Chapter 1 : Obituaries - , - Your Life Moments

Investigating play in the 21st century. Brazil / Francis Wardle --Play and creativity: the role of the intersubjective adult / Deborah W. Tegano, James D. Moran.

Cornerstone Center for Arts, E. Mehaffey is an artisan and drillmaster active and alive in Muncie. She teaches watercolor painting and alloyed media arts to adults and adolescence at Cornerstone. The exhibition will be on affectation in the arcade throughout November. Gordy Fine Art and Framing Co. They will accord a appropriate presentation of their assignment at 6: The accident is accessible to the accessible and ablaze refreshments will be served. In accession to items from the Book Arts Collaborative, the Holiday Advertise offers drawings, jewelry, and ceramics by accomplished bounded people. The appearance will run through November and December and new items will be always added. Clipart of Flower, Watercolor painting of a door with beautiful â€¦ â€" watercolorpainting watercolorpainting An art auction featuring the assignment of several plein air painters from Muncie will be p. Paintings, some affected and some unframed, ample and small, abounding altered styles, by artists Linda DeHaven, Caryn Moore, Laurie Lunsford, Paula Divine and Debbie Kimbler will be accessible at prices cut abnormally for First Thursday. The Brinkman Gallery, S. He has lived in Muncie anytime since. He began demography dusk photos a few years ago as a way to pause, relax, and put abroad the accent and hustle of accustomed life. The appearance appearance 25 sunsets taken from the aforementioned city Muncie location. Madjax Muncie, E. Her assignment will be on affectation p. Muncie Makers Market will be at the bend of Walnut and Adams streets, with vendors affairs beginning bootleg food, locally developed bake-apple and vegetables, beginning and broiled herbs, alive plants, art, and handmade crafts of all kinds p. The Atrium Arcade will accept continued hours p. Barnes will accord a accessible address at 5: Neal accustomed a breather leave for the bounce division and will conduct a Arcade Talk on his assignment at 3: Read or Share this story:

Chapter 2 : Music in Everyday Life - PDF Free Download

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Making the Most of Time Deborah W. Tegano TM, James I. Summaries of three research studies with preschoolers show that when chil- dren perceive themselves large, they enter complex play more quickly and stay for longer periods of time. In these three studies, space was altered by: Each study is summarized and suggestions for designing classroom spaces are includ- ed. Implications of this program of research for increasing attention span and augmenting complex play and problem solving are discussed. Time is one of our most precious commodities in the preschool classroom: What down our classroom pace, to slow down the clock and types of play spaces do children invent? When we asked allow children the time they need to become involved in a group of two hundred teachers these questions, they meaningful play activities in the classroom. What if someone told you that the physi- These answers lead to another set of questions that cal arrangement of space could actually add minutes to guided our investigations: The information presented 9 What do these kinds of spaces have in common? Children often seek Tennessee, Knoxville. Most teachers and parents have 3Department of Child and Family Development, University of watched children play in a big box; drag toys, blankets, Georgia, Athens, Georgia. Even elementary-age children, left to For some reason, children with "short atten- by faculty in Child Development and Interior Design. We wanted into how we might rethink the size of the spaces in our to know why children seem to spend longer amounts of classrooms. We have combined two ideas: Lubar, ; DeLong, The size of this space tends to make the child feel very small. These are often accompanied by The combination of these lines of inquiry has led to fidgeting and signs of unbearable boredom, even when parents have provided crayons, paper, or books to help a very specific question with important implications for pass the time. What if a young child in u n d e r the table? Here, the child feels process through play cycles. Time to explore and exam- large in relation to the space. The child is content under ine toys or manipulatives is followed by more complex the seat. Time passes more quickly. Perhaps one hour play with objects, and this sequence is central to the seems more like 20 minutes when in a smaller space. For example, children must see, ence of time is "faster" relative to the clock. Think of the block center where An experiential minute for the second child is children build structures. First, children investigate the much shorter than for the first child. In both situations, nature of the available building blocks; then they begin the adult may be preoccupied, and the child m a y be to build structures, cities, and so on. It is the increased expected to be quiet. However, the fact remains that the complexity of their play making a complex city instead second child stays occupied longer, perhaps because the of one simple structure which helps to sustain interest. Attention can be focused. The child can We have learned that the perception of the size of concentrate much longer in experiential terms. Now, we the space in which children play affects the quality of are not suggesting that children be permitted to sit under that play and thus the potential for learning. So, as children build the tent or affect their experience of time and thus, perhaps, their use the old refrigerator box, they are changing the scale ability to concentrate on a task. When children are in a of the environment. This process is not necessarily obvi- large space, they feel small in comparison to their sur- ous to them, but the effect, sustained play, is often obvi- roundings, and time seems to pass more slowly for ous to us. The use of child-sized chairs and table in our them. When children are in a playhouse, in a playyard centers and playrooms also affects scale. We tend to tent, or under a table, they feel large in comparison to think of these largely from the perspective of physical their surroundings, and attention seems to be sustained. This is the question we asked at the begin- ning of our investigations. We had to ensure that the sit- Big and Little Patterns on the Walls uation was real, in a real classroom setting not an artifi- cial situation, where children are taken out of their In the second project, we did not change the size of classroom into a "testing" environment.

