

## **Proposal on the Preservation of the Lower Deep River Region, North Carolina through Historical Methods**

### **Central Question**

How can interpreting the regional history of the lower Deep River region of North Carolina inform its conservation for future generational use, education, and recreation.

### **Context**

The Deep River is a popular recreation site in central North Carolina, but its history is textured and storied. In 2007 the North Carolina General Assembly approved the creation of the Deep River State Trail, and many local organizations have opted to develop sections of the river, by land and by water. Community members value its regional importance, with many parks (developed by multiple organizations) situated right on its banks. Currently there are five established public parks and hundreds of acres of land marked for conservation within a ten river-mile stretch of the Deep. The Lower Deep River region is of cultural importance as this location was once home to one of the earliest regional industries (Iron Production in the 18<sup>th</sup> century), one of the largest plantations in the central part of the state, and the location of the few commercially profitable coal mines in the piedmont of North Carolina (Egypt and Coal Glen). This region's history runs *deep* and though much of the protected land is understood for its natural and recreational value, its cultural history is central to why many of these "natural" spaces exist.

Within the area of study, locations now home to public lands were once created to serve the regional industry. McIver's Landing Boat Launch in Gulf (the eastern end of my study) sits adjacent to the site of the previously mentioned iron works and historic mill. Deep River Park is the home of the Camelback Truss Bridge, a location on the National Register of Historic Places.

This Park is situated just between the location of the two historic coal mines which happens to be the same site that the earliest European inhabitants used as regional thoroughfares. Just a mile downriver is the Endor Iron Furnace, a Civil War era Iron Works (now owned by the State of North Carolina) that relied on the coal mined from the earth surrounding the river. Even today, remnants of a lock and dam system are visible when the river is low enough, a reminder that Deep River's industrial heritage spanned well above its modern reach. The area of study is capped on the western side by White Pines Nature Preserve, protected lands owned by the Triangle Land Conservancy. The region's cultural history directly informs what could exist today and is essential in understanding how the region conserved.

## **Method**

I will provide a three-part project that utilizes a condensed interpretive history, a visualization of the region using geographic information systems, and a brief policy proposal examining the regional and statewide stakeholders with influence in the preservation of the lower Deep River Region. To answer the question, I will incorporate primary and secondary historical sources. This includes previous coursework as well as additional archival resources and completed oral histories. My experience with GIS and historical data empowers me to create a map that is both informative as a geospatial historical tool and inclusive of present-day factors impacting the preservation of this region (landowners, floodplains, statutory limits). I will create a static map that reviews the region as well as sites of historic significance.

I will also translate history, static map, and policy proposal into a usable ArcGIS StoryMaps site. In doing this, my work will be accessible to the public and useful in public history discourse and regional development. This StoryMap will take components from each of the three proposed sections and will be digestible by non-academic audiences.

## **Preparation**

My curriculum in GLS has proved essential in preparing me for my final project. I have experience in interpretive historical writings and public history methods (HI589, HI515, LS780-Migrations), Geographic Information Systems (ENV559 and ARTHIST715) and a summer public land history and policy review (LS850-Independent Study). The work I completed in each of my courses will provide a piece of the greater project, as many of these pieces will be factored into the final thesis. This will ensure that the scope of the project is both manageable and the final project is informative. In addition to GIS experience, in LS780 Critical Family Histories I used the StoryMaps platform to communicate the region's complicated political histories within a digestible context.

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### **Central Question**

How do global systems of electronic manufacturing, waste disposal and recycling intersect in the city of Guiyu, China, and what environmental, health and policy issues does that intersection raise?

### **Context**

As one of the world's largest electronic products manufacturing and consumption countries, China is facing severe environmental damage due to the impact of inadequate e-waste recycling measures. Being exposed to noxious chemicals without proper protection measures poses a serious threat of occupational injury to electronic factory workers and e-waste recycle workers. The people who does not have the privilege of enjoying the products are the ones that are harmed the most by the industry.

Guiyu, a town with a population of 132,000 in Guangdong province, is one of the biggest recycling centers for e-waste in the world which has been operating for 30 years. The majority of the local families are engaged in the e-waste recycling work often without the most basic safety precaution or any environmental protection measure. The recycling techniques and facilities used in these family-run workshops are highly primitive. Without proper protection, the toxic substance from e-waste threatens the health condition of the local residents. Studies show stillbirth rate, low birth weight rate and intrauterine growth retardation rate in Guiyu were all significantly higher than other regions. Other countries from underdeveloped regions such as Africa and Southeast Asia also face similar challenge as China does. These countries, including China, have adopted different methods to regulate e-waste disposal, yet produced little effect.

