“Student Research Partners gain valuable experience that enhances their academic life at Carleton and prepares them for both careers and graduate school.”

SUSANNAH OTTAWAY
Professor of History
Former Director of the Humanities Center
**2021-2022 STUDENT RESEARCH PARTNERSHIPS**

**Summer Break 2021**

David Ahrens ’22 | Associate Professor Shaohua Guo  
Ann Beimers ’23 | Professor Andy Flory  
Noah Eckersley-Ray ’23 | Associate Professor Alex Knodell  
Marianne Gunnarsson ’22 | Associate Professor Shaohua Guo  
Moses Jehng ’22 | Professor Kim Smith  
Esme Krohn ’24 | Assistant Professor Seth Peabody  
Ceile Kronick’22 | Instructor Cecilia Cornejo  
Apoorba (Arya) Misra ’22 | Professor Stacy Beckwith  
Zoe Poolos ’22 | Associate Professor Liz Raleigh  
Sophie Rast ’24 | Associate Professor Alex Knodell  
Hannah Sheridan ’23 | Associate Professor Andrew Carlson  
Jack Uchitel ’22 | Associate Professor Cherlon Ussery  
Sam Wege ’22 | Associate Professor Alex Knodell

**Winter Break 2021**

Cass Adams ’23 | Assistant Professor Brooke McCorkle  
Ruken Bastimar ’22 | Visiting Assistant Professor Jenna Conklin  
Dingyun (Michael) Cui ’24 | Professor Victoria Morse  
MJ Fielder-Jellsey ’22 | Visiting Assistant Professor Rob Hardy  
Valentina Guerrero Chala’24 | Instructor Cecilia Cornejo  
Sue He ’22 | Visiting Assistant Professor Jenna Conklin  
Oliver Jacobs ’22 | Associate Professor Thabiti Willis  
Ceile Kronick ’22 | Instructor Cecilia Cornejo  
Emma MacArthur-Warner ’23 | Visiting Assistant Professor Rob Hardy  
Nadia McPherson ’23 | Assistant Professor Seth Peabody  
Chisomnazu Oguh ’23 | Instructor Cecilia Cornejo  
Sophie Rast ’24 | Associate Professor Alex Knodell  
Kiri Salij ’24 | Professor Diane Neme Ignashev  
Elliot Stork ’22 | Visiting Assistant Professor Jenna Conklin  
Sam Wege ’22 | Visiting Assistant Professor Rob Hardy  
Mathew Zappa ’22 | Postdoctoral Fellow Sarah Kennedy  
Sam Zimmerman ’24 | Visiting Assistant Professor Rob Hardy
INTRODUCTION FROM THE DIRECTOR

I am delighted and humbled to introduce this booklet that showcases the inspiring work done by our Student Research Partners (SRPs) during our second pandemic year of 2021. These awards enable students to work closely with faculty members on substantive research and creative projects for their mutual benefit.

SKILLS GAINED:

In the challenging circumstances of engaging this work during the pandemic, students uniformly reported that their skills in time management, self-regulation, and adapting to the unexpected were all greatly expanded. In addition, many SRPs engage in traditional research methods, such as:

• reading and editing scholarly work:
• effective database searching
• content and file organization
• public speaking
• formulating ideas and hypotheses

as well as practices less commonly associated with course-based research, like:

• engaging as a member of a team engaged in longer-term research projects
• sound production as creative art
• professional dramaturgy

HUMANISTIC PERPSPECTIVES GAINED:

The research projects highlighted in this book tell stories about the deeper significance of the humanities at Carleton and beyond, including

• grappling with profound ethical questions
• struggling to interpret complicated histories and narratives
• telling stories with empathy and attention to context
• finding humanistic perspectives on technological craft

CAREER PATHS EXPLORED:

These skills and insights are crucial for distinguished success in graduate school, and for fields such as healthcare, law, education, public policy, nonprofit community service, and corporate leadership.

SRPs are the centerpiece of the Humanities Center’s commitment to engaging students in the practice of humanistic research. Through this program, the Center has been able to fund 290 students since its inception in 2009. Thanks to the generosity of Alison von Klemperer ’82, who first funded SRPs in 2013 and who has continued to support the program up to today, along with other alumni donors, Carleton’s Humanities Center has a truly distinguished program of undergraduate research training in the humanities.