We wanted to the space. Instead, we changed the perception of size by be able to use the information we learned in real class- changing the scale of the pattern on the walls of the cen- rooms. Then we observed children playing at a table activity with one of two activities: In the first situation, we set up a learning center, In one situation, the two low walls were covered the same as at any other center, but we provided a small- with a large geometric pattern, which was designed to er environment by way of a portable indoor structure make the children feel small. In the other situation, the made of wood and screens see Figure 1. We called this walls were covered with the same geometric pattern, the porch structure because it resembled a miniature only much smaller, so that the children would feel large screened-in porch. The table inside the porch was set up in comparison to the pattern see Figure 2. We rotated an assortment of Again, with the small pattern, the children felt larg- unstructured props such as toothpicks, plastic squares, er, and time seemed to pass more quickly. With the large pattern, the opposite happened: The teacher was able to monitor the center because children felt smaller, time seemed to pass more slowly, of the screens. There was a natural flow of children into and the children engaged in the activity for brief periods and away from the center. This was especially evident when the tive, it was a safe, easily managed, flexible center that children were playing in the lowinterest feltboard activi- the children seemed to enjoy. A team of observers noted ty. When the children were inside In the third project, we changed the size of the the porch, they spent longer periods playing with play- block center and observed the play behaviors of the chil- dough, and they entered complex play more quickly. For instance, prodding, or repetitive manipulations we commonly call the children played with the blocks and with one of the functional play to complex play building and pretend- following: None of these structive and dramatic play. When the children played props suggested a particular type of play. The children inside the porch, they also played for longer sessions were videotaped each morning as they played in the DeLong et al. Every two weeks, the block center was When children become engaged in complex play changed in size: The videotapes were viewed, and the play potential for learning. That is, it seemed that changing behaviors were observed. They began the constructing and pretending activities These three studies confirmed our understanding of with the playdough sooner, and they stayed with the how space may be related to time for young children, so Tegano, Moran, DeLong, Brickey, and Ramassini Fig. The screened-in"porch"is one way to create a reduced-scalespace. One paradox of moving through activities faster is that, The complex play behaviors of constructive at least for play, attention span seems to be increased. Teacher may observethe exploration-playcycle, where problem solvingmay occur. More time is spent in complex play because children see Figure 3. Experienced teachers know that time is a critical factor in allowing the child to complete the explo- ration-play cycle. Exploration and play are related to On one hand, the reduced scale of the environment problem solving. The young child appears to need time seems to speed up time. Children progress into building to cycle through the various activities that encourage and pretending faster in smaller environments. On the learning and problem-solving. We think this happens because, if you do? Will it assume, increases learning. How does it taste? This is the information on longer in the small space. For example, in the reduced- which play will be based. The more the information scale space, a child is more likely to continue to play acquired by the child in exploration, the richer the quali- with the playdough turtle, to make more turtles or other ty of subsequent play. These are A child moves out of exploration and into complex examples of complex play where learning and problem play when the question becomes "What can I do with solving higher-order thinking. The most obvious way to create a small porch, the small-scaled wall pattern, or the smaller-sized space in a classroom is to build a loft. Two spaces are block center. The upper loft and the space underneath What seems to happen to children in the reduced- the loft are both usable scale-reduced environments for scale environments? ChiMren may enter complex play more quickly. They seem to cycle through the period of exploration and 2. Create nooks and crannies. Rearrange low shelves Nater complex play sooner. Capitalize on any alcove or existing space that might serve as a reduced-scale environment. Designing Classroom Spaces 4. Find inventive ways to make the size of the block center , the children were not aware ceiling seem lower: Hang streamers of crepe paper that we had altered their environments. Not one

child from the ceiling. Yet these from the ceiling to create a space where the child feels large. It seems that becoming aware 5. Change the size of the pattern on the walls. Use screening between two existing children in our classrooms. These projects were partially funded by the American Society of Interior Design and by a University 7. Use the corners of the playground.

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Department of Education, Washington, DC. The model is then presented, with components considered integral to the creative process: Suggestions are offered based on this application. My name is Dr. Addison Sandel and I am a clinical psychologist from the United States. I have been working in the field of gifted education for many years and have had many personal and professional experiences with creatively gifted children. However, I am not here today to discuss my own information and experience but to share with you the presentation of a former student, Mrs. These authors deeply regret that they cannot be here with us at the conference and apologize sincerely for their absence. Both of these ladies were asked to teach additional classes at the last moment. To introduce the topic and to give you some background on their work, I must first tell you that this work is being financed by a government grant from the U. Dept of Education, a Jacob Javits Grant. The main purpose of this grant is to develop effective identification methods for creatively gifted young children who come from economically disadvantaged backgrounds. However, as the first step toward achieving this goal, theoretical work was undertaken. A theoretical model was then developed to serve as the basis for the identification procedures. The theoretical assumptions which will be presented today were developed by Dr. William Nash and their graduate assistant, James Parsons. At this time, 1 should also mention that the project was very lucky to have two excellent faculty resources at other universities. Dorothy Sisk from Lamar University and Dr. Roberta Daniels from Arkansas State University. These ladies are subcontractors for the grant. In our audience today is Dr. Patricia Haensly, a member of the steering committee for this project. She has graciously agreed to answer your questions at the close of this program. Because time does not PAGE 2 permit us a full examination of the components of the theory, I would like to share with you the most important part of the theory to date, the four assumptions. These assumptions are the most applicable part of the theory to the teaching of creatively gifted children. The first assumption made by the authors is that creativity is continuous, not dichotomous. The authors accept the premise that all people, especially young children are creative. They are opposed to the view that creativity is a "special gift" bestowed upon a few, rare, human beings. Nash and Alexander see creativity as a basic human ability, they acknowledge that like other human abilities, there are individuals who excel in creative thought and creative performance, A child who excels in creative areas even before traditional school age must be identiried,If that child is to retain his creative qualities and accept his creativity as part of his developing self-image, he must fcjl accepted and valued for this unusual trait. The second assumption is that creativity is a dynamic, interactive and multi-dimensional process. When a child comes to a classroom for the first time, she has already been "learning" for some time. She has learned from her home and family what is acceptable behavior and what is expected of her. When she returns home, she interacts with her family in a new way. In the dynamic process of combining former and current learning, she begins creating the person she is to become. The third assumption is that creativity may encompass intentionality but requires awareness, A child who stretches his attention span when engaged in an artistic project, is aware that he enjoys artistic activities, A young child will often forego playing with friends because he would rather paint, draw, or play with clay. The fourth assumption is that creativity is a higher order intellectual process. Given a safe emotional environment, young children may develop intense interests in art, science, language, or music. The child who seems obsessed with insects, for example, probably recognizes that there are many kinds of insects. These four assumptions are the theoretical basis for the curriculum and the instructional design advocated for the young creatively gifted child. However these assumptions are only the first part of the work by Alexander and Nash. The model designed by them was even more important to the practical design decisions of the preschool. As a visual representation of the relationships which contribute to the creative process, the model impacted all decisions about curriculum and

