

| | |
|-------------------------|---|
| 1. Record Nr. | UNINA9910135312003321 |
| Titolo | IEEE Std C37.011-2011 (Revision of IEEE Std C37.011-2005) : IEEE Guide for the Application of Transient Recovery Voltage for AC High-Voltage Circuit Breakers - Redline // Institute of Electrical and Electronics Engineers |
| Pubbl/distr/stampa | Piscataway, NJ, USA : , : IEEE, , 2011 |
| ISBN | 0-7381-7104-2 |
| Descrizione fisica | 1 online resource (141 pages) |
| Disciplina | 620.110218 |
| Soggetti | Electric circuit-breakers Electric circuits - Alternating current Electric relays |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Sommario/riassunto | Procedures and calculations necessary to apply the standard transient recovery voltage (TRV) ratings for ac high-voltage circuit breakers rated above 1000 V are covered in this application guide. The breaking capability limits of these circuit breakers are determined to a great degree by the TRV. The TRV ratings are compared with typical system TRV duties. Examples of TRV calculation are given with suggested options if the TRV duty exceeds the TRV ratings of the circuit breaker. |

| | |
|-------------------------|---|
| 2. Record Nr. | UNINA9910786161703321 |
| Autore | Lazarus Joan |
| Titolo | Signs of Change [[electronic resource]] : New Directions in Theatre Education: Revised and Amplified Edition |
| Pubbl/distr/stampa | Bristol, : Intellect, 2012 |
| ISBN | 1-299-47537-X 1-84150-763-6 |
| Descrizione fisica | 1 online resource (354 p.) |
| Disciplina | 792.071 |
| Soggetti | Theater -- Study and teaching (Higher) -- United States Theater -- Study and teaching (Higher) Theatre education Music, Dance, Drama & Film Drama |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di contenuto | FrontCover; Half-title; Title; Copyright; Dedication; Contents; Foreword to the Revised and Amplified Edition by Lin Wright; Foreword to the First Edition by Jo Beth Gonzalez; Acknowledgements; Introduction: A Yearning for Change; Chapter 1: Signs of Change and the Need for Change; Change; Change and Education; A Different Future for Theatre Education?; Why Change Now?; Best Practice; Best Practice in Theatre Education; So What's New?; New Directions; Clarifying Terms; The Pioneer's Journey; Voices from the Field - What Does Best Practice Look Like? - Various A Closer Look - Best Practice in Action - Mandy WhitlockIdeas for Further Reflection; Selected Resources; Notes; Chapter 2: Learner-Centered Practice; Learner-Centered Practice in a Theatre Program; Teacher-Student Relationships; Participation in a Learner-Centered Program; Dialogue, Decision Making, and Reflection; Organization and Classroom Management in a Learner-Centered Environment; Drama and Learner-Centered Practice; Differentiating Instruction in a Learner-Centered Theatre Program; Learner-Centered Practice in Productions; Balancing Art and Education |

Directing Young Performers Versus Adult Performers
Process-Centered and Product-Centered Intersections; Artistic Standards in a Learner-Centered Program; Critical Response to Student Work; Intersections Between Classroom Work and Productions; Devising and Producing Student Works; Time Investment; Voices from the Field - Learner-Centered Practices; Embracing Digital Media in a Learner-Centered Program - Amy Jensen; Shared Decision Making - Brendan Kelley; Asking Questions Is an Awful Lot Easier - Rebecca Jallings; When Surprising Things Happen - Valerie Labonski
We Do Not Produce High School Theatre - Dave and Donna Barnes
A Closer Look - Learner-Centered Classes and Productions; Director or Dictator? - Frank Chuter; A Place for Everyone - Eleshia Crotwell; Making Connections Is Not Always Easy - Bobby Malone; Examples of Learner-Centered Lessons and Rehearsal Ideas; The Spot - Bill Hansen; Moment Analysis - A Learner-Centered Approach to Directing - Brian Hall; Ideas for Further Reflection; Selected Resources; Notes; Chapter 3: Socially Responsible Practice; What Is Socially Responsible Theatre Education?; A Pattern of Awareness and Action
Self-Reflection and Socially Responsible Practice
Whose Program Is This? Theatre and Individual Differences; Theatre, Poverty, and Social Class; Theatre, Ability, and Disability; Theatre, Race, and Privilege; Theatre, Language, and Culture; Theatre and English Language Learners; Theatre and Gender; Theatre and Sexual Orientation; Theatre, Religion, and Spirituality; Theatre and Age Appropriate Practice; Making Connections to Students' Lived Experiences; Building a Safe Learning Community; A Culture of Caring; Building Relationships within the Program
Socially Responsible Interactions with Students

Sommario/riassunto

There is no one-size-fits-all way to keep pace with the changes affecting high school students and those who educate them. That's why Joan Lazarus has gathered here the insights of hundreds of