Please enjoy the following selected in-depth portraits of student research from summer 2021 and winter break 2021. To hear more about some of the projects, listen to our new podcast, Humanities Centered, at humanitiescentered.podbean.com

Thank you for your support and interest!

CLARA HARDY
Professor of Classics
David and Marian Adams Bryn-Jones Distinguished Teaching Professor of the Humanities
Chinese Popular Culture: Constructing a Self Online Amid Urban-Rural Divides, Consumerism, and Social Upheavals

What is popular culture? How does it grow along with the Internet? This research explores different aspects of Chinese popular culture while examining consumerism, the urban-rural divide in content creation, and how individuals craft star personas online. By looking at livestreaming and WeChat and reading scholarly articles on Chinese popular culture, we find creators varied in socioeconomic status, geographic location, and gender who find meaning and earn money and societal acceptance on these platforms, their lives defined to varying degrees by their chosen method of content dissemination. We also find that Chinese popular culture involves public conception of/relation to international politics and social upheavals.

Marianne: One of the most beautiful experiences I had was following a WeChat account called 小林漫画, which is replete with colorful illustrations by the artist of nature, animals, and cute abstractions. One of my favorite images was a cerulean teardrop filled with a blue whale on the inside, with the caption: “一滴眼泪是世界上最小的海” which means “a teardrop is the world’s smallest ocean.” I just thought it was beautiful and profound. This was used in our observational research of WeChat public accounts.

Also of note were the documentaries I watched on live-streaming in China. It is a strange phenomenon to me, and gives off a lonely impression. I remember that one of the live-streaming micro celebrities profiled was asked by the interviewer what her dreams are, and she said “我没有梦想,” or, “I don’t have any dreams.” It seems that this virtual world comes together from a place of sadness and to fill a void in one’s heart created by a poor childhood or lack of love. It seems unnatural, like it violates my conception of humanity in a way.

David: Due to the nature of internet and media related popular culture studies, there were multiple times where my research actively changed my own taste in popular culture. While watching one of the countless music performances that I viewed on YY, I heard a song that I really enjoyed and quickly googled the lyrics to find the name of the song. I played it non-stop throughout the summer! A smaller but more constant experience was my reflection on how my own experiences as a livestream watcher on an American platform (Twitch) varied from my experience on Chinese platforms. Often in my writings, I was able to share my own experiences with such internet trends and popular culture!

I furthered my ability to search databases, I learned more colloquial Chinese, I discovered how to navigate new websites, and I strengthened my ability to synthesize information and pull out poignant research information from simple livestreams. Working with Guo laoshi over the summer was so fun! It felt like a natural progression as I was her research assistant during the school year. Being able to dedicate more time to research allowed us to cover more ground, and explore many more topics. Despite the apparently disparate nature of all of Guo laoshi’s research interests (of which there are a lot), it was so wonderful to work with her in the process to narrow down and find commonalities between various aspects of internet and popular culture.
Dear Birthmother

The Dear Birthmother project explored how transracial adoption was affected by COVID-19, and how prospective parents looking to adopt children discussed race in their profiles. I used the website Adoptimist, where these profiles were stored, to analyze and categorize the content of the profiles. I looked at the "main" letter from the prospective parents to the birthmother, the “family facts” section, and the “about us” section, all of which helped to show the reader an idea of family values, characteristics, and preferences. Through this analysis, I found that it is very rare for families to talk about race in their profiles -- many only choose to do so by stating a “heritage preference” for the baby, which was also interesting to analyze as many families were White and some had very specific preferences for the race of their child that were not always just white.

One of the most interesting experiences I had was learning more about the adoption industry through specific books and other readings given to me by my faculty sponsor, which also included her own published book. It provided ground for a lot of interesting and deep discussion as well as gave me further context for the reasons why people might choose to adopt or why the adoption process can be as complex as it is.

Through this project, I improved my skills in qualitative content analysis and organization, as well as data collection and file organization. I really enjoyed working with Liz, my faculty sponsor. We always had really enjoyable and thought-provoking conversations over Zoom, as I was doing research remotely. She always made sure to check in about my progress and was able to find lots of outside resources for me to read that would give me much more context for the reasons behind her interest in transracial adoption and the construction of her research questions..
ESME KROHN ’24
with Assistant Professor Seth Peabody

Environmental Fantasies: German Film History for the Anthropocene

During this summer, I worked with Professor Seth Peabody on his upcoming book, Environmental Fantasies: German Film History for the Anthropocene, which investigates the ways that various factors outside of what is traditionally considered the film’s “content” such as character, set, and plot, nonetheless affect the world of the film. This in turn can change the way we see the environment around us. A variety of films were studied and analyzed for this project, including well-known features such as Fritz Lang’s Metropolis and the experimental silent film Berlin: die Sinfonie der Großstadt.