instruction. Here is that model. Please note the model components which are considered integral to the creative process: The authors do not intend for this model to represent a flow chart of any kind. They are stressing however that the creative child is multi-dimensional, is interactive with a series of influences in her environment, and that the creative child is engaged in a dynamic process which feeds back on itself in many ways. Now that you are briefly acquainted with this model, we will emphasize the important aspects of this model for teaching purposes. First, the model is based on an extensive review of the literature on creativity and the development of creativity in individuals. It gives us a framework which synthesizes previous research; it provides us with an understanding of the relationships between important components of the creative process; and in some cases, it suggests points of conflict important to the creative child experiencing problems. Secondly, this model emphasizes changes-it specifies the areas in which children develop as they become older. And in specifying those influences on creative development, the model shows us how to facilitate that development. Third, this model adds important components to be discussed when we plan curriculum and its evaluation. Because you are an international audience, we regret that only American sources will be presented. Please know that we value the work of our international colleagues and that we did order and read as many sources from other countries as we could. However because of time constraints we will limit our discussion to researchers published in American journals. When reviewing papers dealing with the biological issues involved in teaching the creative child, it was noted that the greatest emphasis was placed on physical abilities of a child at a given age. We must remember that children are not miniature adults. Of utmost importance is a safe learning atmosphere in which the child can function. Sociological issues pertaining to teaching creative children dealt mainly with problem identification, problem solving, language acquisition, and communication. Social interaction with peers and adults was another area of concentration. Aspects of knowledge acquisition and its effects on creativity were also explored. Some of these ideas were quite negative; that is, novices in a field are sometimes more creative than experts. There are, of course, many, many PAGE 5 articles concerning the teaching and learning of creative skills, creative techniques and creative procedures. We are about half-finished at this point and we want to leave the theoretical aspects behind. What have we learned from this project that you as teachers can use in your preschool classroom on Monday? What ideas are important for you administrators who are planning programs for young creatively gifted children? However, these suggestions are also based on many years of experience in working with creative children Mrs. Queen is the founder and owner of a school for creatively gifted children in Dallas, TX. The school named "Esperanza", which is Spanish for "hope", specializes in helping creative children who are having social or emotional problems. Kaleidoscope was a month long model preschool which served 44 children, ages 4 and 5. Let me show you a graph describing the population of our preschool this summer. This graph shows the racial background of the student population. The teaching staff consisted of ten teachers from varying backgrounds. Some were public school teachers, some private school teachers, some from a government preschool program called Head Start, and one with no experience who had just graduated from college. The educational level of these teachers ranged from no college work to graduate level studies. However, a common factor shared by all of the teachers was a dedication to helping young children learn. Furthermore, all of the teachers had previously evidenced high levels of creativity in their own teaching strategies. The characteristics of the school will give you some idea of the priorities and methods which we will suggest to you in this presentation. Nash and Alexander; 2 A team approach was used not only in recruiting and identifying students but in instructing them; 3 The practical aspects of this teaching system were stressed so that this prototype could be used by other educational agencies with little adaptation. That is, practicaUty and effectiveness were the goals. The first practical suggestion that we propose is that educational interventions at any level, must be keyed to the degrees and varieties of giftedness served. That is, whether you are designing a program, writing a curriculum or teaching a lesson, you must remember that creative children like academically gifted children come in many "flavors" if you will. There are the mildly, the moderately, and the severely creative. There are children who are creative in the performing arts, in the

sciences, in the humanities. Your program, your curriculum, your lesson must allow for this variation and encourage it! The second suggestion is that educational interventions must be dynamic, interactive and multidimensional. This rule is taken from the assumption which is similarly worded. These educational interventions will ultimately impact the community as well. The fourth suggestion is that interventions which are primarily designed for enhancing the development of creativity will also impact other intellectual processes. The fifth and last suggestion is that interventions planned for creative children should consider all components of the model. First, any program for young creatively gifted students must concern itself with the biological aspects of the student. The importance of health, exercise, diet and environment need to be stressed, especially since creative individuals do not always place a priority on these physical and physiological needs of their bodies and minds. Certainly we as teachers must instill in students the importance of their physical health, not only in areas such as dance and gymnastics, but also in areas removed from the psychomotor domain. In planning the psychological interventions for creatively gifted students we must remember always to support those characteristics which impact creativity, such as risk-taking, independence, etc. And we must encourage individual motivation, especially for young children and especially for minority or economically disadvantaged students. We must acknowledge the importance of the emotional well-being of the child. By including in any lesson,in any environment, in any curriculum, emphasis on emotional health and. Kaleidoscope, the next category was extremely important. Sociological implications are paramount for children of different ethnic or racial backgrounds and for children from lower socioeconomic strata.

