

MINERVA



A JOURNAL OF RESEARCH AND CREATIVE ACTIVITY



THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

Inside This Issue
The Past



Dr. Brad Bartel
Associate Provost
for Research
Dean of the
Graduate School

As a practicing archaeologist, this issue of *Minerva* on *The Past* has special meaning. My entire professional career has been devoted to understanding patterns of past behavior that have relevance for human society today and into the future. I originally became an archaeologist for the youthful sentiment of romantic adventure in lands unlike the United States, but soon came to the conclusion that the past can really inform us about how people succeed and don't succeed in their chosen lifeways. That led me to excavate sites in Yugoslavia and California to understand colonialism (Roman and Spanish respectfully), and how conquerors interact with native populations.

Jeffrey Soles in his long-term project on Mochlos, Crete also deals with some crucial issues of the past. For many decades, prehistoric life on Crete was defined by one excavation, that of Sir Arthur Evans in 1900 at the famous site of Knossos. Not until excavation of Mallia and Phaistos did we get a true idea of how sophisticated and diverse Minoan and Mycenaean societies were. Now with the Mochlos excavation, we are getting vital information about the decline of Minoan life and growth of later Mycenaean. We are also training the next generation of Aegean scholars through this excavation.

The capturing of a dwindling lifestyle, American carnival life, is the topic of the film documentary of Mathew Barr. His ethnographic style and dogged pursuit of this subculture, once popular throughout

America, but now localized, is a ten year dream of this important filmmaker, now coming to fruition with a film project for public television.

Bringing history to life from slave petitions is the topic of our third article on the research of historian Loren Schweninger. The dry and voluminous archival material is becoming a fresh and vital perspective on mid 19th century southern life and the material has been transformed into a theatrical production so that new generations can learn about slavery and attach names and actual situations to this period.

Edward Weston was one of the great pioneers of a new style of photography during the early 20th century. George Dimock's studies of Weston bring new insight into this complex individual.

As is customary in our winter issue of *Minerva*, we share with our readers a sampling of grants awarded to the UNCG faculty during the 1998 fiscal year. The University had the best success in our history in obtaining external support for faculty research, with \$18.4 million awarded. Equally impressive was an astonishing 73% success rate for proposals submitted by UNCG faculty; a testimony to their quality and reputation.

Our summer 1999 issue with the theme of *The Future* will be a counterpoint to this issue of *Minerva*. We look forward to sharing this our readers.

MINERVA

The University
of North Carolina
at Greensboro

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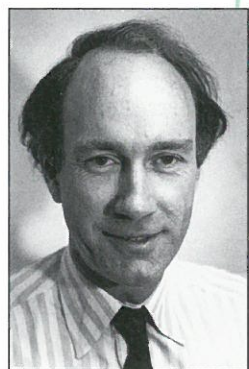
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On the cover: Philip Pearlstein, *Ruins and Landscapes: Stonehenge*, 1979, sugar-lift aquatint with roulette work
Gift of Mr. Arthur Brody, Weatherspoon Art Gallery, UNCG, 1980



ARCHEOLOGY ON MOCHLOS, CRETE

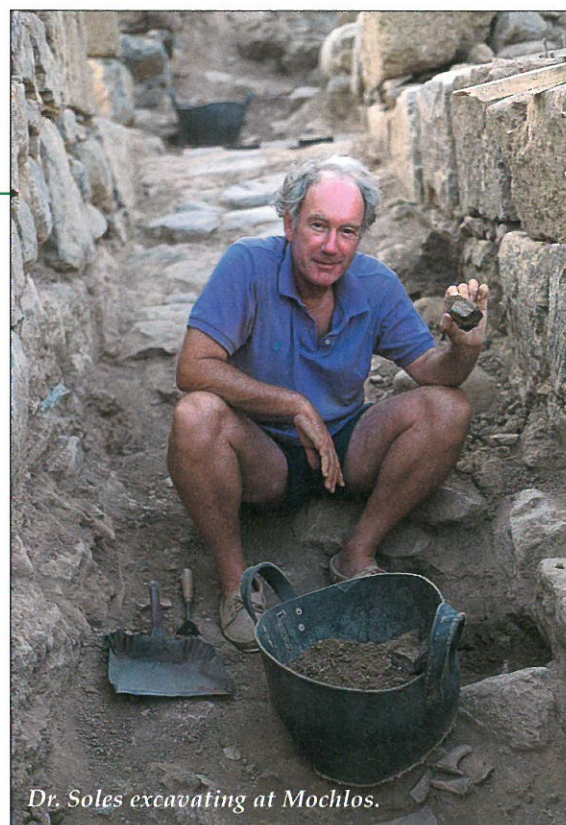


Dr. Jeffrey Soles
Professor,
Classical Studies

Scientists, in the form of archeologists and anthropologists, doggedly pursue the unknown. By way of painstaking excavation through dense layers of dirt and rubble, and dedication to detail and centuries old minutia, they labor to reveal the secrets of ancient civilizations.

The island of Mochlos and its adjacent coastal plain, located east of the Bay of Mirabello in eastern Crete, with its promise of glimpses into early cultures, first attracted scholars in 1908. Brief and intermittent explorations followed until 1989 when the Mochlos Excavation Project was begun. Under joint Greek and American auspices and the direction of Dr. Jeffrey S. Soles, professor of Classical Studies at The University of North Carolina at Greensboro and Dr. Costis Davaras, professor of Archeology at the University of Athens, this project has provided numerous and important clues about the early history of Western Civilization.

