



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

7<sup>th</sup> Annual International Conference on  
Humanities & Arts in a Global World  
3-6 January 2020, Athens, Greece

Edited by  
David P. Wick

2020



Abstracts  
7<sup>th</sup> Annual International  
Conference on Humanities &  
Arts in a Global World  
3-6 January 2020, Athens,  
Greece

Edited by David P. Wick

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# Preface

This book includes the abstracts of every paper actually presented at the *7<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World (3-6 January 2020)*, organized by the Athens Institute for Education and Research (ATINER).

In total 25 papers were submitted by 27 presenters, coming from 10 different countries (Egypt, Finland, Poland, Romania, Russia, Singapore, Sri Lanka, Taiwan, Turkey, and USA). The conference was organized into 10 sessions that included a variety of topic areas such as Greek Poetry & Theater, Cultural Studies in Music, Moral Philosophy, Teaching Issues and other. 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, and our continuing work, to enable - through ATINER's conferences and publications - the special role of Athens as 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 6 divisions and 37 units. Each unit organizes at least one annual conference and undertakes various small and large research projects.

None of these events would be possible or successful without the involvement of multiple parties. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administrative staff of ATINER for their insight and energy in putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

**David P. Wick**  
**Director, Arts, Humanities and Education Division, ATINER &**  
**Professor of History, Gordon College, USA**

## **7<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2020, 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. David P. Wick, Director, Arts, Humanities and Education Division, ATINER & Professor of History, Gordon College, USA.
2. Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Associate Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.
3. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
4. David A. Frenkel, LL.D., Head, Law Unit, ATINER & Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.
5. Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
6. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.
7. Valia Spiliotopoulos, Head, Languages & Linguistics Unit, ATINER and Associate Professor of Professional Practice & Academic Director Centre for English Language Learning, Teaching, and Research (CELLTR), Faculty of Education, Simon Fraser University, Canada.
8. Jayoung Che, Head, History Unit, ATINER & Visiting Professor, Hankuk University of Foreign Studies, South Korea.
9. Tatiana Tsakiropoulou-Summers, Director, Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.
10. Carmen Cozma, Academic Member, ATINER & Professor, Department of Philosophy, "Alexandru Ioan Cuza" University of Iasi, Romania.
11. Peter Vranas, Academic Member, ATINER & Professor, University of Wisconsin-Madison, USA.
12. Geoffrey Scheurman, Professor, University of Wisconsin - River Falls, USA.



13. Alexandr Loginov, Academic Member, ATINER & Associate Professor, Kutafin Moscow State Law University, Russia.
14. Nicolas Alberto Dosman, Assistant Professor, University of Southern Maine, USA.
15. Priyantha Udagedara, Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka.
16. Adrian Huang, Lecturer, LASALLE College of the Arts, Singapore.
17. Aleksandra Tryniecka, Academic Member, ATINER & Adjunct Lecturer, Maria Curie-Skłodowska University, Poland.
18. Vasileios Adamidis, Lecturer, Nottingham Trent University, UK.
19. Franco Scalenghe, Independent Scholar Former Member of the Laboratorio Internazionale di Genetica e Biofisica (LIGB) of the CNR (National Research Council), Naples, Italy.



**7<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World,  
3-6 January 2020, Athens, Greece**

**PROGRAM**

**Conference Venue:** Hellenic American Union, 22 Massalias Street (8<sup>th</sup> Floor)

**Friday 3 January 2020**

**08:00-08:30 Registration and Refreshments**

**08:30-09:00 [Welcome and Opening Address](#) by David P. Wick, Director, Arts, Humanities and Education Division, ATINER & Professor, Gordon College, USA.**

**09:00-10:30 Session I: History, Science & the Humanities - Images and Meaning**

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

1. Sergej Zilitinkevich, Research Director, Institute for Atmospheric and Earth System Research (INAR), University of Helsinki, Finland. Towards Bridging Exact Sciences with Humanities & Arts.
2. Po-Hung Liu, Professor, National Chin-Yi University of Technology, Taiwan. The Mathematical and Scientific Metaphors in Raphael's School of Athens.
3. Alexandr Loginov, Associate Professor, Kutafin Moscow State Law University, Russia. Mycenaean and Homeric Scepters and Hittite *Kalmus*.

**10:30-12:00 Session II: Teaching Humanities & Arts in a Global World**

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

1. Geoffrey Scheurman, Professor, University of Wisconsin - River Falls, USA. Improvisation and the Quantum Classroom: Musical and Scientific Metaphors to Guide Teaching and Learning in the 21<sup>st</sup> Century.
2. Nicolas Alberto Dosman, Assistant Professor, University of Southern Maine, USA. The Importance of Arts Education: Graduation and Dropout Rates at School of Music in the Bronx, New York.
3. Adrian Huang, Lecturer, LASALLE College of the Arts, Singapore. Creative Process Journal: Connecting Creation, Criticality and Consciousness.

**12:00-13:30 Session III: The Persistence & Legacy of Greek Poetry & Theater**

**Chair:** Geoffrey Scheurman, Professor, University of Wisconsin - River Falls, USA.

1. David P. Wick, Professor, Gordon College, USA. Borrowed, Bent, Belittled, Beloved - but Always Speaking - Classical Athenian Theater in the World of Rome.
2. Raymond-Jean Frontain, Professor, University of Central Arkansas, USA. The Ladies Night to Howl: Terrence McNally, Euripedes, and the Socially Disruptive Power of Theater.
3. Gordon Thompson, Professor, City College of New York (CUNY), USA. James Baldwin and the Influence of Ancient Pastoral in *Another Country*.

**13:30-14:30 Lunch**

**14:30-16:00 Session IV: Negotiating the Environments Humans Create**

**Chair:** Nicolas Alberto Dosman, Assistant Professor, University of Southern Maine, USA.

1. Daniel Adams, Director, Harding University, Greece Campus, USA. Going Back Home: A Case Study of Integration, Transformation and Agency.
2. Priyantha Udagedara, Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka. From Wild to Imperial Landscape: In Relation to the Colonial Plantation Town of Nuwara Eliya.
3. Dina Hussein, Graduate Student, The American University in Cairo, Egypt & Amr Abdel Kawy, Professor, The American University in Cairo, Egypt. Participatory Design for Sustainable Community Development. Case Study: A Dates Pack-house in the Egyptian Western Desert.

**16:00-17:30 Session V: Cultural Studies in Music**

**Chair:** Priyantha Udagedara, Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka.

1. Mingjie Fang, Postgraduate Student, Herzen State Pedagogical University of Russia, Russia &

Tatiana Samsonova, Head of Musical Disciplines Department, Faculty of Philosophy, Culture Studies and Fine Art, Professor, Pushkin Leningrad State University, Russia. Georg Friedrich Handel's Music: From the Baroque Era to the Present.

2. Yaxun Li, Postgraduate Student, Herzen State Pedagogical University of Russia, Russia. Contemporary Vocal Music in China: Traditions and Contemporaneity.
3. Yawei Liu, Postgraduate Student, Herzen State Pedagogical University of Russia, Russia. Opera "Eugene Onegin" by P. Tchaikovsky: Historical Context and Stage Drama of the Protagonist.

