

# Reggio Emilia Australia

## Information Exchange



An encounter with the poetic languages of sound and movement: listening with all our senses

Dr Jody Kingston & Dr Karen Szydluk

### SUPPORTING DOCUMENT FOR PARTICIPANTS OF THE WEBINAR

#### Tuning in – process and experiencing:

- Dialogue & exchange
- Listening in new ways
- Noticing the extraordinary in the ordinary
- Relationships – parent/child/family/community
- Personal & professional marvelling (Malaguzzi)

#### Our guiding questions:

- What are we noticing?
- How are we responding?
- What are we encouraging?
- What languages are we valuing?
- How are we designing our environments to encounter sound & movement?

#### Key terms:

#### Relating to movement:

Laban – The Eight Effort Actions:

- Time – sudden & sustained
- Direction – direct & indirect
- Weight – heavy & light

wring - glide - press - float – punch - slash - dab - flick

#### Relating to music and sonic environments:

- Sound – vibration
- Silence – symbiotic relationship to sound
- Signals & controllers – what's making the sound?
- Shape – sound envelope (attack/sustain/decay) vs continuous
- Colour – tonal quality of a sound, timbre
- Space – resonance, sympathetic vibrations
- Time – pulse, rhythm, duration
- Texture – listening focus, parts or strands, hierarchies, spatialisation, clouds of sound
- Soundscapes and 'earwitnessing' (Schafer, 1994)
- Musicking – music as an activity, not a thing (Small, 1998)

**Khattar and Wein, talk about 4 qualities of aesthetic responsiveness which create a particular and recognisable tonal quality in any classroom:**

- authenticity
- attentiveness
- appreciation
- empathy

These "are dialogic, so that these qualities, when offered, begin to reverberate. They carry energy, the energy of affect" (Khattar & Wein, 2012, p 72-73).



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### Quotes:

"...Listening as a metaphor for multiple relationships as well as a form of dialogue and exchange. The aim is to create an empathetic context for listening to children and their hundred languages." (Ceppi & Zini, 1998, p.9)

"Listening produces questions, not answers" (Rinaldi, cited in Edwards et al, 2012, p.235).

"All of us are willing to appreciate children's great thirst for knowing the world...far fewer of us understand that children wish to discover the world for themselves, as far as possible: with their own senses, their own curiosity, their own intelligence, their own hands, their own body, their own store of affect and vitality. They want to research for themselves, try, make mistakes, try again, marvel, understand, imitate now so as not to imitate later...they want to speak, write and play music to learn how to communicate with themselves and others." Loris Malaguzzi, said in 1977 at the opening of a photographic exhibition (cited in Cagliari et al., 2016, p. 239)

"Listening should recognize the many languages, symbols, and codes that people use to express themselves and communicate" (Rinaldi, cited in Edwards et al. 2012, p.234).

"Listening should be open and sensitive to the need to listen and be listened to and the need to listen with all our senses, not just with our ears." (Rinaldi cited in Edwards et al. 2012, p.234)

"Children want to be listened to with eyes wide open" (Alemagna, 2016, p.16).

"Seeing is forgetting the name of the thing one sees" (Paul Valery, in Piven, 2018)

"Playfulness opens up the space" (Hanoch Piven, 2018)

"The right to noise and to silence...the right to enough room to move" (Malaguzzi, cited in Cagliari et al, 2016, p. 230).

"The body is language with its own grammar and its own code of symbols for communication; it is where thought formation originates; it recounts emotions, experience and stories through a 'voice' which speaks its movement." (Reggio Children, 2011, p.171)

"I listen to the world and the world is just full of great sounds" (Goro Koyama - Foley Artist, in Footsteps)

"...when the attitude of the educators is one of aesthetically motivated responsiveness, the tonal quality in a setting changes; the attitude is palpably different from mainstream early childhood programs" (Khattar & Wein, 2012, p.72).

"Let's climb out of our bubbles now, emerge from behind our screens, walls, loudspeakers and headphones and open our ears directly to the environment. Let's go for another soundwalk" (Hildegard Westerkamp, 1974).

"Is childhood a world we leave never to return, or is it a world we leave when we get bigger, and can go back to freely?" (Malaguzzi, cited in Cagliari et al., 2016, p.282).

Pacini- Ketchabaw, V, N, Xumalo, F, Kocher, L, Elliot, E. Sanchez, A. (2014), Journeys: Reconceptualising Early Childhood Practice

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### **Further questions, wonderings and marvellings:**

We seem to respond more fully, more wholistically to infants. We respond to their sounds and their movements. How do we respond as children grow older?

How do educators respond to the sounds or movements children make? Do they value and document these expressions?

Do we turn to movement and sound, dance and music, as another voice to come to know something differently, perhaps more deeply?

