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What Happens When We Cage Our Fellow Humans?

Janet Crosier, Springfield College, USA

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Abstract

Literature is a powerful medium for examining justice, judgment, and society's treatment of humankind. "Does justice have a dark side?" Many pieces of literature show the dark side of man's justice, such as Hawthorne's *The Scarlet Letter*, which presents a young woman being punished as an outcast while her guilty male partner remains free. Other pieces, however, show mankind's fight for justice as the necessary protection of human rights and a guaranteed respect for all races, as in Harper Lee's *To Kill a Mockingbird*. A literary analysis of the metaphorical short story "Caged," with the author listed as merely anonymous, answers "Yes" to the question of whether or not justice has a dark side. While this story exposes the societal enslavement of women, it also examines the power of friendship. "Caged" is a story that might be set in Colonial America, when society at the time was powerfully patriarchal. But that might not be the author's true purpose in writing. In this story, the main character Charity endures the judgment of her peers and the horror of being kept in a cage, both literally and figuratively. "Caged" works best when viewed as a metaphorical lesson for all the ages, a lesson in how society misjudges one another and yet the strength of real love conquers what hurt we often heap upon other human beings in the name of justice.

Keywords: Women, Society, Judgment, Literature, Power, Love, Friendship, Patriarchal, Freedom

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Introduction

The power of literature is that each reader brings his or her own perspective to the written word. Each person's background and beliefs affect that individual's interpretation of and reaction to a piece of literature. That makes literature powerful and unique. It means that stories such as "Caged" by an anonymous author can teach many lessons to many people.

There are many aspects to this story that could be effectively analyzed. The following literary analysis uses "Caged" to examine the question: "What happens when we cage our fellow humans?" The analysis will focus on the aspects of fear, control through the abuse of power, and isolation as portrayed in the story. "Caged" tells the story of prejudice and restriction of freedom inflicted upon those who will not conform to unfair rules and values.

Setting and Background

"Caged" could present a historical look at life for women in a past rural patriarchal society. But it offers a much more meaningful message when read as a parable of sorts or a metaphorical look at how humans enslave other humans who have differing points of view, or those who do not conform to the pressures of those who misuse power.

Some instructors refer to "Caged" as a parable. As parable, a story illustrates a moral or a spiritual teaching or lesson. Dictionary.com defines a parable as "a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson."

I prefer to call "Caged" a metaphor, a metaphorical story where items and events stand for something else. A cage represents control, in this instance, control of a human being. Although a cage could be used for protection, in this story, it is used as a prison, a loss of freedom. This prison equals control over the character Charity by nearly all outside influences on her life as well as by her own inner demons – forced upon her by the harsh beliefs and rules of an unforgiving patriarchal society. When we control or cage other human beings, nothing good can happen.

"Caged" tells the story of a young married woman who flees an abusive marriage. Her only hope is to get back to the village where she was raised. The problem is that she knew those living in this village would not welcome her there as she would be considered a traitor for having left her husband. This village is a patriarchal society run by a group of church elders. The women in this village have little to no say about how they live their lives. Everything is directed by the elders and by the women's husbands. Despite knowing this, Charity has no place else to go.

Fear

The village women are filled with fear and horror from the moment Charity enters the village. The story begins after Charity has escaped from an abusive marriage and literally fled for her life. The opening words are:

“Just a little further. You can make it.” Charity heard these words over and over in her mind, her head pounding from the bruises that disfigured her face. Lips swollen and purple, every inch of her body was either scratched or beaten, until it had become grotesque, something beyond human recognition.

Charity was human though and she was alive. She must concentrate on that, just being alive. Her foot caught on a root across the path. She felt her body crash to the earth, branches grabbing at her tender flesh. Sobs caught in her throat then echoed forth into the still black night. No one was there to hear.” (Anonymous 1)

How do the village women respond? “Charity did her best to smile, but her lips only cracked and blood trickled down her chin to join the redness already gathered near her shoulder. She saw the horror rising in the faces of the two women as their eyes looked quickly away. It seemed as if they could not hear her or that their ears refused to listen, and they turned their backs as Charity’s voice croaked out, “Help me, please. Please?” (1). The fear of the village women evolves, sometimes heightened, and at other times, barely discernible, at least on the surface.

When the women first see Charity, they are filled with horror, viewing Charity as some kind of monster there to do them bodily harm. They view the bruises covering her body as just something ugly to look at and not as proof of how brutally Charity has been treated by someone claiming to love her. Fear drives the women to hide from Charity rather than helping her. The women who recognize Charity as a former childhood neighbor or friend hide any pain this realization may cause them. The only action they are brave enough to take without the direction of the church elders is to place an apron over Charity’s face so they do not have to look at her pain and hear her pleas for help. This form of self doubt is further evidenced by the women sending for the elders to tell them what they should do. Literally, the women have hidden inside the church building and sent one woman to contact her husband, who is a church elder, to tell them what to do. This makes the reader aware of the rampant abuse of power and control evidenced in this village.

Those who display fear even more than the village women are the church elders who make and enforce all the rules. Even the elders show a fear of Charity. They are concerned that she might show other women that they do not have to let themselves be enslaved by either their husbands or by the church. The fear of these women continues as they ignore Charity’s physical needs until the cage is built and Charity is placed inside making her no longer a “threat” to the women. Now they show a false sense of bravery, even making fun of the young prisoner. They are not truly brave though, as any direct looks from Charity scare the women and they once again turn their backs on her. The elders are so filled with fear that they put an injured woman inside of a cage. This leads to the second area of analysis, control through the abuse of power.

Control through the Abuse of Power

When Charity first enters the village and the women notify the elders of her existence, they state respond: “Yeah. This could be a really good thing, if we keep our heads about us.”

“How do you figure that? She left her husband didn’t she? And she left the church too.”

“We will show what happens when you follow your own ideas.”

“That’s right!” shouted the crowd of men, raising their hands in the air.

“What do you have in mind?”

“We will build a fence around her. Build it right here in the middle of the square. That way the women will see her every morning when they come to fetch water. Let them watch her in prison. Maybe that will give them something to talk about besides their idle chatter and complaints about us men.”

“Yeah. Gossip is the devil’s work.” (3)

Fear comes from control and lack of control. The fear that they might lose the control they have over the women of the village leads to a great abuse of power by the elders, even though it is evident that they are already abusing their power to control the village women. These women are not allowed to make any decision without consulting at least their husbands. The ultimate rules of the land are made by the church elders. Charity is the victim of the biggest misuse of power by the elders. The major areas of control or abuse of power over Charity as evidenced in “Caged” as ways that humans cage other humans include the following. Please note that not all control is shown by the church elders. They are merely the ones in charge and the main impetus for all the abused control in this village.

The one person who does not seem to show any fear from this abuse of control is Charity. She accepts her situation, knowing that the rules of this village required this abusive treatment of her. Even Charity’s friend Constance, an unmarried woman of the village, allows fear to control the amount of help she is willing to offer her childhood friend. It is true that she at least accepts Charity and brings her food and water. Many of the village women knew Charity before she had married, yet Constance is the only one willing to step up to help. Perhaps this is partially due the fact that Constance is not married and thus does not have to answer to any man when she returns home at night. However, she is not free from the control of men. When Charity first arrives in the village, Constance lags behind the other women who have already gathered at the well in the center of town. “Constance dared not breath until she reached the safety of the bushes where she crouched as low as possible, craning her neck towards the men.” She is so saddened to see her friend abused that she has to run home, returning later after Charity has been imprisoned. ” Once the cage was completed to the satisfaction of the elders, the men shoved the prisoner roughly inside. They took turns walking round and round the bars, testing each one. Then, all at once, they left. Charity was alone” (3).

Constance sneaks back to the village square after dark and places some food and water into the cage, hiding her presence even from Charity. Constance knows that if the church elders were to find out that she was helping Charity, that she too would be punished. Perhaps the elders would cage her as well. Fear of the elders and their rules controls Constance and limits her actions.

Isolation

The abusive use of power leads to isolation for all involved. Charity is clearly isolated as she remains imprisoned in the man-made cage. Constance is isolated from

the other village women as she needs to hide the fact that she is helping Charity. The village women are isolated within their controlled society and remain under the control of their husbands and the elders. Even the village elders are isolated from anyone with different ideas and beliefs they theirs. They are even isolated from the women in the village because they must retain their religious control and leadership.

What would happen to the women of the village if they no longer followed the elders' rules? The end of the story offers insight into this. "Charity still stood, looking through the bars as a new day began. Once again the women returned. They chatted and gossiped as though nothing had changed. An occasional glance towards the prisoner was a reminder of her place. No one spoke to her.

Day after day started the same way, but the reactions of the women slowly began to change. The jeering had stopped. Charity would wait in silence for the protective night time and the welcoming package she knew would arrive. As the days passed, the women often looked right through the bars of Charity's cage, but never directly at the prisoner. To them, Charity did not exist. She was just the woman in the cage." (Anonymous 7)

Conclusion

There are many other aspects to this story that deserve to be analyzed, symbolism and character development being just two of these. Even the points presented in this research analysis could be delved into in much greater detail. The power of this story lies in its ability to allow its readers a glimpse into the darker side of justice and the answers offered to the question of what happens when humans cage their fellow humans. I am attaching a copy of "Caged" so that you may decide for yourselves.

Caged

By Anonymous

“Just a little further. You can make it.” Charity heard these words over and over in her mind, her head pounding from the bruises that disfigured her face. Lips swollen and purple, every inch of her body was either scratched or beaten, until it had become grotesque, something beyond human recognition.

Charity was human though and she was alive. She must concentrate on that, just being alive. Her foot caught on a root across the path. She felt her body crash to the earth, branches grabbing at her tender flesh. Sobs caught in her throat then echoed forth into the still black night. No one was there to hear.

Charity dragged herself behind some bushes at the side of the path. Stars shone brightly overhead as she lay on her back, squinting through slits which were once sparkling blue eyes. “Charity.” She wondered if anyone knew how hard she had worked to live up to that name. Did they know how often she had sacrificed, what she had sacrificed for him, never asking, never receiving anything in return? That wasn’t quite true. She had received his ridicule, had felt his belt across her back.

Gritting her teeth, Charity gently wiped her face with the edge of her blouse. “Keep moving,” she whispered, “Keep moving. You have to reach the village before morning. Have to creep in before the elders wake up.” She pictured the women in the village. Could they accept her nightmare escape? Would they welcome her into their midst? Her eyes closed, tears once again rising to the surface. She knew what their reactions would be.

Each day the women of the village gathered at the well in the square just as the sun rose over the hills. They carried buckets to fill with water for the morning meal. Mostly they came to the square as their one chance to venture out of their homes, beyond the control of their husbands.

At the well you could visit friends, share recipes, even gossip if you dared. As long as you stayed on guard for the women whose husbands were elders, you could feel free to smile, laugh, and talk. How quickly the younger women would learn: “Never complain openly about your husband” and “Never ever speak badly of the church or one of the elders.” A word to the wrong person would mean a visit from the church leaders with a reprimand sure to follow. The wrath of a husband could be very great if he felt humiliated by a woman, especially by his wife.

Charity watched the sun peek shyly over the tree tops as the village came into view. Around a bend, two women carrying buckets stepped into the path. If only she could get their attention. As she lifted her arm to wave, several deep cuts re-opened and trails of new blood ran down her arm onto her blouse.

The women paused as if they might have heard a sound. Charity took advantage of this and limped forward. As she drew nearer, the women moved their buckets in front of their chests, creating a barrier between their clean bodies and this filthy, wounded creature. The two women shuffled from one foot to the other. Charity did her best to

smile, but her lips only cracked and blood trickled down her chin to join the redness already gathered near her shoulder. She saw the horror rising in the faces of the two women as their eyes looked quickly away. It seemed as if they could not hear her or that their ears refused to listen, and they turned their backs as Charity's voice croaked out, "Help me, please. Please?"

The usual crowd gathered at the well that morning. Their chatter rose to hysteria as news of the "horrible monster" spread rapidly throughout their midst. A creature covered with blood, mangled and dirty was coming their way. Obviously she meant to kill them all as they drew their water from the well. Seized with fear, each one fled to the nearby safety of the church, but not before looking over shoulders for this anticipated horror, or curiosity.

Peeking out windows or around the door casing, the women watched as Charity shuffled into view. Slowly she put out her hand to steady herself against the well. She tried untying the bucket to lower it into the well, but her hands, stiff from bruises, fumbled and the bucket fell. Charity leaned over the edge, listening as it crashed into the water below. A muffled groan caught in her throat and she felt a strange burning behind her eyes. She was suffocating in the still, heavy air. All was blackness.

After watching the still body for quite some time, the women decided it was safe to come outside. They glided noiselessly, ever watchful in case the mystical creature might somehow change form and sneak up on them, doing God only knew what. Some recognized Charity despite the disfiguring welts and scars. Pain gripped their faces, yet loyalty forced it back, drove it down deep inside, hidden, controlled. It must be controlled, lest it control them, lead them to action, empathy, even love for this fallen creature.

The younger women turned to those older with questions and fear. Should they help? Was this woman one of them? Why didn't anyone move? Could she really harm them? Finally someone spoke.

"Sister, run and get your husband. He's an elder; he'll know what to do. You young ones don't touch her. Find something we can use to move her away from the well before the water is contaminated. Hurry now."

The woman who had spoken took off her apron, held it at arms' length, and walked bravely towards Charity.

"Sister, be careful. It might wake up and jump at you," someone whispered.

"Shh!" was her only reply as she skillfully placed the apron over Charity's head so that it hung down enough to cover her face and shoulders, now drenched with blood. With the ugliness hidden, the women breathed more easily. All they needed to do now was wait.

Constance, late as usual, hummed out loud as she walked, breathing in the fresh morning air. She had a great story to tell the women at the well this morning. Her pace quickened. The closer she got, the more evident it became that something out of

the ordinary was happening. She could sense a change in the air, almost smell the panic. Her heart beat loudly in her chest.

Up ahead a group of elders was shouting instructions. The women must return home immediately. No questions were to be asked and no water taken. Constance veered off the path behind some tall pine trees, peering cautiously around a tree trunk. Having no husband at home to whom she must answer, she decided to stay. What were these men hiding? What was so terrible that only they were allowed to stay?

Their voices grew muffled and Constance could only make out the words “woman” and “traitor.” She had to get closer. It was risky leaving the cover of the pine trees, but to the left of the well stood a stone bench with bushes on three sides. If she could make it there, she would be safely hidden from their view yet still able to hear clearly. Dropping to her knees, she slid her hands forward across the mossy earth. Silently she edged her way from behind the trees, her eyes never leaving the backs of the men who stood only a few yards from her reach. Constance dared not breathe until she reached the safety of the bushes where she crouched as low as possible, craning her neck towards the men. Their words tumbled together.

“What shall we do with her? She can’t stay here, she will contaminate our women.”

“Not if we handle this right.”

“What do you mean?”

“We can make an example of her. Let the women know what happens when you disobey.”

“Yeah. This could be a really good thing, if we keep our heads about us.”

“How do you figure that? She left her husband didn’t she? And she left the church too.”

“We will show what happens when you follow your own ideas.”

“That’s right!” shouted the crowd of men, raising their hands in the air.

“What do you have in mind?”

“We will build a fence around her. Build it right here in the middle of the square. That way the women will see her every morning when they come to fetch water. Let them watch her in prison. Maybe that will give them something to talk about besides their idle chatter and complaints about us men.”

“Yeah. Gossip is the devil’s work.”

The men smiled with evil grins. The group was getting rowdy, so Constance shrank further back behind the bushes. “You three men go and find materials to build a fence strong enough to keep her prisoner. Brother Elder and I will stand guard. We’ll make

sure this woman doesn't get any ideas about escape. We'll show Miss Charity you don't break the rules and get away with it."

Constance clasped her hand to her mouth, smothering the gasps threatening to escape. Charity? Could this be her long-time friend? Why would Charity need to escape? She must have heard wrong.

After the crowd of men left, Constance's eyes searched frantically for a glimpse of the prisoner. Charity lay crunched in a heap against the base of the well. The apron had been removed from her face. She didn't move. The head elder prodded her roughly with his foot and his partner did the same. Constance wondered if Charity were even alive. Perhaps it would be better if she were not. Tears fell uncontrollably onto the moss at Constance's feet. She knew she must return home quickly or risk being discovered.

All that day the prisoner lay still where the elders had dragged her, away from the well, but still in clear sight. She was aware of all that went on around her, however, but roused herself only occasionally to beg for water when anyone would pass near. She watched the men building their cage. It was no different here. She had always been imprisoned. Once the cage was completed to the satisfaction of the elders, the men shoved the prisoner roughly inside. They took turns walking round and round the bars, testing each one. Then, all at once, they left. Charity was alone.

As the afternoon approached, the women came out of their houses. Some ventured near the well and ultimately near the newly constructed cage. The prison bars soon made them brave and they sneered at the woman behind them who had once been one of them. Many circled her, wanting a closer look, yet still wary that she might do them harm. Her appearance was frightful, eyes red and swollen, the left one nearly shut. Deep purple bruises colored her cheeks, making them hideous like a monster's. Her dress was torn, exposing her thighs, covered with scrapes and dried blood. Embarrassed by this sight, several women turned away.

Charity crawled towards the bars. This was not some unfamiliar village. She had grown up here with many of these now apparent strangers. She stretched out her arms, pleading for help. "Water." She needed just one small sip. Wouldn't anyone lift the dipper and just pour it over her? Charity opened her mouth to beg, but the women quickly fled, leaving her once again a wounded bird in its cage.

Evening approached with dusk masking everything. A woman slowly crept from behind the bushes, her eyes shifting nervously from side to side. Within feet of the cage she stopped. She watched the outline of her friend searching helplessly for a way to reach the bounty of water just a few feet away. Constance stood, deadened in her tracks. Guilt held her in her place, unable to help this innocent being, someone close to her heart. Her eyes fixed, watching Charity struggle. Weak from exhaustion and hunger, the prisoner sank to her knees. She pressed her skin against the cool, damp earth, stretching her body flat. It was somehow soothing. She slept.

Something touched her arm and she awoke with a start. It was dark now, but her frightened eyes discovered a cold, hard object on the ground close to her. Charity lifted the metal lid and saw a pool of sparkling water inside. She listened to the

footsteps softly entering the woods then quietly whispered, "Thank you." There was no reply.

The following day passed much as the first had. Charity slept most of the morning, waking only when the late morning sun crept to noon, leaving her with an unquenchable thirst. She again begged for water, but none would listen. The heat made Charity unaware of time passing. The sun glared and she was forced to close her eyes to the sights around the village square. It was only nightfall that provided a little relief as the shadows wrapped her in coolness.

Birds were chirping when Charity next awoke to the sound of footsteps moving softly. Focusing her eyes in the pale light of dawn, she saw a slim figure disappear behind the trees. Her head bowed in sorrow as she searched the cage. Perhaps this figure might be the friend who had brought the water she had so needed. Tucked neatly beneath a wild rose bush at the edge of her prison, she found a small package. Peering around to make sure no one was watching, Charity cautiously picked up the package. She hid it in her lap, protectively crouching forward as if one in pain. Inside the brown paper lay an apple, some bread, and a container of water. Her heart now warmed with the assurance of who had left this treasure. Charity recognized the homemade bread she now held in her hands. She had watched her friend Constance knead and shape the dough many times, folding it until it formed her own special design.

Charity moved to the corner of her cage furthest from the well to enjoy her feast. The water soothed her lips and tongue as she swirled it around her mouth, letting her teeth and gums soak in the refreshing coolness. Gently she tore the bread into bite-size pieces. One by one, she pushed them carefully over her cracked lips onto her tongue, savoring the sweet goodness. The apple she would save. Returning to the rosebush, Charity clawed at the earth with her cracked fingertips until she had dug a hole large enough to hide the apple and she placed it softly inside.

Women's voices echoed once again as they made their morning trek to the well. Charity quickly sat down on the spot where her treasure was hidden. She knew what danger it would mean for Constance if anyone found out what she had done. The women, braver now, mocked her openly. Glaring eyes fixed themselves upon her every move. It was only when Charity's eyes met theirs that the ridicule changed to fear.

The crowd was larger today and they lingered long, risking the rage of husbands who were made to wait for their morning meal. Finally they turned to leave. Charity's heart jumped into her throat. She pushed herself to stand, moving as quickly as her stiff legs would carry her to the other end of the cage. The bars pressed firmly against her breast as she stretched to see over the crowd. At the edge of the group a face was looking back. The woman kept on moving, but her eyes were fixed on Charity. Why didn't she stop? How could she just leave? Charity sank hopelessly to the ground, her eyes lingering upon the well-known figure until she had moved out of sight. The now lost face in the crowd was Charity's mother.

Day dragged into night. The elders visited, questioning Charity over and over about her intentions. They recited her responsibilities, her guilt for leaving, the shame she

should feel and punishment she must receive. After they left, Charity clasped her arms around her body to stop the shaking. Nearby a twig snapped. She listened in fear that one of the men had returned to torment her further, but the steps were too light. She knew it was a woman.

On the other side of her wall a face moved nearby. In the faint moonlight, Charity made out the familiar features. Soft blue eyes, a gentle smile, skin softly crinkled about her mouth and at the corners of her eyes. Wisps of brown hair lately turned gray fell over new wrinkles on her forehead. It was Constance.

Charity's hands instantly felt their way through the bars to the welcoming warmth of those on the other side. Constance cradled the worn fingers in her own and the two women stood in silence. Charity's eyes searched the face of her friend, feeling secure for the first time since she could remember. The years, which had passed so quickly, raced through her mind. Their friendship had been closer than even the love between two sisters. It felt the same now.

Constance gently loosened her grip, dropping her hands to her side as she sank to the ground. "I shouldn't be here, but I had to find out the truth. I know you better than anyone. I know you wouldn't just leave. Was it really terrible? No, wait. You don't need to answer that. Your beautiful face says everything. I can't blame you for leaving. I'm surprised you stayed this long. Everyone knew he was cruel to you, but this!" Her voice wavered; she couldn't continue. Warm pools of tears lingered on her cheeks before dropping to the earth, sinking out of sight. The two women talked long into the night, laughing gently, holding each other through the rough wooden bars. Shortly before dawn Constance rose.

"I can't help you escape; you know that don't you? If anyone knew I was here . . . I'd like to help you, really, but I can't. I mustn't. It would be wrong . . . in their eyes and I . . ." Constance lowered her head. "Is there anything I can get you?"

Charity pointed weakly towards the well. Her friend rose quickly, tiptoed to the well, and looked inside the bucket. A small puddle of warm water sat in the bottom. She couldn't risk the noise of lowering the bucket into the well this late at night. Constance scraped the water into the dipper and, walking cautiously so as not to spill even a drop, smiled warmly at her friend.

Constance finally broke the long silence, but she had to look away. "I have to leave now." Charity nodded. She knew her friend was risking grave punishment just by talking to her. Yet she had come. Charity's heart flooded with warmth. Constance whispered, "If I can't see you again, please know I'll always love you."

Charity's eyes were blinded with tears. She closed them to stop the flow. "I love you too," quietly escaped through her swollen lips. She opened her eyes. Constance was gone.

Charity still stood, looking through the bars as a new day began. Once again the women returned. They chatted and gossiped as though nothing had changed. An occasional glance towards the prisoner was a reminder of her place. No one spoke to her.