20:00-21:30 Greek Night

Saturday 4 January 2020

08:00-11:00 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: Moral Philosophy & the Quality of Life

**Chair:** Alexandr Loginov, Associate Professor, Kutafin Moscow State Law University, Russia.

1. Carmen Cozma, Professor, "Alexandru Ioan Cuza" University of Iași, Romania. Reassessing Ethics in Its Moral Kernel: The Call for Moral Philosophy. (HUMMOR)
2. Peter Vranas, Professor, University of Wisconsin-Madison, USA. The Individuation of Obligations.
3. Christopher Stern, MSc Student, Colorado State University-Pueblo, USA. Authentication: A Human Perspective.

13:00-14:00 Lunch

14:00-15:30 Session VIII: Legacy & Lessons of Conflict

**Chair:** Adrian Huang, Lecturer, LASALLE College of the Arts, Singapore.

1. Mark Swiney, Senior Assistant City Attorney, Gilcrease Museum (Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma), USA. Tulsa's Gilcrease Museum and the Federal Native American Graves Protection and Repatriation Act (NAGPRA).
2. Olivia Brill, Graduate Student, Texas A&M University, USA. The Rus' μονόξυλον in the Skylitzes Matritensis.
3. Paul Cook, Independent Military Historian, USA. Peninsular Lessons for Atoll Warfare: The U.S. Marine Corps and the Development of Naval Gunfire Doctrine.

15:30-16:45 Session IX: The Ethics of Presence, Character, Responsibility & Guilt

**Chair:** Daniel Adams, Director, Harding University, Greece Campus, USA.

1. Aleksandra Tryniecka, Adjunct Lecturer, Maria Curie-Skłodowska University, Poland. A Dialogical Portrait of the Victorian Woman in Anthony Trollope's "Can You Forgive Her?"
2. Evon Spangler, Attorney, Spangler and de Stefano, PLLP, USA & Perry de Stefano, Attorney, Spangler and de Stefano, PLLP, USA. The Failure of the Judiciary in Understanding Domestic Abuse: A Case Study of Revictimization of the Victim(s) and Not Holding the Abuser Accountable.
3. Daniel Gonzalez Erices, Assistant Professor, Universidad Adolfo Ibáñez, Chile. On the Hetoimasia's Negative Efficacy: Iconographic and Theological Undecidability.

16:45-17:15 Session X: Approaches to Cultural Evidence

**Chair:** Aleksandra Tryniecka, Adjunct Lecturer, Maria Curie-Skłodowska University, Poland.

1. Nurdan Turker, PhD Researcher, Turkey. Looking at two Cities (Paris and Istanbul) in the Early Years of the Invention of Photography.

20:00- 21:30 Dinner

Sunday 5 January 2020

Delphi Visit

Monday 6 January 2020

Educational Island Tour

**Daniel Adams**

Director, Harding University, Greece Campus, USA

## **Going Back Home: A Case Study of Integration, Transformation and Agency**

The liberal arts in American universities are increasingly under attack. A fierce competition for a shrinking pool of traditional students combined with ever stronger scrutiny of learning outcomes driven by quantitative data assessment, and fiscal reckoning across the nation have called into question the viability and necessity of a liberal arts education. There is a movement to shrink the liberal arts foundation in order to make room for more vocational learning within the chosen major field of study. All of these concerns must be considered as serious issues, which call for the re-evaluation of how we teach what we teach when we teach.

Many universities provide access to study abroad experiences with the focus on opportunities to become better global citizens and/or to provide experiences that will prove beneficial to the resumes of future job seekers. I propose that we consider how we approach study abroad semesters with the goal of maximizing the intended affect of increasing the number of students who become well rounded, thoughtful, and educated human beings. After all, isn't this the purpose of engaging with the humanities?

This paper will present a case study of the program at the Greece campus of Harding University. I will present ideas and strategies that are familiar with other international campuses of American universities, plus— I hope— provide some additional thinking that can change an already transformative experience into one that orchestrates curricular, co-curricular and extracurricular activities into an integrative, holistic experience. An experience that can truly transform students with lasting effects once they go “back home.” Of course, as Thomas Wolfe, JRR Tolkien (Frodo Baggins) and many others have noted, you cannot go back home unchanged, and the great prospect of that notion is that agency and understanding are brought to bear, encouraging conversations and actions. This can make ‘home’ a much better place than when we left it. This is our mission at Harding University in Greece.

**Olivia Brill**

Graduate Student, Texas A&M University, USA

## **The Rus' μονόξυλον in the Skylitzes Matritensis**

The *Skylitzes Matritensis* (Codex matritensis Graecus Vtr. 26-2, National Library in Madrid) is an illuminated manuscript of Ioannes Skylitzes' *Synopsis of Histories*, dated to the 12th century. Several artists contributed to a catalogue of 574 images interwoven into the text to illustrate specific episodes which are captioned by at least one commentator. The resulting manuscript provides important textual and iconographical information on all aspects of the Byzantine Empire. Because of these various contributors, this single history incorporates numerous perspectives. Previous studies have focused on the identities of the author, illuminators, and commentator, and the overall cohesiveness of this historical work. Yet, the richness and depth of this text offers much more. Each contributor and each of their historical situations provides a layer of context, resulting in unique insights. For example, there are over 200 references to navies and seafaring accompanied by 50 images. The precise terms that Skylitzes used and the detailed depictions that the illuminators provided indicate consciousness of specific ship types in use at various times. This is particularly fitting for the enigmatic Rus vessel called μονόξυλον. The term is often translated as *drakkar*, yet derives from terms for "one log", suggesting a dugout. An accompanying image shows the only naval battle among the *Skylitzes Matritensis* illuminations. In this image, the Byzantine fleet engages with the Rus in their μονοξύλοις. By analyzing the information offered and the relationship of text and illuminations, further understanding of the vague μονόξυλον can be derived. The *Skylitzes Matritensis* offers a unique opportunity to study this ship type through textual description, visual illumination, and explanatory captions.

**Paul Cook**

Administration, Norwich University & Gordon College Alumni, USA

## **Peninsular Lessons for Atoll Warfare: The U.S. Marine Corps and the Development of Naval Gunfire Doctrine**

This paper utilizes the 1943 Battle of Tarawa as a lens to examine and evaluate the influence of the ill-fated Gallipoli campaign of 1915 upon U.S. Marine Corps inter-war development of naval gunfire support doctrine within amphibious warfare planning and the effectiveness of those plans in combat operations during operation GALVANIC. The lessons of Gallipoli, specifically those that relate to the employment of naval gunfire, were key pieces of American pre-war planning, and yet, they underwent considerable revision once the war began. Tarawa served as a platform upon which inter-war ideas of amphibious operations were tested and their results adapted or modified in preparation for subsequent amphibious operations against Japanese holdings in the Pacific. American victory at Tarawa validated American amphibious doctrine. Inter-war planning and critical evaluation of past amphibious assaults, laid the ground work for a coherent approach to offensive amphibious warfare, capable of adaptation and criticism, upon which the United States crafted victory in the Pacific during World War II. Significant attention will be paid to the *Tentative Manual for Landing Operations*, published by the U.S. Marine Corps in 1934. Although failing to reference Gallipoli specifically, the *Manual's* comprehensive definition of naval gunfire support, along with thorough explanations of its proper implementation, build upon numerous lessons extracted from the 1915 campaign. This study is grounded upon primary source documents created at the operational and tactical levels, specifically Marine Corps situation reports compiled in anticipation of the Gilbert Islands campaign, as well as after-action reports assessing the effectiveness of naval supporting fires. Examining amphibious assaults of the past provide two-fold importance. First, it deepens our contextual understanding of military decisions and how the specific actions of one conflict shape those of future ones. Second, amphibious warfare continues to demonstrate itself as an integral component of war and an accurate understanding of it better prepares military and political leaders to confront today's threats in the Pacific and Persian Gulf.

