

TIME, MEMORY, AND HISTORY

Hosted by The UVU Humanities Program



12th Annual Humanities Symposium

22 & 23 February 2023 • FL Auditorium 120

UVU Department of
PHILOSOPHY &
HUMANITIES
UTAH VALLEY UNIVERSITY

FOREWORD

The 2023 UVU Humanities Symposium considers the implications of Octavio Paz's declaration that humanity's greatness emerges through our ability to make beautiful, enduring works of art out of the "nightmare" that is history. How do we make sense of the past? How do personal and national traumas affect our sense of time and memory? Recent pop culture media reinforce the persistent relevance of these questions, from the MCU, to Denis Villeneuve's *Arrival* and NBC's *The Resort*, yet these themes are not new. These are ancient questions that ultimately lead us to consider what it means to be human. This symposium will explore how artists, musicians, authors, filmmakers, and others wrestle with the burden of history, the "limitations" of time, or the deception of memory.

This year's presenters come from diverse backgrounds across the disciplines, including music, poetry, fiction, philosophy, creative non-fiction, sculpture, history, film, folklore, and psychology. This event promises to be an enlightening and moving experience as students, local professionals, and academics together explore the theme of Time, Memory, and History.

Dr. Kristina Gibby, *Symposium Organizer*
Assistant Professor of Humanities

The Humanities Program is very proud to present our twelfth annual Symposium! For years, our program has been producing exceptional courses as well as top-drawer extracurricular events like this one to challenge and stir the imagination. I'm sure you'll see this year is no different. Enjoy! And if you do, consider investigating our BA degree. We are housed in the Philosophy and Humanities Department; Google us or direct your questions to any member of our faculty.

Dr. Kim Abunuwara, *Humanities Program Director*
Associate Professor of Humanities

Cover Art: *Portrait of Eve*, Harmonia Rosales, 2022



PROGRAM

Wednesday, Feb. 22nd

8:00 AM *Communal Memory and Identity
Assimilation in Leslie Marmon Silko's "Yellow
Woman"*

Mattie Victoria Morrison

*Transhumanist Tools and the Posthuman:
Transcending Time through Film*

Caden Page

9:00 AM *Family and the Resistance of Memory*

Katie E. Young

10:00 AM *History and Perception: The Visions of
Spielberg, Nolan, and Ford*

John Cheney

11:00 AM *A Fusion of Self, Object, and the Persistence
of Memory*

Frank McEntire

12:00 PM *The Tongue Goes Where the Tooth Hurts: A
Performative Lecture*

Alex Caldiero

1:00 PM **KEYNOTE ADDRESS**
*Archives of Conjure: Spirits, Art, and
Materiality*

Dr. Solimar Otero



Thursday, Feb. 23rd

- 8:30 AM *The Standing Metaphor: Poems as Monuments*
Dr. Scott Abbott
Rethinking Time in Psychology
Dr. Matt Draper & Dr. Brett Breton
- 10:00 AM *Memory and the Mountain Meadows Massacre*
Richard E. Turley Jr.
- 11:30 AM *Embodied History through Artful Absence in Rankine's Citizen*
Dani Lester
"The Unbearable Heaviness of Remembering": The Effect of Trauma on Memories and Personal Narratives
Kaymee Buell
Walter Benjamin as "The Storyteller": Remembrance as a Storytelling Strategy in Benjamin's Radio Plays and Memoirs
Madeline Brenchley
- 1:00 PM *Empowering Communities through the Arts, Education, and Humanities*
Tristin Juárez-Smith
Writing about Pip: Collaborative Scholarship in the Undergraduate Classroom
Dr. Leslie Simon, Katelyn Adams, Anna Blaser, Gracen Breeze, Sydney Creer, Cole Crosby, Collin McNeal, and Mattie Victoria Morrison
- 2:30 PM *The Ghosts in the Great War: Jung and Steiner on the Psychological and Spiritual Dimensions of World War I*
Christian Swenson
Re-Enchanting Modernity: Nordic Ritual Folk Music and Issues of Authentication and Appropriation
Dr. Ross Hagen

SPEAKER BIOGRAPHIES AND ABSTRACTS

In Order of Program

Mattie Victoria Morrison is from Manila, Philippines and has lived in Utah for the past 2 years. She is currently a senior at Utah Valley University majoring in Humanities and minoring in French. She is currently working on her capstone project which outlines the complexities of art produced in 19th century France.

