

TRANSACTIONS
of the
Society of Fellows
of Dyson College



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The editors and faculty board welcome comments on articles that have appeared in Transactions of the Society of Fellows of Dyson College.

DYSON COLLEGE OF ARTS AND SCIENCES

The Dyson College of Arts and Sciences offers a robust and innovative liberal arts education distinguished by its emphasis on faculty mentoring, experiential learning, and small classes. Through instruction in over fifty majors and minors across the disciplines of the arts and sciences, Dyson College prepares its students for graduate and professional schools, and the twenty-first century workforce. Students develop their potential for achievement through both academic and co-curricular programs and activities, and outstanding among these is the Society of Fellows of Dyson College.

SOCIETY OF FELLOWS OF DYSON COLLEGE

HISTORY

The Society of Fellows began in the fall of 1980 with a weekend seminar devoted to questions in applied ethics. The first class of members inducted at the formal inauguration of the society in December 1981 was named after distinguished philosopher and Pace faculty member William Barrett. Since then, a new class is inducted annually and named after a fellow who has made a significant contribution to the ideals of the Society of Fellows. To date, more than 700 students, faculty, and alumni hold the distinction of being a fellow, and the Society of Fellows has become the premier honors organization in Dyson College.

FOUNDING CHARTER

Charles H. Dyson, Edward J. Mortola, Joseph E. Houle, M. Teresa Brady, R.D.C., John H. Buchsbaum, Louis V. Quintas

MEMBERSHIP

Membership is open to students, faculty, and alumni of Dyson College who meet eligibility requirements and contribute to the goals of the Society of Fellows.

Enrolled students of Pace University who demonstrate excellence in scholarship or in artistic creativity will be invited to become fellows if they meet the following criteria:

helping us organize all our events. Though all of us continue to spend many hours on the society, we want to express our gratitude for being able to work with this growing team of fellows. Thank you all!

Judi Pajo, PhD

February 2023

ARTS & HUMANITIES

Timbral Essence: A Rebuttal to Adorno's Analysis of Timbre

By **MICHAEL WILLIAM GREENWOOD**

Sponsored by **EDDIS MILLER, PH.D.**

Philosophy and Religious Studies, New York

There are two central components inseparable from the phenomenon of music: sound structure and timbre. Sound structure refers to a sequence of sound instances that can be quantitatively defined in their pitch and temporal relation, more commonly conceptualized as its individual component parts: melody, rhythm, and harmony. Timbre in contrast refers to the often deemed auxiliary attributes of a musical work that are not contained within the structure, such as the sonic-textural qualities of the instrument being used and the acoustic qualities of the space in which the performance is taking place. To better exemplify these two parameters, one would say that the distinction between the same melodic sequence played on a guitar and a banjo is one of timbre, as the structural qualities remain the same between the instrumental performance but differ in their timbral qualities. The same can even be said of a melodic sequence played in two different locations but with the same instrument. The acoustics of the space where music occurs

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that are generated are often designed to be even less timbrally dense than their instrumental counterparts, and most every noise is created and placed into a composition with respect to its structural components alone. Adorno addresses this in his assessment of the quality of bass instruments, stating "there are still no entirely satisfactory bass voices among the brass instruments. Among the byproducts of electronic technology,

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Silenced Women's Strengths on the Silver Screen from the Non-Sync Sound Era of the 1920s Through to the Talkies of the Classical Hollywood Studio Systems of 1940

By **MICK BONGIOVI**

Sponsored by **RUTH JOHNSTON, PH.D.**

Film and Screen Studies, New York

The representation of women in film has changed throughout the years, evolving alongside each technological innovation that propels moviemaking forward and keeps the art relevant. The invention of synchronized sound recording coincided with changes concerning the women's roles in domestic spaces and professional workplaces. While synchronized sound recording in the late 1920s and the 1930s was introducing audiences to spoken dialogue and creator storytelling

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The Evolution of the Manic Pixie Dream Girl: The Modernization of Visual Pleasure and the Male Gaze as seen in French Auteur Gaspar Noé's Manipulation of Narrative and Spectatorship in Love (2015)

By **ALANIS HOWARD**

Sponsored by **MELVIN WILLIAMS, PH.D.**
Communication and Media Studies, New York

Through auteurship, filmmakers have been privileged with the opportunity to craft a space in cinema completely their own, with unlimited accessibility to the creation, refining, and production of all filmic material. From Sweden there is Ingmar Bergman, from Spain Luis Bunuel, and from France there is Jean-Luc Godard, Roger Vadim, and the filmmaker whose body of work will be examined here, Gaspar Noé. Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975) will be one of the texts used as a lens to view the dominant male gaze in film as fulfilling two functions of spectatorship: fetishistic scopophilia¹ and sadistic voyeurism.² Mulvey's terminology, applied specifically to auteurs

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**NATURAL &
SOCIAL SCIENCES**

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epidemic among the general population in China.

, 1729.

doi: 10.3390/ijerph17051729

APPENDIX

This appendix contains the transcription of the video the participants were instructed to watch. The video segment runs from the 1:45 timeline point to the 2:51 timeline point; the following transcription also includes the name and job title of each speaker.

Varicella Trinidad, Furloughed Flight Attendant

“So I don’t have to worry about rent [living with friend free of charge].”

Marla Frezza, Former Bartender

“What I’m experienced to do no longer pertains to the world that we’re living in right now.”

Traci Neal, Former Pre-Kindergarten Aide

“The opportunities are not there as much as before.”

CNBC “Make It” Narrator

“Unemployment rates have hovered around four to five percent over the past five years. But when state governments were forced to close down the economy to stop the spread of COVID, that percentage spiked. Since March, nearly 50 million people filed for unemployment. Unemployment in the U.S. is currently over 10 percent [2020] but millions have still not received the benefits they qualify for. According to an analysis by ProPublica, just 24 percent of jobless White workers, 22 percent of Hispanic workers, and just 13 percent of jobless Black workers have received unemployment benefits during the pandemic.”

Cecilia Rouse, Katzman-Ernst Professor, Economics Education

“Initially, it was received that this is the right thing to do. We need, in order to deal with the pandemic, we need people to stand down and we need to slow the economy.”

CNBC “Make It” Narrator

“Analysts, lawmakers and unemployed Americans quickly realized

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