

# • FELLOWS SOCIETY •



## Research Sharing Luncheon

**11:30 AM - 1 PM** | Nancy H. Marcus Great Hall, 4th floor, HSF

**Thursday, February 20, Spring 2020**

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### **Nick Byrd**, *Philosophy & Psychology*

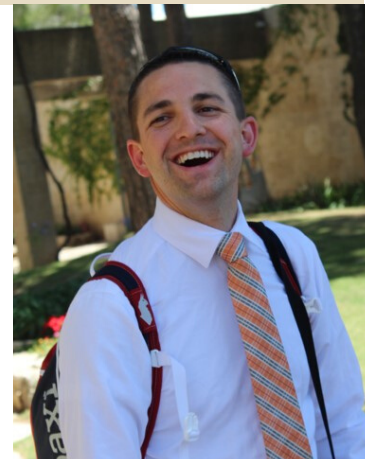
#### **The Psychology of Our Philosophical Beliefs**

When we ask, “How much should I donate?”, our first response might be something like, “whatever feels right.” Of course, we can step back and reflect on this feeling. “Must I donate that much?” This reflection can change our initial impulse. “Upon reflection, I can give much more.” My recent empirical research finds that our tendency to rely on intuition or reflection can predict our metaphysical, moral, and political tendencies. More reflective people were more willing to cause some harm for the greater good (Byrd & Conway, 2019; Reynolds, Byrd, & Conway, in prep.), to identify as politically liberal (Byrd & Sytsma, in prep.), and to disbelieve in the supernatural (Byrd & Sytsma, in prep.). This holds even among philosophers (Byrd, under review).

### **Joshua M. Matson**, *Religion*

#### **The Whole From a Part, or a Part From the Whole: What Do Dead Sea Scrolls Reveal About the Hebrew Bible Minor Prophets?**

In the early 1990's, a popular kid's gameshow would show portions of a picture to contestants who would try to guess the object of a picture by revealing only parts of the picture at a time. A similar situation has occurred when trying to put the fragments of the Dead Sea Scrolls back together. In this presentation I will emphasize that given the knowledge of scholars when the manuscripts were first found many of the conclusions regarding the discovered fragments of the Twelve Prophets were imprecise as the categories and definitions utilized by the scholars were steeped in book culture and a biblical vocabulary, areas in which scholarship now knows could be further refined.



### **McKenna Milici**, *Musicology*

#### **Wrestling with Tradition in American Opera**

Lovers of opera have long been witnesses to an uncomfortable reality: while opera creates a spectacular space for female voices, often idolizing divas at the center of its enterprise, its female characters consistently do not survive the endeavor. Feminist opera scholars have noted how the genre's heroines are frequently betrayed, manipulated, go mad, and die – all to magnificent musical scoring. My research examines American opera from the 20th and 21st centuries to discover how more recent compositions contend with this tradition, particularly with regards to the treatment of unruly female characters. This presentation discusses the chamber opera *Clair de Lune* (1985) and the ways in which the work enacts self-conscious references to opera's history through quotation, satire, and structure.