



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

6th Annual International Conference on
Humanities & Arts in a Global World
3-6 January 2019, Athens, Greece

Edited by
Gregory T. Papanikos

2019

Abstracts
6th Annual International
Conference on Humanities &
Arts in a Global World, 3-6
January 2019, Athens, Greece

Edited by Gregory T. Papanikos

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TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

Preface		7
Organizing Committee		8
Conference Program		9
1.	Causes of Populism and Possible Responses: Lessons from Classical Athens <i>Vasileios Adamidis</i>	13
2.	Exploring the Significance of Context in Meaning: Speech Act Features of Performative Political-Speeches of Nigeria-President Umaru Musa Yar'Adua <i>Susan Akinkurolere</i>	14
3.	Australian Migrant Experiences <i>Paul Arthur</i>	15
4.	The <i>Topos</i> of "Locus Amoenus" in the Byzantine Vernacular Literature: The Erotic Landscape in "Dighenis" and in the Rhymed Chivalric Romances of the Frankish Period in Greek <i>Afroditi Athanasopoulou</i>	16
5.	Re-Constructing the Functions of Humanities in Art Education and Art Studio <i>Gary Bibbs</i>	17
6.	Structures of the Concertos for Clarinet and Orchestra of the 20th -21st Centuries <i>Marina R. Chernaya & Yu Zhao</i>	18
7.	The Lesson from Moral Philosophy: Living in the 'Brave' Consumerist World <i>Carmen Cozma</i>	19
8.	Arts in Social Marketing Media Campaign <i>Radmila Janicic</i>	21
9.	Reflecting the Cultural Identities Revealed on the Meaning of Colour White in South Korea <i>Ok-Hee Jeong</i>	22
10.	The Use of Theater to Foster Health Professionals' Empathy and Tolerance for Ambiguity <i>Salvatore Mangione</i>	23
11.	The Art of Observation and the Observation of Art <i>Gretchen Mockler, Brian Mandell & Salvatore Mangione</i>	24
12.	Gaming for Learning History of Art <i>Nicola Orio & Valentina Cantone</i>	25
13.	Current Approaches to Textile Design Education <i>Basak Ozkendirci</i>	27
14.	Making the Case for the Doctor of Arts Degree in Music <i>Linda Pohly</i>	28
15.	Transgeography. Art as an Element of Communion between Peoples <i>Mario Savini</i>	29

16.	Harnessing the Power of Feedback to Assist Progress: A Process-based Approach of Providing Feedback to L2 Composition Students in the United Arab Emirates <i>Sana Sayed</i>	30
17.	Ancient Cypriot Kingdoms: Political and Legal Aspects of their Regimes (1.200 to 30 B.C.) <i>Harry Stamelos</i>	31
18.	Telling Visual Stories: Self-Representation and Creative Agency through Visual Research with Female Asylum Seekers and Refugees in the North East of England <i>Nelli Stavropoulou</i>	32
19.	A Journey with <i>Nostos</i> or without of it. Many Faces of Homeric Hero Odysseus <i>Krystyna Tuszynska</i>	33
20.	A New Argument for Ought-Implies-Can <i>Peter Vranas</i>	34
21.	"Twitter Paralysis" in the Ancient World? Was Julius Caesar's "Jekyll & Hyde" Image after the Rubicon a Case of 'Social Media Polarization' <i>David Wick</i>	35
22.	Emotional Pleasantness of Malaysian Chinese towards the Cultural Heritage of Malay <i>Nasir Yusoff</i>	37
23.	Write Your Own Philosophy Textbook: Critical Epistemology and Underrepresented Voices in a Large-Scale Collaborative Class Project <i>Robin Zheng</i>	38

Preface

This book includes the abstracts of all the papers presented at the 6th *Annual International Conference on Humanities & Arts in a Global World (3-6 January 2019)*, organized by the Athens Institute for Education and Research (ATINER).

In total 23 papers were submitted by 23 presenters, coming from different 16 countries (Australia, Cyprus, Italy, Malaysia, Nigeria, Poland, Romania, Russia, Serbia, Singapore, South Korea, Turkey, UAE, Uganda, UK, and USA). The conference was organized into 9 sessions that included a variety of topic areas such as Education and Teaching, History and Law, Human Experiences and Culture, Philosophical and Moral Issues, and more. A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into seven research divisions and 37 research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

Gregory T. Papanikos
President

6th Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2019, Athens, Greece

Scientific Committee

All ATINER's conferences are organized by the [Academic Council](#). This conference has been organized with the assistance of the following academic members of ATINER, who contributed by chairing the conference sessions and/or by reviewing the submitted abstracts and papers:

1. Gregory T. Papanikos, President, ATINER.
2. David Philip Wick, Director, Arts and Humanities Division, ATINER & Professor, Gordon College, USA.
3. David Frenkel, Head, Law Unit ATINER & Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.
4. Steven Oberhelman, Vice President of International Programs, ATINER & Professor and Associate Dean, Texas A&M University, USA.
5. Carmen Cozma, Academic Member, ATINER & Professor, "Alexandru Ioan Cuza" University of Iași, Romania.
6. Radmila Janicic, Academic Member, ATINER & Professor, University of Belgrade, Serbia.
7. Krystyna Tuszynska, Academic Member, ATINER & Professor, Adam Mickiewicz University, Poland.
8. Peter Vranas, Academic Member, ATINER & Professor, University of Wisconsin-Madison, USA.
9. Vasileios Adamidis, Principal Lecturer, Nottingham Trent University, UK.

FINAL CONFERENCE PROGRAM
6th Annual International Conference on Humanities & Arts in a Global
World, 3-6 January 2019, Athens, Greece

PROGRAM

Conference Venue: Titania Hotel, 52 Panepistimiou Street, 10678 Athens, Greece

Thursday 3 January 2019

08:00-08:45 Registration and Refreshments

08:45-09:00 Welcome and Opening Address

Gregory T. Papanikos, President, ATINER.