**Carmen Cozma**

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

## **Reassessing Ethics in Its Moral Kernel: The Call for Moral Philosophy**

Ethics has registered a strange evolution of meaning in last years, which is caused by its reduction to normativity and, mostly, to a plethora of 'ethical codes' that invaded public space. Undoubtedly such theoretical constructions are necessary in view of the requirement to formulate, synthesize and disseminate basic rights and obligations of organizations' members in profession. But the excessive resort to these so indispensable 'canons' - as some of social players have reached to claim and to widely promote, tackling even the concept of ethics just in a technical sense - is highly risky. Authentic professionals are fully aware of the fact that normativity can't be applied and followed in the absence of a serious knowledge, without an adequate learning-acquiring and an in-depth understanding of the axiological dimension of ethics. Rules and principles are built on and they are sustained by fundamental values that endow the former with substance, functionality, justification and credibility. Beyond this, the biggest problem is made by too many assumptions launched by some self-proclaimed experts who obviously demonstrate a lack of professionalism and a sort of irresponsibility by using ethics devoid of morality or resonating with amorality. More and more, we easily identify alleged ethicists illustrating a dangerous dilettantism about ethics in its comprehensive and core meaning that can not be separated from moral and morality. Certainly, we distinguish between the referential terms we take herein into account and which are sometimes used as interchangeably: ethics, moral and morality. But it doesn't mean to oppose them or to disregard their interconnection. To completely, accurately and productively understanding the meaning and the utility of *ethics*, we feature the need to address this concept in its original and holistic definition, as *moral philosophy*. On this path we can get an appropriate vision upon the intimate relation between ethics and its central topic: moral and morality. We'll examine these terms in both their broad and narrow senses; also engaging the explanation of other important terms, like amorality and immorality. Paying attention to the *moral core of ethics*, in a hermeneutic analysis, we'll outline the articulations of its comprehension, and we'll argue for what it would be a satisfactory, beneficial and efficient one for the quality of life at large. By a reassessment of ethics exclusively as related to morality in a broad sense - which implies 'good and bad', 'right and wrong', 'fair and unfair' alike -, we'll decipher its meaningfulness. So, we'll avoid and, to a certain degree, we'll stop the menace of falling in confusion and of persisting in error as regards our ethical and moral



human condition in this world. Briefly, we aim to unfold a plea for *moral philosophy* as a priority of thinking and acting in a globalizing context, which is severely affected by a moral crisis.

**Nicolas Alberto Dosman**

Assistant Professor, University of Southern Maine, USA

## **The Importance of Arts Education: Graduation and Dropout Rates at School of Music in the Bronx, New York**

Arts education as a part of the curriculum are not viewed as a priority by many government leaders. During the Global Recession in 2007, arts programs in developed countries may have suffered cuts. Furthermore, they may not exist in developing countries as a part of the curriculum even when the economy is relatively stable. As the world-wide economy recovered, some arts education programs may have been reconstituted in middle-class communities in the developed world. However, arts education programs in less developed countries (if they existed at all) and in less affluent communities, may not be valued by leaders in those communities.

In the United States of America, community leaders in the Bronx, New York developed a high school that had music as its focus. This school was created in part to address the need for a music/arts focused school in this borough as well as to address the need to develop a sense of community in a heavily densely populated area. The Bronx is the most economically challenged borough in New York City and perhaps one of the most socioeconomically challenged urban areas in the United States.

This paper will discuss the graduation rates and dropout rates of the Celia Cruz High School of Music in comparison to other public schools in the Bronx, the City of New York public school system, and other arts focused schools over a three-year period (during the height of the Great Recession). The results of this study show that the Celia Cruz High School of Music had consistently higher graduation rates and lower dropout rates in comparison to the average of the city of New York and the Bronx schools during this period. The case can be made that arts education is a fundamental part of one's education and the arts can be a vehicle to assist socioeconomically challenged students realize their potential. Although this paper focuses on a specific area of the United States during the height of the Great Recession, similar programs in less developed countries such as *El Sistema* in Venezuela have had some success in reaching vulnerable populations.

Arts education programs may be perceived as an "extra" or non-essential in many parts of the world. However, this notion should be challenged given the potential impact it may have on youth. Even when arts education is valued as a part of the educational system, it is often reserved for those that have the means to afford it. Communities around the world as well as world leaders should consider the importance of arts education especially in communities that experience socioeconomic

challenges. Existing research can make a compelling case for continuing arts education programs even during global economic downturns and in developing countries.

**Mingjie Fang**

Postgraduate Student, Herzen State Pedagogical University of Russia,  
Russia

&

**Tatiana Samsonova**

Professor, Pushkin Leningrad State University, Russia

### **Georg Friedrich Handel's Music: From the Baroque Era to the Present**

Georg Friedrich Handel (1685-1759) is a German and English composer of the Baroque era, known for his operas, oratorios and concerts. Handel was born in Germany in the same year as Johann Sebastian Bach. After receiving a musical education in Germany and the experience of opera productions in, he moved to London, where he later became an English citizen. Handel's first opera was the production of "Rinaldo" in 1711 in the theater of His Majesty. The opera Rinaldo was a resounding success. From 1720 to 1728, Handel was director of the Royal Academy of Music. Handel left behind 47 operas. For almost forty years, Handel reigned in the theaters of Germany, Italy and England. His scores, published for that time on an unprecedented scale, spread throughout Europe. He was the most paid composer of his time. As a recognition of his services to the musical culture of that era, he was buried at Westminster Abbey in London. Handel's operas had a certain high status in the Baroque musical style: it was the aesthetics and structure of theatrical performance, the typology of opera arias, and the instrumental composition of orchestral accompaniment. Handel's operas are diverse in genre and thematic designs. He wrote historical operas (Julius Caesar), opera tales (Alcina), operas based on stories from ancient mythology (Ariadne) or medieval knightly epics (Orlando).. But Handel's operas clearly show the main innovative tendency. The composer clearly gravitated towards significant stories and strong characters, his music was illuminated by the light of high ideas. As a rule, in Handel's operas in the emotional world of heroes, passions and cruel feelings often rage.. The arias of Handel's operas are an excellent example of Baroque musical style. They absorbed all the art of bel canto in all its manifestation: brilliant vocal technique, emotional intensity. Handel strove for the true embodiment of life, people, their passions and feelings in a variety of dynamic plans, and he perfectly succeeded. It is precisely on these parameters that Handel's operas turned out to be surprisingly consonant with many of the most important trends in musical art of the 20-21th centuries. In the twenties of the XX century, the phenomenon of the "Handel Opera Renaissance" began in Gottingen, it reached an unprecedented scale after the Second World War. At present, almost all of Handel's operas after a two-hundred-year hiatus have found their new life in opera houses in Germany, Italy, England, the USA, Holland,

Sweden. Russia. Handel's music is currently being played all over the world.  
Chinese singers also master the bel canto technique on Handel's arias.

