ReFocus Journal 1 – 10 Articles List

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| Journal One |
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| 02  | Introduction to The ReFocus Journal | Robin Duckett | “We are growing a culture of enquiry, not transmission.” |  |
| 03 | Why ReFocus? | Mary Fawcett | All over the UK pockets of early years educators have begun to transform their practice, often in collaboration with creative enablers such as artists and musicians. What has sparked this new focus? What is it about these collaborations that is exciting such interest that people are organising themselves into ReFocus groups? |  |
| 04  | Everything is a Beginning | Mary Jane Drummond | How long, exactly, does a beginning last? Everyone with young children knows that within the first five minutes of a long car journey a voice from the back will ask ‘Are we nearly there?’ After ten years of listening to the Reggio story, and developing small-scale projects in local networks, is the UK early years community nearly there?To which the answer, as the parents in the front seat know all too well, is: No, not yet. |  |
| 06  | In The Jungle with the children of Adderley | Debi Keyte-Hartland | How do you catch the essence of young children’s artistic and creative thinking – which like moonbeams can be elusive and ephemeral?How can artists and educators work with young children to create contexts and environments to encourage the moonbeams to shine and not disappear? These were the questions which excited and held our learning community made up of educators children, artists, pedagogues, researchers, parents, together for two years in Birmingham. |  |
| 10  | The Racing Car Boys | Jude Noble, Nicola Balfour, Chris Holmes | Midway through the project, a pause seems to occur.The staff are uncertain of the direction to take. The artist decides to spend time observing the children to identify emerging ideas. One group of boys are very interested in cars. |  |
| 14  | Exploring Shadow & Light | Emma Pace | The use of light and also shadow can have a valuable part to play when we are considering creating stimulating learning environments for young children. There are many ways we can use them to enhance our spaces and offer opportunities for children to develop their ideas. Natural light can be maximized so that children can connect with the outside world and artificial light can be used to transform environments and offer stimulating tools for developing projects and ideas. |  |
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| 16  | The Four Beasts and the One Dad with No Child | Sasha Laskey and Ed Harker | In the Theatre Triangle St Saviours Nursery & Infant School, the drama artist, Sasha Laskey, and the Theatre Royal Bath Education Officer (Kate Cross) started working together in 2002. Inspired by the Reggio Emilia “Theatre Curtain” documentation we decided to start our project with a visit to the Theatre Royal … |  |
| 20  | Focus on Cambridge | Mary Jane Drummond and Sue Bainbridge | In May 2001, five educators set up a small local group to begin to explore our understanding of children’s creativity. The group was called ‘Learning from Reggio’. It has now expanded to include a wide range of experienced educators and artists, who have become members of a team which organised the ‘Hundred Languages of children’ exhibition and formation programme in Cambridge during June – July 2004. |  |
| 22  | Dedicated to Loris Malaguzzi, the town of Reggio Emilia and its schools | Peter Moss | I first visited Reggio more than a decade ago (pre-1995). But it is only during the last 6 years or so, after the death of Loris Malaguzzi (pictured left), that I have begun to gain some understanding of his work and the importance of the experience of Reggio Emilia and its schools.  |  |
| 26  | Broken Lives, Broken Homes and Broken Lands | UNICEF appeal |  |  |
| 28  | For Your Resource Shelf | Mary Fawcett | The Hundred Languages of Children; Shoe and Meter; Understanding the Reggio Approach |  |
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| Journal Two |
| 02  | A Conversation Piece | Robin Duckett | What do we mean by ‘researching the children who are researching the world’? Reflecting on the invitation and challenge of Malaguzzi’s poem ‘The Hundred is There.’ |  |
| 03  | The Woodland Kids | Linda Lines | A successful and well documented pre-school project involving the council and a local nursery is now into its seventh year in North Tyneside. But how do we measure the longer term impact of such initiatives upon children once they move out of the early years? Some interesting results emerge. |  |
| 06  | Making Learning Intriguing | Ed Harker | I have seen children having deep and fascinating experiences that their parents would love to share with them. The children have swum with mermaids, become mud monsters, and received messages from a deposed king. We have a loyal group of parent documenters who regularly observe and record our creative drama work and have used displays and open evenings to publicise and explain the nature of our project, but the children’s adventures remain largely unknown to the majority of their parents. |  |
