

2015

Humanities and Arts in a Global World

Abstracts

2nd Annual International Conference
on Humanities and Arts in a Global
World

3-6 January 2015, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



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Global World

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Greece

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Preface

This abstract book includes all the abstracts of the papers presented at the 2nd Annual International Conference on Humanities and Arts in a Global World, 3-6 January 2015, organized by the Athens Institute for Education and Research. In total there were 37 papers and 38 presenters, coming from 23 different countries (Austria, Brazil, Egypt, Finland, Georgia, Germany, India, Israel, Italy, Japan, Kuwait, New Zealand, Nigeria, Oman, Philippines, Portugal, Republic of Armenia, Republic of Korea, South Africa, Turkey, UAE, UK, USA). The conference was organized into eight sessions that included areas such as Education, Language, Socio-Cultural & Political Issues, Historical Issues, Arts, Music, Theatre, Politics, Modern & Classic Literature and other related areas. As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books and/or journals of ATINER.

The Institute 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 in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized because they serve the mission statement of the Institute. Since 1995, ATINER has organized more than 150 international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

I would like to thank all the participants, the members of the organizing and academic committee and most importantly the administration staff of ATINER for putting this conference together.

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM
2nd Annual International Conference on Humanities and Arts in a
Global World, 3-6 January 2015, Athens, Greece
PROGRAM

**Conference Venue: St. George Lycabettus, 2 Kleomenous Street, 106 75
Kolonaki, Athens, Greece**

Organization and Scientific Committee

1. Dr. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.
4. Dr. Steven Oberhelman, Academic Member, ATINER, Professor & Associate Dean of Undergraduate Programs, Texas A&M University, USA.
5. Dr. Christine Condaris, Academic Member, ATINER & Professor and Chairperson, Fine & Performing Arts Department, Massachusetts College of Liberal Arts, USA.
6. Dr. Nicholas Pappas, Vice-President of Academics Affairs, ATINER, Greece & Professor, Sam Houston University, USA.
7. Dr. Jayoung Che, Head, History Research Unit, Atiner & Research Professor, Institute for the Mediterranean Studies, Pusan University of Foreign Studies, Republic of Korea.
8. Dr. Stamos Metzidakis, Head, Literature Research Unit, ATINER, & Professor, Washington University in Saint Louis, USA.
9. Dr. Patricia Hanna, Head, Philosophy Research Unit, Atiner & Professor, University of Utah, USA.
10. Dr. Gilda Socarras, Head, Languages & Linguistics Research Unit, ATINER & Assistant Professor, Auburn University, USA.
11. Dr. Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, Atiner & Professor of Art History, Radford University, USA.
12. Dr. Nicholas Patricios, Director, Engineering & Architecture Research Division, ATINER, Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
13. Dr. Panagiotis Petratos, Vice President of ICT, ATINER, Fellow, Institution of Engineering and Technology & Professor, Department of Computer Information Systems, California State University, Stanislaus, USA.
14. Dr. Chris Sakellariou, Vice President of Financial Affairs, ATINER, Greece & Associate Professor, Nanyang Technological University, Singapore.
15. Dr. Gregory A. Katsas, Head, Sociology Research Unit & Associate Professor, The American College of Greece-Deree College, Greece.
16. Ms. Olga Gkounta, Researcher, ATINER.

Administration

Stavroula Kyritsi, Konstantinos Manolidis, Katerina Maraki & Kostas Spiropoulos

C O N F E R E N C E P R O G R A M
(The time for each session includes at least 10 minutes coffee break)

Saturday 03 January 2015

08:00-08:30 Registration and Refreshments

08:30-09:00 Opening Remarks

- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
- Dr. Gregory T. Papanikos, President, ATINER.
- Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.

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

Chair: George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.

1. David Wick, Professor, Gordon College, USA. Plato's Academy and the "Roman Market": A Case Study in "Humanities Education" During Times of Crisis or Recession.
2. Rahma Al-Mahrooqi, Associate Professor & Director of Humanities Research Center, Sultan Qaboos University, Oman. Representation of Grammar Points: The Potential Pedagogical Implication of Prepositions.
3. Maaly Jarrah, Instructor, American University of Kuwait, Kuwait. Practical Classroom Strategies to Promote L2 Oral Fluency.
4. Yacoub Aljaffery, Instructor, American University of Kuwait, USA. The Effectiveness of Using Authentic Teaching Materials.
5. Yehudit Dror, Lecturer, University of Haifa, Israel. The Internal Passive and the Periphrastic Passive in Journalist Modern Standard Arabic. (Saturday, 3rd of January 2015)

10:30-12:00 Session II: Socio-Cultural & Political Issues

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

1. Helmi Vent, Professor Emerita, Mozarteum University Salzburg, Austria. Arts and Humanities in a Global World - Artistic and Transcultural Field Studies.
2. Steven Oberhelman, Professor & Associate Dean of Undergraduate Programs, Texas A&M University, USA. Pharmacology and Epidemiology in the Healing Recipes of Gimnasios Lavriotis. (Saturday, 3rd of January 2015)
3. Elsayed Darwish, Professor, Zayed University, UAE. Evaluation of the Political Roles of Social Media: Indicators and Proposed Model.
4. Yoon-Jeong Shin, Ph.D. Candidate, Seoul National University, Republic of Korea & Jin Baek, Associate Professor, Seoul National University, Republic of Korea. Creative Combination of Disparate programs - Heterogeneity and Continuity in Renovation of Stadiums. (Saturday, 3rd of January 2015)

12:00-13:00 Lunch

13:00-14:30 Session III: The Arts, Music and Theatre

Chair: Luiz Naveda, Professor, State University of Minas Gerais, Brazil.

1. Yukihide Endo, Professor Emeritus, Hamamatsu University, Japan. Reconsidering Theatre Scholarship: An Interdisciplinary Approach to a Stigmatized Form of Japanese Theatre.
2. Alice Jean Monsell, Adjunct Professor, Federal University of Pelotas, Brazil, Raquel Andrade Ferreira, Adjunct Professor, IFRS-Campus Rio Grande, Brazil & Eduarda Azevedo Goncalves, Adjunct Professor, Federal University of Pelotas, Brazil. Walking, Sharing and Destruction: Poetic Reinventions of the Southern Landscape.
3. Vesa-Matti Sarenus, Lecturer, University of Oulu, Finland. The Change in the Political Message of Pink Floy's/Roger Waters' The Wall from the Album to the Film to the Live Shows in the Dawn of the 80's via The Wall in Berlin in 1990 to the Live Shows of 2010-2013
4. Tatia Mtvarelidze, Ph.D. Student, Ivane Javakhishvili Tbilisi State University, Georgia. Common Features of Dramatic Action of Prophecy Scenes in Prometheus Bound and Agamemnon of Aeschylus.

14:30-16:30 Session IV: The Arts

Chair: Steven Oberhelman, Academic Member, ATINER, Professor & Associate Dean of Undergraduate Programs, Texas A&M University, USA.

1. *Jean Borgatti, Professor, University of Benin, Nigeria. The Many Faces of Art in Global Africa.
2. *Declan Patrick, Lecturer, Liverpool Hope University, UK Playing with 'Other': Strategies in Intercultural Performance.
3. Kristine Darchia, Ph.D. Student, Iv. Javakhishvili Tbilisi State University, Georgia. Reflections of Paul Cezanne's Painting in the Georgian Avant-Garde.
4. Maria Lazareva, Ph.D. Student, NAS RA Institute of Arts, Republic of Armenia. The Hellenistic Features of Armenian Art in IV B.C.-III A.D.
5. Majeed Mohammed Midhin, Ph.D. Student, University of Essex, UK & Clare Finburgh, Faculty Staff, University of Essex, UK. The Dilemma of the Artist in Contemporary British Theatre: A Theoretical Background.
6. *Gail Levin, Distinguished Professor, Baruch College & The Graduate Center of the City, University of New York, USA. Greek Subjects in American Abstract Expressionism.

16:30 -18:00 Session V: Round-Table Discussion: 'New Challenges in the Teaching of the Humanities and Arts in a Globalised World'

Chair: Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa

1. Dr. David Philip Wick, Director, Arts and Humanities Research Division, Atiner & Professor of History, Gordon College, USA.
2. Dr. Helmi Vent, Professor Emerita, Mozarteum University Salzburg, Austria.
3. Dr. Steven Oberhelman, Professor & Associate Dean of Undergraduate Programs, Texas A&M University, USA.
4. Dr. Rahma Al-Mahrooqi, Associate Professor & Director of Humanities Research Center, Sultan Qaboos University, Oman.
5. Dr. Lutricia Snell, Post-Doctoral Research Fellow, North-West University, South Africa.
6. Dr. Hany Sallam, Assistant Professor, Alexandria University, Egypt.
7. Dr. Jean Borgatti, Professor, University of Benin, Nigeria.