**Raymond-Jean Frontain**

Professor, University of Central Arkansas, USA

## **The Ladies Night to Howl: Terrence McNally, Euripedes, and the Socially Disruptive Power of Theater**

The continuing resonance of Euripedes' *The Bacchae* is evident in two attempts dating from the late 1960s made by playwright Terrence McNally to use the play to frame heated debate over pressing social issues. *Women's Rites* (the only surviving typescript of which is dated 1967) is a drawing room comedy that deals with the annual gathering of a group of society matrons in a Greenwich or Hamptons-like community that climaxes in their breaking off the limbs of a life-sized sculpture of a naked male, culminating with its phallus. The coven is infiltrated by a randy young man named Richard, who is the brother of the group's least cooperative member. The play is of a piece with other McNally efforts from this period, such as *Noon* and *Sweet Eros*, in which the playwright explores the farcical and sometimes dark aspects of sexual desire. "Rites" homonymically suggests "rights," making the play a dark comedy about what was in 1967 the burgeoning Feminist Movement.

The surviving typescript of *Women's Rites*, however, breaks off midway through Act III in what was clearly intended to be a three-act play. Apparently unhappy with the direction in which his play was going, McNally began recycling large sections of dialogue to advance a radically different set of actions. Cadmus- -who not only does not appear, but is not even mentioned, in the first version- -now appears as the community's commanding military officer, thereby infusing the play with anti-Vietnam War sentiment. (McNally's *Botticelli*, *Tour*, *Next* and *Bringing It All Back Home* all date to 1967-70 and likewise make political statements against the war.) This second version opens with Dionysus, depicted as the leader of a Hell's Angels-style motorcycle gang, arriving in town to unleash the forces of sexual anarchy that will undermine the war effort led by General Cadmus. And in perhaps the most significant change made in McNally's reworking his material, the character Richard is no longer the sexually rambunctious brother of one of the coven's members, but the son of the town's reigning social doyenne (and daughter of General Cadmus) who died under mysterious circumstances the previous summer.

This second version of McNally's play promises to have been a far more sophisticated engagement with Euripedes. Accompanying the draft of Version II in the McNally Archive are several pages of hand-written notes in which the playwright works out how he will use the framework of Euripedes's tragedy to comment on the generational strife that was rife in late 1960s America. *Women's Rites* was on its way from being a single issue satire to becoming an indictment of American society which actively repressed the Dionysian spirit, with disastrous consequences.

If the first version was abandoned when it was already eighty percent complete, the second seems to have been abandoned shortly after it was begun. McNally's inability to complete the play seems due to more than the press of conflicting commitments at the time. Rather, I suspect that on the verge of his first popular and critical success, *Next*, the journeyman playwright was questioning what kind of theater he wanted to write. That question would be resolved only three years later when he wrote *Where Has Tommy Flowers Gone?* in which a young anarchist who gleefully plants bombs in such major social institutions as Bloomingdale's Department Store and Lincoln Center for the Performing Arts is himself assassinated at the play's end by a resentful audience member, the play simultaneously demonstrating both the youth movement's rage against a suffocating established order and the futility of a violent response. Growing more confident about the playwright's powers of social disruption, McNally no longer felt that he needed to draw upon the authority of Dionysus to voice his protest against the inhumanity of contemporary American life, but could make that protest more effectively by representing openly on stage the Dionysian and socially disruptive yet life-affirming rites of gay sex in his next great success, *The Ritz*.

**Daniel Gonzalez Erices**

Assistant Professor, Universidad Adolfo Ibáñez, Chile

### **On the Hetoimasia's Negative Efficacy: Iconographic and Theological Undecidability**

Notwithstanding a popular iconographic subject in the Byzantine world, the Hetoimasia is a highly complex eschatological motif. The image features Christ's empty throne, prepared for his Second Coming in the context of the final days. As a symbolic depiction of the Godhead, the Hetoimasia is a polysemic visual device that functions simultaneously as a sign of the Parousia and as an emblem of the Savior's enduring personhood. However, after careful consideration, this last feature emerges quite problematic: To what extent emptiness is capable of figuring Christ's presence? For the Byzantine believer/onlooker this antagonistic construction offered some phenomenological and cognitive intricacy. In the current paper, such issue will be explored according to the premises of negative or apophatic theology, which had a great divulgation after the 6th century AD in both the Greek East and the Latin West. The discursive singularities of the *via negativa* might shed some lights onto this visual phenomenon since it promotes a silent, ignorant approach to divinity that pursued to guide the devote to the religious experience of the unknown. Thus, the "presence/absence" antithetic binomial –in this case, manifested in the "occupied/deserted" throne – could be indicative of the ineffable or unrepresentable nature of Christ's eternal existence. Hetoimasia, from this point of view, shall be described as a 'picture without an image', a sort of aporia that the poststructuralist notion of 'undecidability' would allow exploring regarding its apophatic character. This reasoning will be illustrated discussing two images created in Constantinople: an illumination from a 9th century copy of Kosmas Indikopleustes' topographical treatise (cod. gr. 699) and a 14th century double-sided icon of the Hodegetria/Hetoimasia, currently preserved at the Byzantino kai Xristianiko Mouseio in Athens (BXM 1002).



**Adrian Huang**

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### **Creative Process Journal: Connecting Creation, Criticality and Consciousness**

The Creative Process Journal (CPJ), originally developed by Bill Gillham and Helen McGilp, from The Glasgow School of Art, was introduced to LASALLE College of the Art in Singapore in the early 2000s. Since 2004, it has taken root in studio practice within the BA design programmes and evolved as a key pedagogy. Today, this presents a rich site for the research and understanding of correlations between this visual and textual “recording, analysis, evidencing and explicating of practice” (McGilp & Stephen-Cran, 2007) and the holistic development of 21st century design students.

The aim of this paper is to question the CPJ methodology of bridging practice and research, dissecting the original intended outcomes of creating new knowledge, clarifying communication and serving as a form of exegesis. This will include a review and deconstruction of some of the best CPJs across design disciplines and [physical to digital] formats; highlighting change and the surprising positive benefits. Through the use of vignettes extracted from student CPJs, and semi-structured interviews with student and staff, this paper hopes to illustrate how the CPJ creates the opportunity for students to slow down and reflect upon their practice, use of theory and comprehension of real-world contexts to make more conscious decisions. Readers are invited to explore this pedagogy as a way to encourage more mindful design and creativity for added values, implications and impact of the creative practice.

**Dina Hussein**

Graduate Student, The American University in Cairo, Egypt

&

**Amr Abdel Kawy**

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**Participatory Design for Sustainable Community  
Development. Case Study: A Dates Pack-house in the  
Egyptian Western Desert**

Over recent years, participatory design processes have been gaining momentum in the architecture field. This research analyzes the past experiences of the participatory design processes from literature and case studies to apply it on an ongoing sustainable development initiative for creating a dates pack-house in the Western Desert Oasis of El-Heiz. The aim of the development project of the dates pack-house at El-Heiz is to help achieve a more sustainable community economy. The research is done through understanding past intervention in the area, mapping the whole participatory design process (while being a design participant) in its various stages, and finally analyzing the outcomes. The methodology for mapping the process entails

qualitative and quantitative assessments by being a participant observer documenting the whole process through observation, interviews, participatory action research and gathering numerical data. The project applies a triple bottom line sustainability analysis, and a critical assessment of the practicality of the building design for the operational process. This includes users' feedback, modifications performed on the building, and the community impact. The study specifically answers questions -and raises others- about participatory design approach in architecture, while analyzing the potential of architecture in creating sustainable community economies in Egypt, especially through participatory design processes. This research also seeks to offer some recommendations for participatory sustainable design of community based commercial facilities.