| 09  | Dialogue and Documentation : Bilston Nursery School |  | how practitioner teams gather information to underpin their communication with parents and carers. |  |
| 10  | Clay reigns supreme | Elaine Mason | Elaine Mason offers us some advice and suggestions in using clay with young children. |  |
| 14  | Creature Worlds |  | The article is from the Creative Foundation project, Tyneside. The documentation looks at the experience of the adults and children from Redesdale First School in North Tyneside working with artist Jyl Friggens, Educator Christine Birtwhistle and Linda Lines from The Rising sun Countryside Park. |  |
| 16  | The Life of an Idea | Robin Duckett & Elaine Mason | • How do we understand children’s researchful, persistent questions and interests and select them from the myriad of daily questions that children pose?• How do we continue to listen to children throughout a project so that we do not ‘capture’ their ideas and run off with them in the wrong direction?• How do we sustain children’s thinking, enable them to pose questions, express their theories and follow a line of enquiry that will develop understanding? |  |
| 18  | A knowledge building project about birds | Ann Åberg | Ann Åberg describes working with projects and pedagogical documentation in a Swedish pre-school |  |
| 20  | In the Best Interests of Children – a focus on John Dewey | Jenny Brain | I first became interested in the pre-schools and infant-toddler centres of Reggio Emilia in 1993 when I read an article in the journal `Young Children’ which stated that the American educationist and philosopher John Dewey (1859-1952) had influenced the pedagogy of the Reggio schools. Already committed to the philosophy of Dewey and to progressive education, my interest in Reggio Emilia began.As a philosopher, Dewey was primarily interested in addressing the problems of society and of education in particular. Education, he believed, was inextricably tied up with politics and ethics, which for him meant democratic practice. |  |
| 22  | Focus on ReFocus Black Country | Kate Gooding | Wolverhampton is one of the seven current regional ReFocus learning communities. In the summer term 2005 it expanded to include other Black Country local authorities. This learning group consists of practitioners, who have attended a study tour to Reggio Emilia or who work in settings which have the Reggio philosophy as a reference point.  |  |
| 24  | Liberating Hopes for a New Culture of Childhood | Steve Seidel | What does it mean to be an educator in a time of war?Since 9/11, and more urgently in the UK following the events of the seventh of July, we are faced with the question of how to respond to terrorism and the war on terror. Steve Seidel, director of Project Zero, reflects on the challenges faced by teachers at this time, and shares the response of a group of educators in Boston to the question -What can we teach that has relevance and value in a time of war? |  |
| 26  | Gross National Happiness | Rajni Bakshi | New ways to measure human wellbeing. Rajni Bakshi is a journalist based in Mumbai.This article reprinted, with kind permission, from Resurgence, raises some interesting questions about how we understand progress and development. |  |
| 28  | For Your Resource Shelf |  |  |  |
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| Journal Three |
| 02 | At the Beginning of the Beginning | Sally Jaeckle, Regional Advisor for Foundation Stage - South West and ReFocus Board member | “At the time of writing The Early Years Foundation Stage consultation period is coming towards an end and the Child Care Bill is wending its way through Parliament. Both indicate some significant changes to the future learning culture of schools and settings. The ‘five outcomes’ in Every Child Matters reflect the importance of supporting children’s holistic development through experiences that foster both cognitive and affective aspects of learning. ‘Personalisation’ and ‘Assessment for Learning’ are high on the Government agenda, encouraging the development of a ‘listening pedagogy’ that puts the child at the heart of the learning experience.” |  |
| 06 | Teachers as researchers | Carlina Rinaldi, Reggio Emilia. | talking about documentation and research, … means talking about personal and professional development and education. Personal and professional development, like education, should be seen ..as a process, an ongoing path that we follow from birth throughout our lives, now more than ever. . It means living and living ourselves in a permanent state of research.  |  |
| 09 | The role and responsibility of documentation | Andrea Sully | The power within simple ideas An important place to begin in our understanding of ‘documentation’ and how to develop it within our own practice, seems to be in establishing that the process itself is sustained by what Loris Malaguzzi has told us: ‘All that we need to know about children for children is best learnt from children themselves.’ |  |
