022, <https://www.wnycstudios.org/podcasts/radiolab/articles/forests-forests>.



Touching ways

Speaking, hearing, drawing, sharing, understanding, consenting, witnessing, viewing, drawing, listening, making, watching, walking, writing, considering, reviewing, interdepending, manifesto-ing, reading, seeing, saying and touring can all be touching ways of touching, of being, of changing. And we will be doing all of these practices together during his last part of the course...for starters!

MARCH 1

First Nations and Endangered Languages and Cartooning: “*My Having Reservations* cartoons are...oriented toward the Native experience in colonial America: How do we deal with that sense that, our languages, our cultures, our territories are under constant assault?” with Dr. Bernard Perley (Maliseet from NeGoot-Gook [Tobique] First Nation), Institute for Critical Indigenous Studies, UBC.

What happened in class

Dr. Bernard Perley has observed that a common response to living in a pandemic is for people to crave a return to “normal.” What is often disregarded is the fact that this normal refers to a colonial state of being, one that is not supported by, and does not support, Indigenous communities and many others. The pandemic has been instrumental in shedding light upon the inequalities embedded in the fabric of our society, and a return to normal would involve reinscribing the conditions that produced so many inequalities in the first place. Canada is still a colonial state, and we cannot imagine a perfect world, or a perfect return to normalcy, without addressing the harms that have been administered to Indigenous people over the centuries. In order to create a new reality that works better for everyone, we need to set the old normal aside and actually pay attention to Indigenous systems, worldviews and people.

Dr. Perley reminded us that we are all guests on Indigenous land, on Musqueam land here at UBC, where we need to learn how to touch, to feel and to learn how to respectfully live here on their land. Through Critical Indigeneity and the sharing of Indigenous Knowledge, new possible worlds can be imagined.



In Dr. Perley's own practice, the trauma of colonization is explored through humour. Reconciliation, said Dr. Perley, is not just the healing of Indigenous peoples, it also involves allowing settler society to recognize that they need to heal as well, since trauma affects both the survivor and perpetrator. Humour can be used as a steppingstone toward reconciliation. As an exercise in humour, using one of Dr. Perley's comic strips, the group drew from its expertise in the semiotic method (holding meaning at bay while actively noticing and describing what's visible) and then were teleported into breakout rooms and asked to fill the empty speech bubbles with dialogue. We returned to share each other's satirical responses, had a good laugh at Dr. Perley's original comic, and the associated piece you see on the previous page.

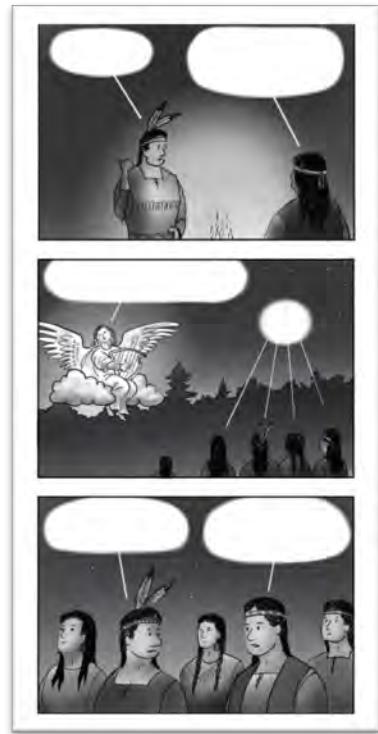
Groundwork

Every year in Hum, we learn and practise making manifestos, which are statements of what ME/WE want. Dr. Perley's lecture and readings clearly state what he wants with Maliseet from NeGoot-Gook (Tobique) First Nation, "If we are to survive as Indigenous peoples, we must: continue to practice living our traditions on our terms, in our homelands, in our belief systems; we must resist colonial and settler society's unrelenting domination and oppression by living our respective Indigenous traditions; we must practice acts of self-determination every single day; and we must practice critical Indigeneity." Dr. Perley's work consists of teaching, research, presenting and publishing papers, artwork, and cartoons. In class on Tuesday, we shared his question: "My Having Reservations cartoons are... oriented toward the Native experience in colonial America: How do we deal with that sense that our languages, our cultures, our territories are under constant assault?"

For this week's Groundwork assignment, please carry on individually with what we did in groups on Tuesday with Dr. Perley's: start by doing a little semiotic denotation (say everything you see). Next, write your words into the captions for the three panel cartoon we studied in class. After working with Dr. Perley's cartoon, try your hand at making your own cartoon using our course theme, "All that you touch you change. All that you change, changes you." It may be a single panel or have more than one panel. Remember these tips when creating a panel: draw from the scene (e.g., the background, who's talking, who's not, etc.), captions are read from left to right, and each panel tells a story that connects to other panels, if there are any.

What we read

Perley, Bernard. "Living Traditions: A Manifesto for Critical Indigeneity." *Performing Indigeneity: Global Histories and Contemporary Experiences*, edited by Laura R. Graham and H. Glenn Penny. Lincoln, NE: University of Nebraska Press, 2014, pp. 32–54.



MARCH 3

Writing and Publishing: “Touch here to open door: practising consent in writing and publishing” with Margot Leigh Butler, Paul Woodhouse and Claire Matthews, Hum.

What happened in class

Every year around springtime, yearbooks of old are brought to class, scattered around tables, flicked through, deliberated, marked up, enjoyed, all in the hope of igniting that creative spark needed to inspire writing for the next edition of Hum's annual publication, aka the yearbook. This year, the contributors to the book you hold in your hands—students, staff, volunteers—found that spark from a group of returning alumni who picked up their copy of “Look what happens when everyone depends on everyone else,” and delivered a moving, energetic reading of their most recent contributions. Never content to settle for the same thing twice, Hum's shape shifting, ever-changing publications respond to the unique content, theme and participants of the year. Think of each 9x9 page as its own Hollywood Square, offering a window not into participants living rooms, but into what we experienced during this fabulous year in Hum.

MARCH 8

Art and Activism: “Soul Power & Growing Freedom” with Susan Rome, Vancouver Art Gallery.

What happened in class

Our time at the Vancouver Art Gallery began with a fabulous, guided tour of *Jan Wade: Soul Power*, with Susan Rome, and ended with an interactive, self-directed exploration of *Growing Freedom: The Instructions of Yoko Ono / The art of John and Yoko*.

In the exhibit *Jan Wade: Soul Power*, African Canadian artist Jan Wade explored the concept of continuity, specifically in relation to the places and practices of her ancestors, through mixed-media paintings, textiles and sculptural objects. As the exhibit's introductory panel explains: "...this sense of continuity between past and present informs all aspects of her art making. Painted wood, text, symbols and common everyday objects. Alongside text and painted blocks of bold colours, Wade employs repetition, accumulation, open-endedness and aspects of improvisation connected to the traditions of jazz and blues in her art."

The show, *Growing Freedom: The Instructions of Yoko Ono / The art of John and Yoko*, invited us to touch and to change Yoko Ono's artworks, to play an active part in the creative process by responding to a series of her instructions. This practice is part of conceptual art, and like all art forms, can be made sense of from one context to another. For example, Yoko Ono's "Coughing piece," from the winter of 1961, is an instruction to "keep coughing for a year." We were asked to think how the meaning of this statement might have changed after living with COVID-19 for two years. If you were going to write an instruction now, in relation to COVID-19, what would it be? When you see or hear someone coughing, wish them good health, or value breathing more than ever for a year. Another of Yoko's instructions (from 1963) asks us to "listen to the sound of the earth turning." Nowadays, this instruction may evoke the image of earth turning in space, but the first famous image of the earth seen from space wasn't for another five years—the photos from Apollo 8 in 1968. Today, what would be an instruction for listening to the earth turning? What do you not have a visual on, and so would turn to sound, to listening? Perhaps, "listen to your DNA spiralling?" Following Yoko Ono's "instructions" method, Margot, Paul and Claire crafted some instructions for participants to work on as they explored the exhibit in pairs.

What we read, watched*

Vancouver Art Gallery. "Jan Wade: Soul Power." 2021, <https://www.vanartgallery.bc.ca/exhibitions/jan-wade-soul-power>.

Gotthardt, Alexxa. "Yoko Ono's 5 Most Iconic Works." Artsy, 2019, <https://www.artsy.net/article/artsy-editorial-yoko-onos-5-iconic-works>.

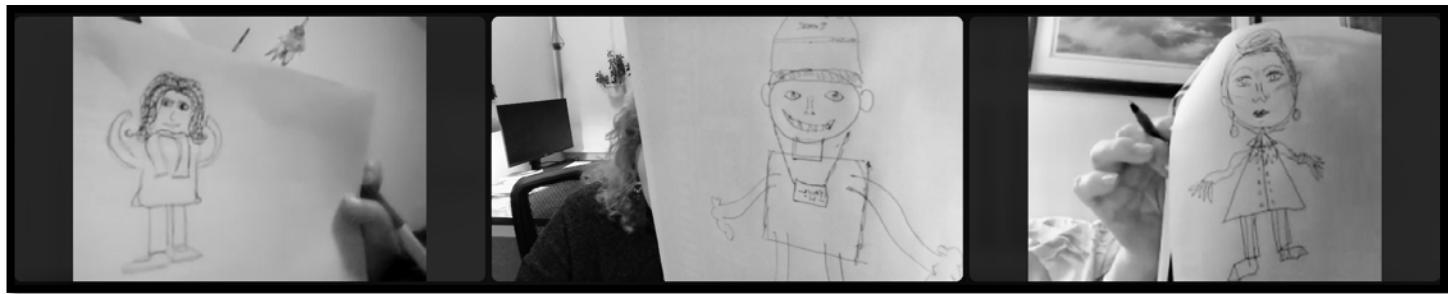
*Wade, Jan. "Artist Talk: Jan Wade in Conversation with Glenn Alteen." Vancouver Art Gallery, 2021, <https://www.vanartgallery.bc.ca/events/art-connects-artist-talk-jan-wade>.

