

PUBLIC RESEARCH FELLOWS

HUMANITIES COLLABORATIVE • COLLEGE OF ARTS AND SCIENCES
UNIVERSITY OF PORTLAND

College of Arts & Sciences
+ Humanities Collaborative

**PUBLIC
RESEARCH
FELLOWS**

2019-2020
Women's Suffrage Centennial



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THE PUBLIC RESEARCH FELLOWS WEBSITE IS NOW LIVE!

The Public Research Fellows program is pleased to announce the launch of its official website:

up.edu/prf

The site will showcase the work of the program while also offering tools and resources for the UP community and the wider public. Visit the site to learn more about:

- PRF student and faculty fellows and their projects
- the program reading course, including a syllabus and slideshow of class activities
- the U.S. suffrage centennial, the inaugural PRF theme
- past and upcoming program events, as well as related campus and community events across the year
- the public humanities, including a bibliography of related scholarship and project examples

You can also now follow us on Instagram and Facebook!



PRF founders Dr. Molly Hiro, Dr. Laura McLary, and Dr. Jen McDanel

**The paths
we create
from our
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our
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are not
always
straight
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Fellows examine exhibit designs with museum curator Lori Erickson.

Fellows Visit the Oregon Historical Society

During the week preceding fall break, Dr. McDanel and the PRF student fellows visited the Oregon Historical Society as it prepares its upcoming exhibit on U.S. women's suffrage. Lori Erickson, the exhibit curator, gave the fellows a behind-the-scenes sneak-peek at what the exhibit will look like and the work that goes into creating a public project that can bring suffrage history alive.

Erickson walked the fellows through the museum's current exhibit to illustrate the curation process, afterward sitting down with them to review the design plans for the suffrage exhibit, tentatively titled "Nevertheless, They Persisted: Women's Voting Rights and the 19th Amendment." Fellows asked questions about the difficult decisions that go into exhibit curation. They also asked Erickson how she came to do the work she does: her background is not in museum curation, but archeology, demonstrating that the paths we create from our majors to our professions are not always straight lines.

The OHS exhibit will open March 13, 2020. The Public Research Fellows plan to visit again in April to see how the vision Erickson outlined translates to reality.



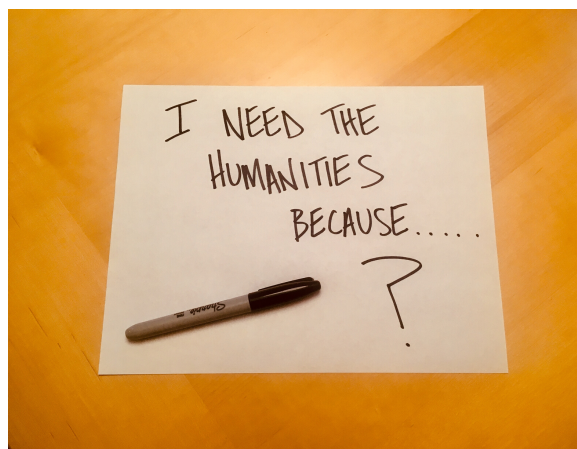
While downtown, the Fellows stop by the unmarked site of a 1905 suffrage meeting to continue their conversation about women's history and public memory.

Who Needs the Vote? (or the Humanities...?)

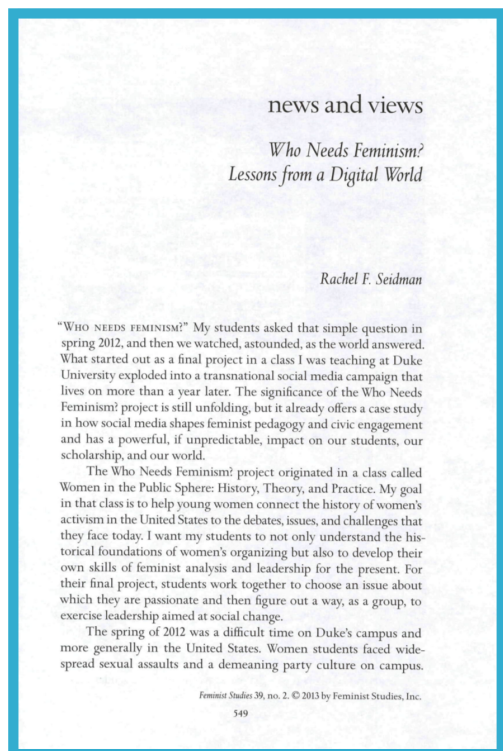
Interactive Project Coming to UP Campus

What do we think about when we think about the suffrage movement? What does voting mean to us? And how do the humanities impact our lives? Dr. Jen McDaneld and her two student fellows, Crystal Wallace and Sarah James, are hosting a series of interactive events on campus in the coming weeks to explore these questions as they create an archive of the UP community's ideas about issues related to the program and the inaugural suffrage theme.

