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Content Details:

<p>Ayumah Rashida (Author) <i>Ghana Education Service</i></p>	<p>The Vulnerability Of Food Crop Farmers To The Fluctuations And Asymmetrical Trends Of Rainfall And Temperature In The Bawku Municipality Of Ghana</p>
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Abstract

Climate variability threatens the sustainability of food crop production globally and affect smallholder farmers making their livelihoods more perilous. This has become a global challenge since the consequences not only affect farmers but consumers and the world economy at large. This paper therefore examines the vulnerability of food crop farmers to the fluctuations and asymmetrical trends of rainfall and temperature in the Bawku Municipality. The study adopted the triangulation approach which quantitative methods were combine with appropriate qualitative methods. Cross sectional and time series design were employed for this study. Quantitative and qualitative data were sourced from both primary and secondary sources. Five farming communities were selected in the Bawku Municipality as the study sites. The purposive and simple random sampling techniques were employed to select the respondents. Questionnaires, focus group discussions, field observation and oral narratives were used as data collection tools. Time series analysis was used to examine the trends in annual maximum and minimum temperatures and rainfall over 25 years. Variability of rainfall and temperature were analysed using the coefficient of variation. Quantitative data obtained from food crop farmers were analysed using descriptive statistics. Qualitative data were analysed thematically to support the quantitative data. Livelihood histories of food crop farmers were constructed from the oral narratives. The study was anchored on the Sustainable Livelihood Approach and the Capability theory. The study revealed a decreasing trend with significant variation in the rainfall pattern while mean temperature showed a marginal decreasing trend with less variation over the 25 year period. The study revealed that most farmers in the Bawku Municipality are highly susceptible to temperature and rainfall variations particularly due to their low capital assets, and exposure to frequent drought and floods. Again, the study showed that the levels of vulnerability in the study communities were not homogeneous and were characterized by differential state of access to social, physical and financial assets with gender dimensions. To sustain and enhance the livelihoods of food crop farmers, the study recommended that specific transformational adaptation strategies will be needed to accommodate a higher rate and magnitude of temperature and rainfall fluctuations.

Keywords: climate variability and change, vulnerability, food crop farmers, Bawku Municipality

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Abdul-Aziz Yakubu Jesiwuni (Author) <i>Ghana Education Service</i>	Innovations in Education Raising Scientific Literacy in Ghana
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Abstract

Scientific literacy is essential for individual empowerment, economic development, and societal progress. However, in Ghana, like many developing nations, challenges in education have hindered the attainment of a high level of scientific literacy among its citizens. This paper explores innovative approaches to enhance scientific literacy in Ghana by addressing educational gaps and leveraging technology. It discusses strategies such as curriculum reforms, teacher training, the integration of digital tools, and community engagement. These innovations have the potential to transform Ghana's educational landscape and contribute to a more scientifically literate population, fostering sustainable development.

Keywords: Scientific literacy, Ghana, education, innovation, curriculum, technology, teacher training, community engagement, sustainable development.

Introduction

Scientific literacy is an integral component of modern society, empowering individuals to make informed decisions, engage in critical thinking, and contribute to technological advancements and sustainable development. In the global context, achieving scientific literacy is a fundamental goal, especially for developing countries like Ghana. However, Ghana faces numerous challenges in its educational system that has hindered the attainment of a high level of scientific literacy among its citizens. This paper aims to explore innovative approaches and strategies to enhance scientific literacy in Ghana.

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Challenges to Scientific Literacy in Ghana

Ghana, like many other developing nations, grapples with several challenges that impede the promotion of scientific literacy:

Curriculum Gaps: The traditional curriculum in Ghana often lacks emphasis on scientific subjects, leaving students ill-prepared for careers in science, technology, engineering, and mathematics (STEM).

Teacher Quality: Inadequate teacher training and professional development programs limit the capacity of educators to effectively teach science subjects.

Limited Access to Resources: Many schools in Ghana lack basic laboratory facilities, textbooks, and teaching materials necessary for effective science education.

Cultural and Socioeconomic Factors: Sociocultural factors can discourage students, particularly girls, from pursuing STEM subjects due to perceived gender biases and limited role models.

Innovative Approaches to Enhance Scientific Literacy

Curriculum Reforms: Ghana should consider comprehensive curriculum reforms that prioritize STEM education from an early age. Integrating practical and real-world applications of scientific concepts can make learning more engaging and relevant.

Teacher Training: Invest in robust teacher training programs focused on equipping educators with modern teaching methods, content knowledge, and the ability to integrate technology into their classrooms.

Digital Tools Integration: Leverage technology by providing schools with digital resources, such as e-learning platforms, interactive simulations, and educational apps, to supplement traditional teaching methods.

Community Engagement: Collaborate with local communities to promote STEM awareness and engagement. Encourage mentorship programs and involve parents and community leaders in supporting students' STEM aspirations.

Public Awareness Campaigns: Launch national campaigns to raise awareness about the importance of scientific literacy and the opportunities it can create for individuals and the nation as a whole.

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Impact and Future Prospects: Implementing these innovations in education has the potential to significantly raise scientific literacy in Ghana. By addressing curriculum gaps, enhancing teacher quality, providing access to digital resources and fostering community engagement, Ghana can create a conducive environment for students to develop a passion for STEM subjects. This, in turn, will lead to an increase in the number of students pursuing STEM careers, contributing to the nation's economic development and technological advancement.