The impact on frontline workers also cannot be neglected. Electronic manufactures widely use cadmium and lead as raw material; Cadmium is known to accumulate in human body, causing damages to kidneys and bone structures. Lead can also build up in human body and has irreversible toxic effects on human nervous system.

## **Method**

This project will study the impact that electronic devices brings about to the people and environment mainly through secondary sources including academic articles and documentaries. A significant number of documentaries reveal the suffering of poisoned victims and their difficulty of claiming compensation from enterprise such as Foxconn. I will also survey academic journals on the current situation of Waste Electrical and Electronic Equipment (WEEE) recycling in China, identifying its deficiencies and causes of such deficiencies. Chinese literature will be important sources for my research in an attempt to learn more about how the issue is perceived in the Chinese sphere. Starting from Guiyu, I will compare other regions and countries in order to understand the issue at the global level.

I intend to increase the awareness of such a plight through my project and encourage people who have the privilege and access to limit their excessive and unnecessary purchase of electronic devices.

## **Preparation**

I have prepared myself for this project mainly through Eco-Media, a cultural anthropology course. The course has informed me of the damage of electronic devices manufacture and disposal. I have had an opportunity working in a factory for a short period of time during an internship, that experience made me realize the potential harm workers may have to deal with working in a factory full of noxious chemicals. Other courses I have taken about China and Chinese environment will also be helpful to me in understanding the social and environmental context. The fact that Chinese is my first language enables me to explore more about the Chinese academic studies on this issue.

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## **Masters Project Proposal - Jill Harbin Kaufman for Spring 2021**

**Advisor:** Dr Deborah T. Gold

**Central Question:** How Could Older Women Prepare for Widowhood While Their Husbands are Still Living? For this applied research project, I will design a curriculum for a class targeted at married older women, lifelong learners, who are interested in preparing for widowhood while their husbands are still living.

**Context:** Widowhood is one of the most stressful life events. In the first months following their husband's death, new widows are confronted with many stressful situations often related to economic and social ramifications of widowhood, while dealing with their grief. Widows must handle necessary administrative tasks and some are facing major financial decisions and major lifestyle changes. These widowhood tasks and lifestyle adjustments come as a surprise to many widows. New widows can cope better if they understand early widowhood challenges. Therefore, older women could prepare for some areas of widowhood while their husbands are still living.

Potential areas of widowhood preparation, reflected in the interview questions, include preparation for death chores, assuming husband chores, new daily life routines, changing social (friend) network, deciding to move or stay, and financial literacy.

**Method:** I will research the following perspectives of preparing for widowhood. What are the ways in which older women (60+) might prepare for widowhood while their husbands are still living? What advice can current widows provide to older married women that might assist them in an easier transition to widowhood? What insights can be found in academic journals, on preparing for widowhood while having a living husband, either while in a caretaker role with an ill husband or having a healthy husband? These findings will assist me in developing a curriculum that could help married women prepare for an easier transition to widowhood.

I will complete a qualitative research project that will include Zoom interviews with 2 groups of women, age 60+: older widows and older married women. I will use grounded theory to analyze the interviews. Phase 1 is an independent study pilot during fall 2020 which includes a literature search, developing a questionnaire for the

widowed women and the married women with living husbands, conducting 2 to 4 interviews of widows and married women, analysis, and development of the course outline. The stages in phase 2 is the Master's project for spring 2021, includes an updated literature search, updating the interview questions for widows and married women , conducting interviews with up to 20 married women and with up to 20 widowed women, analysis of the interviews, and developing a curriculum for a class for older women. This Master's project will result in a class curriculum, discussion on my research process, analysis of key references, and a bibliography.

**Preparation:** I have completed two GLS classes on Aging and focused each of those course's term papers on different aspects of widowhood. I audited a class on Death and Dying taught at the Duke Divinity school. This semester I am working on an independent study project which serves as the pilot for my Masters project. This pilot project includes some initial interviews which will assist me in fine tuning the interview questions. Within the last year, I have taught an Olli course on *Navigating Widowhood* at both Duke and NC State.

- IRB 2021-0012 approved 7/29/2020

## Preliminary Bibliography

### Primary sources:

Interview transcripts of older married women

Interview transcripts of older widows

### Secondary sources:

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### **Addendum: Example Interview Questions for widows age 60+**

How prepared were you for widowhood? Is there anything you wish you had done to prepare for widowhood while your husband was still living?

Did you prepare for your spouse's death prior to his passing (funeral, burial, a will, health care directive, etc.)?