David Philip Wick, Director, Arts and Humanities Division, ATINER & Professor, Gordon College, USA.

09:00-10:30 Session I: Education and Teaching I

Chair: David Philip Wick, Director, Arts and Humanities Division, ATINER & Professor, Gordon College, USA.

1. Gary Bibbs, Associate Professor, University of Kentucky, USA. Re-Constructing the Functions of Humanities in Art Education and Art Studio.
2. Nicola Orio, Associate Professor, University of Padova, Italy & Valentina Cantone, Associate Professor, University of Padova, Italy. Gaming for Learning History of Art.
3. Robin Zheng, Assistant Professor, Yale-NUS College, Singapore. Write Your Own Philosophy Textbook: Critical Epistemology and Underrepresented Voices in a Large-Scale Collaborative Class Project.

10:30-12:30 Session II: History and Law

Chair: David Frenkel, Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.

1. Vasileios Adamidis, Principal Lecturer, Nottingham Trent University, UK. Causes of Populism and Possible Responses: Lessons from Classical Athens.
2. Harry Stamelos, Instructor, European University Cyprus, Cyprus. Ancient Cypriot Kingdoms: Political and Legal Aspects of their Regimes (1.200 to 30 B.C.).
3. Krystyna Tuszynska, Professor, Adam Mickiewicz University at Poznań, Poland. A Journey with *nostos* or without of it. Many faces of Homeric hero Odysseus.
4. David Wick, Professor, Gordon College, USA. "Twitter Paralysis" in the Ancient World? Was Julius Caesar's "Jekyll & Hyde" Image after the Rubicon a Case of 'Social Media Polarization'.

12:30-14:00 Session III: Human Experiences and Culture I

Chair: Vasileios Adamidis, Principal Lecturer, Nottingham Trent University, UK.

1. Paul Arthur, Director, Centre for Global Issues, Edith Cowan University, Australia. Australian Migrant Experiences.
2. Salvatore Mangione, Associate Professor, Sidney Kimmel Medical College of Thomas Jefferson University, USA. The Use of Theater to Foster Health Professionals' Empathy and Tolerance for Ambiguity.
3. Nelli Stavropoulou, Postgraduate Researcher, Durham University, UK. Telling Visual Stories: Self-Representation and Creative Agency through Visual Research with Female Asylum Seekers and Refugees in the North East of England.

14:00-15:00 Lunch

15:00-16:30 Session IV: Philosophical and Moral Issues

Chair: Radmila Janicic, Professor, University of Belgrade, Serbia.

1. Carmen Cozma, Professor, "Alexandru Ioan Cuza" University of Iasi, Romania. The Lesson from Moral Philosophy: Living in the 'Brave' Consumerist World.
2. Peter Vranas, Professor, University of Wisconsin-Madison, USA. A New Argument for Ought-Implies-Can.
3. Gretchen Mockler, Assistant Clinical Professor, Stony Brook University, USA, Brian Mandell, Professor and Chairman, Department of Rheumatology Immunologic Diseases, Cleveland Clinic Lerner College of Medicine at CWRU, USA & Salvatore Mangione, Associate Professor, Sidney Kimmel Medical College of Thomas Jefferson University, USA. The Art of Observation and the Observation of Art.

16:30-18:00 Session V: Teaching Arts and Humanities Courses in a Global World

Chair: David Philip Wick, Director, Arts and Humanities Division, ATINER & Professor, Gordon College, USA.

1. Nicola Orio, Associate Professor, University of Padova, Italy. *Teaching Arts at the University of Padova: The Burden of Tradition.*
2. Carmen Cozma, Professor, "Alexandru Ioan Cuza" University of Iasi, Romania. *Encounters that Really Matter: Teachers' Dedication to Support Students in Leading a Meaningful Life.*
3. Robin Zheng, Assistant Professor of Philosophy, Yale-NUS College, Singapore. *In Asia, for the World: The Common Curriculum at Yale-NUS College.*
4. Sana Sayed, Senior Instructor, American University of Sharjah, UAE. *The Dinosaurs Must Evolve or Face Extinction: How to Effectively Teach Composition to 21st Century Learners.*

21:00-23:00 Greek Night and Dinner

Friday 4 January 2019

07:45-11:00 Session VI: An Educational Urban Walk in Modern and Ancient Athens

Group Discussion on Ancient and Modern Athens.
Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)

11:30-13:00 Session VII: Human Experiences and Culture II

Chair: Carmen Cozma, Professor, "Alexandru Ioan Cuza" University of Iași, Romania.

1. Ok-Hee Jeong, Professor, Mokwon University, South Korea. Reflecting the Cultural Identities Revealed on the Meaning of Colour White in South Korea.
2. Mario Savini, Independent Scholar, Italy. Transgeography. Art as an Element of Communion between Peoples.
3. Nasir Yusoff, Lecturer, Universiti Sains Malaysia, Malaysia. Emotional Pleasantness of Malaysian Chinese towards the Cultural Heritage of Malay.
4. Susan Akinkurolere, Senior Lecturer, Kampala International University / Rufus Giwa Polytechnic Owo, Uganda / Nigeria. Exploring the Significance of Context in Meaning: Speech Act Features of Performative Political-Speeches of Nigeria-President Umaru Musa Yar'Adua.

13:00-14:00 Lunch

14:00-15:30 Session VIII: Education and Teaching II

Chair: Robin Zheng, Assistant Professor of Philosophy, Yale-NUS College, Singapore.

1. Linda Pohly, Professor, Ball State University, USA. Making the Case for the Doctor of Arts Degree in Music.
2. Sana Sayed, Senior Instructor, American University of Sharjah, UAE. Harnessing the Power of Feedback to Assist Progress: A Process-based Approach of Providing Feedback to L2 Composition Students in the United Arab Emirates.
3. Basak Ozkendirci, Assistant Professor, Altinbas University, Turkey. Current Approaches to Textile Design Education.