MARCH 10

Art and Activism: “There was a time when drawing and writing and listening and making were not separated for you” with Margot Leigh Butler and Claire Matthews, Hum.

What happened in class

This class aimed to braid our drawing, writing, listening and making together, so that they can touch, be changed by each other, and change us. For this class, we wove this braid in the context of art and activism. Echoing our time at the Vancouver Art Gallery, we doodled to John Lennon’s “Imagine.” Claire introduced us to drawing our breaths, a spiral or circle for every inhale and exhale. These meditative drawings, a relative of ekphrasis, continued our conversation with Jan Wade’s *Breathe*. From there, Margot led a discussion of the Lynda Barry readings, and we did some of her exercises in real time. We followed the Brunetti method for drawing people and then drew bodies in motion. By the end of the class, we had reignited our belief in the expected aliveness of things and the way we used to look at things like they would look back.



What we read

Barry, Lynda. Excerpts from *Making Comics*. Montreal, QC: Drawn & Quarterly, 2019.

Robertson, David Alexander, and Maria Wolf Lopez. “Billow.” *Moonshot: The Indigenous Collection*. Edited by Elizabeth LaPensee and Michael Sheyahshe. Iqaluit, NU: Inhabit Education Books, vol. 3, 2020.

LaPensee, Elizabeth, and Weshoyot Alvire. “They Come for Water.” *Moonshot: The Indigenous Collection*. Edited by Elizabeth LaPensee and Michael Sheyahshe. Iqaluit, NU: Inhabit Education Books, vol. 3, 2020.

MARCH 15

Critical Race Theory: “Intertwining Cultures: Musqueam, Chinese, Canadian and Youth” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies.

What happened in class

Living between the hyphen, with mixed Chinese and Indigenous ancestry, ?əyətəq Elder Larry Grant, Musqueam Elder-in-Residence at UBC’s First Nations House of Learning, reflected on why both aspects of his identity are extremely important to him in the short film, *Intertwining Cultures*. The story of his mixed ancestry began decades before he was born, when Chinese farmers began to rent land from the Musqueam band. This economic relationship led to a romantic one when his Chinese father met his Musqueam mother, and their two cultures became intertwined, in a time when the Indian Act prohibited their union. Growing up, Elder Grant sought out ways to connect the two cultures, and these connections appeared in unexpected areas, such as in aspects of culinary culture, where there were similarities in what foods were enjoyed and how they were prepared.

Elder Grant said that living with a mixed identity led to a struggle for belonging, which is the theme explored in the upcoming field trip to the Museum of Vancouver’s *A Seat at the Table* exhibit. It was through this struggle that Elder Grant realized there are two options when you don’t belong—you can either strive for something greater, or you can back out. He chose to strive and learned to recognize that life is not about accumulating possessions; what you share is what matters in the long run.

To get warmed up for the upcoming Chinatown walking tour, Margot scrolled through Kathryn Gwun-Yeen Lennon’s unconventionally formatted, beautifully crafted master’s thesis, *Young Hearts in Chinatown: Activating Public Space in Vancouver’s Chinatown*, and talked about the conventions of graduate level academic writing. The thesis explores youth voices in Chinatown planning processes and strategies for building up political and social capacity of young generations of Chinese Canadians.

Groundwork

This week’s Hum classes focus on intertwining cultures: specifically, Musqueam, Chinese, Canadian and Youth cultures. All these happen in Vancouver’s Chinatown, part of the Downtown Eastside which touches and is touched by Gastown, Hogan’s Alley (where some of us went on an African Descent Walking Tour last month), the Georgia Viaduct, False Creek, Japantown and Strathcona—all areas that are familiar to Humfolks. We intertwine these cultures ourselves through our own lived experiences, our studies and on our historical walking tour of Chinatown with John Atkin. So many different ways of knowing!

For this Groundwork, please reflect on how you were touched and changed by different kinds of learning about Chinatown: having an active, in-the-moment experience on the walking tour of something that we have studied

(we read poems and an academic thesis, watched videos of Elder Larry Grant and Fred Wah, and read poems from Fred Wah's *Diamond Grill*).

Remember you can choose to respond in any mode, genre or form you want. Our tour guide drew on a narrative mode to tell an oral history (genre) of Chinatown, delivered it in his own unique form—using bodily gestures to add emphasis to his performance. The master's thesis we read this week, which is an academic writing genre, used an informative and persuasive mode. The form of this particular thesis used lots of subsections to guide the reader along, and it included lots of images alongside the text.

What we read

Wah, Fred. "In the diamond, at the end of a...." *Diamond Grill*. Newest Press, 1996, pp. 1–4.

Lennon, Kathryn Gwun-Yeen. YOUNG HEARTS IN CHINATOWN 青心在唐人街 *Activating Public Space in Vancouver's Chinatown*. 2016. University of British Columbia, Master's thesis,
https://static1.squarespace.com/static/5555330de4b07533f1209bbft/5a50265bc830256b61630479/1515202155364/Lennon_Kathryn_Young_Hearts_Chinatown_2016.pdf

Reflective Writing on Interaction

CINDY QT

We are all in this together: “All that you touch you change. All that you change, changes you.” This passage, by Octavia E. Butler, demonstrates how powerful interaction can be. When I was young, I heard people say, “I was thinking about how to change the world, and then I realized, once I change myself, I am changing the world.” I agree with this statement. If everyone of us thinks in this way, all that we need is to do our own part, to do our share.

I admire people when they say, “You are a universe, you are.” Thinking about Me/We as individual cells in this universe, just like the cells in our bodies, we are all in the same boat. Just like the old adage goes, “All for one and one for all.”

The old Chinese saying, “Nature and Man in One,” emphasizes unity and harmony. I often wonder why so many other cultures like to emphasize superiority more than unity and harmony. Like the human body, how can we leave some cells behind? We are on the same earth, so how can we leave some people desperately poor, simply because they lack the resources or skills to develop themselves? It is extremely hard to believe that we are still at war because of resource ownership. We need to contemplate the lyric from the Michael Jackson and Lionel Ritchie song, “We are the world,”

There comes a time when
we heed a certain call.
when the world must come together as one.

Many of us didn’t heed a certain call. People complain that nobody cares and nobody loves, because they do not care for themselves and they do not love themselves. As we all should know, those who love the people are always loved by the people. All our contributions count. Every iteration will work. It might take time, but it will work.

All that you touch you change. All that you change, changes you—that is how our world works.

Surviving Prejudice

EVA WATTERSON

I was impressed to hear how the Chinese population in Vancouver, B.C., has survived prejudice, injustice and hate crimes, which continue to exist today.

The Euro-Canadian residents from the 1850s onward sparked a sustained and vociferous opposition. Political leaders lobbied for Chinese migrants to face legal and social restrictions. These legal restrictions created the basis for Asian segregation in British Columbia and across Canada during the nineteenth and early twentieth centuries. Canada's legislation defined many aspects of life for its Asian population.

The discovery of gold in the Fraser Valley in 1858 started the significant immigration of Chinese immigrants to B.C. In the mid-1880s thousands of Chinese arrived to build the Canadian Pacific Railway, but from 1885 the Canadian government introduced a deeply prohibitive \$50 head tax, which was later increased to \$500. This increase remained until 1923, which practically suspended most Chinese settlement in Canada. Thirty-nine thousand Chinese immigrants lived in Canada in 1921, with population growth almost halted until the time that the *Chinese Immigrations Act* was repealed in 1947 (Chan, 2019).

Today, one out of every two residents of Asian descent have experienced a hate incident in the past year (Hernandez, 2021). Covid was the trigger. It revealed the undercurrent of racism that runs long and deep, starting all the way back in the 1850s.

Between June 2020 and June 2021, the Vancouver Police Department documented 98 anti-Asian hate crimes, eight times more than the year before (Hernandez, 2021). Over this time period, Canada per capita had a higher incidence of anti-Asian racism than the US, with British Columbia topping the list (Pearson, 2021).

References

Chan, Anthony B. "Chinese Canadians." *The Canadian Encyclopedia*, 22 May 2019,
<https://www.thecanadianencyclopedia.ca/en/article/chinese-canadians>.

Hernandez, Jon. "More than half of Asian Canadians experienced discrimination in the past year: survey." CBC, 8 June 2021,
<https://www.cbc.ca/news/canada/british-columbia/anti-asian-discrimination-anus-reid-poll-1.6056740>.

Pearson, Natalie Obiko. "This is the Anti-Asian Hate Crime Capital of North America." Bloomberg, 7 May 2021,
<https://www.cbc.ca/news/canada/british-columbia/anti-asian-discrimination-anus-reid-poll-1.6056740>.

MARCH 17

History and Asian Studies: “Walking the talk in the historic laneways of Chinatown” with John Atkin, civic historian, author and heritage consultant, and a regular tour guide for the DTES Heart of the City festival.

