ARTS & HUMANITIES

บทความที่น่าสนใจประจำเดือนตุลาคม 2556

Title	Gender Differences in Implicit Self-Esteem Following a Romantic Partner's Success or Failure
Author	Ratliff, Kate A, Shigehiro Oishi
Source	**Journal of Personality & Social Psychology**, Volume 105, Issue 4, pp 688-702, October 2013
Abstract	This research examined the influence of a romantic partner's success or failure on one's own implicit and explicit self-esteem. In Experiment I, men had lower implicit self-esteem when their partner did well at a "social intelligence" task than when their partner did poorly. Women's implicit self-esteem was unaffected by partner performance. Experiments 2 and 3 showed that Dutch men's implicit self-esteem was negatively affected by their romantic partner's success. In Experiment 4, we replicated Experiments 1–3 in both the academic and social domains, and in Experiment 5, we demonstrated that men's implicit self-esteem is negatively influenced by thinking about a romantic partner's success both when the success is relative and when it is not. In sum, men's implicit self-esteem is lower when a partner succeeds than when a partner fails, whereas women's implicit self-esteem is not. These gender differences have important implications for understanding social comparison in romantic relationships.
Database	Academic Search Complete

Title	Everything is illuminated: What big data can tell us about teacher commentary
Author	Zachary Dixona and Joe Moxley
Source	**Assessing Writing**, Volume 18, Issue 4, pp 241–256, October 2013
Abstract	What happens to writing instructors' feedback when they use a common rubric and an online tool to respond to student papers in a first-year composition course at a large state university in the United States? To investigate this question, we analyze the 118,611 comments instructors made when responding to 17,433 student essays. Using concordance software to quantify teachers' use of rubric terms, we found instructors were primarily concerned with global, substantive, higher-order concerns—such as responding to students' rhetorical situations, use of reason, and organization—rather than lower-order concerns about grammar or formatting. Given past research has determined teachers overemphasize lower-order concerns such as grammar, mechanics, and punctuation (Connors and Lunsford, 1988, Lunsford and Lunsford, 2008, Moxley and Joseph, 1989, Moxley and Joseph, 1992, Schwartz, 1984, Sommers, 1982 and Stern and Solomon, 2006), these results may suggest the possibility of a generational shift when it comes to response to student writing. Aggregating teacher commentary, student work, and peer review responses

via digital tools and employing concordance software to identify big-data patterns illuminates a new assessment practice for Writing Program Administrators—the practice of Deep Assessment.

Database   ScienceDirect

Title   REFUSAL, THE LOOK OF LOVE, AND THE BEASTLY WOMAN OF MACHAUT'S BALADES 27 AND 38

Author   Karen Desmond

Source   **Early Music History**, Volume 32, pp 71-118, 27th September 2013[Published Online]

Abstract   In balades 27 and 38, Machaut likens the wounds suffered by the lover to those that result from the poisons of deadly beasts. He invokes animal imagery to depict the beloved and her behaviour: she encloses within her being monstrous beasts that repel and repulse the lover, causing him grievous bodily harm. In the course of both balades the deadly beasts transform into various allegorical characters that are personifications of secular vices. One of these characters, Refusal ('Refus'), emerges as central. Machaut personifies the lady's rejection of the lover's advances (which he makes through words/music) as the courtly vice Refusal. In Balade 27, it is her sense organs that enact this refusal: her ears cannot hear him, her mouth rejects him, and her Look kills him. I explore the resonances of Machaut's sadistic and animalistic lady in two spheres: the courtly, where the obvious antecedents for Machaut's imagery are the courtly bestiaries; and the sacred, where parallels between Refusal and the deadly sins of pride and envy can be detected, as suggested by my interpretation of these two balades and some of Machaut's motets, and the links I set forth between these sins, vices, and the senses that partake in them.