Day after day started the same way, but the reactions of the women slowly began to change. The jeering had stopped. Charity would wait in silence for the protective night time and the welcoming package she knew would arrive. As the days passed, the women often looked right through the bars of Charity's cage, but never directly at the prisoner. To them, Charity did not exist. She was just the woman in the cage.

Author's Note:

I wrote "Caged" to express what it is like to experience marital abuse as a young mother of three small children, the rejection of my church family who considered me responsible for my husband's behavior, and most heart breaking of all, the estrangement of my family.

Because I often use this short story in my literature classes, I have chosen to list the author merely as anonymous. It would not be fair to expect students to analyze a piece of literature that they knew was written by their professor. I want them to approach "Caged" as they would any piece of literature and feel free to respond openly and honestly.

Thus – I remain "Anonymous," at least to my students.

Dr. Janet Crosier

Contact email: janetcsr@yahoo.com

Networked Music Improvisation: A Common Rhythm for Art and Science

Rolando Cori, Universidad de Chile, Chile

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Abstract

In a context of isolation and juxtapositions of different knowledge, simultaneous online music improvisation brings a sense of justice synthesising equanimous “points of view” in a unique experience called the “moment of hearing”. This is the outcome of intending to hear and perform in a common pulse that replaces the sense of touch in technologically mediated communication. The ethical-aesthetic meaning of online improvisation is finding a way of a planetary play-together; of “having tact” to follow one another’s rhythm, being “just” with distant heartbeat of the city.

Online improvisation resembles neuronal networks in their way of incorporating the outside world as a game whose only rule is to build up synchronisation having tact of a self reflexion that is given in the rhythm of another. This resembles Aristotle’s idea of transcendental intelligence.

“And thought thinks on itself because it shares the object of thought; for it becomes an object of thought in coming into contact with and thinking its object, so that thought and the object of thought are the same” (Metaphysics, Lambda 7).

Networked music improvisation contributes to justice providing this “sameness” from the opposite side of what is foreseen, the providence of the law that is planned. This simultaneous bidirectional relationship of subject and object opens an ineludible necessity of interaction of art and sciences towards embodiment, a communion of knowledge.

Keywords: media art practices, online art, inter-discipline, improvisation.

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Citygram

Citygram was an artistic presentation in 2015 in a networked audio-visually improvised environment. During the show a streaming of sound data was captured from remote sensors in public places in Manhattan, NY, were converted to musical pitches and superposed to a real time improvisation between musical groups remotely connected in Cordova, Argentina and Santiago, Chile.

Citygram borrows the name from a “large-scale interactive environmental-sensing project” started in 2011 at NYU, that “focuses on capturing, mapping, and exploring invisible environmental energies that turn spaces into places”. The original project invites “citizen-scientists, artists, educators, and the general public to help in the creation of detailed *soundmaps* that will enable us to better understand our environment.”¹.

NYU *Citygram* builds a platform of interdisciplinary access to sound data from urban noise. Our artistic version aims to build an environment for scientific, humanistic and artistic approaches to *big data* interpretation through online improvisation. As first result, two of our collaborating faculties are preparing a paper for the International Society of Digital Graphics (SiGraDi) and a doctoral thesis in aesthetic and ethic problem of online improvisation its been written.

Urban noise and the problem of otherness, freedom and origin.

Contemporary music puts ambient noise in its scope of interest in the heritage of John Cage who lends ears to the city’s *soundscape* as an exercise towards its open musical appreciation (Pritchett, 1994). Unlike fixed musical genres where the city is evoked in determined artistic proposition; in this distant musical improvisation there is an open and multiple time and space interaction with *soundscape* itself leading to unexplored meanings.

Nature noises are increasingly more tolerated as they recall origination while civilisation rumor – although it may be musical – brings the presence of the other. Kant complained (2007, 158) about “lack of urbanity” in “music that deprives others, outside the musical circle, of their freedom”, something that arts that “address themselves to the eye do not do”. This connects sound to the value of freedom in respect to others and with origination according to what Gary Peters says of improvisation:

“Presented and promoted throughout as an exemplary form, free- improvisation is approached via two different but interlinked conceptual routes: freedom and origin (the beginning)” (Peters, loc. 40)

¹ Quoted as in <http://citygram.smusic.nyu.edu> and <http://steinhardt.nyu.edu/marl/research/citygram> June 25 2016.

Imposition of pulse and urban noise: thought and object of thought

Previous process in *Citygram*'s NYU project supposes building a streaming database of stamped time correlation of sound data which means to attach a quality to a regular pulse. Science is built on this subject to object imposition, since Modernity "the elementary conceptions of the understanding" are built on "our representations of space and time" (Kant, 2001, loc. 342). The inner rhythmic structure of this quality may acquire a meaning presented but not on the "thought and object of thought" basis but on what Merleau-Ponty denotes as a *style*. The following citation of the editors foreword to *The visible and the invisible* brings a new way to understand presence that serves as introduction to the hypothesis of a body of knowledge supported in this article by means of online art improvisation:

"And the things too come into presence, come to command a field of presence, by their style. They hold together like the body holds together. Their unity is neither the unity of pure assemblage nor the unity of a law; it is produced and reproduced as the 'bringing of a style of being wherever there is a fragment of being' (p. 139). The style is that interior animation of the color, that interior rhythm that assembles the forms and shadows of the rose (p. 174), that organised fluctuation that makes the thing arise as a relief upon a depth of being. The thing is borne into presence by a scheme of contrasts that commands a constellation, that modulates a trajectory of time, and that makes it leave its place to come reverberate in the receptive sensitive flesh that perceives it. Its way of being is verbal, it is transcendence, its style is 'nothing else than a brief, peremptory manner of giving in one sole something, in one sole tone of being, visions past, visions to come, by whole clusters.' The presence of the sensible thing is a presence by allusion (p. 200, 214, 229), and all perception is tele-perception (p. 258, 273). (Merleau-Ponty, 1963, *xlix*)

Touch as common sense

Network artistic improvisation is mediated by a binary alternation allowing to encode, transmit and decode what is sensitive to eye and ear but not to touch. Binary alternation is an opposition and, as such, appeal to the eye and the ear as senses that respond by not having the thing which they are sensitive to (Chretien, 1997, 112). Different is the sense of touch whose sensitivity to pressure and temperature is compared to a corporeal medium sensing itself. That gives touch a mediator character that possesses a reference of what causes its affection. Chretien says it is a "common sense". It invites the whole body to participate of affection because "touch potential, unlike other sensory faculties, is not restricted to a particular part of the body, but covers most of the body, in any case all flesh." (1997,113)

Touch connects hearing and vision through rhythm.

How does vision and hearing “touch” in distant artistic improvisation if tact is absent? That is through rhythm as “the most adherent touching is always groping made of approaches and retreats. If this muscular to and forth does not take place it would be impossible to apprehend the least resistance and relief.” (1997, 109)

Muscular swing as condition of touch experience introduces the body in rhythm that “tactilizes” vision and hearing. Etymologic neighbourhood of touch, tact and *Takt*, in German meaning musical measure (Harper, 2015), reinforces that this is a sway that connects touch to hearing. If vision “is palpation through the eyes” according to Chretien (1997,120), then touch invites both vision and hearing in the rhythm of tension and repose to an attempt that is not unidirectional but a to and forth between “a self” and a “out of a self” (Nancy, 2014, 7) that responds and corresponds to the wave of a continuum more than a division of opposed states. In music and dance touch registers swing as an explicit or evoked contact of a corporeality - of an air column or string- that is broken but remains whole under a fundamental resonance.

Telematic art as a way to communion.

Sharing what remains one is associated with knowledge and also a universal character that gives “that pleasure (that) comes fully from touch” (Chretien, 1997, 130): eating and caressing. Preserving life supported by tactile pleasure brings associations with Santana’s (2013) network art improvisation project *Embodied in Varios* as it quotes Oswald de Andrade’s Anthropophagy Manifest to affirm that “the process of collaborative and distributed telematic art, opens new ways to ‘eat us’ one another: another cannibalism is possible.” Derrida also addresses this issue in cultures that “practice symbolic cannibalism and from the same build the most elevated of their *socius*, even the sublimity of their morals, their policy and their right over this cannibalism (Derrida, 2005, 22).” He admits the universality of embodiment as he says “We never eat entirely alone, here is the rule of having to eat well.”

Lacoue-Labarthe connects this primal pleasures of touch with the “question of tact” which is the problem of “how to touch” in musical rhythm and in the relation between human beings:

“In music, it is a matter of course that questions of “tact” are treated from the standpoint of time. For *Takt* means time as counted and consolidated in units. The transference of this metrical term from music to social life shows that here, too, temporal factors come into play. And here, moreover, sexual life may claim to have typical significance. The society of two may be taken to represent society in general. The temporal factor, as seen in the seasonable beginning and ending of sexual prelude and in the final ecstasy, is decisive in character. A poet has spoken of the ideal of love as “two hearts in one beat”. Even those who are accustomed to regard sexual attraction as a matter of instinct, in accordance to its dominant element, cannot escape the conviction that happy love is largely dependent upon the temporal concordance of the individual rhythm of two human beings” (Lacoue-Labarthe, 1969, 198).

The soul is a “rhythmic knot”, says Lacoue-Labarthe (1969, 202). It holds emotions and tact of a basic node in an embodiment, a communion that originates civic life becoming the most public act. In its most profound mode of having tact, the play of touch freely opens to “a third one” that is also a rhythmic improvisation.

“The psychological data from the period preceding birth, in which the infant discovers nothing from his own impressions but the regular rhythm of the mother’s heart and his own, illuminate the means used by nature to inculcate in man a musical feeling. [...] It is understandable that the child’s equilibrium in the mother’s body comes into play when rhythm and measure appear. A much further-teaching consideration is connected to the statement that the musical has its origin before birth: the musical is an indestructible inheritance of human being. It inhabits every human being since Adam and Eve because—and this is the core of my proposition— music might make use of noise, but is just as often mute. It can be heard but it can also be seen. It is essentially rhythm and measure and as such is deeply anchored in the human being.” (Lacoue-Labarthe, 1969, 206)

Woman as original improvisation of speech, touch and wisdom.

There is an interesting point in Kant’s relation of the most sublime, touch and women when he quotes an inscription at the entrance of the temple of Isis: “I am all that is, all that was and all that will be, and my veil has not raised any mortal” (2007, 405) This goddess is untouchable and silent as her mysterious inscription. This impossibility of touch gathers woman and wisdom in a silent language. Her unveiled body is a wisdom that is sublime like art and science.

In the Book of Genesis we also have this problem of touch, wisdom and woman in relation to speech. In the *yahwist* version of the Creation, God fashions from soil “all the wild animals and all the birds of heaven. These he brought to the man to see what he would call them; each one was to bear the name the man would give it.” (Genesis 2:19). God sees that names invisibly connect man and animals by means of words. This seeing how things are named brings an archetypical connection between eyes and words. Words establish a “point of view”.

As in Genesis, this subject-object relation in knowledge did not satisfy man’s loneliness. In his recognition of nature there is a viewable but untouchable body of knowledge found in words that build theories – from greek *theoria*, to look at – “But no helper suitable for the man was found for him.” in this corresponding of words and things that is unidirectionally counselled by sight. There is a void in man that is not satisfied in the objective world whose embodiment of truth is perceived by a sense that is not reflective but only active in the Cartesian *cogito*, thinking as a way of seeing and being. This void is filled not by this objective image taken from matter, but from a subjectivity, by something that is taken from a self.

The first human utterance in Genesis inaugurates a way of knowing that is touchable in the rhythm of the mythic inauguration of human language, and the deep contact operated in his body. “This one at last is bone of my bones and flesh of my flesh! She is to be

called Woman, because she was taken from Man.” The name received is as she is “taken from” a self originated in the touch of another. The body of knowledge that builds up upon this naming is touchable through a third one and in this way builds sameness and otherness in one body. Sameness as expressed in the first part of this first human word, and otherness because it also taken by others. Just as touch requires what is sensing recognising the other, as other, needs his presence in the flesh that is taken.

This flesh imposed upon a void near Adams heart enables him to think on something that is part of him and taken, a passive *cogito*, a passion called woman. Also just as touch is not a sense linked to a particular organ, but is spread all over the flesh, this recognition compromises all the flesh that is to “become one flesh”, human intersubjective corporeality as touchable body of knowledge.

In this becoming one flesh something is abandoned as in Genesis 2:24 “man leaves father and mother”. This leaving for otherness in woman responds not only to a primal anthropological law intended for the growth of society precluding endogamy, but also to extend the resonance of an ancestral rhythm of words and embodiment — “this one at last...because she was taken” — that gains distance from an originating body to extend in its geographical and historical dimensions.

Networked improvisation shares common senses with art and science.

How does is this relation of networked art improvisation as common rhythm for art and science articulated around the problem of mythical human corporeality? Distant art improvisation –understood as a sort of embodiment – has several things that are relevant for art as well as for science that makes it an ideal frame for communion of knowledge.

The first time and the most favourite:

The first thing is its sense of “the first time” and the “most favourite”; a sense of something circled by the admiration for an inaugural being that deserves the “most attention”. Improvisation is always unique because, among art practises, it brings forward something that has never been before and will never be repeated the same as it was originally. But like in other arts practises, the uniqueness of its creation lies in a way to do; a “how to touch” a musical instrument, the words of a song or poem, certain space in dance or in visualities that projects body itself in sound and image of emotions. The addressee of art – may it also be a rivalry– is also “the most favourite”. To this point, art and science share a “how to touch the most favourite”. This is done with and for others that are distant.

Rhythm

A second thing common to art and sciences is rhythm which are the bones of artistic construction and periodicities, regularities and correspondences in laws of science. Through rhythm, the void between distance in time and space is filled with flesh that has touch of others and the self. Rhythm filling the gap of time and space occur not only within a work of art but also within the surrounding witness. This too and forth of rhythm is a distant communion with something that is within a flow of unity –like time and space– appealing to the root of the word (Harper, 2016).

Lacoue-Labarthe's expression "the soul is a rhythmic knot" (1969, 202) is associated with threads of intrauterine rhythms knotted in orality; in the drive of sucking and swallowing nurture from mother's breast, and the rhythm of utterance of first words which, in its human primal significance are knot to the recognition of otherness and sameness in woman according to Genesis. Thus, language, as the Kantian *modus logicus*, (2007, 147) is related to rhythm and woman as poets know its power of rhythmical coherence.

Also seen from the neurobiological point of view, language is not an untouchable metaphysical construction to visible knowledge. As Kravchenko says:

"The word as a typical linguistic sign possesses physical substance at every single moment of its existence" [...], "it stands in a spatio-temporal relation to various other physical entities that shape the context of the word's being, or its environmental medium; it is, therefore, natural that changes in this context should result in changes in the nature and number of relations which a word enters." (Kravchenko, 2005)

Rhythm of words have spacio-temporal existence as conformation of neuronal synchronies. They resonate with intrauterine rhythms, with the pulsing of nurturing. Rhythm and woman forms an asymmetrical centre of a symmetrical embodiment of an intersubjective communion, a mutual membership founded to nurture others.

Providence, improvisation and freedom:

There is a another thing in art a science that makes this networked improvised environment suitable in their relation, and that is the tension between providence and improvisation. Science cares for a "point of view" and methodically looks ahead to proof an hypothesis. In that sense, there is a *pro-videncia* to prepare things according to finality. Improvisation, on the other hand, does not count on this preparation as it happens in fixed work of art, where parts are disposed in such a way to presume coherence between conception and form (Schönberg, 1950). There is a degree of improvisation in a conceived art work as for in music, it means a way of touching and playing a piece which allows to distinguish interpretations. But in written music the way how to fill with touch the time-space dimension is far more determined by something foreseen in a score or a recording and thus, by a providence.

Improvisation as term is a lack of providence, it is absence of looking ahead and been prepared for what is to be presented. It is interesting to observe that precisely this lack of foresight serves to prepare a presence. In certain Baroque written classical Western music, preparation is achieved by means of improvising within a loosely drafted form called the *prelude* (Michels, 1977, 141), a practise that also served to bring fingers in appropriate dexterity for what was to be presented as a more rhythmically fixed playing. Paradoxically, through this blind grope of touch, determinations in music open themselves to greater freedom. By means of preluding, touch is prepared for the intension of a rhythmically firm structured music, to cope technical challenges of a musical providence of a composer, thus gaining space of freedom for originality in interpretation in spite of its determination. This originality consist in a rhythm of intensions within embodiment, how and when musical gestures may slide back and forth with certain elasticity in relation to a fixed pulse. In this originality there is something unforeseen within a musical score, a way of playing that brings freedom to determined succession of sounds stablished by writing, what is improvised within providence.

Latency: a prelude to a manner of justice

As sustained here, in an interdisciplinary art-science dialogue, networked art improvisation may act as a *pre-lude*, as preparation to ludical “how to touch”, a blind groping to the fixed pulse of providence. But how does this musical preluding connects itself to other things but music? Historically seen, the later Romantic musical practise of the *prelude* deals with an independent form (Michels, 1977, 141) that is not followed by another music but prepares a mood to what is undetermined. Distant online improvisation is to fill an emptiness with “how to touch”, to approach the problem of freedom in relation to providence, of to how to be just in rhythm with a distant other. This is not an irrelevant issue when making music remotely. The graphic representation below helps to make clear that, from the stand point of absolute or *real time* – that exist ideally– in fact, each player improvises in a past “moment of hearing” of the other, and of himself for an ideal omnipresence that is a latency.

A_0	A_L	A_{2L}	A_{3L}	A_{4L}
	B_0	B_L	B_{2L}	B_{3L}
		A_0	A_L	A_{2L}
			B_0	B_L
B_0	B_L	B_{2L}	B_{3L}	B_{4L}
	A_0	A_L	A_{2L}	A_{3L}
		B_0	B_L	B_{2L}
			A_0	A_L

Two players, A and B in coloured rows, improvising online in five equal moments representing the width of their columns which is latency. Below each player moment stays its correspondent delayed “moment of hearing” in which they improvise. Due to echoing this “moments” are fed back a certain number of times –2 in this case– into the system.

As Chretien says along with Aristotle and Heidegger "things don't touch themselves, only to a third one they are at a small distance" and “the interval (...) between things is never deleted, but only forgotten" (1997, 106). Latency is a temporal gap that is easily forgotten in live face to face playing but in online distant improvisation it becomes relevant enough to pay attention on its meaning. Online improvisation, as case study of latency, offers an artistic way to a philosophical approach. Merleau-Ponty says: “To see is as a matter of principle to see further than one sees, to reach a being in latency.” (1963, lii).

As schematically represented in the columns of the table, Merleau-Ponty sustains that latency bears a “vertical past” and “it is necessary to take up again and develop the *fungierende* [functioning] or latent intentionality which is the intentionality within being.” (1963, 244) This “latent intentionality” of playing according to a distant rhythm brings into presence, as earlier explained, reminiscence of embodiment, not a summation of knowledges but a latent consummation of them:

“The facts and the essences are abstractions: what there is are worlds and a world and a Being, not a sum of facts or a system of ideas, but the impossibility of meaninglessness or ontological void, since space and time are not the sum of local and temporal individuals, but the presence and latency behind each of all the others, and behind those of still others— and what they are we do not know, but we do know at least that they are determinable in principle.” (1963, 117)

Justice to a woman *civitas*

Symbols of this bodily consummation of knowledge and touch are given in the use of the same word for loving and knowing in Genesis original language: “Adam knew Eve his wife, and she conceived and bore..” (Genesis 4:1) These are natural determinations needing what happens during sleep, during dreams, during free improvisation “with an imaginary body without weight” (Merleau-Ponty, 262), where spontaneous first true word springs in its rhythmic elasticity and geographic-historical resonance, when man, in turn, gives birth from his side to exercise justice to an asymmetry, doing justice to a latency that is woman of “bones and flesh” and of a scatological “this is at last...”.

This scatology is of a woman that is also a city: “I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride dressed for her husband” (Revelation 21:1) It is vision surrounded by both metaphysical distance and concrete touch of feminine attributes: “Rejoice with Jerusalem, be glad for her, all you who love her! Rejoice, rejoice with her, all you who mourned her! So that you may be suckled and satisfied from her consoling breast, so that you may drink deep with delight from her generous nipple.” (Isaiah 66:10-11)

This utopian city is in our middle as an ideal and also as the place for agonistic rivalry, a competition sometimes necessary for progress. As Deleuze says “the friend or the lover implies rivals.” “If philosophy has some greek origins, to the extent that one is willing to speak so, it is because the city unlike empires or states, invents the agon as a norm of a society of ‘friends’, the community of free men as far as rivals (citizens)” (1993, 15)

What relation is here to find in the reality of competition and this idealistic feminine prefiguration of the city?

In context of this rival citizenship, a city or world that is also a body brings elasticity making possible athletic and other type of competitions since elasticity is also “to fail ‘gracefully’ — as Gary Peters points — which “is to fail successfully” (loc. 799). This intension to produce a continuity, a to and forth in the dichotomy win/lose is, to some extent, to gain elasticity.

If we return to the Genesis origin of woman, elasticity takes place over binary alternates: “Then, Yahweh God made the man fall into a deep sleep. And, while he was asleep, he took one of his ribs and closed the flesh up again forthwith. Yahweh God fashioned the rib he had taken from the man into a woman, and brought her to the man” (Genesis 2:21-22). Through this deep touch operation the void in the man’s side is not filled on a structural principle of cause and effect, like firm bones, or names given to creatures presented to sight. The gap between mind and matter, presence and representation, is filled with flesh, the flesh that God used to fashion a rib into a woman, flesh that nourishes and is life in its ephemeral organisation. That enables us to think that, as we speak of feminine attributes to nourish, brought explicitly in the prophetic vision of a woman *civitas*, this motherhood are not exclusively provided by womanhood but also, in a complementary way, by manhood; not necessarily by his causal body but reflective

aspects of it, by “this is at last ...because she was taken” put in the middle of man’s flesh as a metaphysical woman intimacy that bring a swing to stiff rivalries as expressed in their greek archetypical representation in Western culture.

Like a *prelude* that does not have an objet but a mood, distant artistic improvisation dimensioning *big data* streaming is doing justice to the irrelevant in the city, by means of spontaneous words, music and images that are rhythmical objectless combinations of chaos and order. It is sameness bound to otherness in the flow of tones and noises, chaos and order, vowels and consonants resonating in “this is at last...” behind every scientific and artistic discovery remaining objectless but as a prelude to sameness bound to otherness in fellow citizens, in what is public and at the same time untouched, accessible to all and always unique as Heidegger’s *Dasein*; to be in the middle of. (Heidegger 1994, 30)



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***‘Talk Little and Know How to Listen’: Women’s Magazines as Moral Judges
(1953-1973)***

Van de Voorde Maaïke, Vrije Universiteit Brussel, Belgium
Temmerman Martina, Vrije Universiteit Brussel, Belgium

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Abstract

Women’s magazines are extremely valuable as historical sources, representing source material about the lives, thoughts and concerns of women in a particular period of time. At the same time, they play an important role in constructing the social reality they are part of, by describing and constructing ideas and ideals for women in society. The study of women’s magazines can thus add to our understandings about women’s lives in the past and present. In this paper, we are particularly interested in the period between 1953 and 1973 and the way in which these older magazines transmitted their beliefs and attitudes on relationships on their readers. As a case study, we have analysed the advice columns in two Flemish women’s magazines, *Het Rijk der Vrouw* and *Libelle*, of the years 1953, 1963 and 1973 to explore how these magazines write about women and their relationships and how they are able to impose their relational advice by presenting it in a moralizing way. We will argue that the magazines make use of their authoritative position as experts to present their ideas about women and their relationships to the readers. More specifically, the magazines operate as moral judges, stating what is right and wrong or what is acceptable and what is not in a relationship. On the basis of the analysis of our corpus, we were able to differentiate three linguistic tools the magazine editors use to adopt a moralizing tone: the frequent use of imperatives, the presentation of the information as a general truth and the appeal to the sentiment of the woman readers by influencing their sense of responsibility.