Designed to trace the history of occupation on the island and plain over 4,000 years and to answer numerous questions about the chronology of the various periods, the project also aims to answer socio-economic and environmental questions and provide insight into socio-political interaction. Rich in



Dr. Soles excavating at Mochlos.

architectural finds, the excavations have unearthed 30 chamber tombs, "amazingly unlooted," said Soles. "We actually have been able to reconstruct the living population of the Mycenaean Greeks (ca. 1,400 - 1,200 BC) from the tombs they left behind. Their whole social stratification is reflected in the mortuary differences unearthed here," he said. The tombs reveal a highly ranked, feudal society, from a wealthy landowner with apparent priestly responsibilities to merchants whose tombs yield artifacts that hint at their involvement in importing and exporting. Other tombs found at the site clearly belong to servants. The size, shape, contents and location of the burial chambers are all significant factors in the ranking of individuals in this community.

"One of our greatest discoveries was reported in the *New York Times* in November 1989," said Soles. During the cleaning and surveying operations, the team found a layer of volcanic ash sitting above the Late Minoan IB period (ca. 1,500 - 1,450 BC). A well-stratified deposit, it demonstrates conclusively that the eruption of Thera occurred at least half a century before the destruction of Minoan Crete,

said Soles. As a result of this discovery, a popular explanation about the final period of the Minoan occupation had to be discarded.

Viewed from the interdisciplinary scope of the research, Soles said gathering a project team is quite an undertaking. "We look for a wide variety of specialists," he said. During the excavating season, the project team can consist of as many as 50 people representing diverse skills and interests. As important as the talent, time and dedication of the scholars and graduate students, you need strong, manual laborers, he said. "We have used local Greek farmers and students, many of whom were UNCG undergraduates," said Soles.

"Several trenches are open at the same time, each supervised by a graduate student. Our students come to the site from a variety of universities," he adds. "Then you need specialists like architects who can draw up the plans. It also helps to have an artist who can draw the pottery we find. We are fortunate to have a graduate with an MFA from UNCG, Doug Faulmann, who has been doing that almost from the beginning."

Dr. Jeff Patton, of the Department of Geography at UNCG, working closely with Soles, has provided the cartography expertise. "He laid out all the trenches at the beginning of the project, and also did some great maps," said Soles. Other specialists on the team include a photographer; a physical anthropologist for cemetery analysis; and a lithic specialist. Pottery experts, who often do petrography as well, are critical in identifying fabrics and shapes, since determining the exact period in which archeologists are digging is based either on pottery styles in synchronism with Egyptian dynastic dates or radiocarbon dating.

One of the world's foremost faunal experts, Dr. David Reese, from the Field Museum of Natural History of Chicago, adds his expertise with his analyses of animal bones and shells.

STUDENT PROFILE

Ben Sullivan, UNCG undergraduate, senior

Ben Sullivan, UNCG undergraduate, senior Sullivan, who has a double major in archaeology and classical studies, said he has always wanted to be an archaeologist. He chose UNCG specifically for its archaeology program. According to Soles, Sullivan, who worked last summer at the project's offices at the INSTAP Study Center for East Crete, has developed a real talent in pottery studies. Sullivan has found the interdisciplinary nature of the research very valuable and believes it has given him a "good start" on his way to earning his masters and a doctorate.

Others on the team are the paleobotanist to determine what vegetation people were eating; a paleoictheologist to study fish bones; conservators who are responsible for the mending and preservation of artifacts; and a cataloguer, for every item that has been "objectified."

Physical activity slows down during study seasons when perhaps 20 people are involved in research and writing. Twenty-one articles pertaining to the project have been published to date, and five volumes dealing with the excavated remains have been planned for the Mochlos project to document the discoveries.

The Mochlos Project is supported by numerous grants; the largest are from the National Endowment for the Humanities and the Institute for Aegean Prehistory; other grants are from The University of North Carolina at Greensboro; the Samuel H. Kress Foundation; Philippe and Marion Lambert; Karen G. Morely; and The General Greene Chapter of the American-Hellenic Progressive Association.

The Mochlos Project web site offers an in-depth overview of the excavations and findings, as well as photographs of the area. It can be viewed at:
www.uncg.edu/~jssoles/Mochlos/first.html.

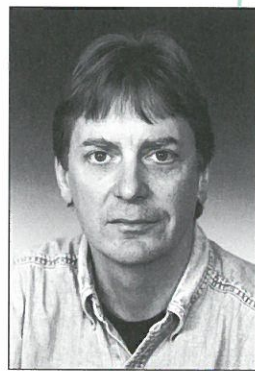
STUDENT PROFILE

Mike Willis, UNCG undergraduate, senior

"It was awe inspiring," said Mike Willis, UNCG, about his summer working at the site of the excavations at Mochlos. "Although many of the tasks are mundane and repetitive, like taking measurements over and over, you're surrounded by Bronze Age ruins and the beauty of the Mediterranean." Willis, who came to UNCG from Missouri specifically to study archeology, graduated in December 1998 with a double major in archeology and anthropology. He spent two months at the site drawing maps and working on the Mycenaean houses and the Minoan settlement. He hopes to go to graduate school to study anthropology.



PHOTOGRAPHY OF EDWARD WESTON



Dr. George Dimock
Assistant Professor
of Art History

Almost daily someone somewhere admonishes us to “stop and smell the roses.” George Dimock, assistant professor of art history at The University of North Carolina at Greensboro, is interested in finding ways to remind us of the pleasures of contemplative looking. He wants us to focus on the black and white photograph, to consider the possibility that it can produce a profound emotional, even spiritual, experience.