What happened in class

... nevertheless, we soon forgot the rain, so wrapped and enraptured were we in learning about Chinatown—more accurately “China people’s town”—from John Atkin, civic historian, author and heritage consultant extraordinaire. Courageously we stood near two roaring white lions in front of the Chinese Cultural Centre, slowly becoming aware we were merely perching on stone blocks above a lagoon! John told us a tale about the building across the street: when a cobble in the basement was removed... water gushed up high from the lagoon below! It’s that close, right under our feet! Our group stayed close as we traversed three key blocks of Pender, from Carrall St. to Gore St., with the odd detour to relish the historic Green Door Cafe—long magnetic to gamblers—while John pried away the often-told romantic rumour of the secret tunnels of Chinatown... which we now understood would have had to have been underground rivers! This tour put into place much we’d learned in other classes about the history and practices of governments toward workers arriving from China, the racism, sexism, discrimination and hardships imposed on them; the difficulties and pleasures experienced as cultures intertwined; and how they continue to help each other and contribute so much to this vital place, which we hope, will soon be recognized as a UNESCO World Heritage Site.

MARCH 22

Creative and Critical Writing: “Reviewing books for plain pleasure” with Marisa Grizenko, Reviews Editor at *EVENT Magazine*, writer, author of *Plain Pleasures*, a monthly newsletter of book reviews.

What happened in class

Books need readers, and readers make better book choices when someone takes the time to craft informed, thoughtful and concise book reviews. Our teacher, Marisa Grizenko, dedicates her free time to doing just that, through her very own book review newsletter, *Plain Pleasures*.

Book reviews form an intersection between literary criticism, marketing and news. Marisa introduced us to six important functions of a book review and shed light on what a reviewer might want to include. Naturally, a good summary is useful to the reader—what happens, who are the characters? Contextualize the content in the political, historical and social context. Analyze the themes, symbolism and the author’s writing style. Ask how the book compares to books penned by different authors or with the author’s other works. Evaluate the text. At the aesthetic level, is this good art, and at the consumer level, is it worth the time and money? Some book reviewers go beyond the text and include interviews with the author, biographical information or other interesting tid-bits.

Prior to penning a review, it’s worth considering the venue and audience. Reviews can be found anywhere from literary magazines, dedicated online book review sites like Marisa’s *Plain Pleasures* newsletter, newspapers, podcasts and of course the most persuasive reviews take place over a cup of tea with friends. The form, style and tone of a review might be shaped with the readership of the venue in mind.

Marisa highlighted common features found in good reviews and encouraged people to be generous with their responses. Bringing a critical perspective to the evaluation is useful and expected, but this should be done with tact and respect. To set the review apart, use specific examples from the text to provide evidence for your claims.

Marisa also walked us through her journey of beginning to write book reviews, which eventually led her down the path of creating *Plain Pleasures* and becoming a reviews editor. We ended class with a discussion about the things we would like to review, be it books, movies, music, places and experiences.

What we read

Grizenko, Marisa. “Where to read book reviews.” March 2022. Microsoft Word file.

MARCH 24

Creative and Critical Writing: “Does all that you read impress you? Learning informal and formal techniques for reviewing books” with Claire Matthews, Writing Coordinator, Hum.

What happened in class



to paper doesn't have to be so difficult as we have the tools and information right in front of us.

Continuing the conversation Marisa began on Tuesday, Claire reminded us that a review is a response to a medium, such as a book, product, play or movie. With this in mind, we learned two techniques for writing reviews using Joyce Carol Oates' four-word story, “The Widow’s First Year” as an example. The first technique focused on what Marisa had introduced the class before: starting with the critical information of the medium, such as title, author and genre; continuing with answering the who, what, where, why, when and how of the medium; and then engaging in a “close reading” of the story. We discussed the individual meaning of each word in the story’s title, “The Widow’s First Year” and the four words that followed: “I kept myself alive.” The second technique, the drafting process, was originally introduced in an earlier lecture. We focused on three of the five steps: prewriting, outlining/planning and the first draft. By following these steps, we learned that putting the pen

What we read

Nilson, Geoffrey. “A Song from the House of Moans: Janet Gallant and Sharon Thesen’s *The Wig-Maker*.” Arc Poetry, 8 January 2022, <https://arcpoetry.ca/2022/01/08/wig-maker-janet-gallant-sharon-thesen/>.

Mason Pierre, Terese. “Persephone’s Children: A Life in Fragments.” Quill & Quire, 2022, <https://quillandquire.com/review/persephones-children-a-life-in-fragments/>.

MARCH 29

Sociology: “Reading The Manifesto with our foreheads touching” with Tom Kemple, Sociology, UBC.

What happened in class

Pop quiz: Which of the following expressions did Marx use in his writings? A) dialectic materialism B) historical materialism C) commodity-fetishism d) capitalism E) immiseration of the working class F) all of the above G) none of the above. Tick tock, tick tock, tick tock...the answer is G) none of the above. Surprised? Well, many terms attributed to Marx were in fact coined after his death, and wrongly accredited to him—much like some of the lamentable conduct “influenced” by his ideas.

Marx spent his whole life trying to find a balance between understanding and interpreting the world (theory) and changing it (practice). Marx and Engels wrote the Manifesto—along with Marx’s wife Jenny and some other non-accredited authors—for the Communist Party, with the word “party” referring not to a political party, but to a partisan (social) movement. The word “manifesto” comes from the word to hold or to strike with the hand and has the same roots as the word “manual labour.” It demands action!

Tom presented us with his representation of the Manifesto through a drawing of a cell phone screen, which he calls the “Marx-Engels Machine.” Consisting of four cell phone apps—theatre, legal, pedagogical, political—the drawing demonstrates how social theory texts have real-world practical applications.

The theatre app emphasized the dramatic language and emotive qualities, “All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind” (16). The Manifesto aims to provoke, it was written with the intention on being read aloud, filled with alliterations that create unsettling hissing sounds to stir up a sense of fear that stimulates a response.

The legal app has justice at its core. The Manifesto splits the owners of capital and wage labourers into two distinct and opposing classes. Struggles between the classes led to the 10 hours bill to be passed in England, which demarcated the number of legal working hours per day to be 10. Prior to this, there was no cap on the number of hours a worker could be asked to work per day, which generally meant doing 14–16 hours of labour every day.

The pedagogical app highlights the Manifesto’s educational intent. Marx viewed knowledge as power in the modern world and wanted to share some of this power with those who had none.

The political app centred around revolutionary change. Marx claims the state is merely an executive that manages and improves the welfare of the ruling classes, at the expense of the working classes. Marx called for the proletariat to seize the instruments of power, the means of production, and put an end to class exploitation. To achieve this, the last line of the Communist Manifesto calls for “Proletarians of all lands, unite.”

Groundwork

In our class with Tom Kemple, with our foreheads virtually touching, we did a close reading and interpreted passages from Karl Marx and Friedrich Engels’ *The Communist Manifesto*, which was written in 1848. The Manifesto was written to persuade its audience, the workers (proletariat) of the world, that their labour is exploited by a small ruling class of people (the bourgeoisie), whose system of economic production must be overthrown if capitalist class exploitation is to be replaced with a non-exploitative social structure based in socialist or communist principles and values.

Thursday’s class will be split into two parts. During the first part of class, we will continue with a close reading of *The Communist Manifesto*. Remember, close reading means to carefully read and interpret a brief passage of text. To prepare for Thursday’s class, please choose a passage, sentence or a phrase from *The Communist Manifesto* that touched or stood out to you, and we’ll read aloud, interpret and discuss the text as a group. After the close reading, during part two of the class we will put our pens to paper and make some demands (this is what we want!) through our own manifesto writing.

What we read

Marx, Karl and Friedrich Engels. “Manifesto of the Communist Party.” *Marx/Engels Selected Works Volume One*. Moscow: Progress Publishers, 1969, pp. 98-137.

How to read a Manifesto

ISAAC WHITE

All that you touch you change...

All that you change...

Changes you.

Rearranged... Organized... Interpreted...

Teaching... Learning...

With radical hope.

The words below were originally published in a blog post by Hardscrabble Farmer (2019)
Which I edited and transformed into verse form

Then added **definitions of words, as well as phrases and concepts**
taken up in Hum's 2021/2022 course.

In the past the best way to convince someone of the legitimacy of an idea
Was to lay out both sides and allow for discourse
Work toward some kind of compromise
That works for both ends of the political spectrum

At any given moment in a culture's history
Everyone seemed to understand that in order to maintain a stable
Well-ordered body politic
The greater force should be centripetal in nature
With the greatest number of people in the centre

Human beings, like all living organisms, seek equilibrium
We/Me can tolerate stress, to a degree
But **We/Me** cannot live under conditions
That continually impress upon **We/Me** values and circumstances
That are contrary to our best interests
We/Me can, for a time
endure hardship and oppression
But not forever...