Keywords: women’s magazines, sexuality, relationships

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1. Introduction

Women's magazines are an important source of public information about relationships. Traditionally feminine themes as beauty, fashion, health and interior design, but also love, romance, relationships and sex have always been key subjects in women's magazines. Previous research has even indicated that dating, love, and marriage typically dominate in women's magazines (e.g., Duffy and Gotcher 1996), not only on the covers (McMahon 1990), but also in the content of the articles about interpersonal relationships (e.g., Duran and Prusank 1997). Personal stories about successful or failed relationships, articles on adultery or being in love and personal advice in the problem pages all contribute to the general image of relationships these magazines want to proclaim. In previous content analyses of women's magazines, British and American scholars have distinguished different types of messages about romantic relationships and sexuality. All together, these messages point to a traditional portrait of the female sexual role. Women should present themselves as sexually desirable to men by using certain products and dressing in specific ways to gain their attention. Secondly, relationships are depicted as being the responsibility of women; they need to teach men about romantic relationships and intimacy, as men are incompetent when it comes to relationships. Women and men also differ in their sexual nature: while women are often depicted as passive, dependent and responsible, men are portrayed as sexually aggressive. Traditional notions of masculinity and femininity have placed men as hunters and women as the hunted (Levy, 2005; Vogel, Wester, Heesacker & Madon, 2003 as cited in Joshi et al. 2010: 6). Some content analyses also refer to ambivalent and contradictory representations of female sexuality (Durham 1996; Garner et al. 1998; Joshi et al. 2010). For example, while women are encouraged to be sexually attractive to men, they are at the same time advised to wait and abstain. Moreover, while magazines lay emphasis on women's independence, they also spread the idea that women's primary goal should be to please men (Firminger, 2006; Garner et al. 1998; Jeffries 2007; McLoughlin 2000). Another ambivalent message lies in the fact that women are frequently portrayed as being able to communicate well about their emotions. However, in a romantic relationship they should suppress their concerns, in order to appear not too emotional (Garner et al. 1998).

While the majority of these studies are based on content analyses of more recent magazines, this paper presents a case study in which we will analyse the advice columns in two older Flemish women's magazines, *Het Rijk der Vrouw* and *Libelle* of the years 1953, 1963 and 1973 to explore how these magazines write about women and their relationships and how they are able to impose their relational advice by presenting it in a moralizing way. We will argue that the magazines make use of their authoritative position as experts to present their ideas about women and their relationships to the readers. More specifically, we want to show you how the magazines operate as moral judges, stating what is right and wrong or what is acceptable and what is not in a relationship.

2. Women's magazines as historical sources and cultural products

The present analysis is part of a larger historical study of Flemish women's magazines between 1953 and 2013, in which we examine how three popular Flemish women's magazines represent women's roles in their partner relationships. Women's

magazines are extremely valuable as historical sources, representing source material about the lives, thoughts and concerns of women in a particular period of time. Women's magazines are 'mirrors of their time', as 'the morality, customs and traditions, yes, the whole spirit of that age is captured in letters and lines' (Wassenaar 1976: 8).

However, instead of being mere passive witnesses or a reflection of the 'real' world outside, women's magazines are also very important as cultural products, as they themselves define, by means of their organisation, number and content, cultural reality. According to Aerts (1996), magazines play an active and fundamental role in shaping culture by creating the categories 'public' and 'public opinion'. In the beginning of the sixteenth century, culture was made possible by magazines that created publicity. For the creation of culture, a 'space for communication' is needed, a public sphere for the exchange of thoughts and information. Newspapers and magazines were the perfect site for this exchange, as they were '(semi-) public spaces where people could meet, unite with like-minded people and inform about important matters' (Aerts 1996: 174). The periodical press even made 'being informed' a need and consequently also a necessity:

The press raised the question of and answered the demand for practical information, but also for knowledge, especially in the social and cultural meaning of the word – what is going on in the civilized world? (...) It might seem obvious now, but the periodical press is responsible for the fact that literature, art, science and since the late eighteenth century also politics have become a matter of public opinion and discussion. (Aerts 1996: 174-175).

So, while magazines were for many years studied in a descriptive way, considering them merely as reflectors of an independent social reality, in recent years, there has been a shift towards a constructionist view, emphasising the important role they play in constructing that reality (Kitch 2015). Consequently, magazines are considered to be prescriptive as well as descriptive, as they not only reflect society as it is, but also prescribe how it should be by constructing ideals to which readers should aspire (Kitch 2015: 10). As such, women's magazines themselves are able to contribute to historical change, as they are 'one of the most powerful agents for changing women's roles, and (...) they have consistently glamorized whatever the economy, their advertisers, and, during wartime, the government, needed at that moment from women' (Wolf 1991: 64).

The study of women's magazines can thus add to our understandings about women's lives in the past and present, and can yield insight into the general cultural processes which define women's position at any point in history, in any given society (Wadia 1991). In the present study, we are particularly interested in the period between 1953 and 1973 and the way in which these older magazines transmitted their beliefs and attitudes on relationships on their readers.

3. Women's magazines as experienced friends

The communication between the editors of the magazines and their readers is characterised by the notions of trust and trustworthiness (Temmerman 2014). When buying and reading women's magazines, readers express a certain trust in these magazines. Consequently, it is important for the magazines to take up a trustworthy

position. The editorial voice in the magazines therefore has to corroborate its trustworthiness and communicate in a trustworthy way. The language in women's magazines is thus very different from the language in mainstream news magazines. The journalistic values of independence and impartiality are not the main values. Instead, the underlying purpose of women's magazines is to advertise goods or commodities to the reader. Temmerman (2014) shows that the language in women's magazines resembles the language of advertising. This suggests that the communication of women's magazines is persuasive in nature.

According to Talbot (1995), there are two persuasive voices in women's magazines. The first one is the expert with special knowledge. By presenting themselves as experts, the magazine editors try to influence the readers and convince them of the right way to act and behave, e.g. how to behave in relationships, how to raise children and how to use make-up.

Furthermore, women's magazines present themselves as 'friends' by establishing a personal, intimate relation with their female readers, who are addressed as a single community, a homogeneous group with similar practices, shared experiences and patterns of behaviour (Caldas-Coulthard 1996: 252). In earlier research on women's magazines, this social group has often been described as a 'surrogate sisterhood' (McRobbie 1978; Ferguson 1983; Winship 1987). The term refers to the fact that producers of women's magazines and their women readers are set up in a 'sisterly' relationship (Talbot 1992: 574). Talbot calls this 'synthetic sisterhood', based on Fairclough's *synthetic personalization*, 'a compensatory tendency to give the impression of treating each of the people 'handled' *en masse* as an individual' (Fairclough 2001: 52). It involves the construction of an implied reader who is treated as an actual individual. An anonymous audience is addressed as thousands of identical *yous*, with attitudes, values, and preoccupations ascribed to them (Talbot 1995: 147-148).

In this study, we will argue that the magazines of the fifties, sixties and seventies predominantly present themselves as experts when convincing the woman readers of the proper way to behave in their relationships with their partners. However, instead of merely taking on the role of experts giving advice, we want to argue that the magazines act as moral judges, using their pedantic finger to teach the readers what is acceptable in a relationship and what is not. This positioning as moralists implies a hierarchical relationship between the magazine and the readers: the magazine presents itself as an authority, communicating from a higher position. In the analysis, we will demonstrate which linguistic tools are used to adopt a moralizing tone. But before that, we will shortly introduce the two Flemish women's magazines we have investigated.

4. Composition of the corpus

Our object of study consists of randomly chosen issues of the two Flemish weekly women's magazines *Het Rijk der Vrouw* and *Libelle* of the years 1953, 1963 and 1973, twelve for each magazine and each year. Both magazines were chosen because of their similar target group: the average reader of the magazines is somewhere between 25 and 54 years old and family life is of core interest for her. Both magazines can be categorized as 'domestic weeklies' (Hermes 1995: 6) based on the fact that they are published weekly and the women in these magazines are situated in a

domestic sphere. This also reflects in a more traditional choice of topics, with an emphasis on true-life stories.

Het Rijk der Vrouw ('Women's Realm') came onto the market in 1934 and was intended for both young women and more experienced housewives. The magazine served as a practical guide for housewives and girls, offering contributions on fashion, fancywork and interior design. It also included several readers' letters with advice on married and family life (Flour et al. 1995). In 1990, *Het Rijk der Vrouw* was declared bankrupt and taken over by *Libelle*. The origin of this magazine is to be situated in 1938, when the Dutch magazine (which already existed in The Netherlands since 1934) came onto the Flemish market. During the Second World War, the production of the magazine was stopped, but from 1945, *Libelle* was published weekly again, this time in a separate Flemish version. With the subtitle 'weekly for the Flemish woman', the magazine was intended for housewives of the middle class, but from the 1960's it was also oriented towards women who worked outside the home (Flour et al. 1995). *Libelle* is the oldest, still existing Flemish women's magazine and nowadays also the most popular one, with a circulation of about 240 000 copies a week (CIM 2015).

The analysis focuses on the problem pages in the magazines, from which we have selected all the answers to the readers' letters that contain some sort of relationship advice. It was our intention to also include sexual advice, but no such advices could be found in the corpus. The sample only consists of the answers to the readers' letters from the editors, as we wanted to find out how the magazine editors present their advice to the public.

5. Analysis

The analysis of the corpus has enabled us to differentiate three different linguistic tools the editors use to present their advice in a moralizing way: the frequent use of imperatives, the presentation of the information as general truths and the appeal to the sentiment of the readers by influencing their sense of responsibility.

5.1 Imperatives

By using the imperative mood, the editors are able to create an instructive tone: they instruct the readers and teach them how to behave in a relationship. This places the editors in a position of authority (Temmerman 2014): they offer a solution to any given problem, they give recommendations on how to find a partner or they instruct the readers on how to improve their current relationship.

- (1) **Wees opgewekt en vrolijk en spreek liever** over onderwerpen, waar ge zelf belang in stelt (RdV 1953).

Be light-hearted and cheerful and rather talk about subjects you're interested in yourself.

- (2) **Maak van dat alles** echter geen drama. **Wijs er uw man eenvoudig op** dat uw liefde nog niet door de tijd werd aangetast en het u dus leed aandoet wanneer u bij hem blijken van onverschilligheid opmerkt (RdV 1963).

Do not dramatize everything. Simply tell your husband that time has not harmed your love and it thus hurts you when you notice signs of indifference.

- (3) **Overhaast niets: laat het aan uw man over** het initiatief voor zijn terugkeer te nemen. (...) **Wees geduldig en heb ook een beetje medelijden** met uw man: **mannen kunnen in hun egoïsme soms onverantwoordelijke dingen doen.** (Lib 1963)

Do not hurry: leave it to your husband to take the initiative for his comeback. (...) Be patient and have some sympathy for you husband as well: men can be irresponsible when taken over by their egoism.

5.2 General truth

Example (3) shows another linguistic device that the magazine producers use to claim authority. Here, the plural noun ‘men’ is used in a generic way. This means that, instead of referring to a particular group of men, the name refers to ‘men’ in general. This way, the information is presented as a general truth, claiming that this statement is valid for all men.

In the singular form as well, ‘man’ (or, off course, ‘woman’) can be used in a general way:

- (4) Wat is een man met een beeldschone vrouw die een slecht karakter heeft? (RdV 1963)

What can a man do with a gorgeous woman who has a bad character?

- (5) Weet u dan niet dat een man, als hij bemerkt dat een vrouw verliefd op hem is, geen belangstelling meer voor haar heeft? (Lib 1963)

Don't you know that a man, when he notices that a woman has fallen in love with him, is not interested in her anymore?

The name ‘women’ is often opposed to ‘men’ to emphasise the difference between the two sexes:

- (6) **Wij vrouwen** laten ons te veel door onze gevoelens leiden. In gevallen zoals dit moeten we onze hersenen laten werken, en ons gevoel het zwijgen opleggen. (RdV 1953)

We, women, often get carried away by our feelings. In that case, we should let our brains do the work, and make our feelings shut up.

In this example, we can also see that the use of the first person plural pronoun plays a crucial role in defining the relationship between the editors and the readers (Temmerman 2014). The inclusive *we* in this sentence refers to the group of women in general and at the same time, it indicates that the editors and readers belong to the larger community of all women. In this sense, again, *we* is often opposed to *they*, referring to men.

The differences between women and men are often emphasized. In the following example, again, the information is presented as a fact, which might have the effect that the reader is overwhelmed and does not even have the chance to test, reject or accept the statements. The advice is presented as taken for granted, without any form of argumentation.

- (7) **Het is een feit** dat de vrouwelijke belangstelling van nature uitgaat naar dingen die de man eveneens van nature maar weinig interesseren. (...) **Het is ook een feit** dat de

ontwikkeling van de man in vele gevallen een andere geweest is dan die van de vrouw. (...) (RdV 1953)

***It is a fact** that women are by nature more interested in things that don't interest men (that much). (...) **It is also a fact** that the education of a man has been different than that of a woman in many cases. (...)*

Furthermore, the magazines often refer to proverbial wisdoms such as 'someone's character is more important than someone's appearance', 'love is more important than money', 'love exceeds social stand, political opinion or faith' or 'someday, your prince will come'.

- (8) Het is trouwens niet de uiterlijke maar wel de innerlijke schoonheid van de mensen die telt. Het uiterlijke vergaat, maar het innerlijke blijft en dat weet uw man ook wel! (RdV 1963)

As a matter of fact, it is not the appearance that matters, but the inner beauty of people. The appearance is temporary, but inner beauty is permanent and your husband knows that!

5.3 Appeal to the sentiment of women readers

A last way in which the magazines present themselves as moral judges is the appeal to the sentiment of women readers by influencing their sense of responsibility. The magazines act as stern judges, pointing the readers to their responsibilities towards their husbands and children. This authoritative style is again characterised by the frequent use of imperatives and the use of exclamation marks to emphasise the rigorous character of the statements. Furthermore, words as 'dangerous', 'forbidden thoughts', 'abandon' and 'unhappy' underline the negative connotations associated with adultery and abandoning your family.

When women readers have doubts about their marriage or they have adulterous feelings for another man, they are always reminded to the holy bond marriage is and that it cannot be broken. Women are not allowed to have adulterous feelings. When they do have them, they are sternly reprimanded to 'expel those forbidden thoughts out of their minds'.

- (9) Neem uzelf eens streng onder handen en **ban die verboden gedachten** uit uw geest. Denk aan uw man en wees op uw beurt voorkomend voor hem. Zoek bezigheden die al dat **gevaarlijk gedroom** uit uw geest verjagen. (RdV 1963)

*Pull yourself together and **expel those forbidden thoughts** out of your mind. Think about your husband and in turn be attentive to him. Search for occupations that chase away all those **dangerous reveries** out of your mind.*

- (10) Maar uw gezin **in de steek laten**? Dat nooit! U bent verenigd in lief en leed voor goede en kwade dagen, en u hebt het recht niet drie mensen **ongelukkig** te maken: uw man, de kinderen, die de steun van vader zullen missen. (Lib 1963)

*But **abandon** your family? Never! You are united for better or worse, and you don't have the right to make three people **unhappy**: your husband, the children, who will miss the support of their father.*

If the woman has children, she will be reminded of her commitment towards them and their father: she cannot abandon her family.

- (11) U houdt van u man en uw kinderen en we zijn er zeker van dat u hen nooit in de steek zou kunnen laten. (RdV 1963)
You love your husband and your children and we are sure that you could never abandon them.
- (12) Misschien houdt uw vriendin nog van haar echtgenoot, misschien ook niet. In elk geval kan ze met haar vier kinderen moeilijk weg van hem. (RdV 1973)
Maybe your friend still loves her husband, maybe she doesn't. In any case, it's difficult to leave him with four children.

Again, the information is presented as something that has to be taken for granted, so that the reader doesn't get the chance to reject the statements.

Having a child is even presented as a solution for marital problems:

- (13) Ik wens u van harte toe weldra uw meubilair met een wiegje te kunnen aanvullen. Een kind herstelt zo gemakkelijk het evenwicht in een vrouwenhart! (RdV 1963)
I wish you can soon complement your furniture with a crib. A child can repair the balance in a woman's heart so easily!

6. Discussion

The analysis of the corpus has enabled us to differentiate three different linguistic tools the magazine editors use to claim authority and to show how they use this authoritative position to give moralizing relationship advice. In this paragraph we will focus on the content of the advice that is given, by describing how the editors define the relationships between women and men.

In general, we see that marriage is a central and crucial factor in the lives of women of the fifties, sixties and seventies. The magazines consider marriage to be a 'holy bond' that cannot be broken and adulterous feelings are not allowed. Love and commitment to husband and children, on the other hand, are considered to be the highest goods. This is connected to the roles of women that emerge. In the 50s, 60s and 70s, women were advised to adapt and to 'give in' in a relationship. The magazines laugh of the complaints of women about the fact that their husbands are going out too much or the fact that they are way too much interested in other women, by saying that it's an inborn characteristic of men.

- (14) Kortom, het hoogste geluk voor een vrouw bestaat erin echtgenote en moeder te zijn, op voorwaarde dat zij haar levensgezel bemint en door hem bemind wordt. (RdV 1953)
In short, for a woman, the greatest joy is to be a wife and a mother, only if she loves her partner and is loved by him.

Even more, they claim that women themselves are to blame: they have to create a cosy home space, look after their appearance and be cheerful and happy, so that men are not tempted to leave the house. This idea of 'pleasing men' is something that recurs in many pieces of advice: 'talk little and know how to listen' is presented as a magic recipe to attract a man.

- (15) Wanneer uw man veel van huis weg is moet zijn verblijf in de huiselijke kring een verpozing voor hem zijn. Het ligt aan u hem naar zijn huis te doen verlangen en het te doen waarderen. (RdV 1953)

If your husband leaves the house often, his home has to be a place of relaxation for him. It's up to you to make him long for his home and make him appreciate it.

- (16) En verder bestaat, om uw mannelijke kennissen te behagen, een recept dat bijna aan toverij grenst: weinig spreken en weten te luisteren. (RdV 1953)
To please your male acquaintances, there is an almost magic recipe: talk little and know how to listen.

The same advice applies when women are in conflict with their husbands. In general, women are advised to 'pull themselves together'. Most of the time, it is better to avoid the conflict by talking to your husband in a very calm way without getting angry. What women have to do when their husbands do get angry or do not listen is mostly not mentioned.

In general, it's up to men to take the initiative in love. When women are interested in a man they are advised to wait for the guy to make a move. If he does not show any interest, it's better to forget him and move on instead of chasing him.

- (17) Als je gelijk hebt met je veronderstelling dat hij ook in jou iets ziet, zal hij van zijn kant die kans met beide handen aangrijpen. Maar laat alles aan hem over en dring je niet op. (Lib 1973)
If you are right with your assumption that he's interested in you too, he will grab his chance with both hands. But leave it up to him and don't intrude yourself upon him.
- (18) In geen geval bent u het die de eerste stap moet doen. Wacht nog enkele maanden en indien hij geen beslissing neemt dan bant u deze man maar beter uit uw verbeelding. (RdV 1963)
By no means, you have to take the first step. Wait a couple of months and if he doesn't take a decision, it's better to relegate this man out of your imagination.

A last conclusion, then, is that love is presented as a fairy tale, which implies a happy end. With names as *de ware* ('the one'/Mr. Right) and *liefde van je leven* ('the love of your life'), the magazine refers to an idealised, hypothetical picture of relationships as love striking unexpectedly and lasting a lifetime. Women are advised to wait until Cupid points its arrows to them and their prince will come. This is again related to the fact that women cannot take the initiative when it comes to love.

- (19) Dwing Cupido niet, hij houdt er niet van gedwongen te worden. Wacht geduldig af, tot hij uw naam op het lijstje van zijn slachtoffers plaatst en dan zal hij u wel helpen de ware Jacob te vinden.
Don't force Cupid, he doesn't like to be forced. Wait patiently until he places your name on the list of his victims, and then he will help you find Mr Right.

7. General conclusions

In this paper, we have examined how two Flemish women's magazines of the fifties, sixties and seventies formulate their relationship advice in the problem pages. We found out that these magazines predominantly present themselves as experts when describing the proper way to behave in relationships. Even more, the editors adopt a moralizing tone and make use of their authoritative position to tell the woman readers what is acceptable in a relationship and what is not. On the basis of our corpus, we were able to distinguish three linguistic tools the editors use to act as moral judges:

the frequent use of imperatives, the presentation of the advice as a general truth and the appeal to the sentiment of the woman readers by influencing their sense of responsibility.

As we have described in the introduction of this paper, content analyses of more recent women's magazines have showed that women are depicted as being responsible of their relationships and men as incompetent when it comes to love. At the same time, men are represented as the active hunters, while women are often portrayed as passive and dependent. Women should please men and present themselves as sexually desirable to men. This, however, is in contrast with the emphasis of recent women's magazines on the independence of women. Our analysis of the problem pages of older women's magazines of the fifties, sixties and seventies has showed that some of these tendencies could already be recognised, but that there are also differences in the way these magazines defined a good relationship.

First of all, sex and sexuality are undiscussed issues. This is not so surprising, given the fact that in general, information on sex was hardly spread during that time (Trommelmans 2006). This changed gradually in the mid-1960's, after the pill was introduced in Belgium and the need for better sexual education became bigger (Trommelmans 2006). When it comes to love and relationships, women are encouraged to await and to remain passive: love is represented as something that strikes unexpectedly and if it does, it is up to men to take the initiative. While the beginning of a relationship lies in the hands of men, women are represented as being responsible for their relationship. The emphasis here lies on pleasing their husbands instead of dealing with the problems that arise. In general, love and marriage are represented as the highest goods in a woman's life and women are encouraged to search and to work for a happy family life. In such a way, women are assigned the active role, as a good relationship is their responsibility and they can only achieve it by pleasing their husbands. Men, on the other hand, are given the more passive role in a relationship, as their share in solving marital problems is minimal. Even more, their imperfections and shortcomings or their adulterous behaviour are often condoned by saying they are typical of men. The moralizing tone the magazines use in their advice is used to fortify this main message: love and relationships are a woman's responsibility; by working hard and pleasing their husbands, women can come to a happy marriage and family life, which is represented as the ultimate goal.

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Graphic Design on Packaging for Development of Local Textile Products: A Case of Cloth Weaving Commodities in Mahasarakham Province, Thailand

Wichanat Tiwasing, Mahasarakham University, Thailand
Kevin Hapeshi, The University of Gloucestershire, UK

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Abstract

This research aimed to raise a product brand (Underwood, Klein, and Burke, 2001) for cloth weaving commodities in Mahasarakham province, using the case study of Baannongkaen, village 4th, Lao sub-district, Kosumpisai district in order to promote the sale and marketing strategy. We describe a process to create a popular packaging design for products of the commodities in the region. Fifteen packaging design models were created by students studying for a degree in Graphic Design in The Department of Creative Arts, Faculty of Architecture Urban Design and Creative Arts, Mahasarakham University. The research tool was a questionnaire containing rating scales for packaging design. The target sample was 200 people in the Mahasarakham province. The results of this research found that the most preferred package design was a flat, part-windowed packet, with light brown colours and patterns best reflecting the style and tradition of the product itself.

