

SUMMER 2011/2012

*In this edition...*

- *Transition to School in Reggio Emilia*
- *Telling Your Story Through Photographs*
- *An Investigation of the City*
- *Book Review: The Black Rubber Column*

*...and much more!*

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*This is a complimentary edition of 'Encounters' to thank you for your ongoing support. We trust that you will find some very thought provoking and inspiring articles within this edition, with contributions from educators from a range of settings.*

*Beth Elliot and her teaching team tell their story of their exploration of their local park. Lin Howie treats us to not only her piece on transition to school in Reggio Emilia, but also a book review of The Black Rubber Column and an overview of a workshop REP ran earlier in 2011 about photography. Jacqui Lees and Cathy Young share investigations that they have been working on with children in their centres. You will also find Part Two of Cheryl Greenfield's article, "Revisiting Reggio Emilia as a place and as an approach".*

*Happy Reading!*

## Telling your story through photographs: a Reggio Emilia Provocations Workshop

*Lin Howie*

Those of us with an interest in Reggio Emilia preschools and infant and toddlers centres are aware of the importance of documentation in making children's learning visible. Documentation increasingly uses digital photography and this workshop was held to encourage us to take better pictures and use them effectively in our work with children and families.

Any book published by the Reggio Emilia Preschools includes photographs of children and the artifacts they produce. There are close ups of hands at work and the expressions on faces. There are detailed photographs of small sections of children's artwork as well as photographs of the complete work. Looking at the photographs in these books can provide us with wonderful exemplars for documentation. We also need to develop our photography skills.

Rob and Barbara and McEldowney presented their workshop on digital photography for early childhood documentation earlier this year. Rob is a professional photographer and Barbara is a graphic artist and an early childhood teacher with many years experience. Rob took us through the basics of using a camera and Barbara focused on providing ideas for creating documentation with a visual impact.



With the basic premise that "A photo is worth a thousand words", Rob encouraged us to be both creative and insightful with our photographs and to aim to capture photographs that 'tell the story'. Taking photographs for documentation is purposeful and we need to see the story through the camera as we take the shot. This might mean anticipating what the child might do rather than just waiting for something to happen. We need to consider the effect for instance of a child smiling into the camera, or looking away; of framing the shot and seeing what is in the background as well as the foreground. We also need to be ready for the unexpected and keep the camera close. Rob suggested that we should review each photo we take it and reflect on its strengths and weaknesses – this is the only way to learn to take better photographs.

### **The camera**

Rob suggested that it is worth investing in a good digital camera. A camera with high mega pixels allows us to crop the shot later on the computer without losing clarity and quality. If you are buying new camera, ask the camera shop about 'lag'. Lag is the time it takes a camera to process the shot. If there is too much lag your camera may not be ready for the next shot when you need it. Keep your camera clean; if you get a smudge on the lens it will make your photos out of focus.

Use a clean soft cloth not paper to clean the lens; blow on it and then wipe gently. Always use a strap to save the camera from falling on the ground and breaking.

### **Modes**

Most modern digital cameras come with built in modes such as people, night, macro, landscape, or party modes. These are programmes that set up the shot for you without you having to do much. Make sure that you have practiced with the camera settings so that you can use them readily when you need them. Rob recommended using the 'fill flash' setting if you are shooting in front of a window.

### **Zoom - optical and digital.**

Rob recommended buying a camera with a good optical zoom and suggested that you should not use the digital zoom at all. The digital zoom means that the camera is automatically cropping the image which will reduce the clarity of the final image. The photo quality is much better if you use the optical zoom only and crop the photograph later on your computer.

### **Batteries**

If you are buying a new camera consider the type of batteries that it uses: Lithium batteries last longer, but are expensive to replace. NiCad batteries don't last as long but are cheaper. While special camera batteries usually hold more power, cameras that take ordinary rechargeable AA batteries are useful and the batteries are much less expensive to replace. If you are buying cameras for the staff to use in a centre, then buy all the same type so that the accessories, including battery chargers, are interchangeable.

### **Storage cards**

There are several types of camera storage cards; the most common ones are SD cards. There is a lock on the side of an SD card which is great for stopping people from erasing valuable photographs, however if your camera won't work then check that the card lock is not on. Whatever type of card your camera uses it is a good idea to have a spare and keep it in a waterproof container as cards are easily damaged.

### **Taking photographs**

Set your camera to the best image quality and largest size. There is nothing worse than having a wonderful photo and then find that the quality is too low to make an enlargement or to crop it. You can always change or resize the photograph later for example if you need to email it.

Hold your camera correctly by keeping your fingers away from the lens and pushing the shutter down gently or you will lose your composition. Hold it steady both hands. If you can, rest the camera on a bench or post, or lean against something. However, you cannot hold a camera for a long exposure so you will need to use a tripod if shooting in low light

### **Downloading photographs to your computer and storing them**

Think of the worst that can happen and aim to keep your precious photographs safe and secure. Using your camera card to store your photos is very risky. Always use a picture management programme to download photos, which usually comes with the camera as soon as possible after taking the photographs.

Create a photo download folder on your computer and set up a system of working folders with folder names to help you find photos quickly. It can be worth spending time tagging photos so that you can easily find a particular person or place for example. Name each photo and always include the year. It is easier to do this for a few photos at a time than trying to do it later when you have accumulated many.

Rob suggested that you make a copy of your photographs rather than erasing them from the card when you first download the photos to your computer. Otherwise, if something goes wrong during the transfer, such as a power cut, your photos will be forever lost. Get into the practice of downloading photographs frequently and backing them up in at least two places. You can burn them to a CD or DVD, or save on a flash drive or portable hard drive as well as saving them on your computer. You can also back your photos up on-line through programmes such as Picasa or Flickr.

As soon as you have downloaded and saved your photographs then you should clear the card. You should delete the photos and if possible reformat the card as just deleting the photographs may leave a shadow on the card that can cause problems later. Keep the camera and card away from anything that is magnetic: being too close to the TV, air conditioner, or large batteries may cause damage.

### **Using photographs in documentation and learning stories.**

As a graphic artist Barbara suggested that catchy titles, good layouts, fonts and colours can improve the look of documentation. Barbara shared several stunning examples of learning stories which she had created which of course can not be shared here. Barbara's goal for a learning story is to make it easy to read. Learning stories are a way of expressing ourselves and through our stories parents and children feel valued. In a way, learning stories and documentation are similar to selling a product; we want to make learning stories inviting and interesting to encourage parents and children to re-visit them. This is why graphic design is so important.

### **Graphics programmes**

One useful suggestion Barbara made to help improve the design of learning stories was to use graphic programmes such as digital scrapbooking, card making, or printing programmes. Such programmes have the tools all in one place to set up your preferred formats and can often be purchased quite inexpensively on line. Publishing software such as Microsoft Publisher or free software such as Comic Life are also effective.

### **Using Colour.**

Barbara suggested using colours to keep the learning stories simple. The colour wheel, complimentary and opposite colours, can be used for effect. You could use the photos themselves to guide you in the colours you use for backgrounds and borders, for example if a child is wearing pink then a pink border around the learning story might work.

