

College of Humanities, Behavioural, and Social Sciences

Department of Behavioural Sciences

O. Females Response to promiscuity Among Men

Paulene Gayle-Betten MSc; LaToya Arthur, Sarah Hylton; Cydrena Roberts; Cindy Petrie

“Females response to promiscuity among men” was the topic of this qualitative study. The population comprised of individuals from the parish of Manchester. The sample consisted of both males and females. Focus groups and in-depth interviews were the main forms of data collection. Observations were used for a small portion of the study and has aided in the data collection process. The study sought to determine the influence of male promiscuity on females, identify the perceived characteristics of promiscuous males and to know the varied females’ reactions and responses towards promiscuity among men. From the results, it has been concluded that some females experience long term pain, and psychological impact from promiscuity within relationships, others complacently accept what the man offers hoping that one day he will change. Females maintain the view that promiscuity is wrong; however, respect as expressed by participants, should reciprocate to and from both genders. The recommendation is that individuals should seek professional help to unload their hurt and pain experienced from previous relationships.

P. Early Sexual Engagement and Adolescents

Paulene Gayle-Betten MSc. (Lecturer) and Arnella Myers (student)

The issue of early sexual engagement has been a long standing concern within the society. This study employed a mixed method approach to examine the occurrence of early sexual engagement within the population of adolescent between the ages of 12-

24years. The sample included a mix of 123 males and females from three parishes. The quantitative methodology incorporated the use of a self –administered instrument designed by the research team while the qualitative method utilized 3 focus groups to garner information. Results showed a total of 62% of respondents reported having engaged in early sexual activity with the greatest majority having their first sexual encounter between the ages of 15-17 years with females being earlier. Among the factors that lead to early sexual engagement, participants cited peer pressure (70.7%) and the need to please their boyfriend/girlfriend (80%). Qualitatively, participants agreed that early sexual engagement can affect an individual but the effects are not completely negative. The study concludes that based on the Jamaican culture of sex as an almost taboo topic in the family, that the institution is not doing enough to impart useful knowledge to adolescents on how to deal with the issues of sex and sexuality, and recommends that educators, practitioners, parents, and guardians should make themselves more open to discussing the issues of sex with adolescents.

P. The Relationship between Eating Habits and School Performance of 8th Grade High School Students.

Paulene Gayle-Betten MSc. and Leah Miles

The purpose of this study was to determine the relationship between eating habits and school performance. Eighty (80) high school students were randomly selected from two traditional high schools to participate in the study. The Cronbach’s Alpha reported for the instrument used in the study was 0.965, indicating the high reliability level of the instrument. The instruments rated the eating habits and school performance of students. Getting a low score (14-26) on the eating habit scale would indicate very good eating habit while, scores above 26 would indicate

O.

Restorative Justice in School: The Albion Experience

Paulene Gayle-Betten and Grace A. Kelly

This research project embarks on a whole school approach to include the use of restorative justice (RJ) practices in selected school mentioned above. It utilizes both qualitative and quantitative approaches in investigating the impact of RJ practices in creating behaviour changes among student, parent teachers and community members associated with Albion primary in Manchester, Jamaica. The long-term goal is to establish the use of RJ language and practices by student, parent teachers and community members and to employ RJ practice skills to help settle disputes and heal hurts among themselves. So far, student, parent teachers and community members have participated in planned RJ practice sensitization sessions. Additional training had also been conducted with principals and ancillary staff. Twenty four (24) students from grades one to six have undergone training as RJ peer mediator. The project is in its third year and will be extended to training of parents and other community members in the use of RJ skills. The results so far can be borne out in testimonials from Principal and some teachers. Teachers are reporting better classroom control and children are beginning to take responsibility for their actions. The principal has reported a reduction in the number of physical fight that usually takes place on a daily basis. The commitment to the use of RJ practices in the school community can be borne out by the buttons being worn by all Teachers, Students ancillary staff and some parents with the slogan: **“I Can Change/ there is Hope.”** And more recently, Circle time on Wednesdays. The project is now in the expansion stage where plans are afoot to implement the Albion model in three similar schools in the parish. Training for this phase will begin in March 2011 and work for publication is also being undertaken.

P.

The Influence of Mentorship Programme on the Psychosocial Behaviour and Academic Achievement of At-Risk Youth

Paulene Gayle-Betten MSc., Jenine Johnson and Cathi-Anne Woodburn

This study examined the influence of mentorship on the psychosocial behavior of ‘at-risk’ youths. The sample size was thirty participants purposefully drawn from one school with an established mentorship programme in the Parish of St. Mary. Students were asked to complete a questionnaire formulated by James Neil, The Life Effectiveness Questionnaire (LEQ) which measures the psychosocial behavior. Additionally, students were asked to participate in a Focus Group Discussion. Results showed that students in the mentorship programme perform better academically than those who were not a part of the programme. ($t(28)3.111, p < .05$). Similarly, students in the mentorship programme demonstrated a more appropriate psychosocial behavior than their counterparts. ($t(28) 4.151, p=.000$). The Qualitative data showed that contrary to the researcher’s hypothesis, both groups of participants held the same view about mentorship. Both groups of students showed a positive attitude towards the mentorship program. The study concludes that mentorship is a valid and needed programme in our schools and recommended that Mentorship programmes be adapted in schools across the country, in particularly schools with a high population of at-risk-youth.

