Student Research Assistants

Introducing Students to the Practice of Humanities Research

2012

Carleton College
2012 STUDENT RESEARCH ASSISTANTS

Eli Adelman ’13
Emma Brobeck ’13
Nicole Hamilton ’13
Mariveliz Ortiz ’13
Mellisa Udhayananondh ’13
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2009-2011 RECIPIENTS OF STUDENT RESEARCH ASSISTANTSHIPS

Jason Decker (Philosophy), Daniel Forman ’12 and Nicholas Ickovic ’12
Humberto Hueger (Spanish) and Emily Thomas ’12
Steve Kennedy (Mathematics) and Erica Chesley ’10
Michael McNally (Religion) and Jacob Kring ’10
Roger Paas (German) and Paul Carpenter ’11
George Shuffelton (English) and Rebecca Huffman ’11
Shawn VanCour (Cinema and Media Studies) and Ben Blink ’10
Carolyn Wong (Political Science) and Bill Vang ’13
Barbara Allen (Political Science) and Julia Larson ’12
Liz Coville (Anthropology) and Rachel Feinberg ’13 and Fadi Hakim ’12
Jason Decker, Daniel Groll (both in Philosophy) and Javier Caride ’11
Adriana Estill (English) and Sally Larkins ’11
Christine Lac (French) and Eric Reich ’11
Shana Sippy (Religion) and Francesca Chubb-Confer ’11
Eric Tretbar (Cinema and Media Studies) and Alex Cooney ’11
Carolyn Wong (Political Science) and Pa Lor ’11
Pierre Hecker (English) and Anna Preus ’11

Christopher Holt (Classics) and Jeffrey Troy Samuels ’11
Meera Sehgal (Sociology/Anthropology) and Shreya Singh ’12
Angela Willey (Women’s and Gender Studies) and Sara Cantor ’11
Qiguang Zhao (Asian Languages and Literatures) and Kathryn Schmidt ’12
Kristin Bloomer (Religion) and Claire Harper ’12
Fred Hagstrom (Art) and Leah Willemot ’12
Greg Hewett (English) and Camille Hommeyer ’12
Stephen Mohring (Art) and Noah Sapse ’12
Anna Moltchanova (Philosophy) and Dania Lerman ’12
William North (History) and Lisa Feuerstein ’12
Lori Pearson (Religion) and Brooke Gransowski ’13
Kathleen Ryor (Art History) and Ziliang Liu ’12
Barbara Allen (Political Science) and Jeff Berg ’13
George Vrtis (History and Environmental Studies) and Callie Millington ’12
Andrew Flory (Music) and Julian Kilough-Miller ’14
Noah Salomon (Religion) and Semira Mohammed ’13
STUDENT RESEARCH ASSISTANTS

Introduction by Professor Susannah Ottaway
Director of the Humanities Center

Student Research Assistantships are the centerpiece of the Humanities Center’s commitment to engaging students in the practice of humanistic research. Through this program, which has funded about forty-five students since its inception in 2009, faculty members involve students in substantive areas of their research during the winter or summer breaks.

Student Research Assistants (SRAs) gain valuable experience that enhances their academic life at Carleton and prepares them for both careers and graduate school, while professors regularly comment on the substantial boost these students give to their research. The students read and edit scholarly work, and establish bibliographic materials as part of the process of traditional research in the humanities, or they create databases of visual images, build websites, and conduct internet surveys, which are essential new methods for scholars involved in the digital humanities.

In the summer of 2012, the student researchers featured in this pamphlet worked closely and collaboratively with faculty members in History, Classics, American Studies, Religion, Studio Art and Music. The Humanities Center brought the students together in the Weitz Center for Creativity to build community. Thanks to Fiona MacNeill of the IdeaLab, students developed additional skills such as the use of Adobe InDesign, which they used to create this brochure.

“...students developed additional skills such as the use of Adobe InDesign, which they used to create this brochure.”
Paradise Lost: A Summer Research Assistantship with Professor Fred Hagstrom

Brooke Granowski with Professor Fred Hagstrom

For a month this summer, I worked as a research assistant for Professor Fred Hagstrom in the Studio Art department. Professor Hagstrom, a printmaker and book artist, provided me with a valuable opportunity to experience production-level work, acting as an apprentice and studio assistant. For most of the month I helped him print and assemble his book Paradise Lost. This book tells the story of the American atomic bomb tests in the Bikini Atoll and the tragic consequences for the Bikini Islanders, who lost their home and way of life, as well as for the sailors, who were some of the first atomic veterans.

"...to see his process and his inspiration, and to think about how I could be a better student, worker, and artist."