Barbara recommended not to use too much colour in the background of learning stories as this is both expensive to print and can be hard to read. The design needs to be easy on the eye with big clean writing, and with the photos clear but not too huge, and a relatively large font for the text.

### **Adjusting photographs to include in learning stories and documentation**

Most camera software includes tools to make adjustments to photographs such as removing red eye, cropping and changing the contrast. If you change a photo, you should always keep the

original photograph on your computer and make changes to a copy. Programmes such as Picasa (free) or Photoshop Elements (about \$120.00) are useful if the software that comes with the camera does not have sufficient tools.

### **Finally**

Rob "There is always a better photograph" so sometimes it means you have to keep looking. There is a lot of psychology involved in taking photographs of people: it is all about self-esteem, keeping people relaxed and complimenting them about what looks good. Maybe the best complement you can get as a photographer is if no one notices you taking photographs – you can always ask for permission after you have taken the shot – and then delete it permission is not given..

Barbara – "Remember that taking a photograph is taking something from someone so share it" with the person whose photograph you took. Taking a photograph should not stop what the children are doing. We are not trying to take beautiful portraits it is about children's learning.

***Notes by Lin Howie:** I hope I have captured the main points that were made during the workshop and that I have passed on Rob and Barbara's enthusiasm for their work.*

## “Hello Park”

*Beth Elliot & The Morepork Teaching Team*



At the beginning of March 2010 we started to visit our local park and Mountain – Mt Hobson (Remuera). We saw a change in the children that morning, a new sense of wonder and adventure.

With the children’s love of collecting and transporting we suggested they select some bags and baskets so we could gather some gifts from mother earth on the way, building on our collection of natural resources. Over the coming Fridays this quickly became a ritual where the children would select something to put their treasures in so they could bring them back to the class to share with their peers and families in the classroom.

We had been exploring the properties of clay and wondered if we could bring this resource to the park, and work with it in a new environment. Would the children use it in new way? Would their explorations change? These were just a couple of the questions we posed to ourselves. We then began to preserve our treasures with the clay.



With increasing interest from everyone we felt it was important to start looking deeper into the idea of having the park as a key area of interest. As a centre we had begun discussing “Our sense of Place”. What it could mean for us, and our families. We talked about how we could strengthen the relationships with our families within the Bear Park community, as well as with the local community. There were some reoccurring themes, and an idea we wanted to work with.

- *Collaboration between the three protagonists.*
- *Building and strengthening connections with each other through reciprocal relationships.*
- *Developing a greater sense of community- a place to come together.*
- *Remembering everyone is a learner.*
- *Having a true sense of belonging and being a part of something.*
- *Having purpose behind our provocations and supporting these with meaningful resources.*
- *Respecting the children’s choices and supporting them in their decisions.*
- *Making links with the wider community and families.*
- *Acknowledging the influences within the community and how we can use these resourcefully.*

With an increasing roll, what better way to get more people involved then to invite our families to come with us. This was a huge success and each week on our walks, we soon had Mums, Dads, Aunties, Uncles and Grandparents sharing our adventures with us.

Every time we ventured out to the park, there was something new to encounter and experience. It didn’t take us long to get over the fence and indulge our senses when heading up the mountain!



The same place, but with different eyes. The Mountain challenged the children, and with the wide open spaces they ran, jumped, slipped, fell, hiked, climbed and embraced the freedom!

It was important for us to let the children “just be” and to explore. We supported the children’s responses, and invited them to be challenged even by the weather! Each week we went higher and higher, taking time to stop and view what we had conquered and to see our community the way the birds do, as well as enjoying a quick snack! We looked down absorbing the panoramic view. Cranes, boats, trucks, the Sky Tower , were all things the children pointed out to us.

After seeing others who also shared this space e.g. personal trainers and local schools, we decided we wanted to share our presence with the community and to leave a gift in the park. The leaves were falling and we took paint to the park and re-gifted the leaves back to the tree with a note, explaining who we were and what we were doing.

Over the next couple of months we were treated to Autumn. The change brought an array of new shades of leaves and new experiences that we could bring back to Bear Park so all the children could be a part of our adventure.

With the change of season again into winter, the park began to become a memory, the cold weather and rain deterred us, although we reflected on the term “there is no such thing as bad weather, just bad clothes!” We started to become creative with how we could bring more aspects of the park into the centre. With the help of our Atelierista we discussed what could we do. We had been giving children our cameras to document their journeys, and thought we could project these onto the wall. We also discussed the possibility of painting stones that we could then leave at the park, to again share with the community and continue to “make our mark”.



Matariki was important to us, as this year was the first year we actively celebrated it. We used the park as a meeting point to fly kites and to celebrate the start of the Maori New Year. It was now that we felt we were ready to share our journey so far, with our fellow team members and to the families who had been involved. We invited them to paint stones as well, so we could add these to

the children's work, and put them towards an installation. We could also use these to make a path that the children had taken to the mountain, embracing the three protagonists.

We now needed to revisit the intents and questions we created at the beginning of our investigation. With our group of children evolving and changing throughout the year, we felt it was vital for us to keep revisiting experiences with the children, making sure they all had the time and space they desired for their full exploration. We also used the older children in the group, as support for the younger members who were experiencing the park for the first time.

It was now September, we had all recently spent time at the exhibition "*The Wonder of Learning, Dialogues with materials*" at the floating Pavilion. With this fresh in our minds we used the influence of composition as a new avenue to take with the children. They began working with the natural materials they had been collecting and encountering in a new way. This was powerful as we began to see the children spending more



time on their work and incorporating their ideas into other areas of play.

With the New Year upon us, the children are still working on compositions. We constantly revisiting the park and the joys that come with it, as well as making connections with our new families and the wonder that comes from our own garden spaces. As professionals, we have started to look deeper at the stories behind the mountain, and the strong Maori influences that may have been lost though time. This will be something we can share with our peers and those in the community.

We are now channeling our efforts towards making ourselves more visible in the community and declaring ourselves as active citizens. Currently, we are in communication with the Auckland City Council regarding having something permanent in the park space that represents the children's work and our centre.



## Lions, bicycles and fountains: Transition to school in Reggio Emilia

*Lin Howie*



The importance of children's successful transition from early childhood centre to school and the strategies parents and teachers can use to support children through this transition have been well documented. Sally Peters' (2010) transition literature review is a useful summary of research on the topic. Margaret Carr has been a strong advocate for effective transition practices in New Zealand and has consistently rejected the idea that early childhood teachers should focus on preparing children for school. Controversially she suggested (Carr, 1998) that New Zealand primary schools needed to change to be ready for children and the learning dispositions they bring to school. In Reggio Emilia this is exactly what has begun to happen.

In late 2009 I attended a Transition to School Study Week in Reggio Emilia and was introduced to the transition project which began there in 2004. I was intrigued to see how the values and pedagogy of the Reggio Emilia infant and toddler centres and preschools were being introduced into several state primary schools in the city. This made me wonder about how we in New Zealand can promote transition practices between early childhood settings which maintain the values and practices inherent in Te Whāriki (Ministry of Education, 1996). The New Zealand Curriculum aims to build on and make "connections with early childhood learning and experiences (Ministry of Education, 2007 p. 43) however this may neither be enough to ensure that this will happen in practice, nor for all children.