| 14 | A new literacy for children and educators –  | Chris Merrick | Photographic developments at the International School, Zurich 1999 - 2006 |  |
| 16 | Exploring risk and trust with young children at Allenscroft Children’s Centre | Laura Brodie, Sasha Froggatt, Janine Maidment, Jess Tomlinson | the project began with interests insharks, dragons and birds. The latter seemedto be linked by flight but another theme recurred in their play; themes about being safe and unsafe. All the children’s scenarios provided a way of exploring threats to their sense of safety. |  |
| 19 | documentation styles | Debi Keyte Hartland | the beginning of a series looking atstyles developed by individuals for note-taking anddocumenting children’s and adults learning processes. |  |
| 20 | Crostini, tagliatelle, attachers, fixers and joiners – how we learned about documentation | Ian Lakin | This article describes how we came to look more closely, in an experiential way, at using documentation and how it might begin to develop in our UK nursery school context. |  |
| 24 | Focus on Manchester | Cathy Coates Mohammed | Manchester City Council has historically recognised theimportance of providing quality early years education.In 2004 Manchester hosted the ‘Hundred Languages’exhibition. The images touched many hearts andquestions and challenges remained in people’s minds.We realised that there was a need for collaborativediscussion to articulate people’s understandings of therights of the child. |  |
| 26 | Memory, and Peace for the future? | June Holmes | The teaching profession isn’t something to enter into lightly in Colombia. Along withjournalists and lawyers, teachers are one of the most threatened groups in this country:recent government statistics show that on average one teacher a week is murdered here. |  |
| 28 | For your resource shelf |  | In Dialogue with Reggio Emilia; In the Spirit of the Studio; FirstHand Experience – What Matters to Children |  |
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| Journal Four |
| 02  | Learning from Laos: children and environments | John Waldron | John Waldron recently returned from a twelve month gap year spent travelling and looking at schools and education in other parts of the world. The experience has convinced him that good schools are a microcosm of the wider community and the world and also that the functional communities and the natural world are themselves the best educators. Laos provided an inspiring demonstration of the latter and reinforced much of what he had learned from at Reggio Emilia. |  |
| 05  | ReMida Denmark: The function of materials in places of imagination | Karin Eskesen | Karin Eskesen is an early years consultant in Denmark. She also organises Det Danske Reggio Emilia Netwærk. For many years she has been supporting the development of early years practice there, drawing on the experience of the pre-schools of Reggio Emilia. In recent years she has been instrumental in helping establish five ReMida centres in Denmark where practitioners can select from a myriad of beautifully arranged recycled materials, from local industry and suppliers, to use with their children. |  |
| 08  | Danish Preschools UK Study Week | Tricia Yates | In September 2006 ReFocus arranged a five day study visit to Denmark to explore pedagogy and practice in Danish preschools and forest schools concentrating on exploring reflective and creative forest school experiences, resource centres for re-found materials(ReMidaDK), creative enabler experiences and systems of reflective practice. |  |
| 10  | Focus on Herefordshire | Sue Peasgood | The group formed in response to visits made by 200 of our early years practitioners to the Hundred Languages of Children exhibition in November 2004. |  |
| 12  | Elemental Experiences: The messages of Sticks and Stones: working with the stuff of things | Robin Duckett | If we are receptive, our places of early childhood learning can easily be places which celebrate the stuff of the world, places where children can encounter and re-encounter things, ideas; be in fascination. If we dare to clear out the commercial clutter, we can house material which is infinitely richer, which connects with the simplest and most complex structures and forces of the world, and is free. |  |
| 15  | The ‘Drama of Clay’ | Sally Brown | this project grew out of a two year artist residency at Colleges Nursery in Cambridge.A collaboration had started between the artist and educators to develop children’s creative thinking, through observing how children interacted with, and explored, different materials, offered to them in the outdoor space.We were keen to involve the parents in a more active role; to share with them an understanding of their children’s learning processes and to highlight the significance of creativity. We wanted to raise awareness, as well, of the importance of developing children’s exploratory play and of the need to document their learning journeys. |  |
| 18  | Open Space… Open Air… Open Minds | Rachel Wells | Wolverhampton Forest School Initiative – sustaining opportunities for children to inhabit the natural environment. |  |
