

# HUMANITIES

BRIGHAM YOUNG UNIVERSITY COLLEGE OF HUMANITIES

SPRING 2021





# Humanity at Home



By Dean J. Scott Miller

IMAGINE THAT WE lived in a society, like the world of Ray Bradbury's *Fahrenheit 451*, where utilitarian thinking prevailed to such an extent that not only books but all artifacts of the humanities were outlawed. A special unit of "anti-hum" forces begins its systematic sweep of neighborhoods, and you have heard that they are soon to arrive on your doorstep, ready to burn anything that smacks of the humanities and arrest you for its possession. When that team arrives at your home, what evidences would they find? Would you be in danger?

I was recently helping with the disposition of goods left behind in the home of a dear colleague who just passed away. His was a modest home, nothing palatial about its architecture, yet from the front door to the back corner of a basement closet it was filled with evidence of a life devoted to art, music, sculpture, travel, great thoughts, good food, gardening, conversation, and

more. Books lined the walls of nearly every room in the house. I marveled at the bounty of human achievement represented by the contents of his home that belied the quip Todd Britsch, former dean of the College, was known to make on occasion: "An education in the humanities prepares you to enjoy things you will never be able to afford!" My colleague lived a rich home life, not through possessing a host of rare art works, but, rather, by the particular blessing experienced—in this era of mechanical and digital reproduction—of being able to seek out and surround himself with the highest of human accomplishment.

"*Brothers and sisters, whatever is true, whatever is honorable, whatever is right,*

*whatever is pure, whatever is lovely, whatever is commendable, if there is any excellence and if anything worthy of praise, think about these things.*"<sup>1</sup> When we engage in the quest alluded to in Paul's admonition, it changes us for the better. A life led in the manner of my colleague, devoted to the virtuous, the lovely, the praiseworthy, the well-reported, is both satisfying and edifying because, as we familiarize ourselves with the greatest works of humanity, we cannot help but share that remarkable heritage with those we love and those around us. Such edification is not confined to the world of art or books, but points toward a revolution and enhancement of the very nature of human interaction and personal development.

An education in the humanities can enrich the quality of everyday life, even in difficult times. For example, although she is Italian-American and we tend to enjoy a Mediterranean diet, my wife, who uses the humanities every day, may respond to a mundane question—"What should we fix for dinner?"—by choosing to break out of our comfort zone, scrambling through cookbooks collected over decades. Once she settles on a cuisine—say, Korean food—

and a menu—chicken stew—the adventure really begins, filling the kitchen with the pungent, pleasant aroma and tactile pleasure of cutting fresh ginger root, adding sesame oil to the broth, and boiling the rice cakes. While we cook, she quotes the late Edna Lewis, granddaughter of a freed slave and authority on Southern cuisine: "One of the greatest pleasures of my life has been that I have never stopped learning about good cooking and good food."<sup>2</sup> When everything is prepared, we sit to sup

and reflect upon some of our favorite meals eaten in Asia, followed later by some time online looking into the history of Korean food and learning more about contemporary Korean fusion chefs. (On other days, we order takeout and talk about how our children are doing out in the wider world.)

How can we use the humanities to translate the contents of our home into something that enriches our lives and the human condition? What media do we choose to bring into our home (and how do we select it)? What technology do we employ (and, as we acquire the latest gadget, are we thinking about *who assembled it* as well as the genius who invented it)? How do we choose and use the flood of information that comes into our home (and are we able to verify it and understand its rhetorical context)? How did we choose our home in the first place, and how do we furnish and decorate it? How does our study of the humanities add value to the way we approach and cherish family stories and foster the use of narrative, poetry, and other verbal skills at home? What value do our cultural discoveries bring into our homes?

Like *nation* or *state*, home is an idea, a construct that derives power from communal imagination. Since the humanities invite us to imagine the best of humankind, home can reflect some of our highest ideals, personally and as a species. It is a place that is magnified by all the humanity we bring to it.

1. Philippians 4:8, *New American Standard Bible translation*.

2. Edna Lewis, *In Pursuit of Flavor* (A. A. Knopf, 2013), page 7.







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# HUMANITIES AT HOME

*We wanted to hear about how your education in the College of Humanities has helped you persevere in all aspects of your life and how you have applied your study of humanities in your home. Here's what you shared with us.*



## READER RESPONSE TO HUMANITIES MAGAZINE

Want more thought-provoking discussion with fellow BYU Humanities alums? Connect with us between issues of *Humanities* on social media!



The views and opinions expressed here are those of the authors and do not necessarily represent the faculty, administration, or staff of the BYU College of Humanities. Submissions may be edited for length, grammar, appropriateness, and clarity.

**HUMANITIES CREATED THE** beginning of a lifelong love of learning for me. My role as a wife and mother, my career in sales and HR, and my service in the Church have all been improved because of my choice to study humanities. I am empathetic, an incluser of others, a listener, and a curious individual. I am not sure if I chose humanities or humanities chose me. Either way, it has served me well for the last 30 years of my life.

**FOLLOWING BYU,** I received a MA and PhD in medieval studies at the University of Toronto's Centre for Medieval Studies. I have been employed for 35 years since then in teaching history and medieval studies. I also have written over 20 books and more than 80 articles on medieval history. I can say that none of this would have been possible without my BYU education in humanities.

**HUMANITIES IS MY** daily bread, both metaphorically and literally. I teach the humanities in my job, but the humanities are also a good deal of what makes me get up in the morning. What would life be without art, literature, film? It would certainly be less interesting.

**I HAVE SEVERAL** degrees in both the sciences and the humanities and have had a long career in the military and public service. I have found that my humanities education as a French literature major at BYU has been foundational to nearly all the professional and personal success I have enjoyed. It was the humanities that taught me critical thinking. It was the humanities that taught me how to effectively communicate verbally

and in writing. It was the humanities that taught me to be open to new ideas, to new possibilities, and to be able to embrace, value, and see commonality in differences. It was the humanities that refined my ability to empathize with others and taught me to value and respect all my fellow mortal sojourners. The humanities taught me to have an attitude of generosity, gratitude, and kindness in my interactions with others.

**HUMANITIES TAUGHT ME** to think about and approach problems I encounter differently. I am better able to practice critical thinking and form valid, coherent arguments. This has influenced the way I teach my children to think about and analyze information as they form their own opinions.

**I AM NOW** pursuing a PhD in international education policy, and my English degree has been crucial on my journey to this point and in helping me write my dissertation. The humanities helped me learn how to critically evaluate, consider alternate perspectives, and care about people.

**I CHOSE TO** be a full-time homemaker after graduation. The humanities course of study not only informed me, but enriched our home and the eight people within it. We all engage in music, art, expression of ideas, history, foreign language, and travel. It is a delight to see these same valuable topics being emphasized in our children's homes.

My future father-in-law often asked me "what in the world are you going to do with a humanities degree?" My answer to him today is "plenty!"

**MY EDUCATION IN** humanities taught me how to be a human being. It gave me the "why," which has helped me persevere through all areas of my life.

**MY HUMANITIES STUDIES** solidified in me a deep and lasting love for great works of literature, music, and art from many different

## SPRING 2021

### TIMELINE

#### NOVEMBER

Trevor Noah featured the College's Short Story Dispensers on his Daily Show.

Linguistics professor Daniel Dewey received the annual Barker Lectureship, an award given in honor of

renowned scholar and former chairman of BYU's Language Department, Dr. James L. Barker.

Dr. Valerie Hegstrom presented the annual Phi Kappa Phi Distinguished Faculty Lecture.

The Humanities Center sponsored a student contest titled "Humanities and Social Justice."

#### DECEMBER

Professor of English and founding director of the Humanities Center Matthew

Wickman spoke on how to thrive spiritually during difficult times at a campus devotional.

#### JANUARY

The Center for Language Studies offered the first software localization class

on campus, expanding this fast-growing minor.

The third Short Story Dispenser arrived on campus and began making its tour around various campus cafes.

BYU's Office of Digital Humanities teamed up

with Digital Matters at the University of Utah to extend a guest lecturer invitation to Julia Flanders, who serves as the director of the Digital Scholarship Group in the Northeastern University Library, the

director of the Women Writers Project (WWP), and editor in chief of *Digital Humanities Quarterly*.

French literature professor Marc Olivier made a splash with his book *Household Horror: Cinematic Fear*



cultures, which has consistently enriched my life and lifted my spirit over the years. I believe that because of my humanities studies, I am much more aware that I am a member of a global family that, while culturally diverse and holding many perspectives and traditions different from those I am accustomed to, shares fundamental values and hopes common to most of humanity, such as love of family, appreciation of beauty in its many forms, and a longing to live a useful, fulfilling life in peace with the neighbors. Finally, my studies helped me develop my critical-thinking skills, which has, I think, given me advantages in finding and keeping employment and in navigating the often ideologically hazardous paths of life.

**SOMETHING I LEARNED** specifically from humanities is trying to understand the reason behind why people say or do what they do. What are their motives and intentions, and what is their background or values that shape their ideas and words? When I try to apply this thinking in business communications and conversations, I am better able to understand the actual message others are trying to communicate.

**I WISH** I had more time to write an essay about this, but my humanities degree has proved a fountain to which I frequently (though still not often enough) return.