15:30-17:00 Session IX: Special Topics in Humanities & Arts

Chair: Sana Sayed, Senior Instructor, American University of Sharjah, UAE.

1. Marina R. Chernaya, Professor, Herzen State Pedagogical University of Russia, Russia & Yu Zhao, Postgraduate Student, Herzen State Pedagogical University of Russia, Russia. Structures of the Concertos for Clarinet and Orchestra of the 20th -21st Centuries.
2. Radmila Janicic, Professor, University of Belgrade, Serbia. Arts in Social

Marketing Media Campaign.

3. Afroditi Athanasopoulou, Assistant Professor, University of Cyprus, Cyprus. The *Topos* of "Locus Amoenus" in the Byzantine Vernacular Literature: The Erotic Landscape in "*Dighenis*" and in the Rhymed Chivalric Romances of the Frankish Period in Greek.

20:00- 21:30 Dinner

**Saturday 5 January 2019
Educational Island Tour**

**Sunday 6 January 2019
Delphi Visit**

Vasileios Adamidis

Principal Lecturer, Nottingham Trent University, UK

Causes of Populism and Possible Responses: Lessons from Classical Athens

Populism is a catch-all term which has been described as the 'shadow of democracy'; this particularly applies to forms of direct (or radical) democracy such as that of classical Athens. Despite the rigorous and comprehensive study of Athenian democracy, surprisingly enough, no systematic application of the concept of populism (as defined by modern political theory) to the rhetoric, practices and political institutions of Athens has taken place. I argue that the main reasons for this reluctance to proceed with this interdisciplinary endeavour is, from a classicist's point of view the danger of anachronism and the limited mastery of the theoretical background of the concept of populism and from a political scientist's point of view the fact that populism is largely seen as primarily relevant to Western, liberal, modern representative democracies, thus inapplicable to the Athenian setting.

Populism in Athens should be mainly seen as a freestanding ideology which contributed to the formation and supported the radical democratic regime of the late fifth century. This goes contrary to the suggestions of modern political theorists, who either view populism as a 'thin-centred' ideology incapable of standing on its own or view populism as anything else (e.g. style, discourse, strategy, political logic) but ideology. The Athenians of the late fifth century, having seen the perils of undiluted populism in practice (namely, the idea that politics and decision-making should be the 'expression of the *volonté générale* (general will) of the People'), proceeded to a number of reforms in their legal system to counter this phenomenon. To attain this objective, populism had to be defeated in the ideological battlefield too. Although reference will be made to the legal reforms, the paper is mainly concerned with the rhetoric and discourse of populism and anti-populism.

The main argument will be that the dominant ideology of populism in the late fifth century was gradually replaced by a 'rule of law' ideology, as becomes apparent by an investigation of the literary sources surviving from this period. To prove this point, close examination of the speeches and the rhetorical techniques used in the Athenian Ecclesia (Assembly) is necessary, in order to understand why and how populism became the dominant ideology in Athens. Having clarified this, the project will proceed with an analysis of the rhetoric of litigants in the popular courts, which is representative of the Athenian popular ideology and morality and signifies the emergence of the 'rule of law' ideology as the dominant one.

Susan Akinkurolere

Senior Lecturer, Kampala International University / Rufus Giwa
Polytechnic Owo, Uganda / Nigeria

**Exploring the Significance of Context in Meaning:
Speech Act Features of Performative Political-Speeches of
Nigeria-President Umaru Musa Yar'Adua**

Political speeches, no doubt, have been object and subject of diverse linguistic and non-linguistic analyses for decades. Apparently, communication is the most vital tool in politicking within and outside Nigeria as politicians vehemently trade in various discourses and arguments through fliers, pamphlets, manifestoes, public statements and speeches. In fact, political speeches are occasioned by different contexts or situations. Hence, the research intends to portray context as a fore-grounded integral part in speaker's intention and hearer's interpretation. Specifically, performative political-speeches are selected to explore the significance of the context negotiating pragmatic meaning through speech act frame work of Austin (1962) and Searle (1969). The data are drawn from two speeches of Nigerian President Umaru Musa Yar'Adua based on periodisation (2008-2009). The Speech Act analysis of these action political discourses provides the understanding that political leaders employ unique speech act types when delivering performative political speeches. The study further recommends a contrastive analysis of performative and ceremonial political speeches of the President or other political leaders.

Paul Arthur

Director, Centre for Global Issues, Edith Cowan University, Australia

Australian Migrant Experiences

This paper discusses the gap between Australian image and experience with reference to the presenter's recent edited collection, *Migrant Nation: Australian Culture, Society and Identity* (Anthem Press, 2018). The book focusses on historical blind spots by telling stories of individuals and groups that did not fit the favoured identity mould and therefore offer fresh insights into identity construction. It pays respect to the experiences of a wide variety of people who have generally been excluded, neglected, or simply forgotten in the long-running quest to tell a unified story of Australian culture and identity – a story that is rapidly unravelling.

Australia is not alone in experiencing the chasms that are opening up more widely than ever between self-image and practice, myth and reality. However, as an island nation Australia is different in that it continues to see itself as a discrete entity despite the all-but-borderless post-national world of communication, trade and travel of which it is a part. This makes it even more important that identity be seen in terms of dynamic flows and interactions within Australia and between Australia and other nations, rather than as a stable set of qualities based on old models of nationhood that do not apply in contemporary globalised culture. Australian identity has long been defined more in terms of what Australians would like to believe about themselves than in terms of what principles and attitudes they or their governments have exhibited in practice.

