

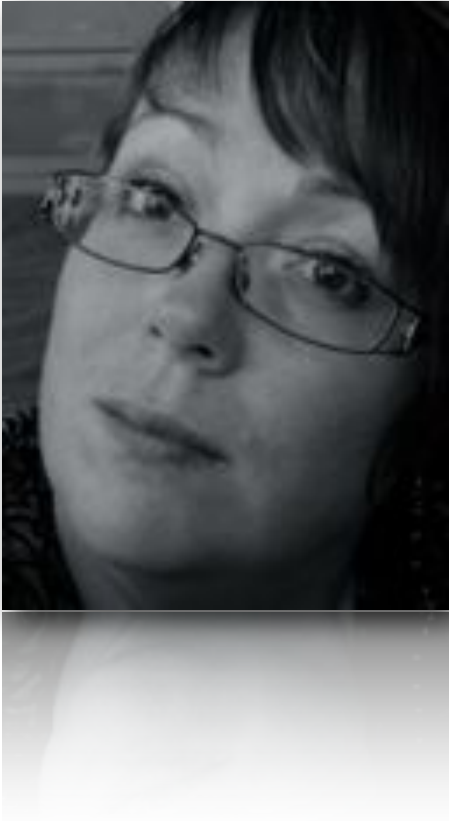
# The Language of Photography

Exploring the concept of 'Beauty'

Madeley Nursery School, Telford  
July 2011

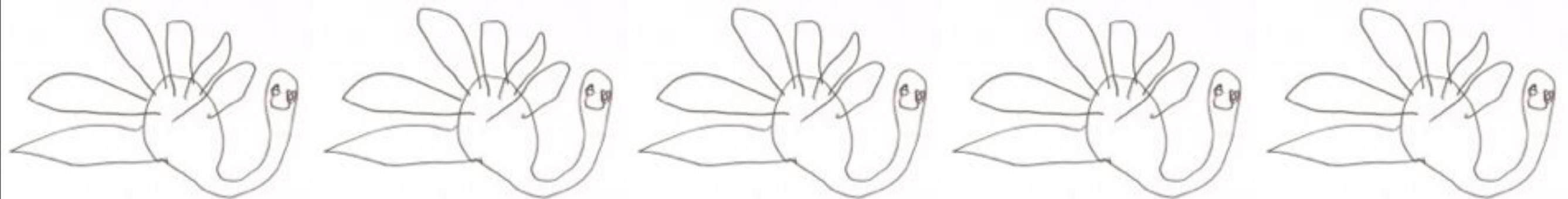
**Debi Keyte-Hartland**  
Artist-Educator and Pedagogical Consultant

## Background - Arts



Currently working with 7 schools in UK  
(documentation, projects, materials and environments  
of inquiry, cpd, pedagogical systems)

- **Write and deliver training and professional development for local authorities across the UK**
- Work directly with Sightlines-Initiative (UK reference point for Reggio Children)
- **Currently co-developing a transnational project between 3 pre-schools in UK and 4 in Stockholm, Sweden**





“Princesses castles and stuff  
that’s quite **beautiful**... but  
when stuff grows like flowers  
and seeds and trees, then the sun  
comes out; that’s quite beautiful  
when they grow.”

Harriet, aged 3.5



Even before they are born children are subjects of photography. Babies are scanned before birth, captured in black and white tones. With new 4-dimensional technologies, babies are increasingly scanned, photographed and documented in ever more realistic ways. As soon as they are born, photography continues to document and capture their unfolding lives.

# Aims for this Workshop

An opportunity to find out what happened when we handed the camera over to the children themselves. What would they photograph, where would their gaze dwell and what would this reveal about photography, the photographer and their subjects?

I offer here a summative story of the exchanges and dialogues between the children and their aesthetic research into photography and the concept of beauty that have taken place thus far. What I have chosen to offer is a perspective of how we approached this project as educators working *in dialogue* with the social-constructivist pedagogical approaches of the Pre-Schools of Reggio Emilia. Specifically we address:

- **Our pedagogic approaches that have supported this research project**
- **Our methods of observation, documentation and interpretation**
- **Our learning about the learning processes of children with and through photography as a language**
- **Our practices of working in partnership with families**

# Shared Project and Pedagogical Values

- We believe it is important to offer children opportunity to deepen their research and interest of the world that surrounds them.
- **As far as possible, we have tried to create an environment where opportunities for creative thinking and the communication and expression of their ideas can be realised and shared because we believe children construct learning in relation with others (other children, their families, ourselves as educators).**
- We believe children do not just have the right to explore something but have the right to bring their ideas to fruition, to realise it and make their learning visible.
- **Therefore as educators we have a responsibility to develop an ethical pedagogical approach that is able to construct concrete realisation of their ideas and thinking.**

# Fruitful Beginnings.

How do children use the camera to capture their interests?