**A SURPRISING USE** of my humanities education has been the qualification that it has given me to teach the Introduction to Interdisciplinary Studies course at the university that I am employed with in addition to my normal job as a course designer. I don't often get to design humanities courses for online audiences, but my perspective in crossing different disciplinary focuses has been useful.

**WHAT I GLEANED** from my BYU education was the joy of learning—I was 57 years of age when I graduated. I would

retire from my profession at 65—so I did not change what I was doing for employment—but my life was greatly enriched. Then I served a mission at 65 years of age. Even though I received my degree late in life, I believe what I (we) learn is something we take with us into the eternities.

**DR. BASSETT TOLD** us that a humanities degree was good for nothing. As a humanities major, I always had that in the back of my mind. What he didn't know was that I would end up homeschooling my children in the humanities for 17 years. When my kids went to BYU they always took humanities classes their first semester. I cherish my education and all I learned. I would do it again and again! I wish I could have told Dr. Bassett that my education, though not improved by intense, more specific study, was fantastic for my

life's path. Thank you to the excellent teachers and college!

**I FEEL IT** has helped me in many ways, including living a meaningful and conscientious life. It has helped me understand people, cultures, and ideas better. It has helped me to choose employment that I enjoy and which is meaningful to me, and helped me decide how to spend my time as well as align other priorities. I'm very grateful for the opportunity to have gained a humanities degree.

**MY STUDY OF** language has been helpful as I have engaged with immigrants in my community. I also serve as Relief Society president and I have a better understanding of those who I help with welfare and with those who are from different cultures because of my studies.



## CROSSWORD SOLUTIONS

**DOWN**  
1. Hold 2. Brie 3. Less 4. Lope 5. Makeup 6. Riots 7. MML 8. A to 9. Cob 10. Embalm 11. Gossip 12. Gateau 20. Rte 22. Ars 24. Hoe 26. Sow 27. Try 28. Ram 29. ELO 31. NT 32. Cue 33. Air 37. UNT 38. NEA 39. Tag 41. RAI 42. Alp 43. Coo 44. Eon 46. Lee 48. Hie 49. Elates 50. Reruns 51. Islets 52. Sherpa 53. LOL 56. Cheer 59. As if 60. Mall 61. Amis 62. Nea 64. Eco 65. Arp 66. Gee

**ACROSS**  
1. HBLL 5. Mr Mac 10. Egg 13. Oreo 14. Aim To 15. MOA 16. LISP 17. Kolob 18. BST 19. Deseret 21. Asea 23. Tush 25. Liar 26. Streep 30. On-campus 34. Oral 35. Etni 36. Wymount 40. Terrace 45. Neal 47. Alou 48. Heritage 52. Slipon 54. Iles 55. Echo 57. Earl 58. Helaman 63. Tue 64. Eager 67. Same 68. Ent 69. Creep 70. Iila 71. sss 72. Opera 73. FLSP

and the Secret Life of Everyday Objects, garnering him a series editor position for a new series, Icons of Horror.

### FEBRUARY

College of Humanities alumna Lori Fuller Sosa received an

editing scholarship sponsored by ACES: The Society for Editing.

### MARCH

English professors Jarica Watts, Leslee Thorne-Murphy, Juliana Chapman, and Department Secretary

Tessa Hauglid joined together to host the annual Women in Academia Panel. The event was recently renamed the Brandie R. Siegfried Women in Academia panel in honor of the late Dr. Siegfried and her work providing women

faculty members with parental leave after having a child. The purpose of the panel is to connect students with women in the English Department and give students the opportunity to ask questions about

potential university careers.

### APRIL

Bahira Sherif Trask, a University of Delaware professor of human development and family sciences, presented her research to members of the Global

Women's Studies (GWS) minor at the GWS Colloquium.

Professors nominated graduate students for Graduate Appreciation Week, which occurs the first week of April every year. The purpose of the week

is to emphasize the contributions, impact, and value of graduate and professional students on campuses throughout the United States.





NoteBook



# HUMAN ZOOM MOMENTS

YOU FORGOT TO take the trash out and you can hear the dump truck coming down the street, leaving you with the split-second decision to either frantically jump up from your video call or deal with another week's worth of trash in your trash can. Your newborn is crying in the other room, hungry for both food and attention. You accidentally left yourself unmuted. You're trying to check your phone, keeping it just barely out of sight of your camera. You accidentally sent that chat message about how boring your meeting is to the entire group chat instead of just to your empathetic friend. Your Wi-Fi decided to go slow and now you're stuck reconnecting or, even worse, frozen on your screen. You have another commitment right after this one, but your hair needs doing, your teeth need brushing, and somehow you've managed to sneak your pajama pants into 10,764 meetings in a row because if no one can see your plaid pajama-clad legs when you're on zoom, it doesn't count, right?

We've been there. You've probably been there too. If you have used Zoom in any capacity whatsoever, you know those moments. If you haven't had one yourself, surely you've witnessed them from the other end of the Zoom call. Although social distancing may require, well, distancing ourselves from others, the "human" moments of Zoom can also help remind us of what really matters—the humans on the other end of the call. Despite our world appearing different than it may have a year ago, the need for human connection has never been greater.

We can take advantage of opportunities that allow us, as acts of faith, to reach out to others, connect deeply with those around us, and by doing so, "succor the weak, lift up the hands which hang down, and strengthen the feeble knees"<sup>1</sup> of those who may need it most during unprecedented and unpredicted moments.

So here's to the human moments of Zoom. The ones that embarrass us, connect us, and remind us just how important the human part of humanity really is.

— SAGE W. BROWN (PUBLIC HEALTH, '20)

1. D&C 81:5

A woman with glasses and a brown jacket is on a Zoom call, with her hand raised as if to speak. The background shows a mountain range.

**Reconnecting...**

A man wearing a face mask and a patterned shirt is on a Zoom call, holding a baby. The background is a bright, indoor setting.



# home [HŌM/]

**noun.** the place where one lives permanently, especially as a member of a family or household.

THE IMPORTANCE OF the word “home” is evident in its versatile lexical categories: noun, adjective, verb, adverb, phrasal idiom, and compound morpheme. All of these parts of speech are represented in 350 occurrences of “home” throughout the collected works of William Shakespeare. Perhaps the most cogent and convincing noun usage is his “home of love” kenning in Sonnet 109:

*O, never say that I was false of heart,  
Though absence seem'd my flame to qualify;  
As easy might I from myself depart  
As from my soul which in thy breast doth lie:  
That is my home of love; if I have rang'd,  
Like him that travels I return again,  
Just to the time, not with the time exchang'd,  
So that myself bring water for my stain.  
Never believe though in my nature reign'd,  
All frailties that besiege all kinds of blood,  
That it could so preposterously be stained,  
To leave for nothing all thy sum of good;  
For nothing this wide universe I call,  
Save thou, my rose, in it thou art my all.<sup>1</sup>*

In an October 1870 letter to her cousin Perez Cowan, Emily Dickinson wrote a more succinct definition of “home” as a noun: “Home is the definition of God.”<sup>2</sup> Dickinson’s reciprocal characterization of Deity as “home” resonates with the spiritual anthem “Goin’ Home” that William Arms Fisher developed from the second movement of Dvorak’s ninth symphony. The 1922 lyrics include the divine role of family members and friends in our conception of “home” as an adverbial place to go:

*Goin’ home, goin’ home, I’m a goin’ home;  
Quiet-like, some still day, I’m jes’ goin’ home.  
It’s not far, jes’ close by,  
Through an open door;  
Work all done, care laid by,  
Goin’ to fear no more.  
Mother’s there ’spectin’ me,  
Father’s waitin’ too;  
Lots o’ folk gather’d there,  
All the friends I knew,  
All the friends I knew.  
Home, I’m goin’ home!<sup>3</sup>*

A Book of Mormon verse gives doctrinal support to the connotation of God as our home: “as soon as they are departed from this mortal body . . . the spirits of all men, whether they be good or evil, are taken home to that God who gave them life.”<sup>4</sup>

Among the hidden passages of his white-book waymarks, United Nations General Secretary Dag Hammarskjöld defines a similar quest for a particular homestead and expresses a deep longing for a specific dwelling place: “Hunger is my homestead in the land of passions. Hungering after communion, hungering after righteousness—a communion dwelling in righteousness and a righteousness won in communion. Only living can

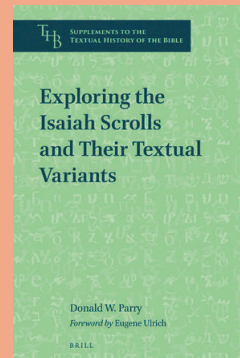
fulfill life’s craving. And this hunger is appeased simply because life sets up my unique existence as a bridge for others, a stone in the dwelling place of righteousness. Do not be afraid to let yourself live out your uniqueness—fully, but with good will. Do not compromise to buy communion, nor make convention a law instead of living righteously. Freedom and responsibility. Only these things matter, and those who shirk shall miss the path which could have been theirs forever.”<sup>5</sup>

One way or another, each of us has found a home as students and scholars in the humanities: semantically, socially, and spiritually. “Be it ever so humble, there’s no place like home.”<sup>6</sup>

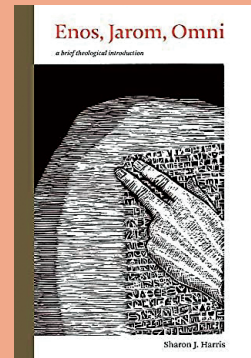
— CYNTHIA L. HALLEN, EMERITA ASSOCIATE PROFESSOR OF LINGUISTICS

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## FACULTY PUBLICATIONS



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PHOTO PROVIDED BY LUPITA HERRERA

# An Unexpected Journey

MANY STUDENTS HAVE adjusted their plans in the past year: where to live, how to study, even how to simply interact with other people. For students needing internships for work experience or graduation, their plans turned upside-down overnight due to the pandemic.