Keywords: Packaging, Design, Thailand, Textiles

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1. Introduction

This is a case study demonstrating the graphic design support provided by staff and students of The University Mahasarakham to develop a brand for unique textiles produced by Baannongkaen, Village 4th, Lao sub-district, and Kosumpisai district in the in the Mahasarakham province, Thailand. The aim was to provide graphic designs for packaging that reflect the cultural traditions of the fabric styles, colours and patterns. This is important to make consumers aware of a product and to represent it accurately.

The region of Baannongkaen, Mahasarakham province in Thailand has a number of home grown textile group consisting Cotton, Silk, Mudmee, Pakama. And most of it is processed into products such as bags, shawls, sarongs (Yukimatsu, K., Chantachon, S., Pothisane, S., Kobsiriphat, W. 2008) problem is the design of products to serve the market, which cannot expand as much as it should. Such folk and weaving like a processed product is a new product that is more attractive and to bring products to a wider market. Graphics designs and packaging is part of a major push in the region to enable its products to be recognized. The aim is to make these products distinctive and to establish ties and memories with consumers and created opportunities for products to build on the local knowledge of products from fabric weaving of Baannongkaen, Mahasarakham province, Thailand. The region wants to bring its woven cloth products to a wider market. Thereby promote the image of the region as well as preserve the folk wisdom that remains contemporary to the present day.

Representative graphic design is regarded as a fundamental factor in the development of an image unique to the region. The aim is to create opportunities for marketing of the local textile products and make them desirable for consumers. The design of packaging helps make the product unique and easily remembered. For the fabrics in question it was also important to provide a channel to generate revenue for the community and help make its products stand out against other similar products. As Underwood (2003) suggested, distinctive packaging helps to promote a product to existing markets, but if it is clearly identifiable and unique good packaging can help create new markets.

In this case study staff and students at the University of Mahasarakham undertook the task to create several designs intended to accurately reflect the product itself and follow. This was then followed by a survey of consumers who were asked to rate each design on several parameters. The aim was to find which designs were preferred and therefore would be the basis of a new brand image for textiles from the region.

The main objectives of this study was to create designs that project a positive image the woven cloth from the Baannongkaen region in order to promote the products. These designs were tested for preference by consumers in order to select the best candidates to take the brand forward.

We hypothesized that graphic designs for packaging will vary in terms of preference ratings by consumers and those that *are* preferred will be designs that create the most accurate image of the product.

2. Method

2.1 Survey Participants

The researchers collected data from a sample of 200 individuals in Mahasarakham Province, a total of 158 women and 42 men with an average age over 38 years (age range was 18-82 years). Participants were randomly selected for interview in a local shopping mall and asked to assess the pictorial and 3D package examples and complete the ratings scales for each.

2.2 Design Materials

All the designs were produced by students who were studying a final year module in Graphics Design for their Bachelors Degree in The Department of Creative Arts, Faculty of Architecture Urban Design and Creative Arts, Mahasarakham University. The process helped students understand how the theory of design and the various element of packaging are combined to produce an effective and attractive image of products. The use of logos and colours in the packaging design is important in representing a product unique to a community.

The fifteen packaging designs were created by fifteen third-year students studying for a degree in Graphic Design. The brief to students was as follows:

Create a package design for the weaved fabrics of the Baannongkaen culture, Mahasarakham province. The designs should reflect the textile products of the textile group as well. Packaging must be designed to a size appropriate to the product. The colours used should not be too flashy for a race with the patterned fabric of an already outstanding product. The graphic on the packaging should be used to promote the unique pattern of weaving patterns, such as stripes kit or the Dakhmak a symbol necklace for the woven fabric of Mahasarakham.

Students followed the conceptual framework for the study shown in Figure 1 below.

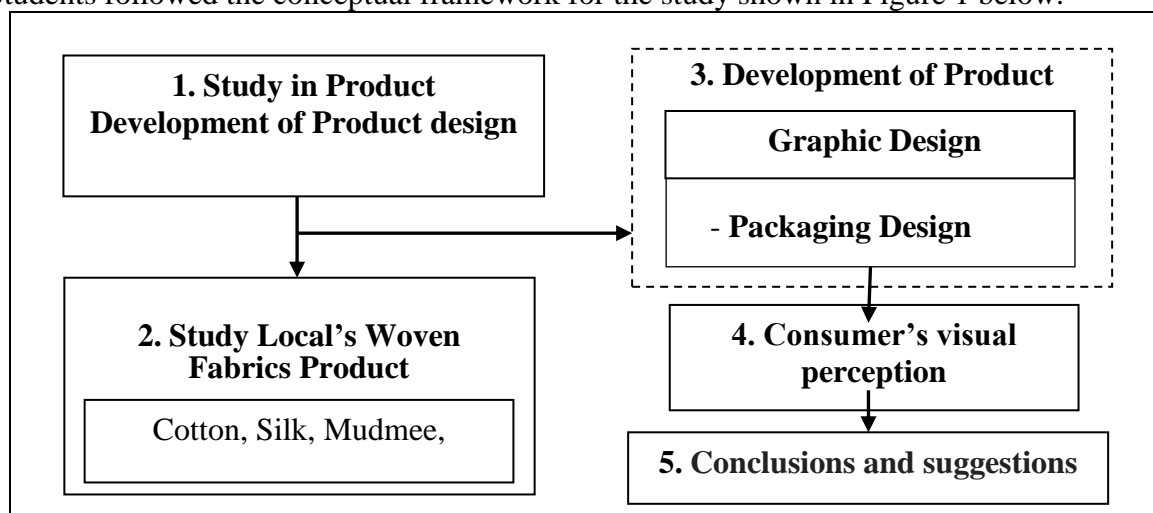


Figure 1. Conceptual Framework for the Study.

For the planning and development their designs students were asked to study the following factors and incorporate their findings in their designs:

1. The history of the founding of the weaving of Baannongkaen, village 4th, Lao sub-district, Kosumpisai district, Mahasarakham province; using a variety of methods to research the information including interviewing local experts.
2. The local unique woven fabric product: Cotton Silk Mudmee and Pakama
3. The factors important to packaging design including logo and colours reflective of weaved products in Baannongkaen,
4. Design a package that would be perceived as visually appealing using a style which addresses the following features:

Colour: the packaging colours are appropriate.

Font: the packaging fonts are appropriate.

Packaging: The packaging is suitable for textile products and therefore reflects the unique weaving. The Shape of packaging is appropriate for the product. Packaging design is appropriate for the product and the packaging are attractive overall.

5. Through an empirical survey of consumers assess the perceived satisfaction with the graphic designer to develop textile products of Baannongkaen. The questionnaire consists of packaging styles to create an alternative of Baannongkaen's cloth weaving. And acquisition case study includes logos 15 patterns and packaging 15 patterns to create a research tool. By interview to test the pictorial and 3D stimuli and questionnaires with the target group. The results were analyzed to determine the perception of the sample results to be used to design the logo and packaging for development of local textile products of Baannongkaen.

2.3 Research tool

The packaging design questionnaire asked participants to indicate their perceived satisfaction on aspects of the packaging designs. This was based on that used by Peters (1994) and generally assessed the following parameters:

Colour: colour is appropriate.

Font: fonts is appropriate.

Packaging: The packaging is suitable for local textile products.

Overall the suvey was designed to assess whether the packaging reflects the unique weaving of the regioun, has a shape and packaging design that is appropriate for the product and is attractive.

Figure 2 show the example of questionnaire scale for each of the pattern.

Parameter	[Packaging's Picture here]				
	1 Not satisfie d	2	3	4	5 Extreme ly Satisfied
Colours are appropriate.					
Fonts are appropriate.					
Packaging is suitable for local textile products.					
Packaging reflects the unique weaving.					
Shape of packaging is appropriate for the product.					
Packaging design is appropriate for the product.					
Packaging is attractive.					

2.4 Procedure

The survey was carried out with the help of an independent research assistant who recruited volunteer participants in various shops in the local region. Participants were told of the purpose of the study and shown examples of each packaging design, both in 3D and in pictorial form and asked to rate each on a 5-point scale (see Figure 2). For each participant the testing process took approximately 15 minutes.

3. Results

For the present purposes an overall score was calculated for each package design by taking a mean average of the ratings for the original 7 dimensions used in the questionnaire. This provides a basis for comparing the preferences for each design. Figure 3 shows the overall means for each of the 15 designs graphically.

Using a One-way Analysis of Variance we found there were significant differences across all the designs ($F_{14, 2970} = 9.459$; $MS_e = 0.432$; $p < 0.0001$) demonstrating some designs were preferred over others.

Based on the bar graph in Figure 3 the package design scoring highest was P13, followed closely by P1, P5 and P14. This was confirmed using Tukey's pairwise comparisons, which showed P13 was significantly preferred over all other designs ($p < .05$) except P1 ($p > .06$), P5 ($p > .1$) and P14 ($p > .09$).

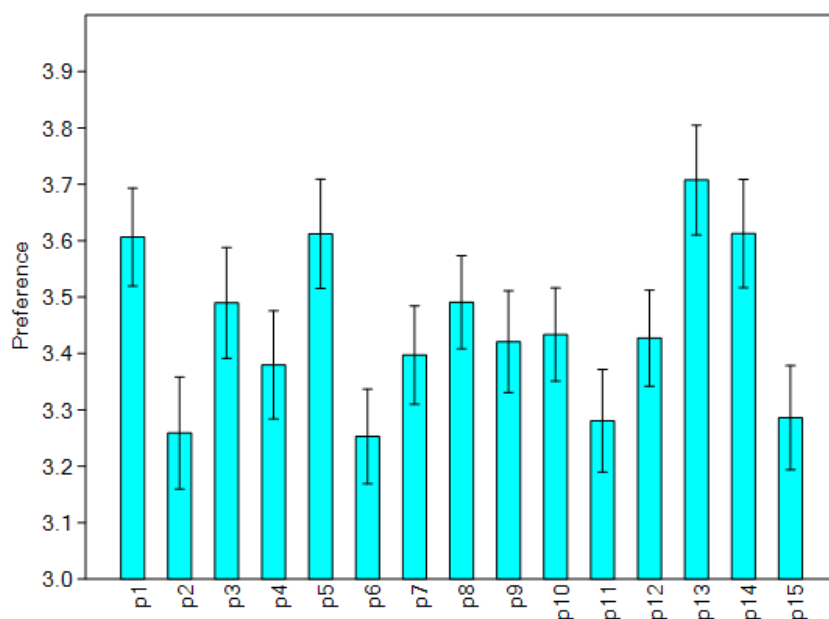


Figure 3. Overall mean preference scores and standard errors for each of the fifteen packaging designs.

4. Discussion

From the analysis of preference scores given by the sample from the general public in Thailand, package designs P13, P1, P5 and P14 were preferred over all others. At first glance it was not obvious why this was the case. However, close inspection shows two main common features shared by these designs. Firstly they are each relatively flat designs, which would suit fabrics folded in a traditional way. Secondly, they each have a window, which makes a small area of the surface of the contents visible (less than 50%). This is consistent with other studies that have shown the presence of a window helps make purchasing decisions (Hine, T. 1995). In addition, each of these four preferred designs uses a light brown colour pallet, which matches the kinds of traditional fabric the packages are intended for.

The less popular designs may have shared some, but not all of these features. Either dominant colours were shades other than a light brown brown (P3, P6, P7, P8, P10, P11) or box shapes were narrow and elongated (P2, P4, P10, P11, P12, P15). The odd one out is P9, which shares all the features of the four most popular except on - the pattern and text on the package is small by comparison, suggesting that the images used on the package is also important.

This study has demonstrated the value of a satisfaction survey using sample of participants from the target market in helping to decide between a number of alternative packaging designs. The outcome has been presented as guideline options for Cloth Weaving Group Baannongkaen to pick out packaging that meets the satisfaction of the target group for linking between producers and consumers that can result to the process of marketing promotion or can be used as marketing strategies to

increase sales of Baannongkaen's cloth weaving group, village 4, Lao sub-district, Kosumpisai district, Mahasarakham province. One of the most important aims is to help the region's economy by making the products better known and desirable. The preservation of the textile culture in the region will be one of the best ways to preserve the culture and tradition and the indigenous knowledge of the Mahasarakham province. We believe this study has achieved the require outcome and will help develop a unique, recognisable and attractive packaging brand for the local products.

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- Contact email:** aey333@hotmail.com, wichanat.t@msu.ac.th

The Nigeria - Biafra Conflict: The Inalienable Right to War

Omeike Cornelius Agwajobi, Igbariam Campus of Anambra State University, Nigeria

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Introduction

The Nigeria-Biafra war (1967-1970) has become history but the inevitable rationale promotive of its imperative is still a question that perturbs many. The 2015 Convocation Lecture of Chukwuemeka Odumegwu Ojukwu University presented by the retired General- His Excellency General Dr. Yakubu Gowon (GCFR) titled: No Victor, No Vanguished: Healing The Nigerian Nation was a flash-back on this historic war. He, indeed, touched on some basic regrettable issues in the minds of many right-thinking academicians who silently sought adequate clarifications to those issues in order to fully understand the inevitability of the war. Incidentally the lecture was presented by the leader of the aggrieved party behind the military icon commanding the very University named after the leader of the other aggrieved leader. The setting was appropriate to generate myriads of questions which were put on hold for curious minds to reflect in private chambers, hence this paper. Some crucial questions that needed to have been were (1) whether the war was unavoidable at that point in time? (2) What precisely justified its urgency and continuity since it implied loss of life and materials, including the destruction of property of yet a developing country? (3) Were there satisfactory efforts made to avert the war or was it a show of demonstration of power to the detriment of military puns at the battle fields? This paper will in effect outline the aggrieved reasons, prioritize the reasons, step down opinions in order to curb a repeat of such a situation in the future as it results to unnecessary loss of man power,, property, time and money. To be sure, as Ojukwu (1989:169) said, “it will be wrong to write about the civil war ... to reopen wounds ... but rather to educate and enhance the positive elements in our midst, ... and to improve nation building” for the good of posterity”.

Basic Views Concerning War

Activism in the eyes of Geisler (2010:220) holds that Christians are duty bound to obey their government and to participate in every war to which that government enlists their support. Scripture affirms that government is of God and God is the God of order and not of chaos (Gen 9:6; 1Cor. 14:33, 40) Briefly put, God ordained human government and the sword given to Noah was used by Abraham when he engaged in war against the kings who aggrieved Lot, his nephew. Jesus declares that we give Caesar what belongs to Caesar (Mt 22:21). Peter clearly enjoins subjects to be loyal to every human institution, whether the emperor or the governor. (1Pet. 2:13-14). Paul writes that taxes are paid to the government since they are God’s servants. (Rm. 13: 6). Christians are urged to obey the existing governor or king “for he does not bear the sword in vain. (Rm.13:4). It follows that the leadership is always answerable to every war and its consequences. Justice therefore demands that the government is told the truth in its effort to correctly lead the people.

Pacifism holds that war is always wrong and its argument is totally biblical. The Decalogue says: Thou shall not kill (Ex. 20:13) and Jesus strengthens that injunction with “do not resist one who is evil” (Mt 5:39). The scriptural injunction includes war situations. Jesus, however, appears to present a mission of war (Mt 10:34) as he did not come to bring peace but war. But again, he dissuades Peter from applying his sword lest he dies by the sword (Mt 26:52). At these, pacifists explain that the wars of the Old Testament that God is represented as commanding (Josh 10) were not really “commanded” by God but represent a more barbaric state of humankind in which

.wars were justified by attaching divine sanctions to them. The war that Jesus refers to is a war of faith-allegiance between father and son, mother and daughter (Mt 10:35). Pacifists according to Geisler (2010:227) hold strongly that it is “essentially wrong to use physical force, at least to the point of taking life, in order to resist evil”. In essence, no bloodletting can be justified. Indeed, the right to take a life belongs only to the author of life and no human authority has this right since no person’s right transcends God’s moral law.

Selectivism holds that some wars are justifiable. Selectivism as an ethical theory is committed to the position that one ought to participate only in a just war. Geisler (2010:229) argues that to answer a selectivist “one must show that some wars are just in principle ... and that some wars ... are unjust in principle. It means that every principle applied in any war may not be just and must be justified to generate a just war. Selectivism must adhere to the principles that can generate a just war. Selectivism teaches that it is wrong to take the life of an innocent human, even if the government ordained by God commands so (Rm 13:1). Such a command becomes morally unjustifiable and must be condemned. Geisler (2010:229) notes that the parents of Jesus under God’s direction fled Herod’s attempt to kill the child Jesus (Mtt 2:13-14) even though Herod was constitutionally a king. He maintains that when a command or principle “conflicts with the higher laws of God regarding taking of innocent human lives”, such a command becomes purely human. The summarized view of MacGillivray (1954:13) still stands paramount. In his view, certain circumstances can justify a war. But its object must be to repel or prevent an unjust and gravely culpable aggression on the part of another nation. It is wrong to have recourse to war merely to settle a dispute, when the rights and wrongs of the case are doubtful. “All reasonable means must have been used to obtain satisfaction by peaceful negotiation, either directly or through the mediation of a third party”.

General Yakubu Gowon’s Principle

General Gowon’s Principle eloquently satirized as Go On With One Nigeria is “To keep Nigeria One” and one may add ‘at all cost’? “To keep Nigeria One” is for General Gowon (2015:15) a fundamental policy that must be realized and his “belief” in a ‘united ‘ Nigeria is “predicated on the notion that no single identity group, society or community has all the answers or resources to solve its immediate and even long-term needs, for which reason it ‘behoves’ all citizens to enrich themselves and the nation by living in harmony and putting all their common fates into one national entity”. For Gowon, this is fundamental Justice, though the Bayelsa peninsula controversy and the MASOB reality challenge this reality without any envisioned military solution.

Gowon (2015: 12) said that “the Civil War itself was a direct result of the Unilateral Declaration of Independence (UDI) and secession of the Eastern Region from Nigeria. If there was no secession, there would not have been civil war”. The war he fought was, according to him, “a humane war; a war of unity with a view to bringing our brothers and sisters in the East back to the mainstream of a United Nigerian nation”. He had an 11 point Code of Conduct given to Nigerian officers to guide them as they put in place the unity so envisaged:

- (a) Under no circumstances must a pregnant woman be ill treated or killed.
- (b) Children will not be molested or killed. They will be protected and cared for.

- (c) Youths and school children must not be attacked unless they are engaged in open hostility against the Federal Government Forces. They should be given all protection and care. Hospitals, hospital staff and patients should not be tampered with or molested.
- (d) Soldiers who surrender will not be killed. They are to be disarmed and treated as Prisoners-of-war. They are entitled in all circumstances to humane treatment and respect for their honour.
- (e) No property, building and so on will be destroyed maliciously. Churches and Mosques must not be desecrated.
- (f) No looting of any kind because a good soldier never loots.
- (g) Women will be protected against any attack on their person, honour and in particular against rape or any form of indecent assault.
- (h) Male civilians who are hostile to Federal Forces are to be dealt with firmly but fairly. They must be humanely treated.
- (i) All military men and civilians wounded will be given necessary medical attention and care. They must be respected and protected in all circumstances.
- (j) Foreign nationals on legitimate business will not be molested, but mercenaries will not be spared. They are the worst enemies.

It is not the intention of this paper to investigate the loyalty of the Federal soldiers to the above ethical norms but to emphasize the concept and “promotion” of national unity so envisaged by the Federal Government on the basis of the motivating principle of unity. This principle clashes out with another principle that claims an equal right to protect a people where a unity does not assure livelihood of the entire people. Gowon (2015:25) puts the responsibility of both caretakers this way:

“Ojukwu and I had one thing in common. We were both principled men and it might be said that the Civil War resulted largely because we both stuck to our principles! We swore to an oath of loyalty to our country to defend and preserve the sovereignty and territorial integrity of our country, Nigeria. This was the ideal we both held before the crises that engulfed the country in 1966-1967. I concede, in all honesty, that Emeka Ojukwu could be justified in taking a stand for the defence and protection of his people in the circumstances of the country at the time. I was trying to do the same at the national level (that included them and his people) at the time”.

It is here that Gowon justified his warring against Biafra following his principle to keep Nigeria one. From here he finds the basis for an inalienable right to war. He also justified Ojukwu for protecting his own people, the way he deemed fit; hence the inalienable right to war on both leaders. How can both be right and be justified, and yet fight each other?

Justification of the Ojukwu’s Position

Forsyth (1977:81) maintains that no doubt “the aim of the pogrom of 1966 was to drive the Easterners out of the North and perhaps even of Nigeria”. “Easterners came home in droves, convinced once and for all that Nigeria neither could nor would offer them the simple guarantees of security of life and property that are habitually the inalienable rights of citizens in their own country”. For Forsyth, (1977:99) ... Biafrans “did not leave Nigeria but were chased out it”. For most of Biafrans, according to Forsyth, “it was the shattering of the illusions of their lifetime that after being the foremost of the “One Nigeria” actors and thinkers, it was finally they who

were not wanted. The feeling of Biafrans was that Nigeria does not “want them as a people, but only their land for the oil it bears and the riches it can produce” .

The pogrom of 1996 was likened to the Gongo massacre or the “Jews’ experience in the Nazi’s hands between 1933 and 1945 according to Walter Pardington of the Daily Express, London, 6 October, 1966. Here, the primary reason for the war begins to emerge.

Accusations

(1) According to Forsyth, (1977:101) it was alleged that Biafra was Ojukwu’s revolt, an attempt by single man, backed by a small clique of army officers and civil servants to create a rebel state.

(2) All was Ojukwu’s propaganda.

(3) Nwankwo A.A. (1972:29) states that the ill-fated declaration of the ‘Benin Republic’ provided grist for Federal propaganda and “lent credence to the argument that the Biafran secession was not motivated by fear for security but by ambition and greed for empire”. To answer this immediately, the Biafran campaign pursued towards Ore appeared to buttress this point but as a military tactic the strategy kept the Federal troupes far from causing further harm thereby ensuring total security to all Biafran boundaries.

The other claims are not true. The fact remains in the eyes of Forsyth (1977:98) that on “the 26 May, 1966 the 335-member Consultative Assembly of Chiefs and Elders gave him (Ojukwu) an unanimous mandate at the end of a noisy session to pull the East out of ... Nigeria ‘at the early practicable date’ ... by declaring ... the Republic of Biafra”. Invariably this number is not small. It must be said here immediately that when Chief Awolowo threatened that the West (of Nigeria) would secede if Lagos were made the Federal territory, Ojukwu fought the separatist demand with the suggestion of a weak Federation as Forsyth (1977:85) has it. Back at home he fought the separatist clamour with the slogan: “On Aburi we stand”.

