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| 1. | Record Nr. | UNINA9910254094003321 |
| | Autore | Quirk Thomas J |
| | Titolo | Excel 2016 for Educational and Psychological Statistics : A Guide to Solving Practical Problems / / by Thomas J. Quirk |
| | Pubbl/distr/stampa | Cham : , : Springer International Publishing : , : Imprint : Springer, , 2016 |
| | ISBN | 3-319-39720-6 |
| | Edizione | [1st ed. 2016.] |
| | Descrizione fisica | 1 online resource (XV, 260 p. 166 illus., 161 illus. in color.) |
| | Collana | Excel for Statistics, , 2570-4605 |
| | Disciplina | 005.369 |
| | Soggetti | Statistics<br>Application software<br>Psychology—Methodology<br>Psychometrics<br>Statistics for Social Sciences, Humanities, Law<br>Computer Appl. in Social and Behavioral Sciences<br>Psychological Methods/Evaluation |
| | Lingua di pubblicazione | Inglese |
| | Formato | Materiale a stampa |
| | Livello bibliografico | Monografia |
| | Nota di contenuto | Introduction -- Sample size, mean, standard deviation, standard error of the mean -- Random number generator -- Confidence interval about the mean using the TINV function and hypothesis testing -- One-group t-test for the mean -- Two-group t-test of the difference of the means for independent groups -- Correlation and simple linear regression -- Multiple correlation and multiple regression -- One-way analysis of variance (ANOVA)  -- Appendix A -- Appendix B -- Appendix C -- Appendix D -- Appendix E -- Index. |
| | Sommario/riassunto | This book shows the capabilities of Microsoft Excel in teaching educational and psychological statistics effectively. Similar to the previously published Excel 2013 for Educational and Psychological Statistics, this book is a step-by-step exercise-driven guide for students and practitioners who need to master Excel to solve practical education and psychology problems. If understanding statistics isn't your strongest suit, you are not especially mathematically-inclined, or if you are wary of computers, this is the right book for you. Excel, a |

widely available computer program for students and managers, is also an effective teaching and learning tool for quantitative analyses in education and psychology courses. Its powerful computational ability and graphical functions make learning statistics much easier than in years past. However, Excel 2016 for Educational and Psychological Statistics: A Guide to Solving Practical Problems is the first book to capitalize on these improvements by teaching students and managers how to apply Excel to statistical techniques necessary in their courses and work. Each chapter explains statistical formulas and directs the reader to use Excel commands to solve specific, easy-to-understand educational and psychological problems. Practice problems are provided at the end of each chapter with their solutions in an appendix. Separately, there is a full Practice Test (with answers in an Appendix) that allows readers to test what they have learned.

| 2. | Record Nr. | UNINA9911046694703321 |
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| | Autore | Kok Annemarie <p>Annemarie Kok, Rijksuniversiteit Groningen, Niederlande </p> |
| | Titolo | Pioneering Participatory Art Practices : Tracing Actors, Associations and Interactions across the Long Sixties / Annemarie Kok |
| | Pubbl/distr/stampa | Bielefeld, : transcript Verlag, 2024 |
| | ISBN | 3-8394-7219-9 |
| | Edizione | [1st ed.] |
| | Descrizione fisica | 1 online resource (485 pages) |
| | Collana | Image |
| | Disciplina | 700.28 |
| | Soggetti | Participatory Art |
| | | John Dugger |
| | | David Medalla |
| | | Piotr Kowalski |
| | | Telewissen |
| | | Documenta 5 |
| | | Long Sixties |
| | | Europe |
| | | Art |
| | | Cultural History |
| | | Art History of the 20th Century |
| | | Art History |
| | | Sociology of Culture |
| | | Fine Arts |