What knowledge do the children have of cameras and photography?



“Look Sarah, the light.” Lucy

“Say cheese Evie.” Sam

“I like it, coz it’s Kay [laughing] and Ben!”

In the beginning, children were free to take the camera’s and to ‘go off and take pictures’. Sometimes we were by their sides, at other times they were independent. We were surprised in their technical competencies and their ability to capture interesting photographs within the grounds of the nursery school. Soon we were inundated with images, often we did not know who had taken what and when. A simple strategy to solve this was to encourage the children to take a photograph of themselves so that we all would know who had done what.





"We were all struck by the visual culture and sensibility children demonstrated in capturing original and non-conformist images of the world. Children of different ages showed a capacity for reading environments and recounting them in truly surprising pictures"

Veola Vecchi

<http://www.veola-vecchi.com/>

# Variation on a theme

These are a selection of photographs taken by Sam during the course of a morning. You cannot help but see his interest in non-conformist images of the floor. He called them “super close-ups”. The interest in taking images of the floor was seen amongst other children too and also this desire to fill the whole frame with shades of colours, in this case, grey. As adults would we *recount* the environment through hues of a certain colour or by capturing the variations of light on the floor?



**It's a super close-up. I call this photograph 'Shadow One.'**  
*Sam*

**What captures the gaze of the child?**



# Composition Aesthetics Schema

These photographs of Brodie's represent a selection of images taken over several weeks. Again we can see the dynamic angling and cropping used to take these images detailing and recording linear subjects. He has focused on the quality of line, again filling the whole frame on many occasions with this strong visual imagery. We wondered if these images were taken consciously and with intention? Do these images reveal a schematic preference? Could this be the genesis of compositional and aesthetic research?





# Documentation Strategy

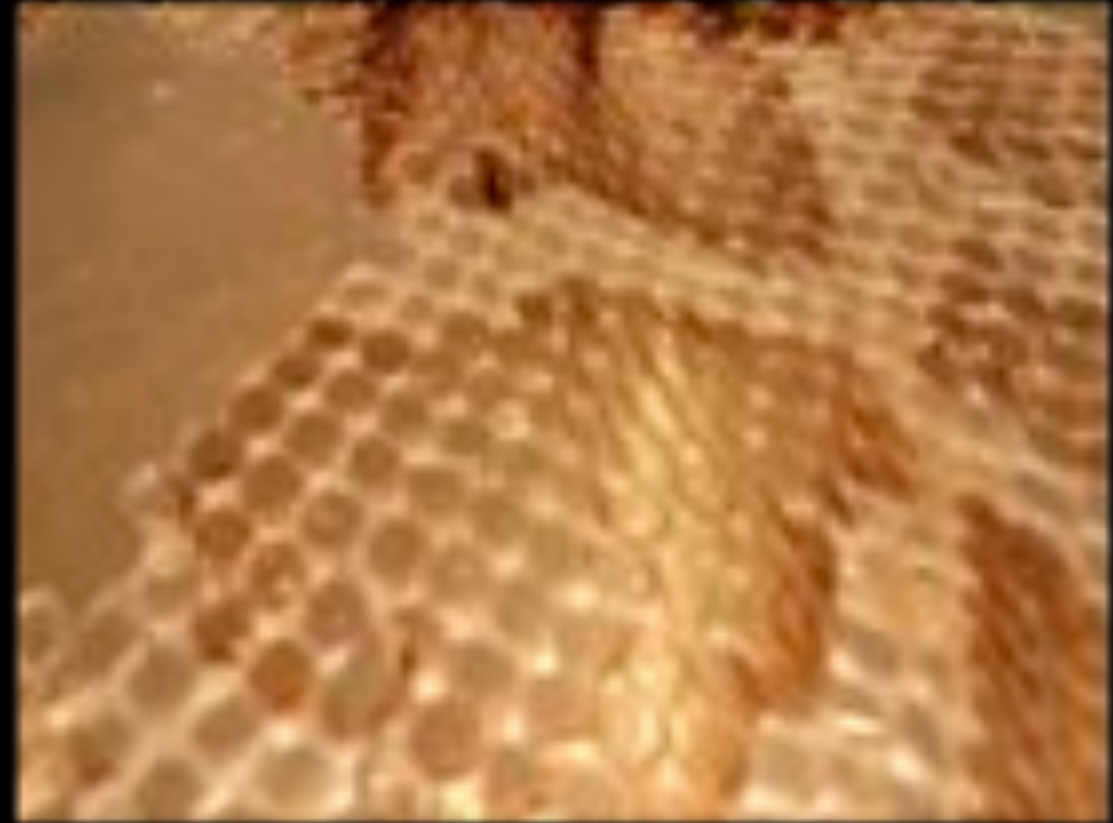
The traces the journal contained were:

- Thumbnail images with their file numbers (so easily traced)
- Transcripts of children's dialogue
- Educator's questions
- Educators individual reflections
- Educators reflections from weekly group pedagogy meetings
- Reference articles
- Dates, group memberships and educators involved and their intentions

An intention is not a set learning objective but rather a conscious idea of a possible direction to explore. We are reminded by Loris Malaguzzi that learning is not a free journey but rather akin to a journey taken with a compass and tools to help in orientation. The educator therefore does not assume a passive or mere watchful role but instead is an active participant engaged in a pedagogy of listening and co-construction of knowledge.



The competencies of children: Dazzle us;  
Unsettle our confidence to make decisions;  
Tempt us into inaction





# Individual Interest - Shared Inquiry

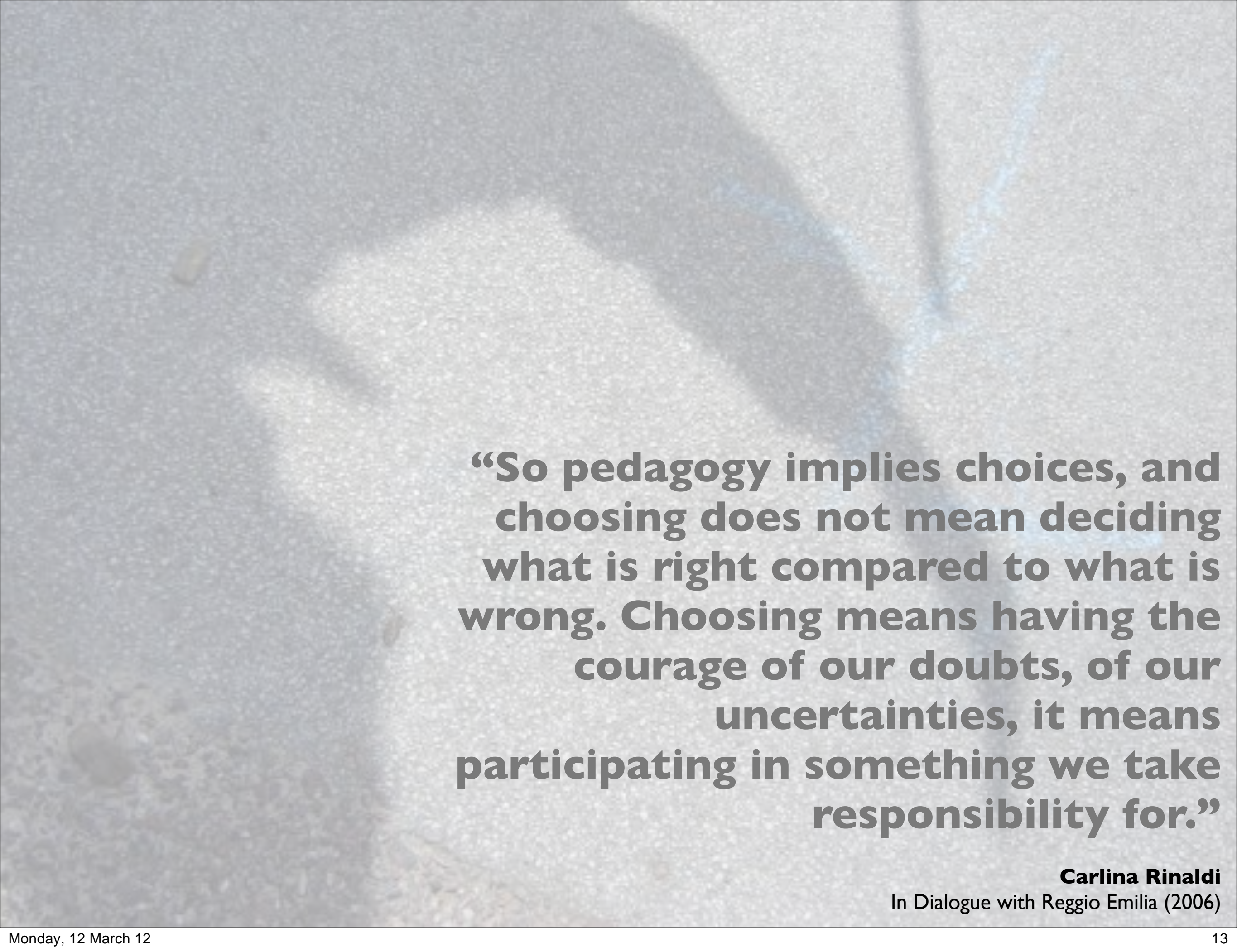
“Children show us they know how to walk along the path to understanding. Once children are helped to perceive themselves as authors or inventors, once they are helped to discover the pleasure of inquiry, their motivation and interest explode.”