Eventually the tensions that have built up over time must find a release

The result can **create a revolutionary new power**

While most of these efforts are directed at the symptomatic elements in the population

Rather than the causal agents enthroned

Within the institutions of **free market capitalism**

An economic system where the mode of production is controlled by

Private entities (individuals and firms) with little government intervention

Firms charge the highest price consumers are willing to pay

Workers earn the lowest wages firms can get away with paying for their labour

The **revolutionary** act seldom brings the desired changes and

As we can see only serve to promote the further consolidation of power

Among those willing to control the narrative

Most of the people able to follow along with this train of thought

Are capable of discerning for themselves

They don't require an intercessor to explain

What someone else has written and what it means

Rarely if ever do we come to a better understanding of a complex problem

By having others selectively edit what We/Me may or may not see

We/Me must read in order to interpret the matter for ourselves

We are entering a period of increasing tension and mounting conflict

The Western experiment has wound itself into such a knot

That when it finally releases

There will be a powerful reckoning

Legitimacy of the Great States of the world has been irreparably damaged
Not only by its reckless behavior in cobbling together

A Frankenstein monster called **Globalism**

The operation and planning of economic and foreign policy on a global basis

But by the intentional stresses and pressures

They have subjected their domestic populations to

Over these last decades of surplus and cheap goods

Different cultures are driven further and further from their roots and moorings

The most steadfast remain hunkered down

Nose to the grindstone

Those without the support systems

So disconnected and alienated ***that they turn to radical hope***

It is an obligation of a well-informed citizen

To figure out the world for ourselves

Those who do the jobs and perform the tasks (***the proletariat***)

Are far more capable of ***seeing through the curtain of misinformation***

That has been erected by every ruling class (***the bourgeoisie***) since time began

We can do so peacefully and with calm deliberation

Our grievances can only be ignored until such time

That we take up the keyboard

Begin to express our radical hope

By writing and enacting our own manifestos.

References

Hardscrabble Farmer. "How to Read a Manifesto." [theburningplatform.com](https://www.theburningplatform.com/2019/03/16/how-to-read-a-manifesto/), 16 March 2019,
<https://www.theburningplatform.com/2019/03/16/how-to-read-a-manifesto/>

MARCH 31

Sociology and Cultural Studies: “The philosophers have only interpreted the world, in various ways. The point, however, is to change it.” with Paul Woodhouse, Programme Coordinator, Hum, and Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies.

What happened in class

Today, 170 years after Marx and Engels wrote *The Communist Manifesto*, approximately a bus load of individuals possess as much wealth as half of the rest of the people on the planet, making Karl Marx and Fredrich Engel’s manifesto, as well as their other critiques of capitalism, just as relevant as ever. The recent close reading classes paired well with a reading practice known as exegeses, which involves re-visiting classic texts for critical investigation and interpretation. Taking turns, we read aloud passages that touched us, sometimes feeling a sense of empowerment, inspired by the idea that history harbours within it the mechanisms that will lead to inevitable liberation and prosperity of the exploited masses. Other times there was a feeling of dejection, as we reflected on oppressive dictatorships that have masqueraded under the guise of the revolutionary communist ideals articulated in the text.

Marx understood that reading and interpreting the Manifesto—and any other text—is not enough to bring about the meaningful action and change called for, as he famously said, “The philosophers have only interpreted the world, in various ways. The point, however, is to change it.” A manifesto aims to persuade those who hear it to join its calls to action. We thought about manifestos in the context of other important issues, such as the right to clean, drinkable water on First Nation reserves, and then class ended with a call to put pens to paper and make some declarative statements exclaiming “What We Want!”

APRIL 5

Creative Writing: “When one medium of art tries to relate to another medium, it’s called ekphrasis... but what if everything is related to everything else?” with Claire Matthews, Writing Coordinator, Hum.

What happened in class

Ekphrasis refers to a detailed and vivid description of visual art, usually a painting, or sculpture. It aims to expand on the meaning and/or the theme(s) of an artwork. It should be considered a way to honour an original artform by expanding on the piece and creating a conversation between the original and the ekphrastic work.

Claire walked us through some common features of ekphrasis. Ekphrasis usually makes a reference to the original work, either in the title, epigraph, or body. It also includes vivid imagery and descriptions that function to engage the senses and connect it to the original. The process of ekphrasis can serve as both an inspiration and a challenge to the ekphrastic creator. It starts a conversation, gives the creator a starting point, and can ultimately help to become familiar with a novel writing form, or mode.

To demonstrate the process, we looked at Hieronymus Bosch’s, 1501 triptych painting, “The Temptation of St. Anthony,” and an ekphrastic poem based on it, Elee Kraljii Gardiner’s, “Mirror of Hieronymus Bosch.” Following a close examination of the painting and poem, many connections were made apparent, such as the prominent red and white imagery, representations of burning and deviation from social norms.

Claire guided us through her ekphrastic writing process, which begins with prewriting to generate general ideas about our topic, followed by questions to ask oneself when outlining and planning the writing, such as, what genre will you be writing in? Why are you writing this? What is the purpose? Who is the audience?

What we read

Gardiner, Elee Kraljii. “A Mirror of Hieronymus Bosch.” *long con magazine*, issue 9, <https://longconmag.com/issue-9/elee-kraljii-gardiner/?fbclid=IwAR1irYDGc9i4oLzXSUe5AbigbhsleVsXAUvPCP-g071VRAxXaxN4BWlgSs>. Accessed 5 April 2022.

APRIL 7

Asian Studies: “A Seat at the Table: Chinese Immigration in British Columbia” with Stanley Chia, Museum of Vancouver.

What happened in class

The term wrapped up with a return to the Museum of Vancouver, this time not online but in person, for a tour of the exhibit *A Seat at the Table, Chinese Immigration and British Columbia*. We met outside the Museum on a sunny spring day, parked ourselves on some bright white benches directly under a blossoming Magnolia tree, and enjoyed one others company while feasting on some generously sized sandwiches and treats courtesy of La Grotta Del Fromaggio.

Our tour guide, Stanley Chia, began by inviting responses to the question, why is the exhibit called *A Seat at the Table*? “Because Chinese people were never offered one [a seat],” came a sharp response. As we learned from John Atkin during our historic tour of Chinatown, Chinese Canadians have experienced ongoing cultural, political and economic discrimination through successive waves of migration to Canada. Using Chinese culinary culture as an entry point, the exhibit’s installations recreated Chinese restaurants and other eateries as a way to explore themes of belonging and exclusion, particularly in relation to the historical and contemporary struggle for Chinese Canadians in British Columbia.

WELL WISHES

Dear Graduates,

Congratulations on reaching an awesome milestone and I hope the challenges in the last two years are firmly behind us. If anything, we have been reminded to seize the day, embrace each other and the elements that our little planet can offer.

I am and have been a firm supporter to HUM because I believe that for all of us who have seen the ups and downs of life, the sharing of experience is the best way to learn and to grow, that success is best achieved collaboratively and joy is best felt collectively. I hope a nice tailwind awaits each of you in your exciting journey ahead!

Much love,

Gerald Ma, long-time Hum supporter

Dear Hum,
You are my little nest of happiness and pride,
my accepting host in times of confusion,
and my cozy place where I seek peacefulness.

You are my stage of courageous performances,
my good friend of silent lonely days,
and my tune to the long-lasting song of togetherness.

With a lot of gratefulness and appreciation,
Let me wish you love, courage, and persistence.

Shahla Masoumnejad, Writing stream

Hum steers creativity to personal victories!

PaulR Taylor, Hum stream

Dear HUM 101 graduates,

Congratulations on completing a thought provoking and inspiring course! I truly enjoyed my conversation with you as we brainstormed captions for cartoons and discussed the semiotic complexities in imagining the interplay between words and images in cartoons. I can honestly say it was one of the most enjoyable conversations I had this past year! Thank you all for your kindness and creativity.

All best wishes,

Dr. Bernard Perley (Maliseet from NeGoot-Gook [Tobique] First Nation), First Nations and Endangered Languages and Cartooning: “My Having Reservations cartoons are... oriented toward the Native experience in colonial America: How do we deal with that sense that, our languages, our cultures, our territories are under constant assault?”

I appreciate how much the class has given us—it’s like a stream of water going through your brain, so fresh it takes you away from your worries. In these classes, having new ideas coming into your mind is so like a mountain stream. I have always felt this in Hum classes.

And now, when I walk around the city, I see differently. I saw Musqueam artist Debra Sparrow’s “Blanketing the City” murals during Hum’s first walking tour this year, and later, I went for a walk at night along False Creek... so when I saw the stadium lit up with medicine wheel colours (yellow, red, black, and white), I recognized it as another part of Debra’s project. For another class, we went to the Vancouver Art Gallery, and just a few days later I was modeling for a benefit for the Downtown Eastside Women’s Centre that was held at the Gallery... so I got to see Yoko Ono’s show twice, in two different contexts. It’s really exciting that something I learned in class changed my perspective.

Anna Smith, Writing stream

The students of HUM101 are the most engaged, thoughtful, and curious of all the students I’ve worked with in my 20+ years of teaching—wishing you all the very best as you continue your important work in the world!

Daniel Heath Justice (Cherokee Nation), long-time Hum teacher and supporter

I wish everyone to realize the genius they can be.

Jo Begin, Hum stream

To the students, sharing knowledge that was shared with me is a great joy and I learned so much trying to share it. Thank you for having me in your class.

Heather Hatch, “Storytelling Workshop”

I value supportive, loving, honest and meaningful relationships within a thriving and stable community of self-motivated, mature beings that value self-worth and are mindful of feeling, rights, and the human dignity of others.

See you again,

Joel Kumar, Hum stream

I am very grateful to everyone for listening to each other's comments, each director of the program, as well as all the students. I have learned from you.

This is the reason for me feeling that we formed a family amongst us. It is important to always have motivation to study; age will not be an obstacle.

I give thanks to everyone.