20:30-22:30 Greek Night and Dinner (Details during registration)

Sunday 04 January 2015

08:00-10:00 Session VI: Issues in Literature, Modern & Classical

Chair: Declan Patrick, Lecturer, Liverpool Hope University, U.K.

1. Genevieve Jorolan-Quintero, Associate Professor, University of the Philippines, Philippines. Yang Dawot sang Mandaya (The Epic of the Mandaya): A Peek at a Legendary Past.
2. Hany Sallam, Assistant Professor, Alexandria University, Egypt. The Image of Woman in the Egyptian Contemporary Drama - Womens' Jail Model.
3. *Anne Lauppe-Dunbar, Lecturer, Swansea University, U.K. Making the Statue Move. How Might Creative Writing Bear Witness to History? The East German Doping Scam: Theme 14.25.
4. Emanuele Santamato, Ph.D., University Federico II of Napoli, Italy. Corporative Δημοκρατία: Dionysius as a Political Scientist.
5. Marta Pereira, Ph.D. Student, NOVA University of Lisbon, Portugal. The Faces and Phases of Narcissus.
6. *Saumitra Chakravarty, Professor, National College, India. The Use of Color Imagery in the Novels of Toni Morrison. (Sunday, 4th of January 2015)

10:00-12:00 Session VII: Socio- Cultural & Historical Issues

Chair: *Anne Lauppe-Dunbar, Lecturer, Swansea University, U.K.

1. *Aruna Lolla, Assistant Professor, Birla Institute of Science and Technology-Pilani, Hyderabad Campus, India. The Effect of the Mantras on the Human Mind, Personality and Life.
2. Lutricia Snell, Post-Doctoral Research Fellow, North-West University, South Africa. Science and Religion: 21st Century Impacting Factors.
3. Jose Miguel Diaz Rodriguez, Lecturer, Massey University, New Zealand. The Perils of Global Cultural Promotion: (Re-) Presenting "European Culture" in Asia through Spanish Cultural Promotion in the Philippines.
4. Moamer Gashoot, Lecturer, Bournemouth University, U.K. The Environmental Impact of Hospital Room's Interior Design on Patients in Hospital.
5. Soo Hyun Kim, MSc Student, Seoul National University, Republic of Korea & Jin Baek, Associate Professor, Seoul National University, Republic of Korea. A Study of the Dwellers Participation on Building the Sustainable Dwelling Community.
6. Miruna Barnoschi, Ph.D. Student, University of Virginia, USA. Conflict, War, Peace, and Flourishing: Plato on Political Realism and Political Eudaimonism in The Laws.
7. Myeongjin Hwang, Graduate Student, Seoul National University, Republic of Korea & Jin Baek, Associate Professor, Seoul National University, Republic of Korea. A Study on the Waterside Architecture as the Phenomenological Experiential Space.

12:00 -13:30 Session VIII: General Issues on Education, Politics, & Art

Chair: *Jean Borgatti, Professor, University of Benin, Nigeria.

1. Zuhre Indirkas, Emeritus Professor, Sakip Sabanci Museum Educational Adult Programmes, Turkey. The Changing Face of Violence in Painting: 19th-20th Centuries. (Sunday, 4th of January 2015)
2. Luiz Naveda, Professor, State University of Minas Gerais, Brazil. Music and Dance Representations at the Crossroads of Humanities and Sciences.
3. Basma Jarjoura, Lecturer, Oranim Academic College, Israel. Developing Motivation to Learn among Arab Students in Arab Colleges and Mixed Colleges. (Sunday, 4th of January 2015)
4. Sally Farid, Economic Lecturer, Cairo University, Egypt. The Impact of Information and Communication Technology (ICT) on Education in Egypt.
5. John Van Sickle, Professor, Brooklyn College & Professor, The Graduate School, City University of New York, USA. New Pictures for Old Texts: Virgil's Bucolics Illustrated in Graphic Novel Style.

13:30-14:30 Lunch

14:30-17:30 Urban Walk (Details during registration)

20:00- 21:30 Dinner (Details during registration)

Monday 05 January 2015

Cruise: (Details during registration)

Tuesday 06 January 2015

Epidaurus & Mycenae Visit: (Details during registration)

Rahma Al-Mahrooqi

Associate Professor & Director, Sultan Qaboos University, Oman

Representation of Grammar Points: The Potential Pedagogical Implication of Prepositions

Grammar has always been an important concern in the teaching of English as a Second or Foreign language. As part of the grammatical system, prepositions, though merely simple words, are extremely difficult to master. Linguists and grammarians offer preposition descriptions as guidelines for their correct use in spoken and written communication, but problems remain and especially where non-native speakers are concerned (Baldwin, Kordoni & Villavicencio, 2009; Celce-Murcia & Larsen-Freeman, 1999). This paper, using a corpus-based and in-depth approach, analyzes the way prepositions are taught in Omani English school textbooks. The objectives were, first, to investigate prepositions' distribution patterns in both the national syllabus and the textbooks and, second, to examine exactly how learners are introduced to them. To do this, a corpus of Omani English school textbooks was used and a qualitative page-by-page content analysis performed. The results of this study reveal several implications for pedagogy and administrators. First, the distribution patterns of prepositions in the English language textbooks showed prepositions that were not being presented frequently enough for the respective grades.

Second, the types of tasks presented in the Omani textbooks could be improved. Even though the tasks were varied, they were unevenly distributed. Third, it was also discovered that the presentation of exercises in the textbooks was tightly controlled and non-communicative. These findings should provide useful insights for curriculum planners, syllabus designers, textbook writers and teachers.

Yacoub Aljaffery

Instructor, American University of Kuwait, USA

The Effectiveness of Using Authentic Teaching Materials

Many ESL students seem to dislike reading in their second language (English), and they usually feel bored when it comes to reading and writing. However, Lindsay Clanfield says authentic reading is a good source to teach ESL students because they can relate to it outside the classroom (25). Even though many believe authentic teaching materials are beneficial in teaching ESL, there are many researches that came up with many disadvantages as well (Onur Saraph). Both academics claim that the purpose of using authentic materials is to prepare students for their social lives. In other words, the authentic materials are used in order to close the language gap between classroom knowledge and real life (Maria Spelleri). Therefore, in my study, I used some authentic material such as Jack Canfield's book (To Get from Where You Are To Where You Want to Be), and other non-authentic books to see how students react to both. At the end of my student, I saw some really significant results in my students' reading and writing performance. In this presentation, I am going to show my audience how I used both of these materials and how I made my lesson plans interesting to my students.

Miruna Barnoschi
Ph.D. Student, University of Virginia, USA

Conflict, War, Peace, and Flourishing: Plato on Political Realism and Political Eudaimonism in the Laws

The Laws, Plato's last dialogue, is concerned with the foundation of a new city-state, Magnesia, building up a framework for the standard and aim of what can be considered Plato's second-best or practical city-state. The culmination of Plato's political philosophy, which began with The Republic (his ideal or best city-state) and continued with The Statesman, is worthy of study not only from the point of view of ancient philosophy, but also within political philosophy and political theory broadly construed. To this end, this paper's modest goal is to identify and clarify the particular socio-political worldview (gestalt) for which the Athenian, the main philosophical mouthpiece in the dialogue, argues. This paper posits that the worldview is political eudaimonism or eudaimonist ethics construed within a political context, which means that the greatest and ultimate good of the city-state is the flourishing of all its citizenry. Political eudaimonism is chosen over a version of political realism, presented as its contender in The Laws, since it is able to do the same work and more. In the political eudaimonist worldview, harmony in the city-state, brought about by complete virtue through the education and habituation of the citizenry, makes the city-state an efficient and sufficient fighting force, as well as an overall flourishing and therefore successful city-state. This exegetical work is relevant to political philosophy and political theory, as well as international relations theory, because it posits Plato as another possible voice among those of the main traditions of political thought. This paper posits that political eudaimonism is a comprehensive and inclusive worldview that ought to be taken into consideration, as both research-worthy and educational.