Chapter 4 : Designing classroom spaces: Making the most of time | J Brickey - blog.quintoapp.com

Deborah W. Tegano's 15 research works with citations and reads, including: Conditions and Contexts for Teacher Inquiry: Systematic Approaches to Preservice Teacher Collaborative Experiences.

Volume 1 1 Fall Otto A. The Rise of Creativity: Humanism and Psychoanalysis Maurice R. On Courage John L. Love and Games Otto A. Obsessions and Phobias Gerard Chrzanowski, M. Social Class and the Psychiatric Patient: Discussion by Otto A. Shame And Delinquency Edgar A. Discussion by Laurence N. A Theory of Human Experience: The Minute Hour Harley C. Reanalysis Louis Jolyon West, M. The Mutual Storytelling Technique: What Little Hans Learned: The Grammar of Psychoanalysis: Discussion by Charles Clay Dahlberg, M. The Leopard by Giuseppe di Lampedusa. Discussions by Miltiades L. Charles Clay Dahlberg, M. Transference, Countertransference, and Identification in Supervision E. Therapeutic Perspectives Walter Bonime, M. On Aggression in the Obsessional Neuroses J. Symbol Formation in Phobias Stephen L. Psychoanalysis - For an Elite? Problems of Creativity Joanne Greenberg. Psychoanalysis and Community Psychiatry: The Changing Language of Self. Three Conflict Levels Alberta B. The Relevance of Family Interviewing for Psychoanalysis. Discussions by Sanford N. Discussion by Edgar Z. Bowline, Square, and Granny. Volume 8 2 Spring Earl G. Barbara Stoller Miller, Ph. Discussion by Alexandra Symonds, M. Experimentation within the Psychoanalytic Session. Discussions by Margaret J. Discussion by Kenneth L. The Power Theme in the Obsessional. Discussions by Edward S. And Leon Salzman, M. Otto Allen Will Jr. Catatonic Behavior in Schizophrenia. Discussion by Silvano Arieti, M. Fusion and Rheumatoid Arthritis. Discussion by Amnon Issacharoff, M. On Communication of Ideas. Is the Future Here? Structure of Psychoanalysis Ralph M. Facts or Fantasy Albert Bryt, M. Societal Factors in Dreaming M. Bisexual Fantasy and Group Process. Cognitive Changes in Psychotherapy: Discussions by Ruth Moulton, M. Psychoanalysis, Language, and Communication E. Comments on Interaction in Psychotherapy Eric D. Hazel Hitson Weidman, Ph. Family Therapy as a Parameter of Individual Psychotherapy. Mae Makit Lord, Ph. Individuality and Identity Angel Fiasche, M. Psychoanalysis of the Rich, the Famous and the Influential. Discussions by John L. Dialogic Analysis of the Obsessional David E. Toward a Theoretical Integration of Psychotherapies S. A Time for Change: Our Deterministic Heritage Adrian Stokes. Primary Process, Thinking and Art. Changing Concepts of Intimacy in Psychoanalytic Practice. Discussion by Earl G. The Unconcious in History. Biographical Note on L. Whyte by Eva Whyte Leon I. Three Level Interpretations Earl G. Some Notes on Narcissism Adrian Stokes. Gold or Alloy Robert Counts, M. The Nerves of the Mind Richard A. Reflections on Sexual Perversions Harold N. Bone and Sullivan Udo Derbolowsky, M. Isaac Leon Luchina, M. Julia Grinberg de Ekboir, M. Roberto Pedro Montanelli, M. Compulsive Generosity Benjamin Wolstein, Ph. The Nature of Intimacy Carole Stone. On the Complexities of Teaching and Learning Psychotherapy. Horus Vital Brzil, M. Volume 11 3 July Nahman Armony, M. Obstacle and Instrument Edward S. Adhesive Identification David Shainber, M. The Way Things Are: Humanism and Psychoanalysis Edward S. Of Human Bonds and Bondage J. Psychotherapy as a Unique and Unambiguous Event. Discussin by Erwin Singer, Ph. On the Function of Consensus. Discussions by William J, Richardson, Ph. Psychoanalyst, Artist and Critic Paul Roazen. Multiple Analyses in Analytical Psychology. Discussion by Michael Fordham, M.