Communal Memory and Identity Assimilation in Leslie Marmon Silko's "Yellow Woman"

The ambiguous nature of Silko's short story "Yellow Woman" is centered on the protagonist's struggle to determine if she is Yellow Woman, a figure from the stories of her childhood, or if she is herself. The protagonist wakes up next to a man who may be the ka'tsina spirit who has seduced her and keeps her away from her home. A superficial reading of this text might argue that the man's relationship with the protagonist is domineering and could be considered sexual abuse, but a deeper dive into the text reveals that the protagonist and Silko are fulfilling a cyclical story told through communal memory. This presentation highlights how Silko uses sexual imagery and repetitive references to nature to blur the lines between the individual and the community in order to demonstrate how the protagonist is simply fulfilling a role dictated to her by her indigenous heritage.

Caden Page (he/him) is a senior at UVU majoring in Philosophy, minoring in Humanities, Classical Studies, and Ethics. If it weren't Philosophy, he would be pursuing Cinema Studies: his favorite film (at the moment) is *The Wolf House* (2018). His fields of interest include critical phenomenology, political ecology, and social epistemology.

Transhumanist Tools and the Posthuman: Transcending Time through Film

With the invention of the camera came a whole new world of possibility: a moment could now be captured, frozen in space and time, made tangible. In this paper I explore the ways in which the camera and the art of cinema which was born with the camera change our ability to engage with the world. I argue that the camera and the artistic medium of cinema are posthumanist, technological augments of the body; and that these augments grant us the capacity to go beyond our finite, sensible-embodied perceptive and temporal being. Not only does the camera enhance our natural sensible capabilities but it gives us completely new avenues for interacting with the world. The unique

dynamic of these technologies and the self, which allow the viewer to move past their limits as an embodied being in a particular time and space in a way that is unlike an imagination practice but tangible and worldly, may be of particular use when exploring and giving representation to various ideas within the posthumanist tradition.

Katie E. Young is an adjunct instructor in UVU's Humanities Department. She teaches the department's foundational courses whereby she helps students across campus learn how to observe and analyze various art forms. Given her M.A. in British Modern literature from BYU and the second bachelor's in Creative Writing she is currently pursuing at UVU, she takes particular joy in exposing general-education students to William Shakespeare, Jane Austen, Virginia Woolf, and Yaa Gyasi.

Family and the Resistance of Memory

This presentation is a reading of creative non-fiction pieces revolving around questions of how individuals process shared memories and experiences. The shorter piece "Just a Memory" uses the Warsaw Uprising as a metaphor for facing the author's family trauma. The longer "A Question of Resemblance" explores a series of the author's family photos in order to help the author find her place in the ever-shifting space of her family despite her grandmother's failing memory and her father's tendency to dissemble. The author hopes to raise questions regarding our perceptions of reality and the objects, stories, and experiences that attempt to create a record thereof.

John Cheney is an adjunct professor, filmmaker, and author. He has taught Humanities and Film at UVU since 2017. He has directed short films that have played at festivals across the world. His recent film, *Sirin*, won multiple awards, including one at the Utah Film Festival. He is the author of two novels as well as several short stories. Cheney earned a Master of Fine Arts in Film at Chapman University.

History and Perception: The Visions of Spielberg, Nolan, and Ford

John Ford's Western, *The Man Who Shot Liberty Valance*, springs an oft quoted line: "When the legend becomes fact, print the legend." Ford's film exposes how facts are often lost to the power of a good narrative. In this presentation, I'll explore the why perceptions of the past often supersede fact with the power of narrative.