Gillian Walch, a senior majoring in English, never considered the possibility of interning remotely until March 2020 when the world went online. Walch interned with Future House Publishing in Provo during fall 2020, and despite not having a traditional internship, her experience was no less educational. “[My internship] gave me a lot of insight and it made me realize that publishing is exactly what I want to do with my career,” said Walch. “They gave me a lot of hands on experience, even though it was all remote.”

Although her internship originally dealt with marketing, Walch also had the opportunity to work with the editing team at Future House Publishing. The company even allowed her to edit a chapter of a book for publication, an opportunity that she might not have had if her internship had been in-person.

“Students are naturally pushed when they’re in a live-work context,” said Danny Damron, a College of Humanities internship coordinator. “[Students] are not getting that sort of opportunity as much, so we have had to make up the slack by reaching out in more personal ways than we have in the past, instead of relying on organic things that might come up.”

Abby Thatcher, a senior studying interdisciplinary humanities and English, works as a teaching assistant for Damron. As a mentor for students doing remote internships, Thatcher sees the struggles and successes of these students firsthand. “[Remote internships] require students to demonstrate greater initiative because if you don’t send that Slack message, you aren’t going to get that opportunity. If you don’t send that email, then communication for that day is never going to

happen because you’re in two entirely different places and sometimes even two different time zones. I think it helps [students] develop more fully as professionals.”

With many students changing their plans after the cancellation of international internships, domestic internship programs needed to adjust to meet the new and increasing demand of internship opportunities at home. “We’re certainly seeing a lot of domestic internships develop, and then even ones that are here on BYU campus,” said Thatcher. “We used to primarily serve international internships and now our focus has become much more domestic. So, still plenty to learn within the area.”

Ashley Best, a junior studying woodwind performance and minoring in French, also works as a TA for Dr. Damron. She said, “because we can’t do any foreign internships or international internships, it eliminates the factor of a lot of students doing those internships purely for the cultural experience and not necessarily to grow professionally. We kind of narrowed it down to people that are actually looking to have an experience that can really enhance their resume.”

Walch was particularly happy that her internship was remote, stating, “[since] it was an unpaid internship, I got to keep my normal job. I got to still do classes on the side. Also, I just got married. I didn’t want to go to a different state or, heaven forbid, a different country when I had just gotten married.”

“[The] biggest lesson [I] learned was flexibility. Mostly because, at least in the pandemic, [everything is] sort of up in the air, and you don’t know what you’re doing and the other people on the other side of the computer don’t know what they’re doing. And that’s okay. It takes flexibility and communication to achieve your common goal,” Walch said. “I’ve found something that I can actually do professionally. That was a really big takeaway, that it is possible to find something that you’re good at, even if it is remote.”

— MOLLY ODGEN WELCH (COMMUNICATIONS ’22)



# God, Crisis, & Narrative: A Vaster Kind of Humanities Education

THE GLOBAL PANDEMIC did not just isolate—“socially distance”—individuals and families. It also emptied classrooms, churches, movie theaters, concert halls, sporting arenas, and various businesses nationwide. In our BYU Humanities Center, it postponed and eventually canceled events both large and small. Not knowing how to respond, we sat on our hands for a couple months, then began planning virtual meetings, then took up some new, COVID-proof activities.

Podcasting is one of these. Our main series, *Faith and Imagination*, features people whose faith informs their life and work. One of our guests was Sarah Bachelard, an Australian theologian who in 2012 published the small, elegant book *Experiencing God in a Time of Crisis*. While it seems tailor-made for a pandemic, its purview is wider. For, in some form or other, crisis befalls everyone: “Very few of us (and perhaps ironically they are the unlucky ones) make it unwounded through life.”<sup>1</sup> What engages Bachelard is the question of what it means to encounter God—“an authentic, as opposed to a falsely consoling” God (13)—during these periods of personal, familial, or financial struggle.

How do we encounter God during moments of crisis? Bachelard enlists a provocative model for explaining and negotiating this question, one that appeals to a literature professor like me: the model of story, of narrative. Crisis, she observes, introduces “a break or a deep rupture in our

life . . . a before and a very different after” (47). It institutes a change of perspective and perhaps direction. What makes crises different from mere difficulties is that we merely endure the latter, whereas the former entail “suffering created by the collapse of meaning, by the loss of the story we knew and were able to tell of our lives. I thought my life was amounting to this, but now that has gone. Who am I, now that my marriage has ended, my child has left home, my job has disappeared, my faith has become empty, my body is breaking down?” (48–49). Our stories give us direction and purpose; they connect our pasts to our futures. In attacking our stories, then, crises corrode our deepest sense of identity and meaning.

Happily, for Bachelard, Christ is the ultimate narrative revisionist, one who is supremely adept at helping us understand where and why our stories failed us and how to build new ones. These subsequent, more spiritually mature narratives help us make the transition to the people we need to become even as they help us share in “the vulnerability of the whole creation” (75). “So in the same way that Jesus’s life and death and resurrection could be given back to his disciples in such a way that fuller communion with God and with humanity was made possible, so our lives, brought into deeper wholeness through the costly pilgrimage through crisis, may become an offering for the healing of the world” (76–77).



## Have you listened to the “Faith and Imagination” podcast yet?

How do we envision our highest ideals, deepest commitments, and most expansive sense of who we are? The “Faith and Imagination” podcast explores these questions by conversing with artists and intellectuals who address our academic and spiritual lives insightfully, thoughtfully, and creatively. Sponsored by the BYU Humanities Center.

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Such insights capture what initially inspired me to study the humanities. I wanted to experience God more fully by way of his creation. Literature in particular was the imaginative vehicle providing access into all aspects of that creation—the minds and lives of others from across cultures and history, acute poetic perceptions of the natural world, and the most delicate thoughts about what it means to be. What is more, and as Bachelard’s lovely book illustrates, literary structures like narrative helped me better understand and respond to the nuances of God’s presence in my own life, including during seasons of crisis.

The pandemic has introduced such a season into so many lives. And so, while the Humanities Center has been unusually quiet over the past year, I’ve been more grateful than ever for my humanities education. In large measure, it accomplishes what Bachelard, a contemplative theologian, writes about contemplation: “By taking us more deeply into our selves . . . [it] send[s] us back into the world with radically deepened capacity to be with and to love other people, [and] to live non-anxiously in ways that offer wholeness and hope” (111).

— MATTHEW WICKMAN, PROFESSOR OF  
ENGLISH AND FOUNDING DIRECTOR OF THE  
BYU HUMANITIES CENTER

1. Bachelard, *Experiencing God in a Time of Crisis* (Miami: Convivium, 2012), 13. Subsequent references will be cited in the text.



# Keeping Translation Human

Are you up for a transcreation challenge? Check out this French poem by sixteenth-century poet Clément Marot and two translations: one by Associate Professor of French Bob Hudson, who is publishing a translation of Marot's *Epistles*, and the other by Daniel Clegg, a music education major who translated the poem to prepare for a vocal performance. Notice the different approaches by the two translators. Translating poetry requires choices: respect the literal meaning, or aim to mirror the meter? Present stilted language and keep the same rhyme scheme, or alter it in order to preserve more natural meaning? Imitate the richness or the rhyme, or keep it simple? Once you have looked at the models here, consider this Spanish poem by Juana Inés de la Cruz. If you feel inspired, pen an English translation. Give it your best shot using dictionaries, your own love of poetry, and your own creativity! Send us your translation for a chance to be featured in the next magazine.

## *D'Anne, qui luy jecta de la Neige*

*Anne (par jeu) me jecta de la Neige,*

*Que je cuidoyz froide certainement:*

*Mais c'estoit feu: l'experience en ay je,*

*Car embrasé je fuz soudainement.*

*Puis que le feu loge secrettement*

*Dedans la Neige, où trouveray je place*

*Pour n'ardre point? Anne, ta seulle grâce*

*Estaindre peult le feu que je sens bien,*

*Non point par eau, par neige, ne par glace,*

*Mais par sentir un feu pareil au mien.*

—CLÉMENT MAROT

## About Anne who threw snow at me

Anne, while playing, threw snow at me

Which I certainly thought was cold.

But it was fire, the experience which I had

For I was suddenly set ablaze.

Seeing as how fire secretly resides

Within snow, where shall I find a place

Where I shall not burn? Anne, thy grace alone

Can extinguish the fire that I feel so intensely—

Not by water, by snow, nor by ice,

But by feeling the same fire as mine.