Afroditi Athanasopoulou

Assistant Professor, University of Cyprus, Cyprus

The *Topos* of “Locus Amoenus” in the Byzantine Vernacular Literature: The Erotic Landscape in “*Dighenis*” and in the Rhymed Chivalric Romances of the Frankish Period in Greek

In this paper I deal with the topos of locus amoenus in the Byzantine vernacular literature, examining the erotic landscape in *Dighenis* and in the rhymed chivalric romances of the Frankish period in Greek (Kallimachos and Chrysorroï, Velthandros and Chrysantza, Imberios and Margarona, Livistros and Rodamni, Florios and Platziaflori, Achilliis). More specifically, I examine the transformations of the topos with reference to natural – artificial description of the garden (locus amoenus), comparing *Dighenis*’s ms. of Grottaferrata with the newest version of Escorial (in Trapp’s edition). I also examine the technology of the gardens surrounded by castles in the chivalric romances of the Palaeologean era (with emphasis on Kallimachos and Velthandros). My research question is whether the system of this traditional topos is influenced (and how) by the more intense contact – and competition – of the East with the West in the body of the texts I am examining, in a period of crisis, such as that of the Fourth Crusade (1204) and the Frankish rule in the Byzantine territories.

Gary Bibbs

Associate Professor, University of Kentucky, USA

Re-Constructing the Functions of Humanities in Art Education and Art Studio

This presentation discusses that reconstructing the functions of humanities in arts education and art studio is necessary to deliver the educational experiences and opportunities needed to prepare students to succeed in this emerging global economy.

As society transitions to a more global economic community, arts education and studio art, to be relevant, must offer educational experiences and opportunities necessary for the preparation of students to succeed in the new economy. In this presentation, we will argue that given the new emerging economy, students must develop learning and innovation skills like: creativity and innovation, critical thinking and problem solving, and communication and collaboration. They must also develop career skills like: flexibility and adaptability, initiative and self-direction, social and cross-cultural, productivity and accountability and leadership responsibility. Students must also have knowledge in core subjects like English, reading, world languages, arts, mathematics, economics, science, geography, history, government, and civics to be successful (Trilling and Fadel, 2009). As we make this argument, we recognize that spirituality should be at the forefront of our exploration, capabilities, and aspiration to inspire and direct students to the issues that are pulling humanities apart in the global community. Cultural diversity seems to trigger conflicts among people that the global society and the education enterprise must address. Hamid (2017) argued that this is a failure of imagining the future in which we want to live. Spirituality is not about religious dogma, it is about how we should treat fellow human beings and how we go about creating a new world order where political, economic, social, and environmental equality are the norm. This discussion will involve the sharing of our research and teaching in designing and executing arts projects that naturally facilitate the spiritual context of our work. We will also share our teaching and research strategies to address the functions of humanities in arts education and studio arts.

Marina R. Chernaya

Professor, Herzen State Pedagogical University of Russia, Russia
&

Yu Zhao

Postgraduate Student, Herzen State Pedagogical University of Russia,
Russia

Structures of the Concertos for Clarinet and Orchestra of the 20th -21st Centuries

The article deals with peculiarities of form-building in the genre of concert for clarinet and orchestra in the 20th and the beginning of the 21st century. It is impossible not to pay attention to the genre of clarinet concerto by studying the art of playing wind instruments. The topic of the article is relevant, because it is not considered in the scientific literature of Chinese and other scientists.

The article analyzes the features of the structure of clarinet concerts created in the last two centuries -- the 20th and the beginning of the 21st. The authors describe the genre and music features that influenced the stylistics of clarinet concerts, for example, the influence of jazz harmony. It is necessary to make the analysis of the work by P. Boulez and others to understand the form-building in clarinet concerts. The authors come to the conclusions on the form-building in the clarinet concertos of the 20th-21st centuries, they recommend to analyze the style and structure peculiarities of all the found pieces (concertos for clarinet and orchestra) that still remain not popular among the executors.

Carmen Cozma

Professor, "Alexandru Ioan Cuza" University of Iași, Romania

The Lesson from Moral Philosophy: Living in the 'Brave' Consumerist World

The consumerism at unprecedented level is, undoubtedly, a particularity – not necessary a commendable one – of the present global world. In its essence, it is something natural, seeing that we must cope with an alert rhythm of the general human evolution; especially, in the last decades, marked by the 'fourth industrial revolution' that fundamentally and continuously changes our lifestyle in the world we have access, to develop and manifest our potential, and to fulfill our wishes. Beyond the bright side of the phenomenon, we have to note and, no less, to deal with the dark side of the excessive materialistic consumerism. We face a certain risk, that of a more and more shallow and artificial existence, empty of meaning, which brings to the fore the need of re-considering even the human status in the great plan of life on Terra. Paraphrasing a suggestive epithet Aldous Huxley has used in the early 1930s – properly, re-launching a Shakespearian saying of *The Tempest* dated 1610-1611 – by his nowadays so notorious dystopian novel *Brave New World*, we try to explore and emphasize some of the contemporary 'bravery' wo/man should manage.

Our approach raises a few questions, such as: How could we restore and improve the very own *humanity* – from within us – in a global climate of following the direction to, finally, transform ourselves from conscious consumers – and not merely of material goods and services, of entertainment, etc., so attractive for anyone interested to 'be on-trend' –, into consumed beings without any desire and capacity to assume an authentic spiritual life? Is it possible to be/come much more aware of what we really are and we can be in the horizon of a veritable *human* self-fulfillment, as self-creator agents? On which way can we disclose the whole human meaning of life and work for a healthy and safe, on long term, personal and social, development, at the same time one in harmony with the entire geo-cosmic context we are part (and not apart from!) ?

The purpose of this essay is to challenge the listener/reader towards the great and timeliness value the moral philosophy does offer us, to overcoming any kind of perplexity, dissatisfaction, anxiety, nonsense, etc. From the ancient thinkers and over the centuries, we might get a precious lesson for a constructive self-individualization and cooperation in life, by acquiring the undeniable truth that 'character matters'; and deciphering the significance of basic moral principles, among which the *measure* – the Greek *métron* – can enlighten us concerning the path of well-being and wellness, eventually.