Chapter 5 : Search for Articles by Volume

Moving toward Visual Literacy: Tegano University of Tennessee Abstract This article presents one portrayal of the role of photography as a language of teacher inquiry. The second part of the article includes three functional applications of photography in teacher inquiry: The three functions are defined, and classroom examples and in-depth analyses of these functions are provided to illustrate how photography promotes inquiry-based classroom practices. Each example demonstrates a progressively deeper analysis of how photography can be used by educators to move the field of education toward visual literacy. The examples are taken from preschool and early elementary-school classrooms, although the applications may be extended to the broader field of education. Through image-based research, "a contemporary form of structured investigation" Prosser, , p. Teachers who utilize photography as an integral part of their classroom research are positioned to develop competencies for using this visual language, as Whiting said, to represent, examine, and communicate emerging understandings with others and with self p. In other words, developing visual literacy through the language of photography is a part of current initiatives on teaching inquiry. In the first part of this article, it is our goal to slow down and step back for a moment to review selected illustrations from visual anthropology, visual sociology,1 photojournalism, and media literacy. These are representational, mediational, and epistemological functions. In this second section, we include examples from preservice teachers and a master teacher that illustrate how photography can serve as a language of teacher inquiry in the field of early childhood teacher education. Photography as a Visual Language and Research Method From decades of research and practice in the fields of anthropology, sociology, and photojournalism, theoretical, conceptual, and practical understandings have emerged that can inform the use of photography as a language of contemporary teacher inquiry. In these studies, photography has also been used to map geographic terrains and archeological digs; chart societal life; and record, catalogue, and identify developmental milestones and emotional behaviors Collier, Moreover, photographs have been used as artifacts that chronicle behaviors, places, and experiences, making photography a part of ethnographic methods Harper, and "critical visual methodology" Rose, However, what is new is the use of photography as a seminal part of teacher documentation3 in teacher inquiry. It is an appropriate time, therefore, to take a brief look at fields outside education and learn from them, because teacher documentation, as inspired in particular by the Reggio Emilia approach to early education, continues to dominate and exemplify the power and promise of making visible the learning and researching of teachers Project Zero et al. Photography as a Visual Language Photography is a visual language that shares some important characteristics with verbal language-both communicative and structural. Typically, teachers do not treat photography as a language. Rather, they often see a photograph as a truth, an obvious fact, and therefore a photograph does not require interpretation. Yet, we propose that teachers reconceptualize photographs as more than simply classroom records. Instead, photographs hold the same subjective, interpretive potential as words when teachers "read" photographs from an interpretive view, where photographs are imbued with meaning. Photography is a dynamic representational system that uses signs to produce and communicate meaning-just as we do when we use words to speak. According to the Swiss linguist Sausserre, a sign has two elements, that of signifier and the signified-with signifier representing the form in our case photographs and the signified representing the associated conceptual understanding provoked by viewing a photograph-or its meaning Hall, , p. For meaning to be constructed, these two elements must exist in relation. Hall notes that it is the relationship between form and meaning that is "fixed by our cultural and linguistic codes, which [in turn] sustains representation" p. From this perspective then, photographs are culturally situated and consequently convey different meanings to different viewers based on personal life experiences, knowledge, and perspectives. Photographs, like words, are both encoded and

decoded with meaning. For example, as photographs are viewed, reviewers decode or "read" the meaning. The "reading" of photographs therefore is subjective and partial Skinningsrud as cited in Edwards, , p. Such a variety of interpretations are a positive aspect of photography as a language of teacher inquiry because it is through sharing diverse meanings that new understandings are co-constructed. The relationship between the signifier and the signified, the idea that photographs are culturally situated, and the co-constructive process whereby interpretive meanings are the result of subjective encoding and decoding are illustrated in the following example of a group of early childhood teacher researchers who collectively explored visual literacy. The following questions emerged: Because we are a group of intersubjective viewers or striving to become such a group , to what degree can we understand the authentic meaning of the image for the children or adults in the picture? Are we ever capable of being authentic in our interpretation? To whom does meaning belong? Can we lose what is not ours? For these researchers, the goal was not necessarily to find answers to these questions. Rather, participants focused on engaging in the discourse that provoked them to reflect on the meaning of context, its role in "reading" photographs, and to co-construct a deeper understanding of the positive, rich potential of shared subjective interpretations. The questions listed above were the result of a joint process of finding meaning in photographs and a shared intersubjective understanding of that process. When photographs are used to stimulate discourse, uncover multiple interpretive perspectives, and evoke questions, then teachers are moved to reexamine and reconstruct pedagogical approaches. Effective verbal communication includes meaning semantics , word order syntax , and interpretation based on context pragmatics. In other words, the order of our verbalizations contributes to intended as well as understood meaning. Although photography represents meaning, it lacks the syntactical structure of spoken language. Without a similar, embedded "order" within photography, it is up to the photographer to create it. The lack of "explicit relational indicators" Messaris, , p. From this perspective, there is a "double process of construction" Hamilton, , p. To an extent, some photographs have an implied order e. In this case, she knows what preceded and what followed the click of the shutter. Later, when the same teacher studies the photograph or a set of photographs , the order syntax is juxtaposed against her subjective meaning semantics and contextual interpretations pragmatics. In other words, the syntax, semantics, and pragmatics are not only located in the photograph but, more so, in the mind of the teacher. The language of photography then is structural, communicative, and also generative. Just as speakers search for the right word, teachers who use photography as a language of inquiry search for the right angle or how closely the camera comes to the children or scene being photographed in order to convey a particular message, for example. These decisions, like the ordering or positioning of photographs, are deliberate acts of selectivity. In the field of photojournalism, there are strategies for selecting and organizing photographs to create "photo-stories" Whiting, , p. Photography has many utilities, including the conveyance of 1 emphasis, 2 differentness, 3 motion or action, 4 the affordance of editing out nonseminal information, and 5 the portrayal of time. When teachers understand and skillfully use these utilities, they maximize the communicative and generative qualities of photography as a language of teacher inquiry. Additionally, placing a vertically positioned photograph within or next to a grouping of horizontally positioned photographs affects how one reads the photographic montage by giving special import to a single photograph over others. Second, photographs afford "differentness" such as "close ups," "spotlight effects," and "startling depth" p. Third, photography is fluid because it has the potential to reveal the dynamic within the static for example, a photograph that shows the exuberance of children or a series of photographs from which a story-a plot, a developing theme-can be communicated. In photography, it is possible to capture process through the control of motion. Control of motion may be accomplished through freezing action and the deliberate selection of a series of photographs so that "their final use will have motion between pictures, and a pattern" p. Fourth, the decisions surrounding the selection of a grouping of photographs involves screening out nonseminal information and creating breakpoints within the photographs. Take the example of a teacher who wants to make visible the relationship between two play scenarios, one in the morning and one in the afternoon. The breakpoints she creates across her series of photographs result from her removal of