—DANIEL CLEGG  
(MUSIC EDUCATION, '21)

## About Anne, who threw Snow at him

Anne (just for fun) towards me threw some Snow,

Which I supposed would be cold certainly:

Yet it was fire, experience would show,

For all aflame I became suddenly.

Since that fire lodged there most clandestinely

Within the Snow, where could I now find place

To burn no more? Anne, alone can your grace

Smother the fire that consumes me in fine;

Yet no water, snow, or ice can it chase:

Naught, but a fire that I feel strong as mine.

—BOB HUDSON  
(FRENCH & ITALIAN)

## Soneto CXLVII

*En que la moral censura a una rosa,  
y en ella a sus semejantes  
Rosa divina que en gentil cultura  
eres, con tu fragante sutileza,  
magisterio purpúreo en la belleza,  
enseñanza nevada a la hermosura.  
Amago de la humana arquitectura,  
ejemplo de la vana gentileza,  
en cuyo ser unió naturaleza  
la cuna alegre y triste sepultura.  
¡Cuán altiva en tu pompa, presumida,  
soberbia, el riesgo de morir desdeñas,  
y luego desmayada y encogida,  
de tu caduco ser das mustias señas,  
con que con docta muerte y necia vida,  
viviendo engañas y muriendo enseñas!*



## DEPARTMENT REVIEW

## Professor Dan Dewey Receives Annual Barker Lectureship

Professor of linguistics Dan Dewey received the annual Barker Lectureship last fall semester. In the lecture he gave following his acceptance of the award, Dewey spoke about his research on second-language acquisition and explained how “social interaction stands out as a strong predictor of second language acquisition both in and out of classroom settings.”

Dewey also moved beyond second-language learning and detailed how social interactions in any learning environment can improve the functionality of our working memory and, ultimately, help us to learn and retain information more effectively. Dewey is confident that as we “reach out, give service, and provide positive social experiences for others, . . . our brains, bodies, and our emotional health will benefit accordingly.”

—HEATHER BERGESON (ENGLISH, '21)



## Translation and Localization: Connecting the World One Language at a Time

BYU expanded the translation and localization minor this semester by adding a software localization class. BYU is one of only three universities in the United States to offer a translation and localization minor.

Translation and localization is the process of taking products and online content that

are developed for a particular country and language and adjusting those designs and programs to be usable and comfortable for someone who speaks another language.

“There are scriptures that talk about people hearing the gospel in their own language,” said Ed Watts, a software localization professor. “This is exactly that type of thing. People are going to have much more success in dealing with computer software when they can do it in their own language.”

—MOLLY ODGEN WELCH  
(COMMUNICATIONS '22)



## Study Suggests Improvements for K–12 Language Immersion Programs

For the past few decades, K–12 schools in Utah have been experimenting with an immersion language arts curriculum. In these schools, students learn subjects like science and math in a foreign language, and then they just soak up the foreign languages as they learn.

New research done by professor Blair Bateman and assistant professor Michael Child, who both teach in the Department of Spanish and Portuguese, has shed light on an improvement that can be made in these programs. The study finds that if the students have a conscious awareness of the language they are learning, they are much more proficient in speaking and writing by the end of the year. Bateman suggests that there be a departure from the idea that students are expected to “soak up” the foreign language as they learn. Rather, the curriculum should be adjusted to focus more on the language itself for the best outcome.

—CONOR THOMAS (PHILOSOPHY, '22)

## Big Changes Ahead for the English Department

At the start of 2021, the BYU English Department announced a redesigned English major with the hope that this new program will help students hone in on specific courses that resonate with their interests. The four tracks—creative writing, professional writing and communication, literary media & cultures, and literary studies—will allow “students to benefit from [the English program’s] strong foundations while also specializing according to personal and professional interests.”

Associate dean Leslee Thorne-Murphy, who presented the redesigned program to the University Curriculum Council, commented, “We want the best program for our students, one that is responsive to and relevant in our current world, as well as one that draws from the rich and diverse traditions of English studies.”

—HEATHER BERGESON (ENGLISH, '21)

## Julie Damron Receives Prestigious Award for Korean Direct Enrollment Program

Associate professor Julie Damron (Asian and Near Eastern Languages) received the Global Engagement Initiative Award from the American Council on the Teaching of Foreign Languages (ACTFL). This national award recognizes professors who build and encourage opportunities for students to engage with cultural communities while learning a foreign language. In 2010, Damron started the BYU/Kyung Hee University (Suwon, Korea) Direct Enrollment Program, which is aimed at helping students immerse themselves in the Korean culture and language for an extended period of time. Each year, KHU students travel to BYU to work as teachers’ aids in beginning- through advanced-level BYU Korean language classes. The following semester, BYU students travel to Suwon to take Korean language courses at KHU.

Damron has helped many students in this program go on to complete either KHU’s Master’s of Second Language Learning or



BYU's Second Language Teaching (SLaT) master's program. She has even co-authored a book with one KHU student who attended BYU's SLaT master's program. Damron explained, "When I heard that I had received this award, I felt grateful for the national recognition of a program that has taken years and years of hard work and preparation. I felt privileged to receive the award considering the number of uniquely engaging study abroad programs in universities in the United States."

—CRISTIANA FARNSWORTH  
(EUROPEAN STUDIES AND RUSSIAN, '2021)



## Polygamy on the Parisian Stage in the 1800s

Professors Corry Cropper and Chris Flood recently published their book *Mormons in Paris* as an analysis of how the French used early Mormon polygamy to satirize French culture in the nineteenth century.

Polygamy was used to address French concerns of the sacrament of marriage and the Catholic Church's stance on divorce.

"The French used depictions of foreign marriage that doesn't conform to what they expect[ed] in their society, to analyze and to discuss at arms length their own anxieties and problems around marriage," said Flood.

Flood and Cropper hope that this book can help members of the Church of Jesus Christ of Latter-day Saints to understand that depictions of "Mormons" in nineteenth-century France reflect the evolving family structure of the French Civil Code.

— MOLLY ODGEN WELCH  
(COMMUNICATIONS '22)

## English Reading Series Moves Online

The English Department's weekly reading series brings in authors from around the

country to read their work and interact with students and faculty. Since the pandemic has made this difficult, the English Reading Series (ERS) has gone completely online. Spencer Hyde, an assistant professor in the English Department, noted some unforeseen benefits of this. "Before we had about 60 to 70 people each week, but with Zoom, we have had upwards of 175 people in attendance." The influx of people may in part be due to the accessibility of Zoom, but Hyde pointed out another reason more people are attending now. "We can bring in bigger names at a fraction of the cost. Last week was a Pulitzer Prize winner, this week another Pulitzer Prize winner. There's no way that would've happened without the pandemic."

—CONOR THOMAS (PHILOSOPHY, '22)

## Humanities Master's Student Places Third in University Three-Minute Thesis Competition

TESOL MA student Suzanne Rice placed third in the University 3MT competition on Friday, March 11, earning herself \$1000 in prize money. Rice placed first in the College of Humanities 3MT competition on February 25, which qualified her to compete in the university competition.

"The competition at the university level was so impressive," Rice said. "Every single person had an amazing topic and delivery. I'm sure the judging was difficult because of how prepared everyone was. I'm really glad I pushed myself to participate in the 3MT."

— MOLLY ODGEN WELCH  
(COMMUNICATIONS '22)

## Retired Faculty Member Van Gessel Receives Prestigious Translation Award

Recently-retired former dean of the College of Humanities Van C. Gessel received one of two Lindsley and Masao Miyoshi Translation Prizes on November 23, 2020. He was recognized for lifetime achievement of modern Japanese fiction translation.

Gessel said, "This [award] isn't something that I applied for. It just kind of came out

of the blue. I didn't know I was even being considered for the award."

Gessel continued, "Occasionally, this Lindsley and Masao Miyoshi prize is given for lifetime achievement, and that happens maybe every two [or] three years. It's done on a case-by-case basis, and that happened to be the one that I was selected for. I was surprised and, of course, honored."

— MOLLY ODGEN WELCH  
(COMMUNICATIONS '22)



## BYU Students Excel in Dispensable Stories Writing Competition

After campus became home to two Short Story Dispensers last semester, BYU students were invited to participate in an intercollegiate writing competition sponsored by Short Édition, the publishing company behind the dispensers. The competition was steep, with thirteen other schools, including Harvard and Carnegie Mellon, but BYU students swept the juried prize category and came home with eight of the eighteen offered awards. Because BYU had the most student submissions of the thirteen schools, with an astonishing 272 stories, Short Édition has awarded the campus an additional Short Story Dispenser.

But the contest did more for student writers than simply provide an opportunity for publication. Many students who entered had never submitted their writing to a competition, and, since all the entries were posted online, this contest gave them the opportunity to share their work with family, friends, and other students around the nation.

—HEATHER BERGESON (ENGLISH, '21)



# EXPANDING

## the conversation on RACIAL INCLUSION



THE CONVERSATION ABOUT racial diversity and inclusion at BYU has grown increasingly urgent since the events of Charlottesville in 2017, and the continuing pattern of racial oppression and injustice has brought these issues to the forefront of national attention.