Raul A Castillo Rios, Hum

Many thanks to the HUM program staff, students and donors for enriching our lives through the HUM experience this year. I am genuinely touched by the opportunity to be a part of HUM—the enthusiasm, generosity and warmth of the program staff have created a wonderful little community of people coming together with courage, to learn, grow, and inspire one another. This year especially, we learned we are made of the stuff of stars; and as star stuff evolving, may we all go forth encouraging one another, expanding on the gifts here. Thank you all!

A., Hum stream

Thank you HUM staff, guest speakers and students for a great year of exciting studies and learning of the many topics presented by HUM....Thank you for the many questions and comments that made the presentations so understanding.

Isaac White, Hum stream

Dear Students of Humanities 101,

What a wonderful evening of poetry and conversation we shared not so long ago. I want to thank you for blessing me with your presence, your thoughts, and your words. You made me feel very special, so I want to share a blessing* with you that I learned recently:

*tapahtêyimiso cikêmâ askîhk ê-ohciyan;
kistêyihtâkosi cikêmâ acâhkosihk ê-ohciyan.*

Be humble for you are made of earth;
be noble for you are made of stars.

*From the Cree Literacy Network

Naomi McIlwraith, Poetry and Critical Indigenous Studies: “Poetry workshop”

After three courses with Hum, I realize how important these courses have been in my life, because this program has given me the opportunity to open other windows of knowledge. The program has survived the bad times during the pandemic. Thanks to the extraordinary and constancy of the staff, this program has continued inspiring many people with almost no opportunities. During the past two years we have continued feeding our minds with new people and new experiences. I have to express my thanks to Lorna because she is a constant help and support. Special thanks to Ms. Margot, Paul, and Reuben. Thankful forever.

José De la Torre, Hum stream

Dear Hum graduates —

It's very different from what it was even 20 years ago, there's so much change, yet even so, we can still try to enjoy right now! I don't believe we've met, but I've kept Hum books right on my coffee table for many years to share with friends and my god-daughter Margot's family afar (I am what she calls a "long-time supporter" of the programme). I'm sending you my sincere congratulations on your accomplishment. I really look forward to seeing and sharing your work, and always will.

Mrs. Marie Elliott, long-time Hum supporter

“All that you touch you change. All that you change, changes you.”
How positive and powerful interaction can be. What a wonderful theme we had to guide our Hum program through hybrid living, learning both online and offline.

Great big thanks to all the people who kept the Hum program running during this pandemic year.

Special thanks to Eva for sharing a YouTube video on how to use a cane properly.
Also to Ghia and Margot for making sure I didn't get left alone on our field trips,
and to Paul as well, for helping my Chinese English make more sense.

In short, I really appreciate that the Hum program opened a new window for my life-long learning, to help me view the world and offer me the keys to access philosophy and sociology, so that I can better understand the world and contemplate our humanity and society.

I wish you all the best, my dear all :-) ^_^ :)

Cindy QT, Hum stream

In Hum class, I have learned so much, as well as how to keep short and sweet in my comments and my answers. Claire and Marisa taught me to plan better and how to be a better writer. I still need to work on outlining and planning.

All writing is work in process, just as art is.

Ghia Aweida, Writing stream

Thank you for welcoming me into the Hum community. Even though it's only been four months, it feels like I've been here a lifetime (in the best way possible, of course!). Thank you for sharing ideas and words, for celebrating nuances and welcoming the weird and unknown. May the words flow easily and often.

Claire Matthews, Writing Coordinator; Writing and Publishing: “Touch here to open door: practising consent in writing and publishing” with Margot Leigh Butler, Paul Woodhouse; Art and Activism: “There was a time when drawing and writing and listening and making were not separated for you...” with Margot Leigh Butler; “Does all that you read impress you? Learning informal and formal techniques for reviewing books”; Creative Writing: “When one medium of art tries to relate to another medium, it's called ekphrasis...but what if everything is related to everything else?”

I had a wonderful time speaking with the Hum class and wish we could have had another hour or two! I wish you well in your writing endeavours, and I hope you find a mode of expression and subject matter that suit you and allow you to make interesting discoveries about a work of art or experience, about yourself, and about the world around you. Thanks for being so welcoming and enthusiastic.

Marisa Grizenko, Creative and Critical Writing: “Reviewing books for plain pleasure”

Zooming in to talk about poetry was one of the highlights of early 2022 and I felt the warmth, engagement and the literary talents of the group humming together nicely.

Best of luck with your continued journeys through the literary life to the end of 2022 and beyond.

Kevin Spenst, Poetry: “Sounding stories”

Thanks for keeping me in the loop
UBC, Hum and Writers to boot!
I got out my book & you helped me there too,
Keeping plugged in so I knew what to do!

Chris Marquis, Writing stream

Thank you Hum101 once again for welcoming me into your group, and for being so engaged as we read, think, talk our way through *The Communist Manifesto*... ‘with our foreheads touching.’
Wishing you all the best,

Tom Kemple, Sociology: “Reading The Manifesto with our foreheads touching”

Congratulations to each of you Hum101 students for making it through another difficult year (because of COVID) but inspirational year (because you are learning). It does seem to be that the path of learning about our world is also a path to learning about ourselves. How cool and connected, eh? The YOU that graduates is a very different person! Take some time to honour yourselves and continue on the learning path!

D'Arcy Davis-Case, Forestry: “Where we walk becomes the path”

To the spring class of Humanities 101, 2022,
To the hard-working staff that made the course happen and go so smoothly—
Margot, Paul, Claire Matthews and student staff Mannat Sidhu.
Thanks to you all. It has been a wonderful year!

A year of hard work, interesting new knowledge, professors' lectures, writing, ideas and field trips.
These were sprinkled with many concepts and ideas that sparked the imagination
and caused us to rethink some of our old ways of thinking and believing.
It pushed the parameters of our own limitations
and the causes of our belief systems.

To all of us who have learned and experienced so much in such a short time,
working hard, paying attention and trying to make some sense of it all...
we have improved our lives by taking this course.

I am excited about carrying some of this knowledge into the future.

Your contributions have made this course very interesting and full of humour, spontaneity and grace.

I wish everyone health, happiness, peace and prosperity in your life forward.
I will miss you all.

Sincerely,

Eva Watterson, Writing stream

Coming down from our Hollywood Squares to walk our paths through the streets, galleries and museums of Vancouver was a welcome touch this year. Thank you to everyone for consistently bringing your sharp minds and good nature to Tuesday and Thursday classes. Together we turned some of the most challenging times into the best of times.

Paul Woodhouse, Programme Coordinator; Sociology: "All that you tap, tracks you...the ethics of algorithms in the age of big data: on big data, artificial intelligence and surveillance capitalism" with Kelsi Barkway; Cultural Studies and Community Activism: "My Vancouver includes the Downtown Eastside" student-led walking tour of DTES places of personal significance"; Writing and Publishing: "Touch here to open door: practising consent in writing and publishing" with Margot Leigh Butler, Claire Matthews; Sociology and Cultural Studies: "The philosophers have only interpreted the world, in various ways. The point, however, is to change it" with Margot Leigh Butler.

Looking back, in the past two years, a lot of us were somewhat or further socially isolated due to COVID. With the easing of restriction, I hope everyone takes good care and adapts to the post-COVID world. Changes bring challenges as well as opportunities. All the best!
Thanks,

Wilson Liang, Hum stream

Dear Hum friends,

Congratulations on your graduation!

Thank you for welcoming me into your circle again this year. It is always a pleasure to work with you, and I especially appreciated learning from and with you on the walking tour this spring. My wish for you is that you continue to explore the places around you with curiosity and care, knowing that even features that appear boring and mundane (like sidewalks!) hold clues to understanding the cities we inhabit. May your journeys be continuously rewarding!

Tiffany Muller-Myrdahl, Geography and Community Activism: “Shaping cities that work for ALL of us, not just the wealthy, and not just humans!”

When I reflect on the changes in my life this past few years,
I feel enriched and present when I get to spend time
with the beautiful humans that I have met through HUM!

Johnny Fraser, Hum stream

It was such a privilege to work and learn alongside such an engaged and committed group of learners. These past few years have been difficult ones, but knowing that you were there, with me, two evenings a week, gathered together through a mutual want and need to connect through thoughts and ideas, was a much needed joy. Thank you. I wish everyone well as the days become nights and the spring becomes summer.

Lisa Prins, Coordinator of Hum 101, University of Alberta; “Touching Changes Orientation” with Margot Leigh Butler; “All that museums took from Indigenous people, they changed, muted, estranged. Now listen deeply to First Nations to understand...and experience yourself changed”; Edmonton outdoor public art tour; Poetry and Critical Indigenous Studies: “*kiyâm ~ Let It Be*” How language changes our understanding and relationship to things.”

To the Humanities 101 community,

A big, big thank you to all HUM participants—Paul, Margot and Claire, all the professors who joined us over the course of this year, and, of course, each and every one of the students. I knew I was going to learn a lot from HUM the minute I joined, but I never expected it to completely redefine my ideas of education. I'm so glad I got to share this time with everyone. It's been a pleasure learning with and from you all. Best of luck to everyone for the future, and I hope I'm able to see some of you again!

Mannat Sidhu, Student Staff

Thank you Claire, Mannat, Paul, and Margot. Thanks to all instructors and Zoom classmates 😊 I learnt some writing topics, including memoir, screenplay, poetry, creative non-fiction, life writing, short stories, blogging, manifestos and academic essays. Social sciences, global studies, philosophy, anthropology, human rights, visual arts, First Nations poetry, Indigenous cultural studies—all of these subjects helped to open up my mind and gave me a better understanding of the North American mindset and also about myself. Thank you for the Zoom memories. Thank you for connecting with me socially during this COVID-19 crisis.