extraneous information that occurred beside and around the photographic scenes. In this way, she communicates her intended story of the relationship between the two play scenarios. Fifth, such breakpoints the space between the photographs enable her to manage the complex nature of time across 10 minutes, 2 hours, or 1 day that she wanted to represent in photographs. Moreover, breakpoints also permit the "reader" the viewer time to sit with the meaning s in both communicative I understand and generative I have new understandings ways. Thus, for teachers, photography is powerful in its ability to portray complex meanings and practical in the ease of manipulation of photographs as a language of inquiry. It is through continuous cycles of systematically creating, studying, and arranging photographs and making public and visible intended and shared meanings that teachers engage in classroom research. Photography as a Research Method Early in the 20th century, the use of photography as a research method by anthropologists was marginalized because it lacked depth, descriptive, and explanatory value Edwards, Then, in the s, Gregory Bateson and Margaret Mead, following 10 years of studying and writing about Balinese culture, began to integrate photography as part of an in-depth process of observation. A Photographic Analysis was created through a method of sorting, categorizing, and cataloguing thousands of photographs in an attempt "to present several perspectives on a single subject, or in sequences which showed how a social event evolved through time" Harper, , p. These anthropologists repositioned and coupled photographs with two types of text interpretative essays and annotated details. By juxtaposing images alongside detailed, written descriptions and analyses, Bateson and Mead used theory and knowledge of the field of anthropology to interpret, contextualize, and validate their photographic data. This method made "photography a respected tool in anthropological research" de Brigard, , p. It was this intentional linking of photographs to text informed by key theoretical, conceptual, and contextual constructs that marked an important shift in elevating the significance of photographs from mere truth-value6 representations toward thoughtful representations with valuable information, albeit data influenced by the subjectivities of the researchers. Even after the publication of this influential visual ethnography, photography continued to remain secondary in importance to the written word and to film in the field of anthropology until recently, when all forms of visual representations from film and photography to visual forms produced by the subjects of study e. The inclusion of cultural artifacts along with photography has enabled anthropologists and more recently sociologists Harper, to further portray the complexity of behaviors in context. Through the creation of thick descriptions Geertz, or the layering of interpretations Goldman-Segall, , p. The creation of a thick description then is an attempt by the anthropologist, sociologist, or teacher to move beyond surface-level descriptions toward interpretations, informed by more than one way of seeing or illuminating a phenomenon. Three Interrelated Functions of Photography in Teacher Inquiry Photography, as one form of teacher documentation, functions in at least three primary ways: These three functions often complement one another through the mechanical taking photographs , the metacognitive studying photographs , and the communicative systematically using photographs aspects of photography as a language of teacher inquiry. These functions act in concert with one another-sometimes at the same time and sometimes across time. They are not intended to be exhaustive or exclusive, rather they constitute an interpretive framework that has the potential for assisting teachers in navigating reflective processes and communicating with self and others. In this part of the paper, the representational, mediational, and epistemological functions are defined and classroom examples from preschool and early elementary are given to illustrate each. Although this discussion is separated by function, the reader should keep in mind that taken together these three form a larger, broader conceptualization of photography as a language of teacher inquiry. It is through this conceptualization and the ability to deconstruct understand the parts and reconstruct this framework use in dynamic, transactional, personal ways that photography becomes a language, a communicative tool for making visible teacher inquiry. Thus, these three functions have value for classroom teachers as they 1 respond to the problem of moving away from photographs as discrete, prescriptive, factual records that limit classroom documentation and 2 meet the challenge of moving toward a communicative, transformative, and generative process of systematic and intentional study. Representational The representational function of photography is about creating meaning-to

depict and to symbolize-through the use of photographic language. Hall writes, "representation connects meaning and language to culture" p. Photographs are not passive artifacts but instead represent active forms of meaning with layers of potential interpretations. Sturken and Cartwright remind us that there are at least two elements that contribute to the construction of meaning other than the creator of the photograph and the photograph itself: From the time a teacher first takes a photograph, it has meaning. Photographs are artifacts that "suggest meaning through the way in which they are structured" Edwards, , p. When teachers share photographs with others, the original meaning may not always remain with the photograph. Edwards describes the process of building upon layers of interpretation as giving "meaning" for "its original audience and for subsequent generations of interpreters" p. It is in the actions of taking, using, and interpreting photographs with self and others that the range of meaning is expanded, new questions considered and posed, and diverse representations provoked. There exists, perhaps, a general assumption that multiple perspectives are positive; however, this is not necessarily true.

Chapter 6 : Where Research and Practice are One

For example, a child constructs a turtle from play- ers, directors, and r e s e a r c h e r s at N A E Y C in N e w dough and then pretends to think of ways to play with Orleans (Tegano, Moran, & DeLong,), the audi- the turtle (problem finding and solving).