Following President Worthen's injunction, offered at the opening of the school year, to stand firmly against racism and violence in any form and commit to promoting a culture of safety, kindness, respect, and love, professors and students in the College of Humanities have been working together since these events to create safe spaces where people of all backgrounds can come together

to become better listeners and more informed citizens.

To help facilitate conversations about race, diversity, and inclusion in the classroom, the College of Humanities created a "College Inclusion Statement."

Associate Dean Corry Cropper explained the purpose behind the statement: "Whatever our race and education level, we're in this together to support and comfort one another and to share one another's burdens."

The College of Humanities is uniquely positioned to engage in these conversations because the purpose of studying humanities is to "help students see things from a different perspective," Cropper said. "Whether that's from a sixteenth-century perspective, or a

Classical perspective, or a contemporary-French perspective, studying literature, art, and language helps us understand people who are different from us, people who think differently and help us to gain empathy for another worldview."

The College of Humanities, and BYU as a whole, has placed stronger emphasis on teaching about race and inclusion, and professors are constantly seeking for meaningful ways to incorporate these important conversations in their classrooms.

One such professor is Kristin Matthews (English), who contributed to the college inclusion statement and is involved in diversity and belonging efforts on the department, college, and university level.





Matthews planned to teach a senior seminar titled “African American Literature and the Politics of Home” during the fall 2020 semester. Despite having taught this class in past semesters, Matthews knew she needed to do more as she spent weeks at home watching protests in response to racial injustice.

As Matthews watched the summer unfold, she wrestled with how to revise the syllabus to respond more intimately to current events. She decided to make her course deliberately focused on listening to Black voices and thinking critically about the current conversations on racism, inclusion, and belonging.

On the first page of her revised syllabus, which included the College’s inclusion

statement, Matthews wrote, “America has been called ‘home the brave’ and ‘land of the free.’ ‘Home’ invites ideas of inclusion, community, and safety. At the same time, ‘home’ also communicates a sense of ‘belongingness’ that, while including some, necessarily excludes others from particular spaces, places, and orders. Understood in these ways, ‘home’ becomes a concept that is at once philosophical, psychological, and political.”

Throughout the semester, Matthews facilitated conversations about race in her classroom by assigning texts that posed “key questions about ‘home’ and its relationship to geography, ancestry, language, history, displacement, class, and gender.”

Matthews knew that discussing these texts was essential to her students’ understanding. “It’s through story and through listening to and learning from the stories of those who may be different from us that we develop the compassion needed to see each other and to recognize each other as human.”

Because this course was a senior seminar, Matthews required each student to complete a substantial final project or paper for the class. One of her students, Elizabeth Daley, a senior majoring in English teaching, thought about how she could illustrate what she learned during the course in a non-traditional project that would prove useful in her future teaching career. She decided to research and



craft teaching materials focused on facilitating conversations about race and diversity.

Throughout the semester, Daley “researched the history and the current implementation of multiculturalism, culturally responsive pedagogy, and anti-racism in public schools, both in America and without,” and she developed a vast array of methods and materials that have helped her this semester as she completes her student teaching requirement.

On Daley’s fourth day in a high school classroom, she finished teaching the play *A Raisin in the Sun*, by Lorraine Hansberry. She

led her students in a discussion that analyzed the complexities of the American Dream and assigned them to write “personal goals for their futures and their hopes for the country as a whole.”

Since that lesson, Daley said, “There have been a lot of really productive conversations and assignments where students explained they didn’t realize that [racism] was such an issue today.”

After her experience in Matthews’s class, Daley feels more confident in her ability to “connect students with literature and help facilitate discussions and critical thinking that elevate Black voices and can help the students understand [another perspective].”

As an educator, Daley’s goal, like Matthews’s, is to help teach students about the harsh realities of racism and “create accountability and a space where we can learn from Black voices in a structured way with reliable sources.”

Classes grappling with diversity and inclusion are becoming more common at BYU, which Matthews believes is an

important first step—education can lead to transformation. “At the end of the class,” Matthews reminisced, “we discussed how there is no silver bullet to end racism. There is no one thing that we can do, and it probably won’t end in our lifetime. But this shouldn’t discourage us from doing the work.”

Matthews suggested asking what we can do within our own spheres to combat racism, whether that be challenging our assumptions and biases, speaking up in situations when we see or hear racism at work, or even translating what we learn from these conversations into post-graduate professions.

Understanding the history and perpetuation of racism in America “helps us to be better citizens, neighbors, and members of the Church of Jesus Christ of Latter-day Saints,” said Matthews. “Of course, there’s no one way to do this work, but expanding our idea of home—moving out the tent stakes to make the tent bigger (to use biblical language) so that more people can fit under it in safety and love—is key to creating a more perfect union and building Zion.”

—HEATHER BERGESON  
(ENGLISH, '21)

## COLLEGE OF HUMANITIES STATEMENT ON INCLUSION

WE STRIVE TO cultivate mutual respect and empathy for all people, no matter their ethnic, racial, or cultural background, or sexual orientation. Elder Ballard said at a BYU devotional in Feb. 2020: “Through discrimination, racism, sexism, and other social ills, we will often impose false identities on others that keep them and us from progressing. This can stop when we see all people as children of God. We consider every person divine in origin, nature, and potential. Each possesses seeds of divinity. And ‘each is a beloved spirit [child] of heavenly parents.’”

We invite all to participate in open and honest inquiry in our classrooms where we deal with complicated social and moral issues. In these conversations we seek to

- Respect and value the contributions of people from backgrounds, religions, and cultures other than our own
- Be aware of hurtful words and phrases
- Learn about and understand different cultural traditions
- Acknowledge discomfort when participating in class discussions about difficult topics
- Speak up on behalf of those who may be hurt by harmful speech
- Show willingness to work in groups with people of diverse backgrounds
- Respond with humility and teachability when our words offend
- Approach these issues with sincerity, respect, and compassion
- Express tolerance, love, and understanding

The College of Humanities is attuned to the reality of an increasingly diverse Church membership. We aspire to better understand our own language and history, and to use language to connect and heal rather than to divide and harm. We invite students, staff, and faculty to use their time in our college to strive toward conduct worthy of Christian discipleship, where we are “no more strangers and foreigners, but fellowcitizens with the saints, and of the household of God” (Ephesians 2:19).





## ART REIMAGINED & RECREATED

NOT MANY PEOPLE can claim to have a Rembrandt or a Van Gogh gracing the walls of their homes. Yet, as art museums shut down or limited their displays last spring, some looked for new ways to appreciate art while confined at home. The J. Paul Getty Museum in Los Angeles challenged its social media followers to “recreate a work of art with objects (and people) from the comfort of their own homes.”<sup>1</sup> This challenge gained traction as more and more people searched for ways to entertain themselves during quarantine; it has become popular across the globe and in the homes of BYU art history students.

In March 2020, professor Elliot Wise (Comparative Arts and Letters) and his teaching assistant Kris Kryscynski decided their students needed a fun and engaging way to interact with the art they had been learning about all semester. Kryscynski explained, “Quarantine had just come down and the Getty Challenge came up on my news feed, and I thought to myself, ‘We should do this.’ While galleries and museums had done a good job of making exhibits available virtually, life was crazy last March, and anxiety was high for everyone. The students needed a fun way to think about art amidst all the chaos.” Dr. Wise added, “This challenge is very valuable because it requires you to look very carefully at a work of art in order to recreate it. So it does exactly what the education department at a museum wants you to do to engage very closely with the art. And in fact, this is not a wholly new idea,” Wise observed. “The idea of recreating a work of art is kind of an old idea, even if you go back to the middle ages. There were these things called tableau vivant—or living picture—where people would freeze in a position to look like a painting. These have taken a modern form in the Pageant of the Masters in Pasadena, which puts on performances of very professional models of a painting. The Getty Challenge is kind of based on these ideas, but the catch is you can only use things inside of your house.”



*Starry Night*: Denim, scarves, sheets, and more took shape to form the rough strokes and evening hues in Erin Atkinson's rendition of Vincent van Gogh's 1889 masterpiece, *Starry Night*.



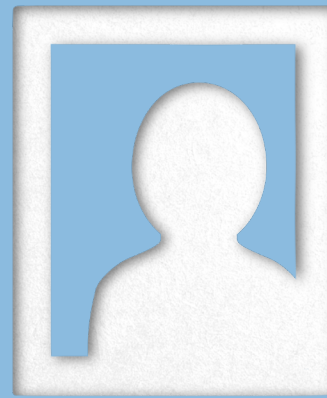
Students exceeded expectations in turning the everyday objects in their homes into awe-inspiring works of art. One student, Erin Atkinson, used her clothes to recreate Van Gogh's *Starry Night*. Atkinson remarked, "I chose *Starry Night* because it's very recognizable and I wanted people to be able to look at my recreation and recognize it for what it was. I think whenever there's something we recognize, there's a feeling of joy that you know something, and that's beautiful. I also love that this piece has a rushed feeling to it—his strokes make you feel like it's unfinished, and that's relatable. Everyone feels a little rushed, and a starry night that we only see for a moment feels rushed because you might never see the same one again. Van Gogh captures this feeling with a lot of texture and movement. I felt like a good way to capture that would be through clothes, especially since denim is a bit rough." When reflecting on how this project helped her appreciate being at home, Atkinson mused, "I think that a lot of times we feel like we have to go out to be able to learn things, but even just in doing the Getty challenge, I was able to practice a little bit of the creative side of me and learn more about Van Gogh and his style. You don't really have to go out. It's a skill to look at what you have in your little space and try to do something with it because there's so much we can do—we tend to just not see it."