In terms of Bronfenbrenner's (1979) ecological theory, the transition from early childhood centre to primary school involves changes in role, relationships and ways of acting for a child. While this transition can provide a positive impetus for developmental change, if too much is new or different, the amount of change may be overwhelming and disruptive for children and their learning.

One strategy that has frequently been used to inform transition practices in early childhood centres has been that early childhood teachers have asked new entrant teachers what children needed to be able to do and know when they start school. It then became the responsibility of early childhood teachers to ensure that children were 'ready' for school. Others have disputed this idea of preparation for school and have used metaphors such as building a 'bridge' (Timperley, McNaughton, Robinson, & Howie, 2003), supporting a 'border crossing' (Campbell Clark, 2000), or 'rites of institution' (Bourdieu, cited in Fabian & Dunlop, 2007) to imply a joint effort between the settings. Mechanisms to support children's transition include creating elements of continuity and match (Howie, 2001) and shared curriculum through dialogue and partnership between settings (Peters, Hartley, Rogers, Smith, & Carr, 2009).

When I first visited the preschools and infant and toddler centres of Reggio Emilia in 2002, facilitating the transition to school was not a particular priority for Reggio Children. The teachers and pedagogistas with whom I spoke indicated that they felt that their role was to make sure that children had the best of early childhood learning experiences (Howie, 2002); attending a Reggio Emilia preschool was described as a preparation for life. By the time that I revisited in late 2009 this had changed and Reggio Children had initiated a research project to 'build bridges' and

'continuity' between the preschools and schools (Gambetti, noted in Howie, 2009). This change had come about because of the many requests from parents who were disappointed with their children's experiences when they started school. Listening to the many educational visitors who came to Reggio Emilia, bringing with them theories and research ideas about transition to school, also contributed. The transition project began in 2004. The project aimed to bring the values and practices of the preschools to the primary schools. In other words, the project began with the aim of transforming practices within the project schools.

The discontinuity between the preschools and the primary schools is much greater in Reggio Emilia than in New Zealand. Some of the differences are shown in the following table.

**Table 1: The Differences Between the Reggio Emilia Preschools and the City Schools**

Pre-schools	Schools
<ul style="list-style-type: none"> <li>• City responsibility in Reggio Emilia</li> <li>• Pedagogy involves research and inquiry</li> <li>• The teacher provides children with tools to research and build up knowledge themselves</li> <li>• Centres use a spiral curriculum for individuals and groups (review, revisit, re-define)</li> <li>• Strategies for learning include individual and group work, sharing ideas, collaborating, building theories, leading to more elaborate theories</li> <li>• All children are included regardless of ability</li> </ul>	<ul style="list-style-type: none"> <li>• Italian state responsibility</li> <li>• Transmission – teacher planned programmes</li> <li>• The state curriculum separates knowledge into disciplines</li> <li>• Some children are excluded because they can't learn at the same rate as others</li> </ul>

The preschools are managed by the municipality and the schools are managed by the Italian State. Differences in pedagogy, curriculum, environment and resources are considerable. The project needed to work both vertically and horizontally to develop continuity between the settings. It also had to involve teachers in each setting as well as the associated services and organisations. This is quite different from the preschool to school transition projects in New Zealand which frequently involve a primary school and a nearby early childhood centre such as the Mangere Bridge Centre of Innovation Project (Peters, et al., 2009 ).

The Reggio Emilia transition to school project builds on the same values which are a feature of Reggio Emilia early childhood settings. One of the main values is that of connection and continuity rather than separation. For example, the infant and toddler centres and associated preschools have the same municipal officer; professional development is shared, and the same pedagogical values exist in each setting. Continuity is not viewed as simple transition or passing from one to another, but as a culture of exchange and joint research. Equally, continuity is not just about preparing children for school: it involves both vertical (between settings) and

horizontal (between teachers, families, schools, services, municipality and the Italian State) transition.

There were two parts to the transition project. In the first, Reggio Children was working with several schools to introduce projects and documentation as a pedagogical strategy into the curriculum. Reggio Children pays for a pedagogista to support the school teachers. The school I visited, Balletti Primary School, had been part of the project for five years. In contrast to the preschools, the primary school had few resources and the walls were nearly bare. However, the school teachers were committed to the project and were pleased to have the support of a pedagogista who assisted them with progressing their projects. The pedagogistas supported the school teachers with documentation and by helping them to decide what might be done next. The teachers at Balletti School described a project on light, part of the science curriculum, which began with children creating a mind-map of how they expected light to behave. They also discussed their visit to the 'Ray of Light' atelier at the Malaguzzi International Centre for children's hands-on experimentation and later a reconsideration of the initial mind-map to discuss what they had learned. The pedagogical shift in the school was from delivering content to prediction, active experimentation and testing of the children's hypotheses. Because of the tight curriculum control by the state, 80% of the classes in the different disciplines continued as before using the set texts used by all Italian schools.

The second transition project involved the opening of a primary school at the Malaguzzi International Centre. The environment here was very different from Balletti. The space, furniture and resources were purposefully designed and very similar to the infant and toddler, and preschool spaces. It was easy to see that parents were welcome and indeed they formed part of the continuity between the preschool and school. The opening of the school in 2009 was the result of a long dialogue with the state education system. Curriculum control was still evident; however the pedagogical practices were much closer to those of the Reggio Emilia Centres.

There are two main lessons we can learn from the Reggio Emilia transition projects. First, that we should be advocate for serious consideration of continuity across the transition to school at a National level rather than the ad hoc and individual solutions which are usually put in place. Second, that where centres and schools are looking to develop individual transition practices and policies that aspects of both vertical and horizontal transition need to be considered. This means the two types of settings need to work in partnership to develop effective continuity between them for all those involved: children, parents and teachers.

Note: The photographs at the beginning of this article illustrate the connection between Reggio Emilia preschools and the city. The bicycle illustrations, drawn by children, decorate the railway underpass that leads from the city centre to the Loris Malaguzzi Centre. The lion and fountain photographs allude to famous projects, 'The amusement park for birds' and 'To make a portrait of a Lion' which exemplify the continuity and connections between the centres and the city (Forman & Gandini, 1994; Gambetti & Piazza, 1987).

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## An investigation of the city

*Jacqui Lees*

In 2008 the children in the centre where I teach began an investigation into construction that took our teaching team on an amazing journey – a journey of discovery about ourselves as teachers, a journey of deep learning about the children we work with, a journey that changed the way we work in our centre.

The children in our centre have always enjoyed construction and are skilled builders. We provided what we felt were a suitable range of building materials; unit blocks, hollow blocks, interlocking blocks, duplo and more – the kinds of resources that you see in any early childhood centre in New Zealand. However, over time the teachers began to notice that the children's construction work was fairly repetitive and we began discussing what we could change so that the children's thinking could be extended. In April that year I had been on a study tour to Reggio Emilia and there I saw the children building with junk and recycled materials. One of teachers told me that their children were skilled builders so they had decided to provide these materials to see how it would complicate the building process. They discovered that the children had to develop different design and building strategies to be able to build with these new materials because they were of irregular shape and structure.

When I returned to New Zealand our teaching team discussed this idea and decided to try this with our children. We talked with the children about our thoughts and together began looking for new items to add. After a search in the garage the children and teachers found some interesting junk materials that proved to be just what was needed to inspire the building of new and innovative structures.