| 20  | Learning Journeys at Bushbury Nursery School | Kathy Coates Mohammed | As part of a research project reflecting on the way our environment facilitated children’s interactions, we selected working with clay as a focus. This research project lasted for two terms. It was initiated and supported by the Artist Educator for one day each week and sustained, developed and documented by the entire staff team who reflected, planned and implemented provocations in response to the children’s investigations and explorations with the clay. |  |
| 21  | Sophie’s story in the clay  | Trish Prescott and Wendy Lowe | Sophie loves fairy tales and she retells them in her play throughout the nursery. Sophie is a great imaginative player, creating scenarios with small world toys, dolls, plants and anything that she feels is appropriate. Her stories are usually a mixture of her favourite tales with little additions of her home life and those of her family.  |  |
| 23  | ReFocus Journal back issues / Rights Respecting School Award |  |  |  |
| 24  | Being with Babies Conference | Solveig Morris | This two day conference, organised and led by ReFocus, on ‘Being with Babies’, was held at Pen Green Centre in Corby, Northamptonshire on 20th and 21st October. ‘This image of the strong, curious child where children construct their knowledge of the world is supported in a context of community and culture.’ |  |
| 26  | Refocus information | Trish Prescott and Wendy Lowe |  |  |
| 28  | Book reviews | Wendy Garnett, Jenny Brain |  |  |
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| Journal Five |
| 02  | Reflections on Working in Environments of Enquiry conference | Mick Waters | the summer conference marked the 10th anniversary of the first showing of the Hundred Languages of Children exhibition in England.It was this exhibition which began the ongoing encounter with the values, ideas and work of the preschools of Reggio Emilia. The conference was a collaboration between the ReFocus Network and QCA, who are increasingly interested in working together. |  |
| 06  | The House of Objects | Elaine Mason | During May 2007, a space at the Rising Sun Country Park in North Tyneside was transformed to host an imaginative event for over 1000 children from 3-13. |  |
| 09  | The ‘Inside-Out’ Project: Can the physical environment be a ‘teacher’ in itself? | Mary Featherston | Report on a research and design project which involved the refurbishment of a combined Grade 5/6 (10-12 year olds) unit in Wooranna Park Primary School, Victoria, Australia, and investigates the relationship between pedagogyand design of the physical environment. |  |
| 12  | Focus on Buckinghamshire | Yvonne Davis | Buckinghamshire Refocus was launched in September 2005 at meeting of sixty educators, from various settings, interested in the Reggio approach. |  |
| 14  | Learning Journeys: Green Croft Children’s Centre | Catherine Davenport | Green Croft Children’s Centre is a multi agency centre for families and children in Hereford City’s South Wye, offering health and social care services for families and care and education for 0-5 year olds. |  |
| 17  | Uncertainty and Knowing | Annette Poulson and Cath Dennis | Two poem statements from colleagues in close partnership |  |
| 18  | Placing and arranging, No Glue: A learning journey with natural and recycled materials inspired by Reggio Emilia | Solveig Morris | ‘Placing and Arranging, No Glue!’ is the title of the workshops that I run for early years practitioners. The theme of these sessions is children’s use of natural and recycled materials. Who would believe that taking away the glue pot, usually put out with creative activities such as collage, would make such a radical difference to how children interact and engage with materials? |  |
| 21  | The Role of the Educator is to Stir Things Up: Listening to Vea Vecchi about ‘TheCompetent Educator’  | Marika Gedin | This is an account by Marika Gedin of a lecture by Vea Vecchi to Swedish educators first published in Modern Childhood (English compilation) 2006 Reggio Emilia Istitutet Stockholm.  |  |
| 24  | Threads: The Real and Hidden World of Nature | Linda Lines | as children’s independent access to the outdoors diminishes, so the pressure to encourage more use of the outdoor areas in educational settings increases. It is now generally accepted that being outside is beneficial to our mental and physical health; that children should have a basic understanding of where our food comes from and know about the simple planting and growing of food. I feel, though, that treating the outdoor environment as a backdrop to activity or as a subject to be delivered within an allocated session is not doing enough to ensure that our children build meaningful relationships with nature. |  |
| 29  | Book Reviews | Alixandra Marschani, Solveig Morris |  |  |
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| Journal Six |