Conclusion

Scientific literacy is crucial for Ghana's progress in the 21st century. To overcome the challenges in its educational system and raise scientific literacy levels, Ghana must embrace innovative approaches such as curriculum reforms, teacher training, technology integration, community engagement, and public awareness campaigns. These strategies have the potential to transform Ghana's educational landscape and empower its citizens to actively participate in the global knowledge economy, ultimately contributing to sustainable development. It is imperative for Ghana to take bold steps in this direction to ensure a brighter future for its citizens and the nation as a whole.

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<p>Christy Nana Yaa Agyare (Author) <i>Radio Broadcast Development Foundation</i></p>	<p>Shaping Young Minds: The Cross-Cultural Impact of Ghanaian Movies on Children's Behaviour</p>
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In recent times, there has been a growing concern regarding the exposure of children to explicit content on television. This study delves into the potential influence of Ghanaian movies broadcast on Crystal TV on the behaviour of children. It seeks to gauge the extent of children's exposure to Ghanaian movies and their television consumption patterns. Moreover, the research aims to explore children's satisfaction with the content of these movies, focusing on themes such as violence, sex, indecent language, sorcery, and mysticism.

Employing a mixed-method approach, we collected, collated, and statistically analyzed data from a representative sample of Ghanaian children, ensuring the rigor of our investigation. The quantitative analysis involved assessing the frequency and duration of movie exposure using descriptive statistics. We conducted chi-square tests to examine the association between the prevalence of explicit themes in Ghanaian movies and children's satisfaction with the content. Additionally, we performed regression analysis to explore the relationship between movie exposure and the manifestation of aggressive behaviour in children, while controlling for potential confounding variables.

The statistical findings unveiled that 75% of the sampled children were exposed to Ghanaian movie content featuring explicit themes, with violence being the most prevalent (62%). A significant association was observed between the prevalence of violent content and children's satisfaction with the movies ($\chi^2 = 18.42, p < 0.001$). Moreover, the regression analysis revealed a positive and significant relationship between the extent of movie exposure and the manifestation of aggressive behaviour in children ($\beta = 0.32, p < 0.05$), even after controlling for age, gender, and parental education. These statistical results were further supported by the qualitative narratives, providing a comprehensive understanding of the impact of Ghanaian movies on children's behaviour.

Conclusively, our research points to a significant association between the viewing of explicit content in movies and the manifestation of violent and socially unacceptable behaviour in both children and adults. These findings underscore the urgency for comprehensive strategies to regulate and guide media content, safeguarding the well-being and development of our young generation. Moreover, they highlight the importance of media literacy programs to empower children in critically analysing and navigating the content they encounter on television.

Keywords: Cross-Cultural, Movies, Children's Behavior, Television Exposure, Violence Content, Influence, Well-being

Fariba Molazadeh (Author)	Study of Applied Visual Symbols in Iranian Mirror work with Op Art Painting
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Abstract

Mirror work is a traditional Iranian art primarily employed in the ornamentation of historical building interiors. The application of this art has consistently aimed at realizing the spiritual quality of the structure and enhancing the use of flat mirrors in buildings in various forms, creating valuable artistic expressions alongside other elements. In this artistic discipline, mirror work, using mirrors and cutting them into various shapes, generates intricate geometric patterns. These patterns are organized through mathematical calculations and proportions, giving rise to an independent visual space. This method of spatial representation contributes to the creation of an expansive visual realm to the extent that contemporary art movements, especially Op Art painting, can be visually compared to this art form. This article seeks to address the question of whether the aesthetic symbols in Iranian mirror work and Op Art painting share similarities and what the convergence of traditional Iranian mirror work and Op Art as a contemporary art form entails. This study aims to deepen the understanding of the dynamic interaction between tradition and innovation in Iranian art. The results indicate that: 1. The Persian mirror work has discovered a well calculated organization of visual layers and arrangement of spatial relations which is presented logically via pieces of mirror. 2. The visual signs in Persian mirror work and OP Art painting, apart from the circumstances of time and place, have been applied similarly. 3. The visual signs like visual illusion, optical quality, color contrast, has been manifested in the art of Persian mirror work prior to their appearance in the modern painting aesthetic system.

Keywords: Persian Mirror work, Modern Painting, OP Art painting

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1. History of Mirror Work

Historical records indicate that the use of mirrors in building decoration first emerged in the city of Qazvin, the capital of Shah Tahmasb I. The mirrors were employed in the construction of his Diwan Khaneh (Council House). Given that the construction of the Diwan Khaneh in Qazvin took place between 1524 and 1558 CE, it can be inferred that the history of using mirrors in Iranian buildings dates back to the 16th century CE. Following the capital's relocation from Qazvin to Isfahan, the use of mirrors expanded, adorning many of the Safavid-era palaces. Among the structures of the Safavid era, the "Mirror House" (Ayine khane) stands out as the most famous, showcasing the widespread application of mirrors in architectural design during that period.