When I returned from Reggio Emilia we had begun to talk about our values as a teaching team, and also as community, and were now endeavoring to weave these values through our work with the children. We decided that the resources we were introducing for construction needed to reinforce these values, while the children were building we wanted to grow Respect, Collaboration, and Beauty. We wanted to see our children developing respect for each others work, for each others

ideas, and for the materials they were using. To see children learning that by working collaboratively we can build taller and more complicated structures; that they could listen to others construction ideas and get new ideas and that they could disagree and also find ways to resolve disagreements. We wanted to see children developing an understanding that architecture can be beautiful and inspirational, and that different cultures have different ideas

about what buildings are beautiful. Many of the boys were particularly interested in building tall towers but the teachers noticed a new type of building work beginning.



For a group of girls an interest in bridge building began to emerge, and after building with blocks for a while a small group of keen engineers discovered that they could build a bridge with cellotape. This type of bridge building project required a great deal of discussion. As the team worked there was an incredible sharing of, and negotiating of ideas.



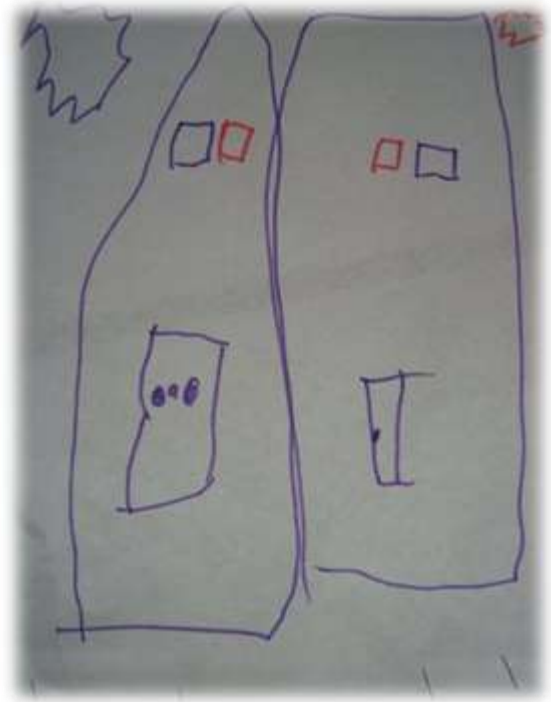
The teachers brought out books about bridges to enhance the design discussion and offered some suggestions and then stood back and watched with awe at this amazingly collaborative building process.

The teachers were keen to offer children opportunities to explore a wide variety of media to represent their ideas, so clay bridges also became a feature of our investigation.

The tower building boys had been observing the bridge building with interest, but remained focused on their own ideas. Collaboration was very clear in all the groups working, they shared ideas and worked together negotiating and discussing what they were doing. The boys began to explore some of our books and these sparked another change in the types of structure being designed and built.

As part of our work on encouraging children's graphic languages the teachers had asked children to draw designs for the structures that they were building, but we had had little success. We decided to try instead working from the other direction and asking children to draw the designs they had already built, this proved to be the mechanism that enabled them to see drawings as part of the design process.

As building towers and bridges had become the major focus for our children, and one building was often referenced - the Sky Tower. So the teachers began planning a visit to the Sky Tower so we could see city buildings up close. We looked at pictures of the city and invited the children to draw the things we might see on our trip. We hoped this would give us an opportunity to use their drawings to further our research on how their perspectives might change with more concrete exploration of the city.



On our trip to the sky tower the children took photos of the things that interested them, and also made sketches, using both paper and OHP film that they could place on the glass floors. Following our trip the children began to explore their ideas through clay, blocks, play-dough, collage materials and also through drawing. In their work we saw the areas that had captured their interest as they looked out from the tower's observation deck. Some noticed the Harbour Bridge and Westhaven Marina, some noticed the signs on the buildings, some were captivated by having a different perspective, having a birds eye view gave them the chance to notice the roofs of building and the layout of the streets below.

Over the subsequent weeks and months we continued to look at the photos we had taken and draw pictures of the things that we had seen. We were then able to "use their drawings as a platform to dialogue with the children, and as a window on how they are thinking. Drawing often reveals ideas that the child's words do not reveal" (Edwards, Gandini and Foreman (1998)). One of the things we discovered was that lots of the sky tower drawings had interesting shapes. The teachers decided to look at pictures by other artists – for example Hundterwasser and offer these to the children as a provocation.



Many children were working together in small groups drawing so the teachers decided that this could also be an opportunity for a collaborative painting project. The teachers had worked to foster a collaborative approach to construction, so we were delighted to see children apply this same approach to their work as they began represent their ideas about the city buildings in their art. Working together collaboratively, sharing ideas and coming to an agreement about how things could be done is an

ability that is really important for life, and so it is one of the core values that we were working to promote in our kindergarten.

Malaguzzi (1998) argued that children have 100 languages to express themselves - writing, drawing,

dance, drama and many more - and that we as teachers need to support each child as they use these languages to make sense of the world. As we gave the children the opportunity to express themselves through clay, drawing and painting we became more and more aware of ideas that had captured the children's attention in the city. For us notion of the pedagogy of listening suddenly became more real, and more a part of our work with the children, we began to listen to their ideas expressed verbally but also to their ideas expressed graphically.



For one child the signs at the tops of the buildings and helicopter pads were significant and these now began to appear in his work. Also as we listened to his drawings we learned more about how the journey into the city travelling on the motorway overbridges felt from his perspective.



A comment made by a child as we looked from the observation deck that the windows looked like the eyes of the building now made sense as we viewed her pictures of windows with eyelashes.



We saw the impact of a child's experience of the glass viewing floor, as she continually represented it in pencil so it would clearly be 'seen' to be transparent.

As we listened to his drawings we realized that for one of our children seeing the marina and the harbour bridge from the sky tower became the essence of the experience, and after further discussions with his parents they began a family investigation of the bridges in our area.



For many of our children the experience of looking down from the sky tower gave them a new perspective on the city. As we look back over this amazing year and a half of investigation and discovery, we realize that as a teaching team our own perspectives have changed in so many ways. We have seen for ourselves the way a 'pedagogy of listening' has transformed our teaching practice, transformed our view of the children we teach and transformed our relationships with the families in our learning community.

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# Creative Block Play

Wooden blocks provide opportunities for children to be creative and expressive in their play. There is no right or wrong way to build with blocks and this allows the child to develop endless possibilities from the simplest of designs to the most complex of structures. As they build, they learn to work on different ideas, creating their own problems and finding solutions. Blocks also nurture imagination and fantasy as they find creative ways in which to use them.

My vision for this project was to foster children's individual and group creativity in block play, focussing particularly on creative thinking and problem solving. I believe that helping children look at situations from different perspectives will encourage them to think outside of the box which is an invaluable way of thinking not only for their future academic learning, but also for their relationships with others and the way they look at the wider world. This project details the creative journeys of individual and groups of children and document the ways in which I supported and extended their learning in the process.