I'll focus on three particular films: Ford's *The Man Who Shot Liberty Valance*, Steven Spielberg's most recent and personal film, *The Fabelmans*, and Christopher Nolan's breakthrough *Memento*. In each

of these films, the filmmakers explore both what is accepted as history, where character perceptions warp the truth, and why they do this. Spielberg and Nolan's films particularly explore their characters in personal ways. Spielberg even examines his own film-making tendencies in *The Fabelmans*, demonstrating how artistic filmmakers do not objectively film events, but give their personal inflections upon them, whether this brings us closer viscerally, emotionally, or intellectually to the facts of a situation or not.

Secondly, Nolan's protagonist in *Memento* finds that his past is what defines his future. It is the search for purpose within the past that gives him meaning. This drive is so strong that he lies to himself about his past. This leads to the question of how and why do we personally, and collectively, shape our perceptions of the past in order to define our present and future?

Frank McEntire is known as an artist, curator, writer, and arts administrator. His sculpture has been shown widely, as he has put together assemblages and installations pointedly expressive and symbolic of cultural and political themes. He has curated exhibitions for most museums and art centers in Utah. He is the former art critic for the *Salt Lake Tribune* and *Salt Lake Magazine* and has published numerous essays for magazines and exhibition catalogs and an award-winning book *Final Light*, about legendary Utah painter V. Douglas Snow. McEntire's leadership as the former executive director of the Utah Arts Council (now Utah Division of Arts and Museums) and his service on boards, panels, and task forces has enhanced the careers of many artists and the overall cultural life of the state. In the catalog for McEntire's ambitious *Spontaneous Memorial* installation when it was exhibited in Houston, TX, renowned author, curator, and museum director Jim Edwards stated he has "come to think of Frank McEntire as one of our country's most outstanding assemblage artists. He has joined the ranks of Ed and Nancy Kienholz and Betye Saar, American artists who have also devoted their art to issues dealing with social justice politics, religion, and spirituality" (Dictionary of Utah Fine Artists, p. 240, 2022).

A Fusion of Self, Object, and the Persistence of Memory

Frank McEntire will use examples of his artwork to explore environmental issues, conflict and warmaking, and spirituality. The session's unifying theme is best described by biologist Rachel Carson in her classic book, *Silent Spring*: "Underlying all of these problems of introducing contamination into our world is the question of moral responsibility — responsibility not only to our own generation but to those of the future." In the session, "contamination" is used to describe the challenges of our time and obligations to future generations.

Alex Caldiero is a teacher, polyartist, sonosopher, and scholar of humanities and inter-media. He makes things that at times appear as language or pictures or music—and then again, as the shape of your own mind.

Publications include *Sound Weave* with Theta Naught (Differential Records), *sonosuono* (Elik), *Poetry Is Wanted Here!* (Dream Garden Press), *Some Love* (Signature Books), *Who is the Dancer, What is the Dance* (saltfront); anthologized in *A Dictionary of the Avant-Gardes* (Routledge; 3rd edition), *Per-Sonal Effects* (Sonosophy vol.2).

Caldiero is the subject of the documentary *Alex Caldiero...in sound...in life*. He is Senior Artist in Residence at Utah Valley University.

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http://en.wikipedia.org/wiki/Alex_Caldiero

The Tongue Goes Where the Tooth Hurts: A Performative Lecture

With TIME, MEMORY, AND HISTORY as keys, my presentation will take the form of a performative lecture.

To wit:

Time unfolds
thru and by events/people/objects/places
my experiences in multiple cultures.

Memory preserves
these experiences thru oral traditions, rituals, and customs.
That is how the past lives in the present and points to the future.

History communicates
all the above
thru story, song, and image.

I will share the connections of person to culture and culture to person. The products of time, memory and history give meaning to the life of every individual who welcomes them into that very life. In this performative lecture, I will invite, welcome, and articulate these essential components of this human being.