This palace was built during the reign of Shah Safi (1629-1642 CE) next to the Zayandeh Rud River in Isfahan. The Emaret Khaneh, consisting of a marvelous hall adorned with eighteen columns featuring intricate mirror work, boasted a grand dome, the mirror work of which was exquisite. The hall, porch, and walls of this palace were decorated with seamless mirrors measuring one and a half to two meters in length and less than one meter in width. These mirrors were arranged to showcase beautiful and interesting views, reflecting the images of the Zayandeh Rud River and the trees along its northern shore (Honarfar, 1971:576-8)

In the Chehel Sotun (Forty Columns) building, which is another structure from this era, mirror work was extensively utilized as a decorative element (Pic1). In this palace, antique mirrors, reflective surfaces, and small pieces of mirrors and colored glasses were used to embellish the ceilings and the structure of the porch and hall. Until the end of the 18th century, apart from the Diwan Khaneh-e Karim Khan Zand, we do not recognize any other structure that underwent mirror work to such an extent.



Pic1. Mirror House Palace, Isfahan .1665 CE (Holster,2003)

In the late twentieth century , two unparalleled masterpieces were created by artists. These include the Mirror Hall in the Shams ol Emareh Palace (Pic2) and the Green Palace in the

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Sa'dabad complex in Tehran, as well as the Marble Palace in Tehran, the Naranjestan Ghavam in Shiraz (Pic3), the porch and shrine of Hazrat Abdol Azim in Rey, the Aminis' Hosseiniyeh, and the blessed structure of Imamzadeh Hussein and Shah Cheraq in Shiraz, each radiating remarkable brilliance.



Pic 2. Mirror Hall, Golestan Palace, 1881 CE (Author)



Pic3. Mirror Hall and Shahneshin Hall, Naranjestan Mansion, Shiraz, 1921 CE (Honarfar, 1971: 576-8)

The expansion of mirror work represents another transformation that occurred in the late 19th century. From this point onward, mirror work transcended the confines of religious settings and royal palaces, becoming extensively utilized in public spaces such as hotels, restaurants, theaters, shops, and even homes. This expansion did not render traditional mirror work obsolete; rather, it accompanied it with fresh innovations, marking a new chapter in the art of mirror craftsmanship (kiani, 1997: 241).

1.1. Evolution of Mirror Work:

Mirror work initially began with the installation of large, seamless glass panels on the walls of buildings, as seen in the Chehel Sotoun Palace in Isfahan, where a large and transparent mirror

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was installed on the front wall, famously known as the "Chehel Sotoun Mirror" or "World Mirror." Subsequently, mirror pieces gradually became smaller and more intricate, taking on shapes such as triangles, diamonds, hexagons, and Artists highlighted these smaller pieces in prominent diamond-shaped patterns (Pope, 1976: 45).

The geometric method in structuring elements has a long history in Iranian art; however, mirror work employs it explicitly and distinctly. This geometric pattern begins by dividing a circle into equal parts, depending on whether the circle is initially divided into three, four, or five sections. The fundamental and rhythmic basis of this network, such as an equilateral triangle, square, pentagon (five-pointed star), as well as multiples of these shapes like hexagons or the merging of two triangles (six-pointed star), octagon (eight-pointed star), and so forth, will be used (Rahmati, 2011:204).

One of the most prevalent and famous patterns in mirror work is the renowned "Gereh" (knot) design, and the method of "Gereh Sazi" (knot-making). This pattern is unparalleled in its diversity of shapes and applications across various fields of Iranian art. Other patterns, such as "framing " or "Frame Making" (Pic 4), Shamse ¹ (sunburst), Toranj ², Lechak ³ (Pic 5), and intricate motifs covered with mirror work, are used in the ceilings of semi-domed porches, under-domes, skylights, and Muqrans (honeycomb-like decorative elements) (Pic 6). Each of these patterns adds a unique and exquisite touch to various architectural elements in Iranian art.



¹ . Shamse, a decorative, symbolic, and abstract motif, is a representation of the sun often executed in the center of a frame, resembling a rose or a medallion with intricate embellishments. It is widely used in various mediums, including calligraphic manuscripts, carpets, ornamental metalwork, and architectural embellishments such as under domes. Shamsa can take various forms, ranging from commonly circular to star-shaped designs.

² . To the pattern positioned in the central part of carpet designs. Toranj can take various forms such as a circle, oval, rhombus, and quadrilateral.

³ . Lachak in carpet design refers to the diagonal corners in the four corners of the carpet, creating a triangular shape similar to the carpet's border. Lachak is essentially one-fourth of Toranj or the central medallion.

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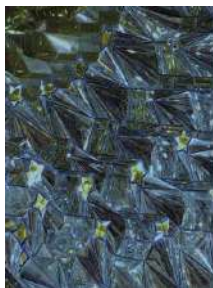
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Pic4. The framing with mirror, 1926 CE a part of the Naranjestan-e Ghavam Building, Shiraz) (Rahmati, 2011: 204).



Pic 5. The patterns of Shamse (same sun), 'Toranj' (citrus blossom), and 'Lachak,' 1921CE, a part of the Naranjestan-e Ghavam Building, Shiraz (Same: 206).