Dimock, who has been studying the life and photographs of Edward Weston, one of the great American art photographers of the first half of the twentieth century, says, “One of my current projects is to help us understand and appreciate Weston’s immense faith in modernist photography to express a transcendental, ideal truth that he called beauty.”

With the support of two faculty research grants from UNCG, he has completed the research for his book, *“Staging Photographic Modernism: Edward Weston’s Photographs 1918-1930.”* It explores Weston’s claim that in breaking with pictorialism, an older, soft-focus style of art photography and adopting a hard-edged, modernist approach, he found a way to represent the everyday world with such clarity, precision, and sensitivity that his photographs became windows onto the spiritual and the transcendental.

Dimock places a striking black and white print on his desk, then carefully frames it within a white, window mat. It is a photograph of Weston’s eight-year-old son made in 1925, titled *“Neil, Nude.”* “This is a very interesting and complex picture when we come to understand Weston’s claims for it as the incarnation of an ideal, classical beauty,” he explains.

“In 1925, this was a radically new and startling kind of photograph. Weston framed and printed it in such a way that when you first come across it, you’re not quite sure what you’re looking at. It’s difficult to decide at first whether

what you’re seeing is a ‘real’ boy’s torso or a fragment of an ancient Greek statue. This sort of complex, ambiguous, multi-layered seeing is not something we do very much any more. Weston created an image that represented his son, but at the same time it was no longer simply a snapshot of his beloved child. Rather, the original print has become a rare and valuable art object, in part because it translates a boy’s body into an ideal form inherited from classical sculpture.”

Dimock acknowledges that television, the computer, and advertising have had a major impact on the way images are viewed today. “To fix our attention on any single image for more than a few seconds now feels strange. In our electronic-media culture images come at us from all sides at a fantastic pace. We’ve learned to survive by processing them more and more quickly. They’re so fast, so compelling, so ‘hyper’ that by comparison, a single, silent, still, black and white photograph can’t compete. If it doesn’t move, explode, or morph, then it’s boring. We’ve forgotten the art of allowing a single photograph, or painting for that matter, to work on us in a more sustained, nuanced, and contemplative mode.”

As an experiment this fall in his freshman seminar devoted to thinking and writing about photography, Dimock chose a single, famous Weston photograph, *“Galvan Shooting, 1924,”* framed it, and set it on a pedestal under a bright light. He then asked his students to come up, two at a time, to do nothing more than look silently at the image for one full minute. Many of the students weren’t at all sure why they were being asked to do this. They found it to be a weird, boring, awkward, and uncomfortable experience. “Art historians like me may have become the guardians and advocates of a lost mode of vision,” he speculates. “I believe sustained, contemplative viewing is an acquired skill that can make our experience of the world

richer, if you give it half a chance,” he said.

In 1927, Tina Modotti, a close friend and lover of Weston, wrote to him of how deeply she had been affected by his new shell photographs. They disturbed her she said, “not only mentally but physically, there is something so pure and at the same time so perverse about them, they are mystic and erotic.” This kind of intense response to Weston’s work is much rarer these days. “The culture has changed,” said Dimock. “It’s not that I want to convert my students to the ‘good old days’ before MTV and Stephen Spielberg, but I do think it’s important to remember that once, not so long ago, the modernist art photograph was perceived, at least by some people, as a source of revelation.”

In 1997, Dimock received an Ansel Adams Fellowship from the Center for Creative Photography, University of Arizona, Tucson, to do research in their Weston Archives, an extraordinary collection of photographs, letters, diaries, and manuscripts in Weston’s possession at the time of his death in 1958. “Weston left an intimate and detailed account of his life and work. He was a very good writer. He recorded a lot about what he thought his pictures meant and why they were important. Now, some forty years after the published version of his journals first appeared, we can begin to see how he edited his life and work for posterity.”

Dimock teaches courses on modern and contemporary art. His scholarly and curatorial activities have focused on 19th and 20th-century photography, particularly as it relates to the history of childhood. He first became interested in Weston’s *“Neil, Nude”* as the object of postmodern, feminist critique by such artists as Sherry Levine and Barbara Kruger and by such critics as Douglas Crimp, Craig Owens, and Abigail Solomon-Godeau. Postmodernism contests the belief that a photograph transparently represents the truth of the world.



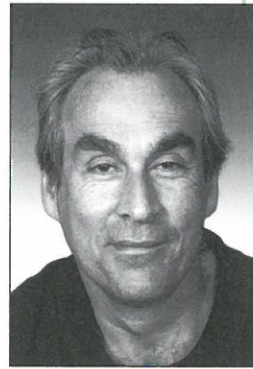
Rather, it insists that photographs are always constructed and invested with specific interests and ideologies within particular and unequal relations of power. “I believe strongly in the lessons of photographic postmodernism, but at the same time I’m committed to preserving the memory of what Weston accomplished that made him such a worthy opponent,” said Dimock.

He is currently preparing an exhibition of photographs from the Weatherspoon Art Gallery Collection that will be on view starting March 14, 1999. In collaboration with the Katonah Museum of Art, he also will curate an exhibition, *“Childhood Deployed: Pictorialism and Social Documentary in the U.S. (12890-1925),”* devoted to turn-of-the-century photographs of working class and middle class children. It will travel to the Weatherspoon Art Gallery in the year 2000. His article, *“Edward Weston’s Anti-Puritanism,”* will appear next year in the academic journal, *“History of Photography.”*

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CARNIVAL LIFE



Mathew Barr
Assistant Professor
Department of
Broadcasting/Cinema
and Theatre

The colorful carnival posters that decorate his office walls provide the first clue to Mathew Barr's longstanding passion. These annually produced playbills are tantalizing invitations to join in the magic of the carnival midway. For the past six years Barr, assistant professor in the department of broadcasting/cinema and theatre, at The University of North Carolina at Greensboro, has done just that. He has immersed himself in the "unique theater" of the carnival to document and preserve a distinctive lifestyle and tradition that is slowly disappearing from our culture, a lifestyle he enjoyed first-hand some twenty years ago.