Kimberley Marida Hurrell, Writing stream

Thanks everyone for all the shared learning and great conversation this semester. You all helped make Tuesday nights one of my favourite parts of each week! Looking forward to the next time we get to cross paths down the road.

Jay Freisen, Faculty of Arts & Community Service Learning, U of A

Congrats to all, as life-long learners you've demonstrated a commitment to critically looking at the world—not to just keeping it just, but furthering your own growth and fanning the spark of curiosity.

Best wishes on all your endeavours big and small.

M. Simon Levin, Art and Ecology: “My ~~M~~essy mossy Sense of Place: Site specificity, Spatial poetics and Environmental art”

Hello Hum 101 class of 2022. Even though we are living in times of great upheaval, with pandemics and senseless wars, it has been a great pleasure to travel through our Zoom classes with you all and our dedicated facilitators. I look forward to seeing more of you in person when things in our universe calm down. Have a great summer.

Claude Ranville (Métis Nation), Writing stream

I would like to thank everyone for making my Hum experience so interesting and memorable. I would like to thank Margot, Paul, Mannat and Claire for putting it all together and for our wonderful instructors. I would also like to thank my fellow Hum classmates who brought so much to our classes and to our outings.

Simon Limbert, Hum stream

Thank you to everyone who participated this year for creating a community that really Hummmmed!
I wish you lives filled with joy.

Lisa David, Hum stream

Dear Hum Graduating Class,

It's been a pleasure welcoming you at the Museum of Vancouver (MOV) over this school year, both online and in person. Each MOV education staff who worked with you is humbled by the meaningful conversations we had in each exhibition.

Through the virtual tour of *c̓əsnaʔəm, the City Before the City*, we engaged in sensitive topics such as the impact of colonization and how to move forward in the decolonization process. When you visited *A Seat at the Table* on site, we discussed the challenges faced by Chinese immigrants, as well as their resilience.

We have all been very impressed by your engagement in these subjects and your willingness to be part of a broader reflection on who we are as a diverse community, our shared history, and our path forward to a better and more inclusive future. Thanks for sharing this learning experience with us, the MOV Education staff wishes you all the best in your future endeavors!

Bérangère Descamps, Virtual Museum of Vancouver field trip: Tour of *c̓əsnaʔəm: The City Before the City*

Thank you so much Margot, Paul, Mannat, Claire and all the staff and Hum students
who participated in the 2021 and 2022 HUM classes.

What a great year with tours, reading, teaching, writing and personal interactions.

It is impressive how very talented each person is and how much their knowledge contributed to each class in
some way or another, by assisting me in understanding the content we were learning.

What a special group we all are. Hurray for us!

It has been a pleasure to be in this class of knowledgeable, literate and fluent individuals.

Thank you all for visiting me in my Zoom cubby twice a week.

Have a great summer and may the open-minded HUM force be with you ALL.

See you on the flip side.

Cher H., Hum stream

I wish you the best and hope you continue to let your creativity fly! The world needs more of that.

Nilum Panesar, Hum volunteer

To my fellow classmates,

Thank you for your thoughtful insights and wonderful assignments. It was so nice to meet you face to face
during the mural and Chinatown tours. I wish you all the best in your future endeavours.

Antonietta Gesualdi, Hum stream

Thank you so much for a wonderful semester together! It was a pleasure to get to spend time learning along-
side you each week. I am grateful that while we were not able to meet together in person, meeting online al-
lowed me to join you from Toronto. I hope you all have a great summer!!

Kelsi Barkway, Sociology: “All that you tap, tracks you...the ethics of algorithms in the age of big data:
on big data, artificial intelligence and surveillance capitalism” with Paul Woodhouse.

I wish all the best to all the people of HUM in their group and individual studies.
It has been a real pleasure to join so many amazing people who are interested in
learning more about the world outside our own experiences.
Stay curious!

Calla Jamieson, Writing stream

To students and all participants in the class, many thanks for your active attention and interventions, for your thoughtfulness and care. Enjoy the journey and the company.

Best wishes,

Beverly Lemire, Material Culture, History, Women and Gender Studies:
“Criss-crossing the world through history: exploring material culture and craft as changemaking”

I wish you all the best in your future endeavours.

NG, Hin Nin Hinny, Hum stream

Thanks so much to the UBC HUM staff and all the instructors who shared their knowledge and brilliance with us in these lectures and field trips.

Also, thanks to us for beginning to penetrate the COVID barriers and providing each other with much needed company both online and in person, but in-person field trips were my favourite events.

See you in the fall.

Gilles Cyrenne, Hum stream

Sending all HUM students, staff and faculty
my sincerest congratulations for all you've accomplished this year!
Under difficult COVID circumstances you have persevered and prospered.
Well done & again, congratulations!

Jody in the Yukon on behalf of the Butler family, long-time Hum supporters

With all of you, who wouldn't be touched and changed, deeply, subtly, verdantly? I have such respect for each of you—participants, volunteers, teachers, supporters, colleagues and friends—who have weathered this year with tenacity, grace and enthusiasm. You just shine. It's been an honour, and I wish you well, always.

Margot Leigh Butler, Academic Director; “Touching Changes Orientation” with Lisa Prins; Cultural Studies: “Representing raindrops”; Critical Indigenous Studies: “A knock at the door”; Critical Indigenous Studies and Cultural Studies: “Skindigenous...and writing otherwise”; Cultural Studies: “We write to taste life twice, in the moment and in retrospection”; Critical Indigenous Studies and Indigenous Sound Studies: Indigenous Futurisms; Critical Race Theory: “Intertwining Cultures: Musqueam, Chinese, Canadian and Youth”; Art and Activism: “There was a time when drawing and writing and listening and making were not separated for you...” with Claire Matthews; Writing and Publishing: “Touch here to open door: practising consent in writing and publishing” with Paul Woodhouse and Claire Matthews; Sociology and Cultural Studies: “The philosophers have only interpreted the world, in various ways. The point, however, is to change it” with Paul Woodhouse.

TRIBUTES

REMEMBERING ROBYN LIVINGSTONE

“Turn the pages, tune in the ages”

Tall, dark and handsome, Robyn was everywhere at once. Quicksilver—silver, liquid—he urged us toward buoyant futures, tailored: hey, did you hear about this concert you might like, about a poetry reading by kindred spirits, HomeGround at Oppenheimer Park, free festivals to dance at this week and next, protests that matter, thought-provoking lectures, unmissable plays. And Robyn hinged us to these marvelous lively emanations through sleight of hand: he'd inevitably ALWAYS have that flyer or poster to put into your hot little hand. And, if I could go, I'd see Robyn there, volunteering, helping to make these things that mattered, happen. Rockin' Robyn Livingstone in his baseball hat and vibrating striped pullover didn't stand still for long, yet he was always present, involved, considerate, reflecting in person and through his writing...and boy could he ever write, and write and write and publish he did...in many genres, with incisive insights, reflections and deep personal feelings revealed, peeled and offered to us. This passage is from his most recent recognized prose-poem, “Beyond Belief,” which won Honourable Mention at the 2021 Sandy Cameron Memorial Writing Contest:

“Something to be told of the Glories, yet untold, hidden, magnificent; Turn the pages, tune in the ages, submitting reckless dreams of yore; Move a mountain, trans-fixed, keep counting on reeking havoc; Foretell my fortune within the stars, parameters holding affirmed; Dig in, entrenched, then advance facing lock, stock and barrel; Rolling, tumbling, shakedbakedfried – you'll not be denied.... Faking high emotions that are deep within you, your gold as distant as the searing, shining, warming, growing Sun rising high inside you, and yet (as of now) totally and utterly beyond belief.”

Robyn was tuned in, and for ages Hum’s DTES/UBC programme was on his dial. What a gift he was, and how we will miss him. Sadly and hopefully and respectfully, I share Robyn’s words from a dozen years ago, toward forever: “I now rest in stillness, a completing state of heavenly bliss.” Rockin’ Robyn Livingstone, 2010.



REMEMBERING JOAN MORELLI

“When times are bad, I don’t give in/
That’s when imagination takes a spin.” Joan Morelli, 2012.

We knew Joan best as a writer, a captivating orator who valued every word that flowed from her keen awareness to her pen to her lips and into our listening ears.

She wrote what she believed, sometimes with a wry smile underneath and claimed her space through deeply committed activism, indomitable performance at community readings, and regal ever-presence.

She was involved with Hum across a span of decades, a participant in Writing 101 and Writing 201 at UBC and a member of the Wednesday Women’s Writing Group at the Downtown Eastside Women’s Centre (DEWC), guided by Maureen Phillips and Mandy Catron. In this photo at DEWC, she’s our militant mother, surrounded by her writing companions. We will truly miss Joan, how she grounded us and freed us up, too.

Imagination

JOAN MORELLI, People, Power, Knowledge +
Place, Hum Publication, 2012

“When times are bad, I don’t give in
That’s when imagination takes a spin.

Traveling mountain range, wide flat plains
Soaring planes, comfortable trains
Then fancy hotels, cruise ships at ease
On land or calm and tempestuous seas

Recalling things I loathe or love
Floating on air so high above
Mundane harsh world of pain
At arms length, down the drain.