Pic 6. Muqrans Design, 1926 CE, part of Shahcheragh Building, Shiraz (Same)

Mirror work in the late 20th century, accompanied by stucco work, became prevalent, marking the emergence of innovative techniques in mirror artistry. The use of colored glass expanded, introducing new patterns such as flowers, foliage, Islamic motifs, and the incorporation of convex glass that appears as mirrors (Image 8). In this new method, unlike the traditional approach where all pieces were geometric and angular, mirror and glass pieces were cut into round and curvilinear shapes, creating non-geometric forms. In this technique, mirror pieces are sometimes attached to the glass. This innovative method of mirror work is famously known as 'Yaghooti' (Kiani, 1997: 243)."

1.3 Materials and Supplies

The materials and substances used in the art of mirror work include mirrors, stucco, and soft gypsum. The tools employed in mirror artistry consist of a glass cutter (soft cutter), goniometer,

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ruler, design pencil, wooden ruler for drawing lines on glass, workbench, cardboard template, brush, scraper, and a chisel for installation. The preferred thickness for mirrors in mirror work is one millimeter, but thicknesses of two millimeter or more have also been used. A smaller mirror diameter makes cutting easier and allows for more precise matching.

1.4 Implementation Method

The various stages of mirror work are carried out as follows: initially, the design of the work is prepared by a designer, who may sometimes be the architect of the building or the mirror artist, themselves. In intricate designs, the designed lines on paper are perforated with a needle, and then the paper surface is covered with smoke to allow it to penetrate onto the mirror. Following this, the mirror is cut according to the lines of the pattern. In cases where mirror work has a raised surface, the pattern background is pre-plastered and prepared according to the design. Then, the mirror artisan cuts the mirror pieces in the required shapes and sizes using cardboard templates (Pic 7). Subsequently, the mirror artisan adheres the mirror pieces to the work surface with a paste made from a combination of gypsum and Natural glue, following the design pattern and creating the desired patterns (pic 8). Finally, the mirror is cleaned to reveal its brilliance (Kiani, 1997: 244).



Pic7. Mirror Pieces Cutting (Author)



Pic 8. Mirror Pieces Installation (Same)

2. Op Art

Op Art or visual art is a form of abstraction based on the organization of two-dimensional and three-dimensional shapes that focuses on visual effects. What the viewer perceives in encountering these works relies on psychological reactions in the movement of gaze and the

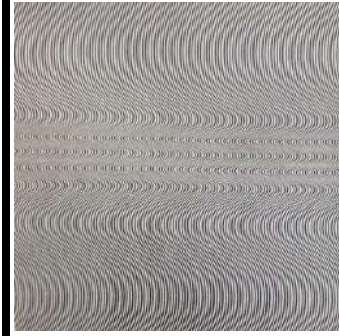
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process of seeing. Frank Popper, an art researcher, in his book "Origins and Development of Kinetic Art," divides Op Art into different types. The first part, characterized by the optical illusion, includes works that create a physiological and psychological response for the viewer; that is, patterns that rotate and appear to the viewer in a pulsating state. These works are precisely called optical art (Pic 9). The second type includes works that have a dual nature for the viewer and appear in two forms. These works are characterized by an active and dynamic state (Pic10).



Pic 9. Bridget Louise Riley, 1964, Painting, Combined-Color Resin on Wood (Gardner, 1999: 661)



Pic 10. Composition, Victor Vasarely, 1969, Acrylic on Canvas (Halimi, 2004:215)

Some of the prominent Op Art artists include Victor Vasarely, a painter, sculptor, and designer born in Hungary (1908-1997), Josef Albers, a painter, designer, and educator born in Germany (1888-1976), Yaacov Agam, a sculptor and painter born in Palestine, and Bridget Riley, a painter born in England (1931). Among them, Vasarely is considered the innovator and founder of the

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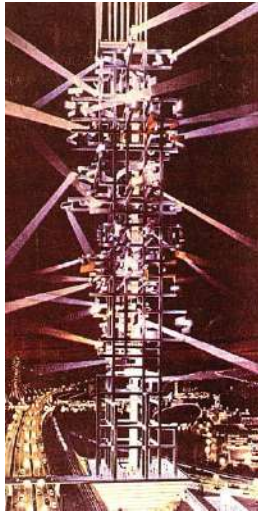
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Op Art movement; clear signs of Islamic art can be seen in his works, as he himself has acknowledged (Same: 216).

Vasarely believes that his art is based on a stable Cinetic foundation, containing the induction of multi-dimensional and illusory motion based on a profound sensory and stimulating impact, relying on a specific ideology and an artistic form without the intervention of a machine. In another category, where the focus is on machinery and movement, artworks are those in which some or all parts are created with the help of mechanical motion, and this type of art is called Kinetic or Virtual Motion (Goodarzi, 2012: 557) (Pic 11).



Pic 11. Nicolas Schöffer, 1961, 52-meter Cybernetic Tower (Halimi, 2004:211).

3. The quality of visual signs in Iranian mirror work and Op Art painting (visual illusion, visual quality, color contrast)

The text aims to explore the visual similarities between Iranian mirror work and Op Art painting, with a focus on the quality of visual signs. The examination process is based on the analysis of the visual structure of Iranian mirror work and Op Art painting. The selected statements for investigation strive to represent either the common practices of the period or indicate advancements in the application of visual signs in the selected samples. These statements include visual illusion, visual quality, and color contrast.