Dr. Solimar Otero is Professor of Folklore and Gender Studies at Indiana University, Bloomington. She is also the editor of the *Journal of Folklore Research*. Her research centers on gender, sexuality, Afro-Caribbean spirituality, and Yoruba traditional religion in folklore, performance, literature, and ethnography. She is the author of *Archives of Conjure: Stories of the Dead in Afrolatinx Cultures* (Columbia University Press 2020), which won the 2021 Albert J. Raboteau Prize for the Best Book in Africana Religions. She is also the author of *Afro-Cuban Diasporas in the Atlantic World*, (University of Rochester Press, 2010); co-editor of *Yemoja: Gender, Sexuality, and Creativity in Latina/o and Afro-Atlantic Diasporas* (SUNY Press 2013); and co-editor of *Theorizing Folklore from the Margins: Critical and Ethical Approaches* (Indiana University Press, 2021). Dr. Otero is a Folklore Fellow of the American Folklore Society. She has also received a Ruth Landes Memorial Research Fund grant, a fellowship at the Harvard Divinity School's Women's Studies in Religion Program, and a Fulbright award.

Archives of Conjure: Spirits, Art, and Materiality

In this presentation, based on her book *Archives of Conjure*, Professor Solimar Otero explores how Afrolatinx spirits guide collaborative spiritual-scholarly activist work through rituals and the creation of material culture. By examining spirit mediumship through a Caribbean cross-cultural poetics, she shows how divinities and ancestors serve as active agents in shaping the experiences of gender, sexuality, and race in ethnography, archives, and literature.

Dr. Scott Abbott is the author of *Fictions of Freemasonry: Freemasonry and the German Novel*; *The Perfect Fence: Untangling the Meanings of Barbed Wire* (with Lyn Ellen Bennett); *Wild Rides & Wildflowers: Philosophy and Botany with Bikes* (with Sam Rushforth); *Immortal for Quite Some Time*; and three books with Žarko Radaković: *Repetitions*; *Vampires & A Reasonable Dictionary*; and *We: On Friendship*. He has translated works by Peter Handke and Gregor Mendel. He blogs at "The Goalie's Anxiety" (<https://thegoaliesanxiety.wordpress.com>). Professor of Integrated Studies, Philosophy and Humanities at Utah Valley University, he lives in Woodland Hills, Utah.

The Standing Metaphor: Poems as Monuments

Poetry can evoke the past and future from a contemporary perspective, from a present, as Charles Simic suggests, that is "a point at which time and eternity, history and consciousness meet, a fragment of time haunted by the whole of time." Lyric poetry, Simic continues, is an upright locus of that haunted meeting: "Language moves in time, but the lyric impulse is vertical." As a lyric poem interrupts time, embodies

an *instant* (etymologically: to stand near, to be present), it becomes a monument implicitly or explicitly. Shakespeare expressed one version of this idea in his Sonnet 55: "Not marble, nor the gilded monuments / Of princes shall outlive this powerful rhyme, / But you shall shine more bright in these contents / Than unswept stone besmeared with sluttish time..." In this talk, I examine poems by Leslie Norris, Percy Shelley, Robinson Jeffers, Mark Jarman, Wendell Berry, and Robert Hass that employ standing metaphors to explore the idea of poems as monuments.

Dr. Matthew R. Draper currently works as a Professor of Psychology in the Department of Behavioral Sciences at Utah Valley University. He earned a doctorate in Counseling Psychology from the University of Texas at Austin, and previously served as Director of Clinical Training at Indiana State University. His research interests focus on the theology and philosophy of love and compassion and how these ideas can be applied both within a psychotherapy setting as well as in daily life. Clinically he has worked in counseling centers, refugee trauma clinics, hospitals, and super-maximum security prisons. He currently serves as a part-time clinical director in a treatment center to apply the principles he teaches, and to inform his mentorship of his students in and out of the classroom.