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| 02  | Professional Amnesia: A Suitable Case For Treatment | Mary-Jane Drummond | The trouble started back in 1987. Without invoking a golden age, or glorifying the mythical Plowden years, in the years before the Education Reform Act of 1988, by and large, teachers did their own thinking, turning to a variety of sources to enrich their understanding and help them make a case for their principled pedagogical decisions. |  |
| 06  | Pedagogical Documentation | Chris Holmes and Chris Merrick | during the last week of november, as the city of Reggio readied itself for the festive season, Reggio Children hosted a small international study tour focusing on aspects of pedagogical documentation. |  |
| 09  | Acting Up: Leadership and Responsibility | Peter Dixon | We need to be courageous aswe reinterpret dull documents and creativeas we replace them with work of genuinemeaning and relevance to the children wehave taken into our care. Not for your ownsake or my own,but for the generation ofchildren whose childhood is being blightedby a crazy drive to reach targets designed bypoliticians rather then education’s leaders. |  |
| 12  | Focus on Bath and Bristol | Liz Elders, Penny Hay and Mary Fawcett | Our Refocus group, formed to develop links with colleagues across the UK engaged in creative and reflective practice, developed from ‘5x5x5=creativity.’ |  |
| 14  | Compasses and Tools | Robin Duckett and Emma Pace | Values, Images and Characteristics in developing Environments of Enquiry – outlines presented for workshops and discussion. |  |
| 16  | Community of Enquiry: Do hedgehogs dream? | Adam Turner | At La Moye nursery, in Jersey, we are trying tocreate a culture that encourages the children to become actively involved in the world around them. We attempt to create a ‘community of enquiry’ where children discuss, question, debate, and ultimately shape the style and form of their learning. |  |
| 20  | The Energy of Conviviality and Imagination: Exploring and developing ideas through dance and music | Maria Mernin and Cath Reding | how can we enable children to explore and develop their own ideas in dance? This was the starting point for our work together at Walkergate Nursery School, which took place over the summer term of 2007.  |  |
| 23  | Playing and Learning Outdoors: Notes Towards a richer awareness of physical development and outdoors places | Jan White | what movements do young children naturally engage in when adults are not influencing or controlling their behaviour? |  |
| 28  | For Your Research Shelf: Rapunzel’s Supermarket, Advisories, Movement and Dance in Early Childhood | Jolayne Attwood, Di Chilvers and Solveig Morris |  |  |
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| Journal Seven |
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| 02 | When Pedagogy and Atelier Meet | Claudia Giudici, in conversation with Mirella Ruozzi, Daniela Lanzi, Lucia Colla, Paola Cavazzoni & Antonio Tinti, teachers, atelieristi, and pedagogistas of the Reggio preschools. | An extract from an interview with pedagogistas, teachers, and atelieristas of the Preschools and Infant-toddler centres of Reggio Emilia. The interview is part of the book ‘Children, Art, Artists’ produced by Reggio Children. |  |
| 06  | Making Art: Beauty, Metaphor and Relationships | Jess Tomlinson | art-making activity can have both simplicity and a depth of meaning that we sometimes misinterpret or fail to support because we do not recognise it for what it is. Young children benefit from having the time and resources to develop their creative skills. In this article I will explore some ideas that can help us think about art-making in broad terms. |  |
| 08  | Non-Verbal Storytelling | Mike Akers and Sandra Barefoot | visible thinking is a Bristol-based company set up as a vehicle for carrying out research into innovative ways of engaging children in learning. For the past nine months we have been involved in a unique project exploring the impact of non-verbal storytelling on children’s learning, communication and well-being at Rosemary Nursery in Bristol.  |  |
| 11  | Everyday Creativity | Melodie Glass and Eloise Robinson | Development reflections from 1st Place Children and Parents Centre, London |  |
| 14 | Focus on London | Melodie Glass, Emma Pace and Eloise Robinson | The ReFocus London group has taken a long time to establish. Many educators, artists, architects and others from London have attended Reggio referenced CPD courses and study visits to Reggio and Denmark. In 2007, in response to requests from members, ReFocus began to explore with those who had recently attended study weeks the possibility of establishing a ‘learning from Reggio’ group in the region. |  |
| 16  | With Inclusion and Creativity in Mind | Louise Jackson | The Atelier Project began with Herefordshire’s Early Years Inclusion Team meeting with a group of artists to look at new ways of supporting children with additional needs in early years settings.The project itself took place between November 2007 and March 2008. |  |
