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Sign; Introduction; Never Give Up Desiring; Do Not Block the Way of Inquiry (1.135-45); II. Peirce's Aesthetics in the Context of Philosophical Thought; The Primacy of the Aesthetic in Peirce and Classic American Philosophy; 1. The Valuational Matrix of Logic as Semeiotic; 2. Peirce's Responsiveness to Art; 3. Santayana, Mead, Dewey, and Buchler; NOTES; Art and Interpretation: Peirce and Buchler on Aesthetic Meaning; NOTES

Peirce and Husserl: Abduction, Apperception and AestheticsIntroduction; Apperception in Husserl's view; Peirce's Way of Understanding Abduction; The Meaning of Regression : Aesthetics and Phenomenology; Conclusion; Peirce, Saussure and Jakobson's Aesthetic Function: Towards a Synthetic View of the Aesthetic Function; Introduction; 1. Jakobson's Aesthetic Function in the Milieu of Saussurean and Peircean Perspectives; 1.1 The bipolar sign and the artifice; 1.2 Sound shape and immediate signification; 1.3 Jakobson's artifice and Peirce's human sign; 2. Peirce and the Aesthetic Function 2.1 Triadism and the human sign2.2 The degenerate sign - degrees of interpretation; NOTES; Some Reflections on Peirce's Aesthetics from a Structuralist Point of View; 0. Introduction; 1. Aesthetics Inside the Classification of Sciences; 2. Some more Remarks about Aesthetics and Art Criticism; 3. The Aesthetic Experience as a Form of Reasoning; 4. Aesthetics as a Form of Knowledge and as a Form of Experience; III. Peirce's Aesthetics in the Context of his Thought; The Place of Peirce's 'Esthetic' in his Thought and in the Tradition of Aesthetics; 1. The Original Aim of Aesthetics

2. The Appropriate Character of Feeling

Sommario/riassunto

Most of the essays collected in this book were presented at the Charles S. Peirce Sesquicentennial Congress (Harvard University, September 1989). The volume is devoted to themes within Peirce's value theory and offers a comprehensive view of less known aspects of his influential philosophy, in particular Peirce's work on ethics and aesthetics. The book is divided in four sections. Section I discusses the status of ethics as a normative science and its relation with logic; some applications are presented, e.g. in the field of bioethics. Section II investigates the specific position of Peircean a

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Nota di contenuto	Table of Contents 1. Preface: origins of and rationale for the book -- 2. Setting the scene 3. Overview b. 4. The context of modern education c. 5. The nature of educational technology d. 6. Today's learners e. 7. The need for a new learning design methodology f. 8. Audience and structure of the book g. 9. The process of writing the book -- Ch 2 Design languages a. Introduction b. The challenges of designing for learning c. Design languages d. Design notation in music, architecture and chemistry i. Musical notation ii. Architectural notation iii. Chemical notation e. Learning design i. Defining learning design ii. The origins of learning design iii. A spectrum of learning design languages f. Origins of the Open Learning Design methodology i. The OU Learning Design Initiative ii. Design-Based Research iii. The

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Sommario/riassunto

Designing for Learning in an Open World provides specific information and research for acquiring the requisite skills to both design and support learning opportunities that harness the potential of available technologies. Further, Designing for Learning in an Open World proposes new, innovative learning pathways, created to empower learners to blend formal educational offerings with free resources and services. The new approach and new pathways suggested by the author force readers to rethink the entire instructional design process, enabling both teachers and learners to take into account a blended learning context, now the norm in our modern educational environment.