This project was especially interesting to me because, even though I’ve been studying German in high school and at Carleton for five years, I’d never studied German film in detail. As an avid reader, it was also fascinating to see how a book is created behind the scenes. In addition, occasionally what we were talking about for the book would relate to my everyday life— for example, on my family’s frequent dog walks, I would often think about what we had discussed about leisure in German city parks, or the Alpine films we had discussed.

I was able to build many valuable research skills in my work on this project. Having to find so many sources forced me to learn how to use online databases quickly and effectively. While I already had some experience with academic writing, this position helped me learn how to edit and write quickly, as well as how to deploy these skills in a more formal setting. And, since I will be studying abroad in Germany during the fall term of 2022, I’m sure that the cultural knowledge and language skills acquired through this position will come in handy.

“Menschen am Sonntag” by rauter25 is licensed under CC BY SA 2.0

Directed by the future superstar Billy Wilder, Menschen am Sonntag (1930) shows a group of young Berliners enjoying their weekend in a park. This movie shows the beginnings of recreational infrastructure in Berlin, with then new train lines leading to parks just outside of the city, as well as the strictures that the work week, then 6 days long, places on the characters’ lives.

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The silent film classic Metropolis, directed by Fritz Lang in 1927, was in many ways inspired by the boom in skyscraper construction in both America and Europe in the 1920s as well as developments in urban oil and water systems. The film explores the unseen infrastructures of the modern city, showing not only the above-ground world of the wealthy, but the polluted, industrial underground of the working classes.
Convivencia Triumphant in La Catedral del Mar on TV/ Netflix

This summer I had the privilege of working with Professor Beckwith investigating the history and the cinematic portrayal of Jewish-Muslim-Christian interactions in 14th century Spain. The Netflix show we focused on called, La catedral del mar (Cathedral of the Sea), is an eight-part series that is based on a best-selling novel of the same name by a very popular historical fiction writer, Ildefonso Falcones. Our research focused on the mise-en-scene and formal analysis of the show combined with in-depth historical investigation of inter-communal relations in medieval Spain. Our approach revealed disparities between Spain’s historical treatment of medieval Iberian Jews and Muslims, and how they appeared and interacted on screen for 21st century audiences. We also studied how SVODs (subscription video on demand services), such as Netflix have broken into global national cinemas like Spain’s, further enabling some distortions of the country’s multicultural past.

The remote nature of the research definitely was difficult to navigate at first but working with Stacy alone was a dream come true. She was so kind, generous, and understanding but above all, we were excited about the same things and experiences that made the research an absolute thrill. I was able to work in tandem with Stacy and despite the distance, we were able to collaborate in absolute harmony. I think no matter the distance, now I am comfortable in group projects and multi-disciplinary work that draws on different ways of thinking.

Working with Stacy was a complete joy. Even after the research ended, we kept in touch discussing ideas about the show and the project as we both developed expertise in the subject matter, and watching a professional work with such dexterity was more inspiring than anything else.
Marvin Gaye Photo Research

The Marvin Gaye Photo Research project takes a deep dive into the history of music photography, specifically looking at the legendary R&B singer Marvin Gaye. Through cataloging hundreds of live performance photographs as well as professional, staged portraits, I noticed trends in Marvin Gaye’s appearance, demeanor, and style. Over the course of his career, his public image transformed along with his musical style, and the time period. In collecting these images, I was shown the importance of music photography in tracking the history of a musical artist as legendary as Marvin Gaye.

I found it incredibly interesting to follow along with certain photographers that were loyal to Gaye, and note others who were hired only for certain events or photo shoots. I had never considered photography as such an important way to document musical performances, but in the thick of my research over the summer I went to concerts and suddenly became very aware of the photographers constantly snapping photos of the performers. You would think that the music is the most important part of a concert, but stage presence and confidence can be effectively captured through photography.

I gained skills in Microsoft Excel, as well as thoroughly researching and cross-checking photograph sources for credibility. As far as academic skills go, I spent a lot of time managing my own time and progress on this research, so I learned how to do self check-in’s in order to make sure I am getting enough done.