3.1. Visual illusion

Visual illusion in Iranian mirror work presents a vast, multi-faceted space that appears decentralized and expansive, creating a continuous surface perception in our minds. The process begins with geometric shapes, which are organized through mathematical calculations and

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proportions. The reflection of these geometric shapes, derived from the analysis of form and space, is done in a way that simultaneously evokes a sense of recess and protrusion. Standing in front of a mirrored wall, one might feel drawn into its interior space.

The visual content of this mural is shaped by the arrangement of small geometric forms and simplified natural forms. The elements of form in this mural are intricately interconnected in such a proportionate relationship that they appear to be constructed with the precision of numerical knowledge. This transparent growth spans the entirety of the mural, creating an intricate network of lines drawn from left to right and top to bottom. As a result, a subtle lattice of hidden squares emerges, where the forms are meticulously positioned in a predetermined order within its exceptional compositions (Halimi, 2004:251). Therefore, it seems that in mirror work, attention has been directed toward the field of vision, meaning what we can see at a glance. This intelligent and imaginative pattern derives from meticulous observation

Mirror work, in order to create its eternal world, transfers objects from their usual environment to the inner space of the mirrors, introducing a sense of ambiguity resulting from their unusual presence in the new environment. The artist organizes a geometric pattern of vertical, horizontal, and diagonal lines on the wall, providing a systematic arrangement. Every moment, as the observer's gaze moves, it generates a new visual response, creating a fresh experience of perceiving the artwork. "This is akin to someone perceiving shapes in a landscape one by one, and the relative dimensions of objects change, not perpetually fixed through a one-point or two-point perspective as we typically see in a picture" (Gardner, 1999: 600). Therefore, the depiction of depth is achieved by creating a sense of depth, and the layers of receding and advancing surfaces evoke a three-dimensional space. The structure of the image can acquire a cubic concept without losing its geometrical system.

The external world, in mirror work, manifests as the shapes of objects suspended in the textual space. This space loses the property of encompassing objects and acquires a transformative and dynamic power, possessing growth and generatively from within, expanding in various directions. The result of this process is the embodiment of an imaginary, suspended, moving, and dynamic space.

In Op Art painting, geometric shapes such as squares, circles, triangles, rectangles, and polygons are organized based on mathematical principles to convey a sense of movement, advancement, and receding to the viewer (Pakbaz, 2006: 614) (Pic 12). In this way, the intended artwork cannot be seen in a single form; instead, it creates various and variable states depending on the viewer's perspective, presenting itself as multiple images. For example, in a checkered surface colored with black and white squares, a type of visual illusion is achieved, making it difficult for the viewer to distinguish which square is negative and which one is positive. In other examples,

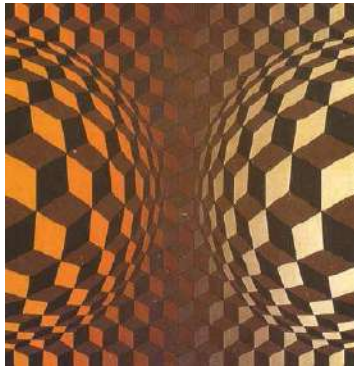
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visual illusions can be observed, such as in a composition formed by multiple cubes where parts of each cube are shared with other cubes, leading to different visual illusions (Halimi, 2004 216)



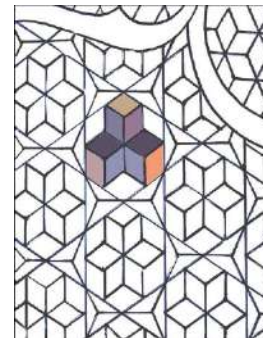
Pic 12. Composition, by Victor Vasarely, 1969, Acrylic on canvas (Same).

Visual Quality .3.2

What the viewer perceives when confronted with Iranian mirrorwork is contingent upon sensory reactions in the movement of the gaze and the process of seeing, a kind of abstraction based on the organization of two-dimensional and three-dimensional forms that focuses on the movement of the gaze across the wall's expanse. Here, two-dimensional surfaces of light and dark intricately juxtapose, creating a robust structure that, in turn, generates a kind of spatial vibration across the wall's scope. As Paul Klee stated, "A world of shapes will arise abstractly from the womb of elements, which, based on the categorization of elements, as objects, beings, or abstract entities like letters and numbers, will be entirely independent" (Gardner, 1999: 615)(Pic 13,15).



Pic 13. A part of Shahcheragh's mirror work, Shiraz, 1305
Quality picture 13 (Author)



Pic 14. Analysis of Visual Quality picture 13 (Author)

In mirror work, part of the visual quality of the images is not immediately apparent unless the viewer can perceive beyond its surface. If we confine ourselves to the external appearance of

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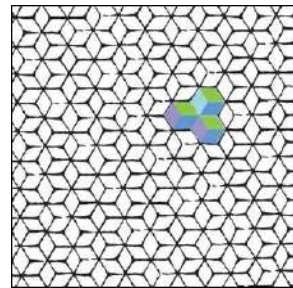
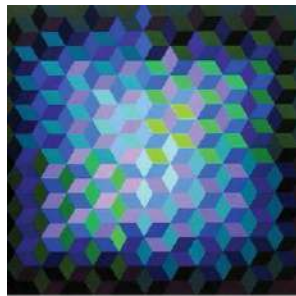
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objects, we will only see the outer aspect of that object. However, in mirror work, things hidden from our direct line of sight are allowed to find their way onto the surface of the wall. The layers of enveloping and protruding surfaces create a three-dimensional space. Therefore, mirror work lifts the viewer beyond the surface, allowing them to look at the wall as a three-dimensional and patterned surface once again. By finely adjusting the areas of light and shadow, it seeks to create a synthesis between the two-dimensional quality and the three-dimensional appearance of the image (Gardner, 1999: 594). It emphasizes the importance for the viewer to see the image from different perspectives. Consequently, the viewer moves their gaze from one point to another and changes the angles of their view. The viewer becomes the subject of movement, and the change in the viewing angle and the movement resulting from their physical activity alter the impact of the image (Pic 14 and 16).