Database   Cambridge Journals

Title   Subject expression and discourse embeddedness in Emirati Arabic

Author   Jonathan Owensa, Robin Dodswortha and Mary Kohna

Source   **Language Variation and Change**, Volume 25, Issue 03, pp 255-285, September 2013[Published Online]

Abstract   Since Prince (1981) and Givón (1983), studies on discourse reference have explained the grammatical realization of referents in terms of general concepts such as "assumed familiarity" or "discourse coherence." In this paper, we develop a complementary approach based on a detailed statistical tracking of subjects in Emirati Arabic, from which two major categories of subject expression emerge. On the one hand, null subjects are opposed to overt ones; on the other, subject-verb (SV) is opposed to verb-subject (VS). Although null subjects strongly correlate with coreferentiality with the subject of the previous clause, they can also index more distant referents within a single episode. With respect to SV vs. VS, morpholexical classes are found to be biased toward one or the other: nouns are typically VS, pronouns SV. We conclude that the null subject variant is the norm in Emirati Arabic, and when an overt subject is appropriate, lexical identity biases the subject into SV or VS order, generating word order as a discourse-relevant parameter. Overall, our approach attempts to understand Arabic discourse from a microlevel perspective.

Database   Cambridge Journals

Title	[Mise en Plate: The scenographic imagination and the contemporary restaurant](#)
Author	Joshua Abrams
Source	**Performance Research: A Journal of the Performing Arts**, Volume 18, Issue 3, Special Issue: On Scenography, pp 7-14, 24th September 2013[Published online]

Abstract: In '*Mise en Plate*: The Scenographic Imagination and the Contemporary Restaurant', Josh Abrams examines changes in restaurant design and the plating of food as a scenography that engages an audience in the active production of the meal as event, at a human scale tied to a sense of self. Looking at changes over the past thirty years, the essay articulates the increasing role of design in producing the restaurant experience. With a specific focus on the innovations of chef Ferran Adrià at elBulli in Rosas, Spain and chef Grant Achatz at Chicago's Alinea and Next, the article suggests that these changes seek to bring a focus to the relation between the scenographic presentation and the gustatory experience, which traces and references a history of design in culinary innovation dating back at least two hundred years. Abrams proposes that throughout the twentieth century, high-end restaurants and haute cuisine were largely dominated by a limited scenographic imagination; similar, perhaps, to the realist proscenium arch and fourth wall of commercial theatre, restaurants were limited to an interrelated formalisation of codes of both preparation and reception under the writings of Auguste Escoffier and the prevalence of a 'French' mode of presentation that became globally predominant under the influence of Michelin's star system. The essay suggests that while particular formalities changed in the 1960s and 70s with the shift towards individual plating in *la nouvelle cuisine*, the work of chefs like Adrià, Achatz and Noma's René Redzepi in the 1990s and early twenty-first century would seek to reimagine the high-end dining experience as one not about the formality of starched white linens and tuxedoed waiters, but in which the focus on design challenges the diner to co-produce with chefs and front-of-house staff an active dramaturgy in the creation of the event.

Database	Taylor&Francis Online

Title	[Textual Translation/Textual Transformation of a Greek Pastoral Romance: The First Appearance of Longus's Daphnis and Chloe in Golden-Age Spain](#)
Author	Mary Lee Cozad
Source	**International Journal of the Classical Tradition**, Volume 20, 19th September 2013[Published online]

Abstract: The Hellenistic Greek Romance *Daphnis and Chloe* was supposed to be unknown in sixteenth-century Spain. However, the Spanish romance of chivalry *Lidamarte de Armenia* (1568), by the minor Spanish humanist Damasio de Frías, contains a partial translation and adaptation of the first two books of that romance. Through a textual comparison with the Greek, French, Italian and neo-Latin texts (that last recently determined by the German Classicist Heinz Hofmann to be too late for a possible influence), I determined that Frías had used both the Greek and the French texts for his translation. Since Frías had probably studied Greek at the University of Salamanca, and was in the employ of the Admiral of Castile, one of the tutors of Prince don Carlos, at the time of Queen Isabel de Valois, wife of Philip II, the 2 texts would have been a natural choice for him.