This project was documented by Cathy Young with special help from



*Ben Hao*



*Arnav*

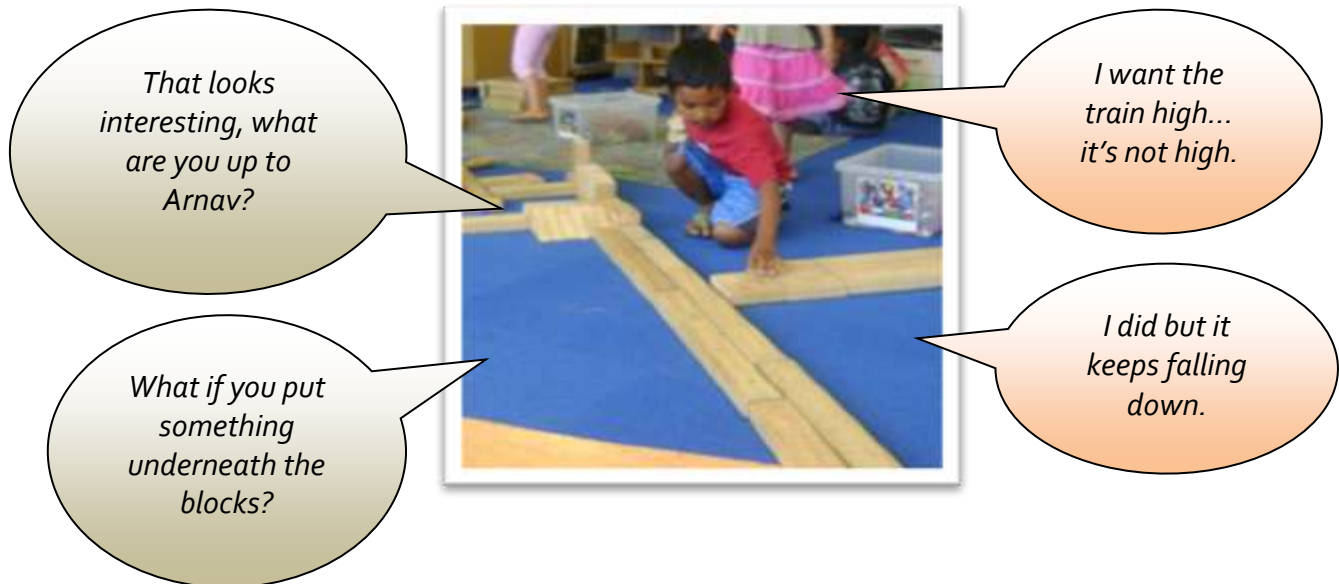


*Bradly*



*Rayne*

Arnav is four years old and enjoys playing for long periods of time with blocks. Over a period of several days I noticed Arnav playing repeatedly in the block area with the trains and train track. What started out as making curvy lines and tracks on the floor developed into building lines of straight blocks with different pathways. Arnav spent lots of time rearranging these pathways as if he had an idea in mind.

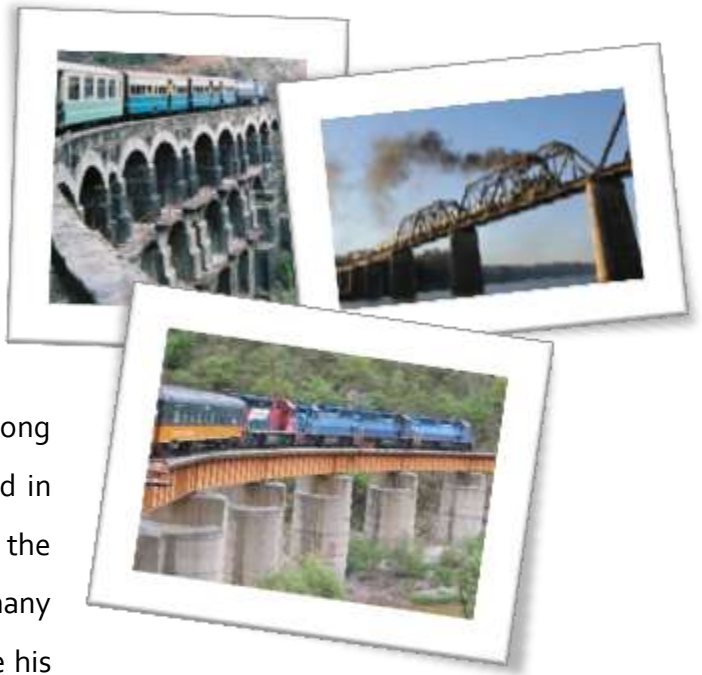


I recognised that Arnav had created his own problem and was experimenting in different ways to find a solution. Wallas (1926, cited in Isenberg & Jalongo 2001) would describe this as the **preparation** stage of the creative process. This is because Arnav is playing with and testing out many different ways in which he can get his idea to work.

I could see Arnav's frustration growing and so I responded by suggesting that he could step away from his work for a while. He placed a "please do not touch" sign on his blocks and came and helped me prepare morning tea. This can be described as the **incubation** stage where just taking a step back from the problem and giving the mind a rest would assist Arnav to revisit his problem with a fresh perspective. When he got back he continued to move the blocks around. I suggested that he could have a look around the room for something else that could go under his blocks to lift it higher. Arnav agreed and I followed his lead as we walked around the room. He looked at drums, buckets, saucepans and boxes and tried using a few of these items. Although it lifted the blocks a little, Arnav was still not happy with any of these items.

The next day I decided to help Arnav find inspiration and so together we looked on the internet at pictures of train bridges. He was so excited and his eyes lit up when we started looking at the pictures!

Arnav's enthusiasm was back and he eagerly started building again using carefully balanced long blocks underneath his track. Wallas (1926, cited in Isenberg & Jalongo 2006) described this as the **illumination** stage. Arnav sorted through many different ideas and found one which might solve his problem.



His wonderful creation attracted the attention of some friends who were eager to help. Arnav then hit another problem. The track he had built was too high for the train bridge. I watched with anticipation as they started trying different ways in which they could join the bridge to the track. I did not want to interfere with these amazing minds at work! After changing the blocks and

tracks around several times that morning, they had finally found a solution. Lowering the blocks in stages! Fantastic idea! By working together, the children were finding support in each other.

Sharing ideas between peers is "important in helping young children to generate new ideas and options and to have the motivation to pursue creative endeavours"

Wright (2003, p14).



As I reviewed my previous observations of Arnav, I realised that the train pictures we had looked at were all level. Arnav and his friends were now showing signs of elaboration and originality as they were expanding on the previous idea and combining known ideas (the train pictures) into a new form (Isenberg & Jalongo, 2006).

This interest in building high trains with blocks continued for Arnav. Later he placed the train track on the table. He had definitely mastered his technique of heightening the track using blocks but was faced with yet another problem! The table was not long enough for his creation but that was not going to hinder his imagination. After winding the track around the table as far as it would go, Arnav used his idea of balancing the blocks underneath to extend the track.



**"Creativity can be as much a process of finding problems as solving them"**

Robinson (2001, p114)

I was so excited to see how Arnav did not abandon his track because of the limitations of the table. Instead he literally thought outside of the box in order to solve his space problem. When I documented Arnav's creative journey on the wall, Arnav was so excited and couldn't wait to show mum when she came to pick him up. This celebration of Arnav's journey has allowed me to reflect on my role as a facilitator of learning. I will continue to support children in their developing creativity by observing, asking questions and letting the child's learning guide me to respond in the best way I can to enhance their creative thinking.