Participants will be asked to finish sentences about the vote, the suffrage movement, and the humanities on large white boards, which will then be photographed and shared to provide a window into how our community thinks about these vital issues. McDaneld, James, and Wallace hope to use the project to co-author an article about the public humanities in action.



What: White Board Project
When: Every Monday in November from 1:30-4pm
Where: Library Patio



This work takes its inspiration from Dr. Rachel Seidman's 2012 "Who Needs Feminism?" project at Duke University. In her "Women in the Public Sphere" course, Seidman and her students set out to explore what feminism meant in their communities; they asked campus members to finish the phrase "I need feminism because..." on a white board and took pictures of the resulting sentences. While the project was originally intended to start a campus dialogue, when they posted their results on social media, "Who Needs Feminism?" went viral and became an interactive transnational phenomenon with over 12,000 entries, demonstrating how taking the humanities public can open up campus boundaries in unexpected ways.

[Click above to read Seidman's full essay.](#)



"A Typology of the Publicly-Engaged Humanities" National Humanities Alliance

A good primer for anyone looking to dip their toes in the public humanities, this resource links to over 1500 project examples and breaks down the broad field into five categories:

- **translating scholarly work for a general audience**
- **fostering exchange between the public and the academy**
- **partnering with community members to create knowledge**
- **developing instruction based on the above three methods**
- **creating institutional structures that support public work**

You can find this helpful piece and a wealth of other tools and scholarship on the PRF website under the Resources tab.



Resource Highlight: What Are the Public Humanities?

The public humanities are a growing interdisciplinary field and set of practices that seek to connect academic work with a wider public.

Public humanities work is:

- **innovative:** it uses creative forms of dissemination to reach diverse audiences both on and off campus
- **collaborative:** it draws people and ideas together across disciplines and campus/community boundaries to create new knowledge
- **an intellectual ambassador:** it brings humanities modes of inquiry--like interpreting, historicizing, questioning, and deliberating--to a wider public to demonstrate the value of the humanities and higher education in the world today

PRF Home

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Tools and Project Examples

A sample of online resources for those interested in exploring the public humanities and designing their own publicly-engaged projects:

"A Typology of the Publicly Engaged Humanities" (National Humanities Alliance)
<https://humanitiesforall.org/features/five-types-of-publicly-engaged-humanities-work-in-u-s-higher-education>

"Pitching the Humanities" (National Humanities Alliance)
https://www.nhalliance.org/pitching_the_humanities

Digital Humanities Tools and Resources (Carolina Digital Humanities)
<https://cdh.unc.edu/resources/tools/>

A Social Media Guide for Academics (CUNY)
https://justpublics365.commons.gc.cuny.edu/files/2013/12/justPublics365_Toolkit.pdf

Humanities for All (National Humanities Alliance)
<https://humanitiesforall.org>

NEH For All (National Humanities Alliance)
<https://nehforall.org>

Example Public Humanities Projects (University of Wisconsin-Madison Center for the Humanities)
<https://humanities.wisc.edu/public-humanities/resources>

Humanities Moments (National Humanities Center)
<http://humanitiesmoments.org>

Humanities Indicators, American Academy of Arts & Sciences
<https://www.humanitiesindicators.org/binaries/pdf/Life-Course-A3-High-Res.pdf>

Emmett Till Memory Project (Emmett Till Memorial Commission of Tallahatchie County)
<https://tillapp.emmett-till.org/about>

Rebecca Solnit, *Nonstop Metropolis* (University of California Press, 2016)

Sample chapter ("City of Women") published in *The New Yorker* Oct. 11, 2016:
<https://www.newyorker.com/books/page-turner/city-of-women>

Program Fellow Spotlight:

Dr. Lara-Zuzan Golesorkhi and the Importance of Migrant Voting

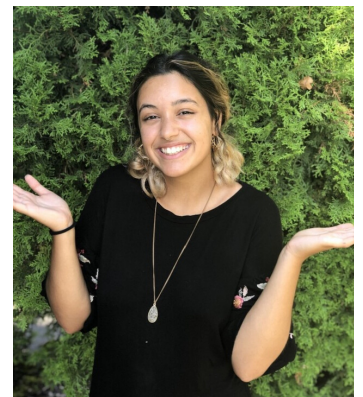
Dr. Lara-Zuzan Golesorkhi, Assistant Professor of Political Science and Global Affairs, refers to herself “as a scholactivist (a scholar and an activist).” For their PRF project, Golesorkhi and her two student fellows, Grace Fortson and Gabriella Petrossi-Baughman, are creating profiles of political candidates' stances on issues related to migration and will develop educational materials to help voters make informed decisions. When asked to sum up what she wants others to take away from her project, Golesorkhi simply said “representation.” By shining a light on a population that is often invisible, the fellows hope to change the public conversation about the meaning of the vote for those who are denied it.

Although migrant issues might seem rather far afield from the Suffrage Centennial, Golesorkhi aptly points out that “migrants are governed by laws and policies that they have little say in devising or endorsing,” just as women were denied the vote on matters that directly impacted them. To Golesorkhi, the Centennial “provides a historical reminder about how we conceive democracy.” This reminder is needed today as U.S. political debates are currently dominated by issues related to migration, but rarely take into account the voices of actual migrants. Even if migrants are not given the chance to vote, according to Golesorkhi “it is important that voters know where their representatives stand on the issue” so that they can cast an educated vote that may help those who cannot help themselves through the act of voting. Golesorkhi’s hope for this project, as a non-citizen herself, is “to contribute to the elections through knowledge and education” since she cannot contribute by voting.

When asked what she thinks of when she hears the word “suffrage,” Dr. Golesorkhi used the word “power” because “being able to vote and to contribute to the political sphere means power.” If it sometimes seems that voting rights are taken for granted in today's world, Golesorkhi reminds us how powerful suffrage remains.



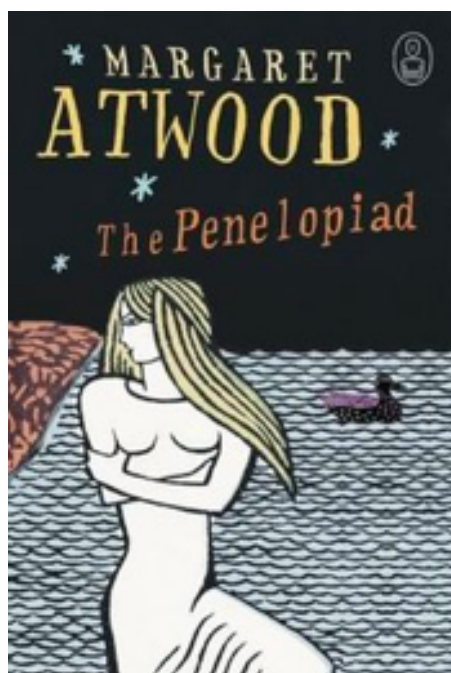
Dr. Lara-Zuzan Golesorkhi



Fellow Grace Fortson



Fellow Gabriella
Petrossi-Baughman



Wagoner hopes the play will inspire others to "stop for the one who needs something."

PRF Curates: Margaret Atwood's Feminist Revisioning of a Classic Tale

What: Margaret Atwood's *The Penelopiad*

When: November 13-17

Where: Mago Hunt Theater

Margaret Atwood's, *The Penelopiad*, is coming to UP's Mago Hunt Theater. The play, adapted from Atwood's novella, takes a famous, male-centric tale and retells it through a female perspective. In *The Odyssey*, Homer casts Penelope as a supporting character, denying her personality and agency outside of the stereotypical feminine roles to which women are often confined. In the novella, however, Atwood reframes the narrative through Penelope and her maids, and, in doing so, creates a social commentary on the double standards between the sexes.

Director Tim Wagoner notes that having an all-female cast of actors (who assume male roles when necessary) helps illustrate one of the play's major themes: female camaraderie. The maids join forces as an oppressed, marginalized group in the palace. Wagoner connects this theme to the current political moment, noting that he saw this same sense of female unity in the recent women's marches; women have always used experiences of oppression to join together and raise their voices.

The play, to Wagoner, is largely about power and privilege. He believes theater can "tell stories of people and problems who aren't heard." Emphasizing the struggles of women in particular is one of Wagoner's central goals for this production, and for his work overall. The play is an important story that doesn't give answers as to right and wrong, but rather "questions how people deal with their privilege." Wagoner hopes it will inspire others to "stop for the one who needs something."

[Click here for tickets and more information.](#)