Working with Andy is wonderful because his passion and excitement for the subject matter is infectious. I believe that I was assisting him in something important and valuable to his own personal work, while learning a lot myself through our meetings and conversations. I was given a lot of flexibility and freedom in my work to take it whatever direction felt necessary or interesting to me. That was a very valuable experience for me in order to assess what my engagement level was in certain areas of the project, and I was able to hone in on certain ideas that I found interesting.
that were describing their life experiences and how they envisioned Northfield as a whole and what they hoped it could improve.

This project helped to broaden my horizons of where I can apply my knowledge for sound. Coming into the summer, I had only worked in music/film/theater sound, over the course of the project I realized the potential for sound in a different form of art. Cecilia’s idea for a sound map of the notions of home that she recorded gave me ideas for more innovative ways to use sound to communicate ideas and feelings in a way that is more true to what people recorded rather than the traditional heavily edited sound bites that we hear in movies so often.

Working with Cecilia was incredible. There is a distinct difference between working with someone who sees you as a disciple to be trained and “brought up to speed,” and working with someone who treats you as a collaborator. While I learned an amazing amount working under Cecilia and she was able to impart so much, she always did so in a way that made me feel that I was a fellow collaborator on the project whose opinions were valued and incorporated.
HANNAH SHERIDAN ’23  
with Associate Professor Andrew Carlson

Every Brilliant Thing

Every Brilliant Thing is a solo performance piece that brings discussions of mental health and suicide into public conversation. My work helped facilitate conversations around mental health within the constraint of pandemic restrictions and within a community that has historically grappled with these issues. I compiled a dramaturgical packet to support the play’s initial development. I gave a pre-show speech and hosted a post-show talkback before and after every show to present a portion of my research and provide a space for audience members to share responses to the play.

One of my favorite parts about the summer was hosting the post-show talkbacks. Audience members asked questions and shared experiences ranging from hilarious to heartbreakingly vulnerable. At one point, a woman who had lost her son to suicide thanked us for our work on the play. She said it was difficult to watch but she was glad that struggles like the ones her son faced were not being hidden. Hearing these stories was the most valuable part of my work, as I got to see the tangible impact our show was having on the people who came to see it.

I gained skills in writing, public speaking, and professional dramaturgy research over the summer. Working at a Shakespeare Festival over the pandemic also taught me to roll with the punches, to come up with creative solutions to the myriad of problems we had to address, and to be okay with everything not turning out how I had initially planned. I was exposed to ways that I can work simultaneously in creative and academic roles, an intersection I have wanted to study since first arriving at Carleton.

Early on, Andrew drew me into the Festival’s community engaged project where he planned to adapt stories from Winona’s community members to a Shakespeare play. As we left a meeting one day I stammered out a question about when the script writing would start. Without any hesitation, Andrew turned to me and said “After the story circles. You’re helping, right?” to which I screeched “YES!” After this summer, I consider Andrew to be both a mentor and a friend. The learning opportunities he gave me and continues to give me will shape my life for a long time to come.
SAM WEGE ’22
with Associate Professor Alex Knodell

Small Cycladic Islands Project

The Small Cycladic Islands Project is an archaeological project researching the smallest of the Greek Cycladic islands. Our goal is to identify occupancy and use patterns on these islands. This year, the project focused on the western Cyclades, specifically the islands around Kythnos, Serifos, Sifnos, and Syros. Field methods were paired with lab and database work to collect and analyze material remains, allowing us to better understand the historical significance and uses of these islands. From this year’s investigation, we have found evidence of pottery, stone tools, and human-built structures. Pairing this material evidence with historical records and local interviews, we were able to better ascertain the long term role these islands have played in the broader Cyclades.

One of the most interesting experiences I had this summer was finding an amphora handle stamped with a seal from its maker. Able to read the Ancient Greek stamp from my Greek coursework here at Carleton, I could help to identify what the stamp could tell us about the amphora’s production.

This summer, I was able to better understand both the specifics of what archaeology looks like in the field as well as situate the world I study in the classroom in its real world environment. Moreover, opportunities to share my research have allowed me to work on skills of preparing and delivering both written and verbal presentations as well as academic writing on archaeological research.

Working with Alex Knodell enabled me to see how an expert in the field approaches complex and often confusing and incomplete data sets, as are so common in archaeological projects. Alex would often adapt our field plans on the fly to deal with the fact that we often find things that are unexpected (or, sometimes, don’t find anything when we expect that we will!). Being able to ask Alex about his thought process during these decisions has helped me to better understand how to navigate obstacles in research.