On Aburi we Stand

ABURI – was regarded as the last chance of unity as Forsyth (1977:101) said. Gowon could have capitalized on Aburi opportunity. There were agreements which Ojukwu preserved in a complete “stenographic record and a tape-recording” of the entire discussion to avoid misinterpretations. According to Forsyth, (1977:88) Gowon “reneged on the agreements” but according to Gowon, he was not forth implementing an agreed broadcast of the agreements on account of “*a serious malaria*” {italics mine} . Consequent to this malaria and Ojukwu’s going on air as soon as they were back from Aburi, Gowon (2015:12) exclusively “reviewed the agreements with some top Senior Civil Servants and the Secretary to the Government. He (2015:12) attributed the Civil War to the “Unilateral Declaration of Independence and secession of Eastern Region from Nigeria but the war actually began when Easterners were denied of their inalienable rights and were chased out of Nigeria. Aburi could have been an amendment had malaria not had played a dubious role. It is necessary to point out that Gowon (2015:25) considered himself justified to have fought the way and the time he did on the basis of unity.

Ojukwu's Notion of Unity

For Ojukwu (1989:18), unity in a political unit is a state of affairs where the entire polity is completely reconciled with itself: state of affairs where fear, reasonable or unreasonable, is diminished or reduced to manageable proportions, a state of affairs, where the entire society maintains confidence in the institutions that bind, ... where one confidently finds due place in the society. It does not mean that differences will cease to exist.

Costly Mistakes

Attacking Without Exhausting Peace Initiatives

For Gowon (2015: 12), the civil war was a “direct result of the Unilateral Declaration of Independence (UDI) and secession of the Eastern Region from Nigeria. If there was no secession, there would have been no civil war.” The secession left him without any other option except what he considered as a ‘ “Police Action” that was later upgraded to full “Military Action” after the Biafran Army ventured into and overran the hitherto neutral Mid-West Region’. By implication the war only took off after the Mid-West venture and did not actually take off after the Declaration of Independence. The fact remains, according to Forsyth (1977:98) that Biafran Independence was declared when the lives and property of all in the Eastern enclave could no longer be protected. It is justice that lives are protected. Biafrans, according to Forsyth (1977:99) “did not leave Nigeria but were chased out of it”. In his clearest construct of the situation:

“Within a few months of the declaration of independence, a remarkable array of forces had ranged themselves to crush the new country. General Gowon launched the Federal Army behind the slogan ‘To Keep Nigeria One - Is a Job That Must be Done’”. Little constructive thought was done by “anyone to consider a lasting solution beyond the slogan”. (Forsyth (1977:103) “To keep Nigeria One” and bring the “East back to the mainstream of a United Nigerian nation were paramount as justifying the war. The commencement of the venture could be seen to have lacked proper calculations as the conflict dragged from “Police Actions” to months of full “Military Actions”.

Oversight of the Gravity of the Pogroms

A poor evaluation of the repercussions of the pogroms was consequent to the war. Forsyth (1977:81) accused the Nigerian leadership of playing up the scope and effect of the massacres while the facts spoke for themselves and were witnessed by too many independent minds. Mr Schwartz, “who can hardly be accused of sensationalism, refers to them as ‘a pogrom of genocidal proportions’”. The pogroms which were directed against the Ibos, the Efiks, the Ibibios, the Ogojas and the Ijaws were not addressed. They affected the Ibos most because they traditionally invest their money in their business or in property and only a few could leave the North with more than a “small suitcase”. Forsyth (1977:82) pointed out the “impotence” of Gowon and Katsina at safeguarding the Ibos from the Northern mob as against the protection accorded to Northerners by the Eastern police command. One can read a collusion into the whole set-up, for according to Forsyth, (1977:84) “not one soldier was ever given a day’s ‘confined to barracks’ punishment, not one officer was court-

martialled, not one policeman was ever retired, and not one civilian ever faced a court of law, although many had been identified”. That was not the first of its kind. Gowon had in the past procrastinated producing his findings over the May massacres in the North, following the practice laid down by British after the Jos riots of 1945 and Kano killings of 1953. The report was never ready. According to Forsyth (1977:73), “after taking power, he dismissed the commission which consequently never sat. There was no apportionment of responsibility for the May killings, no prosecution in law of those responsible and no compensation for the victims”. Before his “justified” cry for One Nigeria, the influx of Eastern refugees had sufficiently questioned its whole meaning when a population of 1,300,000 should leave the North in misery. How can ‘One Nigeria’ be translated as an aftermath of such exodus. Who justifies this exodus, the associated pogrom, or the subsequent war in the name of unity?

The Subjective Bases of the Conflict

Both Gowon and Ojukwu justified their reasons for waging the war. How can both be correct? While Gowon was officially fighting to retain the unity of the Country as a national mandate on him, Ojukwu was defending the inalienable rights of a people who have lost all guarantees of security. Ojukwu certainly said (Because I am involved 1989:158) that he would fight as Gowon did, had he found himself at the other side of the divide. According to him, “*If I were from the north my perception of the situation would have been entirely different just as if Gowon had been from the east. In leading the war we both postured*”. The fact remains that Ojukwu was fighting a cause and not a people. He was driven by the destruction of a conservative estimate of 50,000 unarmed people from the north. Gowon concedes to this reality. In his Convocation Lecture (2015:25), he says: “I concede in all honesty, that Emeka Ojukwu could be justified in taking a stand for the defence and protection of his people in the circumstances of the country at the time. I was trying to do the same at the national level (that included them and his people) at the that time”. Echoing exactly what Ojukwu said almost 25 year ago, he writes: “*I strongly believe that if Ojukwu was (sic) in my shoes he would have done exactly the same as I did during those crucial days*”. By way of evaluation, Gowon (2015: 26) says: “We never disliked each other. We only disliked the stand and actions taken by the other”. Ojukwu (eacause I am Involved 1989:158) has for long said that he most certainly would invite Gowon to his house for lunch any day. From all indications there was a mutual reconciliation between the two war leaders before the exit of General Odumegwu Ojukwu. One, however, wonders whether all forms of the war are over as there are rivalries, oppositions and shootings reminiscent of the war days. The root of all these can be traced to the genesis of the earlier conflict, namely the Nigerian perception of justice.

The Nigerian Perception of Justice

Justice has been defined by Peschke C.H. (1978:216) as “rendering to each man or human community their own due right and attributes”. It includes the right to one’s person, to the property, which one has acquired and to one’s discoveries. The colossal insensitivity to *attributive justice* inflamed the civil war to a great extent. The concept of attributive justice was lacking in the Nigerian government that preceded the war months. The Nigerian perception of justice unfortunately prevailed. The Nigerian perception of justice is unfortunately not in line with what Ojukwu calls the “us all”

concept of justice. It is characteristically tribal or class ascribed. It is always found in the context of “us” and not “us all”. The dichotomy between “us” and “them” makes an objective concept of justice unattainable. Our perception of justice is often influenced by our territorial imperative which marginalizes the “us all” concept of justice. It is the “us all” concept of justice that will make Nigerian workers live within their salaries. It provides medical services for those who cannot travel to India or Europe for the same. The “us all” concept of justice should make the government question the Avengers’ agitations in the South. But when we feel comfortable with our portion of the national cake, then we are in the “us” camp of justice. If Nigeria had united to question the pogroms that gave rise to the conflict, the war would have neither commenced nor would have dragged to 30 months.

Recommendations

Nothing is intrinsically wrong for a recognized world force to stop belligerent nations who embark in letting blood for any political philosophy or religious belief. Something is rather wrong when warring nations die in combat only to reconcile at the expense of lives and materials, time and money. Such a World Force should be combat-ready without respecting sovereignties or the Biblical prognosis that there is time for war and time for peace (Eccl. 3:8).

Emerging nations should be allowed to surface as a way of strengthening the cause for justice. They better emerge than to be hewers of wood and fetchers of water forever under another nation.

More powerful nations should not for economic reasons stifle emerging nations on account of imminent future advantages.

Conclusion

“All wars must teach lessons. If they do not do so, they were fought in vain and those who died in them did so for naught”, says Forsyth F., *The Fist of God* (1994:623). The Nigerian Biafran war was not fought in vain. This attempt has aimed at accepting the reality of the war as it reasons why the problems leading to the war had not been attended to in order to obviate the war disasters. At determining the loopholes that provided for the commencement and continuity of the war such as the pogrom, the indifference to the Aburi opportunity and other conferences, the hasty initial attack, and the poor late attention it received all over on account of the prevalent propaganda machine. The survey is all about the situations that gave rise to the unquestioned great loss of Nigerian citizens, people’s property, and much of the military from both sides. The Nigerian military rulership closed its eyes against the pogrom and attempted a solution through the so called “Police Action” on a people already persecuted, traumatized, It is on account of this that Ojukwu (1989:179) said: “The Biafran people never declared war on Nigeria. Rather, they reacted in self defence and continued reacting.. until it was impossible to continue”. In doing this they remained justified. The world could have seen where justice truly spoke for itself. Who was in the right and who was in the wrong? Not to have foreseen this for any reason is itself unjust because Unity as a propaganda machine without any equality and freedom has no meaning. A later reconciliation of Gowon with Ojukwu has also no meaning when that has in itself not brought about the unity of Nigeria. It was unfortunate that Mr Harold Wilson, made the British Government a voluntary and total accomplice as the *Spectator Magazine* then of 31 May, 1968 lamented. My greatest worry is that the

war ended at a staggering loss of yet an unknown number on both divide even till now just for the unity of a country, not for its economic growth. When Deutschland could not unite they did not war on the other. Europe has not waged war on United Kingdom for not uniting with them. Unity could not have been sought as matter of do or die. Gowon and Ojukwu now talk on Nation Biulding that cannot benefit millions who died at the war.

Nation building must call for a united effort. All heads from all Nigerian States should be allowed an equal chance in the Nation building to obviate the “us” canker worm, a bed rock of injustice..



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Contact Email: agwajo2005@yahoo.com

Educational Practices between Bansomdejchaopraya Rajabhat University and Lipa City Colleges: A Comparative Study

Ana Malaya L. Camaligan, Bansomdejchaopraya Rajabhat University, Thailand
Sutipporn Chotranasak, International Affairs and ASEAN Network,
Bansomdejchaopraya Rajabhat University, Thailand

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Abstract

The study determined the difference between the educational practices of Lipa City Colleges (LCC) and Bansomdejchaopraya Rajabhat University (BSRU) such as their educational goals and objectives, their partnership with the community and with other schools, their services to their students, their financial resources, their facilities and laboratories, and lastly, their teachers' strategies and methodologies in teaching.

The research design used in the study was the descriptive research design. Selected administrators and students of both schools were utilized as the respondents of the study. The researcher used the total enumeration as a technique to arrive at this figure. The respondents from LCC were composed of 165 students and 39 administrators while the respondents from BSRU were composed of 52 students and 59 administrators. The researcher used the Sloven's Method, and the stratified sampling technique to arrive at the needed number of student-respondents.

Majority of the LCC respondents perceived that there is very great extent in terms of implementation of the Educational Goals and Objectives, Linkages, Students Services and Processes, Educational Economy and Teaching Strategies and Methodologies while the perception of the BSRU respondents is great extent respective to the said Educational Practices.

On the other hand, the perception of the respondents of both school in terms of implementation in their Facilities and Laboratories is a great extent.

The perceptions of the two-groups of respondents have high significant differences in terms of educational goals and objectives, linkages, student services and processes, educational economy and teaching strategies and methodologies while have significant difference in terms of facilities and laboratories.

Keywords: Educational practices, Bansomdejchaopraya Rajabhat University, Lipa City Colleges

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Introduction

Comparative education is a discipline in the Social Sciences that involves the analysis and comparison of educational systems, such as those in different countries. People in this field are interested in developing meaningful Methodologies, Strategies and Standards for education worldwide, improving educational systems and creating a framework for assessing the success of education programs and initiatives. It is designed to provide students with challenging coursework related to international and transcultural dimensions of education. It also provides advanced preparation for professional careers in a wide range of teaching, policy and evaluation, administrative, and research roles (Cortina 2008).

Educators and policymakers have become increasingly aware of the importance of understanding the educational practices of other nations for a number of reasons: (1) to assess the relative standing of their own education outcomes as an indicator of global economic competitiveness; (2) to learn from other nations' policies and educational practices in order to improve their own; and (3) to understand their own strengths and weaknesses in relation to other nations in order to identify areas of improvement.

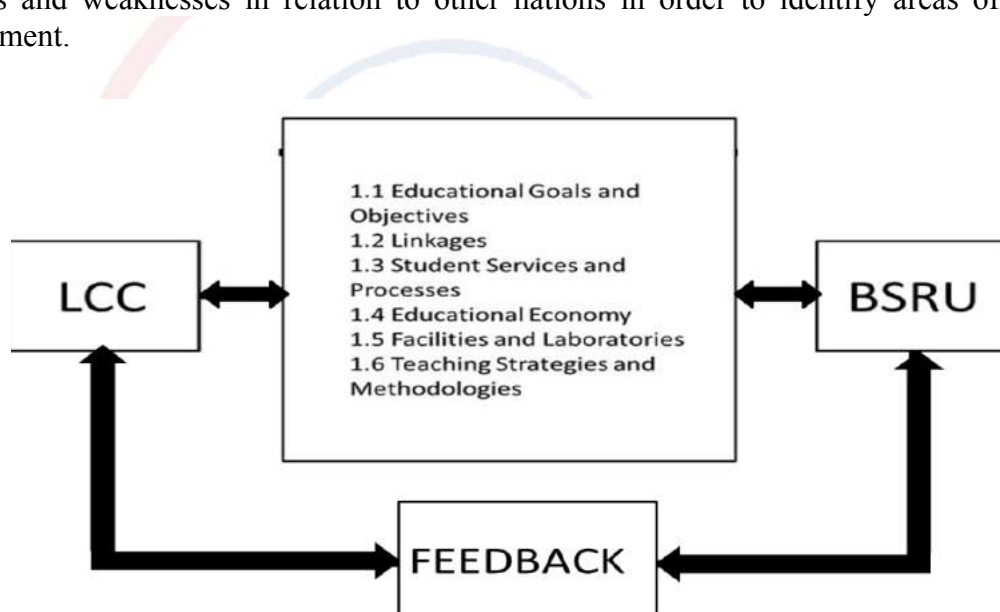


Table 1 Conceptual Framework

Research objectives

The study attempts to find out the Educational Practices between Bansomdejchaopraya Rajabhat University and Lipa City Colleges it specifically aims to answer the following research questions:

1. What is the extent of implementation of the Educational Practices of the two schools in terms of: Educational Goals and Objectives, Linkages, Student Services and Processes, Educational Economy, Facilities and Laboratories, and Teaching Strategies and Methodologies?

2. Is there a difference on the educational practices of two schools within the aforementioned areas?
3. What educational practices from the two schools may be adopted for further improvement?

Research Methodology

The purpose of this study is to identify which of the Educational Practices being implemented by the two schools may be adopted by both of them for their further improvement. In order to achieve this purpose, the researchers use the quantitative research design.

1 Research Design

It is appropriate to use the quantitative design because it aims to determine the relationship between one thing and another in a population. In addition, it is a design which can statistically measure and evaluate the reactions of a great number of people through a limited set of questions and standardized answer categories. Through the use of such design, more accurate results will be gathered and the hypothesis of the researchers will be answered accurately.

Quantitative research is a reality based on objectivity. Descriptive method is a type of research that assessed an existing condition pertaining to the nature of a group of persons, a number of objects or class of events. Its scientific process began with the description, based on observation, of an event or events, from which theories may later be developed to explain the observations. In psychology, techniques used to describe behavior include case studies, surveys, naturalistic observation, interviews, and psychological test. This method will help the researchers find out the extent of implementation of the Educational Practices between LCC and BSRU.

In the researchers' viewpoint, the quantitative research design and method is appropriate to be used in their study as it will enable them to gather the perspectives of their respondents on specific categories regarding the present study. Though the said research design is limited only to the questions provided by the researchers, it can yet reveal precise and accurate results. It is appropriate to use such design in the said study because it will enable the researchers in gathering data easily and also enable the respondents in answering the questionnaire provided to them at a short period of time.

2 Population

The respondents of the study were the students and the administrators of Lipa City Colleges and Bansomdejchaopraya Rajabhat University from SY 2014-2015. The research design used in the study was the descriptive research design.

The respondents from LCC were composed of 165 students and 39 administrators while the respondents from BSRU were composed of 52 students and 59 administrators. The researcher used the Sloven's Method, and the stratified sampling technique to arrive at the needed number of student-respondents.

Institution	Total population	% of error	Students	Administration
LCC	2, 210	7.5%	165	39
BSRU	22, 646	7.5%	176	59

Table 2 Student-respondents

3 Research Instrument

The instrument used in this study was a survey questionnaire aligned with the objectives of the research work. The questionnaire was divided into six parts about the educational practices of the two schools. The six parts or educational practices of the survey questionnaire are Educational Goals and Objectives, Linkages, Student Services and Processes, Educational Economy, Facilities and Laboratories, and Teaching Strategies and Methodologies. Since the respondents from BSRU are more familiar in their language, the survey questionnaire which was written in the English language was translated into the Thai language for more precise response.

4 Data Gathering Procedure

Following the Memorandum of Understanding (MOU) between BSRU and LCC is the Memorandum of Agreement (MOA) wherein research agenda were drafted and agreed upon by the Research Directors of LCC and BSRU. The researchers then sent a formal letter to both institution directors asking their permission and approval to conduct a survey among their students and administrators who served as their respondents. The respondents from LCC and BSRU were surveyed by the researchers of the study.

The data gathered were placed in the tables with complete number and title to identify the content of a particular illustration. The arrangement of the data in the table facilitated computation or analysis and interpretation. The researchers used the following tools:

1. Frequency Distribution. Data were presented in frequency form to show the distribution of the responses from the respondents in a particular question.
2. Ranking. This was used to establish the order of responses of the respondents and to determine the position of the significance of each item. The ranks were based on the weighted mean and were scored in a descending order of magnitude, where the highest mean was ranked 1, the second highest was ranked 2, so on and so forth.
3. Weighted Mean. This was used to determine the extent of implementation of the different educational practices of the two schools. The rating was categorized into the very great extent, great extent, moderate extent, less extent, no extent.
4. T-test. This was used to determine the difference between the educational practices between BSRU and LCC.

Research Results

Based on the data gathered, the following are the important findings of the study.

1. Extent of implementation of the Educational Practices of the LCC and BSRU in terms of:

1.1. Educational Goals and Objectives

Based on the result of the study, most of the respondents from LCC perceived that there is a very great extent in the implementation of the educational goals and objectives in their school while the respondents from BSRU perceived that there is only a great extent in the implementation of it in their school.

Extent of Implementation of the Educational Practices of BSRU and LCC In Terms of Educational Goals and Objectives

Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. The institution has stated its vision, mission, goals, objectives, or values clearly.	4.04	GE	1	4.61	VGE	1
2. The students and staffs know and understand the goals and objectives of the school.	3.74	GE	5	4.39	VGE	4
3. The Academic and Non-Academic program is aligned with the overall institutional mission and vision	3.84	GE	4	4.23	VGE	6
4. The institution clearly specifies the goals and objectives of each program	3.93	GE	3	4.55	VGE	2
5. The institution directly describes what the students will be able to do upon the completion of the course	3.99	GE	2	4.25	VGE	5
6. Expert peers or professional bodies review the relevance and quality of school policies and plans	3.72	GE	6	4.41	VGE	3
Composite Mean	3.88	GE		4.41	VGE	

Legend: VGE = Very Great Extent

GE = Great Extent

R = Rank

WM = Weighted Mean

VI = Verbal Interpretation

Table 3 In terms of educational Goals and Objectives

1.2. Linkages

The result showed that there is very great extent in terms of implementation of linkages of LCC especially in the perception of “The institution accommodates international programs of different cultures”, “The institution has good partnerships with other educational sub-sectors to enhance the quality of education in the country

and region”, “The institution has established linkages to promote international partnerships”, “The institution disseminates information through engagement activities to the local community”, “The institution has a policy and procedure in place for engaging with the local community or society in general”, and “Students are required to engage with communities through their academic work” while there is only great extent in terms of “The institution encourages departments and staff to develop and implement strategies for community engagement”, “The institution makes its facilities available (where possible) to the local community in support of community and socio-economic development activities” and “The institution offers international exchange programs to their students”.

Meanwhile, the respondents of BSRU perceive that there is great extent in all perspective about the implementation of their school in terms of Linkages.



Extent of Implementation of the Educational Practices of BSRU and LCC In Terms of Linkages

Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. The institution has a policy and procedure in place for engaging with the local community or society in general	3.78	GE	6	4.26	VGE	6
2. The institution encourages departments and staff to develop and implement strategies for community engagement	3.83	GE	4	4.16	GE	7.5
3. Students are required to engage with communities through their academic work	3.81	GE	5	4.67	VGE	1
4. The institution disseminates information through engagement activities to the local community	3.76	GE	7	4.55	VGE	2
5. The institution makes its facilities available (where possible) to the local community in support of community and socio-economic development activities	3.75	GE	8	4.16	GE	7.5
6. The institution has established linkages to promote international partnerships	3.91	GE	3	4.37	VGE	4
7. The institution has good partnerships with other educational sub-sectors to enhance the quality of education in the country and region	3.92	GE	2	4.48	VGE	3
8. The institution offers international exchange programs to their students	4.00	GE	1	4.15	GE	9
9. The institution accommodates international programs of different cultures	3.65	GE	9	4.36	VGE	5
Composite Mean	3.82	GE		4.35	VGE	

Legend: VGE = Very Great Extent
GE = Great Extent
R = Rank

WM = Weighted Mean
VI = Verbal Interpretation

Table 4 In terms of Linkages

1.3. Student Services and Processes

The LCC-respondents assessment in terms of Student Services and Processes, the item items “The staff at the on-campus health center is a registered health physician” and “The institution exposes students to varied activities for the development of their

habits, abilities, skills, and right attitude”, “The institution has developed quality assurance policies and procedures ensuring that appropriate safety measures for the students are in place” were all rated to the very great extent. Meanwhile, the three least items were on “The institution provides appropriate number of classrooms among the students making each room conducive to learning”, “The institution provides technology-oriented classrooms among the students” and “The institution provides sufficient learning/ studying area for students” were all assessed to the great extent.

On the other hand, the respondents of BSRU assessed all items to the great extent and their assessments in 16 perceptions are consistent.