Dr. Brett M. Breton is an Associate Professor of Psychology in the Behavioral Sciences department and of Counseling in the Masters of Clinical Mental Health Counseling program at Utah Valley University. His academic interest revolves around aspects of relationality. Dr. Breton has designed several courses in the Psychology program and the CMHC program with phenomenological tones regarding investigations on relationality, some of these include Cross-Cultural Psychology, Motivation and Emotion, Social Psychology, Career Counseling and Multicultural Counseling, and Interpersonal Relations. Other interests, which have been the topic of presentations and papers, are spiritual and racial trauma, embodiment, and genuine dialogue in interpersonal relations. He has an interest in inculcating critical analysis of philosophical assumptions and implications embedded in various theories and definitions.

Rethinking Time in Psychology

There are inherent contradictions and paradoxes when we encounter issues of time in psychology, particularly in psychotherapy. Looking deeply, we find that these issues arise due to certain inherent fundamental assumptions about time, how it functions, and how people are situated within time.

In this presentation, we will share models of temporal understanding that change how we understand trauma and treatment. We will introduce other ontologies of time from psychological phenomenology (Slife, 1993) as well as Buddhist Gestalt psychology (Gold & Zahm, 2018) and how those propose different ways of taking up temporal issues and how those imply various methods by which we might treat those who suffer trauma symptoms.

Richard E. Turley Jr. is the coauthor or editor of five volumes on the Mountain Meadows Massacre, including *Massacre at Mountain Meadows: An American Tragedy* (with Ronald W. Walker and Glen M. Leonard) and *Vengeance Is Mine: The Mountain Meadows Massacre and Its Aftermath* (with Barbara Jones Brown). He is the recipient of numerous awards for his work, including the 2020 Leonard J. Arrington Award from the Mormon History Association; the 2017 Genealogy/History Achievement Award from the American Library Association; the 2017 Lifetime Achievement Award from the Conference of Inter-Mountain Archivists; the 2015 Honorary Lifetime Member Award from the Utah State Historical Society; and the 2013 Herbert Feis Award from the American Historical Association for distinguished contributions to public history.

Memory and the Mountain Meadows Massacre

The human mind tends to remember the negative more than the positive. But when events reflect negatively on a community or region, its citizens almost inexorably tend to bury the memory in an effort to reduce the collective pain or guilt. Yet buried pain and guilt only fester until exposed and cleansed. That is certainly true with the Mountain Meadows Massacre, indisputably one of the worst events in Utah history. The community reaction to the massacre began with denial and cover-up.

Relying on research for the regional bestseller *Massacre at Mountain Meadows: An American Tragedy* (Oxford University Press, 2008), this session will recount the events leading up to and including the massacre as an introduction to the release later this year by the presenter and his coauthor, Barbara Jones Brown, of their sequel to this volume, *Vengeance Is Mine: The Mountain Meadows Massacre and Its Aftermath*, which will also be published by Oxford University Press.

Dani Jac Lester is from Southern California, where she eschewed the beach in favor of the public library. She is now a senior at Utah Valley University studying English Literature. She works at UVU's Writing Center as a tutor and at the Center of Social Impact as a researcher for the center's podcast *Critical Mass*.

Embodied History through Artful Absence in Rankine's *Citizen*

Claudia Rankine's *Citizen* rejects history as a transient, ephemeral event which is now 'over' and can only be studied or engaged in purposefully and cognitively. Instead, she portrays an embodied history—history that, as Tommy Orange said, "lands on a face." The content of Rankine's lyric executes this by presenting art and pictures alongside narratives both personal and national which show history as continuously unfolding on and through black bodies. In two striking places within her lyric, Rankine presents images in which black bodies are removed or absent to paradoxically highlight the embodied nature of history. On the cover of her lyric floats an empty black hood which, via absence of a specific face, is metonymically associated with any and every black body, living and dead. Within the lyric is an image of a lynching in which the black victim has been removed via editing, forcing viewers to instead contend with the images of white people gathered as though at a picnic and pointing at an empty tree on which could, like the hood, contain any body—that is, any *black* body. These two images show, via absence, embodied history which lands not on 'a' face, but on every black face. This version of history further shows how national and even personal memory, when not specifically and purposefully challenged, removes black bodies from historical narratives when convenient to preserve white supremacy.