In the early 1970s, Barr, who was a budding professional photographer, spent three seasons as a carney in a west coast carnival show, where he found a cohesion and camaraderie that continues to impact his life. The experience laid the groundwork for his current project, the documentary, *"Carnival Train."* Barr took thousands of photographs that first year, "but after the first season, I didn't take any more. I worked in the games and used to run the dime toss. I loved being part of the show," he says. The documentary focuses primarily on one season of the east-coast-based James E. Strates Shows, the oldest continually operated carnival in the United States, and the last one to travel by rail.

Their journey, the set up and tear down provide a "through-line" for the various segments of the documentary as Barr interweaves vignettes and penetrating portraits of the carnies. With the cacophony of the midway in the background, the carnies tell of their lives with this traveling show. Rough looking, craggy-faced and raspy-voiced, they talk about their strenuous but gratifying lives. Barr hopes this tribute to the carnival will memorialize characters like Cajun, "the ride jock and ticket seller," and his wife Hazel, who live on the train with their pet tarantula; Ben Braunstein, a pr man who used to hang out

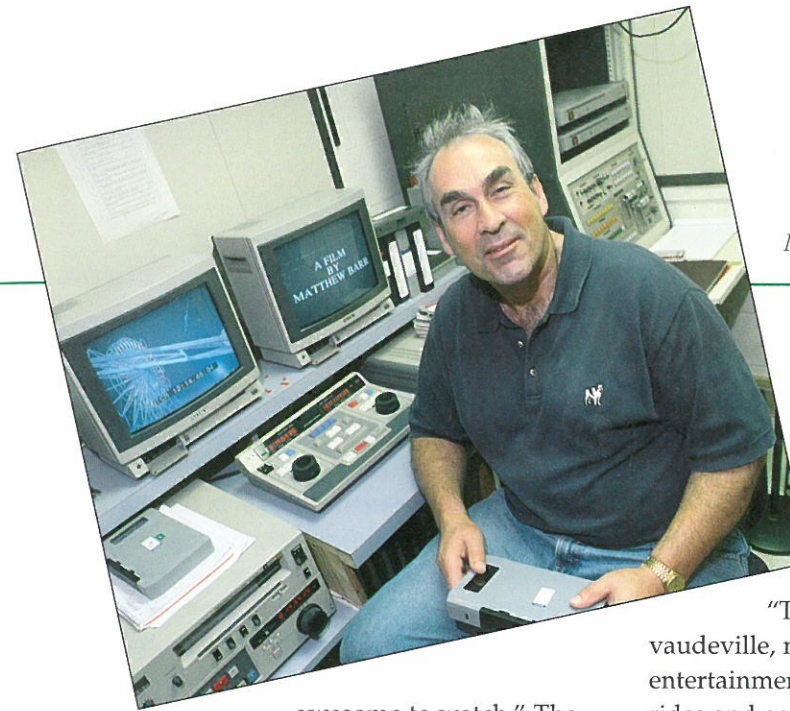
with George Raft; and Pappy, who worked the bumper cars and liked to make the kids happy.

"We dissect the carnival society beginning with the people who load the trains, the roustabouts who load the pig iron and chain tractor trailers onto the flat cars. Then we move on to the others - the ride boys, the concessionaires, the game people, the live entertainment. We also portray the seasons of the show: the tear down of the rides as we move from town to town, and the activity on the midway," said Barr. "This is an intimate study of a unique American subculture that may not always be with us."

The Strates carnival dates back to the early 20s when grandfather James E. Strates, an immigrant from Sparta, became a wrestler. "They'd set up 'wrestling tops' in small towns in upstate New York and would challenge people to wrestle. He called himself Young Strangler Louis. Then they bought a ferris wheel, and slowly added more rides," said Barr. "That's how this dynasty began. It's the classic 'coming to America' story." Now in their third generation, they're "a reflection of America. When they started, about 15 shows traveled by rail, and now they're the only one left."

The Strates Shows' train consists of 40 flat cars and 12 passenger cars and runs over a mile long. Barr, who lived on the train the summer of 1993 says, "The accommodations are a little rough, but the carnies like to travel. They can kick back, relax and watch the scenery as it passes." The train transports everything it takes to almost magically transform an open field into a virtual city of games, rides, food concessions and bright lights. This self-contained community is able to generate five million watts of electrical power.

Barr says it takes nearly 30 hours of grueling work to dismantle a show and reload the train. Their near military precision and the discipline of the crew reflect the Marine Corps background of E. J. Strates and his son. "It's



Matthew Barr in the editing room.

awesome to watch." The Strates Show travels the east coast to perform at state fairs in New York, Delaware and North Carolina, with their participation in the N.C. State Fair in Raleigh the "crown jewel."

Barr's first foray into preserving the carnival life-style was a 12-minute documentary, *"Duke,"* filmed in 1974. It's about a carnival game worker and pursues the idea that the "carnival society provides a kind of family structure for the people who make it their lives." This feeling of family is the underlying theme of Barr's current documentary, as well.

Barr, who spent 12 years as a screenwriter in Los Angeles, returned to UCLA to finish his master of fine arts degree, then taught film and video at the University of Miami until 1994. It was then that he decided to make his persistent dream of documenting the carnival a reality.