Not only did the project help students see their homes in a new light, it helped them work with and see art in a completely new fashion. Kris Kryscynski remarked, "There were some kids who did [the project] who weren't normally very engaged, and they put significant time and effort into this project, showing advanced synthesis of the material. Because this was a kinesthetic project, you could see their skills in ways that you didn't normally see. In a lecture-based class, where you have written exams and papers, this set of skills doesn't apply to everyone, but this project allowed us to see how students were engaging with and learning the material themselves even if other assignments didn't show it. Humanities education isn't just for smart people who like to read Latin; we study humanities because it teaches us about who we are as humans. Art is for everyone—it's not just for 'A' students; it's for 'C' students; it's for 'F' students. Our project captured that in a way that other assignments don't. A student can get a 'B' or a 'C' and still love art, and it's okay because in the end the grade doesn't matter. What matters is that you get from art what you need to get from it."

1. *Wanderer Above the Sea of Fog*: Rebekah Mecham captured the loneliness of social isolation during the pandemic in her recreation of the great German artist Caspar David Friedrich's *Wanderer Above the Sea of Fog*. Mecham used empty toilet paper rolls as the rocks in the foreground to make her rendition contemporaneous to the stress of Covid-19. 2. *The Death of Marat*: Matthew Ziering's recreation is a very close replica of Jacques-Louis David's 1793 painting *The Death of Marat*. Originally, *The Death of Marat* captured a prominent political event of the French Revolution, and Ziering's piece incorporates this painting into the prominent political and cultural events of 2020—namely, social isolation. 3. *The Stone Breakers*: The hills of Utah provided the perfect background for Kalem Olsen's rendition of *The Stone Breakers*—an 1849 piece of social realism by Gustave Courbet. 4. *The Third of May 1808*: Hannah Nielson decided to recreate Francisco Goya's famous depiction of Spanish resistance to Napoleon's armies in his painting *The Third of May 1808*. Nielson enlisted her family's help at Family Home Evening to recreate the event using nerf guns.







### Get Involved!

Do you have a work of art in mind for your own Getty Challenge art recreation? Submit your version of the Getty Challenge to [humanitiespr@byu.edu](mailto:humanitiespr@byu.edu) to be featured on our social media!

One thing many students got from their art recreations was a bit of relief from the chaos and anxiety that had arisen with the cancellation of in-person classes. Kryscynski reflected, “I’m sure it’s stress-relieving to be involved in the creative process. There’s something about connecting to the art pieces, especially works that are hundreds of years old. Part of art history is learning about all the terrible things that have happened. And living through a pandemic, it’s powerful to be able to connect to art about a big event like the French Revolution, which was a similarly chaotic time. This connectivity was one of the reasons I enjoyed the *Wanderer Above the Sea of Fog* that [one student], Bekah Mecham, did. She used toilet paper for the cliffs. In art history we talk about how art reflects the moment, and, at that time, toilet paper was more precious than bitcoin.” Kryscynski explained that assessing and recreating older and newer paintings helped illuminate the shared human elements across time and space. “There’s a sense of continuity and shared human experience, and I think it allows you to recognize that the world is bigger than yourself. As a human race, we’ve passed through the black death, and we made it, and we’ll make it through this one too.”

Dr. Wise agreed that the Getty Challenge helped his students cope with the challenges brought on by the global pandemic. He mused, “I think that it probably helped the students in the same way that it helped people across the globe in that it’s very funny, and it’s also kind of awe-inspiring and empowering what you can do at home. I think that combination of lightening the mood when everything feels so heavy and that empowering nature of being able to put something together in your house that looks beautiful is what makes this project significant. It helps you feel like you can do it in other things beyond the little artwork you’re imitating. I can do life. I can do this. I can do things I need to with what I have in my house. I can make it through this day, through this week, and be successful, and it’s going to be funny, and it’s going to be awe-inspiring.”

—CRISTIANA FARNSWORTH  
(EUROPEAN STUDIES AND RUSSIAN, '21)



# CREATIVE ISOLATION

ART AND WRITING are means of self-expression. They provide an outlet to escape into another world, especially when the real world is full of chaos and cacophony. Some have become so removed from the world that they become known as “reclusive artists.”

As Susan Sontag wrote in a 1967 essay, “The Aesthetics of Silence,” “by silence, [the artist] frees himself from servile bondage to the world, which appears as patron, client,

consumer, antagonist, arbiter and distorter of his work.”<sup>1</sup>

Well-known writers and artists embraced this strategy of seclusion in order to dig more deeply into their work. American writers Harper Lee and Emily Dickinson are just two among others that chose a reclusive lifestyle as they worked and, often, once their work went public.

Harper Lee seemingly dropped off the map after publishing *To Kill A Mockingbird*. Although the book was a massive success, Lee chose to remain out of the limelight. She refused speaking engagements, claiming that “it’s better to be silent than to be a fool.”<sup>2</sup>

Emily Dickinson was a prolific writer, but was considered “eccentric” by neighbors, only speaking to them through a closed door. She almost never left her house and rarely

interacted with people, yet her work is read and acclaimed to this day.

Sontag claimed that creation satisfied a “craving for the cloud of unknowing beyond knowledge and for the silence beyond speech.” Art and writing often require silence, and Dickinson and Lee embraced that silence and solitude to whittle their words into wonders.

Joseph “Joey” Franklin, associate professor of English, understands the seclusion that comes with his writing, although not by choice. The rise of a global pandemic forced artists and writers, like all people, into a mandatory seclusion from the rest of the world, thus turning most artists into involuntary recluses.

“It feels a little like working from space—all my professional communication reduced to what can be fit inside the frame of a tiny screen and be broadcast to my colleagues and students back on planet Earth,” Franklin said. “And yet, for as small and awkward and inadequate as that communication is, it feels more important than ever right now because everyone feels so much farther away than they used to.”

Working from home has made Franklin appreciate how easy it used to be to stay on task. But it has also forced him to find ways of focusing on his work more intentionally.

“I used to be able to go to my office, shut the door, and get work done,” Franklin said. “I definitely have to fight for writing time now, way more than I used to. But I also didn’t think I would be able to work at home. The idea of getting any work at home used to be ridiculous to me. I didn’t have any notion that I could let the chaos go on out there, while getting work done.”

“The pandemic has created the necessity [so] that I figured out how to shut off my





parent brain for a couple hours at a time and just focus on work,” said Franklin.

“As a writer, I often work in seclusion as it is, so the pandemic hasn’t had much of an effect on how I approach my writing. If anything, working from home means that I am now less isolated than I was before. I no longer write alone in my office, but ‘alone’ in my bedroom, while my boys attempt to stay on task with their homework and piano lessons and chores,” Franklin said.

For all writers and artists, Franklin advises making time to create, even when life is hectic.

“As [my kids] have figured out how to navigate the difficulties of being a student in the pandemic, it has allowed me time to figure out how to be a writer and a professional

during the pandemic. Right now, I make goals each week about how much I want to write, and then try to write. If I could get three hours a day, that would be amazing. Usually it’s like three hours, a couple hours a couple times a week. The goal is [to write] every morning that I’m not teaching. Making goals has been really helpful.”

Outside of his personal writing time, Franklin has participated in collaborations with other professionals in his field despite the distance that separates him from his colleagues. Franklin has participated in pre-recorded writing conference panels, worked on his book, swapped writing ideas with a colleague through Zoom, and written as a guest blogger for a major writing blog.

“Whereas in the past I have taken activities such as conference travel and readings for granted, I now appreciate more the value of social and professional interaction with colleagues in my own department and around the country,” Franklin said. “I do write in isolation, but I read and think and teach and write as part of a community of scholars and, in the absence of that regular interaction with that community, the occasional digital communion has become more important.”

— MOLLY ODGEN WELCH  
(COMMUNICATIONS '22)

1. Susan Sontag, “The Aesthetics of Silence,” *Studies of Radical Will*, chapter 1. New York: Farrar, Straus and Giroux, 1969; Anchor Books, 1981; Picador USA, 2002

2. “Author has her say,” August 21, 2007, [http://archive.boston.com/news/globe/living/articles/2007/08/21/author\\_has\\_her\\_say/](http://archive.boston.com/news/globe/living/articles/2007/08/21/author_has_her_say/).



### **Delusions of Grandeur: American Essays**

Joey Franklin’s recently released novel, *Delusions of Grandeur: American Essays*, embraces the notion that the personal is always political, and reveals important, if sometimes uncomfortable, truths about our American obsessions with race, class, religion, and family. Available on Amazon.