Kaymee Buell is an undergraduate studying Psychology with the College of Humanities and Social Sciences at Utah Valley University. Studying with the Honors Program and planning to minor in Humanities, she enjoys diversifying her education. Her interests include childhood development and trauma, and extensive reading. She is currently considering going on to pursue a Ph.D. in Clinical Counseling.

"The Unbearable Heaviness of Remembering": The Effect of Trauma on Memories and Personal Narratives

"Trauma, by definition, is unbearable and intolerable." *In The Body Keeps the Score*, Bessel van der Kolk shares his decades of analysis, experience, and research into trauma to depict the insight he has gained into memory that is unbearable and, yet, unable to be forgotten. Trauma is more than a past event; it leaves an imprint that has ongoing consequences for how a person remembers and makes sense of their story. In using examples from Tara Westover's *Educated*, Ta-Nehisi Coates' *Between the World and Me*, and David Joy's short story, *Digging in the Trash*, we can witness how people choose to share their personal history and publish art by acknowledging the pains they have suffered, rather than ignoring them; this reclamation of personal story is not seen in van der Kolk's work. Histories are choosing which modified

memories to share, intentionally or unintentionally, to convey a personal take on experience. By relating van der Kolk's clinical knowledge to the personal, we can praise the incredible accomplishment it is for those who "remember too little and too much" to tell a coherent story. These authors demonstrate the courage it takes to "keep functioning while carrying the memory of terror, and the shame of utter weakness and vulnerability"; this is the ultimate demonstration of their humanity.

Madeline Brenchley is a senior at Utah Valley University majoring in Philosophy with a minor in Classical Studies. In addition to ancient philosophy, they study feminism and topics within social and political philosophy such as traditional Marxism and critical theory. Madeline works as an Instructional Assistant for the UVU Philosophy and Humanities Department and eventually plans to earn a PhD in Philosophy. Outside of work and school, they are passionate about political activism and mutual aid work. In their remaining free time, Madeline enjoys reading, ceramics, climbing, painting, and writing and playing music on guitar.

Walter Benjamin as "The Storyteller": Remembrance as a Storytelling Strategy in Benjamin's Radio Plays and Memoirs

Walter Benjamin was a Jewish man born in Berlin, Germany in 1892. In 1933, with the appointment of Adolf Hitler as Chancellor of Germany, Benjamin fled his homeland. Struck by the growing momentum of the Nazi party, and fearing that he may never see Berlin again—the beloved city of his birth—Benjamin tells us that he "deliberately called to mind those images which, in exile, are most apt to waken homesickness: images of childhood." Benjamin's works, *Berlin Childhood around 1900*, "A Berlin Chronicle," and his radio skits (collected and published posthumously under the title *Radio Benjamin*) focus on these childhood memories. His prioritization of childhood memories while experiencing such tumultuous global and personal tribulation leaves Benjamin's readers with two prevalent questions: what is the importance of engaging with and communicating about childhood memories? More specifically, what is the importance of engaging with memories in times of turmoil? By analyzing Benjamin's essay "The Storyteller," I show that Benjamin's conception of storytelling utilizes *remembering* as a learning-tool for finding meaning in the present and that such a strategy enables audiences to interpret stories with a newfound sense of interconnectedness across both communities and time. I go on to argue that in his radio plays and memoirs, Benjamin himself practices the same method of storytelling he outlines in "The Storyteller," using *remembrance* as inspiration for connecting with audiences and finding meaning in the present.

Tristin Juarez-Smith is the current President of the Utah Valley University Rotaract, a student club that works under the Orem-Lindon Rotary club, a chapter of the International Rotary Club. He has completed a BFA in Theatrical Directing and is currently finishing a BA degree in Global Politics with minors in Chinese Language and Chinese Commerce.

Tristin's education in art and theatre has given him a unique perspective and understanding of how communities are connected globally. Taking inspiration from the UNESCO, Culture Runners, and Company E, he hopes to utilize art and culture as a means of diplomacy, education, and advocacy.