*Loris Malaguzzi (quoted in Sightlines-Initiative ‘Language of Photography’ Guidance notes)*

If we were to continue enabling children free access to cameras we might just continue on a trajectory of collecting the beginnings of many, many different interests. We risked concentrating our efforts on collecting images rather than the reflection and evaluation of images and we feared that the technicality of taking a photograph would become a stronger focus than using the camera to express a point of view.

If we were to pause and consider an inquiry that could be **of interest** to many and **activate a context for group exploration** of photography **around a shared question** would this deepen the inquiry process?





**“So pedagogy implies choices, and choosing does not mean deciding what is right compared to what is wrong. Choosing means having the courage of our doubts, of our uncertainties, it means participating in something we take responsibility for.”**

**Carlina Rinaldi**

In Dialogue with Reggio Emilia (2006)



“The central act of adults, therefore, is to **activate, especially indirectly, the meaning making competencies of children** as a basis of all learning. They must try to capture the right moments, and then find the right approaches, for bringing together, into a fruitful dialogue, their meanings and interpretations with those of the children.”

Loris Malaguzzi



Title: Shiny



# Making a choice, taking responsibility

We recognised that the camera afforded opportunities to ‘see’ friendships and relationships as explored through the lens but that the children were as of yet unable to intentionally explore this aspect. Photographs of each other had been quick snap-shots, caught on the hoof, often instructional in nature “C’mon, say cheese.” It wasn’t that the children were unable, it was more likely that we had not yet supported this to be explored.

## Studio Provocation

- To restrict the mobility of the camera
- To increase focus on the subject of photography
- Increase opportunity for dialogue between the in-front and behind of camera
- Activate opportunity to explore identity, character, relationships

We invited the children at this point to 'express an emotion'. They used their bodies and facial gestures to express feelings and emotions that were often realised in unexpected and very dramatic ways. Fixing the camera to a tripod and pointing it at a white screen created opportunity to perform in-front of the camera and thus become something other than themselves. The photographer increasingly became the director, something we had not seen before. "Stand back, stand, back, do it again."

# Developing the Vocabulary of Photography and Beginning to Evaluate Images

“You two squeeze together. You need to go a bit closer.” Autumn

“Move back.. I can’t see you.” Sophie

“Zoom in – I want you to do a happy face, here I go...  
ZOOM IN – go back all the way back...to back to  
the paper, that’s more like it.” Levi



# Editing, making a choice, defining your reasons

The process of editing was not an easy task as it required the children to evaluate and assess their pictures and recognising that some communicated their ideas more powerfully than others.



# Becoming rehearsed?

One comment overhead was “You gotta do a pose and then just take a picture.”

At times like this it is easy to continue at the same pace but a niggling doubt began to emerge - were the children becoming overly rehearsed at taking photographs of each other in this way?

**Was it now time to relaunch the project from a different angle once again so as to re-inject creative capacity rather than over rehearsed and directed imagery?**





# The challenge of researching concepts



Across the nursery, children were emerged in dramatic and narrative play. As we analysed some of the underlying issues at the heart of their play about witches, princesses, dragons and Rapunzel we noticed that there were contrasting concepts being explored concurrently.