# Teaching in the Time of Corona



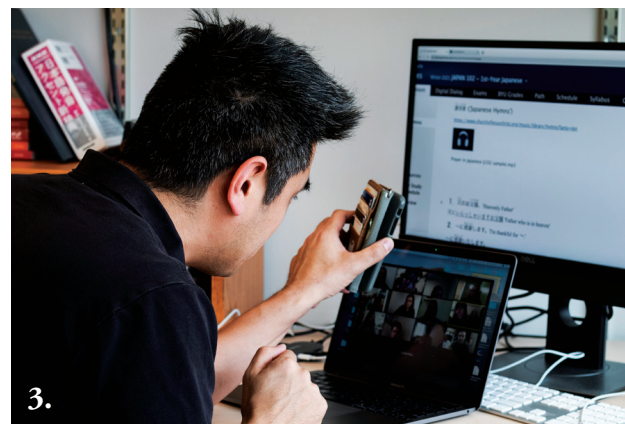




1.



2.



3.

Feature photo: Associate professor Julie Damron teaches using the flipped classroom model. 1. Students in Damron's class work together in groups to construct a tower only speaking Korean. 2. Assistant professor Daniel Paul teaches from his office with the help of his technological set up, which includes a ring light, multiple computer screens, and a microphone. 3. Holding up his phone to his laptop camera, assistant professor Shinsuke Tsuchiya shares a photo with one of his online classes.

MARCH 2020 PROVED a chaotic transition period for both BYU students and faculty. In the middle of an ordinary semester, the university administration announced the cancellation of in-person classes. Without much warning, professors, now thrown into new online learning trainings, video chat programs, and social isolation, faced the daunting challenge of restructuring their classes to fit this new mode of teaching during a pandemic.

Although learning and teaching from home offers some convenience for students and faculty, many agree that it is a less-than-ideal learning environment. In a recent study, 92% of BYU undergraduates reported feeling personally connected to others in their classes as they learned in a physical classroom space, while only 63% reported feeling connected in an online classroom setting. In addition, 96% of students felt more engaged in the classroom than online, and 66% of students reported having an easier time commenting in a physical classroom.<sup>1</sup>

Yet, despite the many challenges caused by the quarantine, students and faculty have found unique and creative ways to engage in

meaningful learning opportunities. Cherice Montgomery, of the Department of Spanish and Portuguese, feels like online learning has provided opportunities that were not available last year.

"Before, we set up fair booths and students walked around and interacted with them, but now I can virtually transport them to Spain and give them a virtual tour," said Montgomery.

In the Department of Asian and Near Eastern Languages, associate professor Julie Damron stated that online learning has prompted her to use a "flipped classroom" model, where students learn on their own first and come to class with questions, prepared to practice what they have learned.

"It breaks the monotony of just sitting at your desk in class," Damron continued. Like many professors, Damron plans to apply this teaching style even after BYU returns to traditional, in-person learning.

In addition to these unexpected advantages to modified teaching practices in online instruction, some professors noted a new sense of community and camaraderie among students as they teach online. Anna-Lisa

Halling of the Department of Spanish and Portuguese noted that she gets glimpses into the personal lives of students because they attend class from their homes. She can see their room, their dog, or even a child in the background as they learn from home. "It feels a little more intimate in a certain way," Halling said. "[It reminds me that] we're all human, and we're all in this together."

Many, if not all, professors look forward to the day that their physical classrooms will fill with students again, but many of the new learning opportunities and techniques from online education will stay. The resilience and creativity of educators at BYU will allow students and faculty to look back on this unique time as a stepping stone of educational progress benefitting the next generation of students.

—CONOR THOMAS (PHILOSOPHY, '22)

1. Damron, Julie, Teresa R. Bell, and Jennifer Quinlan, "Student Motivation and Stress in Language Classrooms Amid Emergency Remote Teaching and Learning." (Forthcoming).



## In Two Hemispheres

THE PAST FEW years, our family has been temporarily living in Ecuador with our five kids. My husband and I both have degrees from the College of Humanities at BYU, and we have found that what we learned as humanities students has deeply impacted how we continue to teach, learn, and live.

In Ecuador, we have stood with our feet in both literal hemispheres, and in our pre-pandemic travels, we passed across the equator many times. Figuratively, our time was also divided between two hemispheres: one outside the home and one inside the home. Outside our home, we spent time visiting museums, churches, ancient sites, and natural wonders. We practiced speaking in Spanish with those around us, especially in our meetings with ward members. All these outside-the-home experiences drew upon the skills we had gained as humanities students. In our “home” hemisphere, we spent time reading books, watching nature documentaries, helping kids with homework and piano practices, and striving as best we could to teach our kids about fields outside the humanities too!

Then, in 2020, the worldwide pandemic kept us, almost exclusively, in this figurative hemisphere of the home. Like many others, we discovered the wonders of exploring historical sites, museums, and information both online and in books. We especially had fun virtually going from room to room looking at the works in the Musée d’Orsay.

When I was young, my parents played a game in museums with me and my siblings to help us pay more attention to the art work. To play, we would take time to look around a room and then we would have to pick a work we would save if the museum was on fire and a work we disliked enough to throw back into the fire. This game worked just as well with my children on virtual tours of museums;

**WE HAVE LEARNED  
THAT IN THE  
HEMISPHERE OF  
OUR HOME, OUR  
TIME HAS BEEN  
SACRED AND OUR  
SPACE HOLY.**



I certainly learned a lot about my children’s individual tastes in art.

For me, the most moving part of the humanities is learning how different peoples and cultures experience sacred space and sacred time. This exploration includes more than religion; it encompasses art and architecture, literature and language, philosophy, history, and archaeology. Wherever our family has lived, we have sought to visit and experience the sacred spaces and rituals of the place. This has meant long hours spent at ancient, ruined temples or reading the stained-glass windows and sculptures of churches. The pandemic put on hold many of these types of experiences—even our own worship services were moved to the home. This past year, we have made

efforts to teach the humanities to our children in the home, and the conversations have been priceless; it is something we plan to keep doing, whether or not there is a pandemic outside our doors. We have learned that in the hemisphere of our home, our time has been sacred and our space holy.

*Rachel Grover graduated from BYU with a double major in English and humanities in 2007 and then again with an MA in art history in 2009.*





Brandie Siegfried  
English

*In February, Brandie Siegfried lost her battle with cancer. I first met Brandie as a favorite English professor of one of my daughters, but later came to know her and her husband, Mitch, as friends and fellow members of that distinctive fixture of Provo society: a monthly discussion group. I also served alongside Brandie in the leadership of a BYU campus stake and watched with awe as she drew upon her training in the close reading of texts to offer insights into scripture. A favorite memory is watching her teach the High Council about the reach of Christ's Atonement. The content of her teaching was powerful. So was the imagery of a strong woman teaching men at church.*

— THOMAS B. GRIFFITH, BYU COLLEGE OF  
HUMANITIES GRADUATE AND FORMER JUDGE ON  
THE US COURT OF APPEALS FOR THE DC CIRCUIT



Steven Sonderup  
Comparative Arts  
& Letters



Joyce Baggerly  
English



Hal Rosen  
Spanish &  
Portuguese



David Paulson  
Philosophy

## POEM

*If It Must Be Like This*

If we must now be scared of the air  
if the walls of our home  
now seem thin  
and the virus enclosing  
if my children must weep  
over months of the same tired games  
over nothing  
a torn foil sword  
or a lost cardboard shield  
and since chaos so often wins  
let's demand what we can  
let it grant us at least for a moment  
the world  
let me once  
make my daughter's braid tight  
let the pear branches bow  
to the weight of their fruit  
and let bread dough defy disarray  
let these stamps be put on those envelopes  
let me read to the end  
but read greatly  
and so the Trojans buried Hector, tamer of horses  
let me imagine the future  
as something we're in  
where the pleasures of memory  
cannot be borne  
how my son  
taught his sister to tape up her sword  
and to wave it in rage at the air  
no go higher like this go like this

— MICHAEL LAVERS, ASSISTANT PROFESSOR  
OF ENGLISH AND AUTHOR OF *AFTER EARTH*,  
UNIVERSITY OF TAMPA PRESS, 2019.



# A Politics of At-one-ment

The time has come for us to truly become one nation indivisible under God.

By Thomas B. Griffith

MY MISSION PRESIDENT was always puzzled by my lifelong fascination with politics. He thought my interest was inconsistent with the life of a disciple and attributed it, I surmised, to the fact that I was a recent teenage convert. Although my respect for my mission president was boundless, in this area I was sure that he was wrong and dismissed his concern as parochial, the result of his cloistered life in Utah. As a cosmopolitan Washingtonian, I was more sophisticated and knew better.

I'm beginning to wonder. Maybe my mission president was onto something. Having spent my life immersed in the tug and pull of the political world in Washington D.C., what has unfolded in recent years has been more than a little disheartening. Social scientists chart the political divide in America and tell us that nothing quite like this has beset our nation since the Civil War.

The storming of the Capitol on January 6 was the nadir for me. The images from that day shock me still. As a schoolboy, my family took Sunday afternoon trips to the Capitol and gazed in awe at the magnificence of the rotunda. In high school, I worked summers for a member of Congress and spent much time in the House gallery listening to debates about civil rights and the war in Vietnam. Years later, as the chief legal officer of the Senate, I took advantage of my privileges and sat regularly in the staff section on the Senate floor. More recently, my chambers as a federal judge afforded a spectacular view of the Capitol, which was only a short walk away. That view was a constant reminder of the rule of law that inspired our work daily. To see the Capitol stormed by a mob of hooligans, some shouting for the death of the vice president, others carrying banners of racism and hatred, many invoking the name of a type of God I do not care to know, sickens me.