He is currently leading a delegation of UVU students to present and contribute to the United Nations 67th session of the Commission on the Status of Women at the UN headquarters in New York City. Two events will highlight how the inclusive Student-Engaged Learning model, developed at UVU, can be utilized to empower mountain women and families.

With plans to obtain a Master's in Cultural and Public Diplomacy, he hopes to continue using art to connect cultures and communities while also amplifying marginalized voices across the globe.

Empowering Communities through the Arts, Education, and Humanities

The United Nations 2030 Agenda for Sustainable Development refers to sustainability as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." Throughout the world, people are facing increased poverty, inequality, conflict, and the dramatic effects of climate change. The 2030 Agenda determines that "there can be no sustainable development without peace and no peace without sustainable development."

We propose that by empowering, supporting, and utilizing the world's cultural heritages, cultural education, and contemporary art forms, it will lead to lasting peace and foster development solidified by mutual respect and open dialogue among peoples, countries, and cultures.

We will demonstrate how the inclusive, co-curricular student-engaged learning model developed at UVU, can utilize arts for social change, historical heritage, and living heritage to foster mutual understanding and acceptance, provide solidarity for humanity, and secure the lasting, sincere support of all people.

Dr. Leslie Simon is Interim Director of the Honors Program and Associate Professor of Humanities at UVU. She has served as Chair of the Department of Philosophy and Humanities and as Humanities Program Coordinator, and has received several UVU teaching awards, including the Faculty Excellence Award, the UVU CAL Mentor of the Year Award, and a Student Association Wolverine Commitment to Excellence award. Simon is a Dickens scholar, with publications in *Dickens Quarterly*, *Dickens Studies Annual*, *Studies in the Novel*, and *Nineteenth-Century Contexts*, and teaches classes at UVU like “Dickens,” “Filthy Victorians,” “Narrative Studies,” and “The Infinite and the Instant: Studies in Modern Literature and Mathematics.”

Anna Blaser is a senior pursuing her Bachelor of Arts in Humanities and has participated in various collaborative research and writing projects related to Dickens Studies through the UVU Humanities Program, including serving as a research assistant for Leslie Simon in the writing of “Recent Dickens Studies: 2020” (*Dickens Studies Annual: Essays on Victorian Fiction*, 53.1, Mar. 2022, pp. 88–175). Anna enjoys reading all kinds of books and watching movies and discussing those things with others.

Gracen Breeze is a junior Humanities major and Philosophy minor at UVU, studying ancient Greek dialect. She studied abroad in 2019 in London with the UVU Department of English and Literature. Gracen produces music in her spare time.

Collin McNeal is a senior Humanities student at UVU, minoring in Gender Studies. Collin served as a research assistant for Leslie Simon in 2020, in the writing of “Recent Dickens Studies: 2020” (*Dickens Studies Annual: Essays on Victorian Fiction*, 53.1, Mar. 2022, pp. 88–175). He owns and operates a studio salon in Salt Lake City.

Writing about Pip: Collaborative Scholarship in the Undergraduate Classroom

Last fall, Leslie Simon and seven undergraduate students at Utah Valley University wrote a collaborative research paper on *Great Expectations* in a senior seminar on narrative theory. One of the experimental objectives of the course was to challenge the tradition in literary studies and related fields to produce scholarship in isolation—and to work, instead, as a team. Another objective was to give students the opportunity to apply their learning to a professional (or professionally oriented) context. We sought to determine: Is it possible to translate the collaborative discourse of the classroom immediately into a publishable piece of scholarship? And could we do that work *together*, crafting the processes of brainstorming, drafting, researching, and revising a scholarly article into an undergraduate assignment sequence?

We present to you the results of this classroom experiment at the UVU Humanities Symposium this spring. We will devote half of our twenty-minute presentation to reflecting upon the experience of producing a collaborative piece of scholarship, evaluating candidly what worked and what didn't. You will hear from the students directly, as they remark—from their perspectives—upon the payoffs and drawbacks of the exercise. The other half of our presentation will be devoted to presenting the paper itself, a narratological reading of *Great Expectations* called "Pip in Purgatory: Cyclical Emplotment of Character in *Great Expectations*."