A *moral compass* is what we need to reaching and to affirming our deep humanity; to not plunge in the harmful stance of (moral) patients, instead of

being veritable agents endowed with faculties and skills to know, discern and act in the best reasonable and responsible manner; to not become captive in the damaging characteristics of the consumerist society we have to live in. And, by consequence, to find the dimension of consuming also what represents the *moral culture*; by using it to build on the progress, experiencing the comprehension of the 'golden mean' that makes us to avoid any extremes – excess or deficiency, alike; to value, to protect and to cultivate the desirable but so fragile equilibrium in life. This balance actually shapes a wise pathway of beingness-in-becoming. The complex and dynamic equipoise gives the support for human accomplishments, and therein lies its power to bestowing a 'brave' - in the good and beautiful meaning - life. Just open toward and learn from a rich legacy the moral philosophy plays a crucial role.

Radmila Janicic
Professor, University of Belgrade, Serbia

Arts in Social Marketing Media Campaign

The paper present theoretical and practical aspects of arts impact in social marketing media campaign. Focus of paper is developing awareness of people about social problems, by social marketing campaigns, based on artistic projects, artistic words, notes, literature, history and social tradition. The paper emphasize impact of arts on solving social problems, like less of educations, low awareness about global cosmopolitanism, low awareness about vulnerable groups, about greatness of childhood in specific world's area. Key hypothesis in the paper is that social marketing media campaigns, based on arts, have strong impact on audience in changing behavior and attitude about some social problems. The paper presents some good examples of social media campaigns, based on arts, such as social media campaign against racism in Greece, social marketing media campaign for rise awareness about importance of education in the world, social media campaigns against children work. These social marketing media campaigns are ethical and have great impact in people attitudes about racism, importance of education and children work. This paper gives strategies of social marketing which can change people thoughts and rise awareness about every social problems and question. Through historical examples, the paper explain impact of arts on changing social's behavior and attitudes. Specific topic in the paper is how literature and music can change social's attitudes. Through historical person, the paper present how people changed attitude and accept global world's changes. The paper will remind on great words of historical person Nelson Mandela, Martin Luther King, Mahatma Gandhi, Socrates, Platon, Aristotle. It was people that changed world and still they do it, by their words. The paper present, also, modern ways of social communications in order to develop good world changes, by social media. It is very important for young generations, because it is their ways of communications. The paper gives conclusion that the biggest impact on global world changes has education and arts.

Ok-Hee Jeong

Professor, Mokwon University, South Korea

Reflecting the Cultural Identities Revealed on the Meaning of Colour White in South Korea

This research focuses on processes of identification and practice arising in expanded frameworks of comprehension and meaning of the white colour in terms of particular context of cultural influences, such as Western influences on Korea. The colour 'white' commonly means 'cleanness' and 'innocence' both in the West, but in Korea it remains as a colour of mourning and funerals to this day. When traced back in the Korean historical context, 'white' represents a mixed feeling of sorrow and regret (unique to Korea), an unsatisfied desire. This meaning of 'white' is rooted in tragic experiences within the Korean colonial history. The process of constructing a particular meaning of the colour White within the contemporary Korean cultural context, is critically analysed by the argument of Cultural Studies, which has tried to conceptualise culture as constituted by symbolic systems and identity as a positioning within a cultural context. This research provides critical views of the function of social control and cultural reproduction through meaning construction as a reactive response to social political states.

Salvatore Mangione

Associate Professor, Sidney Kimmel Medical College of Thomas Jefferson
University, USA

**The Use of Theater to Foster Health Professionals' Empathy
and Tolerance for Ambiguity**

The premise of this study is that theater may foster important traits in health professionals, such as empathy, tolerance for ambiguity and emotional appraisal of self and others. These qualities are, together with wisdom, fundamental components of *professionalism*. Theater may also provide catharsis by proxy, and thus foster resilience and prevent burnout – a true menace in today's medicine. With these goals in mind we collaborated with the *Lantern Theater Company* of Philadelphia to develop a 15 session program that could help students and faculty of the health professions to both develop and act drama. The end-point of this program was to help each participant prepare a short, 10 minute play related to his/her medical experience. For each year of the project, six short plays were eventually selected by the instructors and then presented to the University in a *Reader's Theater* end-of-year performance as carried out by professional actors.

43/61 (70.5%) of our participants were able to complete the program over the two years of the grant. All participants were asked to complete a pre- and post-intervention questionnaire that included various measurements of personal qualities, including empathy, tolerance for ambiguity, wisdom, creativity, emotional intelligence, emotion recognition, spatial ability and burnout. Participants also completed a feedback questionnaire on their experience. We compared pre-and post-intervention measurements of the theater group to those of medical students who took part in a drawing course of similar length. Results indicate that the theater group improved significantly on nearly all outcomes of interest, and did not show any undesirable changes. Still, fatigue, emotion recognition and spatial ability showed no significant changes. Tolerance for ambiguity and creativity showed instead the largest improvements. Results also suggest that the visual arts group showed significant improvements in emotional appraisal of others, self-emotional appraisal, spatial ability, and wisdom. Yet, this group had worse post-intervention scores in fatigue, empathy, and tolerance for ambiguity. Participants in the drawing class also did not report significant changes in creativity, humanistic index, burnout, emotional recognition, and self-efficacy.

Taken together, these results suggest that the theater group resulted in more consistent positive outcomes than the visual arts group. Furthermore, we found that neither intervention significantly improved emotional recognition, suggesting that if this is a specific outcome of interest among health professionals, then a different intervention should be explored.

