

1. Record Nr.	UNINA9910819869603321
Autore	Aguire Julia
Titolo	The impact of identity in K-8 mathematics learning and teaching : rethinking equity-based practices // Julia Aguire, Karen Mayfield-Ingram
Pubbl/distr/stampa	Reston, VA : , : The National Council of Teachers of Mathematics, Inc., , [2013] ©2013
ISBN	0-87353-856-0
Descrizione fisica	1 online resource (136 pages)
Disciplina	372.7
Soggetti	Mathematics - Study and teaching (Elementary) - United States Educational equalization - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Each teacher and student brings many identities to the classroom. What is their impact on the student's learning and the teacher's teaching of mathematics? This book invites K-8 teachers to reflect on their own and their students' multiple identities. Rich possibilities for learning result when teachers draw on these identities to offer high-quality, equity-based teaching to all students. Reflecting on identity and re-envisioning learning and teaching through this lens especially benefits students who have been marginalized by race, class, ethnicity, or gender. The authors encourage teachers to reframe instruction by using five equity-based mathematics teaching practices: Going deep with mathematics Leveraging multiple mathematical competencies Affirming mathematics learners' identities Challenging spaces of marginality Drawing on multiple resources of knowledge Special features of the book: Classroom vignettes, lessons, and assessments showing equity-based practices Tools for teachers' self-reflection and professional development, including a mathematics learning autobiography and teacher identity activity at nctm.org/more4u Suggestions for partnering with parents and community organizations

End-of-chapter discussion questions About the Authors: Julia Maria Aguirre is assistant professor of education at the University of Washington-Tacoma. Her work focuses on mathematics teaching and learning, teacher education, and culturally responsive mathematics pedagogy, with a primary goal of strengthening access and advancement in mathematics education for historically marginalized youth. The National Science Foundation, Carnegie Foundation, and Spencer Foundation have funded her work. Karen Mayfield-Ingram is associate director for the EQUALS programs at the Lawrence Hall of Science at the University of California, Berkeley. Her work focuses on mathematics and equity professional development, teacher leadership, and parent involvement. She is the author of *The Journey--Through Middle School Math* (EQUALS, 2005) and co-editor of the EQUALS Middle School Investigations series. Danny Bernard Martin is professor of education and mathematics at the University of Illinois at Chicago. His research focuses on understanding the salience of race and identity in black children's mathematical experiences. He is the author of *Mathematics Success and Failure among African Youth* (Erlbaum, 2000), editor of *Mathematics Teaching, Learning, and Liberation in the Lives of Black Children* (Routledge, 2009), and co-editor of *The Brilliance of Black Children in Mathematics: Beyond the Numbers and Toward New Discourse* (Information Age, 2013).

2. Record Nr.	UNINA9910799227503321
Autore	Jones Huw D.
Titolo	Transnational European Cinema : Representation, Audiences, Identity / / by Huw D. Jones
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2024
ISBN	9783031445958 3031445953
Edizione	[1st ed. 2024.]
Descrizione fisica	1 online resource (XX, 268 p. 8 illus.)
Collana	Palgrave European Film and Media Studies, , 2634-6168
Disciplina	791.4094
Soggetti	Motion picture plays, European Ethnology - Europe Culture Motion picture industry Television broadcasting European Film and TV European Culture Film and Television Industry
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction: European film consumption, representation, and identity -- 2. The transnational viewership of European film: markets, audiences, and policies -- 3. Euro-million mainstream films: large audiences, limited diversity or insights -- 4. Euro-million arthouse films: diverse and insightful stories, niche audiences -- 5. Euro-million middlebrow films: insightful stories, varied audiences, limited diversity. 6. The transnational impact of European film: perceptions, identity, and other effects -- 7. Conclusion: limited unity and diversity -- Index.
Sommario/riassunto	"This study, based on a wealth of original research, analyses the production, circulation and reception of European films since 2005, considering their impact on broader cultural and social issues, notably the vexed question of what constitutes a European identity. Throughout, the author tests various theorisations and conceptual frameworks against the empirical evidence he has unearthed. His

carefully considered interpretation will be widely welcomed as an important contribution to understanding European cinema.” - Andrew Spicer, Professor of Cultural Production, University of the West of England Bristol, UK This book explores how audiences in contemporary Europe engage with films from other European countries. It draws on admissions data, surveys, and focus group discussions to explain why viewers are attracted to particular European films and genres, including action-adventures, family films, biopics, period dramas, thrillers, comedies, and romances. It also examines how these films are produced and distributed, how they represent Europe, and how they affect audiences. Case-studies range from mainstream movies like *Skyfall*, *Taken*, and *Asterix & Obelix: God Save Britannia*, to more middlebrow and arthouse titles, such as *The Lives of Others*, *Volver*, *Coco Before Chanel*, *Love Is All You Need*, *Intouchables*, *The Angels' Share*, *Ida*, *The Hunt*, and *Blue Is the Warmest Colour*. The study shows that watching European films can contribute to people's understandings of other countries and make them feel more European. However, this is limited by the strong preference for Anglo-American action-adventures that offer few insights into the realities of European life. The book discusses what these findings mean for the European film industry, cultural policy, and scholarship on transnational and European cinema. It also considers how surveys, focus groups, databases and other methods that go beyond traditional textual analysis can offer new insights into our understanding of film. Huw D. Jones is a Lecturer in Film Studies at the University of Southampton, UK. He previously worked on 'Mediating Cultural Encounters through European Screens' (MeCETES), a collaborative project on European film and television drama, funded by Humanities in the European Research Area (HERA).