In the paper, we explore how and why the plot of the novel keeps Pip in a state of limbo—suspended animation or inactivity—for large swaths of the text that appear to extend even beyond the final page of the book. We use autobiography narrative theory and analysis of the relationship between the two Pips in *Great Expectations*—the narrator (Present Pip) and protagonist (Past Pip)—to unpack the purgatorial elements of the novel, with attention first to genre and setting, and then (more substantively) to plot and character. This narratological approach casts light on themes of time and memory, as Pip slips between his two narrative identities throughout the text, traveling across time through the act of storytelling, existing in a purgatory-like reflective loop elemental to the processes of identity formation.

Christian Swenson is an adjunct instructor teaching Philosophy at Utah Valley University and has previously taught classes in Comparative Literature and Humanities at Brigham Young University. He has taught over 30 classes between the two institutions. In addition to his role as an adjunct instructor, Christian is also a fifth-grade teacher at Mountain Sunrise Academy, a Waldorf charter school where he was also a founding board member. His undergraduate studies were in Philosophy at Westminster College, and he holds a MA in Comparative Studies from Brigham Young University. He has presented at academic conferences on topics such as art history and philosophy, and his interests include philosophy, art history, and religious history.

The Ghosts in the Great War: Jung and Steiner on the Psychological and Spiritual Dimensions of World War I

This symposium presentation delves into the psychological and spiritual dimensions of the outbreak of World War I, as articulated by C.G. Jung and Rudolf Steiner. The paper argues that the war can be seen as the result of a resistance to the inflow of a spiritual wave, characterized by an "attitude of soul" and a struggle against the abstract, ghostly world of the intellect. Through an examination of Jung's experiences and theories, including his visions of a catastrophic flood and a sea

of blood, the paper illustrates how the war can be understood as a manifestation of the resistance to this spiritual wave, and the resulting tension between the “spirit of the depths” and the “spirit of this time.” The paper also explores the imagery of floods and webs—present in the writings of both figures—to provide deeper insights into the psychological and spiritual dynamics of the outbreak of World War I.

Dr. Ross Hagen is an Assistant Professor of Music Studies at Utah Valley University in Orem, UT. Dr. Hagen’s research interests include underground music scenes, black metal music, medievalism, and avant-garde music. Recent publications include co-editing *Medievalism and Metal Music Studies: Throwing Down the Gauntlet* (2019), chapters in *The Oxford Handbook of Music and Medievalism* (2020) and *Researching Subcultures, Myth, and Memory* (2020), and a book on Darkthrone’s 1992 album *A Blaze in the Northern Sky* for Bloomsbury’s 33.3 book series (2020). Forthcoming and in-progress work includes the co-authored book *Ásatrú Music: Creating the Sound of Nordic Antiquity* and chapters in *The Cambridge Companion to Metal Music* and *The Weird: A Companion*.

Re-Enchanting Modernity: Nordic Ritual Folk Music and Issues of Authentication and Appropriation

This paper concerns styles of medievalist “Viking” folk music recently popularized largely through the work of the Norwegian composer Einar Selvik and his band Wardruna, and the Danish/German ensemble Heilung. Composers and performers of reconstructed “Viking” music face an insurmountable problem, however, as songs and dances leave few physical traces. In response, these musicians created a hybrid musical practice evoking the ancient past while simultaneously being consciously of the present. The musical style combines heterogeneous influences into works that are intelligible and efficacious for current musicians and other participants, offering both serious adherents and casual fans alike a “re-enchanted” alternative to modernity. In creating this “ancient” musical style, however, many of these musicians draw upon a diverse range of instruments and performance traditions from around the globe, including Tuvan and Tibetan-style throat singing, Afro-Cuban percussion instruments, and didgeridoos. This cosmopolitan approach sometimes invites accusations of primitivism and musical appropriation, particularly given the often touristic and acquisitive nature of the world music industry. However, individual musicians and folk music institutions regularly promote an ideal of folk music as a globally inclusive practice while acknowledging that the space remains contested.