Gretchen Mockler

Assistant Clinical Professor, Stony Brook University, USA

Brian Mandell

Professor and Chairman, Department of Rheumatology Immunologic
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&

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The Art of Observation and the Observation of Art

Astute observation is a fundamental component of the art of medicine. Yet today's medical training provides neither formal teaching nor practice of this skill, instead outsourcing the entire subject matter to art museums and instructors. Ironically, it was 19th century medicine that might have provided the conceptual framework for what is now known as *Visual Thinking Strategy*, the technique used by most art-based programs in order to teach observation. Hence, the time may be ripe for medicine to regain ownership of this skill. To this end we shall revisit both the Method of Zadig, which Sir William Osler both practiced and taught to his students, and also the method pioneered by the Italian physician Giovanni Morelli, which in turn extended the art of observation to the observation of art. Lastly, we shall apply these techniques to the decoding of a 15th century portrait that hangs at the Philadelphia Museum of Art, thus turning a seemingly non-descript Renaissance painting into a treasure trove of personal, social and medical information. We hope that encouraging trainees and practicing clinicians to consciously "zoom in and out" between pattern recognition and close observation of details may once again get art and science to team up to help physicians see with a better eye.

Nicola Orio

Associate Professor, University of Padova, Italy

&

Valentina Cantone

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Gaming for Learning History of Art

Students of every level spend literary hours of their daily life facing screens where they see engaging moving images, with which they can interact.

Many software applications exist that allow students to download, manipulate, and share these digital images.

Is debatable that familiarity with manipulation of images does correspond with a real comprehension of the language and the codes of visual arts.

Teaching Art History today must face the challenge of this global approach to images.

New strategies should be considered to facilitate students in learning how to read an image, e.g. from a Renaissance painting to a commercial ad.

We propose to substitute the quick and shallow access to a variety of images with the guided deep analysis of a selected number of exemplar images taken from History of Art.

The challenge is to transmit the art historical contents and the procedural competences in reading correctly an image without renouncing to the direct engagement of student.

Gamification is proved to be a valuable tool to engage students in learning. The active learning approach we propose to Art History is based on a series of tasks applied to a selected number of case studies (images).

Every image is considered as a multi-layered object that students have to explore through structured questions and actions. The fulfilment of each activity correspond to gaining "competence points" that give a direct feedback to students about their progression in the pathway to mastery in reading and understanding images. Among the main goals of these tasks we account these learning objectives: the identification of the arrangement chosen by the artist (the scheme, the invisible lines casted between the elements), the role of colours, the use of different kinds of perspective, ecc.

The interaction takes place by direct manipulation of the digital images through a touch screen, which is used by student to fulfil the tasks (e.g. contouring an image, highlight the colours, drawing the lines connecting visual elements in the arrangement).

In 15 minutes we will demonstrate the prototype of this gamification experience developed for Android devices aimed at focusing an important

monument taken from History of Medieval Art: the mosaics of the church of
St. Mary of the Admiral in Palermo.

Basak Ozkendirci

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Current Approaches to Textile Design Education

Textile design is a wide design area including fabric production areas such as weaving, knitting, warp knitting, nonwoven, lace and surface designing works such as printing, embroidery, and quality development areas as finishing. In the recent past, designing a single pattern on paper has been going on for months, but nowadays digital design can be done in the digital environment for minutes. The rapid change in technology is not limited to the ease and speed of its processes. Change is affecting every stage of life with consumer expectations, new areas of use, new production technologies, new generation textile materials Knitwear machines that allow a dress to be produced seamlessly in one piece, textile materials that adapt to human ergonomics, and consumer expectations about innovative products are changing the boundaries of textile design. While the textile design has been limited in the past to fabric construction or pattern design, but nowadays more than one field has become an interdisciplinary field where expertise is required.

The research examines the technological developments that have taken place since the beginning of the acceptance of textile as a design field in the historical process and it explains how these developments reflect on the design processes. Emphasizing changes that determine the working areas and qualities of today's textile designers. This study evaluates the concept of classical textile design in the direction of current developments and gives some suggestions about the modernization of design education.

Linda Pohly
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Making the Case for the Doctor of Arts Degree in Music

The Doctor of Arts degree was launched in the late 1960s specifically to offer a degree that prepared graduate students for college and university teaching careers. Within the expectations of a DA program, teacher preparation is afforded a centralized role through specific coursework and experiences built into every student's curriculum (such as a teaching internship and externship under the supervision of a master teacher). The particulars of the DA degree philosophy and approach have elicited discussion over the years, and within music it remains absent from the list of degrees in recent issues of the National Association of Schools of Music handbook. (Rather, it falls under its heading Degrees with Unique Orientation, but its parameters have been approved and accredited.)

Currently two universities offer the DA in music in the United States: the University of Northern Colorado in Greeley, and Ball State University in Muncie, Indiana. The music programs in the two universities are of similar size (about 400 students each), but they are not identical in DA degree requirements or in areas of academic focus. This 15-30 minute paper (depending on the structure of the conference) will pay special attention to the program at Ball State while offering some comparisons with UNC to illuminate diversity. Information about the structure and content, applicability and usefulness of the DA degree in the 21st century is a primary goal. Ball State's graduate music program of approximately 90 students includes about 25% international students from several countries. The strengths of the DA degree (high standards, some curricular flexibility, and teacher development) allow these students and our domestic students to be better prepared for college and university teaching in a global environment and to learn from one another. Information about our successful placements, post-graduation, also will be shared.

Mario Savini
Independent Scholar, Italy

**Transgeography.
Art as an Element of Communion between Peoples**

The constant evolution of online artistic practices, that are increasingly relational, have changed territorial complexity, eliminating any difference between center and periphery. The structures that define the identity of the urban areas are constantly challenged and take a fluid form by changing boundaries where is unthinkable to establish distinctions between near and distant things. Starting from that, this topic focuses on some of the most significant works of contemporary art that, since the early 90s, through digital media, allowed users to manipulate, to different semantic levels, the identity of a specific environment. This study demonstrates how the network is able to produce a real effect, a concrete action on a specific territory, expanding the definition of space. The new living experiences are part of a cultural infrastructure that I would define as "Transgeography", i.e. a collection of information ecosystems that transform the urban territory into interactive environments: the landscape is able to store, exchange and modify data through computer networks, facilitating access to the public sphere. The purpose of this analysis is to outline, also from a socio-anthropological viewpoint, a new knowledge of territories as suggested by interactive works, in which, every single contribution becomes common heritage. This proposal will try to answer the following question: how can art be an element of communion between peoples?