He began in Gibsonton, just south of Tampa. "It's a crazy little town. It is the only one in the U.S. where it's legal to have a carnival ride or an elephant in your front yard. You can go down a side street and see someone up on a trapeze. The carnies live there for the winter, clean their rides, then head out the first of May to go to their season. "There are hundreds of these small shows, and they all seem to know each other." Barr met up with Ward Hall, "who's about the last real freak show operator in this country. He knew the people I traveled with out in California.

"At first I was going to do a film about

him, but he doesn't really have a freak show anymore.... just a bunch of weird exhibits." Charges of exploitation and political correctness have had an impact on carnival shows.

"The striptease shows, motordromes, vaudeville, minstrel shows; the live entertainment is virtually gone now. It's strictly rides and games and very expensive, with huge pieces of equipment that are all computerized. It's a different thing than it was. But it's still the carnival."

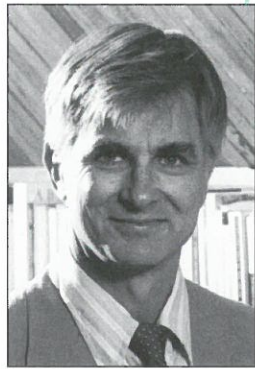
Alan Abrams, a professional editor, works with Barr to whittle down the more than 100 hours of video interviews, carnival vignettes, historic stills and voice over commentaries. "It's been edit, edit, edit," says Barr who is preparing the documentary for its premiere on UNC-TV during the summer of 1999. "It's a very complex and fascinating process," adds Barr, who will enter it in film festivals all over the world. The documentary will be screened at UNCG in the fall of 1999, and will be rebroadcast to coincide with the North Carolina State Fair in October 1999. Subsequently, Barr will seek distribution of the documentary to broadcasting entities worldwide.

"UNCG Chancellor Patricia Sullivan was very helpful in getting UNC-TV to work with us, and they have been very supportive in underwriting the postproduction," said Barr. The project has received financial support, as well, from The Graduate School of The University of North Carolina at Greensboro, the South Carolina Arts Commission, and Central Piedmont Regional Artists Hub Program. After the completion of the project, Barr plans to archive his hours of tapes and thousands of stills on both CD-ROMs and DVDs, to preserve his favorite bit of Americana for posterity.

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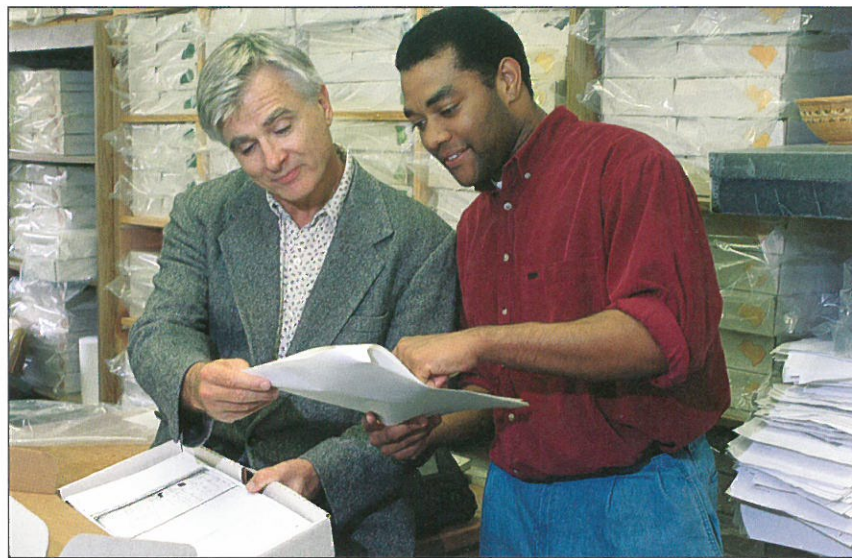


SLAVE PETITIONS



Dr. Loren Schweningen
Professor,
History Department

Racial disharmony has plagued the twentieth century and threatens to continue into the new millennium. Without doubt, the basis for this discord can be traced to the institution of southern slavery and all its implications. While working on his doctoral dissertation, Professor Loren Schweningen of the Department of History at The University of North Carolina at Greensboro unearthed an obscure, yet vital source of material on race and slavery in the South. Interspersed among deeds, wills, writs, court decrees and numerous other records, Schweningen came across petitions filed with southern legislatures and county courts by a



Dr. Loren Schweningen (L),
consulting with research
assistant Ka'mal McClarin (R).

“broad range of southerners: black and white, male and female, slave and free, slaveholder and nonslaveholder.” The sheer drama and wealth of information he discovered as he plowed through these records dazzled him.

Schweningen’s research dealt with James T. Rapier, a black congressman from Alabama. “I discovered petitions filed with the court of Davidson county about members of Rapier’s family; information about his father, uncle, grandmother, who his uncle’s owner was, when his uncle was freed, when his father was freed,

what kind of daily life they had...”

Schweningen found that the petitions furnished a trail that could be pieced together to provide a many faceted look at the family he was researching. They were rich in detail, giving date of emancipation, date and place of birth, mother, occupation, and even characterization, but they also provided insight into some of the economic and social motivational forces that propelled slavery. As he worked, he became convinced that the voices hidden in these documents for so many years needed to be heard by scholars and students.

The Race, Slavery and Free Blacks Petitions Project was born of Schweningen’s foray into these virtually unavailable and inaccessible records, but not until 1990. It was then that Schweningen, who was teaching at the University of Genoa in Italy on a Fulbright, received word that he had received a grant from the National Historical Publications and Records Commission (NHPRC) to begin delving into the fascinating primary source documents he knew would shed a new and vibrant light on some of our history’s darkest moments. When he returned to the States in the summer of 1991, Schweningen began the daunting task of selecting, collecting and organizing petitions filed with southern state legislatures and county courts.