**Extent of Implementation of the Educational Practices of BSRU and LCC
In Terms of Students Services and Processes**

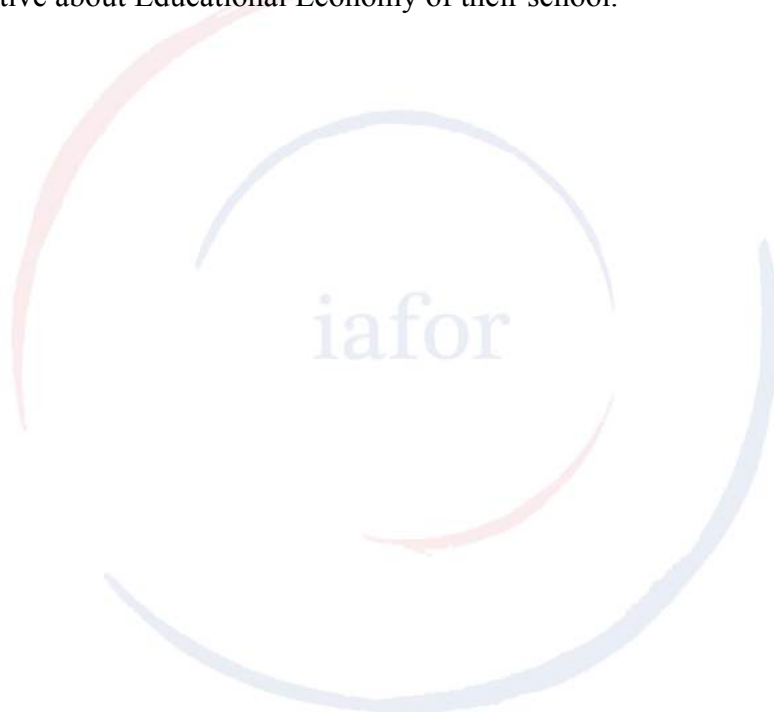
Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. Student receives services, including academic support and counseling services	3.94	GE	4.5	4.18	GE	10
2. The institution sees to it that the facilities are well managed and well maintained	3.80	GE	10.5	4.18	GE	10
3. The institution allows students to access available computer facility and laboratory	4.03	GE	1	4.18	GE	10
4. The institution provides sufficient learning/ studying area for students	3.85	GE	7	3.78	GE	16
5. The institution provides an up-to-date library to support the academic learning needs of the students	3.99	GE	2	4.01	GE	12
6. The resources that the students need from the university's library are easy to obtain	3.94	GE	4.5	4.37	VGE	7
7. The institution has developed quality assurance policies and procedures ensuring that appropriate safety measures for the students are in place	3.89	GE	6	4.59	VGE	3
8. The staff at the on-campus health center is a registered health physician	3.65	GE	13.5	4.60	VGE	1.5
9. The institution's health center has the facilities to ensure that they provide and support the right nutritional needs of its students	3.56	GE	16	3.94	GE	13
10. The institution provides and posts specific steps to follow for the student's admission processes	3.60	GE	15	4.52	VGE	5
11. The institution provides before or on time announcements to the students through posters or through online communications	3.70	GE	12	4.55	VGE	4
12. In the sense of religious phase, the institution provides a place with ambiance for comfort and reflection which will help them develop emotionally and spiritually	3.65	GE	13.5	4.35	VGE	8
13. The school provides students different trainings and activities on leadership and fellowship	3.80	GE	10.5	4.44	VGE	6
14. The institution exposes students to varied activities for the development of their habits, abilities, skills, and right attitude	3.95	GE	3	4.60	VGE	1.5

Table 5 In terms of Students Services and Processes

1.4. Educational Economy

LCC-respondents rated the item “The institution provides financial support to deserving students (institutional bursaries and/or scholarships)”, “Information about financial aid and criteria for its allocation is provided to students and other stakeholders” and “Clearly specified budgetary procedures are in place to ensure allocation of resources reflects the vision, mission and goals of the institution” to the very great extent. On the other hand, the items “The institution has access to sufficient financial resources to achieve goals in line with its budget and student unit cost”, “The institution publishes income and expenditure statements” and “The institution allocates sufficient funds to support different activities” have respectively similar ratings of to the great extent.

Meanwhile, the respondents of BSRU adjectively rated as to the great extent all the said perspective about Educational Economy of their school.



**Extent of Implementation of the Educational Practices of BSRU and LCC
In Terms of Educational Economy**

Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. The institution has access to sufficient financial resources to achieve goals in line with its budget and student unit cost	3.63	GE	3.5	4.07	GE	4
2. Clearly specified budgetary procedures are in place to ensure allocation of resources reflects the vision, mission and goals of the institution	3.60	GE	5	4.21	VGE	3
3. The institution provides financial support to deserving students (institutional bursaries and/or scholarships)	3.79	GE	1	4.76	VGE	1
4. Information about financial aid and criteria for its allocation is provided to students and other stakeholders	3.74	GE	2	4.34	VGE	2
5. The institution publishes income and expenditure statements	3.59	GE	6	3.99	GE	5
6. The institution allocates sufficient funds to support different activities	3.63	GE	3.5	3.85	GE	6
Composite Mean	3.66	GE		4.20	VGE	

Legend: VGE = Very Great Extent
GE = Great Extent
R = Rank

WM = Weighted Mean
VI = Verbal Interpretation

Table 6 In terms of Educational economy

1.5. Facilities and Laboratories

The LCC-respondents assessed the library and clinic as to the very great extent while they rated the sports and recreational facilities, language laboratories and rest as to the great extent. And the least was on canteen as to the moderate extent.

On the other hand, the result of the study showed that the library, classrooms, and staff offices have ratings of to the great extent for the respondents from BSRU. On the contrary, restrooms, student lounge and canteen rated as to the moderate extent.

**Extent of Implementation of the Educational Practices of BSRU and LCC
In Terms of Facilities and Laboratories**

Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. Classrooms	3.90	GE	2	3.62	GE	7.5
2. Restrooms	3.32	ME	9.5	3.53	GE	10
3. Canteen	3.27	ME	11	3.29	ME	11
4. Library	4.09	GE	1	4.24	VGE	1
5. Students Lounge	3.32	ME	9.5	3.62	GE	7.5
6. Clinic	3.55	GE	4	4.23	VGE	2
7. Audio-Visual Rooms	3.49	GE	6	4.17	GE	4
8. Science Laboratories	3.47	GE	7	3.68	GE	6
9. Language Laboratories	3.51	GE	5	3.60	GE	9
10. Staff Offices	3.83	GE	3	4.14	GE	5
11. Sports and Recreational Facilities	3.41	GE	8	4.18	GE	3
Composite Mean	3.56	GE		3.85	GE	

Legend: VGE = Very Great Extent
VI = Verbal Interpretation

WM = Weighted Mean
ME = Moderate Extent

GE = Great Extent
R = Rank

Table 7 In terms of Facilities and Laboratories

1.6. Teaching Strategies and Methodologies

The respondents from LCC, the, “Employ variety of teaching strategies and methodologies to develop the multiple intelligences of students” and “Diverse teaching aids and materials are utilized by the teacher to arouse creative thinking of students”, “Teachers are using innovative teaching and learning materials for their students” and “Teachers provide the students with profound understanding of the subject matter being taught” rated as to the very great extent. Meanwhile, the least, on “Staff teaching on the program has the appropriate type and level of qualification”, “Student progress is monitored throughout the program and feedback is provided to them” and “A clear strategy is in place to identify the learning materials needed to support program delivery” was rated as to the great extent.

For the respondents from BSRU, the item “Teachers motivate students to engage actively in learning activities”, “Staff teaching on the program has the appropriate type and level of qualification” and “The teaching strategies have been designed with the purpose of engaging students both intellectually, ethically and practically” were

all described as to the great extent. On the other hand, ranked 15th was on “Teachers give assignments that strengthen the skills and knowledge of their students” and also an interpretation of to the great extent. On contrary, “Employ variety of teaching strategies and methodologies to develop the multiple intelligences of students” and “Teaching is based on clear learning outcomes which are consistent with program and course aims” interpreted of to the moderate extent.



**Extent of Implementation of the Educational Practices of BSRU and LCC in
Terms of Teaching Strategies and Methodologies**

Items	BSRU			LCC		
	WM	VI	R	WM	VI	R
1. Staff teaching on the program has the appropriate type and level of qualification	3.88	GE	2	4.32	VGE	15.5
2. Teaching is based on clear learning outcomes which are consistent with program and course aims	3.11	ME	17	4.42	VGE	8
3. A clear strategy is in place to identify the learning materials needed to support program delivery	3.52	GE	9.5	4.00	GE	17
4. The teaching strategies have been designed with the purpose of engaging students both intellectually, ethically and practically	3.85	GE	3	4.57	VGE	5
5. Employ variety of teaching strategies and methodologies to develop the multiple intelligence of students	3.38	ME	16	4.64	VGE	1
6. Diverse teaching aids and materials are utilized by the teacher to arouse creative thinking of students	3.57	GE	8	4.63	VGE	2
7. Learning materials have been clearly presented in line to its learning aims	3.50	GE	11	4.37	VGE	14
8. Teachers are using innovative teaching and learning materials for their students	3.52	GE	9.5	4.61	VGE	3.5
9. Student progress is monitored throughout the program and feedback is provided to them	3.49	GE	12.5	4.32	VGE	15.5
10. Teachers motivate students to engage actively in learning activities	3.99	GE	1	4.41	VGE	9
11. Teachers give assignments that strengthen the skills and knowledge of their students	3.45	GE	15	4.40	VGE	11
12. Teachers connect the subject to their daily life	3.72	GE	6.5	4.51	VGE	7
13. Questions stimulate higher order thinking skills	3.74	GE	5	4.40	VGE	11
14. Assessment is used as an integral part of the teaching and learning process and seeks to ensure that students have mastered specific outcomes	3.72	GE	6.5	4.40	VGE	11
15. Teaching has direct and smooth transitions and continuity throughout the day	3.49	GE	12.5	4.24	VGE	

Table 8 In terms of Teaching strategies and methodologies

2. Difference on the educational practices of two institutions within the aforementioned areas.

The data showed that the computed t-values for educational goals and objectives, linkages, students' services and processes, educational economy, teaching strategies and methodologies exceeded both the critical values at 0.05 and 0.01 levels of significance with the indicated degrees of freedoms, thus rejecting the null hypothesis.

These safely implied that the perceptions of the two groups of respondents have high significant differences in terms of educational goals and objectives, linkages, student services and processes, educational economy and teaching strategies and methodologies

In addition, the computed t-value for facilities and laboratories exceeded only the critical t-value at 0.05 levels of significance with the indicated degrees of freedom thus rejecting the null hypothesis. This safely concluded that the perceptions of the two groups of respondents in terms of facilities and laboratories have a significant difference.

Difference on the Educational Practices of BSRU and LCC on the Aforementioned Variables

Variables	Mean		Diff.	df	LS	Crit. t-value	T-value	Decision	Int.
	BSRU	LCC							
1. Educational Goals and Objectives	3.88	4.41	-0.53	10	0.05 0.01	1.812 2.764	-6.386	Reject Ho	HS
2. Linkages	3.82	4.35	-0.53	16	0.05 0.01	1.746 2.583	-7.465	Reject Ho	HS
3. Student Services and Processes	3.81	4.25	-0.44	30	0.05 0.01	1.697 2.457	-5.432	Reject Ho	HS
4. Educational Economy	3.66	4.20	-0.54	10	0.05 0.01	1.812 2.764	-4.000	Reject Ho	HS
5. Facilities and Laboratories	3.56	3.85	-0.29	20	0.05 0.01	1.725 2.528	-2.197	Reject Ho	S
6. Teaching Strategies and Methodologies	3.60	4.43	-0.83	32	0.05 0.01	1.694 2.454	-12.388	Reject Ho	HS

Table 9

Conclusions

From the different findings of the study, the following conclusions were drawn:

1. Majority of the LCC respondents perceive that there is very great extent in terms of implementation of the Educational Goals and Objectives, Linkages, Students Services and Processes, Educational Economy and Teaching Strategies and Methodologies while the perception of the BSRU respondents is great extent respective to the said Educational Practices. On the other hand, the perception of the respondents of both school in terms of implementation in their Facilities and Laboratories is a great extent.
2. The perceptions of the two groups of respondents have high significant differences in terms of educational goals and objectives, linkages, student services and processes, educational economy, and teaching strategies and methodologies except in terms of facilities and laboratories which have a result of significant difference.
3. There were different educational practices that could be adopted of LCC from BSRU based on the findings such as thorough discussion of the school's goals and objectives among the students, offer more international exchange, equipped the school with computer laboratory and allow students to use them, allocates sufficient funds to support the activities of students, provide conducive studying area for the students and motivate students in engaging actively in learning activities.

Likewise, BSRU could also some educational practices that could be adopted from LCC such as conducting orientation programs about the school's goals and objectives, perform extension programs within the community, include different activities in the teaching process, offer scholarship programs to the students through establishing relationship with other private and public individuals and groups, provide appropriate number of classrooms for the students, and lastly, employ variety of teaching strategies and methodologies inside and outside the classroom.

Variables	Mean	
	BSRU	LCC
1. Educational Goals and Objectives	3.88	4.41
2. Linkages	3.82	4.35
3. Student Services and Processes	3.81	4.25
4. Educational Economy	3.66	4.20
5. Facilities and Laboratories	3.56	3.85
6. Teaching Strategies and Methodologies	3.60	4.43

Table 10

Recommendations

1. The Administrators and teachers should align the non-academic and academic program with the overall institutional vision and mission. Each goal and objectives of each Department would suffice the institutional vision and mission through reviewing

handbooks and make some changes for the school have a great extent of implementation of it.

2. Experts must review the relevance and quality of learning achieved by the students through the assessment of students learning and analysis of the learning outcomes. The major examination is taken by and National Achievement of the students may use as the basis of analysis.

3. The institution leaders should introduce some international programs according to its level that will catch the interest of their students. The teachers must also give an equal opportunities to all students to join the international exchange programs and give an orientation that explain clearly its purposes and importance of the program.

4. The school facilities like restroom, canteen, and student's lounge also need to be considered in meeting the need of students. Administrators must also improve it to be convenient by the extent implementation of maintenance into it. In addition, the school must have an appropriate and proper implementation of the program for the improvement of the said facilities considering that these were the least item in findings of the study.

5. Teachers must attended different seminars about teaching strategies and methodologies for them to have a clearer strategy in teaching to identify what learning materials will be needed in supporting the delivery of the program.

6. Teachers must have clearer learning outcomes for the students to know what they will achieve at the end of the course through having a deeper discussion of these outcomes before the discussions. It may done also through the KWL chart which is what students know, what the students want to know and what students learned.

7. The administrators and students of BSRU must perform more quantitative researches for them to be more inclined and more accustomed to it.

8. Other related studies should be conducted in line with the use of the same perspective in wider scope to see its reliability and applicability.

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Doris Salcedo: Parameters of “Political Commitment” in Colombia¹

Diana Isabel Torres Silva, North Carolina State University, USA

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¹ This essay is part of a current research work on the art and politics of Doris Salcedo.

Doris Salcedo is a sculptor-installation artist, a “maker of objects” - as she likes to think of herself- and, internationally, she is probably the most widely recognized artist in the history of Colombian visual art. Some would say that she is the most prestigious Latin American artist of the day (Ruiz, J, 2015, November 28). This can be appreciated in the retrospectives which the Chicago Museum of Contemporary Art and New York's Guggenheim Museum mounted of her work in 2015, and a third which is currently being shown at the Pérez Art Museum in Miami. At the same time, there is an installation which she will inaugurate in 2017 for the Reina Sofia Museum in Madrid, to honor the memory of those who have died drowning in their attempts to reach the coasts of Europe. All of this confirms that she is at the pinnacle of her artistic career.

A brief look at that career shows that while she has not exhibited much in galleries or museums in Colombia (Luis Angel Arango, 1994, Garcés-Velásquez, 1989, Casa de la Moneda, 1985), her work has been shown in many major venues elsewhere. In Britain, Salcedo is best known for her work *Shibboleth*, a controversial intervention in the form of an enormous crack in the ground, mounted along the entire Turbine Hall of the Tate Modern which was displayed for several months in 2007-2008. She has also had exhibitions in the Tate Gallery (1999), in the Rivoli Castle in Turin (2005) and in the University Museum of Contemporary Art in Mexico City (2011), amongst others. In 2014, she won the ninth Hiroshima Art prize at the Hiroshima City Museum of Conceptual Art, and before that she received the Velazquez Prize of the Visual Arts, awarded by the Spanish Ministry of Culture (2010), and a number of other distinctions.

Salcedo was born in Bogota, Colombia, and still lives and works there. She believes that her work is politically and socially committed. "Art in itself is always political, because it is always opening up unknown ways, unknown spaces, and art is also notably ideological, so it is always for or against the establishment" (Razón Pública, 2013, April 4). According to Salcedo, the theme of her work is war conflict and its intrinsic violence. She says (quote)“I take on, with full responsibility, the theme of violence and war. I don't think that in my work this theme develops in an evolutionary way.” (Princenthal, Bausualdo & Huyssen, 2000, p.140). In this context, Salcedo is interested in the point of view of the victims “My works are for the victims of violence. I try to be a witness of the witness. I look for an intimate proximity with the victims of violence that allows me to stand in for them” (Princenthal et al., 2000, pp. 140-141). Although she has set down her roots in Colombia, her work has no intention of being parochial: “When I take the case of Colombia, I do so because that is the reality that I know best... I do not speak of the violence in Colombia from a nationalist perspective.” (Princenthal et al., 2000, p. 142).

My research, still in progress, will try to show how Salcedo's artwork by the combination of stereotyped symbols seems to awaken emotional reactions of empathy and dejection in the viewer due to the grief and death of the victims of violence. It also shows an emotional and un-transcendental “political commitment” that rather than de-ideologizing, helps to perpetuate the ruling capitalist ideology. It does not go deeply into the historical causes underlying that grief. It is content with a superficial approach which catches viewers' emotions relatively easy but does not turn these emotions into action.

In advance on the mentioned research this essay will begin, first, with a brief look at the primary political intention of Salcedo's art and the way it converges with the Colombian "New Theatre", close to Brecht's Marxism. Second, it will analyze one of the first series of sculptures by Salcedo, *Untitled* (1995-2008), trying to show how, while this series of sculptures could be interpreted as an allusion to the suffering of the victims of Colombian political violence, they might equally suggest that underlying historical causes of that violence are unchangeable. In this way, Salcedo's work would contradict the de-ideologizing intentions the artist herself expresses.

1. "New Theatre" and Political Intentions in Salcedo's Work

Salcedo believes that art in itself is political, and its intention, to the extent that it makes some hidden content visible, might potentially transform the conditions of life of the viewer. That is, that art is aimed to strip the viewers of ideologies. In fact, she states: "Art is always linked to politics, whether or not that is explicit in a work, because what art does is to open spaces and expand them, so that people can see, say, exist, do, be seen and live a full life" (El Espectador.com, 2010, May). This viewpoint converges with Brecht's thoughts about the theater's need for liberation and transformation of reality, he says: "Our spectators not only have to listen to the way in which Prometheus is bound in chains, but also we have to be active in the pleasure of freeing him" (1972, p.7) and seems to reveal an aspect which has been little analyzed in Salcedo's work, and one that could have defined her artistic career. In effect, Salcedo was to make it explicit in an interview published in her catalogue in 2000, that before she dedicated herself to sculpture, she was interested in the Colombian Theatre of the 1970s (strongly influenced by Brecht), and indeed, that for a time she came to work in stage set design. That experience, mentioned almost in passing, might seem to be a turning point at the start of her artistic development, and might have determined her need to connect the performing arts and critical analysis in her own work:

"I had an extremely thorough training in painting - which I think comes through clearly when you see the surfaces of my works - but I was also interested in theatre. I worked for a short time designing stage sets. It was in the Colombian theater of that time, with its political overtones, that my interests in arts and politics came together; however, this engagement with theatre was just a brief interlude" (Princenthal et al., 2000, p. 8).

At about the time that Salcedo says that she was designing stage sets, the strongest movement in Colombian theatre was "New Theatre", which had a manifestly political commitment. Arising on the backdrop and context of the Cuban Revolution and in line with Brecht's epic theatre, "New Theatre" aimed to strip the audience of ideologies and allow the opportunity to reflect on the hidden political and social contradictions behind the official versions; to generate a transforming social awareness among intellectuals and proletarians. Therefore, it is quite possible to think that, at least at the beginning, Salcedo's work was influenced by "New Theatre" and its transforming intentions close to Marxist thought. How far she went with them is something that we will try to analyze in the next topic.

2. Analysis of Salcedo's First Works. Household Furniture Sculptures, *Untitled* (1995-2008)

With some variations, Doris Salcedo's work is seen as a series of personal reinterpretations of household furniture, things which are usually found in the home. Salcedo takes a piece of furniture out of this plane, and invites it to be a fundamental part of her artistic language. However, it is not any random, old piece of furniture. The piece she selects is not industrial; it's made of wood, the raw material that shares its organic character with the human body (Princenthal et al., 2000 p. 72. Salcedo takes pleasure in symbolic materials since her time in contact with Beuys, (Princenthal et al., 2000, p.10). From certain points of view, the furniture that she selects is "classical", and from others "démodé". In Colombia, wardrobes are no longer part of a modern home, they have been replaced by "closets"; they survive today in period houses, farmhouses and country villages where the modern world has not finally ousted them. They are a kind of furniture threatened by extinction. They are pieces that are 'on their way out'; a presence that suggests the past.

Conceptually, a wardrobe is an empty space, intended to be occupied constantly by intimate objects which are discreetly arranged and disarranged inside them, hidden behind something; out of the sight of others. Symbolically, it is a space of the Intimate. Ideologically, it is a space of Private Property. We can only cross the threshold of a wardrobe with proper authorization; otherwise, we are committing some sort of half- (or even, wholly) criminal act, disrespectful of a frontier: the frontier of the intimate, and the territory of private property. The wardrobe belongs to the home, and within that home, to one's own room. It is a space of the intimate-within-the-intimate. It contains the greater part of the material life of the individual, what belongs to him/her, what identifies him/her, what he or her is made of. Clothing, shoes: memories. If we take the wardrobe out of this setting and put it in a public space is, in itself, a violation of its nature. Salcedo does this in her early works. Her *Untitled* (1992-1988) is a series of wardrobes, overlapping in different ways. The timid wooden wardrobe, meant to be used in intimacy, and to be a place occupied by intimacy, is exposed to public view. However, the human gaze is unable to penetrate it. Salcedo made it her aim to fill its empty spaces, destined for intimate things, with concrete things – precisely, with concrete. What it used to treasure now remains forever hidden, trapped, frozen in time. It can no longer be filled up with other things. It has lost its adaptability to be used. It has lost its functions. It has become a fetish of a fetish, in Marxist terms, of what it used to be, and become mummified for all time. Here and there, that concrete allows us to see scraps of cloth of intimate things. Here we recognize the person who "lived in" it and simultaneously, the person who can no longer live in it ever again. The wardrobe suggests the solidified presence of the *somebody* that it evokes. A *somebody* whose adaptability has also been frozen and mummified forever, a corpse. Salcedo would say that this *somebody* was a victim of violence, just like the wardrobe violated by being made public and being weighed down by cement.

Those who could see the wardrobes all together in Carnegie International in Pittsburgh (1995) thought that they were uncomfortable, or even distressing, "suffocating", "tortured objects", and associated them with people who had disappeared violently. According to Colombian scholar Margarita Malagón international critics referred to Salcedo's wardrobes as: "a series of commemorative tombs", "monuments made in the name of a silenced and

forgotten humanity", "those who were silenced in her country" (p. 172-174).



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1 *Sin Título* http://masdearte.com/dos/media/n_chicago_salcedo5.jpg

2 *Sin Título* https://wgrogan1.files.wordpress.com/2010/04/salcedo_lg.jpg

From my point of view, it is interesting, and almost disturbing, that neither the artist nor the critics perceived anything different from the furniture itself and its substitution for the victims and their survivors in the pieces of furniture analyzed up to now. The piece of furniture particularly a piece of household furniture, while it evokes the home, also makes, as mentioned, a strong evocation of private property. This is a consequence of the capitalist system, and a source of division of classes. It is what fundamentally causes suffering and exploitation of man by man. A piece of household furniture, although it keeps its value in use, also conserves the value of change. Like any other piece of goods, it synthesizes the relations of power that make it possible and simultaneously, conceals them. It retains its value in use, but it is not use that gives it its value. The value is its character as a status symbol. Not all wardrobes or closets are the same. There is no need to violate the furniture artificially, now that it has itself been violated. By cementing the pieces, Salcedo is modifying any possibility of change.