Sana Sayed

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**Harnessing the Power of Feedback to Assist Progress:
A Process-based Approach of Providing Feedback to L2
Composition Students in the United Arab Emirates**

Utilizing active, process-based learning methods to improve critical thinking and writing skills of L2 speakers brings on unique challenges. To comprehensively satisfy different learners' needs, instructors should embed multiple feedback methods when commenting on student work such as spontaneous in-class input from the instructor, further feedback when work is submitted at the end of class, unsolicited feedback during office hours, and feedback through electronic rubrics so that the capstone of their abilities as writers can be achieved. Students are motivated to produce a larger, high stakes assignment through completing multiple, low stakes tasks. This research project assesses faculty and student perceptions regarding the effectiveness of various feedback practices used in process-based writing classrooms with L2 students at the American University of Sharjah (AUS). In addition, the research explores the challenges encountered by faculty and students during the provision of feedback practices. The quantitative research findings are based on two concurrent electronically distributed anonymous surveys; one aimed at students who have just completed a process-based writing course, and the other at instructors who delivered these courses. The student sample is drawn from multiple sections of Academic Writing I and II, and the faculty survey was distributed among Department of Writing Studies (DWS) faculty. Initial findings, however, strongly suggest that all methods of feedback are deemed equally important by students and that they find process writing and its feedback practices to have greatly benefited their writing proficiency.

Harry Stamelos

Instructor, European University Cyprus, Cyprus

Ancient Cypriot Kingdoms: Political and Legal Aspects of their Regimes (1.200 to 30 B.C.)

This article presents the political and legal aspects of the Ancient Cypriot Kingdoms from 1200 BC to 30 BC. It is about the historic period during which the various Ancient Cypriot Kingdoms (there had been twelve at first, but later on they became ten) had to pay taxes to various rulers. These rulers were: the Assyrians, the Egyptians, and the Persians. Alexander the Great established a system of autonomy, expanding the autonomous systems of the previous rulers. However, in 312 BC under the Ptolemaic rule, Cyprus was one province, whilst various local institutions remained unaltered. Finally, in 30 BC Cyprus became a Roman province. Public law was based on the system of the Kingdoms of Mycenae since the Greek Kings and Princes established the Ancient Greek Kingdoms after the Trojan War in 1.200 BC. The King had all the powers under his control. Private law also existed and there is a significant written contract, the Tablet of Idalion, being considered as the first written contract in the world. Less evidence exists concerning criminal law.

Nelli Stavropoulou
Postgraduate Researcher, Durham University, UK

Telling Visual Stories: Self-Representation and Creative Agency through Visual Research with Female Asylum Seekers and Refugees in the North East of England

As news stories around today's 'refugee crisis' permeate the British social imagination in a post-Brexit era, new questions around notions of belonging, borders, and migration emerge. Creative forms, such as participatory photography and drawing present new possibilities for self-representation that invite individuals to creatively explore their own views by investing in their experiences, imagination and creative agency.

This paper draws reflections from a participatory visual narrative research project with women seeking asylum in the North East of England. In engaging with experiences and stories of forced displacement, this study adopted a participatory action research (PAR) approach inviting the self-reflective production of visual testimonials of everyday lived experiences of life in exile. Participants were invited to represent their experiences through the visual methods of photography and drawing, combined with biographical research. In doing so, they engaged in a process of ethno-mimesis (O'Neill 2009), accomplished through the production of images that function as sites for meaning making, self-representation and social critique.

Centrally this paper demonstrates how an arts-based approach can stimulate change and transformation in individuals' lives by supporting meaningful participation in the knowledge production process and providing a safe space where participants are empowered by sharing stories that challenge, subvert and re-imagine what it feels like to be an asylum seeker. Furthermore, it suggests that through the process of ethno-mimesis participants were offered the time and space to consciously engage with their experiences and invest in their creativity and storytelling capacities in order to render their worldviews visible. The thematic range of the visual narratives, echoes the diversity of the refugee experiences as negotiated and constructed by each informant in their own unique way.

Krystyna Tuszynska

Professor, Adam Mickiewicz University at Poznań, Poland

**A Journey with *Nostos* or without of it. Many Faces of
Homeric Hero Odysseus**

Peter Vranas

Professor, University of Wisconsin-Madison, USA

A New Argument for Ought-Implies-Can

The claim that (OIC) “*ought*” implies “*can*” (i.e., you have an obligation only at times at which you can obey it) entails that (INFIL) *obligations that become infeasible are lost* (i.e., you stop having an obligation when you become unable to obey it). I present a new argument for OIC (the *wrong-advice argument*) by arguing that those who reject INFIL would give you *wrong advice*: they would advise you *not* to do something that you can do and that you have an obligation to do. This argument does *not* make the familiar point that a morality which rejects OIC can give *useless* advice (“do X, although you cannot”); the argument makes instead the novel point that a morality which rejects INFIL—and thus rejects OIC—can give *wrong* advice (“do not do X, although you *can* do X and you have an obligation to do X”).

David Wick

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**“Twitter Paralysis” in the Ancient World?
Was Julius Caesar’s “Jekyll & Hyde” Image after the Rubicon
a Case of ‘Social Media Polarization’**

The events surrounding Julius Caesar's crossing of the Rubicon in January of 49 have been frequently narrated and analyzed, as have those around Caesar's seizing power in Rome, and his subsequent pursuit of Pompey. What has typically been skipped a bit by both political and strategic historians has been the first moments after the crossing, when Caesar both moved quickly (and in unexpected ways) toward Rome, and in which the Roman political world seems to have been gripped by a strange paralysis.