| 18  | Making Learning Irresistible | Andrea Sully | Making Learning Irresistible is a guidance document developed by North Somerset Council.It is informed by the tried and tested experiences of primary curriculum redesign projects in the region. and offers the rationale and principles underpinning the change with a step-by-step walk through the process. |  |
| 20  | A Lifetime’s Work: Reflections from Dorothy Gregory, an Early Years Headteacher | Interview by Frances Duckett-Pike | Dorothy Gregory has worked in teaching since the 1960s and has seen some big changes in that time. The holder of an MBE and Teaching Award, she says that she is most proud of always sticking to her guns and doing what she thought was right for the children. |  |
| 22  | From Display to Visible Thinking: An Exploration of Ownershipand Change | Debi Keyte Hartland & Anna Turner | situated in an inner city area within Birmingham,St Benedict’s Infant School is one of the largest infant schools in Europe. It has 580 children aged 3-7 years, taught in six classes per year group. All the children have an ethnic minority heritage and 98.7% speak English as an additional language.In Autumn 2007, the school’s new head teacher, Jo Barr, appointed an Artist-Educator, Debi Keyte-Hartland. Jo and Debi had worked together previously in early years settings, exploring the role of context, processes and the learning of all participants within a project. |  |
| 26  | Rethinking Resources | Emma Pace | An approach to children’s learning that uses inspiring objects and environments to support children’s natural inclinations for investigation and play. |  |
| 29  | Book Reviews: It’s Not a Bird Yet and Playing and Learning Outdoors | Dr Ros Garrick and Margaret Brooks |  |  |
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| Journal Eight |
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| 03  | The Fascinator Trap | Jane Bravery | An account of a thoughtful short-term arts partnership supporting an ongoing wild meadow experience |  |
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| 06  | Exploring in a Cambridge Forest: Developing creative learning opportunities with young children, parents, educators and a creative practitioner | Ruth Sapsed and Filipa Pereira-Stubbs | The North Cambridge Children’s Centre Creative Forest Schools project was a collaboration between CambridgeCity Council, Cambridge Curiosity and Imagination (CCI)Milton Country Park and Colleges Nursery and family centre.The project took place over an eight week period during 2008. |  |
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| 10  | What’s the problem, guys? Supporting children’s development of strategies for resolving conflicts | Mariette Heaney | Rouge Bouillon School is the largest primary school on the island of Jersey. At least half of the school’s intake is made up of EAL/2nd language pupils mainly from Portuguese and Polish speaking communities. This article documents the process which the teachers and the children engaged in to develop strategies for conflict resolution.. |  |
| 12  | ReFocus Consultancy |  |  |  |
| 13  | Professional Developments: Developing Environments of Enquiry |  | ReFocus offers a specialised consultancy service designed to meet the aspirations of early years educators, relating to ReFocus principles |  |
| 14  | Exchange and dialogue with Sweden | Emma Pace | Creating opportunites for exchange and dialogue between UK and Swedish colleagues working in reference to the pedagogy developed in the preschools of Reggio Emilia |  |
| 16  | Ready-packaged or well-rooted? | Annica Wennstrôm | Many Swedish pre-schools say that they are inspired by Reggio Emilia. But what does that actually amount to? Modern Childhood went to Solna Municipality in Greater Stockholm, and visited the Paprikan pre-school to find out how they go about realising the idea of a humanist and deeply democratic municipal pre-school. |  |
| 19  | The Wonder of Learning: The Cultural Challenge from Reggio | Speech by Harold Göthson | Opening speech by Harold GöthsonSenior chairman of the Reggio Emilia Institute in Stockholm at the exhibition from Reggio Emilia: The Wonder of Learning, Denver, October 2008I come in times of big hope to your country – these are days of big importance. Yesterday we listened to the young candidate Barack Obama just outside – here in the civic park of Denver. It seems an amazing coincidence that we today are opening this call for hope expressed in the exhibition the Wonder of learning. |  |
| 22  | Interview with Jan Millikan | Lella Gandini, Elin Swedenmark and Judith Allen Kaminsky | The Reggio Emilia inspiration in Australia |  |
| 25  | Spirals | Kirsty Liljegren | A project undertaken with a group of four and five years olds, together with their teachers and families at Wesley College, Elsternwick campus. Wesley College is a co-educational independent school in inner city Melbourne, Australia. |  |
| 29  | Book Reviews: Dialogues with Places and What Matters to Children | Annie Woods and Solveig Morris |  |  |
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| Journal Nine |