The state of affairs, and the social injustice which is concealed behind the fetish, and causes grief, cannot be modified; it is unchangeable and must remain just as it is. Her works evoke memory, and mourning of the dead, but they forget the deeper causes that caused those deaths. In an attempt to remember the dead, Salcedo condemns the living to impotence. She blocks them from reflection that could induce a social change beyond their grief. Her works suggest to the viewer that the conditions of life from which the violence came are as unchangeable as death itself.

In addition, we should note that the interpretation of Salcedo's sculptures does not seem to ask for an overly complex analysis by the viewer. The outdated pieces of furniture she chooses evoke a human being who, arriving from the past, survives precariously in the present: a memory. If that is a matter of associating that memory with grief and violence; what better way is there than subjecting pieces of furniture to a process which obviously, removes their nature: cement, disfigurement and mutation. The interpretation is simple and effective: the work induces an emotional reaction which in the end seems to converge with the intentions of culture designed for the masses. Art for the masses: emotional, entertaining, and unable to transcend and turn into effective action. Art made-to-measure from Colombia a country uninterested in deep changes that could eradicate social injustice; Art which corresponds to a First World with the remorse to shed a crocodile tear for the disappeared, for those who drowned on the coasts of Europe, for the dead on barriers across the borders; Art that may be help the First World/us to feel better with them/ourselves. To finance an artist who comes from these same peoples whom the First World guiltily wants to keep away from, seems to offer it an adequate level of grief with no consequences. This would seem to be more of a strategy for forgetting the *somebody* rather than remembering him. Not without reason, did one of the critics of Salcedo's work say with pleasure "(This is) another type of political art (...). It seeks to establish links with humanity instead of laying blame" (Malagón, M. 2010, p. 167).

Although this essay is an advance on research in progress, in conclusion, it seems, so far that while Salcedo's work arouses emotional reactions in the viewer, it also suggests that the social, political and economic substrates of violence are as unchangeable as death itself. Secondly, given that her work combines symbols relatively easy to read as emotional and un-transcendental "political commitment", it seems to fit in with the capitalist ideology that underpins the international art circuit. All in all and contrary to the primary intentions the artist herself expresses, her work, rather than de-ideologizing, actually is part of and helps to perpetuate capitalist ideology.

It remains for us to analyze whether the same phenomena reappear in Salcedo's subsequent works and if they do, how and why this sort of "political" art follows historical patterns from which it arises and shows itself unable to turn into effective action.

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Illustrating Justice between Literal Representation and Visual Metaphor

Amany Ismail, University of Alexandria, Egypt

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Abstract

Artists have been representing justice as an abstract concept for long centuries, revealing and interpreting its comprehensive meaning through illustrations, taking different forms: as a visual documentary for a situation though treated as a historical evidence, or visual commentary expressing an opinion and treated like an evidence of a special point of an artist view or just as a kind of evidence in a vivid entertaining way. This paper aims to trace the historical development of artistic depictions illustrating justice through two illustrative styles: First literal representation that depict real conditions with a degree of simplification, abstraction, and idealization including courtroom sketch that convey most directly the personalities and dramatic scenes of the trial work to the general public .Second visual metaphor, including editorial illustrations which may use irony and satire, through idioms and puns to encourage insights, which motivate the reader to think and analyze the drawings that need interaction between these external visual metaphors and his internal knowledge representations to interpret the latent meaning derived from the illustration . Additionally, this paper as an analytical study clarify that illustrating justice through literal representations and visual metaphors shape the reader's understanding and have significant effect to bring the imaginary picture of justice through choosing the effective compatible illustrative style to transmit the proper concept of the image of justice not only the single vision of the artist.

Keywords: Illustration, literal representation, visual metaphor

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Introduction

Mental Images representing justice as an abstract concept vary depending on our backgrounds and experiences. With some person, it is the classical representation of a female holding a pair of balance or scales in one hand and a sword in the other, with others it is the image or picture of someone doing an act of justice, or the image of a place where justice is served, or a related situation where justice takes its course.. etc... none of them is a literal representation of the abstract im-material, intellectual concept “justice” they are just substitutions, symbols, emblems of the concept. On the contrary mental images of material objects assumed to indicate justice (scales, sword, courtroom, prison, judges, witness..... are easily produced by imagination, as they are objects of senses and senses are familiar with them. They are literal images of which they aren't intended to represent, as their meaning is not in them but above or beyond, they are figures or signs for which they are assumed. So justice as a concept is abstract since it is independent of the label we assign to it and we have to be more specified to distinguish the used label from the reality that it represent. Artists characterized, symbolized, personified Justice as an abstract concept for long centuries to reveal and interpret its comprehensive meaning through different forms of illustrations. From the distinguished icon “a woman with scales and sword” to the depictions of the courtroom procedures to editorial illustrations justice is illustrated through different artistic expressive views.

The icon of justice: a brief history

The distinguished icon (image/representation) of Justice, is a woman with scales and sword, has been illustrated over history. The roots of the personification of justice balancing the scales are traced to the Egyptian goddess Ma'at, a concept linked to judgment and often shown with the image of a balance. Depictions of Ma'at included a feather alone with a pedestal or base denoting foundational importance, and a woman with an ostrich feather tucked under a band on her head. Ma'at also can be seen holding a balance or forming the centerpiece of the scales, in the Egyptian Books of the Dead. Fig (1)



Figure 1: Maat detail, the Papyrus Nodjnet, *Book of the Dead*, circa 1300 BCE.
<http://documents.law.yale.edu/representing-justice/book-dead>

Ancient Rome adopted the image of a female goddess of justice, which it called "Iustitia". Since Roman times, Iustitia has frequently been depicted carrying scales and a sword, and wearing a blindfold. Her modern iconography frequently adorns courtrooms, and conflates the attributes of several goddesses who embodied Right Rule for Greeks and Romans, blending Roman blindfolded Fortuna (fate) with Hellenistic Greek Tyche(luck), and sword-carrying Nemesis (retribution). Ma'at's female form served as a predecessor to a series of Greek and Roman goddesses (Themis, Dike, and Iustitia)," all justice-engaged and linked to ruling powers.

Moving forward in time, Justice imagery became entwined with the Catholic Church. The female figures identified as Justice can be found in Christian art from the fifth century. Those stern-gazed women did not, however, always come with scales. Rather, Medieval art frequently affixed scales to another figure, the oft-winged male St. Michael who leads souls to judgment." While the use of scales (balance) to represent judgment is shared by Babylonian, Egyptian, Greek, Roman, Jewish, and Christian texts and imagery, St. Michael formed a bridge from Egyptian eschatology across Christian imagery to the Renaissance Virtue Justice. That relationship can be seen by comparing Saint Michael Weighing a Soul, circa 1450 with the Justitia (Justice) , shown with her billowing robes, scales, and sword in a mid-sixteenth century print. Justice came in another context, a collage of four figures illustrating that she was once part of an assembly rather than a solo actor. (Resnik, Judith and Curtis Dennis E. (2010). (Resnik, Judith (2012)

Since the 15th century, Lady Justice has often been depicted wearing a blindfold. The blindfold represents objectivity, in that justice is or should be meted out objectively, without fear or favour, regardless of money, wealth, fame, power, or identity; blind justice and impartiality. Lady Justice is most often depicted with a set of scales typically suspended from her left hand, upon which she measures the strengths of a case's support and opposition She is also often seen carrying a double-edged sword in her right hand, symbolizing the power of Reason and Justice, which may be wielded either for or against any party. (Lady_Justice <https://en.wikipedia.org>.)

The European image "The Fool Blindfolding Justice". a woodcut which is one of the earliest images known to show a Justice with covered eyes attributed to Albrecht



Durer was one of more than a hundred illustrations for the book "The Ship of Fools". written by Sebastian Brant in 1494. fig(2)accompanies a chapter entitled "Quarreling and Going to Court".

Figure 2: "The Fool Blindfolding Justice" A woodcut attributed to Albrecht Durer illustrating Sebastian Brant's The Ship of Fools, printed in Basel, Switzerland.

Various hypotheses have been advanced about why the blindfold gained currency in law and how its meaning shifted over time. The once-hostile gesture of affixing a blindfold has been attributed to skepticism about law and judges in the context of both the Reformation and the Inquisition. But the Italian iconographer Cesare Ripa's (c. 1560 – 1622) *Iconologie* offered an alternative reading of covered eyes that renders positive the deliberate occlusion of sight-serving to buffer against, instead of being the source of missteps. Justice's bandaged eyes (along with her white robes) showed no stain of personal interest or of any other passion that might pervert Justice;" "thus she cannot see anything that might cause her to judge in a manner that is against reason. Or, as a 1644 Dutch edition reads: "Her eyes are bound to show that the judge, in evaluating a given case, is not tempted away from using reason. (Resnik, Judith and Curtis, Dennis E. 2010) .(Widener, Mike .2011)

The inspirational image of Justice as a virtuous goddess took commonplace in contemporary culture . But few of the weighty allegorical depictions that were ubiquitous from the fourteenth through the seventeenth centuries have come down to us. These complex images were part of a tradition called (examples of virtue) that identified acts "worthy of imitation" and therefore appropriate to display on several publication media. <http://documents.law.yale.edu/representing-justice>

Artistic depictions of justice:

The historical development of artistic depictions illustrating justice came through two illustrative styles:

First: Illustrating justice through literal representation:

Literal representation shows the highest possible degree of resemblance to its object: this degree is obtained when the representation is isomorphic to its object;when there is a one-to-one correspondence between elements of the object and elements of the representation. (McAllister James . 2013)

Courtroom sketches as literal representation depict how criminal justice is served illustrating the justice system : people , places, the stages of the proceedings, they are visual records of important trials that capture and highlight the drama and the decisions taken in a court of law. The drawings are literal, accurate, understandable, and available for immediate broadcasting both in print and on screen to illustrate the articles and reports in the printed and electronic press(newspapers ,magazines , TV and internet news.Very few courtroom sketches are reused for publishing after their first publication or broadcast except those linked to a specific news event in an ephemeral or those that attracted intense media attention in books as to offer readers global views of the famous cases being judged, or being an eyewitness view of infamous trials. (Church , Marilyn and Young Lou. 2006) (Valérie, Bouissou and others. 2016). Courtroom sketches may also be acquired by institutional archives as the National Museum of Australia the Lloyd Sealy Library at the John Jay College of Criminal Justice, the Library of Congress .(Courtroom_sketch)

<https://en.wikipedia.org/wiki/>

The role of courtroom illustrators in depicting justice

Courtroom sketch artists attend judicial proceedings as members of the public or as credentialed media depending on the venue and jurisdiction. They need to have a deep understanding of the courtroom proceedings in order to capture the essence of what is going on in the courtroom. They are either permitted to sketch proceedings while in court or create sketches from memory and notes in shorthand describing what they see after leaving the courtroom .

(Courtroom_sketch)<https://en.wikipedia.org/wiki/>

The illustrator plays the role of the artist and the journalist, grasp the image of the moment, hold it, express it and report the who, what, and where of a newsworthy trial. The illustrator capture the whole scene over a long period of time, depicting the sense and tone of the event, In the drawing the overall posture of the main players can all be represented in one interesting and effective image when a face is shown in dose detail, the details of the surrounding space may dissolve into a few lines; if an action is highlighted, then the particulars of a face may be indicated by an abbreviated shorthand. The mood of the judge , jury, lawyers , witness might be suggested: (the judge is stern, the witness is afraid, the defense lawyer is angry, the accused is bored, the prosecutor is smiling, etc). in addition to the image of the all the scene and any event takes place during the trial.Selection of detail and composition are all-important in this mode .

Often courtroom artists must compress a scene by moving key figures from the edge of the room to the center of the paper, in order to achieve the compositional impact needed for a few moments' viewing on a television screen or a panel in printed newspaper. This kind of artistic choice and selection of viewpoint is what makes the best of these drawings satisfying on a level beyond documentation. (Atkins, Ken and Writer , Staff .1979).

And although the artist is restricted to reporting the facts, he makes the best of an opportunity to select, suggest, and dramatize the composition to tell the story and convey the mood and the attitude of the moment .

For centuries, courtroom sketches were the only way to create visual information of events happening in courtrooms during a trial and how justice is applied especially when cameras and photographers weren't allowed in many courtrooms. (Rowe M. Jessica and others.1976). The courtroom illustration can either take a literal historical documents nature or an expressive caricature art.

The courtroom illustration as historical documents:

The aim of these drawings is to give a factual version of what happens during the trial and present impartially those involved documenting the application of justice and moments in history that were not captured photographically because cameras were banned from courtrooms. The artists also capture individuals' emotions in a few vivid strokes. The drawings represent the genre of reportage-style courtroom illustrations which provide visual documentation of important cases that have shaped interpretations of legislation or depict pivotal moments in criminal history.

(Library of Congress Acquires 96 High-Profile Courtroom Drawings 2016)
<https://www.loc.gov> (Martinez, Recardo 2016) (courtroom-art-sketch-or-something-more)

Historic courtroom scenes have been visually recorded by several artists for centuries but from the 16th century onwards, printing techniques as engraving and lithograph played a vital role in its diffusion : A drawing by an unknown English artist in 1586 describes a scene of the October trial of Mary, Queen of Scots, (1542 – 1587), as she enters the courtroom at Fotheringhay Castle. fig (3) In the collections of the Louvre, for example, "Galileo Devant Le Saint Office," by Robert-Fleury, shows the trial of Galileo Galilei (1564-1642) in 1633. fig (4) (M. Jessica Rowe and others.1976). Courtroom Sketching in the United States can be dated back all the way back to the Salem Witch Trials which took place between February of 1692 and May of 1693 .

Fig (5) . also representing exceptional event, like the confrontation between a judge and Henri II; a solemn ceremony like the so-called 'lit de justice' fig (6)(a-b).

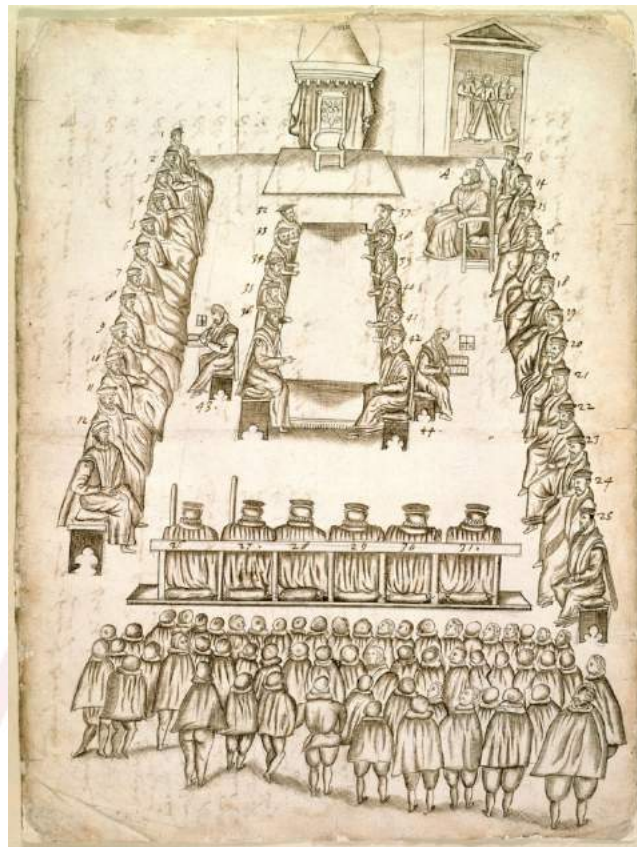


Figure 3: an illustration representing a scene of the October trial of Mary, Queen of Scots, 1586



Figure 4: an illustration representing the trial of Galileo Galilei (1633).
<https://commons.wikimedia.org/>



Figure 5: an illustration representing Salem Witch Trials which took place between February of 1692 and May of 1693

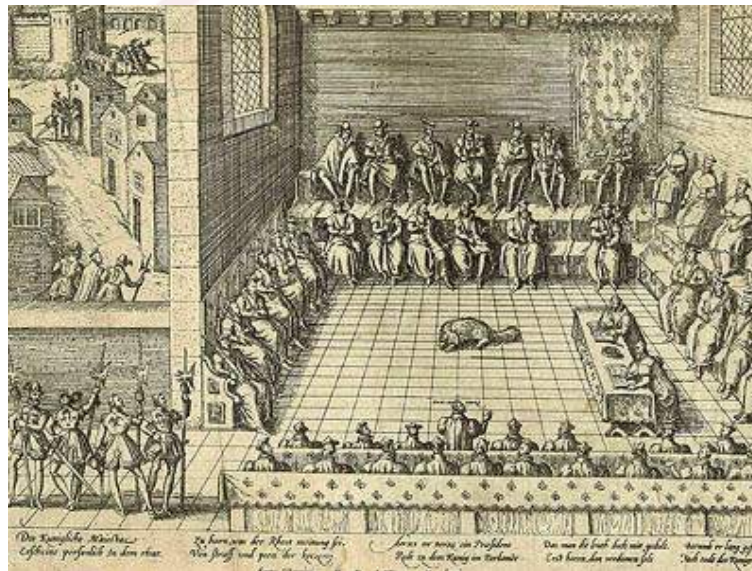


Figure 6 a: an illustration representing A Protestant Judge Faces the King of France, 1559. German version of an engraving by Perrissin and Tortorel. 1570. Engraving

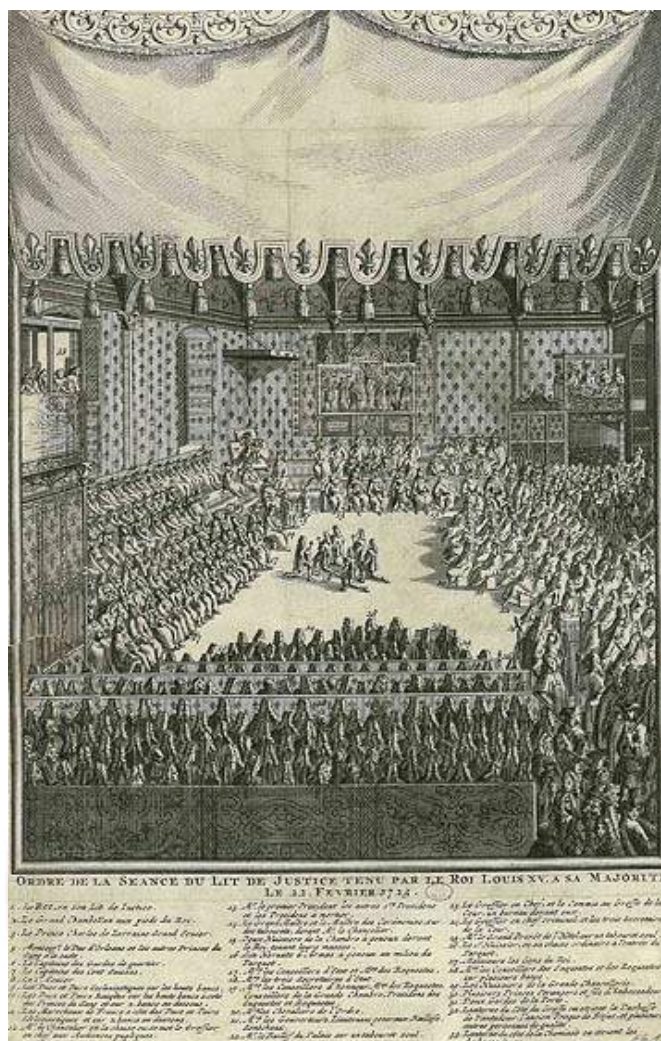


Figure 6 b: an illustration representing The "lit de justice" held by Louis XV .1723

Representing the criminal justice system which developed from the Revolution and the Napoleonic Code turned the courtroom into an authentic theatre. Artists interpreted the 'show' to the public. Their work, widely reproduced, was multiform: they produced stylized representations ;simple decorations for a text illustrated accounts consisting of one or several sketches that draw their inspiration from more than the mere narration of the facts. Fig(7)(Bouissou ,Valérie and others)

Important trials in the 19th century were represented as, "The Trial of Martha Corey", "The Trial of Mary Surratt and the Lincoln Conspirators" in 1865, and "The Impeachment Trial of Andrew Johnson" the 17th President of the United States in 1868. fig (8)

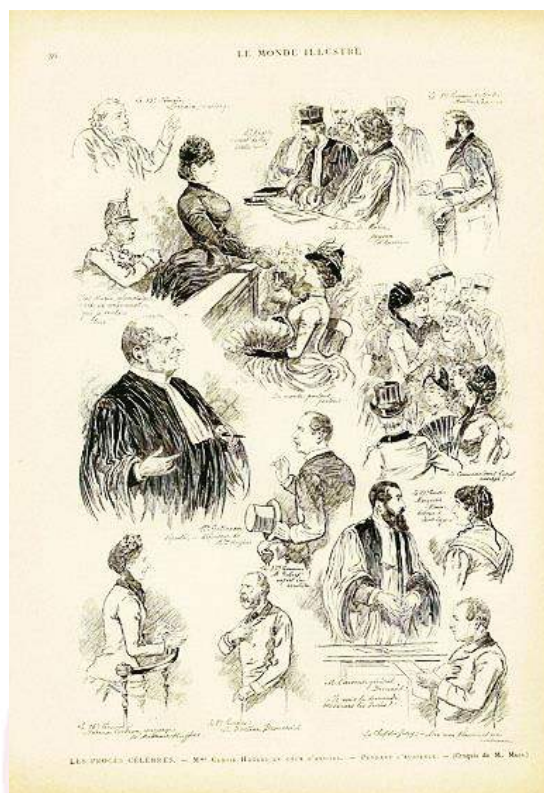


Figure 7: an illustration representing all the actors of The Trial of Mme Clovis
Hugues Le Monde illustré.1885. .



Figure 8: An illustration representing the impeachment trial of President Andrew Johnson in the Senate March 13, 1868.
traitsdejustice.bpi.

At the end of the 19th century and the beginning of the 20th, many cases impassioned public opinion and inspired artists. The trials of Zola and Dreyfus .fig (9), indissolubly associated, inspired many representations of the different actors involved: he accused, judges, lawyers, witnesses defendants . The artists revealed their postures and gestures.)(Valériem Bouissou and others .2016)



Figure 9: an illustration representing The First Dreyfus Trial.(1894)

Thus courtroom sketches were in wide use until the late 19th century. Certain courtroom sketch artists became well-known for both their skill, speed and accurate depictions of courtroom scenery and drama. For example, George Caleb Bingham and David G. Blyth are two well-known courtroom sketch artists from this period. Their works were constant features in the pages of the New York Times and other well-known publications of the time.(Why Do Courts Use Courtroom Sketch Artists? 2015)

The role of the artist as reporter continued into the 20th century with John Sloan, George Luks, Edward Shinn, and William Glackens, who worked as newspaper artists for Press. Their direct observations and of an unvarnished city life included an occasional glimpse of the courtroom scene.(Rowe , M. Jessica and others.1976)

The courtroom illustrations as an expressive artistic style

The artistic styles of the courtroom artists are diverse according to the artist vision and the constraints of time, the drawings are often sketchy. Artists can encapsulate, organize the material visually, add up a lot of things and leave out a lot more that is visually uninteresting. Some artists seeks to suggest action with quick loose strokes of a marker. depending on the used technique as a smudge of charcoal may substitute for the texture of a jacket or give the feel of space and atmosphere. or the used artistic expressive style as a tangle of lines may translate as the pattern of a dress or a sweep of hair. With only a sparse use of line, the artist is able to present anxious deliberation, an aura of dignity, or the look of tired resignation. other artists have a deliberate, more thorough, style. model the features of a face from light to dark with subtle of color. describe the solidity of forms in space, and express something of the classical confidence in the stability of the law and the honor of judicial procedure. fig(10:20) represent different artistic styles to convey the situated mood.