"Hide! The snake is coming!" yelled Bradley (4 years). I had been watching Bradley in the block area over a few days and saw that he was interested in creating different buildings where he could keep his animals from being eaten by the snake. Because Bradley had been given the time and space to explore different ideas, I could see his creations evolving from a simple four piece wooden structure into more detailed constructions using an array of shaped blocks as he played around with different ideas.



His work had gradually become more complex as he tried to solve the problem of how to keep the animals safe from the snake. I approached Bradley and asked him to share what his ideas were for a safe building for his animals. Bradley said "Elephants can see the snake but the snake can't see them, I put a roof on now but I can still see them!"

I responded by introducing a camera for Bradley to use so that he could document his progress as well as look for more detail within a frame.



Using the camera allowed Bradley to focus on more detail. He was able to view and take photographs from many different angles and perspectives which would help him to find a solution to his problem



Bradly's snapshots of his different structures



I printed Bradly's photos out and displayed them in the block area at his eye level so that he could revisit his different designs in his own time and at his own pace.

After two days and some more experimentation, he finally came up with a solution to his problem. By building a criss cross tower, the elephant could see out but could not be seen easily from the outside. Bradly was thrilled once he had figured out how to protect his elephant and was eager to share how he did it with me and his friends.



After supporting Bradly's creative journey, I realised that time, space and climate were important attributes in supporting children's creativity (Edwards & Springate, 1995). I decided to extend this further by placing the blocks outside so that children would not be confined by space or interrupted by tidy up time. They could leave their work in progress and come back at a later

time. Because of the adjustments I made to the environment, more children were exploring the blocks than usual, some working together and some alone. At first it started with building by the block shelf but over time the children realised that they had the freedom to go further. Dereck was the first to take the risk of building away from the shelf and before long other children were doing the same. The excitement of this freedom caused a flurry of activity as blocks were being spread all over the playground! The creativity developing was linked to the imaginative stories that they were keen to share as they built. Rayne was building a secret tunnel that can only be used if you slide on your tummy. I was curious to know what Sam was thinking as he posted the blocks through the footsteps of the large climbing box in the playground. Ben Hao had spent all morning arranging and rearranging long blocks end to end that stretched the playground and gradually wound in a curve.

By asking questions and taking an interest in the children's work, I am fostering their creative ideas and supporting their imaginative thought processes. It is important for children to know that they can express themselves freely and share their ideas in an environment where they know that their play is valued (Isenberg & Jalongo, 2006).

### Evaluation and Reflection

My vision for this project was to foster children's individual and group creativity in block play. Although many aspects of creativity emerged as the project developed, I wanted to particularly focus on creative thinking and problem solving. The reason I chose this area of creativity is because I wanted to help them develop their thinking from "what **should** be" to "what **could** be".

I chose to focus on the blocks as I felt that although block play has almost limitless potential to be creative, as teachers we sometimes unconsciously hinder that potential by constricting blocks with time, space and often our own comments of the final products that we see rather than really acknowledging and supporting the amazing thinking and problem solving that has occurred in the process.

My approach to the project was based on the system's approach (Edwards & Springate, 1995). This approach focuses on fostering creativity by providing time, space, resources, occasions and climate. This approach was really helpful to me as I could see that by making a conscious effort to

provide these aspects, children were more enthusiastic, taking an interest and becoming freer to express themselves in their block play. Previously in my practice, the particular issues of time and space has always grated with me as I believe that children need uninterrupted time and freedom to become absorbed in their play in order to create their own theories about the world around them. This cannot be achieved with overbearing routines that stop and start children constantly throughout the day. Through the project and the approach that I chose, I was able to expand on the time and space that we are giving children and the project was testimony to how this supports children in their development of creativity. McLeod (1997) states that "research suggests that either too much or too little structure can interfere with the development of creative expression" (cited in Isenberg & Jalongo, 2006). Using this approach provoked discussion within the centre on how we need to review our routines and find a balance that will enable creativity to be fostered.

The documentation was a crucial aspect of the project. At each stage of the projects development with groups of children and individuals, I would display photos on the walls with descriptions of the events captured including the teachers voice and the childs voice. I also invited parents to write their own comments and some did if they had the time to do so. Other parents were also happy for me to record for them their voices which I added to the wall after discussions and comments were made. As the weeks continued, it was great to see parents and children revisiting the beginning stages through the photographs to see how they had progressed. I felt that the documentation displayed was so important in bringing a shared understanding about fostering creativity between parents and other staff as well as showing the children how their work is acknowledged, valued and celebrated in the classroom.

The New Zealand Early Childhood curriculum *Te Whāriki* states that " [Adults]... provide challenges for creative and complex learning and thinking, helping children to extend their ideas and actions through sensitive, informed, well-judged interventions and support." (Ministry of Education, 1996 p. 43). As a facilitator of learning, I found that many different teaching strategies were effective during the project. By using open ended questioning, I was able to instigate new trains of thought for the children that may not have occurred to them before. I also encouraged inspiration by providing resources and stimuli. For example, with Arnav, I did not want to put my own ideas upon him as he was doing really well at trying to find the solution to his problem by himself. I did observe him becoming stuck in a bit of a rut about how to raise his track. By using

the internet together as a tool of inspiration, Arnav was inspired to think about how he could work on his problem from a different perspective.

I used a variety of technology throughout the project. This was done mainly with the children in the use of the internet, children taking pictures of their own work using a camera and also the visual literacy available to parents, staff and children displayed on the wall using the computer, camera and photocopier. I found that the use of this technology really helped to sustain the project and allowed children to revisit their experiences and share their journey with their family and others. I really enjoyed doing this project with the children at my centre and in the process I have developed a new appreciation for the value of blocks and block play as a medium in which to develop creativity.

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*Cathy Young completed her Bachelor of Education (Early Childhood Teaching) at Manukau Institute of Technology. This project formed part of her year 3 course work.*

**REVISITING REGGIO EMILIA AS A PLACE AND AS AN APPROACH: PART TWO**  
**Experiencing being outside in three 'green' Reggio Emilia infant-toddler and preschool centres.**

*Cheryl Greenfield*

The first instalment about my revisiting Reggio Emilia ended with a statement that returning to Reggio Emilia was the catalyst for new thoughts, new understandings of what the Reggio Approach is about. This included ways in which the approach may be evolving and how it applies to our New Zealand context. The experiences of Reggio Emilia providing a provocation to early childhood educators in New Zealand as to what internationality, citizenship, welcoming and participation means, as children and families from other nations walk through our doors.



This instalment will be a reflection on the fantastic opportunity I had, while at the International Summer School in 2010, to spend time in the outdoor environments in the Maramotti Infant-Toddler centre, Salvador Allende Infant-Toddler Centre and Preschool and a co-operative centre Rosa Galeotti. Since I was last in Reggio Emilia I noted that more value was being placed on the outdoor environments and was so excited to hear that some of the centres were going 'green'.