Good/bad  
Happy ever after/sad and  
lonely  
Reality/fantasy  
**Beautiful/ugly**  
Safe/scary



# Activate and Generate: Group Learning

“Recognising the function and peculiarities of conversations held in small groups is an important step for adults. It requires the adult to shift from a perspective which sees language as the revealer of thought to that of **language as a generator of thought**...It is possible therefore, to see **group discussion as a way in which to create knowledge** instead of being simply a method for discovering who has what knowledge.”

Bonilauri and Filippini in Reggio Children (2000) *Reggio Tutta: A guide to the city by the children*

## What do you think is beautiful?

**Boo** Pink is beautiful

**James** No black is beautiful

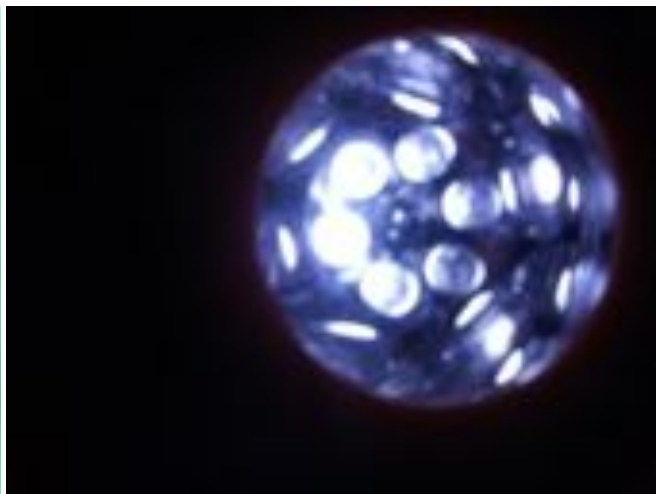
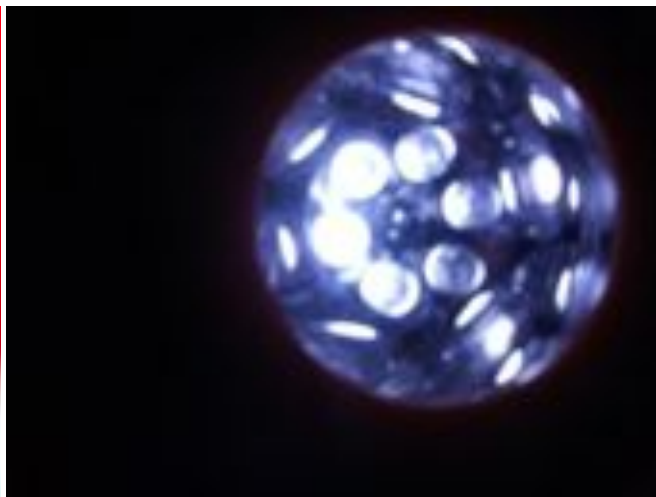
**Phoebe** But black is ugly. Jewellery is beautiful because they have pretties

**Boo** Flowers are beautiful...(paused thinking?) ...roses are, but not trees, trees are ugly

**Tommy** Hair is ugly, not short hair, just bald hair, that's ugly

**Mollie** Dresses, books, curly hair and cardigans are beautiful (said with certainty!)

The children's responses to our question revealed how important colour was as a classifier of beauty and ugly. Also was the importance of the natural world. Reviewing photographs taken in previous months we could see the deep influences of colour and nature in the subject of their photography.







“The sky is beautiful, it moves, the sun moves too, the clouds make it. I call this photograph “Blue Sky”

*Rosie*

# Beauty and Ugly

The questions we asked of the children regarding beautiful and ugly were not always easily answered. We had to remind ourselves that we were not looking for a definitive answer, but rather that through the idea of dialogue together we would re-define and re-elaborate our definitions and conceptual thoughts of what constitutes beauty.

“Monsters are ugly...they have green skin and sharp teeth. Some films are scary...Little Red Riding Hood is nice, the wolf is ugly... I just had an idea, the witch out of Rapunzel is ugly. Her black cape makes hers ugly and her hat makes her ugly. The witch chopped Rapunzel’s hair off and that was ugly.” Phoebe



As well as colour and the natural world, traditional and fairy tales continued to offer the children a way of talking about these concepts. Beautiful and ugly were not just categorised as a list of material things but explored as a way of being and acting upon the world.



## Our Questions

What can you/we see through the camera?

How can you/we make a photograph about beauty?