In Op Art painting, the viewer is confronted with a phenomenon that is intangible, unseen, and visual, either intriguing or deceiving. Op Art is interested in the intrinsic value of such phenomena, exploring and testing their various possibilities. Its primary goal is to scientifically analyze the visual mechanisms. (Bocola, 2008: 437) (Pic 15). Vasarely states, "Painting and sculpting have transformed into terms beyond the logic of time. It is more accurate to speak of a form-receptive art of two, three, and multi-dimensional forms. We no longer possess the clear appearance of a creative sensitivity, but rather, we have the development and cultivation of a form-receptive sensitivity in various spaces." (Arnason, 2004: 569).



Pic15. Composition, Victor Vasarely, 1969, Print, Museum of Modern Art, New York (www.moma.org)

Pic 16. Analysis of Visual Quality picture 15 (Author)

3.3. Color contrast

Color contrast in mirror works is a visual interaction on the surface of the wall that creates the illusion of movement with a change in the viewer's viewing angle. It is based on the function of light and well-known physical phenomena, such as visual errors when confronted with striking

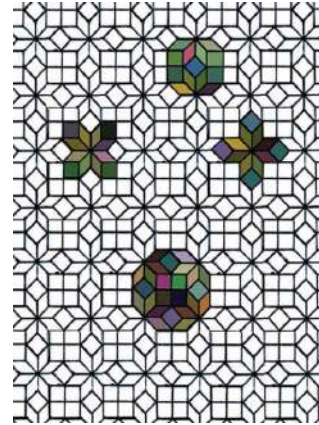
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light-dark contrasts and the juxtaposition of colors of specific pigments next to each other. "Mirror artists use two practical colors and place their elements in contrast to each other on either side of an imaginary axis, balancing them to create a new contrast in a new role" (Pakbaz, 2002: 355)(Pic17).



Pic 17. A part of Shahcheragh's mirrorwork, Shiraz (Author)
Quality picture 17(Author)

Pic 18. Analysis of Visual

Dark-light contrasts, complementary color contrasts, and line contrasts not only manifest in visual structures but also in aesthetic structures. The effect of using contrasting color elements is that neither the background color nor the color of the mirror pieces individually self-reveals. This is because each of the color values can be transformed into a suspended surface in space, and then by placing one layer on top of another, they can be arranged in order.

"Now space-time appears in the direction of color movements towards increasing color force, increasing color brightness, or passing one complementary color to another complementary color, or in the direction that cool colors move towards warmer colors, or in the direction of the movement of warm colors towards cooler colors. Such transitions from one quality to another create vibrancy in the arrangement of colors." (Haftmann, 2006: 162). When shattered pieces of colored mirrors sit side by side on the wall, the difference in their color and size brings them close to each other and creates an independent visual effect. The result is a depth perspective that, using calculated brightness and darkness, pulls a three-dimensional space out of the heart of the wall (Pic 18).

Modern painters, especially Futurists, effectively utilized the element of color to intensify the visual experiences and reactions, placing visual perception under the influence of inventive conditions derived from the interplay of color and form. In Op Art painting, the combination of geometric shapes, contrasting colors, and juxtaposition of forms and colors creates visual effects

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of color and form (Halimi, 2004: 215). "By using complementary pairs of colors that simultaneously create contrast or employing colors with very subtle differences that practically make it impossible to focus the eyes, the disorienting effect of these patterns can be increased." (Bocola, 2008: 436)

Conclusion

The focus of this article was primarily on the comparative study of visual elements in Iranian Mirror work and Op Art painting, encompassing aspects such as visual illusion, perceptual quality, and color contrast. The examination delved into the fundamental roots and origins, as well as the potential mutual influences in these artistic realms, requiring further intellectual and scientific investigations. Considering the raw materials, execution methods, structural and conceptual characteristics, it was found that the manifestation of visual elements in Iranian mirror work and Op Art painting differs, yet the perceptual experiences they create in observers are remarkably similar and possess comparable qualities. The results of the comparison and analysis indicate that: 1. Iranian mirror work precisely reveals a calculated organization of visual elements and spatial relationships through the logical presentation of mirror pieces. 2. Visual elements employed in Iranian mirror work and Op Art painting has been utilized in a similar manner, irrespective of temporal and spatial conditions. 3. Visual elements such as visual illusion, perceptual quality, and color contrast, which later became evident in the aesthetics of modern painting, have manifested in Iranian mirror work.

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Abstract

The COVID-19 pandemic had a profound impact on education systems globally, leading to extended school closures and unequal access to remote learning, especially in the vulnerable regions of the Global South. As educators and policymakers anticipated potential learning losses, there arose a pressing need for evidence-based data to inform effective crisis response strategies.