Jean Borgatti

Professor, University of Benin, Nigeria

The Many Faces of Art in Global Africa

Global Africa comprises all those parts of the world where more than 100,000 individuals of African descent live: the African continent, those European countries that had significant colonial interests (UK, France, Portugal, Belgium, Holland), and those parts of the western hemisphere where European colonial interests fostered the forced movement of people from Africa (the United States, the Caribbean, and portions of Central and South America--notably Brazil and neighboring countries). Global Africa in the context of Arts in a Global World includes the work of artists who carried their cultures with them from Africa between the 16th and 19th centuries, those artists of African heritage in the Diaspora whose work focuses on the history of Africans in the Americas or who are inspired by African traditional art (often overlapping), as well as those artists whose work appeals to an international market, though they remain resident in Africa, and those who are transnational (born in Africa but living and practicing elsewhere) or bi-cultural (of African descent but whose lives have been split between Africa and the Diaspora). I would like to give a quick overview of traditions in each of these categories, focusing in the last analysis on an international fashion designer of African descent (Ade Bakare) whose career trajectory epitomizes the situation of international artists of African heritage functioning in a global art economy today.

Saumitra Chakravarty
Professor, National College, India

The Use of Color Imagery in the Novels of Toni Morrison

This paper attempts to show how Toni Morrison uses color as an image and a symbol in her novels to “un-matter” the race-sex combine which relegates the woman of color to the very bottom of the social ladder and causes the Black woman writer to be ignored and derided as a voice of complaint exploiting race and gender to propagate her writing. In her novels, color moves beyond the reductivist black-white binary to achieve a mythical African significance of its own, countering the cruel reality of life in America. The use of an alternative mythography inherent in African racial memories also counters the power of the ‘logos’ interpreted as the written word by a dominator culture against the assumed inferiority of orality. Color is inherent in the traditional activities that Black women pursue, perhaps nowhere better than in the patchwork quilts they sew, a predominant image of the stories these women tell. It is also latent in the horror of their individual and racial memories of slavery and exploitation. This paper attempts to demonstrate that In Morrison color is used to objectify both suffering and salvation, so that by being able to talk of the horrors of slavery through color imagery, salvage it from the subconscious and perhaps lay it to rest. ‘Black’ loses its negative connotations and assumes various shades of ‘black-ness’ indicating various degrees of integration into the African identity. By using color as an alternative signifier in her novels, though not as an aggressive power dynamic, Morrison is thus offering a more comprehensive vision.

Kristine Darchia

Ph.D. Student, Iv. Javakhishvili Tbilisi State University, Georgia

Reflections of Paul Cezanne's Painting in the Georgian Avant-Garde

The paper deals with the influence of Paul Cezanne's Art on Georgian Painting, a so-called Georgian Avant-Garde at the beginning of the XX century, in 1900-1920s. Georgian art circles, compared to Russia were integrated into the global cultural space little later. Therefore the Georgian painters were much less interested in Impressionism or Postimpressionism. They were more fascinated with Avant-Garde stylistics of a later stage based on given trends (Cubism, Cuboturism, Constructivism). Despite this fact, one part of Georgian artists take special interest in Paul Cezanne's creative work and begin to study his artistic system thoroughly and deliberately.

The paper raises the following problems and issues:

1. What conditioned the increase of the influence of Paul Cezanne's paintings exactly at the beginning of the XX century, and what kind is the impact, is it a simple reflection?
2. What is a difference of inspirations by Cezanne's paintings of Georgian Art and so-called Russian Cezanneism, which is much more comprehensive and consistent?
3. Why does Georgian art apply not to the origins of Western Avant-Garde Art, but to the developed and diverse movements, polystylistic of which split into different artistic tasks implies loud statements of authors and a wide spectrum of artistic ambitions.

Elsayed Darwish

Professor, Zayed University, United Arab Emirates

Evaluation the Political Roles of Social Media: Indicators and Proposed Model

In the wake of the success of the Egyptian revolution on January 25, 2011, there was much talk about the role of social media in the political change and to what extent they can play the same role played by institutions concerned with the political affairs?, and to what extent their members understand its potentials? , If the can compete with other of pages and sites of political institutions and other media in the field of media and political awareness, education and political change?

The problem of the study is reflected in the absence of a clear vision of the theory and outlines the roles and limits of social networks and lack of theoretical models for the prevailing interpretation of the new developments in the roles of these networks in the light of the revealed by recent political developments in the world, especially in the Arab world.

The questions that reveal that social networking has become a landmark in the modern era , and one of the most important factors influencing the formation of public opinion , and it serves as a popular revolution against the means of communication where traditional appeared effects of the practices of these networks is reflected on the rules of freedom of publication and expression, and the thought democratic and human rights and other political concepts and social spread and formed around groups, taking advantage of the ease of use and participate without technical expertise or material costs some believe it will lead to the emergence of "Think planetary " working to change the world

In recent years, the share of Arab communities in the impact of Internet use on political reality, and it turned out so clearly evident in the Tunisian people's revolution against his regime, where he was for social networking sites, a very influential role in rallying the masses and the exchange of information and coordination for the establishment of sit-ins and demonstrations. The revolution of the Egyptian people against the regime another example of how to employ social networking sites in the service of the political movement and exchange of information on violations of human rights and the speed of diffusion in the media .

According to previous cases that social networking sites will play a future role very influential in the political demands of the world as a whole, and in the countries of the Middle East in particular, which

requires the need to strive towards identifying indicators by which can analyze the nature of the roles played by these networks, and to How far can take advantage of them in the process of social and political change taking place in many countries in recent times.

This study attempts to reconsider perceptions theory on indicators that can be useful in assessing the political roles of social networks, so considering that the new character of social networks on the one hand the contents , which are formed within the included text, pictures and videos, etc., as well as the interactions between users and groups shared by , and also uses associated with them, require a systematic review of the theoretical approaches regarding the roles and status of these networks as a means of communication.

The importance of this study in the need for researchers and those concerned with new social networking to frame the theoretical helps them to understand the nature and the reality of these networks and the limits of its role, to be dealt with from the perspective is based on the interaction between the worlds of social and virtual worlds without the palace, analysis or interpretation of roles, according to one variable or one factor or more , but not limited to the world without the other, as well as without looking at it in the context of multiple contexts reveal the dimensions of its borders and practices.

Jose Miguel Diaz Rodriguez
Lecturer, Massey University, New Zealand

The Perils of Global Cultural Promotion: (Re-) Presenting “European Culture” in Asia through Spanish Cultural Promotion in the Philippines

For the last few decades, European cultural organisations such as the Alliance Française de Manille, the British Council, the German Goethe-Institut, and the Spanish Instituto Cervantes have been working actively in the Philippines by establishing and promoting a whole range of cultural and educational activities related to their particular languages and cultures. In the Philippines, where funding for the arts is limited, this has enticed the development of a web of intercultural relationships and encounters.

This paper examines two problematic aspects of the global promotion of Spanish culture in the Philippines, namely the unidirectional approach to cultural promotion, and the politics of arts funding.

Inspired by Anthony Giddens’ understanding of globalisation as a web of distant relationships in which local events can be influenced by others occurring miles away, the concept of “rough cultural promotion” is proposed to discuss the unidirectional movement of cultural products. When European countries, such as Spain, select and promote specific cultural products as ‘universal’ referents of “Spanish (or national) culture” in the Philippines, without reflecting on the consequences of those actions in the receiving country, “rough promotion” is achieved. This paper argues that this process establishes several disjunctures in both countries, such as the perpetuation of cultural stereotypes, and an imbalanced situation in which European cultural events are in direct competition with local arts.

This imbalanced situation is further explained by exploring the politics of European arts funding in the Philippines. In this context, and following Pierre Bourdieu’s theory of cultural production, this paper argues that Spanish cultural producers in the Philippines are establishing an authority in the definition of what arts and culture should be in the Philippines. This Eurocentric approach, in turn, has generated several critiques in the Philippines about the effects of foreign cultural production in the country.

Yehudit Dror

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The Internal Passive and the Periphrastic Passive in Journalist Modern Standard Arabic

Arabic developed passive structures that join with universal passive constructions, such as internal passive, periphrastic passive and reflexive passive. Arabic journalistic language uses both internal passive and the periphrastic passive, and the latter is one of the most prominent stylistic features of journalistic Arabic. The literature on the passive in modern standard Arabic discusses the two types of structures while trying to show the aspectual (aktionsart) differences between them.

During the lecture I will show that it might be argued that different passive structures do not necessarily mean different semantic content and different aspect as the modern researchers indicate. It additionally will be shown that it is not always possible to determine the precise intention of the author based on the passive structure, i.e., which aspect of the event he emphasizes – the process or the finished result.

The lecture will be accompanied by comparing parallel sentences that demonstrate that even if the journalistic language uses different passive structures, this does not imply that they are semantically different.