How can you/we arrange the materials in the environment to make them look beautiful?

How do you/we show what is beautiful in a photograph?

Our choices of how to act/to develop actions

**What proposals and provocations will deepen and broaden children's and adults research of beautiful and 'aesthetic sensibilities?**

# Beauty expressed as a quality of light

As winter approached, the nurseries attention turned to celebrating Diwali, Guy Fawkes night and Christmas which are all connected as using light as a material for decoration and *making special*. Ellen Dissanayake (1998, *What is Art For*) refers to the idea of *making special* as something that is deeply rooted in our human behaviour and part of our rituals of celebrating the cycles of life and making an everydayness uniquely extraordinary. “Making special implies intent or deliberateness...”

**Light as a material of investigation is a deep fascination of many children and as the Christmas tree appeared their photographic gaze turned to capturing the tree and decorative lights of this time of year in unexpected ways, angles and perspectives.**





The torches produced effects that when caught with the camera created still traces of movement. They also made visible effects that often could not be seen by the eye alone. There appeared at this point in the project to be two emergent pathways. Children who were concerned with how the light could transform themselves and those who captured pictures that were increasingly abstract in form.

**Beauty at this point was exhibited by a seeking out of a aesthetic preference. Children were playful with the materials and tools and sought images that captured these new aesthetic possibilities.**







“These are my most beautiful photographs”  
Ishbel



Ishbel makes a daily connection between home and school. With objects that are of particular emotional, visual and familial importance she brings things she has a strong connection with, and leaves them with Lou on her desk forming a ritual welcome and goodbye. When asked what she would like to put on the light box that was beautiful she chose her musical Barbie the chosen toy that had been brought in that day. She has developed a fluency with this mode of placing and arranging and capturing the arrangement in a photograph by adding the flash and taking the flash away. through exploration with other toys.

When looking back on all the photographs she had taken this year, Isabel selected these two photographs as her **“most beautiful.”**



# Thinking about cooperation among children, what does it mean for a group to research together?



Working together in a space and considering each others work is a constant thread of our pedagogic approach. Developing group learning is not always easy or seemingly natural but something we value. Negotiating, commenting, adapting and deciding what to do together is what defines us as social human beings.

To work as a group “...offer children the opportunity to realise that their ideas are different and not coinciding with the ideas of others, and therefore they discover that they hold their own ideas and **unique point of view.**

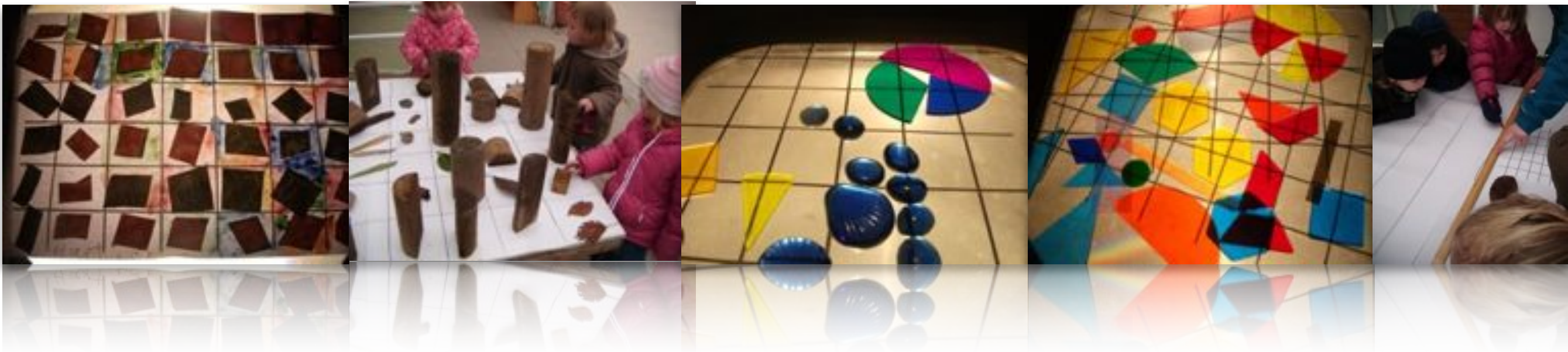
The children realise that the world is multiple and that other children can be discovered by negotiation of ideas. Instead of interacting only through feelings and a sense of friendship, they discover how satisfying it is to **exchange ideas** and thereby transform their environment.”