In late 2022, the PAL Network, a south-south partnership of 17 organizations, responded to this critical demand by conducting a timely assessment aimed at gauging the impact of the pandemic on foundational math skills among children aged 5-16 years in three African countries: Kenya, Nigeria, and Mozambique. The assessment tool employed for this study was the [International Common Assessment of Numeracy \(ICAN\)](#), a powerful metric that can generate comparable results across contexts.

An analysis of the data collected across these three diverse locations unveiled that contrary to many projections, there was no consistent evidence of widespread learning loss due to the pandemic's disruptions. While some specific competencies exhibited minor declines, others even displayed notable improvements. The data also revealed that the magnitude of learning loss, when placed in the context of pre-pandemic achievement gaps, was relatively minimal.

This paper delves deeper into pre- and post-pandemic numeracy learning outcomes, trends, and comparisons. By shedding light on the nuanced effects of the pandemic on children's foundational math skills, this research adds valuable insights to the ongoing dialogue on the profound impacts of the COVID-19 pandemic on education systems.

The findings from this assessment have implications for policymakers and educators as they navigate the post-pandemic education landscape. As the education community strives to build back better and create more resilient systems, the evidence generated by this research will play a crucial role in shaping effective policies and interventions that foster equitable and inclusive learning opportunities for all children.

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Abstract

This academic paper delves into the effects of divorce on children, examining the concept of divorce and its causes. Additionally, it explores factors associated with marriage and divorce. The author conducted qualitative research by collecting and analyzing secondary data from multiple sources. The objective of this paper is to address familial social issues and provide insight into this significant matter. Furthermore, it investigates the impact that divorce has on children's lives and proposes strategies to mitigate the adverse consequences resulting from divorce.

Keywords: Reason for divorce, impact of divorce on children, Children of divorce

Introduction

The family is regarded as the initial social institution that offers safeguarding and assistance to individuals during their development. It holds a crucial function in imparting essential values, etiquettes, and principles for leading a virtuous life to children. Nevertheless, the family encounters obstacles arising from societal transformations, which can lead to complications and hinder members' ability to adjust. Divorce can have numerous adverse effects on families, particularly on children. The primary sufferers in these circumstances are the children, who experience the loss of parental protection, educational opportunities, and emotional support. They may also encounter challenges such as homelessness, disruptions in schooling, and psychological problems that can significantly impede their well-being. In some cases, the absence of parental care may lead children to resort to criminal behavior or end up living on the streets. Consequently, divorce leaves children as the sole victims since their parents become incapable of providing proper care for them. In the academic context, it is crucial to direct our attention towards the topic of divorce for the purpose of enhancing comprehension, acquiring

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scientific data, and elucidating its underlying causes. This endeavor will facilitate the mitigation of adverse consequences associated with divorce.

Methodology

By gathering scientific material from various secondary sources and arranging it in a coherent manner, the data is subsequently examined through a qualitative methodology employing the descriptive-analytical approach.

Concepts of divorce

In the realm of the functional structural theory, it is firmly believed that families possess a profound significance in society's framework. This belief stems from their crucial involvement in nurturing and guiding children, extending unwavering support, maintaining relational equilibrium, and fostering a profound sense of identity. However, it is vital to acknowledge that familial tribulations may arise as a result of substantial alterations in structure or processes, thereby instigating instability within the family unit and inflicting harm upon society at large. Furthermore, families have the potential to perpetuate social inequality by bolstering economic disparities and upholding patriarchal ideologies. The conflict theory asserts that families can serve as breeding grounds for discordant forces, often culminating in violence and maltreatment towards their own members. The repercussions of such turmoil are particularly dire for children who find themselves caught in the crossfire when their parents part ways (Hammond & Cheney, 2012).

Hypothetical viewpoints

Within this section, the myriad theories that endeavor to elucidate the surge in divorce rates shall be expounded upon. These theories center their attention upon both individual volition and societal influences. The rational choice theory, risk-aversion theory, post-materialist values theory, conflict theory, and function structure theory are all mentioned within the text as some of these aforementioned theories. Nevertheless, there exists a certain degree of dissimilarity in how these theories account for the escalation in divorce rates and their relationship to institutional frameworks. Ultimately, it can be ascertained that numerous factors contribute to this surge in divorce rates (Lansford, 2009).

Marriage and divorce

In the realm of contemporary society, divorce and marriage emerge as subjects of great significance. It is intrinsic to acknowledge that relationships, in their inherent complexity, may occasionally falter, prompting the increasing prevalence of divorce. In days gone by, divorce

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stood as a rarity, yet presently it has established itself as a more commonplace occurrence. Notwithstanding this reality, it behooves us to note that divorce rates have exhibited a decline in recent times, aligning themselves with those experienced by their counterparts in matrimony (Hammond & Cheney, 2012). The increase in divorce rates can be linked to changes in divorce laws and societal shifts, such as more women entering the workforce. The decrease in divorce rates may be due to people getting married at an older age and having higher levels of education, which promote more stable marriages. Divorce rates vary among different segments of society, and conflicts between men and women can contribute to the decision to divorce (Little & McGivern, 2013).