Yukihide Endo

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Reconsidering Theatre Scholarship: An Interdisciplinary Approach to a Stigmatized Form of Japanese Theatre

Theatre research today tends to give highest priority to scholarly materials based on academic scholarship that typically excludes that which academia sees as marginalized because of its origin or current status. According to this essentialist mindset, Japanese traditional theatre is epitomized by Noh, Kabuki, and Bunraku. Yet Japan has another important form of traditional theatre on the margins of its society. This theatre is called Taishū-Engeki and it caters exclusively to working-class audiences. Although resembling Kabuki, it nevertheless remains ignored by mass media and scholars alike. The troupes of Taishū-Engeki travel nationwide on a monthly basis. This lifestyle accounts for their persistent stigmatization and ostracism.

This paper argues that the conspicuous popular acclaim of Taishū-Engeki implies that the traditional Japanese folk mentality, at a subconscious level at least, accepts this marginalized theatre form which historically has been deemed vulgar, even profane. Putting aside anti-discrimination discourse, in medieval Japan the outcast was socially constructed so that this group was pitted against the in group. These outsiders, whether traveling or not, were believed to possess special abilities related to, for instance, divination, performance/entertainment, and disposal of animal and human corpses. This caused a mixture of respect and fear among people. Not unlike other outcast groups, traveling entertainers' nomadic lifestyles reinforced their stigma of being awesome monsters. These nomads were the ancestors of Taishū-Engeki. Such awe-inspiring double stigmatization experienced by today's Taishū-Engeki as well as the medieval entertainers provides the basis for empowering the creation of sacred time and space while on stage. Since the stigmatized Taishū-Engeki is a descendant of the medieval outcasts, it embodies both the sacred and the profane. Contrary to the traditional Durkeimian sacred-profane dichotomy, this paper examines how the profane itself generates the sacred in Taishū-Engeki. This inquiry will help shed a new light on an underexplored aspect of Japanese theatre.

Sally Farid

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The Impact of Information and Communication Technology (ICT) on Education in Egypt

Over the past few decades, the world has been shifting from industry-based to knowledge-based society. The ability of a nation to develop and implement knowledge capital determines its capacity to empower and enable its citizens by increasing human capabilities. Getting access to basic education has been a fundamental human right of every citizen of a country. Most of the countries across the globe address the issues such as education, healthcare, economic, and technological development as these are driving forces for national development of a country. It is observed that countries that have achieved high levels of economic growth in recent decades have done so in part because of the efforts they have made in developing and strengthening its human capital through their education systems.

Egypt faces significant challenges in harnessing its education system to promote its

Development plans. The government has articulated a vision of an information society in which widespread access to technology can nurture human capital, improve government services, promote Egyptian culture, and support economic growth, and the ICT sector has been targeted as a vehicle for this growth and social development. A national ICT policy has been adopted and is managed by the Ministry of Communication and Information Technology, of which education is one priority.

The objective of the study is to address the impact of various uses of ICT on education and the challenges in implementing the ICT integrated education. This paper is divided into five key parts. The first part of the paper provides a brief overview of the importance of education for national development. The second part then presents Egypt national development aspirations. Part Three will discuss the different projects that have been taken by Government of Egypt. Part Four will discuss about the Egypt's experience on ICT on education (some prospects and some problems). Part five concludes with recommendations that countries can use when formulating or updating their educational ICT plans.

Moamer Gashoot
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The Environmental Impact of Hospital Room's Interior Design on Patients in Hospital

In the recent years, many researchers have outlined their views with regards to health, wellbeing and the impact of the physical setting in the built environments and this document critically analyses some of the work.

Despite the importance of design and décor in the public wellbeing, it is the researcher's considered view that hospital room design and décor is currently an expression of self by designers and not a reflection of people requirements.

This discussion focus on creating an awareness of the important of hospital room design which would lead to convergence of healthcare professionals and designers with patient requirements, which would lead to healing and may improve the quality of the healthcare setting within hospitals environments.

This research is designed to identify the impact of the physical setting of hospital design and the design features preferred by the general public with a focus on single occupancy rooms.

Around 25 participants were identified that fitted the inclusion criteria for this study.

This study was conducted in Tripoli Medical Centre in order to arrive at understanding and interpretation of how people create and maintain their social worlds.

The researcher made use of CAD software to help respondents to accurately map their preferences. CAD software helps general public to visualize how the hospital room will look and feel like based on 3D computer images.

The findings of this study reveal that four major domains being involved in participant preferred hospital room and hospitalization as sources of satisfactions, which affect their responses to the built environment.

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&

Jin Baek

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A Study on the Waterside Architecture as the Phenomenological Experiential Space

The Waterside space images not only the public space of city but also the place of encountering water space. And water is worth of medium as phenomenal lens that connects the human being and natural thing in various perception experiments and experiences of human.

In this study we analysed and interpreted the phenomenological characteristics and meanings of water space through field studies and phenomenological approaches, focusing on the space perception theory of Merleau Ponty. And analyzes the space examples in waterside architecture which show the actual phenomenological concept of space.

And it could be summarized as the essence of the concept of space movement (motility) of the body that relate to visual perception experience in the center of the human body, temporality, and placeness. This analysis is subject to assignment to the waterside architecture following its complex features are exposed through a case study. The results of the study are:

- The human could be expanded and perceived area of the spatial by the movement of the body.
- Perception of the body is faced with changes that involve the temporality of nature, especially acts as a apparatus that connects the past, present, or future in waterside areas
- It is important to achieve a sense of unity and history with the land which create a space of their own particular existential placeness.

In this way, waterside space needs overall role in which cover relation with unbarn hinterland, history, cultural continuity and a a variety of side as a unity could not be seperated from nature, urban, human being.

So, We expect to be developed as a chapter of the phenome-nological experience of a public space that has the potential for a more human-centered sustainable development.

Zuhre Indirkas

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**The Changing Face of Violence in Painting: 19th-20th
Centuries**

Violence has been—and continues to be—an element of every society and culture. The history of violence in works of art is as old as humanity itself. However the forms in which violence has been expressed in painting have varied conceptually as well as iconographically. Throughout the Middle Ages for example, violence manifested itself as a theme in religious subjects, particularly those dealing with the sufferings of Jesus. Such works are usually concerned with the exaltation of sacred personages while suffering and physical pain are rhetorically and iconographically interpreted as the price which one must pay for espousing the truth.

Major changes in cultural values driven by the French Revolution in the early 19th century also had a big impact on art. The rigidity of the Classical style made it inadequate as a way of expressing the feelings and thoughts of 19th century artists. Artists influenced by Romanticism in particular now wished to express their political convictions and criticisms in their art as well. This not only led to an increase in the number of paintings whose theme was violence but also resulted in greater attention being given to the socially-critical aspects of works.

This paper examines the works of a number of artists in the 19th to 20th centuries for whom violence was an important theme, looking at the details which these works reveal about the artists' worldviews and perceptions of society; the author also considers the evolution of violence as something legitimized by power and authority in the historical process.

Basma Jarjoura

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Developing Motivation to Learn among Arab Students in Arab Colleges and Mixed Colleges

This research attempts to get insights on the Arab teacher trainees motivation to learn from a self-determination theory (SDT) perspective, and shed light on what is happening within the confines of the Arab colleges and multicultural colleges - pedagogically and socially. The proposed theoretical model consists of two levels: a micro level in which the effect of each of the following variables on students' autonomous and controlled motivation was examined in each college type separately: socio-demographic characteristics, Hebrew fluency, choosing the college type and special education department (CCSE), autonomy support, relatedness, competence and program evaluation. And a macro level in which the effect of the college type on the relationship between all the above variables and the two types of motivation was examined.

Earlier studies focused only on the micro level, while this research combines the two levels in order to try to fulfill this gap, and examine issues that so far have not received enough attention, despite unique ethnic and cultural characteristics of the Arab minority in Israel. Quantitative and qualitative approaches were used. The Results show that Arab students in Arab colleges have higher autonomous and controlled motivation than those in multicultural colleges. College type, program evaluation and autonomy support were found to be significant in both types of motivation. While competence, relatedness and CCSE were significant only with autonomous motivation. Hebrew fluency was not found to be significant. College type as a moderating factor affected the above relationship. A qualitative content analysis of the focus groups reflected the voices and perceptions of the Arab students and supported the conclusions reached in the quantitative analysis. This research can assist in designing guidelines to the pedagogical supervisors and policy makers.

Maaly Jarrah

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Practical Classroom Strategies to Promote L2 Oral Fluency

Oral fluency for people learning a second language is a concern to the L2 teachers, which has necessitated the application of effective practical strategies to enhance coherence, and semantically dense sentences for the L2 learners. A challenging task that L2 teachers face is the identification of the appropriate strategies to help L2 students improve oral fluency particularly in situations where the students has no exposure to a second language. However, the use of a number of practical strategies have proven to enhance L2's oral fluency, which include teaching chunks, focusing on the speakers' fluency rather than grammatical errors, choosing interesting topics that relate to L2 learners, use of repetition, technology use to promote outside-classroom language, and motivate, praise, as well as encourage L2 learners.