**Yaxun Li**

Postgraduate Student, Herzen State Pedagogical University of Russia,  
Russia

## **Contemporary Vocal Music in China: Traditions and Contemporaneity**

Chinese civilization is one of the oldest in the world. China, 2000 years before the start of European civilization, already possessed a highly developed culture - science, literature and art. Due to the long historical isolation in China, many elements of the ancient musical culture have survived to this day. The main feature of ancient Chinese music in its *pentatonic*, preserved to this day. This is a special way, so unusual for the European ear. For thousands of years, it has been and remains the basis of Chinese musical theory and practice. However, in the modern world, the processes of globalization and integration in the field of culture have affected China. China's modern vocal music is interesting in its rapprochement with Western European music. The music of modern Chinese composers is quite diverse. On the one hand, it relies on the ancient traditional fret basis (*pentatonic*), on the other hand, modern Chinese composers - Li Inhai (1927-2007) - Wang Jianzhong (1933-2016) and others - in their work widely use all the innovations in the field European harmony of the XX-XXI centuries. Wide musical layer: this is China's film music, including rich filmography, which successfully entered the European film market. A large number of solo Chinese singers received their recognition through film music. These are singers *Wu Yingyin*, *Peng Li* and others,. The folk vocal art of China has passed the millennium-long development path, has been embodied in a special theater genre, where there is a synthesis of music, singing, dance and pantomime. This is the "Beijing Opera", which has existed since the Yuan Dynasty (1279-1368) to the present. Currently, there is an active "invasion" of the European musical space of Chinese vocal "stars": *Song Zuyin*, *Wu Bixia*, *Wang Xin* and others. They mastered the technique of European *bel canto*, became winners at numerous international vocalist competitions, the scenes of the best opera houses in Europe and America opened for them. Great importance for the development of China's vocal culture was the establishment of constant contacts with Russian opera houses - the Mariinsky Opera under the direction of Valery Gergiev (St. Petersburg) and the Bolshoi Opera (Moscow). All these areas of contemporary vocal music in China speak about the convergence of different cultures, about globalization and integration of the modern world.

**Po-Hung Liu**

Professor, National Chin-Yi University of Technology, Taiwan

## **The Mathematical and Scientific Metaphors in Raphael's School of Athens**

*The School of Athens* is a fresco painted by the Italian Renaissance artist Raphael. It was painted between 1509 and 1511 as a decoration in the rooms now known as the Raphael Room in the Apostolic Palace in the Vatican. Nearly every great ancient Greek philosopher can be found in the painting, but since Raphael made no designations, determining the identity of each figure in the painting is difficult and speculative. However, several ancient Greek philosophers, mathematicians and scientists have been recognized, such as Socrates, Plato, Aristotle, Pythagoras, Euclid, Zeno, and Ptolemy. There are many metaphors hidden behind the scene. Why are Plato and Aristotle placed in the center rather than their master Socrates? Why does Plato point to the sky but Aristotle palm down? Why do Pythagoras and Euclid occupy the front stage and attract so many followers? Why did Ptolemy turn his back to the viewers? For revealing these metaphors, in this talk, I will share the ideas of (a) why were these ancient figures selected? (b) how were these ancient figures presented in this painting and (c) what were mathematical and scientific elements involved and their humanistic implications.

**Yawei Liu**

Postgraduate Student, Herzen State Pedagogical University of Russia,  
Russia

## **Opera "Eugene Onegin" by P. Tchaikovsky: Historical Context and Stage Drama of the Protagonist**

The Russian opera of the 19th century is a brilliant of music. Studying the Russian opera repertoire for foreign singers is a great difficulty. Many components are needed for a foreign singer to master Russian opera. A prerequisite for the singer is a knowledge of the historical context of the opera. "Eugene Onegin" - one of the most popular Russian operas, it is in demand on the stage of the theater around the world. The opera was created in 1878 based on the novel of the same name in verses by the outstanding Russian poet Alexander Pushkin. From Pushkin's multi-layered novel, Tchaikovsky took only the history of the relationship between the main characters: Tatyana, Onegin, Lensky, Olga and Gremin.. Pushkin's contemporaries called Pushkin's novel an encyclopedia of Russian life. From the novel, as from an encyclopedia, you can learn almost everything about the era of the 19th century. The first action of the opera takes place in a village in the noble estate of the Larin. Very accurate musical means Tchaikovsky reproduces the charm of a rustic noble way of life, where beauty and harmony are poured around. Here, in the village garden, a musical exposition of the main characters and the beginning of the dramaturgy of relationship Tatyana and Onegin, Olga and Lensky.. In the second act of the opera "The Ball at the Larins' Estate", the dramaturgy of the opera is to culminate, to challenge Onegin to a duel by Lensky. The concept of "duel" has a long history in Europe. In the 19th century of Russia, "dueling passions" flared up with unusual strength". Lensky challenges Onegin to a duel, where Lensky dies. Lensky's last aria "What is the coming day preparing for me?" is one of the musical peaks of the opera, The finale of the opera " Ball in Petersburg" presents a different environment and historical context. Here is shown Petersburg - the capital city and its high society. The explosion of Onegin's passionate love is futile, Tatyana's answer is adamant: "But I have been given to another and I will be faithful to him a century." This is the main ethical and dramatic result of Pushkin's novel and opera by Tchaikovsky. So, in "Eugene Onegin" is a very important historical context on the stage and the acting theater of singing actors will make up the internal basis of the opera performance.

**Alexandr Loginov**

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### **Mycenaean and Homeric Scepters and Hittite *Kalmus***

1. We can see the connection between the scepters and θέμιστες in Iliad (Il.2.99-108; Il.2.205-206; Il.9.155-156). Therefore we can say about the Homeric scepter as a legal concept.

2. We have several assumptions about the greek scepter's origin. Émile Benveniste argued, that the greek word σκήπτρον was derived from the verb σκήπτω 'to prop, put forward, let fall' and meant originally a wanderer's stick. Robert Mondi drew attention to the cognate word σκηπτός 'thunderbolt'. To prove his hypothesis Benveniste tried to show that the verb σκήπτω don't have the meaning 'let fall'. He interpreted the places in Aes.Ag.308-309, Soph.Oed.27-29 and Attic inscription IV century BC (IG II<sup>2</sup>1629.746-747) in unusual way. We can say that the texts don't prove the Benveniste theory. R. Mondi argued that the scepter originally was a symbol of thunderbolt. The thunderbolt was a divine wrath weapon. The scepter was a symbol of divine and royal power to punish.

3. The scepters were the symbols of maces or shepherd's staff in the Near East. They had to have a massive pommel. This scepters form reflected the king's role as the shepherd of the people or his role as military commander. But in Greece we see, that scepter designates the king's right to punish. And we expect, that the scepters form in Mycenaean Greece was not like as in Near East.