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| Nota di contenuto | Cover -- Contents -- Acknowledgements -- 1 Introduction -- 1.1 Nothing new under the sun -- 1.2 Three cases of participatory art -- 1.3 Research questions and aims -- 1.4 Structure of the book -- 2 It is all about cocreation. Where the history of participatory art and ANT link up -- A Tracing participatory art -- 2.1 An 'open' definition of participatory art -- 2.2 A genealogy of participatory art -- 2.3 The swinging sixties -- 2.4 Mapping the field of research -- 2.5 Participation and the notions of freedom and control: a theoretical perspective -- Participation as a tool for liberation -- Ladders of participation -- Participation as a tool for control -- The interplay of freedom and control -- From theory to practice -- B Tracing associations -- 2.6 Thinking with actornetwork theory -- 2.7 The journey of ANT -- 2.8 ANT and the study of art -- 2.9 Three steps towards a 'risky account' of participatory art -- Choose a starting point -- Following actors -- Writing a report -- 2.10 The challenges and limitations of the ANT toolbox -- 2.11 In conclusion -- 3 Participation at documenta 5. Illusions, plans and reality -- 3.1 A fifth documenta and the appointment of Szeemann -- Early conversations and clashes -- Szeemann's reputation -- Szeemann's request for freedom -- 3.2 The first concept plan -- The 100Day Event -- The idea of participation in the first concept plan for d5 -- The material event structure designed by Archigram -- The Street -- Playful and activating exhibition models -- A heavenly Jerusalem -- 3.3 The situation in the autumn of 1970 -- 3.4 The second concept plan -- Reality check -- The executive team and the association between Bode and Szeemann -- Echoes of the first concept plan -- A section devoted to participation and play -- Eight artists and their participatory works -- The Parisian art scene.<br><br>Additional plans for three other sections at the Friedrichsplatz -- Participation in connection to the second concept plan for d5 -- "Opfer des Rotstifts" -- The constraints of official positions -- 3.5 Participatory art at d5 -- 3.6 In conclusion -- 4 "Please take off your shoes". In and around Dugger and Medalla's People's Participation Pavillion -- 4.1 A pavilion in the garden -- 4.2 Two comrades -- 4.3 Harald Szeemann and the invitation to participate in d5 -- 4.4 The d5 catalogue -- 4.5 Communism and "participatory Maoism" -- Growing politicisation -- Orientation towards China and Mao -- A communist pavilion -- "[Y]ou can't make revolution unless you are in it" -- Rectification -- 4.6 Artists Liberation Front -- 4.7 Popa at Moma -- 4.8 "The 'Random' show" -- 4.9 Kinetic connections -- 4.10 The Exploding Galaxy -- 4.11 Eastern philosophy and art -- 4.12 Travel -- 4.13 The institutional framework -- 4.14 In conclusion -- 5 Enlightening. Piotr Kowalski's participatory tools for the people -- 5.1 Carrying light in Kassel -- 5.2 Fluorescent tubes in Paris, Amsterdam and Stockholm -- 5.3 A family of manipulators -- 5.4 The art scene in Paris in the long sixties -- 5.5 Science for the people -- From science, via architecture, to the visual arts -- Bridging art and science -- The viewer as experimenter -- 5.6 Learning by doing -- 5.7 Instruments in Florence -- 5.8 Energy and matter -- 5.9 Cybernetic principles -- 5.10 Making art burst -- 5.11 The spirit of 1968 -- 5.12 Fieldwork -- 5.13 In conclusion -- 6 Make your own 'television'. On tour with the telewissen |

video bus -- 6.1 A red van in front of the Museum Fridericianum -- 6.2 A fiveday film programme -- 6.3 A new participatory medium -- 6.4 The telewissen network -- 6.5 From viewing and presenting yourself, to sharing your opinion, to producing your own video: a trajectory of participation.
A magic mirror in Darmstadt -- Public debate in Kassel -- DIY TV -- 6.6 Alternative media practice and theory -- 6.7 American media 'freaks' -- 6.8 Experimental music in Darmstadt -- 6.9 Do it yourself! -- 6.10 Hippies and Yippies -- 6.11 Pedagogy and education -- 6.12 The art world -- 6.13 In conclusion -- 7 Concluding remarks -- Bibliography.

| Sommario/riassunto | Participatory art practices allow members of an audience to actively contribute to the creation of art. Annemarie Kok provides a detailed analysis and explanation of the use of participatory strategies in art in the so-called ›long sixties‹ (starting around 1958 and ending around 1974) in Western Europe. Drawing on extensive archival materials and with the help of the toolbox of the actor-network theory, she maps out the various actors of three case studies of participatory projects by John Dugger and David Medalla, Piotr Kowalski, and telewissen, all of which were part of documenta 5 (Kassel, 1972). |