In selecting a workshop called "Sensitive paths: listening to each other's walking", I had no idea what we would be doing. Off I went on the bus and could not believe my luck when we ended up spending the afternoon wandering around the vast rustic outdoor area of Salvador Allende. I need to explain here for those of you who are not history buffs that the names given to all the centres in Reggio Emilia Municipality have significance and Salvador Allende, a friend of Paolo Friere's, was Chile's first socialist president who died in controversial circumstances in 1973; many believing he was assassinated by the CIA. In Reggio Emilia there is also Salvador Allende Palace and a road named after him on which the preschool centre is situated.



Sefano Sturioni, the Atelierista, explained that originally the outdoor area was flat with mainly trees and grass. Ten years ago they decided to redesign the outdoor area seeking to create a rustic natural environment that would provide many provocations for children. The children were part of the redesign process; their ideas being listened to and incorporated. The children named it 'Nel Parco', 'The Park'.



They asked themselves “what image of the child caused us to create the park”? A belief that children know how to choose. The children wanted a climbing tower for example; ‘Higher than Godzilla, higher than all the four and five year olds’. So it became a climbing tower from within and an abseiling tower from without. The teachers understood that children like changes in scale, loose parts, new perspectives, places for quiet reflection, passages, intimate playful and creative spaces, a variety of colours , smells, tastes and sounds, multiple pathways and opportunities for risk taking. These qualities of an outdoor space resonated so closely with findings from my own research (Greenfield, 2007; 2011).

Stefano explained that many parents choose to bring their children there because of the rustic park like nature of the outdoor environment. He acknowledges that there are dangerous aspects to ‘Nel Parco’ such as thorns, loose branches, ponds, stepping stones, and many hiding places,

So in spite of it being an incredibly hot afternoon it was wonderful being able have several hours to just explore the setting, truly following in each other’s footsteps. My strongest memory is of being helped up the big hill, by a friend, through the long grass and descending down the other side into a gloriously cool bamboo glade.



As can be seen from the photos the school now has hills, tunnels, a pond, a bamboo grove, climbing wall and an abseiling tower, meandering pathways, musical elements, long grass, ducks, a hut, a slide, a maze, many loose parts (such as logs, stones, bamboo) for building structures, art works and of course the glorious trees.

Outside each classroom is a wide variety of natural materials such as driftwood, stones, sticks, and wheel barrows so the children can load up their choice of materials and take them into the park or create designs/structures with them on the concreted areas adjacent to the classrooms.



For the atelieristas, pedagogistas and teachers in Reggio Emilia there has always been acknowledgement that children need to have their aesthetic sensibilities feed but exploring ways this can happen in the centres outdoor environment is a recent journey. As Vea Vecchi shared with us “children need to connect to living things” (notes from First International Summer School, 2010). Much of the art work they do at this centre is assembling found materials and creating compositions that can be dismantled and reworked to form new compositions. This is part of teaching the children about sustainability and recycling. Stefano showed us photos of compositions the children had made in autumn with the stunning array of fallen leaves available. He had placed outside large wooden picture frames and placed them on the ground. The children then created their art work with the leaves within the frames. These were then photographed to record the creativity.



Maramotti is an infant toddler centre for children aged from zero to three years. I visited this centre just on dusk when the centre was having an open house for the families. Maramotti was paid for by the business (Maximara) and designed by a young architect who won the right to design the school. As Maximara paid for the building they have allocated places for 30 children whose families work in the business and the rest of the children come from the local area.



It is a two storeyed open plan building. Each room had a main space, mini atelier, outside covered garden and stairs up to sleeping space. Furniture is in pastel lavender, pinks and greens. Outside they have a large open space with new trees planted and a very



large vegetable garden. The families were involved in the garden's creation and upkeep and as many families did not know how to grow vegetables. So horticulturalists were brought in to do workshops with the families to teach them about gardening right from how to prepare the garden, even use a spade through to harvesting. An unusual feature was the presence of very modern metal frames outside each room. These frames were on sliders that can be moved right up to the building or slid further out into the garden and have the ability to be open or covered. In one of these the children were growing seedlings and small plants that when ready would be transplanted into the outdoor environment and the vegetable garden.



On another bright hot afternoon I visited Rosa Galeotti, a cooperative infant-toddler and preschool centre, situated in a farming community on the

outskirts of Reggio Emilia. The original preschool started in this community was built after world war two when the sale of left over war machinery led to a public debate as to what to spend the money on. Then men voted for a movie theatre but the women of community understood the importance of a public school for their young children and got their way. So they created an association as they wanted school in their local community. It has been a troubled journey with many highs and lows. The centre has had several name changes and its current name is significant as it is the name of one of the key women in the community who originally fought to have the first school built and who had died last year.

In 1990 Municipality tried to shut it down and have children bus into Reggio Emilia but community refused. They went into Reggio Emilia and picketed outside the city council chambers because they wanted it to stay open. They argued a strong case, presenting a positive view that it was of value due to its situation in the countryside and the benefits for children. So it was sold to a private company. Then in 1998 school closed and the families had no choice but to send their children into the city itself to attend preschool. However the community rallied again and a community cooperative association won the right to build a new centre. It is officially a 'green school' with 78 children attending over a week. There is one kindergarten class for one to three year olds, one class of 27 for the three to six year olds and one mixed age class of four and five year olds. It is open from 7:30am to 4:30pm during the year.



It was one of a handful of centres in Reggio to remain open over the summer in 2010. This is a first for the municipality and children come from all around the area, catering for children whose parents have to work over the summer holidays. The activities the children engaged in during this time included looking after the rabbits, growing plants, bird watching and making jam. Over summer they have a large paddling pool outside for the children to swim in, and a sandpit. The children also go out into the local community helping the farmers with chores and learning about the agriculture of the area. Some of the older children were working on a horse project when we were there.



As can be seen from the photos the outdoor area was spacious offering a range of the normal climbing equipment, a bird watching hut, a place to paint under shade, lovely large trees, and with a lovely peaceful vista beyond the fence of the farm land surrounding the centre. Children use the natural materials they collect from surrounding areas and parents contribute to the resources as well, as happens at Salvador Allende. In winter time they play in snow and continue to visit the animals close by. As I wandered I noted that grapes are grown all around the school. Prior to leaving we partook in the most sumptuous Italian food prepared by the centre cooks.

There is no doubt in my mind that children's relationships with the natural environment are an area that the educators and atelieristas and educators of Reggio Emilia are committed to investigating. In July of this year Reggio Children is offering, for the first time, a week of professional development entitled "*International Encounters with the Culture of Atelier: The Hundred languages in dialogue with the natural environment*". At this event participants will be exploring approaches to the natural environment, including encounters with and into the natural environment. In concluding I believe that by encountering these three centres and listening to the environment, the pedagogistas, and atelieristas, I gained a deeper understanding of the concept of 'rich normality' that was inclusive of meaningful memorable experiences in the outdoors. As Stefano Sturioni said "Something will save us, this will be the beauty around us".



## **Book Review: The Black Rubber Column**

*Lin Howie*

I have visited Reggio Emilia twice, attended several exhibitions, many seminars and conferences, watched videos and read countless books; and even given presentations in New Zealand about these marvelous preschools and yet, I have often felt as if I just on the edge of understanding of what it means to be a teacher in a Reggio Emilia preschool. The Black Rubber Column answers many of my questions as I hope it will for you.