We have the archaeological finds, which can be the scepters. We can conclude, that the scepter in the Mycenaean time could be: 1) wooden stick, which was covered with golden foil, like the parts of a scepter from the tomb Nu circle B at Mycenae, or the golden foil cylinder of the scepter from grave IV circle A at Mycenae, 2) the ivory stick, which was covered with golden foil, as for example, the scepter from the Mycenaean tholos, 3) the wooden stick with a bronze top and bottom part (the finds from Thebes), 4) ivory stick with a pommel in the form of a cylinder (the scepter from tholos in Asine or from the tomb V circle A at Mycenae). The Mycenaean scepters didn't have a massive pommel. The Mycenaean scepter was not like a mace or a shepherd's staff.

4. We have some evidences from Homeric epics, that the scepters were like spears or sticks (δόρυ). We can compare the places: Il.2.265 and Od. 8.526-529, Il.2.109 and Il.8.496.

5. We have other evidences, that scepters and spears were similar. Justin wrote, that the Greeks named the scepters the spears (43. 3). Pausanias said, that the people of Chaeroneia named the scepter of Agamemnon the spear (δόρυ): 9.40.11.

6. We can conclude, that δόρυ and σκήπτρον originaly were similar, what corresponds to the Mycenaean image of scepters, and also artifacts of the Mycenaean time, which is usually interpreted as scepters. The scepter was a symbol of the lightning - an instrument of divine wrath.

7. I thing we found the parallels of the Greek scepter's idea in the Hittite kingdom. *Kalmus* was an insignia of the Hittite kings. *Kalmus* was a curved rod. We can compare the word *kalmus* with the cognate word *kalmis(a)na-*, the storm god weapon. We can say, that *kalmis(a)na-* designates fire or lightning, as Greek σκηπτός. The cognate word *kalmus* was the insignia of royal power in Hittite kingdom, as σκήπτρον in Greece.

**Geoffrey Scheurman**

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## **Improvisation and the Quantum Classroom: Musical and Scientific Metaphors to Guide Teaching and Learning in the 21<sup>st</sup> Century**

Helping fuel a cognitive revolution in psychology, the computer became a consensus metaphor for the human brain during the 20th century. Guided by this conception, information-processing research has predominated much of the discourse among educational theorists and helped shape teaching practices on a wide scale. Meanwhile, theoretical postulations in the new sciences have been yielding principles for how the physical world operates in subatomic and galactic realms. Borrowing from quantum mechanics in particular, images such as “holographic thinking” and “classrooms as vast porridges of being” are poised to become new metaphors for guiding educational research and practice in the 21st century. One reason is because many of the ideas in the new science are eerily similar to the foundational principles of so-called “constructivism” that have been simultaneously redefining education for the past 50 years. Synthesizing scientific and educational theory offers fresh pedagogical insights, especially as they apply to disciplinary work in humanities and the fine arts. In this paper, I outline five key principles of quantum physics with particular relevance to the constructivist classroom (and, by extension, rehearsal room or studio, although I will engage my audience in the validity of the analogy): (1) disequilibrium leads to self-organizing systems; (2) there is beauty and order in chaos; (3) perspective and context are everything; (4) nothing exists without relationships; and (5) wholeness and unity are found in freedom and diversity. With the help of scientists, musicians, and interdisciplinary scholars, I then demonstrate how these principles are, in turn, reflected in the relationship among players, conductor, composer, and audience in challenging but ultimately groundbreaking musical endeavors. For example, using John Coltrane

as an exemplar, one physicist and saxophone aficionado suggests that improvisation in jazz music is a quantum experience (Alexander, 2011, *The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe*). I extend this analogy by explaining that what happens while improvising jazz is an apt metaphor and model for applying quantum principles to teaching and learning in a successful classroom. Similarly, the intriguing story behind Igor Stravinsky’s *Rite of Spring* reveals how the taxing but edifying work of understanding, enjoying, and co-creating classical music lies in the mind of the listener as much as it lies in the pen of the composer, baton of the conductor, or instruments and behaviors of the performers (Lehrer, 2006, *Proust Was a Neuroscientist*). This phenomenon can also be explained by the



new science and used as an analogy for applying constructivist principles to teaching and learning, especially in humanities (Nachmanovitch, 1990, *Free Play: Improvisation in Life and Art*). The end result is a new lens for viewing teachers as jazz band or orchestra leaders and the role of learners as interpreters, composers, and performers in a quantum, or “improvisational” classroom.

**Evon Spangler**

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&

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## **The Failure of the Judiciary in Understanding Domestic Abuse: A Case Study of Revictimization of the Victim(s) and Not Holding the Abuser Accountable**

Domestic violence is prevalent. Domestic violence is alarming. Domestic violence is terrifying. Domestic violence has life-long consequences to victims, especially to children who witness it, observe it and/or who are directly affected by it. Generally, a victim of domestic violence has endured in silence for a lengthy period of time – sometimes decades – before she/he invokes the system – law enforcement, child protection, police, medical professionals or the courts – to assist her/him and her/him children from no longer being involved in a domestic violence relationship. Unfortunately, the system in the United States was set up to and perpetuates the disbelief of the victim, therefore causing the re-victimization of victims/survivors of domestic violence. In addition, in the overzealous backwards bend of the court system to cater to an ideal that all parents should have a relationship with her/his children, the abuser is not held not accountable. Domestic violence is nuanced, and is often carefully orchestrated and masqueraded by an abuser who has honed her/his talent of blaming the victim, and providing believable explanations through charisma and being a master manipulator. In Minnesota, which has a best interests of a child standard in determining custody and parenting time, the role of domestic violence is ignored or minimized oftentimes by the judiciary even though the legal standard includes domestic violence as a factor to consider. This results in the revictimization of the victim(s), and an abuser who continues to be able to manipulate and use her/his charm and charisma to deflect the true facts. This paper will explore the story of Mary Smith and her twin five-year old sons as of the date of the arrest of Ms. Smith's husband (and the father of Ms. Smith's children) after he assaulted Ms. Smith, the subsequent criminal trial ending in Ms. Smith's husband's conviction (and his claims of exorcism), the Order for Protections which were initially denied by the judiciary, including documented claims by a third-party professional who witnessed Mr. Smith tickling the children's buttocks and private parts, and the judiciary's order allowing unsupervised parenting time even though the abuser had three years of journals documenting his wishes and thoughts, including to kill Ms. Smith and her family, and numerous recorded tape recordings of Mr. Smith's abuse.

**Christopher Stern**

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## **Authentication: A Human Perspective**

Authentication links an individual to a reality. In history authentication of an individual has taken differing methods. Today, the methods have changed and often involve computers but still the same problem exists. The problem for authentication is that not only is it very personal but it also is something that a state authority of some kind is requiring. This tug of war between a person who is free unto themselves is the same person who is tethered to a system they are authenticated into that will reward and punish, goes back to the earliest human history. The ability to record everything an individual does explicitly therefore invading the privacy of the individual is something that has only been around on a scale that is practical in the last decade.

This paper will take a deep look at authentication from the human perspective by developing a historical timeline of authentication: types, methods, reasons for and impact on culture. The focus then becomes the current state of authentication in the computer generated reality. In the United States today the average person has 27 login identities. Not only does this pose a problem to the individual to remember all of the information but it is also becomes a new way of identifying self. Potential marketers are able to see some of the data that is recorded and attributed to the identity that is logged-in on some sites. The phenomenon of social media in the current era and its effect on the individual has seen many challenges concerning authentication. In 2019 the phenomenon of people with extra accounts on Facebook that they did not register went viral. Hence, the potential for fraud is rampant then, even in a technological environment.