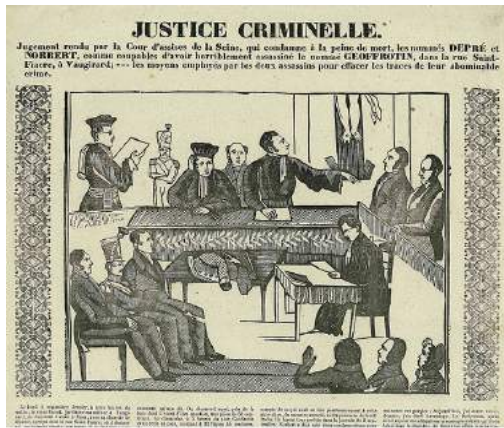


figure 10: iconic illustrative style, The Depré and Norbert Trial. 1843. Wood print, figure 11: dramatic illustrative style An Audience at the 'Théâtre des Folies-Politiques'.The 'play' refers to a trial in the Assize court .La Caricature. 21 mars 1833. Lithography. <http://traitsdejustice.bpi.fr/>



figure 12: quick sketchy illustrative style recording the moment Manson attempted to attack the judge. By Bill Robles.1970



figure 13:sketchy expressive style recording the mood figure 14:expressive illustrative style by Joseph W. Papin,



figure 15: illustration representing singer Amy Winehouse showing the judge her tiny feet in a 2009 assault trial <http://www.mirror.co.uk/>

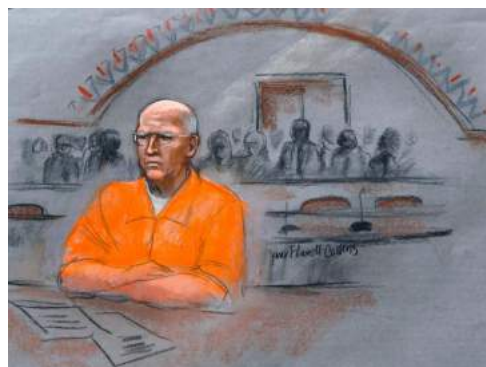


figure 16: illustration representing mobster James "Whitey" Bulger in federal court, Massachusetts 2013. <https://www.yahoo.com/news>



figure 17: illustration representing the Supreme Court in London – the highest court in the UK – during an appeal hearing by Priscilla Coleman 2013

<http://www.anorak.co.uk/>



figure 18: illustration representing "Shyne" Barrow and Anthony "Wolf" Jones, at New York Supreme Court in Manhattan. Combs, Barrow and Jones faced charges related to a shooting inside a Times Square nightclub. 2001

<http://www.nydailynews.com/>



figure 19: illustration representing King, Don trial by Ida Libby Dengrove (1985)

<http://www.josportsinc.com/>



figure 20: illustration representing Riss drawing in the Law Courts in Bordeaux. 1997

<http://traitsdejustice.bpi.fr/>

fig(10:20) represent different artistic styles to convey the situated mood, gestures and postures of the actors recorded through the trials.

some of courtroom artworks are fast sketches seems to be iconic others seems to be caricatures of people present in the courtroom, highlighting basic facial and oversimplification of others. (Martinez, Recardo. 2016)

The use of caricature is relatively rare in courtroom sketches and is often a result of features rather than of their portraits through exaggeration of some characteristics of the influence of the media diffusing the works.

The history of court caricature drawing may have started with the work of Honoré Daumier, (1801-1879) and his series of lithographs "Les Gens de Justice" in particular (1835-1848) fig (21)(22) Daumier contributed more than 800 lithographs to the Paris daily paper and he was given assignments to sketch the accused and the accusers in court trials. His most famed the "April Trials" in 1835.(Rowe ,M. Jessica and others.1976))(Valérie, Bouissou and others 2016)

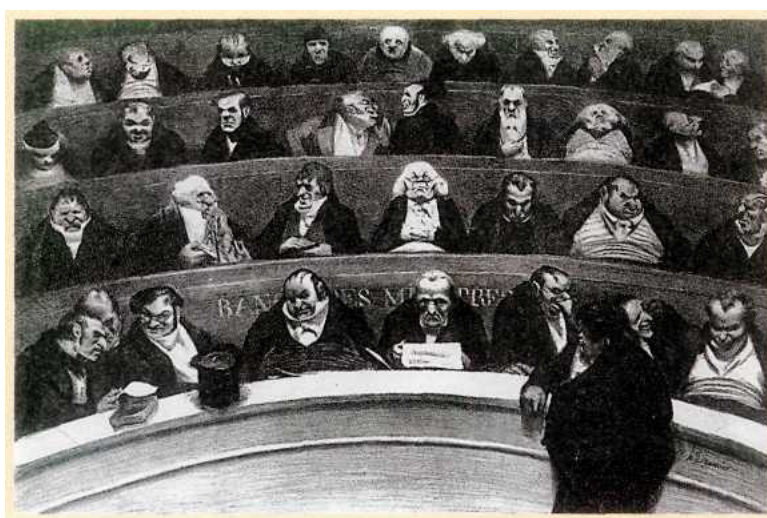


Figure 21 : an illustration(caricature) of Honore Daumier.
Legislative womb. 1834 lithograph



Figure 22: an illustration (caricature) of Honore Daumier.
<http://risuemsud.ru/>

Other artists of Daumier's times who parodied Louis-Philippe's justice, especially by denouncing the judges' dependence on the ruling classes. fig(23). The radical English publicist William Hone pulled off the most legendary coup in the history of the illustrated press in November 1831, when the court gave him the opportunity to demonstrate coram publico how a portrait of Louis-Philippe could be transformed by drawing into a pear, a symbol that was both sexually and politically connoted. Fig(24)(25).



figure 23 :an illustration representing The Trial of Freedom. 1832. Lithography

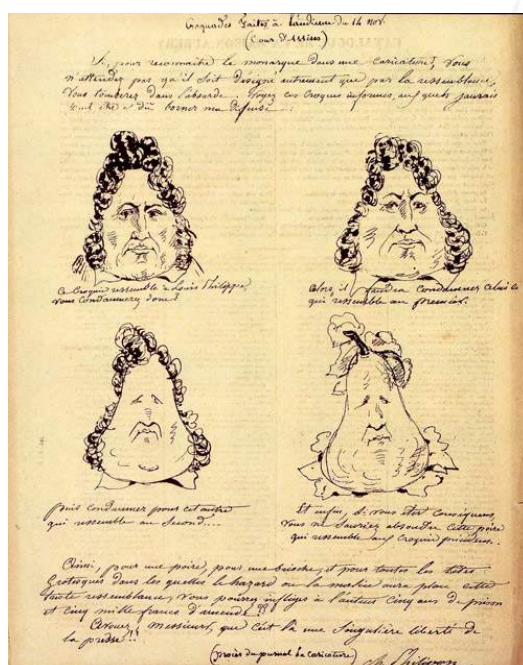


Figure 24: an illustration representing how a portrait of Louis-Philippe could be transformed by drawing into a pear



Figure (24)(25): an illustration representing how a portrait of Louis-Philippe could be transformed by drawing into a pear, Charles Philippon: The courtroom drawings. La Caricature, 1832 Le Charivari. 1834

Artists as Riss or Tignous, who work for Charlie Hebdo, a satirical publication, can stress certain features when they want to express an idea about the accused in the case they are covering. At the Belle Époque, another generation of artists with a taste for satire published in journals such as 'L'Assiette au beurre', denouncing a repressive system of justice by means of their courtroom sketches. (Roob, Alexander. 2010 Nati, Michelle 2015)(Bouissou ,Valérie and others) figs 26:29 represent examples of using caricature in courtroom sketching.



Figure (26)(27) : illustrations (caricature) representing actions in the courtroom
<https://markarmstrongillustration.com>



Figure (28)(29) illustration(caricature) representing Dutroux Trial. Soir Mag. 2004.
<http://traitsdejustice.bpi.fr/>

Courtroom sketches are still the primary mode of reporting many judicial proceedings, giving the public a glimpse of the setting, mood and reactions of the various players in a trial in various illustrative styles.

Three elements seem to govern the future of the courtroom sketch: the generalisation of the use of cameras in courts of law, by the medias or by the juridical administration itself; the place given by the medias: press, TV, Internet... to the genre; the attraction the profession can exert on artists.)(Valérie, Bouissou and others) (Friedman, David .2008)

Second :Illustrating justice through visual metaphor::

The use of figurative language to pose abstract and imaginary close to our experience is usual. The metaphor allows capturing everyday happenings and presenting them as something new, or inversely, nonsense and fantasy seem coherent and normal, to the point of identifying ourselves with characters and situations. (Prudchenko, Kate, 2016)

The generation of global metaphors, that imply formal and conceptual aspects at the same time, are capable of transmitting justice as an abstract meaning with personification, formal transgressions and interpreting everyday life situations. Metaphor works to substitute some conceptual dimensions for others, this subjective action relates concepts that are foreign, creating new non-literal meanings. The connotation of the message is easily recognized because this discursive practice is well rooted in our culture. The effect on the reader is to afford an entry to deeper feelings and senses, establishing the play of double meanings, which in many cases become established as social conventions. (Chaves, Marta .2013)

.. A visual metaphor is the representation of a person, place, thing, or idea by way of a visual image that suggests a particular association or point of similarity. causes an impression and acts as a fundamental element of expression

A visual metaphor involves a mapping of information transferred from one image (the source image) to another, (target image) respectively which interact in different ways as :

- a) replacement: as the target image is expressed visually replacing the source image.
- b) juxtaposition as the two images are expressed separately.
- c) fusion as the two images are visually integrated.

It has been noted that this forms of interaction is very common in editorial (political) illustrations, since caricatures often overlay the features of a famous personality onto any being or object .(Alousque, Negro Isabel .2013)

Editorial illustration are a metaphor-rich communicative media and representing justice through it often takes a form of commentary that usually relates to current events, situations or personalities and convey a critical or even negative stance towards the target through combining artistic skill and satire in order to question authority and draw attention to corruption and other social ills in an expressive way. The purpose of editorial illustration here is to represent an aspect of social, cultural or political justice in a way that condenses reality and transforms it in a striking, original and/or humorous way.

An Editorial illustration have a descriptive function commonly draws on two unrelated events characterized by allusion to a socio-political situation, event or person and brings them together incongruously for humorous or emotional effect. Illustrations often have a satirical nature. They are characterized by humor, which parodies the reader which can reduce anger and so serves a useful purpose. Such a cartoon also reflects real life and politics, they are symbolized to address complicated situations, and thus sum up a current event with an emotional picture.

Factual knowledge is essential for correct interpretation as they exemplify critical perspectives on recent events which are combined with an imaginary world in such a way that bridge between fact and fiction . The metaphorical process of transferring meaning from the imaginary to the real world is conveyed predominantly in the visual mode . our interaction with and observation of the world, generates image schemas within our conceptual system. The most important and ubiquitous image schemas reflect our sensory-perceptual experience under different aspects. the importance of image schemas that they provide a concrete basis for metaphorical mappings . (Dălălu ,Daniela and Maior ,Petru .2014)

Types of visual metaphors in editorial illustrations of justice :

- a) contextual metaphor, as the target and source images are identifiable from visual information alone, no verbal anchoring being necessary for this, full interpretation may require the contextual information. Fig (30)
- b) hybrid metaphor as the target and the source images are physically merged into a unified object. Fig (31)
- c) pictorial simile as the similarity between target and source image is suggested by the formal resemblance between the two images. Fig(32)
- d) integrated metaphor as a unified object is represented in its totality in such a way that it resembles another object even without contextual clues. Fig(33) .(Alousque, Negro Isabel .2013)



Figure 30 : illustrating contextual metaphor
Justice.2009
zamoracartoons.blogspot.com.



Figure 31: illustrating hybrid metaphor
US justice By Gunduz Agayev



Figure 32: illustrating pictorial simile
The weight of the justice

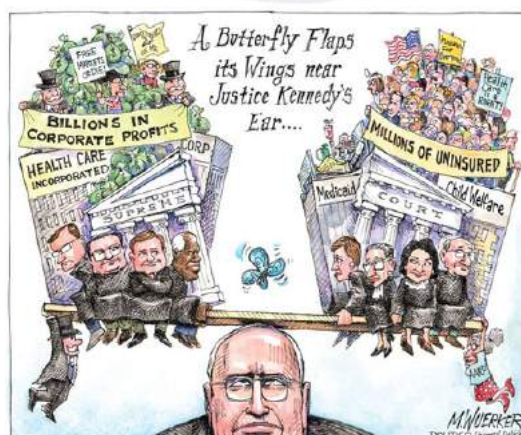


Figure33: illustrating integrated metaphor
“Scales Of Justice?”By Matt Wuerker, 2012

Source images that are both visual and metaphorical depictions of an object are expressive symbols which contain parts that are literal depictions of certain objects, whose properties are shared by the object for which the expressive symbol as a whole stands, though there must be some correspondence between the properties of the object (Source images) and those of the target image. The image of Justitia: contains parts that consist of images of scales and a sword. The images of scales and the sword are literal depictions of real scales and swords. Real scales can be used to compare weights, and real swords can be used to inflict punishment. These properties of scales and swords are shared by the criminal justice system, where they are known as the properties of even handedness and retributiveness. McAllister, James W. 2013)(Dălălu ,Daniela and Maior ,Petru .2014) so visual representation of justice as an abstract meaning is impossible without using visual elements and aspects such as colours, symbols plus cognitive devices and association codes as :

- Metonymies as a collection of signs that cause the reader to make associations or assumptions .fig (34)
- Analogies as a group of signs that cause the reader to make mental comparisons. .fig (35)
- Displacements as images that transfer meaning from one set of signs to another. .fig (36)
- Condenses as several signs that combine to form a new, composite sign within the culture the message is intended for, the condensed code has relevant meaning. .fig (37)

(The Sensual and Perceptual Theories of Visual Communication 2010)



Figure 34: an illustration representing a collection of signs that cause the reader to make associations or assumptions.

Nelson Mandela in despair over the crime rates in SA . by Deacon, Nicky
<https://www.cartoonstock.com>. 2013



Figure 35: an illustration showing a group of signs that cause the reader to make mental comparisons.



Figure 36: an illustration showing images that transfer meaning from one set of signs to another. United States Justice By Eric Garcia.



Figure 37: an illustration showing signs that combine to form a new composite sign within the culture the message is intended for

Aspects of effective visual metaphor in editorial illustrations

Editorial illustration should have special characteristics to have a stronger emotional impact on viewers.

- The drawings should convey familiar scenarios that consist of different elements, as persons, roles, relations, objects and attributes on which the pictorial metaphor is based. And can be the basis for other related sub-metaphors, though become more accessible and easily recognized at international level.
- The drawings should not be overly simple or complex to be easily interpreted, the reader's ability level is taken into consideration so the metaphor achieve its purpose even if the reader is motivated to think to interpret.
- The analogies presented by the metaphor support successfully the transfer of identity from metaphor to new information without making so many analogies that the reader is overwhelmed by the number or the level of complexity, they are characterized by a high degree of specificity grounded in their perceptual immediacy.
- Visual elements should be with an appropriate degree of accuracy and detail. enough details are included so that the reader can process the metaphor quickly. As with Too much details the reader is overwhelmed and abandons the attempt to interpret the metaphor; and with too little detail the reader may not be able to find enough analogies to use the metaphor.
Often the drawings have minor details that contribute to the humor or the point of the it. Pictorial symbols convey minor themes or ideas. These are usually found in the background or on the sides of the drawing
Vicki S. Williams 2014)(Dălălu, Daniela and Maior ,Petru .2014)
- Using Persuasive Techniques in editorial illustrations:

- Exaggeration. and distortion of certain elements of the drawing to identify the main focus and make a point of the illustration . Some commonly exaggerated pictures might include a character's facial features or other parts of the body as changes or exaggerations in size, shape, emotions or gestures often add extra meaning to the symbols the illustration includes. And every detail is distorted in some way, is likely to be a part of the meaning. fig (38 a-b)

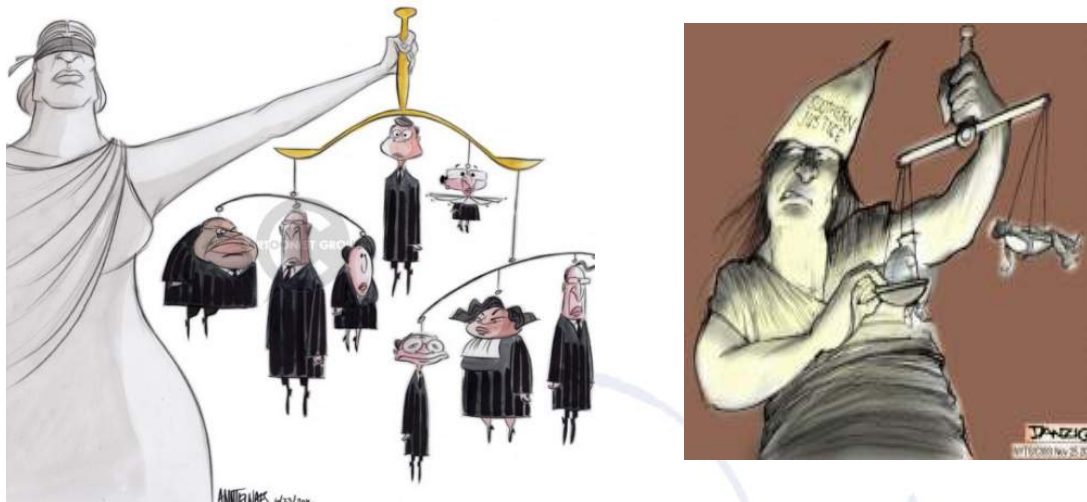


Figure 38 (a)-b: an illustration representing exaggeration

Fig 38 a :Lady Justice holds her scales from which the eight current Supreme Court justices hang as a mobile. 2016. by Ann Telnaes

Fig 38 b: southern justice .2014. by Jeff Danzinger

- Using symbols as placeholders for ideas or themes that stands for some other thing, event, person, abstract idea or trend in the news. fig (39)



Figure 39: an illustration representing symbolism
Justice Scales by Sebastien Thibault

- Labeling certain elements in the illustration to identify the different pictures and ideas ,Labels are often paired with symbols.fig (40)



Figure 40: an illustration representing labeling
<http://www.illustrationdaily.com2015>

- Comparing two things that are not alike to be easier for the reader to understand if there is a difficult complex topic or idea fig(41)



Figure 41: an illustration representing comparison
 Scale of Injustice

<http://www.politicususa.com/>

- Using irony which often seek to mock something and show how false, unfair or dangerous it is, to describe the opposite of what is, such as what should be. This is usually done with humorous effect., Irony always entails a contradiction. Often, an amusing image undercuts and reverses the meaning of the words in a caption., or conveys a double meaning alone fig (42 a-b)



Figure 42a: an illustration representing irony
Lady Justice and the pig by Chris Beatrice
<http://www.chrisbeatrice.com/>

Justice Thomas speaks for first time in a decade

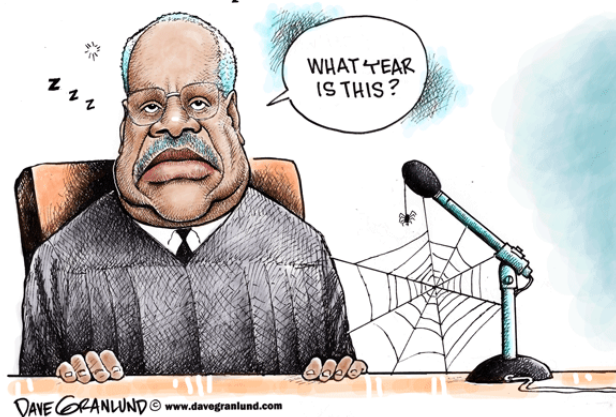


Figure 42b: an illustration representing irony
<http://www.davegranlund.com/>

- And finally arranging the visual elements and the relation of different symbols and their interaction with each other.
(How to Analyze-Political-Cartoons)

The illustrative style and its impact on the reader interpretation of justice :

Meanings and effects that illustrations convey are built out of the elements of human nature that are organized by culture. Illustrative styles especially metaphors representing justice may depict a situation or some sequence of events, the style imbue that depiction with the attitudes that distinguish the artist's perspective, and invite the reader to share the idea the artist trying to record or express through an imagined world . It's in that sharing that meaning and effect occur. It is important to identify the reader's response to the illustration who observe, interpret, and utilize a particular illustrative style whether it is literal representation or visual metaphor. The reader may agree completely with the message of the illustration willing and able to enter into that documented or imagined world and share the artist's perspective on the depicted events or might be shocked by the content but continue reading out of curiosity or vent anger feelings inside. This depiction leaves a question mark in his mind which motivate thinking, wondering, what is the point of this illustration , he might be puzzled, but still, feeling to know something, or several things about the depicted idea of justice.

So metaphors in editorial illustration is created with consideration to the experiences and assumptions of the intended readers, the section of the population the publication geared towards, the country and locality do they live in ,their political tendencies . Everything the reader think and feel enters into his responses to the illustrated depictions of justice all his ideas, interests and attitudes. Whether or not he is consciously subscribe to some large-scale set of theoretical ideas about the world religious, philosophical, ideological, or biological he do have general views on life ,expectations about what events are and how they work; and those expectations imply general ideas. All his general views on life and fiction enter into his efforts to make sense of the illustration. The illustration should satisfy the reader desire who can analyze the message in the illustration and though he can:

- Identify adjectives that describe the emotions conveying justice through the drawings that produce certain meanings to portray those emotions focusing first on depicted idea.
- Determine the artist's perspective or particular viewpoint about the issue in the illustration, as some issues have different perspectives. So if it is for example criminal justice, the news competing perspectives might support different sides of the crime.
- Understand the artist Consideration of the rhetorical triangle which is made of three elements: ethos, pathos and logos. (1)Ethos: An ethical appeal that demonstrates the author's legitimacy as someone who can comment on this issue. (2)Pathos: An emotional appeal that tries to engage with the reader on an emotional level. The artist might also use common ground to connect with the reader.(3)Logos: A rational appeal that uses logical and well-researched evidence to support an argument. These elements make up a forceful, effective rhetorical argument.
- Determine the overall message shaped or expressed by the different visual elements. (Joseph, Carroll 2012) (how to Analyze-Political-Cartoons) (the cartoon analysis checklist)

Conclusion

Illustrating justice through literal representations and visual metaphors shape the reader's understanding and have significant effect to bring the imaginary picture of justice through choosing the effective compatible illustrative style with using appropriate and meaningful symbols to transmit the concept of the image of justice and convey a viewpoint that may be put up for discussion and become a point of controversy.



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Naka Ward, Nagoya, Aichi
Japan 460-0008
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