But when the sun shines and I'm not blue
Writing or reading are important too
Sharing our experiences with the world
Both their and out hopes are unfurled

Fairy tales when we're small
Promising so much for us all
The voice of logic has its place
But writing and reading do more for the human race!
Lifting us above the dull humdrum
Energizing us, whether in comfort or slum.

We can't all be rich, athletic, or tall
Yet special is a word that fits us all

A Don Quixote I'd much rather be
Ruthless magnate is just not me.

As long as I do my level best
I'll pass any knocks or test.
When it seems we can't go on
Is just the time to be really strong.

A line from a Hymn says:
Give us strength that cannot seek
By deed or thought to hurt the weak
That under thee we may possess
Man's strength to comfort man's distress.

When we read other writer's experiences,
We recognize our own.

ACKNOWLEDGEMENTS

Hum gathers, with gratitude, on the unceded, ancestral, traditional territory of the hən'q'əmin'əm'-speaking xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and sə̱ḻíwətaʔɬ (Tsleil-Waututh) Nations (Vancouver), and in the fall term, also on the territory of the Papaschase and the Métis Nation in ḌΓ^n'b̲ ḌΓ^n'b̲ Δb̲ / amiskwacîwâskahikan (Edmonton), Treaty 6 territory. We deeply appreciate all of the folks who supported the Programme during the 2021–22 academic year!

MEMBERS OF THE HUM STEERING COMMITTEE

The Steering Committee guides all aspects of the Programme. Everyone who has taken a Hum course since it started in 1998, and for whom we have a current email address, is invited to each Steering Committee meeting held in the Downtown Eastside, Downtown South, and this year, online.

DOWNTOWN EASTSIDE, DOWNTOWN SOUTH AND VANCOUVER COMMUNITIES

This year, we worked from a distance with our DTES/South colleagues and friends: Carnegie Centre staff Rika Uto, Beverly Walker, Margaret Massingale, Terence Lui; PaulR Taylor (Carnegie Newsletter); Vancouver Public Library (VPL) Carnegie Branch and nēčaʔmat ct Strathcona Branch; Downtown Eastside Women's Centre; Sheway/Crabtree Corner Family Resource Centre; The Vancouver Recovery Club; The Gathering Place; and Dr. Peter Centre. Regular monthly online meetings of the Downtown Eastside Literacy Roundtable, coordinated by William Booth, brought together members from literacy programmes held in the DTES by professionals from Vancouver Community College, Simon Fraser University, VPL, Carnegie Community Centre, Carnegie Library, Capilano University, UBC Learning Exchange, Vancouver School Board and more. Nicholas Harrison (Nesters Market).

UNIVERSITY OF BRITISH COLUMBIA

Dean of Arts Gage Averill; Associate Dean Siobhan McPhee; Faculty of Arts staff Gerald Vanderwoude, Elizabeth Busch, Jessie Tang, Brian Lee, Betty Wong, Barry Yee, Ginger Dhamrait, Eri Yoshida and Silva Kraal; Emma Novotny (Arts Communications); Marilyn Wiles and Simone Doust (Arts Development); Lenny Mah and Gary Andraza (Arts Instructional Support and Information Technology [Arts ISIT]); Alia Abu-Sharife (Bookstore); Ricky Sung (Carding Office); Christine Saunders (Recreation); Nancy Cook and Jessica Krekhno (Science 101); Dr. Bernard Perley, Connie Wintels and Sierra Stonechild (Institute for Critical Indigenous Studies); Ryanne James and Christine Wasiak (First Nations House of Learning); Rahim Rajan and Chef Karen (The Delly).

TEACHERS

Margot Leigh Butler (Hum and Associate, Institute for Critical Indigenous Studies, UBC); Lisa Prins (Hum 101 Program Coordinator, U of A); Celina Loyer (Aboriginal Education Programmer at Musée Héritage Museum); Heather Hatch (Haida filmmaker); Beverly Lemire (History and Classics, U of A); Charlotte Chang (Education Programs Officer, Museum of Vancouver) and Bérangère Descamps (Education Programs Manager, Museum of

Vancouver); Mpoe Mogale (Artist and Dancer) and Sue-Shane Tsomondo (Poet); Alasdair Butcher (Vancouver DeTours); Mathew Arthur (Gender, Sexuality and Women's Studies Graduate Program, SFU); Naomi McIlwraith (Educator, Poet, and Essayist); Paul Woodhouse (Hum); Kelsi Barkway (Postdoctoral Fellow, University of Toronto); Reuben Jentink (Education Graduate Program, SFU); Christina Hendricks (Philosophy and the Centre for Teaching and Learning Technologies [CTLT]; Siobhán McPhee (Associate Dean of Equity, Innovation and Strategy, and Geography, UBC); Tiffany Muller Myrdahl (Urban Studies and the Department of Gender, Sexuality and Women's Studies, SFU); Gage Averill (Dean of Arts and School of Music, UBC); Kevin Spenst (Creative Writing, The Writer's Studio, SFU); D'Arcy Davis-Case (International Community Forestry Consultant and Activist); Sadira Rodrigues (Director/Curator at Sunshine Coast Arts Council, and Founder of Coppermoss Retreat, Sechelt); M. Simon Levin (Artist and Founder of Coppermoss Retreat, Sechelt); Dr. Bernard Perley (Institute for Critical Indigenous Studies, UBC); Claire Matthews (Hum); Susan Rome (School Programs Coordinator, Vancouver Art Gallery); John Atkin (Civic Historian, Author and Heritage Consultant); Marisa Grizenko (Reviews Editor at *EVENT Magazine* and Author of *Plain Pleasures Newsletter*); Thomas Kemple (Sociology, UBC); Stanley Chia (Program Assistant and Museum Interpreter, Museum of Vancouver).

FACULTY AND STAFF

Dr. Margot Leigh Butler (Academic Director), Paul Woodhouse (Programme Coordinator), Claire Matthews (Writing Coordinator), Reuben Jentink (Writing Coordinator, summer 2021), Mannat Sidhu and Shalon Sims (WorkLearn Programme Assistants). In the fall term, we worked with our colleagues at the Hum Programme at the University of Alberta: Lisa Prins (Coordinator), Kelsi Barkway, Bonita Bohnet and Jay Friesen.

SPECIAL THANKS

Hum's kind donors Gerald Ma, Kelsey and Jody Croft, and Maria and Antonietta Gesualdi (Hum alumna); Hum's Faculty Advisory Committee members Daniel Heath Justice, Thomas Kemple and Sylvia Berryman; the cross-Canada Coordinators/Directors of Hum's sister programmes: Lisa Prins (Humanities 101, U of A), Christina van Barneveld (Humanities 101, Lakehead University, Thunder Bay), Becky Cory (University 101, University of Victoria), Linda Rodenburg (Humanities 101, Orillia, Ontario), Melissa Ricci (Discovery Program, McMaster University, Hamilton), Peter Naylor (Discovery University, Ottawa Mission, Ottawa), Amber Ashton (Humanities 101, Trent University, Durham), Joanne McKay-Bennett (University in the Community (Innis College, University of Toronto) and Wendy Terry (The Workers' Educational Association of Canada [Toronto]), Trish Van Katwyk (Humanities 101, University of Waterloo), Dawn Tracey Brandes (Halifax Humanities 101); William Booth and the DTES Literacy Roundtable; Sheila Giffen, Sandra Dixon, Terry Woodhouse; Lisa Harris, Jody Butler Walker, Zoe/Nathan/Rob Walker, John Down, Joe Giuliano, Dale Stenning, Lidija Martinović Rekert, Betti Marenko and Mrs. Marie Elliott.

COVER ARTWORK INSTALLATION

Margot Leigh Butler

GRADUATING PARTICIPANTS

Fall term

UBC

A.

Anna Smith

Antonietta Gesualdi

Calla Jamieson

Cher H.

Chris Marquis

Cindy QT

Claude F. Ranville

Dan Wilson

Eva Watterson

Ghia Aweida

Isaac White

Joanna Cavalcante

Joel Kumar

Kimberley Marida Hurrell

Lisa David

NG, Hin Nin Hinny

PaulR Taylor

Raul A Castillo Rios

Rob Watt

Robert Dith

Simeon Tong

Simon Limbert

Shahla Masoumnejad

U of A

Ailyn Peria
Bill Neis
Donna Mackey
Edwin Silang
Ian Young
Jennie Lewin
Leif Gregersen
Lien Tiet
MariaFrancia Sanorjo
Randy Siemens
Shane Lee
Sherien Lo
Susan Siemens
Yael Neville

Spring Term

UBC

A.

Anna Smith
Antonietta Gesualdi
Calla Jamieson
Cher H.
Chris Marquis
Cindy QT
Claude F. Ranville
Dan Wilson
Eva Watterson
Ghia Aweida
Gilles Cyrenne
Isaac White
Joanna Cavalcante
Jo Begin
Joel Kumar
John Phillip Fraser
José De la Torre
Kimberley Marida Hurrell
Lisa David
NG, Hin Nin Hinny
PaulR Taylor
Raul A Castillo Rios
Simeon Tong
Simon Limbert
Shahla Masoumnejad
Willie Li
Wilson Liang

COURSE OUTLINES FOR HUM AND WRITING STREAMS, 2021-22

“All that you touch you change. All that you change, changes you.” —Octavia E. Butler

Part 1: Touching Changes

Sept. 28, 2021: “Orientation” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC, and Lisa Prins, Hum 101 Coordinator, U of A, and collective member of the Walls to Bridges (W2B) program at the Edmonton Institution for Women federal prison (12).