While married, did you and your husband have typical daily/ weekly chores that you divided up like, cooking, mow lawn, take care of cars, financial, home maintenance, etc.? What were his chores? Were you prepared to take on his chores?

Did you develop a strategy to start doing or trying new activities or daily routines after your husband died?

Did you develop a strategy to meet new people in widowhood? What was it? Did it work? What was the timing on this – e.g. 6 months after widowed? If you found new friends in widowhood, where did you find them?

Do you still live in your family home or have you moved since your husband died?

What was your knowledge of your financial assets to live on after your husband's death? Are there any financial areas that you wish you had prepared for in advance of your husband's death?

### **Example Interview Questions for married women age 60+**

If you outlive your husband, do you think you are prepared for widowhood? What concerns, if any, do you have about widowhood?

Have you and your husband pre-prepared for death chores such as funeral planning, selecting a burial site, making a will, and a health care directive? In what ways?

Have you ever done your husband's typical household chores before? Would you be able to do his chores without outside help?

Do you participate in daily, weekly activities/ hobbies with or without your husband? Which ones do you do without your husband?

About how many *couple friends* are in your and your husband's social network- people you eat out with, or get together with on a regular basis *as a couple*?

Do you and your husband plan to move to a different home or downsize at some point? Why?

What is your knowledge of your financial assets to live on after your husband's death? What do you think you might need to know about this area, that you do not know?

Neoclassical Adaptation of *Commedia dell'arte*: R. Strauss, Stravinsky and Busoni

**Central Question**

In what ways did *commedia dell'arte* influence the music theatre in the early twentieth century?

How did composers use neoclassical musical languages to rediscover *commedia dell'arte*?

**Context**

*Commedia dell'arte*, a type of Italian theatre that flourished in the 16th and early 17th centuries, was characterized by a combination of improvisation and stereotypical elements, including a standardized plot line, the stock characters and masks. *Commedia dell'arte* themes and characters have had profound influence on visual art and performance art. From the end of 19<sup>th</sup> century to the 1920s, not only did the *commedia dell'arte* offer composers and painters a means of expressing their modernism, but it also inspired composers to bring traditional elements back to the stage in their neoclassical works.

As the result of anti-Romanticism or anti-expressionism in the early twentieth century, the inter-war movement of Neoclassicism aimed to revive “objective” musical forms, traditional devices and aesthetics of earlier styles, and to control expressiveness in works. The “classicism” here is not limited to the works by the Viennese Classical musician (Haydn, Mozart and Beethoven). It refers to what was overlooked and ignored by the nineteenth-century romanticist musicians, such as the Baroque music by Bach, Handel, Vivaldi, and Scarlatti from the second half of the seventeenth century to the first half of the eighteenth century and even the music of Renaissance, by composers such as Palestrina and Monteverdi.

Igor Stravinsky's ballets *Petrushka* (1911) and *Pulcinella* (1920), Richard Strauss's opera *Ariadne auf Naxos* (1912; second version produced in 1916), and Ferruccio Busoni's one-act opera *Arlecchino* (1917) are early examples of *commedia*-related works written in Neoclassical style. *Ariadne auf Naxos* links stock characters from *commedia* (Zerbinetta as the Columbine figure, Harlequin, Scaramouche and Truffaldino) with characters from Greek mythology (Ariadne, Bacchus and nymphs). The roles in *Arlecchino* and *Pulcinella* are derived from the principal stock characters of the *commedia dell'arte*.<sup>1</sup> In addition, Pablo Picasso designed the sets and costumes for the first production of *Pulcinella*.

## Method

I will analyze scenes from Strauss's *Ariadne auf Naxos* (1916), Busoni's *Arlecchino*, and Stravinsky's ballet music *Pulcinella* within the context of Neoclassicism by consulting the following wide range of primary as well as secondary sources. Primary sources include musical scores, recordings of staged performance, the correspondence between Richard Strauss and Hugo von Hofmannsthal, Busoni's letters and journal entries and Stravinsky's diary and dialogues. In addition to biographies of these three composers and musical criticism of three selected works, I will also consult secondary sources that explore: the relation between *commedia dell'arte* and *opera buffa*, the evolution of *commedia dell'arte*, its stock characters (particularly Pulcinella, Harlequin and Columbine), the music theatre in the first third of the twentieth century, neoclassical music, other forms of artistic expressions in Neoclassicism (such as paintings, architectures and sculptures), and the social context of cultural movements from the fin de siècle to années folles.