Department of Music

Anatomy of A Song: Aria de Bravura Eurydice V. Osterman, Composer

Compositions of the master composers have been grouped together according to historical periods--Baroque, Classical, Romantic, Post-Romantic, 20th Century—because of the characteristic compositional techniques used during each era. While the sound of the music may differ, the tools and process of composing are the same.

Early music notation, called neumes, was derivative from the Greek word, *pneuma*, which means breath. They were not used to indicate pitch or rhythm but vocal inflections while chanting plainsong—the body of music for the liturgy of the Catholic Church, also known as plainchant (audio example). It is void of rhythm and melody, and was based upon church modes. These are eight different scale configurations known as Dorian (D), Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), Locrian (B), and Ionian (C) that were created by the different location half steps or semitones when the scale began on any note indicated above. *Heightened neumes* were used to indicate pitches occurring between neumes to accommodate vocal range beyond the pitches of the one-line staff. As time progressed more symbols were added to convey specific instructions for performance. This led to the evolution of a two-, three-, and four-line staff which identified pitches and rhythmic patterns, meter, rests, articulation, and ultimately the development of the five-line staff that is used today.

With the development of the five-line staff came other symbols such *clef signs* (symbols depicting and defining note ranges), *key signatures*, meter (the umbrella which falls rhythm, beat, pulse), *rests*, *duration*, *Articulation*, *tempo*, etc. Other elements include *pitch*—the highness or lowness of sound; *melody*—a combination of pitches that create a tune; *harmony*—the blending of two or more pitches; and *meter* (which includes rhythm, beat, pulse, duration, and tempo), and *texture*—the visual identification of a piece. There are four kinds of texture: 1) *monophonic*—a single line or unison; 2) *polyphonic*—the juxtaposition of two or more independent lines; 3) *homophony*—block chord harmony such as what is used in hymns; and 4) *heterophony*—a melodic line with accompaniment such as in piano music.

The tools of composition include *repetition* of the same pitches and rhythmic patterns, ideas, etc.; *sequencing*--repetition of rhythmic patterns or ideas on another pitch level; *motives*—a short melodic fragment that is repeated throughout a piece; *retrograde motion*—presentation of a theme, motive, figuration, or idea backwards; *augmentation*—extending the note value of a motive, theme, figuration twice its length; *diminution*—shortening the rhythmic value of a motive, theme, or figuration by half its value; *scales*—ascending and descending eight notes juxtaposed to one another; *figurations*—musical ideas; and *counterpoint*—the art of juxtaposing two or more independent melodic lines, textures, rhythms, and/or ideas to create tension and release within a passage and the overall composition.

The form and structure of music consists of how a piece of music is organized. The smallest musical form is called a “*period*” and consists of two four-measure phrases: the *antecedent*, the first part, and the *consequent*, the second part. There are also binary and ternary forms. *Binary*, of course, is a two-part structure that is notated as “A – B.” The “B” section is more contrasting, although it can have similar motives. *Ternary* form is “A – B – A” in which the “B” section is more contrasting to the “A” section. Multi-movement forms are forms within forms, like the symphonies, that have three to four movements. Each movement can also be binary, ternary, or some other form.

All of these elements combine to create *music*, the universal language that creates and influences one’s feelings, ideas, emotions, moods, and behavior.

Aria di Bravura was initially written to be read by the Birmingham Symphony Orchestra (Alabama). The theme is derived from an original hymn, *Christ Our Hope*, written for the Sabbath School Leadership Magazine, published by the Review & Herald (audio). Like most Classical music, the form is A-B-A: the “A” section beginning with a slow, somber statement of a fragment of the hymn tune in the Bassoon, followed by a sequence in the Horn (audio).

Subsequently, a motive from the theme is sequentially developed from the first few notes and heightens in tension and tempo as it progresses.

Beethoven's 5th Symphony

Edison Valencia

The present paper will focus on Beethoven's 5th Symphony a musical work that present those unique characteristics of music like an art elusive and transitory. At the same time, music is one of the most challenging arts to explain in its creational process, interpretative details and communicative abilities. It is not strange that music is present in almost every human activity. For example, it is difficult to imagine a religious service, film, supermarket and party without the presence of music. What power of expression music has, that it has become so necessary for human well-being? Questions about the role played by inspiration, knowledge, emotion, and the know-how arise every time it is intended to explain the wonderful power enclosed in a singular piece of music like Beethoven's 5th Symphony.