I have used these strategies in my language classroom, which yielded positive results. Chunks are idiomatic pre-assembled phrases that compensate for the L2 learners' insufficient linguistic understanding (Moskal and Blachowicz 6). Improving oral fluency is does not require the speaker to observe language accuracy; hence, encouraging students to worry less about their grammar drives them to convey the intended message with less hesitations increasing their speech speed. The choice of an interesting and daily-life related topic for the L2 learners is of great importance as it encourages active participation leading to an increase in the oral fluency. Repetition is one of the techniques to enhance the memory process of an individual, which enhances oral fluency, as the learner is able to coordinate ideas promptly using the second language (Birch 180). The use of technology such as Skype help the students communicate with other L2 learners and keep a record of the conversation, which they send to the instructor for a fun speaking activity. Motivating, encouraging, and praising the learners' increases self-confidence in speaking fluently despite the challenges and lack of linguistic knowledge.

Genevieve Jorolan-Quintero

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Yang Dawot sang Mandaya (The Epic of the Mandaya): A Peek at a Legendary Past

The recording and preservation of folk literature is an important task as it deals with a significant heritage of pre-colonial culture. The beliefs and traditions of a people are revealed in their oral traditions which must be written down in order to preserve them. There is urgency to this task since the bards and storytellers who have retained the memory and the skill of chanting oral tradition in their original forms are getting fewer. Knowledge of an indigenous community's oral traditions, such as those of the Mandaya of the Davao Region in the southern island of the Philippines will promote appreciation and understanding of indigenous culture.

The Mandaya word for epic poem is the dawot. It tells the story of a people in the distant past. The dawot is the story of the giyusugan (real men) and the gibubayan (real women) bantugan na mga utaw (a proud noble people), not the mere pusaka, dinakpan, byutong, al-ang, (slaves, prisoners). The dawot tells about Mandaya culture, their way of life, how they understand what life is and the way it should be lived. In the absence of writing, they chose the oral epic as the most effective means to transmit their indigenous knowledge to their descendants and the future generation. Unlike the other Philippine epics (i.e. the Darangen, the Ulahingan, the Hinilawod, etc.), the Mandaya epic is yet to be recognized and given its rightful place among the recorded epics in Philippine Folk Literature.

Nabayra (as cited by Jorolan, 1996) revealed that there are several hullubaton or episodes of the Mandaya dawot, among which are: Pyalid si Ubang (Ubang was carried by the Wind), Yangagaw si Dilam (Dilam Abducted Sadya), Sadya, Yagabulla si Daymon (Daymon Runs Amuck), Maylan, Yang Sabud ni Gambong (Gambong's Flower), Syukli si Ubang (The Molestation of Ubang).

This paper discusses the elements of three recently recorded Mandaya hullubaton put together to make up parts of the Mandaya dawot.

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&

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A Study of the Dwellers Participation on Building the Sustainable Dwelling Community

The purpose of this study is to explain and identify the role of dwellers and architects in 'homelessness' phenomena of contemporary cities by using example of the case in Venezuela. The dwellers can develop and sustain a harmonious relationship with their surrounding environment and their neighbors by participating in construction of their dwelling community. However, it is hard to sustain this type of community in modern cities due to several reasons.

Spontaneously developed areas in Seoul and Hong Kong showed the possibilities that the dwellers could relate to the world and promote formation of sustainable community by constructing houses to meet their needs. However, several limitations were identified such as the dwellers could not overcome the technical constraints of architectural problems without architects' intervention and finally succumbed to the force of re-development and up-scaling of the areas.

Meanwhile, since 1960s, there were several attempts to increase the participation of dwellers by the architects in designing to realize human centered environment. However, the concept had not fully implemented and the dwellers were still treated as abstract figures as in Modern architecture.

The well-known vertical communities in Venezuela, Torre David, give us evidences how the communities could evolve with the dwellers participation and provide clues on the new role of architects. The people who came to live in Torre David became 'dwellers' from trespassers, by their collaborative efforts to regenerate the abandoned high-rise building. They took care of the entire building together with a common purpose of establishing a comfortable residential space and succeeded to form a well-organized community.

This paper attempted to identify the importance of dwellers' participation in constructing a sustainable community by reviewing the case of Torre David. In Torre David, several factors related to dwellers participation were identified as effective in solving housing problems of contemporary cities. It is necessary to conduct more research in different contexts to evaluate the effectiveness of the findings of Torre David. This may provide us a clue to include creative participation of

dwellers to solve 'homelessness' in the contemporary cities.

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**Making the Statue Move. How Might Creative Writing Bear
Witness to History? The East German Doping Scam: Theme
14.25**

Creating a fictional world within an authentic historical framework demands not only the rigour of research: getting it right; but the painstaking re-imagining of character, voice, place, and cultural norm; in short the emotional landscape of a forgotten narrative. Imagining and writing a voice from a factual series of events demands that the writer come equipped with an authority with which to seek out documents, places and former writings, before weaving a narrative from such fact. Creativity is at the forefront of the writing process, yet this creativity comes with the weighty responsibility to do justice to the original event and its subjects. Creative writing (within the discipline of historical fiction) lives within this tension of bearing witness to past events: joyous or atrocious, before re-imagining a world; breathing life into the long ago in order for a present day reader to receive a story told through an authentic voice, a voice with all the immediacy of a believable character – as real as the girl, or boy next door. This place of creative imagining must hold, within it, the truth of history. The tension between historical reality and the writing of historical fiction is as creative as it is restrictive. Using my research and teaching experience as a template, this paper will seek to elucidate the process of authenticity and creative historical writing through investigation, research and the writing of a PhD and a novel based on the East German Doping Scam: Theme 14.25.

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The Hellenistic Features of Armenian art in IV B.C.-III A.D.

Hellenistic art as a synthesis of Greek and Eastern art manners and cultural interaction has always been a subject of scholarly interest. That synthesis has found its interesting expression in the examples of Armenian arts - decorative arts, visual arts and architecture. Their study is, however, incomplete and therefore there are big gaps in the complete description of the general Hellenistic art. This paper compares the artistic examples excavated until the time being in Armenia with the similar examples of the synchronous art of the Near East.

This research defines the traditional Armenian and the generic Hellenistic elements of the art examples made during the period of IV B.C.-III A.D. In this paper it is argued that the examples of the Armenian Hellenistic art show not only the direct influence from the Greek art or from the arts of the already formed Hellenistic countries but more often they have elements of the local Armenian origin. The research of this material sheds light on the Armenian art as well as the whole Hellenistic art.

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**Greek-Americans, Greek Subjects, and American Abstract
Expressionism**

American abstract expressionism is now world-famous as a style of painting, but less known are the contributions of Greek-American artists and of classical Greek myths to the formative years of this movement in the 1940s. Most notable among the Greek-American participants are William Baziotis (1912-1963), Theodoros Stamos (1922-1997), and Peter Voulkos (1924-2002). Each of these artists was born of Greek immigrant parents who arrived in the United States before the imposition of strict quotas limiting immigration from Greece, Eastern Europe, and other areas during the 1920s. Most of the Greek immigrants settled in large urban areas like New York, where visual culture was more developed. Despite pressures to assimilate, Greek identity survived in coffee shops, schools and churches.

Abstract expressionists took a vigorous interest in classical myth. The American-born Jackson Pollock (1912-1956), who became in the 1940s, one of the notorious pioneers of abstract expressionism, changed the title of a major abstract painting from *Moby Dick* to *Pasiphae* (c. 1943). He did only after the curator, James Johnson Sweeney, the son of Irish-immigrants, told him the story of the Cretan queen who fell in love with the white bull sent by Poseidon to her husband, King Minos of Crete. Pollock's contemporaries, such as Adolph Gottlieb, Mark Rothko, William Baziotis, Barnett Newman, Romare Bearden, and Byron Browne, as well as the sculptor Isamu Noguchi and his occasional collaborator, the choreographer Martha Graham, all drew upon classical Greek themes, giving mythic titles to works produced in the 1940s.

One of closest students of classical myth was the painter Mark Rothko (1903-1070). His famous radio broadcast of 1943 with his long-time friend Adolph Gottlieb shows how reading Nietzsche and Freud led to new interest in Greek myth. Noguchi was the son of a Japanese writer and an Irish-American mother, who taught him as a child about classical myth. In order to acquire Greek marble for his sculptures, Noguchi often stopped off in Greece in route to America from Japan, where he spent years of his childhood with his father. African-American Romare Bearden (1911-1988) also took up Greek themes, basing his paintings on scenes from *The Iliad* in 1948. Following the abstract expressionists, the contemporary artist, Lynda Benglis (born

1941), a Greek-American, mimicked Pollock's flinging and dripping methods of painting, commenting on that style with her poured sculptures. For this reason, her work has been included in some international surveys of "Action Painting," which is the name the art critic Harold Rosenberg coined for abstract expressionism. To summarize, this paper will document and analyze the Greek contribution to abstract expressionism in the United States.