Since that time, Schweningen has visited 15 southern slave-holding states and the District of Columbia, traveled over 600 days, and collected, photocopied or microfilmed over 18,500 petitions and about 120,000 pages of other relevant documents.

“Our goal is to make this information available and useful to as wide an audience as possible,” says Schweningen. “Our project is unique in several ways. We’re doing more with the computer than most documentary editing projects. Most publish multi-volume histories, selective letterpress editions, but we’re including all of the information we have

STUDENT PROFILE

Nicole Corlew, UNCG Graduate History Student

“I was surprised to learn that for slaves and free people of color, their status comes from their mother. If a white woman had a child by a slave, the child was free because the mother was free,” said Corlew. She was also struck by how much insight the petitions provide into the lives of women at the time. “I hadn’t realized how many women held property, or owned slaves, or how many filed for divorce,” she said. Corlew, who is from Tennessee, is graduating this year and plans to teach.

collected.” About two-thirds of this information has been entered into a customized computer database. Scholars, genealogists, and the general public will be able to tap into it to retrieve statistics not available anywhere else, said Schweningen. The material is being entered by petition, petitioners, state, subject, proper name, color and gender of petitioners, names of slaves, abstracts and hundreds of other topics. The program also cross-references the location of the actual documents and microfilm.

“We’re in the beginning stages of developing a web site, as well,” said Schweningen. “It will be different because it will have transcriptions of documents and petition analysis records, some 42 items from the data base. A researcher will be able to click on one of about 350 subjects,” he said.

When he first began the project, Schweningen worked with one graduate assistant and his wife Patricia, who had volunteered to help organize and box the rapidly accumulating papers. Since then, the project staff has grown to include a full time assistant editor, Robert Shelton, staff assistant, Adrienne Middlebrooks, and graduate students David Norton, Greg Houle, Jeff Winstead, Melissa Garrison, and Nicole Corlew, most of whom work part time.

Shelton supervises a project lab in the lower level of the UNCG McIver Building where every inch of space is assigned. Surrounded by several desks, the paraphernalia of five networked computers, and banks of shelves filled with coded boxes, Shelton keeps the hardware and software talking to each other. It’s here where each of the graduate students, most of whom work half time, join Shelton and Schweningen to put in their 20 hours a week.

Perusing the petitions, one is struck by how like a soap opera they read. They deal with all classes of society, from power to poverty, and reveal hidden family secrets, brutality and fear. No wonder then that in 1994, when approached with the prospect of dramatizing the project,

Brenda Schleunes, artistic director of the Touring Theatre Ensemble of North Carolina, agreed to work with Schweningen to create a manuscript. “Brenda has been doing this for 17 years, and she has a way of bringing the written word to life,” said Schweningen. But it took until the fall of 1996 to get it all worked out. Gleaned directly from 14 cases chosen from court archives throughout the south for their dramatic impact and chronological breadth, the powerful *Let My People Go: The Trials of Bondage in Words of Master and Slave* made its premier in the spring of 1997, for the North Carolina Humanities Council (NCHC) 25th anniversary. Schleunes had raised \$50,000 to put on the production. “Our performances are usually very well attended; our audiences diverse and cross cultural,” said Schweningen. “Most recently, at James Madison University in Harrisonburg, Va., we performed to a packed house of 1,100 people, very exciting,” he added. Following each hour-long performance, Schweningen fields numerous comments and questions from an audience moved and challenged by the innately provocative program.

Since its debut, *Let My People Go* has been performed 41 times. In February 1999, the troupe will perform in Kentucky and at the National Archives in Washington, D. C.

Schweningen is quick to point out that without the grant money to support it, the project never would have been able to yield such a bounty of background material on slavery and southern society. Time, as well as money, was a precious commodity for Schweningen. “At one point, I just didn’t think I could go on. I just couldn’t process it all” but with the cooperation of department heads, Schweningen’s schedule was adjusted so he could do all his teaching on Mondays “and hit the road again on Tuesdays.”

In addition to the annually renewed NHPRC grant, Schweningen has received grants from the National Endowment for the Humanities and the Charles Stewart Mott Foundation.



AWARD LISTINGS

FISCAL YEAR 1998

Sampling of Awards in Education

<i>Principal Investigator & Department</i>	<i>Sponsor</i>	<i>Amount</i>	<i>Project Title</i>
Treana Adkins-Bowling <i>Teachers Academy</i>	US Department of Education	\$750,000	Establishment of the Reading Together USA Institute at UNCG
Hazel Brown <i>Nursing</i>	NC Department of Environment, and Natural Resources	\$2,000	College Bound Sisters, Adolescent Health, Pregnancy Prevention Project
Larry Coble <i>School of Education</i>	NC Department of Public Instruction	\$352,345	Educational Leadership Academy for North Carolina Child Nutrition Directors and Supervisors
William Gruchow <i>Institute for Health, Science & Society</i>	DHHS/Office of Population Affairs	\$109,860	Wise Guys: Peer Education and Reproductive Health Counseling for Men
William Purkey <i>Counseling & Educational Development</i>	Cumberland County North Carolina Schools	\$18,000	Support Services for Cumberland County Schools, N.C.
Terry Roberts <i>School of Education</i>	Joseph M. Bryan Foundation	\$250,000	Guilford County Paideia Project
Gertrude Ross <i>Support Services</i>	US Department of Education	\$201,106	Student Support Services
Edgar Shroyer <i>Specialized Education Services</i>	US Department of Education	\$153,089	Educational Interpreter/Transliterator Training Partnership Project for Low-Incidence Disabilities- Hearing Impaired
Jonathan Tudge <i>Human Development & Family Studies</i>	The Spencer Foundation	\$35,000	Preschoolers' Activities, Their Parents' Values and Beliefs And Perception of Their Competence in School
Nancy Vacc <i>Curriculum & Instruction</i>	UNC Mathematics And Science Education Network	\$29,997	Teaching Problem Solving Through the Infusion of Mathematics, Science, Technology, and Children's Literature
Garry Walz <i>School of Education</i>	US Department of Education	\$430,000	Eric Clearinghouse on Counseling and Student Services