This study attempts to explore those moments from the perspective of the varying images and perceptions of Caesar and what he was doing as news of the Rubicon crossing hit the Roman governmental establishment - at propaganda or past action perceived, and experienced by the public in a way reminiscent of the wildly polarized images of power personalities familiar to us in the age of ‘social media politics.’ The aim is more at the effect on the public than on the production (or supposed production) of “pro” and “anti” Caesarian public narratives, an approach deconstructionist ancient historians have used more in recent years. Perhaps, given the ‘oral’ and face-to-face character of late Republican politics (in a setting, like our own, where real ‘face-to-face’ was no longer possible), we might find some explanation of the public’s reaction in phenomena very close to home.

Caesar, in this setting, had invested effort in propaganda images of himself as an adventure ‘hero’ though under “outlaw” status in the eyes of the Republic - the “Gallic Wars” narrative is simply the most famous of these attempts, and the opposition's view of Caesar has been heavily studied; it is the radical disjunction between “good” and “bad,” ... “wild” and “rational” images of Caesar, images simultaneously held by both his supporters and opponents, that seems have been overlooked. These may actually be what immobilized resistance in 49/48. These narratives (pro and con), Caesar's choice of troops, his line of approach, his bewildering variety of offered settlements, the varying “signals” given off by his supporters in Rome all form parts of this puzzle. Hence the “Jekyll and Hyde” metaphor.

While looking at varying ideas about the long-absent Caesar's potential power persona in the popular perception after the “Rubicon,” I intend to parallel with it the reinforcement of mutually irreconcilable ideas about his intent when his strategy of approach to Rome began to be clear, and to suggest that this crisis moment in Roman history may in fact be typical of a modern phenomenon: the inability of democratic (or at least of “popular consensus”) governments to choose a strategy rapidly when faced by a crisis

perceived only in radically polarized ways, *fueled* by the instinctive, almost a-rational impact of polarized leader/danger images created by verbal, immediate-impact media.

I intend no settling of the issue or its modern parallels in this study, but hope to draw useful lines of approach and definition for future work.

Nasir Yusoff

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Emotional Pleasantness of Malaysian Chinese towards the Cultural Heritage of Malay

It is believed that the socio-cultural of the Chinese community in Malaysia evolved from the culture of the Malays, the major ethnic group in the country. This study aimed to examine the emotional pleasantness of the Chinese towards the cultural heritage of Malay. Five pieces of images (*wau bulan*, *baju melayu/baju kurung*, *ketupat*, *tepak sireh* and *sultan*) were presented to undergraduate students in a local institution (62 Malay and 48 Chinese). Participants rated their emotional pleasantness using The Self-assessment Manikin – a non-verbal pictorial single measure scale with ratings from one (low valence) to nine (high valence). Malay and Chinese indicated significant differences in their emotional pleasantness towards the cultural heritage of Malay. Specifically, the Chinese participants exhibited lower mean of emotional pleasantness than the Malays in all the presented images. Factors such as the historical background of the Chinese participants might greatly contribute to their psychosocial development especially in relation to the culture of the Malays, the population majority.

Robin Zheng

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**Write Your Own Philosophy Textbook:
Critical Epistemology and Underrepresented Voices in a Large-
Scale Collaborative Class Project**

This paper describes a collaborative long-term final project involving an 18-student class on “Oppression and Injustice” course, a 2000-level model in the Philosophy Major. The course examines the philosophies of oppressed groups on the subject of overcoming injustice, focusing on U.S. Black feminist and postcolonial Latin American thought.

The project required students to write a textbook presenting the ideas and concepts encountered throughout the course. As a class, students are expected to submit a proposal which contains a chapter outline, glossary of key terms, and answers to the following questions: Who is the target audience of the book? What are the goals of the textbook? How will the book be organized (e.g. thematically, historically, geographically)?

The project is fundamentally an exercise in authentic learning: by producing a textbook showcasing historically underrepresented voices that will go out to actual readers, students exercise their analytical and writing skills in service of the larger real-world project of overcoming injustice, which is the central subject matter of the course. Moreover, the specific task of writing a textbook embodies other challenges that have been embedded in the course content: the challenge of theorizing about liberation in a jargon-free way that is not inaccessible to the people whose liberation is in question, the challenge of reconciling alternative epistemologies with a dominant epistemology that in academia often serves a gatekeeping function against certain types of knowledge, and the challenge of organizing themselves to work toward a shared long-term goal when each comes to the table with a different set of background experiences and perspectives. Addressing these challenges requires that students demonstrate a mastery of the concepts in question as well as the ability to write clearly and concisely.

Finally, the project explores new possibilities for philosophical pedagogies that reflect the diversity of methods already present in the discipline. Many philosophy courses focus on teaching students how to write argumentative papers, and such papers usually form the majority of summative assessment. However, constructing arguments is not the only aim of philosophy. Philosophers also seek to explain and critically describe the world, e.g. by creating new concepts and terminology to capture phenomena that have previously been unnoticed or unanalysed. Moreover, much philosophy (historically, and especially of the sort studied in the course) is produced specifically with the aim of guiding political action in the world, and not as a mere theoretical exercise. In a time where the humanities are

increasingly under attack, this project innovates beyond the standard philosophical pedagogy in ways that demonstrate the relevance – and indeed, necessity – of doing theory for the purposes of shaping the world. Thus, the project also represents a possible new model of public philosophy. Many widely-taught sub-fields of philosophy (e.g. business, medical, environmental, or legal ethics, feminist philosophy and critical philosophy of race, as well as moral, political, and social philosophy more generally) have valuable contributions to offer discussions of pressing contemporary issues, and this project is easily adaptable to those courses.