The present paper is intended to answer some of these questions reviewing the master work of the great German Composer, Ludwig van Beethoven, a true music builder. A man who struggled with sounds in order to give them a power beyond words, an expression that transcends the temporal experience of listening.

In order to better understand the Beethoven compositional issues and circumstances, it is necessary to look at the historical moment, political, geographical and economical issues of his era that helped to shape his character: his extreme determination, unyielding will, that persistence that call and touch every listener with those unforgettable four (4) notes at the beginning of the 5th symphony.

Only 4 notes, just a motive and the music was never the same after their initial performances.

Only 4 notes and a new way was opened for further musical developments that changed a style bringing new methods, techniques and more new music.

Department of English and Modern Languages

Déjà Vu: Creole Proverb equivalents in the Francophone and Anglophone Caribbean

Desrine Bogle

Many French Caribbean writers such as Maryse Condé, Dany Laferrière and Patrick Chamoiseau include Creole in their literary works as either a conscientious act of defiance to the French language, an attempt to create a literary language or as an act of socio-cultural identity and solidarity.

As part of the Caribbean's oraliture, Creole proverbs have been used by Francophone Caribbean writers in various ways such as chapter epigraphs or dialogue content. In the case of the former, the proverbs are transcribed in their "standard" forms. In the latter case, either the standards forms are used or the proverbs are transposed according to the textual situation. When confronted with these proverbial formulae, translators often overlook the authors' intentions and translate them either literally or with a metropolitan equivalent. These choices make the text lose both its literary and cultural forcefulness.

Apart from their use in literature, Caribbean Creole proverbs remain alive in part through the work of paremiologists who produce collections of proverbs. Notwithstanding, we lament the lack of scholarly study dealing specifically with comparing proverbs from across the linguistically diverse Caribbean region especially with a view to highlighting cultural commonalities.

The purpose of our study is to discuss the benefits of the rarely envisioned act of Creole to Creole translation, as posited by Lang (2000). This will be done firstly through a lexico-semantic analysis of the English translations of Haitian Creole proverbs in one of the literary works of Haitian-born writer Dany Laferrière then through a selection of ten Creole proverbs from the

Francophone and Anglophone Caribbean from our personal corpus. The latter is a sample of a larger corpus of one hundred Creole proverbs currently being analysed by the author.

The Clash of the Centuries? Sixteenth Meets Twenty-first in

Ben Jonson's Major Comedies.

Lucinda Beverly Peart

This research paper aims at presenting a critique of Ben Jonson's major comedies of the sixteenth century, namely, Volpone, The Alchemist, and Bartholomew Fair. The intention is to demonstrate that Jonson's darkly satirical portrayal of the theory of the humours of humanity is as relevant in the twenty-first century as it was in the sixteenth.

Here is an exploration of Jonson's multi-faceted treatment of language to the enrichment of his comedies in the artistry of prose and poetry - an engagement of such literary elements as imagery, myth, irony, motifs, nomenclature and allusions and their current application. Additionally, there is a discussion of Jonson's fools/knaves who are possessed by besetting and extravagant humours. In Volpone, especially, there is an unquenchable lust for gold, leading to incredible corruption and dehumanization, similar to the results of greed, evidenced in modern society. The major characters entice others into their schemes and consequently over-reach themselves to the point of economic, social and spiritual demise. The desire of Jonson's fools to enlarge their dreams makes them an extraordinary part of our psyche. As we watch them plummet from the height of their crooked success to dispossession, torture and imprisonment, we reflect seriously on such parallels as America's Madoff, and Jamaica's Olint and Cash Plus.

MSc Counselling Psychology

Preventing Violence in Jamaican Schools: The Way Forward

Orlean Brown-Earle

This research presents an overview of current school violence prevention practices in Jamaica. Convenience sampling was used to select 204 teachers with a modal age group of 31-40 years throughout Jamaica. Respondent scores on the School Violence Questionnaire and Research Protocol were used to provide the data for the study. It includes a summary of a mixed-methods survey of violence and violence prevention in schools of which the survey participants included educators and practitioners such as school counsellors in the Jamaican school system. The results indicate that a significant proportion of the respondents have observed school violence and have had to contend with violent behaviours in schools ($\chi^2(1, n = 195) = 132.93, p < 0.01$). Ninety-nine percent of the teachers expressed the opinion that schools needed to be more serious about discipline. These results suggest the need for interventions that seek to develop programmes to help students who exhibit violent behaviours in schools. The presentation incorporates relevant research that provides information regarding characteristics and consequences of appropriate instructional programmes that are applicable to at-risk youth, educators and parents.