Many technological solutions exist that are continuing to bridge the gap of protecting peoples' identities, making use of the identity and protecting the privacy of the individual. Still many challenges persist. A simple supposition would be that to be effective an authentication system will not only be technologically relevant but also culturally relevant. Right now internet companies are finding out that their customers do not necessarily like their information to be used against them. There are, however, many people who enjoy the convenience. The time has come declare an individual's right to their own authentication and their own data.

**Mark Swiney**

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**Tulsa's Gilcrease Museum and the Federal Native American  
Graves Protection and Repatriation Act (NAGPRA)**

The Gilcrease Museum

The Gilcrease Museum specializes in American history, the art of the Native American Indian, and "Western" and "cowboy" art; we also have an extensive collection of Native American Indian religious, anthropological and archaeological artifacts.

NAGPRA

The Native American Graves Protection and Repatriation Act ("NAGPRA") is a Federal law, enacted in 1990. Its purpose is to prevent the desecration of American Indian burial sites, and to return human remains and religious artifacts to Indian tribes from whom those materials had been robbed. NAGPRA required museums owning such material to inventory every such object, to identify the Indian tribe that owned the object, to notify the tribe that the museum possessed the object, and ultimately, to return the object to the tribe if the tribe requested it.

My initial (negative) reaction to NAGPRA

When NAGPRA was first enacted in 1990, I was frankly outraged. The founder of our museum, the late Thomas Gilcrease, himself part Native American Indian, had bought many of these objects himself, by bona fide purchase from the individual Indian tribes and families. He was no grave-robber. Additionally, it seemed to me, as a lawyer, that the Federal government had exceeded its authority in enacting NAGPRA. The government was attempting to interfere with lawful private contracts. It was depriving us of our property without offering to compensate us. It was favoring a particular religious group, in violation of the U.S. Constitution's prohibition. It was attempting to supersede state laws (regarding property rights, title transfer, grave-robbing etc.). In its effort to combat grave desecration, this law (I thought) harmed an honest and respectable institution. Also, if the museum surrendered its collection, as ordered, it could be in violation of its charter, and our collection would be badly depleted.

### The ultimate (positive) outcome

The whole affair turned out much better than I had expected. The museum staff completed the inventory and notified the appropriate Indian tribes. Our very wise museum curator invited the Indian tribes to leave their objects at the Gilcrease Museum, where they could be properly cared for, preserved, and identified to the public. The museum, after all, was environmentally-controlled, and had 24-hour security, and most of the Indian tribes did not have comparable facilities. We would also give the tribes full recognition and accreditation in labeling. Whenever the tribes wished to perform religious rituals using the materials, we invited them to hold their services in the comfort and privacy of the Museum. The Museum realized the propriety of returning the human remains for proper burial. But in the end, only a few Indian tribes demanded the return of their burial objects. I had been terribly wrong in my predictions of doom.

**Gordon Thompson**  
Professor, City College of New York (CUNY), USA

### **James Baldwin and the Influence of Ancient Pastoral in *Another Country***

From among a list of bucolic topoi that work best in my discussion of James Baldwin's second novel *Another Country*, Ovid's late tale of "Sappho and Phaon," in which Sappho contemplates a leap from the famous Leucadian Promontory in response to Phaon's desertion, rises to the top. Besides the recurrent images of the novel's bridge, the river and water imagery dominate the book as whole and the first chapter in particular, from bathroom scenes to the images Rufus contemplates in the subway on his way to his death. Thus, Rufus's leap into the Hudson River at the chapter's end evokes a pastoral topos in how his rage at the merciless world of New York masks his broken heart—a condition fully aligned with the topos of pastoral shepherds in love. Thus, one is reminded of pastoral's dyadic configuration: that is, despite its common shorthand, the conventional designation of this genre is to the pastoral elegy—in other words, pastoral does not only depict a bucolic world devoid of strife and tragedy, but also depicts the joy one has in a safe locale as a response to the painful world elsewhere.

Baldwin's perennial recurrence to love is easily understood in terms of pastoral's notions of the erotic, furthermore, and the movement of shepherds and their poetic competitions as relayed by the artistic occupations of the main characters in the novel and their nuanced aesthetic competition, linked, again, with various forms of unrequited love. I take care to ensure that pastoral is not used merely an adjective interchangeable with rustic, sylvan, and bucolic to describe the setting of the text. My aim is rooted in this problematic and most ubiquitous of genres associated with the world of Theocritus, Ovid, and Virgil. Though this talk does not evince the depth of knowledge of a classicist with firm knowledge of ancient Greek or Latin, I avoid straying too far from ancient principles associated with this genre (or mode).

Pastoral in Baldwin, though overlooked, cannot be avoided—even superficially, for at least one reason: the homosexual dimensions of his texts. Until recent times, the same gender loving notions associated with the ancient Greeks was common. But in the late 90's and 2000's, the relevance of ancient Greek same gender loving culture no longer appears as immediately alive in contemporary gay life, what with new technology—gender reassignment, for instance, and more notably, the need to establish a single identity as either gay or straight, the nuances of male lovers in these ancient works remains rather obscure. And such modern notions were not a major concern of the ancients as far as I know. But, Baldwin's disdain, as is well known, of being tagged as "gay," along with the issue of bisexuality floating

through is life and work, made him less amenable to contemporary notions of same gender loving people than to ancient ones. Further, his understanding of homosexual associations and life in general are predicated, as is also well known, on some vast understanding of the idea of love that brings its readers to the door of Eros and thus the erotic, but also to high tone moral issues.

On these two concepts, same gender loving and feelings that promote freedom and joy, such as the erotic, have their greatest exploration, I aver, in pastoral. In addition, once, one begins to investigate this nexus between Baldwin's ideas of love and that of the ancients, not only does it appear simplistic to ignore the influence of textual tropes created by such as Theocritus et. al., but casual exploration reveals that pastoral tropes filter through Baldwin's texts and offers, if only for academic purposes, an adhesive for his plots and narrative grammar that go beyond his biblical style and obvious references to that religious text.

**Aleksandra Tryniecka**

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### **A Dialogical Portrait of the Victorian Woman in Anthony Trollope's "Can You Forgive Her?"**

Anthony Trollope's novel, *Can You Forgive Her?* (1864), offers a profound insight into a dialogically-constructed, literary portrait of the Victorian femininity. Trollope's literary heroines offer an apt reflection on the universal notion of womanhood as incessantly suspended between social expectations and individual desires. In *Can You Forgive Her?*, the literary female characters represent various stages of life, social classes, age groups and worldviews. Yet, they are united in their struggles for mental and material independence. In my paper I argue that Trollope's novel offers a fully-fledged, multifaceted, literary vision of the Victorian woman, with her desires, dreams, fears and longings reaching beyond the nineteenth-century expectations concerning her supposedly idealised, domestic life. In order to present the multidimensional, complex idea of the Victorian femininity emerging from Trollope's narrative, I adhere to the notion of Bakhtin's dialogism which, according to Michael Holquist, signifies that "everything means, is understood, as a part of a greater whole" (426) – thus, in *Can You Forgive Her?*, the diversified female characters complement each other and offer a multifaceted yet coherent narrative of the universal, feminine experience. Moreover, drawing on Virginia Woolf's concept of "a room of one's own," I introduce an idea of "a man of one's own" epitomizing the male characters in Trollope's novel who are capable of securing and contributing to personal fulfillment and happiness of the female protagonists.