Database	Springer Link

Title   [Should Law Improve Morality?](#)
Author   Leslie Green
Source   **Criminal Law and Philosophy**, Volume 7, Issue 3, pp 473-494, October 2013
Abstract Lawyers and philosophers have long debated whether law should enforce social morality. This paper explores whether law should improve social morality. It explains how this might be possible, and what sort of obstacles, factual and moral, there are to doing so. It concludes with an example: our law should attempt to improve our social morality of sexual conduct.
Database Springer Link

Title   ["The Great Imitator": Staging Syphilis in A Doll House and Ghosts](#)
Author   Alexis Soloski
Source   **Modern Drama**, Volume 56, Number 3, pp 287-305, Fall 2013
Abstract While critical attention has focused on Henrik Ibsen's Ghosts and its controversial reception at its various European premieres, little attention has been paid to Ibsen's use of syphilis or to the challenge that Ghosts and A Doll House pose for late-nineteenth-century theories of venereal disease. Reading these plays against contemporary medical literature, this essay argues that, rather than settling for a comforting conservatism (those who acquire syphilis have somehow deserved it), Ibsen, instead, condemns the constraining social practices that have led to its spread. By exploiting syphilis's symptomatic confusion – it can imitate a host of other diseases – and introducing an aetiological conundrum, Ibsen does not condemn a sole person or a single circumstance but, instead, implicates a myriad of restrictive beliefs and customs; not least, the deleterious and condemnatory assumptions surrounding the disease itself. He may even intend Ghosts to function prophylactically. Far from desiring to contaminate spectators, Ibsen stages syphilis in order to protect audiences from more harmful societal ills.
Database Project Muse

Title   [Moral Status, Justice, and the Common Morality: Challenges for the Principlist Account of Moral Change](#)
Author   Kevin E. Hodges and Daniel P. Sulmasy
Source   **Kennedy Institute of Ethics Journal**, Volume 23, Number 3, pp.275-296, September 2013
Abstract The theory of principlism elaborated by Beauchamp and Childress in Principles of Biomedical Ethics has become extremely influential in bioethics. The theory employs the idea of the common morality as a foundation for the principles of autonomy, beneficence, nonmaleficence, and justice. According to this account, the content of the common morality is universal and constant, while variability in morals is due to the fact that the issue of who is included within the scope of moral status evolves over time. This suggests that issues of moral status are not part of the common morality at all, and this presents a conundrum: questions of moral status seem central to any substantive account of justice, and any conception of the common morality that excludes moral status therefore seems inadequate for supporting a

robust principle of justice. We argue that proponents of common morality theory are left with four options: (1) making moral status a part of the objective common morality and ignoring evidence that views about moral status do seem to vary over time and place; (2) excluding justice from the substantive content of the common morality; (3) taking common morality to be an imperfect approximation of an independently justified and universal foundationalist ethic against which the common morality is judged; or (4) weakening claims about the universality of common morality, thereby allowing the common morality to support a variety of principles of justice applicable only within particular communities that have specified the scope of moral status. We suspect that proponents of common morality theory will not view any of these options favorably, which raises questions about the ultimate contribution of that account.

Database Project Muse

Title   Distribution and circulation of Indian films in Singapore
Author Anjali Gera Roy
Source **Inter-Asia Cultural Studies**, 30th September 2013[Published online]
Abstract

Despite the long history of the export and exhibition of Indian films in Southeast Asia, a systematic documentation of how Hindi and Tamil films from India found their way into the region has yet to be undertaken. Theatrical exhibition of Indian films is reported to have sharply declined or ended since the late 1970s in their traditional markets in Malaya, Ceylon, British East Africa, Burma, Persian Gulf Ports, Thailand and South Vietnam. Yet films continued to be circulated through formal and informal networks such as video parlours, CD shops, television and, lately, on the internet. Although Singapore has the unique distinction of being the only Southeast Asian country, which still has a few theatres exclusively dedicated to screening Indian films, theatrical exhibition is not the only medium through which they are circulated. Based on fieldwork conducted between 2008 and 2010, this paper contrasts the formal distribution of Indian films with their informal circulation through which they "leak" into the multi-ethnic spaces of the global city. Drawing on photographs, exhibits, interviews, reports and observations, the essay focuses on television, CD shops, lending libraries and the internet through which Indian films are disseminated in Singapore.

Database Taylor&Francis Online