

1. Record Nr.	UNISA996203975603316
Autore	Olivier de Sardan Jean-Pierre
Titolo	Anthropology and development : understanding contemporary social change // Jean-Pierre Olivier de Sardan ; translated by Antoinette Tidjani Alou
Pubbl/distr/stampa	London, England : , : Zed Books, , ©2005 [London, England] : , : Bloomsbury Publishing, , 2021
ISBN	1-350-21850-2 1-84813-613-7 1-78032-755-2 1-281-25875-X 9786611258757 1-84813-055-4
Descrizione fisica	1 online resource (257 p.)
Classificazione	73.02 MS 1290 MS 9350
Disciplina	303.4/096
Soggetti	Applied anthropology - Africa Social change - Africa Development studies Electronic books. Africa Social conditions
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references pages (217-235) and index.
Nota di contenuto	Introduction : the three approaches in the anthropology of development -- Socio-anthropology of development : some preliminary statements -- Anthropology, sociology, Africa, and development : a brief historical overview -- A renewal of anthropology? -- Stereotypes, ideologies, and conceptions -- Is an anthropology of innovation possible? -- Developmentist populism and social science populism : ideology, action, knowledge -- Relations of production and modes of economic action -- Development projects and social logic -- Popular knowledge and scientific and technical knowledge -- Mediations and brokerage --

Arenas and strategic games -- Conclusion : the dialogue between social scientists and developers.

**Sommario/riassunto** This book re-establishes the relevance of mainstream anthropological (and sociological) approaches to development processes and simultaneously recognizes that contemporary development ought to be anthropology's principal area of study. Professor de Sardan argues for a socio-anthropology of change and development that is a deeply empirical, multidimensional, diachronic study of social groups and their interactions. The Introduction provides a thought-provoking examination of the principal new approaches that have emerged in the discipline during the 1990s. Part I then makes clear the complexity.

2. <b>Record Nr.</b>	UNINA9910715034503321
<b>Titolo</b>	Recent hammer events
<b>Pubbl/distr/stampa</b>	Washington, D.C. : , : United States Nuclear Regulatory Commission, Office of Inspection and Enforcement, , 1985
<b>Descrizione fisica</b>	1 online resource
<b>Collana</b>	Information notice ; ; no. 85-76
<b>Soggetti</b>	Water hammer Pressurized water reactors - Accidents
<b>Lingua di pubblicazione</b>	Inglese
<b>Formato</b>	Materiale a stampa
<b>Livello bibliografico</b>	Monografia
<b>Note generali</b>	"September 19, 1985."

3. Record Nr.	UNINA9910969158603321
Autore	Krebs Harald <1955->
Titolo	Fantasy pieces : metrical dissonance in the music of Robert Schumann / Harald Krebs
Pubbl/distr/stampa	New York, : Oxford University Press, 1999
ISBN	9780195353815 0195353811
Edizione	[1st ed.]
Descrizione fisica	xiv, 290 p. : music
Disciplina	781.2/26/092
Soggetti	Musical meter and rhythm
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. 275-281), glossary, list of cited works, and index.
Nota di contenuto	Nineteenth- and twentieth-century theories of metrical conflict -- Metrical consonance and dissonance : definitions and taxonomy -- Intermezzo I: Influences on Schumann's metrical style -- Metrical progressions and processes -- Intermezzo II: Metrical revisions -- Interactions of metrical dissonance with pitch structure, form, and extramusical elements -- Intermezzo III: Performing metrical dissonances -- Carnaval des analyses -- Epilogue: Morning song.
Sommario/riassunto	This book presents a theory of metrical conflict and applies it to the music of Schumann, thereby placing the composer's distinctive metrical style in full focus. It describes the various categories of metrical conflict that characterize Schumann's work, investigates how states of conflict are introduced and then manipulated and resolved in his compositions, and studies the interaction of such metrical conflict with form, pitch structure, and text. Throughout the text, Krebs intersperses his own theoretical assertions with Schumannesque dialogues between Florestan and Eusebius, who comment on the theory at hand while also discussing and illustrating relevant aspects of "their" metrical practices.