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<sup>1</sup> Harlequin, Italian: Arlecchino, French: Arlequin

## Preparation

The course that I have been taken that is most pertinent for preparation for this project is the Special Readings (independent study) on Neoclassicism and R. Strauss that I completed with my project advisor, Dr. Larry Todd. From this course, I learned about musical forms and aesthetics in the Baroque, Classic, and Romantic periods, and representative neoclassical composers. My term paper on Strauss's use of neoclassical style in *Ariadne auf Naxos* led me to further explore the revival of *commedia dell'arte* as a source of musical inspiration in the early 20<sup>th</sup> century.

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### **Central Question**

My analytical essay will focus on the following: How do Gilles Deleuze's concepts *shot and movement* and *montage and the movement of the camera* work to achieve the Cubist aesthetics of fragmentation and time, as seen through the objective or subjective consciousness of the camera, in the cinema of Michelangelo Antonioni?

For the creative portion of the project, I want to explore the value of integrating cinematic techniques into literature. In particular, this project is inspired by the films of Michelangelo Antonioni—how the auteur delivers narrative through silent, juxtaposed images and cuts, camera shots, and framing techniques. I will compose a fictional short story that explores these cinematic techniques and how they aid or augment the cubist aesthetics of fragmentation and time.

### **Context**

Theorists and scholars primarily characterize Antonioni as a modernist artist who uses expressionist techniques seen through the geometric composition of framing: diagonals, counter-diagonals, vertical lines, and triangular figures. The scholarly conversation about Antonioni focuses primarily on his concepts of : time; of emptied spaces or sets; and of the consciousness of certain camera movements, wherein the camera assumes its own point of view. To that effect, one might use what is known of his cinema to examine how it relates to the Cubist sensibility of perspective through time and fragmentation. I hope to use these techniques, including camera movements, in my own creative work.

I am particularly interested in those specific instances where Antonioni shows time as a dimension of reality, a thing we enter. He does this through using montage as a juxtaposition of cuts consisting of uninflected shots (images) in sequence, and through the mobility of the camera itself.

Scholars have debated whether a fourth dimension—a higher dimension of space—is a modernist concept. While Einstein's Theory of Relativity may have dissolved ideas of a fourth dimension, one might argue that the modernist movement of Cubism yielded a renewed utilization of a higher realm of space: perspective as dimension. If, as Deluze theorizes, time assumes its own perspective or relief—its ability to contract or dilate—perhaps, at moments, Antonioni's work actually emulates the spatial dimensions of the Cubists?

## **Method**

The completed project will consist of an analytical essay and a separate fictional short story evaluating the Cubist aesthetics of fragmentation and time, as captured by the *human, inhuman, and superhuman* consciousness of camera movements in the Cinema of Antonioni. Further, both works will explore and integrate Antonioni's employment of these techniques based on the film philosophy of Gilles Deluze, who builds his concepts around the Bergsonian ideas of the *movement-image*, and the *time-image*. I am particularly interested in the filmic presentations of these concepts in *L'Avventura*, *Red Desert*, *Blow-up*, and *The Passenger*.

The short story will demonstrate narrative through both the conventional use of prose, and through unconventional employment of cinematic techniques as seen in Antonioni's cinema. In particular, the unconventional techniques will appear through the subjective or objective use of camera movements as consciousness. Even more, I will tend to the issue of frame, shot, cut, montage, and the tension between what Bergson referred to as a "crisis of psychology": *movement* "as the physical reality of the external" and the *image* as "psychic reality in consciousness."

The story places Chicano brothers in a bildungsroman narrative set in Los Angeles—a loose reworking of my own family history. I will explore the alternation of their lives in the wake of tragedy, and their struggle for identity as Mexican immigrants. Finally, the architecture of the story should place psychological and physical reality in tension as we examine the malleable elasticity of memory. What does memory reveal about the protagonist's reality? What consciousness do the camera movements assume?

I will use the seemingly fixed setting of a childhood house to both emblemize the elastic apparatus of memory and to serve as the “fractions of reality,” fragmented, simultaneous perspectives deployed in Cubism, that the spectator enters. In this protagonist’s memory, time contracts and dilates, as Deleuze highlights—it functions as a dimension—which we view, at times, through a subjective camera movement that follows the character through corridors and hallways.

### **Preparation**

In preparation for this Master’s Project, I took a class called *Classic Italian Film* in the Spring of 2018, where I submitted, for my final paper, a shot-by shot analysis of two scenes—both from separate films of Michelangelo Antonioni. In addition to evaluating film as an artform, I took classes at both the University of Oxford, England and Duke University that will aid my construction of an adaptive script-prose hybrid for the creative project. In particular, I studied scriptwriting at the University of Oxford Creative Writing Summer Program, where I received a mark of distinction. I have also been working in an Independent Study this Fall with Professor Michelle Dove, a novelist, to analyze the fictional works of various authors. In this class, I intend to compose my own short stories and begin a novel.

