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Autore	Metcalf, Zeno P.
Titolo	Membracoidea : Section II. / Z.P. Metcalf, Virginia Wade
Pubbl/distr/stampa	Raleigh : North Carolina State University, 1965
Descrizione fisica	807 p. ; 23 cm
Collana	A supplementa to fascicle - Membracidae of the General Catalogue of the Hemiptera ; 1 suppl
Disciplina	595.752
Locazione	DAGEN
Collocazione	61 IV F.7/06.1.5
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	1 : Membracidae (Cont.) 2 : Aetalionidae 3 : Biturritiidae 4 : Nicomiidae

2. Record Nr.	UNINA9910791880503321
Autore	Thomson Pat <1948-, >
Titolo	Researching creative learning : methods and issues // edited by Pat Thomson and Julian Sefton-Green
Pubbl/distr/stampa	Abingdon, Oxon, England ; ; New York : , : Routledge, , 2011
ISBN	1-136-88116-6 1-136-88117-4 1-283-04329-7 9786613043290 0-203-83894-7
Descrizione fisica	1 online resource (495 p.)
Altri autori (Persone)	Sefton-GreenJulian
Disciplina	370.15/7072
Soggetti	Creative teaching - Research Creative ability - Research
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Formato	Materiale a stampa
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Contributors; Acknowledgements; Chapter 1 Introduction; What is creative learning?; Childhood, progressivism and creativity; New times, new creativities; Creative subjects; Researching creative learning; About this book; Part 1: What are the practices of creative learning?; Part 2: Can researchers 'see' creative learning and can their research help others to 'see' it?; Part 3: Can creative learning be measured and evaluated?; Notes; References; Part 1 What are the practices of creative learning?; Chapter 2 Capturing the 'plaid' moment; Aesthetic principles Researching the aesthetic experienceThe headteacher as researcher; Capturing 'plaid moments'; The rise and fall of student co-researchers; Findings; Summary; Note; References; Chapter 3 From the other side of the fence; Getting into research; The student research project; Pain or pleasure?; The value of research; Chapter 4 What's with the artist?; Introduction; Three constructions of the artist; Artist as uniquely inspired individual; Artist as craftsperson or designer; Artist as collaborator or facilitator; Framing the artist in creative learning research What research has been done? Methodologies and

approaches Conclusion; Note; References; Chapter 5 Supporting schools to do action research into creative learning; Action research: what's in a name?; Getting started on inquiry; The importance of questions; It's about evidence; But inquiry has to start where teachers are at; Action research and teachers' learning; The point of action research; The importance of documentation; The outcomes of action research; Resources; Chapter 6 Towards the creative teaching of mathematics; Introduction; Design research; Building on prior research Beginning design research in FEA first design iteration; A second design iteration; Closing remarks; Notes; References; Part 2 Can researchers 'see' creative learning and can their research help others to 'see' it?; Chapter 7 A conversation with Kathleen Gallagher; What is your professional background?; What is your current research about?; How do you use drama as part of your research process?; What are the issues in researching theatre with and for kids 'at risk'?; Are there any key issues arising from the ethnographic processes you have used? How does this relate to using drama as a method? What are your views on the accountability of researchers?; Chapter 8 The promise of ethnography for exploring creative learning; The promise of ethnography; The CLASP project; Project strategy; Critical engagement; Common fieldwork lens; Case-study analysis; Conclusion; References; Chapter 9 'Now it's up to us to interpret it'; Introduction; The visual in contemporary culture; Visual methods in research, learning and participatory processes; To answer a question; To generate talk: the visual as 'elicitation tool'; To document or provide evidence To make room for tacit knowledge (and creativity)

Sommario/riassunto

It is a common ambition in society and government to make young people more creative. These aspirations are motivated by two key concerns: to make experience at school more exciting, relevant, challenging and dynamic; and to ensure that young people are able and fit to leave education and contribute to the creative economy that will underpin growth in the twenty-first century. Transforming these common aspirations into informed practice is not easy. It can mean making many changes: turning classrooms into more exciting experiences; introducing more thoughtful challenges