In lieu of an abstract, here is a brief excerpt of the content: Referencing British lecture tours by US authors from to , identifies the construction of a performative, embodied, celebrity author. The Myth of the Untroubled Therapist: Private Life, Professional Practice. UP of Florida, Stories Approaches in a Digital Age. Rethinks philosophical and methodological issues of narrative and personal narrative research in the current digital landscape. Narrative Imagination and Everyday Life: Explorations in Narrative Psychology. Addresses how the intersections of narrative and imagination shape and limit our experiences and relationships, specifically in relation to education, politics, and aging. Autobiographical Identities in Contemporary Arab Culture. Connects experimentation in autobiographical works by Arab writers to rapid political changes over the past forty years. Re Visions of Heloise 17thâ€"18th Centuries. Contested Narratives and Conflicting Memories. Analyzes constructions by South African Defence Force veterans of the meaning, legacy, and memory of the s border conflicts. Tom Horn in Life and Legend. U of Oklahoma P, Disentangles narratives of Horn from historical sources, his own self-constructions, and descriptions by historians, writers, and filmmakers. Barber, Malcolm, and Keith Bate. Letters from the East: Crusaders, Pilgrims and Settlers in the 12thâ€"13th Centuries. Translations of letters by crusaders and settlers sent from Asia Minor, Syria, and Palestine to the West in the high middle ages. Der Holocaust in der literarischen Erinnerung: Resisting the Bewitchment of Colonial Christianity. Analyzes documentary film as a system of signifying that can register complex theological ideas while its aesthetic embeds emancipation from oppression. Volume I and II. Bennett provides the first scholarly edition of Brief Lives since ; includes complete texts of the three manuscripts, a critical introduction, and extensive commentary. Brigitte Pichon and Dorian Rudntsky. Marcel Proust and Photography. Analyzes practices of individual and collective remembering in institutional and private settings during periods of political violence in Argentina. The Gospel of the Lord: You are not currently authenticated. View freely available titles:

Early Childhood Research Quarterly, 1, () Cross-validation of Two Creativity Tests d for Preschool Children W. Tegano The University of Tennessee.

Music can be used, in other words, as a resource for making sense of situations, as something of which people may become aware when they are trying to determine or tune into an ongoing situation. Nearly all music exists in intertextual relation to compositional conventions and works for example, genres such as a mass, a symphony or dance music, material procedures of harmony, melody, rhythm and so on, and gestures of various kinds. It also exists in relation to sound structures in the social natural worlds outside of music sudden falling movement, tense climbing, gently stroked keys, volume and energy levels and in relation to its past association with social situations, from its social patterns of employment. If anything, these industries have only multiplied the kinaesthetic musicâ€"image associations to which we are exposed, and which the advertising industry draws upon to sell us everything from cars to bars of chocolate. They may thus be understood as an attention-seeking gesture. At the same time, the Copland fanfare moves at a stately moderato pace. Of course, other music may be equally able to command attention. What does seem clear, however, is that there are some musical materials that would undermine preferred or appropriate action frames. Would the former inculcate further passenger anxiety and the latter trivialize or possibly perplex? Neither would convey the combination of organizational control, formality, ceremonial gravitas, attention seeking and musical-tonal security associated with the genre to which their chosen composition by Copland is oriented, the generic musical materials of which it partakes. But if the Copland were to be performed imprecisely, with unusual phrasing or dynamics, might it too be counterproductive? Trust is kindled through gesture, both through the choice of this â€" musical â€" gesture and through the way it is instantiated. In fact, there are a good many known examples of music that have failed in relation to air travel. Music as a medium of social relation Consider a third example of how music can get into social life. Gary is in his early twenties. He is unable to see or speak in words. He exhibits distress in the form of shrieks and screams when taken to no doubt frightening public places such as shops, and sometimes he bites or scratches Music as a medium of social relation 15 other people if they come too close. Gary is sitting in the music room with his carer, waiting for the music therapy session to begin. He is very still. As the music therapist begins to play, Gary shouts, and rocks backwards and forwards in his chair. He then uses her hand as a beater, and bangs the drum with it. Gary is still rocking, but gently now. His noises are gentler too. Now he is calmer during sessions, more interactive, even allowing himself to touch or be touched. It is possible that, for Gary, there is no other realm nor media in or with which he can interact to this degree, no other environment that he is able to structure as much as this one. For Gary, music is a vehicle that brings him into closer co-ordinated activity with another person. It is a device that enables him to act in social concert, one with which Gary may develop his sense of self, his presence to self and other s. The therapist, through her musical-interactive skills â€" her considerable improvisational abilities â€" is providing what Gary cannot provide for himself: Is it any wonder, then, that Gary appears to be more contented at the end of the session? Using music as a resource for creating and sustaining ontological security, and for entraining and modulating mood and levels of distress, is by no means unique to the purview of the professional music therapeutic encounter. In the following excerpt, she is describing her use of music in the face of the stresses and strains of daily life. She turned to some of the Schubert Impromptus. Can you describe the situation of listening in the front room, like maybe the last time you listened to music in the front room? This morning in fact [laughs]. Can you just tell me it in fairly detailed, just what made you go in there to listen, like was it a choice or. But I needed it. I just listened to the bits I wanted to listen to. Here, self-administered music was a catalyst, a device that enabled Lucy to move from one set of feelings to another over a relatively short time span. This matter is taken up in depth in chapter 3. At the Conceptualizing music as a force 17 level of daily life, music has power. It is implicated in every