Stamped Hellenistic amphora handle collected from Kitriani. The Greek stamp reads: ΜΙΚΥΘΟΥ ΠΑΝΑΜΟ. Stamps like these can inform us more accurately where, when, or by whom an object was made.
Ditransitives in Insular Scandinavian and Korean

Ditransitive constructions (sentences with a verb with a subject and two objects) can manifest in a double object (DO) frame or a prepositional (PP) frame. Linguists have argued about the nuances of the semantic inequivalences between the frames, developing a shortlist of theories. Our project extends this debate to Insular Scandinavian languages – we conducted an experiment asking Icelandic and Faroese speaking participants to gauge the grammaticality of sentences after introducing semantic information that compromises the integrity of a given ditransitive verb, which appeared in one of the frames. Furthermore, we researched ditransitive constructions in Korean.

It was incredible to work with researchers from outside of the country. Within linguistics, I have never worked with a group of people who all had such expertise on a given language. In classes, I have found it more traditional (and a great learning experience) to study your own language and topic for papers – however, the depth of analysis is capped and relegated to a much more theoretical realm. In this team, not only was it surreal for so many people to have fleshed out ideas, but many of the hypotheses had a sociolinguistic edge I don’t usually get.

Due to the haste of Carleton terms, I hadn’t had the opportunity in college to work on something this long. I developed my soft skills when it comes to tackling long-term projects, but I also got the more specific exercise of having to retool my code frequently. Both as a programmer and researcher, this helped me practice thinking more long-term about how I architect my infrastructure for tackling a project.

Working with Cherlon was great! Some of the more theoretical components of the project were beyond me, but Cherlon took the time to answer my questions so I could engage with my work beyond just crunching the numbers. It was also a fabulous opportunity to get to participate in the mini-conference held at the end of the Summer – although I have experience presenting from classes, I have never presented a component of a project of this scale. Cherlon provided guidance in fashioning my part of the presentation and eloquently communicating my data and analysis.
Cass Adams ’23 (Computer Science) and Assistant Professor Brooke McCorkle (Music) collaborated on a three-part project modifying Nintendo Game Boys and original Nintendo Entertainment System (NES) hardware into musical instruments to create chiptune music. Cass researched the history of Chiptune and interviewed eight different Chiptune musicians who were involved in Chiptune communities at all major periods. Her findings went into a drafted paper about the history of Chiptune, which she will present to Brooke’s class winter term. This project gave her the opportunity to take a craft that is inherently technical, and look at it from a humanities perspective.

Ruken Bastimar ’22 (Cognitive Science & Music), Sue He ’22 (Linguistics & Computer Science), Elliot Stork ’22 (Linguistics & German) and Visiting Assistant Professor Jenna Conklin (Linguistics) worked on redesigning a study on phonological research on the learnability of sibilant harmony. Ruken gained considerable experience in softwares and tools like Gorilla Online Experiment Builder, Praat, Google Sheets, and Microsoft Excel. Additionally, she developed teamwork skills including time management, collaboration, communication, and problem-solving. Working together but remotely with two other student researchers, with an 8-9 hours time difference, taught her the importance of keeping teammates updated, being prompt with messages and emails, and being attentive to intermittent deadlines and feedback requests. Sue learned that when designing an experiment involving human beings, we have to think about how they will access the experiment to eliminate some extraneous variables beforehand. Elliot learned about experimental task revision and carefully reviewing tasks. Trying to make sense of all of the literature read to present a cohesive and logical literature review also proved to be a complex task and tested his organizational capacity.

Dingyun (Michael) Cui ’24 (Undeclared) and Professor Victoria Morse did research for an article on a set of maps of 14th century Genoa that will explore themes of urban identity and self-representation in 14th century northern Italy. Michael learned how to effectively take notes when reading chronicles — a type of historical writing that he found especially hard to fully understand — and how to organize notes in a way that would be helpful and instructive for the subsequent essay-writing stage.

Oliver Jacobs ’22 (History) and Associate Professor Thabiti Willis (History) organized and analyzed data for an archive of records on runaway slaves in the Persian Gulf region. They looked at manumission records that were created by the British every time agents in the region freed, or manumitted, a slave, or whenever someone requested liberation for themselves or a family member. Oliver took both a quantitative and qualitative approach to looking for patterns. For a qualitative approach, he read each manumission record and looked for unique stories that reflected certain aspects of daily life. This revealed the dynamics of political power in the region and also reveals the reasons slaves chose for escaping. For a quantitative analysis, he utilized google sheets to organize and sort the different manumission records and look for statistical patterns revealing the broad trends and affects of slavery on large groups of people.