Sampling of Awards in the Social and Behavioral Sciences

Willie Barber <i>Anthropology</i>	National Park Service	\$36,000	Ethnographic Overview and Assessment: Booker T. Washington National Monument
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<i>Principal Investigator & Department</i>	<i>Sponsor</i>	<i>Amount</i>	<i>Project Title</i>
Pierre Balthazard <i>Information Systems</i>	National Science Foundation	\$20,000	Simulating Group Decision Strategies Using Influence Allocation Processes
John Humphrey <i>Sociology</i>	UNC-Chapel Hill Center for Urban & Religious Studies	\$19,224	Community Policing in Rural Areas
Vira Kivett <i>Human Development & Family Studies</i>	Council for the International Exchange Of Scholars	\$7,800	Family and Community Support in Old Age: Cultural Comparisons and Policy Implications
Thomas Kwapil <i>Psychology</i>	National Alliance for Research on Schizophrenia and Depression	\$55,140	Rating Systems and Interview Schedule for Assessing Negative Symptoms in Individuals at Risk for Schizophrenia
Paul Lester <i>Public Safety</i>	Governor's Crime Commission	\$25,500	Criminal Justice Information Network Mobile Data Network
Carol Mackinnon-Lewis <i>Center For the Study of Social Issues</i>	US Environmental Protection Agency	\$42,746	West Macedonia Brownfields Redevelopment Project
David Olson <i>Political Science</i>	National Council for Soviet and East European Research	\$20,000	Committees in Democratic Parliaments of Central Europe: Patterns of Conflict and Cooperation
Christopher Ruhm <i>Economics</i>	National Bureau of Economic Research	\$25,000	Compensation in the Nonprofit Sector
Paige Smith <i>Public Health</i>	Research Triangle Institute	\$42,243	Demand and Needs Assessment Studies: Alcohol And Other Drugs: Technical Proposal for North Carolina
Jacquelyn White <i>Psychology</i>	NC Coalition Against Sexual Assault	\$2,000	Prevalence of Sexual Assault Among Community College Students

Sampling of Awards in Science and Mathematics

Francine Blanchet-Sadri <i>Mathematical Sciences</i>	National Science Foundation	\$50,000	Decipherability of Codes and Applications
Susan Dietrich <i>Communication Sciences & Disorders</i>	Malcolm Fraser Foundation	\$10,000	Central Auditory Processing in Males Who Stutter
Richard Fabiano <i>Mathematical Sciences</i>	National Science Foundation	\$56,341	Approximation Issues in Stability and Control of Distributed Parameter Systems
Mark Failla <i>Food, Nutrition & Food Service Management</i>	Proctor & Gamble	\$212,000	Impact of Dietary Fat Substitutes on Fat Soluble Vitamin Status
James Fleet <i>Food, Nutrition & Food Service Management</i>	National Institutes of Health	\$106,334	Calcium Absorption in Caco-2 Cells: Molecular Mechanism
Vincent Henrich <i>Biology</i>	US Department of Agriculture	\$50,000	A Transgenic Reporter System in Drosophila For Identifying Novel Insecticides

Principal Investigator & Department

<i>Principal Investigator & Department</i>	<i>Sponsor</i>	<i>Amount</i>	<i>Project Title</i>
George Loo <i>Food, Nutrition & Food Service Management</i>	US Department of Agriculture	\$95,000	Impact of Flavonoids on Redox Regulation of Gene Expression
Lynne Pearcey <i>Nursing</i>	Kate B. Reynolds Charitable Trust	\$37,944	Expansion of the UNCG Geriatrics Clinics
Mary Sandford <i>Anthropology</i>	National Science Foundation	\$57,000	Preparing Students for Science Careers: Research Experience and Socialization Through Osteological Analyses and Scientific Visualization of Human Skeletal Material
Josef Starobin <i>Physics</i>	The Whitaker Foundation	\$170,069	Characterization of Reentrant Tachyarrhythmias: Linking Theoretical and Computational Models with Clinical Observations

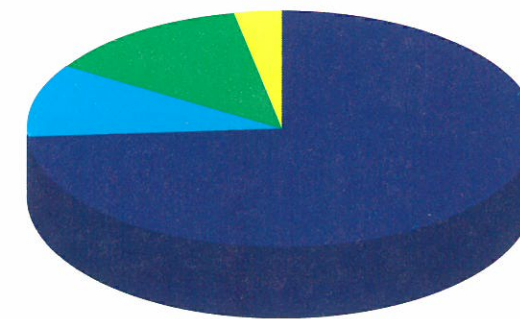
Sampling of Awards in Arts and Humanities