Fred first taught me how to do consistent, high-quality serigraphy, and I printed some of the text pages for the book. I also

MISSION STATEMENT

Since its founding in 2008, the Humanities Center at Carleton has cultivated the college’s intellectual and cultural life by connecting faculty scholars together across disciplines through the Humanities Faculty Research Seminar. The Center has fostered student-faculty collaboration through its coordination and support of Summer Research Assistantships. And, the Humanities Center has enriched conversations that engage the college and the city of Northfield through sponsoring, coordinating and publicizing a wide range of Humanities-Based Programming, including arts events for the community, lectures at the college, and panels and workshops each term. These three essential components of the Humanities Center mission play a major role in bridging gaps that would otherwise persist as divisions within the Carleton community.

Susannah Ottaway, The Humanities Center at Carleton, Weitz Center for Creativity 223, Carleton College, Northfield, MN 55057 (507) 222-5483 sottaway@carleton.edu
assisted in printing some of the images, which required highly precise registration to ensure that all of the color layers printed in the right place. I then assembled the signatures and sewed and bound the books. We had to do some trouble-shooting late in the binding stages, unfortunately, to fix some printing errors. But even this was a good learning experience, since the books are held to such a high standard and we had to find a way to fix the book and keep its appearance up to professional, sellable quality.

I appreciate having had this opportunity to work as an assistant for my professor, and I found it important not simply because I got work experience in the studio, but also because I got to know my professor better as a person and as a working artist, and to see his process and his inspiration, and to think about how I could be a better student, worker, and artist.

I got work experience in the

References/Citations

Paradise Lost: A Summer Research Assistantship with Professor Fred Hagstrom - Brooke Granowski

Spatial Imagination in Medieval Italy - Nicole Hamilton
Image: Fresco 13th or 14th C
Photo by Victoria Morse. Reproduced with permission from Victoria Morse.

Usman dan Fodio: A Life, A Movement, A Legacy - Eli Adelman

Folk Singers in the Cities - Canaan West
[Pictured: Carleton Band Depending on Certain Rather Mundane Factors]
“Snaker, Spider Combine With Arb Talent To Produce Folksy Entertainment in Gym” Carletonian, November 6, 1963.
Pete Seeger, “will entertain Carleton students and faculty...” Carletonian, November 3, 1956.
[Pictured: “Danny Proud and Sarah Schuman Rehearse Tanyetz”]
“Folk-dancers will perform March 6” Carletonian, February 19, 1970.
Spatial Imagination in Medieval Italy

Nicole Hamilton with Professor Victoria Morse

Through my work with Victoria Morse, I saw how a historical research project could take shape.

“We worked to create and explicate a collection of cartographic images and text related to Medieval Italy.”

One of the central questions of our research was a simple one: what *was* “the contado”? The term appeared on our maps and other documents, but what did it actually mean? Figuring that out became a major preoccupation. Our working assumption was that it meant “the countryside”, but this was inadequate. The city proper was a walled-in area; outside of it were the suburbs, and beyond that were villages. This we knew. We also knew that the contado was the space right around the city, and its residents were subject to the laws of the city, and its taxation and military service. But what was the nature of this region’s relationship to the city proper in terms of its allegiance?

A document on brothel regulation helped shed light on this. The Florentine law

Fresco, 13th or 14thC, Monastery of Tre Fontane, Rome. Photo by Victoria Morse.

“We have had all of these images in the Gould Library for quite some time, but without organization, these images were hard to navigate.”
Creating an archive of actresses Dolores del Rio (1905-1983) and Lupe Velez (1908-1944) has been an important experience because it has exposed me to a cinematic world that I never knew existed. We have had all of these images in the Gould Library for quite some time, but without organization, these images were hard to navigate. With the organization it has become easier to find themes and make comparisons that have not been observable before. For example, if we look at Dolores del Rio and how she was depicted compared to Kay Frances - a white actress who played in the same movie, Wonder Bar - we can draw parallels of what was a priority when portraying their individual qualities of beauty. For Dolores there is a stoic and distant look. With Kay Frances, there is a warm and welcoming look. Also their descriptions differ between “exotic beauty” and “natural beauty” even though both women have the same hair style and makeup. Taken purposefully this archive will help find more valuable comparisons that will further our scholarly work.

Outlined where brothels were forbidden: within the city and a certain distance outside, within the suburbs and surrounding territory and a smaller distance beyond, and a small border around religious houses. From the regulations we were able to understand the distinct identity of the contado, identified in green on the map above. While this document did not provide answers, it helped us realize we could not rely on our previous model of space in medieval Italy.