**Nurdan Turker**  
PhD Researcher, Turkey

## **Looking at two Cities (Paris and Istanbul) in the Early Years of the Invention of Photography**

This presentation discusses the interplay between place and photograph in the context of early urban photographs of Paris and Istanbul, cities which have become significant subjects of literature and art including photography.

Following the invention of photography in the 19th century, the city, its communal places and way of life became important subjects of the photographic lens. Paris, where the invention of photography was first announced (1839), became one of the most photographed urban spaces in the world. It also became the locus of and point of encounter between people who migrated from rural areas with “others” within the country due to urbanization, and especially with industrialization. Istanbul, which had a different path towards modernity and urbanization, also become a major urban center in the world where the so-called cultures of “East” and “West” encountered each other, as a result of increased economic and political relations between the Ottomans and the Western World, as well as organized travel by individuals to the “Orient”. Infrastructure project such as public transport, bridges, new modern paved streets, and the promulgation of the Decree (*Tanzimat Fermani*, Imperial Edict of Reform) in 1839 led to an encountering of the Ottoman Empire’s own diverse people within this multi-cultured City via public spaces. The boulevards, streets, passages, bridges were to become the main locus where people of diverse backgrounds came into contact with each other.

Based on the selected photographs of Paris and Istanbul, this paper explores the interplay between place and photography within the perspectives of the literature of photography and anthropology. The presentation delves into the problematic of this topic, with these questions which focus on the phenomenon of “encountering” in public spaces: What were depicted in the pictures? Where was the emphasis in the photograph? How can we interpret these photographs in relation to the concept of place, and within the context of anthropology and photograph reading, why so? Do these photographs shed light on how the urban area is perceived and experienced and how? Can we have glean information about the way the public space is experienced from the photography and how? With these questions, the purpose of this presentation is to find out the traces of spatial perception, visual representation and vernacular language in selected photographs of these two different cities which have different dynamics.

**Priyantha Udagedara**

Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka

**From Wild to Imperial Landscape:  
In Relation to the Colonial Plantation Town of Nuwara Eliya**

In this paper I investigate the historical implication of the western notion of landscape in colonial Ceylon. The study focuses on to scrutinize how the notion of landscape permeated during the nineteenth and early twentieth century Ceylon changing islands physical atmosphere. It is widely claimed that the origin of the notion of landscape is linked with western colonialism and followed by its religious and economic intervention. With regard to this, the study encourage investigating the notion of landscape within its specific political, economic and ideological context. This will open to highlights the particular value of uncovering the moral interests of colonial administrations and imperial propaganda hidden within the idea of landscape. In order to achieve this my attention is drawn to investigate early travel records, English notion of landscape and how the notion of landscape permeated in colonial Ceylon with imperial values. This will alternate and question the current understanding of colonial landscape as an Edenic or solitary project but a one with contradictions. Therefore Landscape can be seen as a cultural construct in which our sense of place and memories inhere. To evaluate this development of English notion of landscape in colonial Ceylon I will be discussed the creation of Nuwaraeliya town as an English village during the nineteenth century by colonial administrators.

**Peter Vranas**

Professor, University of Wisconsin-Madison, USA

## **The Individuation of Obligations**

Suppose you promise your mother that you will donate blood, and at the same time you also promise your father that you will donate blood. Do you acquire then two obligations to donate blood (an obligation that you owe only to your mother and an obligation that you owe only to your father), or do you acquire instead only one obligation to donate blood (an obligation that you owe both to your mother and to your father)? I argue that you acquire only one obligation. More generally, I argue that no distinct obligations have both the same satisfaction proposition (e.g., the proposition that you donate blood) and the same violation proposition (e.g., the proposition that you do not donate blood). In other words, obligations are individuated in what I call the “coarse-grained way”, namely only in terms of their satisfaction and violation propositions.

**David P. Wick**  
Professor, Gordon College, USA

## **Borrowed, Bent, Belittled, Beloved – but Always Speaking – Classical Athenian Theater in the World of Rome**

"Be assured, fellow citizens, it is not our wrestling halls or the schools or our system of liberal studies alone that educate the young, but far more our public proclamations. It is proclaimed in the theater that one is crowned for virtue and nobility and patriotism."<sup>i</sup>

Athens, as it passed into the shadow of Rome, but became the university town that lit the shadow, was full of monuments to the lost classical age that impressed the eye, that brought to life old, epic human stories. But in the Theater of Dionysius and the street sweeping round the Acropolis to it, the city had a monument to the lost *arché* that spoke aloud.

This study follows the dominance of productions and style over new dramatic writing that became the world of Athenian theater after the Roman changes settled in – lure of the trophy monuments along the Dionysus Street that swept from the town proper to the theater district, the effect of drama as student material rather than just live performance, the rise of the traveling dramatic troupes that took Athenian drama into the provinces (and were attacked in the Roman courts as something like ‘cultural imperialism’).

I intend to look at the development of new drama-related spaces in the city, such as the enclosed theater and the dramatic/shopping district that joined Herodes Atticus’ hall to the old open-air venue, and the book-market that began selling the plays as literature (both inspirational and plot material for Italian writers like Terence, or the epic reworking of tragedy by Hellenized theatrics like Seneca and Lucan). The experience of attending dramas also changed, as native Athenians had foreign or at best naturalized visitors and their wealth to thank for the revived dramatic productions, but also had to give up the best seats to these populations and had to learn to live with their preferences. And, finally, the decline of classical culture, even bolstered by Rome, meant that Athens, by the late 2<sup>nd</sup> century of the Empire, had to advertise gladiatorial shows to keep the fading venues open.

It is the Athenian voice, though, and the continuing uniqueness of a town that could continue to revive and translate drama to cultures around it, that the study highlights most.

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<sup>i</sup>Aeschines iii, 264.

**Sergej Zilitinkevich**

Research Director, Institute for Atmospheric and Earth System Research  
(INAR), University of Helsinki, Finland

**Towards Bridging Exact Sciences with Humanities & Arts**

This talk aims at initiating discussion of the following issues:

- A dialog between the humanities & arts and exact sciences
- Common language between these spheres
- Chaos versus order as one of the subjects of common interest

A dialogue between exact sciences and the humanities & arts is obviously needed to the both parties: Exact sciences would benefit from the artistry, which yields more intuition, clarity and attraction; while the humanities would benefit from more precise definitions, axioms, and hypotheses, which make contradictions inspiring and consensus achievable.

Chaos in fluid flows (called “turbulence”) plays a creative role in the atmosphere, ocean, climate system, many other Earth systems, and the entire Universe. At the same time, chaos in social systems (also called “turbulence”) is usually considered as evil. The latter is hardly grounded. During geological history of the Earth, the nature has been supporting the origin and development of life via continuous creation of *order out of chaos*. This saying is to a large extent applicable to creative work of an artist or scientist. I show examples of self-organization of turbulence beneficial for biosphere, and declare that social turbulence with its self-organization has great creative potential.