Reasons for divorce

A growing number of youth opt to postpone or forgo the sacred institution of marriage, yet those who do choose matrimony hold steadfast in their belief that their union shall endure. Turmoil within a marital bond frequently arises from the weight of pecuniary strain, particularly for couples bereft of substantial assets. It has been observed that couples lacking a sturdy financial foundation are 70 percent more prone to dissolution within a span of three years compared to their counterparts endowed with greater fiscal security. In addition, the arrival of offspring burdens a marriage with heightened anxiety, with studies indicating that the advent of the initial child is an especially grueling period. Those burdened by multiple children are even more disposed towards marital disintegration when contrasted with those graced by the presence of but one progeny (Anonymous, 1998).

The probability of experiencing divorce tends to rise as marital satisfaction decreases over time. Offspring of divorced individuals have a higher likelihood of going through divorce themselves, particularly if their parents entered into subsequent marriages. This may be due to the perception that divorce is a resolution rather than attempting to repair the marital relationship. Furthermore, if both spouses in a marriage have prior experience with divorce, it increases the likelihood of their own marriage ending in divorce (Solomon, 1983).

Children of divorce

The impact of divorce and remarriage on individuals involved, particularly children, within an academic framework is a subject of significant stress. Although some individuals argue that divorce is more beneficial for children compared to continuing in a family with parents who have poor relationships, extensive research indicates that this viewpoint is generally inaccurate. Studies suggest that while marital conflict is not conducive to optimal child rearing, the process of going through a divorce can actually result in detrimental effects. It is common for children to

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experience confusion and fear when their family unit disintegrates, often blaming themselves for the divorce and attempting to reconcile their parents' relationship even at their own expense. Only in households characterized by significant conflicts do children potentially benefit from divorce as it reduces instances of discord (Valenzuela et al., 2014).

Research suggests that divorce may have a more detrimental impact on children from low-conflict households compared to remaining in an unhappy marriage. Even in cases where children acquire a stepfamily as a result of remarriage, their levels of stress may not necessarily decrease. Stepfamilies commonly experience significant conflicts, despite potential economic stability. Additionally, the age of the child can influence their ability to cope with divorce, with school-aged children being particularly susceptible. Effective communication within families and providing clarity regarding the reasons for the divorce are essential in helping children manage the situation (Little & McGivern, 2013).

What happens for Children After Divorce?

The text discusses the impact of divorce on children in terms of their emotional experiences and well-being. It suggests that although children may comprehend the reasons for their parents' divorce, they still undergo negative emotions such as fear, loneliness, guilt, and pressure to take sides. The loss of a structured routine provided by marriage particularly affects infants and preschool-age children. Furthermore, the proximity to parents also plays a role in a child's well-being post-divorce. Specifically, boys who live with or have joint arrangements with their fathers exhibit lower levels of aggression, while girls in similar situations tend to display more responsibility and maturity. Given that a majority of children from divorced families reside with their mothers, many boys lack a paternal figure at home. Nevertheless, developing a strong relationship with one parent can significantly assist children in adapting to the divorce.

Influences of divorce

Studies indicate that children from divorced families may encounter elevated levels of behavioral and emotional challenges, diminished academic performance, and difficulties in social interactions in comparison to their peers from intact families. Nevertheless, the extent of these consequences diminishes when considering the children's pre-divorce adjustment and other factors (Lansford, 2009). It is significant to acknowledge that not all children from divorced households will experience overall poorer adjustment. The notion that children of divorce are inevitably bound to endure enduring emotional difficulties oversimplifies the situation. A more nuanced comprehension of divorce is imperative, as several factors come into play that can influence a child's welfare (Ahrons, 2007).

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Divorce and the public affairs

Longitudinal studies in the academic context have not frequently explored children's perceptions of their relationships with their parents, despite the significance of these relationships in shaping adult interactions. The dissolution of parental bonds due to divorce can have detrimental effects on boys' self-perception and their relationship with their father. At the age of 32, intimate relationships pertain to consistent dating and pursuing a distinct lifestyle. Following a divorce, the parent-child relationship may become intricate and devoid of a familial essence (Mustonen et al., 2011).

Conclusion

Divorce is a prevalent occurrence in which parents make the choice to terminate their marital union. Social factors can influence this decision, resulting in heightened financial burdens and challenges in life. Divorce frequently originates from prolonged conflicts between partners, with detrimental consequences for children, including psychological distress and increased aggression. Additionally, children may experience a range of crises such as homelessness, limited access to education, and health issues. Consequently, society may witness a rise in vulnerable children lacking stable homes who are susceptible to future victimization or criminal activity.

Recommendations

The text examines different strategies for enhancing social development and improving the quality of life for individuals and families. One proposed approach is to arrange seminars aimed at fostering marital compatibility and stability. Another suggestion is to educate parents on the significance of implementing reform processes within their relationships. Additionally, it recommends investigating the social and economic factors associated with family problems. Furthermore, conducting interviews and research is recommended in order to identify solutions for divorce and family issues in third-world nations, particularly Iran. The text presents four primary objectives in relation to divorced individuals and families within an academic context. These objectives include the integration of divorced individuals into society, the provision of support and protection for them, educating families on navigating divorce, and promoting a positive perception of divorce. Additionally, it suggests the involvement of developed countries in training local professionals in social reform and family care. The overall aim is to enhance societal family conditions through comprehensive transformations.

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