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**The Effect of the Mantras on the Human Mind, Personality
and Life**

Mantra is a special form of poetry which is said to be the phonetic manifestation of Supreme Reality or the Divine Being. Mantras are sacred sounds which are considered to seep into various levels of mind and existence and are used to purify the mind and attain spiritual enlightenment. Care has to be taken to ensure that the mantras that are listened to are taken from an authentic source with proper articulation and meter as prescribed in the Veda (spiritual texts of India). This paper is based on a research project which has been conducted in Birla Institute of Science and Technology with the help of 30 student volunteers in the age group of 17 to 20 years. The aim is to find the impact of mantra on human beings at different levels.

Volunteers were asked to select a mantra which they neither listen to regularly nor does it pertain to their favorite deity. Therefore the mantra they choose is expected to be a neutral one, to make it suitable for an objective study—minimizing the influence of faith and emotional factors, which may alter the result. After they choose a mantra on these guidelines, they are asked to listen to it everyday at a fixed time preferably in solitude and privacy at their rooms without any break for about 40 minutes. The period for listening is 60 days with at least 4 days a week without any long discontinuation. Psychological tests PANAS and PGWBI are conducted at the beginning and end of the test period. [The Psychological General Well-Being Index (PGWBI) and Positive and Negative Affect Schedule (PANAS)].

This project is analyzing the impact of regular listening of Mantras on students of different temperaments and religious affiliations. Data collected from volunteers in both pre and post-listening phases is being analyzed by qualified psychologists and subject experts. A thorough analysis, interpretation and inference is expected to be completed by the end of November 2014. A preliminary observation of the data reveals that there has been a substantial improvement among the volunteers in the following areas:

1. Clarity of mind and management of emotions
2. Value system and social behaviour
3. General cheerfulness and efficiency.

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&
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The Dilemma of the Artist in Contemporary British Theatre: A Theoretical Background

The present paper tackles the dilemma of the artist in contemporary British theatre. It commences by introducing a clear-cut definition of the dilemma of the artist in literature. Certainly there are many dilemmas for the artist. One of the most painful is social: How can the artist function as a member of a certain community and at the same time retain the distinctiveness of his/her role as an outsider whose social usefulness is based on his chronic estrangement from the ordinary concerns of society? I mean the perplexing dilemma in which the artist finds in his/her struggle to reconcile private desire to public expectation. A second dilemma of the artist is economic: How can artists practice their art? This dilemma has two facets. One the one side, it is related to subsidy the art received from public budget. On the other side, it is the materialistic norms of the society in which the artist immersed into. Indeed, the dilemma that faces radical artists nowadays is that the popular forms of communication are often controlled by conventional and commercial forces at work in society.

However, it is not only money which is the source of the artist's economic dilemma but rather the existence or the paucity of good audiences. Under such perilous circumstances, the artist's genuine dilemma lies in confronting the *Zeitgeist*, the general intellectual and moral tendencies of an era, which can be an evasive and intangible.

According to the above premises, three points will be discussed.

1. The function of the artist and art in society. This will be investigated according to those radical thinkers such as Lukacs, Brecht, Benjamin, Gramsci, Shklovsky and Sartre. It also sheds light on Howard Barker's views of theatre.

2. Art and Commitment. The concept of commitment will be discussed to draw a full picture of how artists and thinkers responded to it. Accordingly, the cult of "Art for art's sake" in opposition of art for other aims will be highlighted. No doubt, the idea of commitment forms a crucial component in literature.

3. Art and Politics. It traces the general similarity between the intentions of art and politics. Both are an attempt to give coherence and form to the disorder of experience. However, the nature and function of art implies the inevitable political involvement to a certain degree, on the

part of the writer. Sometimes art is exploited for political propaganda and ideologies.

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Walking, Sharing and Destruction: Poetic Reinventions of the Southern Landscape

This research paper concerns rethinking the concept of landscape in visual art, traditionally represented in painting as a panoramic view of the external and infinite space of Nature. Based on artists and authors such as Michel de Certeau, Robert Smithson, Anne Cauquelin, Giorgio Agamben, Francesco Careri and Vitor Ramil, we ask: Is this traditional pictorial model adequate for representing the local landscape of southern Brazil, its urban, private and public aspects, and the subjective relationships experienced in a place? The notion of landscape is understood as mutable, continually in flux and dependent on each person's construction and apprehension. During the creative process, we deal with what touches and permeates us. As artists and researchers, we question what is seen around us, by walking and inquiring about what transforms us into an individual subject in a place; how we relate to the city and how we can establish other relationships that reinvent the landscape. This study also reveals activities, since 2012, of the weekly meetings of our Research Group Contemporary Displacements, Observances and Cartographies (CNPq) at the Center of Arts/Federal University of Pelotas/UFPEL in the city of Pelotas, state of Rio Grande do Sul in southern Brazil. The meetings led to many artistic practices that question the concept of landscape in our contemporaneity, enabling us to perceive different possibilities for its modes of presentation. Art proposals developed reveal how the motivations, actions and reflections of the group also unfold singular perceptual approaches. This paper discusses three of this group's researchers in visual poetics and their different ways of investigating the landscape through their artistic procedures involving: dispositives for sharing the view; the transformation of everyday leftover materials; domestic destruction, and fluxes between inside and outside. Words, photography, drawing, cartography, video and walking are means for reinventing poetic landscapes.

Tatia Mtvarelidze

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Common Features of Dramatic Action of Prophecy Scenes in Prometheus Bound and Agamemnon of Aeschylus

The Io Scene from Prometheus Bound and the Cassandra scene from Agamemnon of Aeschylus many times have kindled interest of scholars. Some similarities, which are revealed from these scenes, opened a way to the scholars to analyze them within the frames of authorship problem of Prometheus Bound. Some scholars, such as Griffith, Taplin and Peretti, underline the similarities of prophetic aspect of Cassandra and Io scenes, while the others discuss their form or find the parallels between two victim women characters of the plays (Chonacher, Schein).

This paper is concentrated on the problem of dramatic structure of the prophecy scenes in Prometheus and Agamemnon and gives accent to some common features of action within the process of prophecy.

The research, which is introduced in the paper, has been held in three directions and aims to: 1) define the structure of the prophecy acts in Agamemnon and Prometheus; 2) analyze the proper terminology and phraseology which are connected with prophecy and 3) define the role of the dramatic characters, such as Io and Cassandra, in the context of Aristotelian concepts of tragedy - Anagnorisis and Hamartia.

15 conceptual parts, in which the prophecy acts of both tragedies are divided, with the analogical semantic and formal consequence of these parts and their exact coincidence, as well as the multidimensional system of prophecy (past, present and of more than one personage), make us to analyze them in connection with the thinking method of Aeschylus. The consequences are also evident in the level of the terminology and phraseology that could be considered as the peculiarities of the Aeschylean tragedy.

The closing part of the paper will offer a discussion on the authorship of Prometheus Bound. Whereas the problem of the authenticity could not be resolved with only such an approach, I will try to underline the above mentioned coincidences as one of the characteristics of Aeschylean dramatic technic.

Luiz Naveda

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Music and Dance Representations at the Crossroads of Humanities and Sciences

Music and dance practices have always attracted the interest of scholars in the “two cultures”, humanities and sciences. While in the cultural studies, for example, researchers strive to translate dance and music phenomena to texts, computer scientists make a parallel effort to categorize and model patterns of sounds and choreography according mathematical and physical definitions. In this essay I suggest that the impact of the theories of embodiment in both cultures produced an approximation that produces new representations of knowledge flowing from sciences to humanities and art, without clear borders. In the cultural studies, the demands for narratives that go beyond textual descriptions created a theories that attempt to re-write dance and music phenomena according to its own symbolic elements. In the sciences, the efforts to understand human motor and musical behavior fostered the application of non-linear methods and a strong criticism on Cartesian metrics and traditional statistics that provided new multimedia and symbolic representations for dance and music. These new forms of representations respond to the problems envisaged in both fields by making use of information technologies, visualization and human-machine interaction, which disrupt the linear narrative of textual representation while keeping the consistence with the objective structure of the data. We discuss the impact of these tendencies in the related fields and the perspectives of transdisciplinary research on the study of music and dance phenomena.