The Black Rubber Column is an edited work and study notebook based on the final stage of a project carried out by five and six year old children in the Diana preschool in Reggio Emilia. It is, I hope, part of a new trend from Reggio Children to produce books that explain and illustrate the processes of documentation and the choices made by teachers during the progression of a 'project' with children. As with all of the books published by the Reggio Emilia preschools, the book is full of photographs of what children do and transcripts of what they say. What makes this book different is the inclusion of the teachers' deliberations and intervention processes signaled by a \* symbol.

The story of the project begins with a visit by the children to Loris Malguzzi International Centre in Reggio Emilia during its transformation from cheese factory to a centre of learning. The children explored a large, empty space with tall columns supporting the ceiling. As the children explored, explore, their imagination led them to 'clothe' and decorate the columns. The book takes us on the journey from that first encounter to the final decorated model of the Black Rubber Column.

The Black Rubber Column opens up some of the practical strategies that teachers use in working with children on projects in a way that has not been done before. The book is simple to read, only fifty-two pages long and contains many illustrations. It would be a wonderful book for early childhood centre staff to use as they consider how they might move towards a 'Reggio Approach'. It could be use as the basis for discussion, planning and as an ongoing reference.

Diana Preschool, (2009). *The black rubber column: Dialogue with places from conception of an idea to realization of a final model*. Reggio Emilia, Italy: Reggio Children.



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Atelier 3 (Environments) - arredi per l'infanzia (Environments - furniture)

Bambini - The Italian Approach to Infant Toddler Care. Ed. by Lella Gandini & Carolyn Pope Edwards

Beautiful Stuff - Learning with Found Materials. Cathy Weisman Topol & Lella Gandini

Brick by Brick - The History of "xxv Apuile". Peoples Nursery School of Villa Cella. Renzo Barazzoni

Bringing Reggio Emilia Home - An Innovative Approach to Early Childhood Education. Louise Boyd Cadwell.

Children, Art, Artists - Reggio Children

Children, Spaces, Relations For young children Metaproject for an environment Reggio research centre Domus Academy. Giulio Cepp, Michelle Zini

Crossing Boundaries - Ideas and experiences in dialogue for a new culture of education of children and adults. International Conference - Reggio Emilia.

Designs for Living and Learning - Deb Curtis & Margie Carter

Early Childhood Learning Communities sociocultural research in practice. Marilyn Fleer; Suzy Edwards; Marie Hammer; Anne Kennedy; Avis Ridgway; Jill Robbins; Lynne Surman.

Everything Has a Shadow Except Ants – Exploring Shadows - Reggio Children

Experiencing Reggio Emilia - Implications for preschool provision . Edited by Lesley Abbot & Cathy Nutbrown

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Rapunzel's Supermarket- all about young children and their art. Ursula Kolbe

Re Child - Reggio Children Newsletter. Dec 2005

Reflections - Jan Miliken

Reflections on the Reggio Emilia Approach – Perspectives from Eric/EECE. Edited by Lillian Katz; Bernard Cesarone

Reggio Tutta - A guide to the city by the Children - Reggio Children

Remida Day - Reggio Children

Scarpa e Metro - Shoe and Meter - Children and measurement. First approaches to discovery, function and use of measurement. 5 & 6 year old children of the Diana School. Project co-ordinators - Marina Castagnetti and Veà Vecchi

Spreading The News - Sharing the stories of Early Childhood Education - Margie Carter and Deb Curtis

Teaching & Learning - Collaborative Exploration of the Reggio Emilia Approach. Victoria R. Fu, A Stremmel & L.T. Hill

Tenderness - The story of Laura & Danielle – Reggio Children - Loris Malaguzzi

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The Future is a Lovely Day - The Future imagined by the children of the Fiastri and Rodari Municipal Preschools of Sant'Ilario d Enza. Children of Fiastri Rodari Preschools

The Hundred Languages of Children - 1st Edition & 2nd Edition

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The Outdoor Playground Through Children's Eyes - Cheryl Greenfield

## **REGGIO EMILIA PROVOCATIONS VIDEO LIBRARY**

A message From Loris Malaguizzi

Not Just Anyplace - Reggio Emilia. An educational experience as told by the protagonists.

The Amusement Park for Birds

To Make a Portrait of a Lion

Side by Side - Mentoring Teachers for Reflective Practice

To See takes Time - Growing Curriculum from Children's

Theories

Building Bridges - Between Teachers and Families.

## **GUIDELINES FOR SUBMITTING MATERIALS**

The Encounters is a biannual journal supporting the vision, aims, and guiding principles of Reggio Emilia

Provocations Inc. The main purpose of the journal is to encourage and facilitate dialogue, debate and reflection, particularly amongst educational practitioners, throughout Aotearoa, New Zealand. Writers are encouraged to tell their story of their encounters and experiences whilst researching with children and to tell of their reflections, thoughts and insights in relation to these events. Writers are also encouraged to include the various 'languages' of the child and adult through the submission of photographs, drawings, visual representation etc...

The below guidelines are provided to assist the development of submissions for publication in the Encounters, Use of these guidelines will ensure that your material will be published with the best quality of production possible.

### **References:-**

Referencing allows readers to follow up on ideas expressed in articles. It also honours and values the contributions made to global debates by others. When referencing from books, articles etc... please include the following information about your source. Title, author, year of publication, place published and publisher. In addition if you are directly quoting an author, please include the page number of the source of the quote.

### **Examples:-**

Millikan, J. (2003). Reflections: Reggio Emilia Principles within Australian Contexts. Castle Hill, NZW: Pademelon Press.

Please acknowledge the source of ideas by referring to the speaker or where the idea was raised. Rinaldi, C (May 1996). Personal Communication. If you are unsure of a source please acknowledge this using: 'Source unknown'.

### **Acronyms:-**

The first time an acronym is used in an article the title must be written with the acronym quoted in parentheses. Thereafter the acronym should be used, E.g. Reggio Emilia Provocations Inc (RE Provocations)

### **Forms of Submission:-**

We are willing to accept articles in any format that you are able to manage, however if you have a choice it is preferable that articles be word processed using Microsoft Word. Articles which are produced by other software are often difficult to open and / or edit if we do not have access to that particular software. Please contact RE Provocations for any further information regarding these issues.

1. Images, i.e. graphics, photos and illustrative materials, may be forwarded electronically by email. If the digital images are too large in size, they may need to be forwarded separately on a CD ROM. In this case please clearly indicate their position in the text. Captions for the images also need to be included if the illustrations do not tell their own story.

2. All electronic documents should be forwarded to reprovocations@gmail.com and in the case of large file sizes, especially images over 1MB in size, to be copied to a CD ROM and forwarded by post to P.O.Box, 99 696 Newmarket, AUCKLAND.

3. Images and illustrative materials may be also posted to the Encounters Office at: P.O.Box, 99 696 Newmarket, AUCKLAND.

4. Original images and illustrative materials may also be sent to the office for scanning.

5. When requested, materials will be returned to contributors.

I would like to thank the editors of the Challenge Journal that is representative of Reggio Emilia – Australian Information Exchange (REAIE) for their assistance with the content of these guidelines.