MJ Fielder-Jellsey ’22 (Classics), Emma MacArthur-Warner ’23 (Classics), Sam Wege ’22 (Classics) Sam Zimmerman ’24 (Undeclared) and Visiting Assistant Professor Rob Hardy (Classics), will worked on an online student commentary on Books 9-12 of Homer’s Odyssey for Dickinson College Commentaries. MJ gained valuable insight into how commentaries and academic resources like this are produced. Emma developed more fluency in reading Homeric Greek, and is noticing that she can read it quite a bit faster, and recognize more of the words and constructions that show up a lot in the epics even if they aren’t as common in Greek literature as a whole. She also learned more about the particular types of thinking and research that are involved in making a commentary on an ancient text: deciding what aspects of a text are most likely to confuse readers, and thinking about how to explain them as clearly as possible; using a combination of close reading, understanding of the text as a whole, and dictionary research to figure out the meaning of a word.
in a certain context; etc. She really enjoyed this particular combination of ways of thinking, with its focus on both details and big-picture issues, and its use of both literary and linguistic analysis, and realized that making her own commentary for an ancient text might be something she would enjoy doing in the future. Sam Wege not only gained invaluable experience reading a seminal ancient text in the original language, but also was able to discuss with peers and experts in the field in the moment how to understand and present the text. Rob provided insights which helped him to bridge the gap between translating the text and understanding it as a work of literature, and subsequently present this understanding to another reader. Sam Zimmerman learned the value of working on a team that challenges and enlarges individual perspectives, and deepened his appreciation for the Classical world (favorite moment in Book 12: when the author compares the whirlpool Charybdis to a boiling tea kettle).

Valentina Guerrero Chala ’24 (Undeclared), Chisomnazu Oguh ’23 (Computer Science), and Instructor Cecilia Cornejo (Cinema and Media Studies) worked on developing a digital version of the Northfield Community Quilt which is based on audio testimonies recorded by Northfield residents in the summer of 2019. These audio fragments responded to the prompt “I know I’m home when...” and were subsequently embroidered by 60 community members between September and December of 2020. They imitated the structure of the physical quilt with details (like the images, lines, windows, and diamonds) and recreated it virtually using Javascript, HTML, and CSS. Chisomnazu learned that developing a website is not that complex, that it can actually be a lot of fun. Valentina says “This project helped me learn more about the intersection between humanities and technology by encouraging me to think about what aspects of a piece of art can be lost or highlighted when translated into a virtual space.”

Nadia McPherson ’23 (Cinema and Media Studies) and Assistant Professor Seth Peabody (German and Russian) worked on revisions to the book project Environmental Fantasies: German Film History for the Anthropocene. Nadia gained knowledge and experience in workshopping writing, mastering citations, and the general content of Professor Peabody's book. As stressful and intimidating as the feedback process was, she found those meetings to be the most productive and formative because Professor Peabody took her feedback seriously, and really created a space where revision ideas could be bounced around. With that, she is leaving with a structured workshop process to revise her own writing.

Sophie Rast ’24 (Undeclared) and Associate Professor Alex Knodell (Classics, Archaeology) traveled to Paros and Syros, two islands in the central Aegean, to study and illustrate finds collected during the 2020-2021 summer field season. Sophie’s work focused on the technical drawing of pottery fragments. Over the course of the study season, she learned how to and improved upon her ability to accurately create these technical drawings.

Mathew Zappa’22 (Biology) and Postdoctoral Fellow Sarah Kennedy (Archaeology) initiated the CARCAS Laboratory (Carleton Archaeological Research Collection of Animal Specimens) which will provide a large, scientific osteological comparative collection for teaching, training, and analysis. To build the osteological collection at Carleton, they acquired livestock bones from a local butcher which were given to the dermestid beetles weekly. The beetles consume the flesh and other material while leaving the bones intact. After the beetles were finished, Mathew would further clean the bones using a degreasing solution and helped create 3-D scans of bone specimens for the website. He learned about a field of study - zooarchaeology - that he was not very familiar with before and how biology and ecology can be combined with studies of human activity and culture.
A podcast that explores research and creative work in the arts and humanities at Carleton College.