Steven Oberhelman

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**Pharmacology and Epidemiology in the Healing Recipes of
Gimnasios Lavriotis**

In the 1930s, a healing monk on the Greek island of Thassos became the center of international attention. The monk, named Gimnasios Lavriotis, was trained from birth as a herbalist and folk healer. As a priest in the mountain village of Theologos, Gimnasios saw, and offered healing recipes, to many of the 300 people who would be assembled in his church's courtyard or in the neighboring streets. A total of 294 recipes have come down to us, thanks to an Athenian journalist who was a close friend of the monk and through accounts of newspapers in Kavala, Thessaloniki, and Epirus. In my paper, I will discuss the healing recipes of Gimnasios and his folk medical practice. Particular issues that I will address are as follows. First I will describe the types of diseases the monk's pharmacology. I will offer a comprehensive list of all substances used by Gimnasios, noting in what recipes they are found, in what combinations, and what effects they are claimed to possess and what effects contemporary science has discovered. In this regard, are the flora that Gimnasios used local or are they commonly found throughout Greece? Of the mineral and animal substances, what are unique or generally found on the island, as opposed to those substances that could only be bought at apothecaries or imported from the mainland? Second, are the diseases that Gimnasios treated localized, especially if we compare the diseases and injuries he treated to those found in other healing texts of the time? Why did Gimnasios treat certain diseases more frequently and seemingly ignore others? The most common ailments he treated were gastro-intestinal problems (41 recipes); skin diseases (25); the eyes and vision (21); mouth, gums and teeth, and throat (21); nervous system (19); sexual diseases (16); respiratory tract (14); blood and veins (14); rheumatism (12); inflammations (11); and bones, joints, and fractures (10). Are there similar patterns in other folk medical texts that I have been studying? Can we discover epidemiological patterns based on most commonly treated diseases in folk medical texts from different parts of the mainland and islands of Greece?

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Playing with 'Other': Strategies in Intercultural Performance

For many years 'Western' theatre practitioners have used cultures of the 'Other' in two ways: to define themselves and to create a point of interest through appropriating and interpreting indigenous performance. Although there have been exceptions, and the field is changing rapidly, this has been the case for many years. This paper investigates the strategies used to develop and make a particular performance, *There's Danger in the Dance*, produced by Fighting Fit Productions in 2010, and toured through the UK from 2011-2012.

Following on from the concept of the Altermodern as articulated by Bourriaud, and Bharucha's claim that meaningful intercultural contact can only happen away from the mainstream of large institutions, the performance work in question asked how English performers and audiences could engage with Filipino folk dance in any sort of meaningful way. The work answered this question through a variety of strategies, including explorations of inscription and translation, game playing, improvisation and devising ritual, as well as incorporating video interviews with leading Filipino dance artists and makers. This process culminated in a performance that toured both academic institutions and commercial venues.

As an academic research performance, forming the practice aspect of my doctoral thesis, *There's Danger in the Dance* was not only a research output in itself, but also became a way to disseminate research findings in an unusual and very entertaining way that engaged with a wide demographic. This points to ways in which practice-based research can reach a more active audience in ways in which traditional, writing-based monographs have not.

This paper explores an aspect of global cultural flows that is becoming increasingly important: how, within academia, we can explore through cultures and identities, and how we can distribute this information.

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The Faces and Phases of Narcissus

The first reference to the myth of Narcissus is in the Homeric Hymn to Demeter, 7th century BC. From the Boeotian version of the myth, to Pausania's, and Ovid's, the myth of Narcissus has raised uncountable and problematic questions. However, there is a common structure between them: Narcissus loses himself while admiring the image of his own self, that passion for himself driving him to madness and, consequently, to suicide. It is precisely this infatuation for himself, this unmeasurable passion for another self, reflected in the water, which will culminate in his slow, agonizing death, and in the metamorphosis of his body into a flower, that will remain in modern culture, making its reinterpretation and renovation possible.

This persistence of the classic myth in literature and culture has been identified and studied for its significance and interest in the study of its permanence over the centuries. The Portuguese 20th century is not an exception in this tradition, and antiquity is reborn in the works of Fernando Pessoa, Miguel Torga, Manuel Alegre, Sophia de Mello Breyner Andersen, Natália Correia and Fernando Campos. Nuno Júdice is also in this category. A poet, essayist and writer, who was awarded the 22nd Queen Sofia Prize on Ibero-American Poetry, in 2013. His work is recognized and published internationally, as his works have been translated in over eleven languages. The aim of this paper is to rediscover the classic permanence of this author on the Portuguese 21st century, to create the path for the due recognition of the ancient world in Portuguese Literature and to integrate Nuno Júdice in a range of international authors, where classic culture remains. Starting from three poems - "Narcissus", "Echo and Narcissus" and "A Perversão de Narciso" (The Perversion of Narcissus) - an attempt to understand how the myth is received and how it behaves in the voice of a 21st century Portuguese poet will be made.

Hany Sallam

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The Image of Woman in the Egyptian Contemporary Drama - Womens' Jail Model

Woman is a prisoner in the Egyptian society, as it is a big prison for her, no matter the role she is playing, a daughter, a mother, a wife, and even a mistress. Many kinds of authorities is always against her; political, social, and religious. Starting from the declaring of the Arab Republic of Egypt till July 2014.

Feminist Approach to anything means paying attention to a woman. "It means paying attention when women appear as characters and noticing when they do not. It means making some invisible mechanisms visible and pointing out, when necessary, that while the emperor has no clothes, the empress has no body".

Feminism divisions: liberal, cultural and materialist. Liberal feminism developed from liberal humanism, stressing women's parity with men, based on universal values. Cultural feminism stress that women are both different from and superior to men and often advocate expressing this fact through female forms of culture. The radical feminist point of view frequently addressed the question of a 'female aesthetic' as well as the desirability of a separate female culture.

While the TV series demonstrates the model of oppressed woman that cannot survive the society till she became a prisoner in it; the original theatrical text demonstrates another model beside those previously mentioned, she is the political activist prisoner. Where the theatrical text refers to a different political era by the end of seventies, as many protesters were captured during demonstrations against raising prices in Egypt through Sadat Regime.

According to the feminist point of view; the Man is an active element of time, and the woman is just an element of place. Woman is a prisoner to her husband, society, poorness and politics. According the TV Series, the man is like an evil, practiced various forms of injustice against women, till she become a true criminal. According to the theatrical text, the woman performs the revolutionary image who defends her own rights against man's injustice.

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Corporative Δημοκρατία: Dionysius as a Political Scientist

Historiographical critics often profiled Dionysius of Halicarnassus as an Athenian classic imitator, sometimes as a recoverer of Latin tradition, legendary or constitutional, either of some specific civil episodes of Roman history. Rather less often, a coherent idea of Roman politics and its influence on international stage has been examined on his count. It is then possible, comparing his texts and that of other authors (specifically Cicero) to get a structured image of Roman politics, reconstructed on historical basis, inspired to a model of corporative δημοκρατία. His reconstruction is original in respect of coeval historical issues, in Cicero and Livy. In the present study, we try to make clear this view through Dionysius' historical work (Books II-VI). His vision is founded on Ciceronian conception of concordia, but goes farther than that, grounding an original conception of corporative legitimacy, compromised, voluntaristic, between the different strata of Roman res publica. An innovative order, which values can be elevated to be a warrant for the Mediterranean peace.

These politological conceptions, emerging from the text, contradict conventional patterns of a Dionysius, if not a mere compiler, a passive remaker of tradition. On the contrary, the text restores to us, just through its cross references to classic rhetoric and in the main respect of the Roman historical tradition, the thought of a philosopher of history, whose work is mainly a politological testament or, as he probably would like to say, a πολιτικός λόγος about civil coexistence.

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The Change in the Political Message of Pink Floyd's/Roger Waters' The Wall from the Album to the Film to the Live Shows in the Dawn of the 80's via The Wall in Berlin in 1990 to the Live Shows of 2010-2013

Pink Floyd's *The Wall* is an iconic rock story. As all the Pink Floyd musical albums in the 70's it is a measure of the social atmosphere in the Great Britain but in large also throughout the world.

The Wall, as iconic as it is, did not stop in being a musical album. It was followed by the movie *The Wall* and the accompanying 31 live shows in 1980-1981, which were 70's rock opera at its finest. Roger Waters, the creative force behind the albums and the shows, did not stop on these. Even though Pink Floyd broke down during and after the recording of *The Wall* album, Roger Waters continued and remade *The Wall* in 1990 in Berlin and in the massive tour with 219 shows in 2010-2013.