dimension of social agency, as shown through the previous examples. In this respect, music may imply and, in some cases, elicit associated modes of conduct. To be in control, then, of the soundtrack of social action is to provide a framework for the organization of social agency, a framework for how people perceive consciously or subconsciously potential avenues of conduct. This perception is often converted into conduct per se. Indeed, one of the best natural laboratories for observing soundtracks as they are converted into social and social psychological tracks, into action–feeling trajectories, modes of agency, is the humble karaoke evening. Within such an event, the style and tempo of musical numbers changes quickly; each number is chosen by performers individually. Bob – who currently holds the Guinness Book of Records title for the longest karaoke impersonation of Elvis Presley – explained, as he saw them, the ins and outs of karaoke as a social occupation. In-store experiments suggest that background music can be used to structure a range of consumer behaviour and choices – the time it takes to eat and drink Milliman ; Roballey et al. Consider these excerpts from brochures from background music companies: Creating a happy and relaxed environment through the imaginative use of music is a vital element in securing maximum turnover and ensuring that your business has optimum appeal. Music is a powerful factor in creating your image. There is little doubt that music is experienced by its recipients as a dynamic material. The challenge is to unpack those narratives, and to resituate them as musical practices occurring within ethnographic contexts. Just how does music work to achieve its diverse ends? Does music make people do things? Is it like a physical force or a drug? This matter is critical in modern times where mechanically reproduced, mass-distributed music is as ubiquitous as temperature control and lighting. As Lash and Urry have observed The salience of such systems can be seen perhaps most acutely in relation to particular social groups. In principle, one should be able to enter any one of these stores at any moment in any branch in the United Kingdom and the music playing should be or at least is intended to be identical. This literature and the contribution it can make to socio-musical studies is discussed in chapter 2 and again in chapters 5 and 6. Consider again the examples discussed so far. In another, a group of individuals on an aircraft are exposed to music chosen expressly for its perceived ability to promote a particular image and to structure social mood. In a fourth example, an individual engages in a kind of do-it-yourself music therapy, locating and listening to a desired recording as part of her everyday regulation and care of herself. In all of these examples, music is in dynamic relation with social life, helping to invoke, stabilize and change the parameters of agency, collective and individual. To be sure, there are occasions when music is perceived as something to be resisted. This hitherto-ignored topic is focused on the social distribution of access to and control over the sonic dimension of social settings. The second topic for a sociology of musical power is less straightforward, despite the attention it has received within cultural theory. Aristotle, The Politics, a It is a pervasive idea in Western culture that music possesses social and emotional content, or that its semiotic codes are linked to modes of subjective awareness, and in turn, social structures. The interactionist critique of semiotics – overview This chapter considers musicological readings of works, socio-linguistic conceptions of meaning in use, and social science perspectives on material culture. The argument can be summarized as follows: There is no need, in other words, for time-consuming ethnographic research. This semiotic protocol is prevalent in socio-musical studies. In what follows, it is argued that semiotic approaches, conceived in this manner, possess limitations. Their limits derive from a particular type of theoretical shortcut taken by semiotic analysts as they slide from readings of works to discussions of the social impact of those works. This tendency – to hypostatize the meaning and social consequences of aesthetic forms, as discussed by Morley in relation to media studies One of the hallmarks of these conceptions is the idea that the meanings of things are made manifest in and through attempts to interpret and describe them, in and through the ways actors orient themselves in relation to them. The act of description thus co-produces itself and the meaning of its object. For that task we shall need new ways of attending to music, ones that are overtly interdisciplinary, that conjoin the hitherto separate tasks of music scholars and social scientists. Popular music studies have always been concerned with the matter of how music is experienced by real people see Frith b. Weber ; ; DiMaggio ; DeNora b. It is to conceptualize musical forms as devices for the

organization of experience, as referents for action, feeling and knowledge formulation. Such a project begins with concerns outlined by thinkers such as Aristotle and Adorno and seeks to convert them into a set of researchable questions. McClary is by no means the only semiotician within musicology; there are many excellent works concerned with musical representation for example, Charles Ford ; Lawrence Kramer ; ; Philip Tagg ; Gretchen Wheelock Musically, then, the character of Carmen may be construed as low status, deviant, sensual and disorderly. They are also rhythmically straightforward, their pulse unemphasized few dotted rhythms, no syncopation. Her accompaniment consists of arpeggios the harp is a traditionally feminine instrument and also the instrument conventionally associated with angels. Comparing the two female parts in terms of musical material alone, it is possible to see how the distinction between nice, steady girl and unpredictable and slippery woman is established through the medium of sound. Her work shows us how music is by no means inert, how it helps to construct our perception and imagination of non-musical matters â€" social character and status, pleasure, longing and so forth. The question of how a composer â€" in this case, Bizet â€" draws upon conventional musical materials to frame or comment upon a text is not dissimilar from the way in which music may be used by other types of actors or agents as a framing device as, for example, in the airline safety video. In this way, music can be understood as providing non-cognitive resources to which actors may orient and that they may mobilize as they engage in interpretive action, as they formulate knowledge and aesthetic stance in real time. It is worth repeating that this process is by no means always conscious. In short, music provides a resource for Gender and music â€" Carmen 27 interpretation, one that can be referred to for the ongoing creation and sustenance of non-musical matters. In both cases, musical materials provide parameters stylistic, physical, conventional that are used to frame dimensions of experience interpretation, perception, valuation, comportment, feeling, energy. This framing is central to the way in which music comes to serve as a device for the constitution of human agency. Indeed, exclusive focus on the music itself is problematic. This argument can be advanced by considering two related issues. As Shaun Moores puts it in his survey of audience research quoting Richard Johnson: Among the resources for interpretation of musical works are textual documents for example, programme notes and libretto in the case of opera , critical reception, ongoing discussions and a variety of reappropriations at the levels of production and reception Tota a; b;

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