| 02  | Conversations with Loris Malaguzzi | Jørn Moestrup and Karin Eskesen | extracts from Conversations with Loris Malaguzzi, recently published by The Danish Reggio Emilia Network. |  |
| 06  | A generous environment | Diane Rich, Mary Jane Drummond and Cathy Myer | Susan Isaacs directed the Malting House experimental school from 1924-27. This articleis an account of her approach to creating ‘a generous environment’ for young learners. |  |
| 08  | On an education for being | Jacqui Cousins | The need for a human and holistic approach in early years education |  |
| 12  | Reflecting on the Reflective Cycle | Deborah Aguirre Jones and Liz Elders | Developing a thinking structure to support a creative and reflective approach to teaching and learning |  |
| 14  | Careless talk costs lives | Robin Duckett | This article is about words and language. It is about ownership of meaning, and also about the curiously partial and fragile nature which words have. |  |
| 16  | What’s in a name? | Mick Waters | The language of education keeps changing as our thoughts and understandings develop. Just think of the words that have been used over the years to refer to children who find learning ‘difficult.’ |  |
| 18  | The sounds of leaping | Cath Reding | The Sounds of Leaping project took place between September 2008 and January 2009 in Trimdon Grange Infant and Nursery school, County Durham. |  |
| 22  | Tapping on a box of delights | Helen Day | Things that are broken you can keep them even only for their beautyObjects have the right to be other thingsThrowing away objects is unkindYou must take only the things you really need, to make less trash |  |
| 26  | The language of photography | Chris Holmes | Photography is the most accessible and versatile of all the expressive languages. research has proved that memory is constructed from still images, from the visual ‘punctum points’ of experience not from the moving playback of an event in the mind’s eye. |  |
| 29  | Review: Early Learning Made Visible | Anna Ridgway and Marian Pearson |  |  |
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| Journal Ten |
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| 03  | Reggio Children International Network | Emma Pace/Debi Keyte Hartland | Two reports on the recent 5th Reggio Children International Network Meeting, Reggio Emilia, Italy. |  |
| 07  | Traces from Reggio | Margot Meuwig and Tienke Van Der Werf | Concerning the relation between pedagogy and community building in centres for young children - Netherlands |  |
| 11  | Venturing Out | Chris Holmes | A first window into a new professional development experience in nature |  |
| 14  | Ways into the Woods | Deb Wilenski | I take groups of young children and their families into the woods year round in South Cambridge to explore, imagine, invent and discover. |  |
| 18  | Opening up to Ideas | Tracey Hutchinson | A report from work-based experience undertaken as part of the MA-certificated course ‘Developing Environments of Enquiry in the Early Years’. |  |
| 22  | Focus on North Yorkshire | Paula Willis | Sightlines Initiative has supported educators in developing a shared vision and a creative and reflective approach to early learning through establishing a ReFocus Learning group in the North Yorkshire region. |  |
| 24  | Artists’ Interventions | Penny Hay | What are the benefits of working with artists in creative learning contexts?How can artists support the development of children’s ideas and have an impact ontheir future creativity? |  |
| 28  | Inspiring Creativity | Johanna Scott | I wish to share my perspectives on the importance of listeningto children preserving an image of the child as competent,strong and full of potential. |  |
| 31  | Materials and Imagination | Gail Alder | A review of Sightlines Initiative’s two-day conference forartists, educators and others to investigate how to thinkcreatively about the materials and resources we provide inEarly Years settings inspire meaning making and creativity. |  |
| 34  | Watch the Ripples Spread | Andrea Gray | a reflective account of our experiences on the Creativity as Practice course during the spring and summer of 2009, an experience we shared with fifteen other early years and primary practitioners, working in a variety of settings in Brent. |  |
| 37  | A Community of Learners | Nicki O’Brien and Vicki Whittaker | These reports, by course leader and student, explore theinterweaving of dialogue, debate and practice in an experiential BathSpa module on the Reggio Emilia approach to Pre-school Education. |  |
| 40  | The Developing Brains and Minds of Young Children | Mary Fawcett | Early years colleagues and parents are often curious about ‘brain research’ and what it tells us about the development of young children. Recent publications highlight some fundamental themes – relationships, exploration & imagination– which complement and support the pedagogy promoted by ReFocus. |  |
| 45  | Adventuring in Early Childhood Education, Researching Children Researching the World | Liz Van Santen/Mary Fawcett/Diane Rich |  |  |
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