The Wall has never been just a fictional work of art. It has had a deep political meaning from the very beginning. The original work has criticism towards United Kingdom's educational system as well as a very strong anti-war, anti-fascism meaning. The three different ages *The Wall* has been played live have all given it a specific political meaning. In the 1980-1981 shows, the message was the same as in the album. In the 1990 Berlin show there was an obvious connection to the collapse of the Berlin Wall. In the last tour in 2010-2013 the general message was changed from the original. This time the political message had changed to criticizing for example the religions and big countries in the world politics. Also in the 2010-2013 shows the political message was much more obvious than ever before.

In this study the differences and change of the political message of *The Wall* are analysed through the music, the visual arts and the performance on stage as well as the original album art and the movie.

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&

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Creative Combination of Disparate programs - Heterogeneity and Continuity in Renovation of Stadiums

Costly sporting venues such as World Cup Stadiums usually become 'white elephants' after big events. In this paper, examples of innovative renovations of the old stadiums are introduced and analyzed. The goal of this paper is to illuminate the significance of creative combination of disparate programs that, however, based on the common typology of the spaces. In this process, the article refers to two discourses: heterogeneous mixture of programs by Bernard Tschumi and continuity of urban artifacts by Aldo Rossi. The paper first analyzes several cases of stadium renovations in reference to Tschumi and Rossi's theory in order to categorize them into mere mixture of programs that focuses on usage of spaces and well-organized juxtaposition of programs that are based on the understanding of the type of the spaces. The second part of the paper suggests an example of ingenious renovation ideas and investigates their potentials. It seeks methodology to concretize them into actual spaces provoking unexpected feeling and behavior, and finding hidden values of space. In this process, the paper reveals what are the significance of renovating stadiums and introducing new programs. With this series of analyses, the article clarifies dialectic relationship between existing programs and newly introduced programs, and between the heterogeneity and continuity to sustain stadiums.

Lutricia Snell

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Science and Religion: 21st Century Impacting Factors

Religion and belief in a supernatural Power faces extraordinary challenges in the 21st century. Advances in science and technology have transformed post-modern man's world view and produced dramatic changes in lifestyle and material wellbeing. However, this enormous progress has left religion behind. Theology appears to not have kept up with these developments. Modern science such as developments in cosmology, nano technology and genetics, is seen to be destabilizing the very basis on which religious beliefs are based in that they provide answers in a way that religion cannot. Scientific knowledge and insights in its answers to questions such as how the universe originated and where and how life began, have grown exponentially. Biology has made dramatic advances in its understanding of evolution. Medicine have in some areas taken over the role of God in decisions on abortion, cloning etc. Similarly, advances in the scientific theory of human nature has prompted the conclusion that man has been created in the image of God can be put aside. In some places the questions are being asked: Has science become the religion of the 21st Century. Has modern science pushed God into a tiny corner? Is the very soul of man at stake in the 21st century? This presentation explores these questions, and endeavors to find resolutions to a global theme impacting human kind.

John Van Sickle

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**New Pictures for Old Texts: Virgil's Bucolics Illustrated in
Graphic Novel Style**

Against the simple pastoral imagery most common in illustrating Virgil's Book of Bucolics a newly created set employs graphic novel style to call attention to complexity in plot and theme. The new illustrations depict action at more than one level. In the foreground they feature various dialogues, while projecting backgrounds that concern the foreground figures. A Powerpoint presentation reviews traditional illustrations by contrast with the new series and quotes from the story boards for the new series, which also translate poetry book poetics into visual forms, highlighting not only the diversity of situations eclogue by eclogue but certain generic features that convey a sense of designed unity in Virgil's book as a whole.

A sampler of traditional imaging includes the Vatican Virgil (Vat. Lat. 3867), medieval Italian manuscripts, the gothic style of Sebastian Brant (Strasburg, 1502, pirated in Italy, e.g. 1544 Venice), the more classicizing style of Wenceslas Hollar (ca 1650), after his death adapted to illustrate Dryden's Virgil translation (London 1698); and the heroic neo-classic style of Folkema and Dubourg in the Burmanns' Virgil (Amsterdam 1746).

Against this brief backdrop, the talk will show the illustrations by Winston Blakely, commissioned for an e-book version of Virgil's Book of Bucolics Translated into English Verse (<http://www.amazon.com/Virgils-Bucolics-Eclogues-Translated-Englishebook/dp/B00JFM8PZ6>) by John Van Sickle and originally published by Johns Hopkins.

The talk relates the new images to their story boards, which drew on Van Sickle's study of poetic books to pick out features that could be rendered in visual form with popular style: both capturing specific qualities and remarking generic motifs that vary through the book, employing contemporary style to make the poems available to new audiences, but also suggesting unfamiliar insights to the existing family of readers.

Helmi Vent

Professor Emerita, Mozarteum University Salzburg, Austria

Arts and Humanities in a Global World Artistic and Transcultural Field Studies

The paper begins by reflecting on the terms that comprise the conference's theme: "Humanities", "Arts" and "Global World", and goes on to address questions about the potential for transforming the 'big' concepts into manageable categories of thinking, feeling and acting, that means to 'humanize' the "Humanities". The attempt to bring about a transformation seeks to establish connections between the Humanities as academic disciplines and the Humanities as Applied Human and Cultural Sciences and/or as Applied Life Sciences.

Culture does not exist by itself. Culture arises through contact. That means especially against the background of our impermanent, fragmentary and erratic world that the university-studies on cultural issues need to establish additional platforms for process-oriented and transcultural practices that aim at finding forms of contact-oriented "doing culture".

A "global" orientation of the "Humanities" makes great demands; for instance,

to perceive culturally influenced and constrained theories about global perceptions - including their categories and conceptual systems - as just ONE of the world's many views and types of knowledge appropriation. A global perspective demands to re-evaluate the philosophical concepts and methods of the western-oriented continents and - depending on the sociocultural and societal conditions - to leave those concepts and methods right where they originated, in their respective cultural and intellectual history.

That way, new spaces could open up for the development of a jointly supported basis for thought and action. We could open new spaces where we could learn how to learn from each other, where we could learn to see ourselves as others see us.

Global citizenship evolves from the people.

The paper will be complemented by film excerpts from Transcultural Field Studies (produced and directed by Helmi Vent). They will offer insights into joint-projects in India, in which communicative and social resources from people with different backgrounds from Austria, Germany and India lead into direct confrontation.

The chance of our common future is in the making.

David Wick
Professor, Gordon College, USA

Plato's Academy and the "Roman Market": A Case Study in "Humanities Education" During Times of Crisis or Recession

In the generations that saw the Roman Republic dissolve into civil war, the two famous leaders of Plato's old Academy at Athens were Carneades and Philo of Larissa. The first had just become infamous at Rome - he had adverted Plato's venerable center of inquiry as a place to learn political science in the amoral form of mass-persuasion and manipulation - in today's language, 'media politics.' The latter was a scientifically minded skeptic who thought the Academy needed to move in the practical and technical directions of Aristotle's now equally old Lyceum, but which still did a thriving business on the other side of town. Roman parents and education-hungry retirees and exiles wanted instead something old and 'Platonic,' more about moral compass in a disturbingly chaotic world of power-play, what we might call a humanities-grounded education.

Romans, arriving as a new pool of prospective students (young or retired) at the schools of Athens in the last years of the Roman Republic, were what kept the schools of Athens, in deep financial and enrollment trouble, alive long enough for the later 'renaissance' they enjoyed under the Empire. The Academy of Plato they discovered in the process of re-inventing itself away from the "humanities" and toward topics more easily sold to students or paying parents who expected an education with practical and measurable results in the business or political worlds. Not a few of the younger generation preferred this 'new' Academy.

The result was an angry crisis within the Academy itself, provoking a split between teachers selling a "Platonism" that sold well to the ambitious in business and politics - and that also produced students eventually wealthy enough to make strong donors for the school - and those who spurned 'applied Platonism' in the new style and offered a course of teachings in which "humanities" soon became almost purely supernaturalist and introspective. Before the end each faction even had a separate 'campus' until the 'new' Academy's students began dabbling in radical power politics - a few attaching themselves to a disastrous anti-Roman revolt sparked by Mithridates of Pontus.

What saved the school (in Cicero's generation) was brothers - Antiochus and Aristus - who found they could 'safely' market Platonism as a form of meditative emotional relief, a sort of pantheistic

faith able to relieve the stress of living in a dangerous world. The Academy adapted, then, what Stoics had already sold to Romans attending other schools, but at the cost of a “humanities as escape” or “therapy” type of approach.

This story has a curiously modern feel to it – principles of “humanities-based education,” whether Socratic or Platonic, disappeared beneath a debate over the ‘selling’ qualities of what Athens’ most venerable school should offer. The Academy survived, but how it did so raises issues still troubling to the integrity of the ‘liberal arts’ and humanities-based education today.