Oct. 5: Critical Indigenous Studies: “A Knock at the Door:” on Indian residential schools, the Canadian Truth and Reconciliation movement in Turtle Island, Indigenous resurgence and three key declarations of global rights and respect for Indigenous people, with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC, and Hum alumna Vivian Bomber (Six Nations of the Grand River, Haudenosaunee Territory, Cayuga Nation) (17).

Oct. 7: Critical Indigenous Studies: “A Knock at the Door” tutorial, with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies, UBC (23).

Oct. 12: Critical Indigenous Studies, Anthropology and Museum Studies: “All that museums took from Indigenous peoples, they changed, muted, estranged. Now listen deeply to First Nations to understand...and experience yourself changed” with Lisa Prins, Coordinator of Hum 101, University of Alberta, featuring Celina Loyer (Cree-Métis), Aboriginal Education Programmer at Musée Héritage Museum, St. Albert, Alberta; and the documentary film *Totem: The Return of the G'psgolox Pole to the Haisla people* (NFB) (24).

Oct. 14: Storytelling Workshop with Heather Hatch, Haida filmmaker who was born in Vancouver, raised in Edmonton and has lived in Skidegate, Haida Gwaii (26).

Oct. 19: Material Culture, History, Women and Gender Studies: “Criss-crossing the world through history: exploring material culture and craft as changemaking” with Beverly Lemire, History and Classics, University of Alberta (27).

Oct. 21: Virtual Field Trip: tour of c̓əsnaʔəm: the city before the city upon unceded, traditional, ancestral Musqueam territory, with Charlotte Chang and Bérangère Desscamps, Museum of Vancouver (29).

Oct. 26: Black Dance Studies: “Black Joy: Black Moves Matter” with poet Sue-Shane Tsomondo, poet, educator, book curator and creator of Sue’s Stokvel, and Mpoe Mogale, artist and dancer, researcher, community-builder, Swallow-a-Bicycle Theatre (30).

Oct. 28: Mount Pleasant mural tour in Vancouver with Alasdair Butcher, Founder and Tour Director, Vancouver DeTours; Outdoor public art tour in Edmonton with Lisa Prins, Coordinator of Hum 101, University of Alberta (31).

Part 2: *Catching raindrops in our hands*

Nov. 2 & 4: Cultural Studies: “Representing raindrops” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies (32).

Nov. 9: Affect Studies: “All the feels: Affect Studies and the power of touching/being touched” with Mathew Arthur, Gender, Sexuality and Women’s Studies, Simon Fraser University, PhD student (38).

Nov. 16 & 18: Sociology: “All that you tap, tracks you: the ethics of algorithms in the age of big data: on big data, artificial intelligence (AI) and surveillance capitalism” with Paul Woodhouse, Hum, and Kelsi Barkway, PhD Sociology and Post-Doctoral Fellow, University of Toronto (39).

Nov. 23: Poetry and Critical Indigenous Studies: “*kiyâm ~ Let It Be:*” How language changes our understanding and relationship to things, with Lisa Prins, Coordinator of Hum 101, University of Alberta, featuring Naomi McIlwraith, an educator, poet and essayist, with a mixed Cree, Ojibwe, Scottish and English inheritance (43).

Nov. 25: Poetry and Critical Indigenous Studies: “Poetry workshop” with Naomi McIlwraith, educator, poet and essayist, with a mixed Cree, Ojibwe, Scottish and English inheritance (44).

Nov. 30: Black Cultural Studies: Afrofuturism: “Collaging futures screening party” featuring an Octavia E. Butler interview, screenings of Kibwe Tavares’ *Jonah* (2013) and Wanuri Kahiu’s *Pumzi* (2009) plus images by Kenyan Afrofuturist artist Wangechi Mutu with Reuben Jentink, Education Graduate Program, Simon Fraser University (45).

Dec. 2: Critical Indigenous Studies and Indigenous Sound Studies: Indigenous Futurisms: “Collaging futures screening party” featuring *The 6th World* by Nanobah Becker (Diné) (2012), music videos by Inuit throat singing duo PIQSIQ and opera by Jeremy Dutcher (Wolastoq First Nation) with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies (47).

Dec. 7: End of term online celebration of all our changes (48).

Part 3: The only lasting truth is change

Jan. 11 & 13, 2022: Critical Indigenous Studies and Cultural Studies: “Skindigenous...and writing otherwise” and “We write to taste life twice, in the moment and in retrospection” (wrote Anaïs Nin) with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies (61).

Jan. 18: Philosophy and Education: “Teaching and learning with radical hope” with Christina Hendricks, Philosophy and CCTLT (Centre for Teaching and Learning Technologies), UBC (66).

Jan. 20: Geography and Education: “Getting in touch through digital literacy” with Siobhán McPhee, Associate Dean of Equity, Innovation & Strategy, and Geography Department, UBC (71).

Jan. 25: Geography and Community Activism: “Shaping cities that work for ALL of us, not just the wealthy, and not just humans!” with Tiffany Muller Myrdahl, Urban Studies and the Department of Gender, Sexuality and Women’s Studies, Simon Fraser University (72).

Jan. 27: Cultural Studies and Community Activism: “My Vancouver includes the Downtown Eastside:” student-led walking tour of DTES places of personal significance with Paul Woodhouse, Hum (75).

Feb. 1: Music and Sound Studies: “Sound as touch: all that is sounded changes the world” with Gage Averill, Dean of Arts and School of Music, UBC (76).

Feb. 3: Poetry: “Sounding stories” with Kevin Spenst, Creative Writing, The Writer’s Studio, SFU (78).

Feb. 8: Forestry: “Where we walk becomes the path” with D’Arcy Davis-Case, international community forestry consultant and activist (80).

Feb. 10: HR McMillan Space Centre: Screening of *Birth of Planet Earth* inside the Planetarium theatre (90).

Feb. 15: Art, Ecology and Race: “Staying with the trouble” with Sadira Rodrigues, Director/Curator at Sunshine Coast Arts Council, Sechelt, shíshálh Nation (91).

Feb. 17: Art and Ecology: “My ~~Messy~~ mossy Sense of Place: Site specificity, Spatial poetics and Environmental art” with M. Simon Levin, Coppermoss Retreat, tewankw, shíshálh Nation, Sunshine Coast (94).

Part 4: Touching ways

March 1: First Nations and Endangered Languages and Cartooning: “My Having Reservations cartoons are... oriented toward the Native experience in colonial America: How do we deal with that sense that, our languages, our cultures, our territories are under constant assault?” with Dr. Bernard Perley (Maliseet from NeGoot-Gook [Tobique] First Nation), Institute for Critical Indigenous Studies, UBC (96).

March 3: Writing and Publishing: “Touch here to open door: practising consent in writing and publishing” with Margot Leigh Butler, Paul Woodhouse and Claire Matthews, Hum (98).

March 8: Art and Activism: “Soul Power & Growing Freedom” with Susan Rome, Vancouver Art Gallery (99).

March 10: Art and Activism: “There was a time when drawing and writing and listening and making were not separated for you” with Margot Leigh Butler and Claire Matthews, Hum (100).

March 15: Critical Race Theory: “Intertwining Cultures: Musqueam, Chinese, Canadian and Youth” with Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies (101).

March 17: History and Asian Studies: “Walking the talk in the historic laneways of Chinatown” with John Atkin, civic historian, author and heritage consultant, and a regular tour guide for the DTES Heart of the City festival (105).

March 22: Creative and Critical Writing: “Reviewing books for plain pleasure” with Marisa Grizenko, Reviews Editor at *EVENT Magazine*, writer, author of *Plain Pleasures*, a monthly newsletter of book reviews (106).

March 24: Creative and Critical Writing: “Does all that you read impress you? Learning informal and formal techniques for reviewing books” with Claire Matthews, Writing Coordinator, Hum (107).

March 29: Sociology: “Reading The Manifesto with our foreheads touching” with Tom Kemple, Sociology, UBC (108).

March 31: Sociology and Cultural Studies: “The philosophers have only interpreted the world, in various ways. The point, however, is to change it.” with Paul Woodhouse, Programme Coordinator, Hum, and Margot Leigh Butler, Hum and Associate, Institute for Critical Indigenous Studies (113).

April 5: Creative Writing: “When one medium of art tries to relate to another medium, it’s called ekphrasis... but what if everything is related to everything else?” with Claire Matthews, Writing Coordinator, Hum (114).

April 7: Asian Studies: “*A Seat at the Table: Chinese Immigration in British Columbia*” with Stanley Chia, Museum of Vancouver (115).

June 8: Graduation Ceremony.

Hum 2021-22 is inspired
by Octavia E. Butler's words:

*“All that you touch, you change.
All that you change, changes you.”*



HUM (HUMANITIES 101 COMMUNITY PROGRAMME)
DOWNTOWN EASTSIDE/SOUTH & FACULTY OF ARTS
#270 Buchanan E, 1866 Main Mall, University of British Columbia
on the traditional, ancestral, unceded territory of the hənqəminəm̄
speaking xʷməθkʷəy̓əm (Musqueam) people
Vancouver, B.C. Canada V6T 1Z1
604.822.0028 | h.u.m@ubc.ca | humanities101.arts.ubc.ca