It's hard to keep hope alive, especially when the political tribalism that dominates our country has worked its way into our stakes and wards, mocking Jesus's call for the



unity that he taught was the most important witness of His divinity that The Church of Jesus Christ of Latter-day Saints can offer.<sup>1</sup>

I'm not willing to give up on politics just yet, but I am seeing more clearly the value of Hugh Nibley's point that politics in the City of Man, as important as it is in its own sphere, is not the primary work for Christians. Our main task is to build the City of God that will then transform the world. We have a name for that in the Restoration: Zion.<sup>2</sup>

With that in mind, it isn't hard to know where to start. The Sermon on the Mount points the way: Jesus calls for change within ourselves practiced on those we live among every day. As Sherif Girgis explains, "In every age, amid the pandemonium, God gives each of us a call, some plot of creation to prepare for his final restoration: kids to rear, friends to keep, projects to pursue, prayers to offer, tough conversations to have, workplaces to leaven with diligence and spiritual witness...St. Thomas More tells us not to abandon the ship in a storm just because we can't control the winds. That's easier to do when we know that our job on deck, however small or seemingly futile, is assigned in love by Him who even the wind and the seas obey."<sup>3</sup>

Disciples are to be the salt of the earth, so we must do politics, but our politics must be of a different sort. For the New Testament disciples the message of Christ's Resurrection wasn't about life everlasting as much as that it marked the beginning of a new creation that would transform the world here and now.<sup>4</sup> The vehicle for that transformation wasn't a political party. It was the Church: our "inn" or "home" while we await the return of the Good Samaritan. Our political allegiances must be secondary to our commitment to help the Church become an instrument for healing and reconciliation in the world. And if our political allegiances get in the way of that commitment, if they become

a source of division within the Church, we must understand that those allegiances are impeding the most important work in the world today, and we must put them aside. David Brooks has the right perspective when he noted, "I've never lost a friend over politics. Politics isn't that important."<sup>5</sup>

Rob Daines describes our calling: "[T]o work in this church is to stand in the river of God's love for His children. And as you serve in the church and try and help His children, some of that love will splash on you. This church is a work party, people with picks and shovels, trying to help clear a channel for the river of God's love to reach His children at the end of the row. Single, married, gay, straight, black or white or brown or anything, any race, every class, every person, every political party, there is room for you in this church. Grab a shovel and join the team."<sup>6</sup>

There will be others standing with us in that river and together we can go about the hard, but joyful work at trying to transform the world in Christ's image. Soaking wet, we will do politics in a different and better way; not as the world does, but with a "style of our own." We will be agents of reconciliation, not division. There's another word for reconciliation that captures its fuller meaning: at-one-ment. A politics of atonement? Sounds impossible, but we can do hard things.

*Thomas B. Griffith is a BYU College of Humanities graduate and former judge on the US Court of Appeals for the DC Circuit. He has served as BYU general counsel and as legal counsel to the US Senate.*

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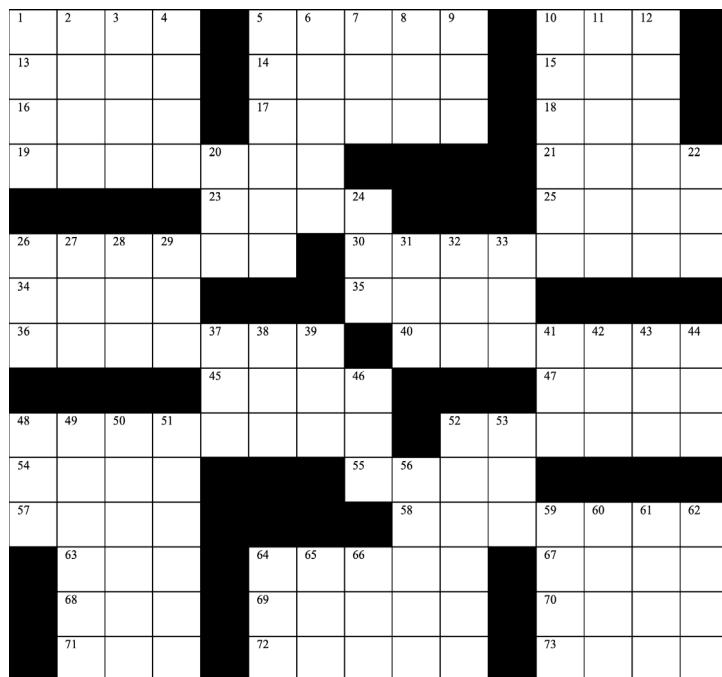
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6. Rob Daines, address to Menlo Park, CA Stake, August 2020.



## HOME AWAY FROM HOME

by Corry Cropper

Check your answers on page 3 or visit us online at [humanities.byu.edu/magazine](http://humanities.byu.edu/magazine).

## ACROSS

## Across

1. Where BYU students check out (abbr.)
5. Utah County missionary emporium
10. It can be laid or poached
13. "Creme" filled cookie
14. "We \_\_\_\_ please" (cliché commercial slogan)
15. Where BYU students wall gaze (abbr.)
16. Daffy Duck speech peculiarity
17. Planet closest to throne of God, per Abraham
18. Summer time zone in the UK
19. \_\_\_\_ Towers, former V-Hall and T-Hall locale
21. Offshore
23. Derrière
25. One whose pants are on fire
26. Actress in *The Devil Wears Prada* and *The Fantastic Mr. Fox*
30. Type of BYU housing of all the starred answers
34. Proficiency tested by the OPI
35. Small decorative needlecase
36. With 40-across BYU residence for married students

40. See 36-across

45. LDS Apostle Maxwell

47. Indian potato dish

48. \_\_\_\_ Halls (East of BYU Campus)

52. Classic shoe style

54. Les \_\_\_\_ Seychelles

55. She fell in love with Narcissus, per Ovid

57. James \_\_\_\_ Jones, voice of Darth Vader

58. \_\_\_\_ Halls (West of BYU Campus)

63. Day after Mon.

64. Beaver-like personality?

67. "\_\_\_\_ diff!"

68. Tree creature in *The Lord of the Rings*

69. Move slowly

70. Hip bones

71. What the serpent whispered to Eve?

72. La Scala fare

73. BYU Babel (abbr.)

## DOWN

1. "To have and to \_\_\_\_"
2. Popular fare at BYU French Club's "Cheese Night"
3. "\_\_\_\_ is more"
4. Easy gait
5. Cosmetics
6. Public acts of violence
7. 2050 in Ancient Rome
8. "From \_\_\_\_ Z" (beginning to end)
9. Corn on the \_\_\_\_
10. Protect from decay
11. Classic Mormon-ad: "\_\_\_\_, don't pass it on"
12. Cake in Cannes
20. Smaller than a Hwy.
22. Horace's "\_\_\_\_ Poetica"
24. "A long row to \_\_\_\_"
26. Law of the Harvest verb
27. Yoda: "Do, or do not. There is no \_\_\_\_"
28. Animal in a thicket
29. Band behind "Mr. Blue Sky" and "Don't Bring Me Down"
31. Giant Japanese telecom co.
32. Actor's prompt
33. \_\_\_\_ Jordans
37. Large public univ. in Denton, TX
38. Public school teachers' union (abbr.)
39. "\_\_\_\_, you're it!"
41. Italian equivalent of the BBC
42. Peak in the Tour de France and the Giro d'Italia but not in the Vuelta a España
43. Dove sound
44. A very long time
46. Professor Daryl \_\_\_\_, Chair of BYU Dept. of French and Italian
48. How "You could" get to 17-across
49. Overjoys
50. They typically air late at night
51. They form 54 across
52. Everest support climber
53. Texter's chortle
56. "And \_\_\_\_ our Cougars from BYU!"
59. "Live every day \_\_\_\_ it were your last!"
60. Typical food court venue
61. French friends
62. Not far
64. Environmental prefix
65. Dadaist Jean
66. "\_\_\_\_ whiz!"

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HOME IS SO often associated with a white picket fence and manicured lawn, but that doesn't represent the reality most people face when they open their front door. In a year when our living space has turned into our office, gym, day care, etc., it has been difficult to find the peace and serenity that we typically associate with being at or going home.

The question of what it means to feel "at home" has been at the forefront of both individual and societal conversations. In trying to create a universal symbol of what this idea means at its core, we can search beyond the walls that enclose our living space and instead look within the corporeal walls that house our souls.

As we have collectively spent countless hours in apartments, houses, and condos, we may have come to realize that home can be both a mirror and a source of light—a mirror of who we are, filled with whatever light we choose to bring into it.

As we begin to venture forth from home into the world, what new perspectives, talents, thoughts, and resolutions will we bring with us to edify and expand the broader human conversation?



#### We Want to Hear from You!

How did a study of humanities at BYU affect your life? How do you apply the humanities now? We'd love to hear about the classes, teachers, books, ideas, or experiences that have made a difference to you. Please share your story in 50–200 words, and we will consider it for publication in a future issue of the magazine. Email [humanitiespr@byu.edu](mailto:humanitiespr@byu.edu). Submissions may be edited for length, grammar, appropriateness, and clarity.