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## The World of Eurydice: Drawings, Installations and an Essay

### **Central Question/Description of the Project**

Through the re-creation of the world after death and the ritual of sacrifice in the classical concepts (ancient Greek's Hades, ancient Chinese's Diyu, Dante's inferno, etc), this project will explore the possibility of art to eliminate the fear of death and the healing of trauma in the contemporary era. It will have an art installation including a series of drawings in an illustrated zine, sculptures, a short film and a 12-15 page analytical essay.

### **Context**

Inspired by the story of Eurydice's disappearance on her way back from Hades when Orpheus looked back at her, I would like to explore the issues of death anxiety and trauma through this creative project. Eurydice was a nymph in Greek mythology, wife of Orpheus who was a legendary musician and poet. After their marriage, Eurydice was pursued by Aristaeus; in her effort to evade him, she stepped on a snake, she was bitten and died. As an essential theme in individual artists' creation process, the image of death and the world after death is usually combined with human vulnerability and mortality. Contemporary artists use the aesthetic distance between the viewer and the death world to weaken people's antipathy to death and strengthen people's awareness of death.

The art style adopted by the graduation project will draw lessons from the deconstruction and reconstruction of images by contemporary artists like Chicago imagists in 1960s, who developed a figurative style that is a unique mash-up of comic book imagery, psychedelia, folk art and surrealism, as well as self-taught outsider artists like Howard Finster.

## **Method**

With cartoonish monsters, spooky cakes and juicy stones as my protagonists, I look to my subconscious for inspiration. I will use comprehensive materials to complete the creative part of this project, including but not limited to color pencil, charcoal, ink, acrylic, mark, washi tape, watercolor, air-dry clay, soft pottery, foam, wire, fiber and so on. In terms of drawing style, I pursue a fusion of Chinese Literati drawing style and the cut-outs and linear overlays of cartoon.

The required written analysis will take the form of a separate essay. In this 12-15 page analytical essay, I want to analyze how the creative part of the project reconstructs the ancient funeral folk customs and related literary works.

## **Preparation**

Preparation Courses:

- ARTSVIS 205.01 Intermediate Drawing
- ARTHIST 715S Outsiders & Insiders: Alabama
- LS.780.57.1Su20 Death and Dying
- LIT 582 Dante's Divine Comedy
- LIT.612S.01.F19 Image in Walter Benjamin
- LIT.690.01.F20 China as World Picture

Two of the courses that I have taken in Duke are particularly relevant: Death and Dying, and Intermediate Drawing. The former provided me with theoretical knowledge of death rejection and

anxiety, and exposed me to the cases of art in trauma treatment and the reactions of funeral sacrifice customs to people's subconscious cognition of the post-mortal world in different cultures. The latter, as an art practice course, has cultivated my ability to use different art materials and independently complete a series of drawings. Other courses have provided theory support and inspiration as well.

My interest and practice of drawing, sculpture and drama are essential to this creative project. I spent my childhood and adolescence in Linhai, a small city in a subtropical monsoon climate in the foothills of southeast China, where the complex city streets and natural landscapes mingle like scenes from a dream. The city center is not a commercial district, but a hill and a secluded temple. My way to school leads not only to the school and the square, but also to lakes, forests and ancient battlefields. The surroundings were an impactful influence to my growth as an artist. For me, my hometown is like a creature in the process of transformation from civilization to wilderness. This kind of imagination of biologizing the landscape gives me infinite inspiration in artistic practice. What would it look like if the world after death was itself a creature that was constantly multiplying, morphing and festering? What does it feed on? What does it consist of? Will it become a Leviathan dystopia? What form would the dead take there? Is death a trauma to the soul? A series of interrelated questions formed the thinking thread for me to create this project.

My undergraduate experience of acting in several ancient Greek tragedies and studying ancient Greek literature also help me a lot in creating this project. On the Boya Dionysia—a students' festival for dramas held later in 2017, I won the prize of best actress for my representation of Erinyes in Aeschylus' *The Eumenides*. I also had the opportunity to perform *The Bacchae* on the 2018 festival. I wrote the script, designed the settings, directed the performance and played Agave. My team won the golden prize of the best drama and I was awarded the best actress again. In this process, I practiced my ability to translate words and imagination into visual expression. Additionally, in the past few years, I participated in the production of several

micro films, from which I learned shooting skills, which provided technical support for the production of short videos in my graduation project.

Below are some of my drawings, sketches and sculpture samples.











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