### **Teacher as researcher:**

Do we stop to ask ourselves, even after observing children moving joyfully and frequently, "I wonder why they are choosing movement to express themselves?", "I wonder what they are learning?"

Do we see these moments as 'worthy of research'? Do we wonder about these 'interests'?  
And if not, why not?

### **Environments for experiencing**

In ECE we have discovered the value of working with light and that in order to co-research light and shadow with children we need to adapt our spaces.

- Do our environments need re-visiting if we wish to research sounds and silence and everything in between?
- Do we need acoustic drapes?
- Separate spaces?
- And movement? What does a place to move look like?
- Do our spaces support research and exploration?

### **Design for research**

- How do we plan for expression in many languages?
- Do we provide the conditions for learning? (Malaguzzi, Piaget and others)
- Do you plan for further opportunities to use multiple languages to explore concepts?
- How do we design spaces and experiences for the things we value?

### **We encourage children to share drawings paintings, poetry, stories, and yet...**

- Do we encourage them to share sounds, songs, movement and dance?
- Do we notice these elements?
- Do we value them and give them a place?
- Do we support and strengthen the creative act of creating a dance, creating a song, making an instrument, discovering a movement or a new sound?

### **Documentation**

- Which languages are truly visible when we only display graphic arts on the wall and perhaps sculptures on shelves?
- What happens to the fleeting, the ephemeral, the somatic, the visceral, the experiential, the POETIC ways of expression? How do we give them value?
- What goes on the wall?
- What goes on Story Park?
- What comes to the mat?
- Are you a "professional marveller"? (Malaguzzi in Vecchi, 2010, p108).

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## Further reading and viewing:

### **Chrome MusicLab – Spectrogram (and more)**

<https://musiclab.chromeexperiments.com/>

### **Dadirri – deep listening**

<https://www.miriamrosefoundation.org.au/dadirri/>

### **Dillan's voice**

<https://www.youtube.com/watch?v=Mle4ag-m65Y>

### **Face to face with Hanoch Piven (November 2, 2018)**

<https://www.facebook.com/watch/?v=1907508432671772>

### **Footsteps – A short documentary about a trio of foley artists**

<https://www.shortoftheweek.com/2021/05/20/footsteps/>

### **Laban's effort actions:**

[https://www.researchgate.net/figure/Labans-Effort-Actions\\_tbl1\\_228953074/download](https://www.researchgate.net/figure/Labans-Effort-Actions_tbl1_228953074/download)

<https://labaneffortsinaction.com/labans-efforts>

### **Pat Thomson 'Virtual schoolbag' and Moll and Gonzalez, 'Funds of knowledge'**

[http://www.acel.org.au/acel/ACEL\\_docs/Publications/e-Teaching/2016/e-Teaching\\_2016\\_02.pdf](http://www.acel.org.au/acel/ACEL_docs/Publications/e-Teaching/2016/e-Teaching_2016_02.pdf)  
and

<https://www.education.vic.gov.au/Documents/school/teachers/profdev/DET%20Mod%204.1%20Examining%20the%200virtual%20schoolbag.pdf>

### **Sound riddles – Reggio Children**

<https://www.reggiochildren.it/en/athomewiththereggioapproach/sound-riddles/>

### **Soundwalking**

[https://www.hildegardwesterkamp.ca/writings/writingsby/?post\\_id=13&title=soundwalking](https://www.hildegardwesterkamp.ca/writings/writingsby/?post_id=13&title=soundwalking)

### **The hidden curriculum – in the Glossary of Education Reform (13.7. 2015)**

<https://www.edglossary.org/hidden-curriculum/>

### **Zen Shimane – 2 year old rock climber**

<https://www.youtube.com/watch?v=Zj3AwHi7SjY>



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Pelo, A., & Carter, M. (2018). From Teaching to Thinking: a pedagogy for reimagining our work. Sheridan.

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Vecchi, V. (2010). Arts and creativity in Reggio Emilia. Routledge.

Wood, J., Thall, T., & Caruso Parnell, E. (2015). The move: Reggio Emilia-inspired teaching. In Complicity: An International Journal of Complexity and Education 12(1), 98-108. [https://www.unisa.edu.au/siteassets/epi-server-6-files/global/health/sansom/documents/icahe/decd-journal-club-page/wood\\_2015.pdf](https://www.unisa.edu.au/siteassets/epi-server-6-files/global/health/sansom/documents/icahe/decd-journal-club-page/wood_2015.pdf)

### **Acknowledgements - Photos and Videos**

Trace Balla

Natalie Bire

Jody Kingston

Emilly Lowe

Robi Stalder and Sarah Marsh

Karen Szydlik

### **Future Plans**

It is REAIE's intention to hold a face-to-face workshop An encounter with the poetic languages of sound and movement: listening with all our senses with Jody and Karen in the future, to further explore the ideas presented in the webinar. Keep an eye on the REAIE website for further information.

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