Robert Calhoon <i>History</i>	Pew Evangelic Scholar Program	\$35,000	Political Moderation in Anglo-American History, 1570-2000
Ruth DeHoog <i>Political Science</i>	The Aspen Institute	\$38,054	Democratization, Civil Society And Nonprofits in the Czech And Slovak Republics
Emily Edwards <i>Broadcasting/Cinema & Theatre</i>	Women's Professional Forum Foundation, Inc.	\$1,500	Bad Love
Christopher Hodgkins <i>English</i>	Pew Evangelic Scholar Program	\$35,000	Reforming Empire: The Protestant Imagination, Colonialism, and Conscience In British Literature
Colleen Kriger <i>History</i>	York University (Canada)	\$5,700	Mining, Metallurgy, and Traditional Medicine in Central Africa - Precolonial Period
Derek Kreuger <i>Religious Studies</i>	Dumbarton Oaks	\$26,150	Religious Motivations for the Composition of Saints' Lives
Carol Marsh <i>Music</i>	Council for International Exchange Of Scholars	\$17,000	Musicology, Dance Research and Performance Practice
Jeffrey Soles <i>Classical Studies</i>	Institute for Aegean Prehistory	\$60,000	Mochlos Excavation Project in East Crete: 1998 Season
Lisa Tolbert <i>History</i>	National Endowment For the Humanities	\$4,000	Constructing Townscapes: Space and Society in Antebellum Tennessee
Nancy Walker <i>Music</i>	Council for the International Exchange of Scholars	\$9,000	The Songs of Josphine Lang
Patricia Wasserboehr <i>Art</i>	Liberty Property Trust Company	\$50,000	Art 557: Site Specific Sculpture for Mendenhall at Piedmont Center
Michael Zimmerman <i>Philosophy</i>	National Endowment For the Humanities	\$28,329	The Nature of Intrinsic Value

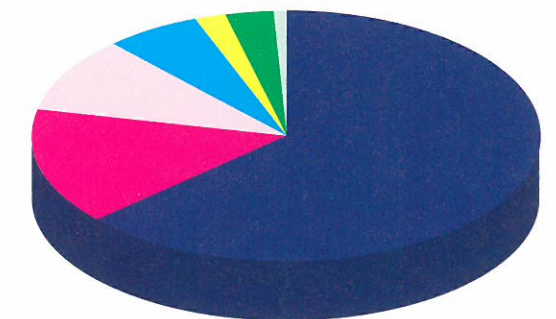


AWARDS & EXPENDITURES
FISCAL YEAR 1998

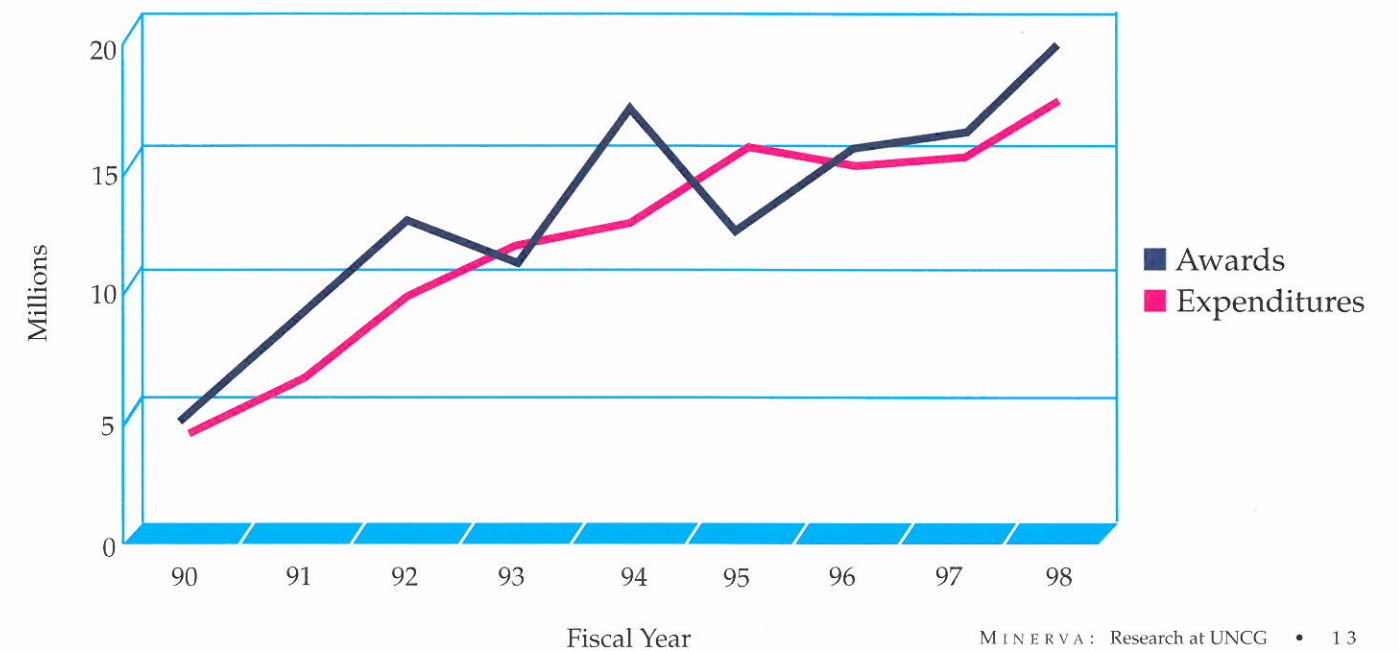
By Source (fiscal year 1998)



By Academic Unit (fiscal year 1998)



- Federal 74%
- Other 10%
- State 13%
- Foundation 3%
- Education 63.4%
- Arts & Sciences 15%
- Human Environmental Sciences 9.9%
- Administration 6.1%
- Nursing 1.9%
- Health and Human Performance 3%
- Business & Economics 0.7%



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