With the other maps and sources we collected and analyzed, Victoria Morse will be able to draw on my work as she moves into her next project on this very topic.

“What can one document about brothels tell us about the definition of a region?”
Examining Social Relations and Parenting Philosophies in Terence’s *Adelphoe*

*Emma Brobeck and Mellisa Udhayanananondh with Professor Clara Hardy*

Written in mid-Republican Rome, Terence’s *Adelphoe* is a subtly complex Latin comedy about the competing parenting philosophies of two brothers. Scholars have long found the final scenes of *Adelphoe* troubling due to an unexpected turn of events which suddenly transfers audience sympathies from one brother to another.

Our research aimed at making sense of this dramatic role reversal by analyzing key concepts espoused by the fathers as essential to parent-child relationships, namely shame (*pudor*), friendship (*amicitia*), and generosity (*liberalitas*).

Working in a three person group was a challenging and rewarding process. We relied on a website called Workflowy, similar to Google Docs, to record our research and communicate with each other throughout the process.

“Our research aimed at making sense of this dramatic role reversal...”

While the summer has concluded, my work with Melinda has not. This year, we will continue to reconstruct the period using the oral histories and newspaper articles we have collected. Additionally, Melinda will publish our findings in the form of a website, ultimately aiming to incorporate an interactive tool which will allow people to submit their own memories of the folk revival in the Cities.

The SRA grant that I received this summer provided me with a unique opportunity; the summer afforded me the chance to accompany Melinda on her field work, providing me not only with field experience, but a clear, cohesive picture of the topic at hand.
Assisting Melinda with her research on the 1960s Folk Revival in the Minneapolis metropolitan area this summer was an incredible opportunity for me to learn about the joys and challenges of conducting research in the humanities.

We began by pulling articles about all things folk-related from local newspapers, such as The Minnesota Daily, The Carletonian, and The Mac Weekly. Sifting through these articles and ads, Melinda and I took note of recurring names, dates, and events, compiling a database that we would eventually use to identify people whose stories would serve as primary sources for our research.

During the interview process, I accompanied Melinda to the homes of the most prominent individuals involved in the folk scene in the Twin Cities, including singer Judy Larson, musician William Newton Hood, singer and fiddler Mary DuShane, and founders of the Minnesota Folk Society, Liz and Lyle Lofgren. It was through these interviews that I finally formed a clear picture of the 60s folk scene. Those who shared their stories with us verbally reconstructed the period.

This constant communication was essential in focusing our analysis, particularly since we were tackling different areas of the scholarship and initially had three different views of the play.

"Working in a three person group was a challenging and rewarding process."

Working in a group, we were also able to provide constant feedback to each other that guided our interpretation of the play. We met every day to discuss our findings in person and to determine where we were headed in our analysis.

As we progressed in our research, our goals changed; certain concepts and gaps in scholarship stood out to us as more essential in our own analysis of the play. When we saw that it was necessary, we broadened our analysis to include social institutions in their historical context.

By the end of our research project, we put together an extensive bibliography for the play as well as a review of how the scholarship could be used in order to understand the play.
Usman dan Fodio: A Life, A Movement, A Legacy

Eli Adelman with Professor Thabiti Willis

This summer, I worked with Professor Thabiti Willis in the History Department researching Usman dan Fodio, an early 19th century West African scholar, reformer, and jihadist.

Dan Fodio was a member of the Fulani ethnic group spread throughout West and Central Africa, but unlike the majority of Fulani at this time, his clan, the Toronkawa, was sedentary. They had adopted Islam from an early date and had a long tradition of Islamic learning. As a result, in terms of economic and social customs, dan Fodio's upbringing was more closely tied to Hausa tradition than that of the Fulani.

“At the same time, he saw the rulers of the Hausa states as unbelievers, who, while they may be Muslim in name, were far from it in both personal and governmental practice.

Capitalizing on a large group of Fulani pastoralists who both felt an affinity to dan Fodio as a fellow Fulani and a revered scholar and who were becoming increasingly marginalized by taxes and threats of enslavement, dan Fodio led an ultimately successful jihad (in this case, quite literally a holy war) against the Hausa rulers.

Though the majority of his followers were Fulani, his ultimate goal was to foster a common Muslim identity based off the root sources of Islam. We can see this both at play in his writings—he relied mostly on hundreds-of-years-old works from Abbasid and Maliki scholars from Northern Africa and Arabia—and in the way he structured his life to mirror that of Muhammad. Ultimately, this identity would become the backbone of the state he created, the Sokoto Caliphate, which would last into the 20th century.

“We learned that the relationship between the Hausa and Islam was complex.”