*Loris Malaguzzi*

# Spaces for Group Research



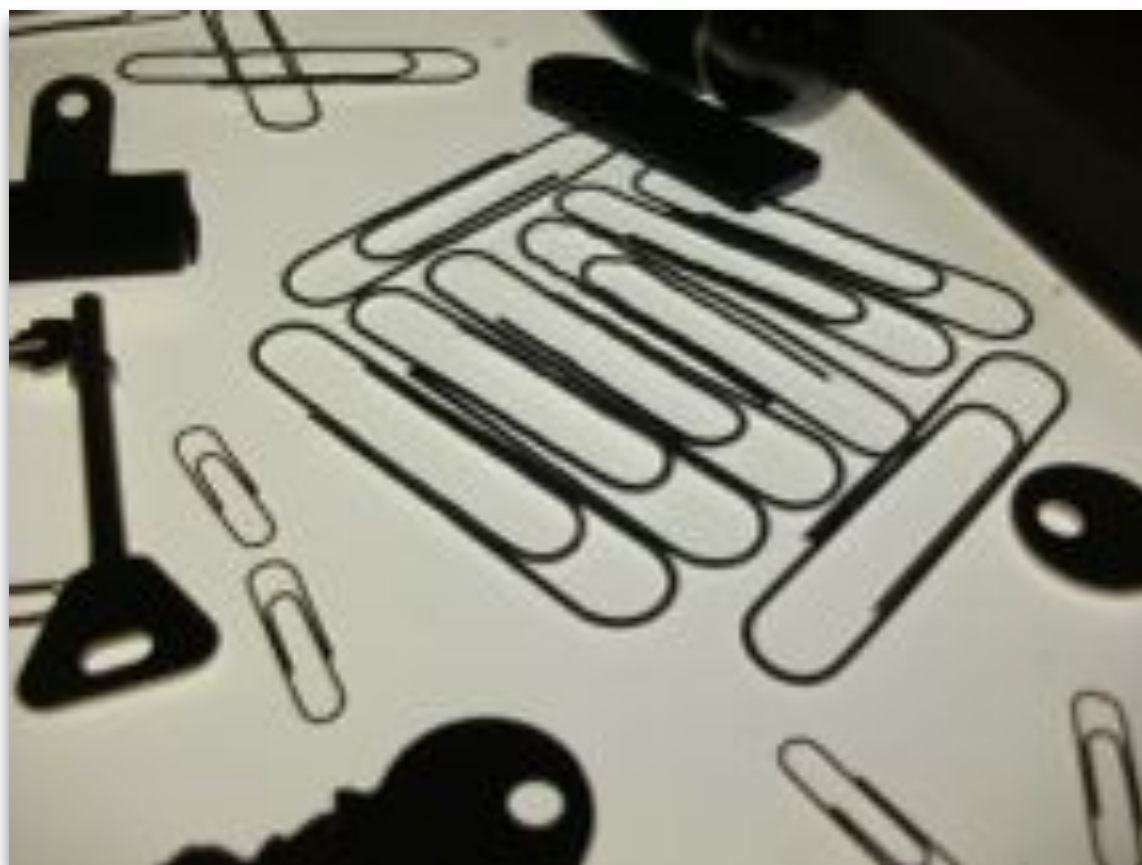
The light box generated a different context to explore light, illumination and composition. Initially beginning in the Lab (an area dedicated to in-depth small group work) the children's research spread to other spaces across the nursery. Further provocations that deepened thinking about composition (especially in relation to grids) were activated in materials other than those which had an empathy with light. Natural materials also continued to be a fascination and focus for this aesthetic research.



“For many children, including the very young, it is clear that their organisation of shapes, colours, marks or objects is driven and guided by an aesthetic sense involving feelings and intuitions about harmony, balance, composition and design.”

**John Matthews (2003) *Drawing and Painting***





Compositions with metal and light





Compositions with transparent objects and light



# Parents as Partners

It was important that the partnership of the parents was not a one way feed, with the nursery *informing* parents of project progress but that rather the partnership was reciprocal and mutual with parents offering suggestions and reflections and informing how we all might proceed. Dialogue was sometimes face to face at the end or beginning of sessions, for some it was through email and others via the children's celebration books that traveled between home/school.

Again, we were mindful of Loris Malaguzzi's thoughts that children sought harmony and balance between home and school and agreed that children's investigations and theorising about the world did not stop and end at home or school gates but was rather carried with them and elaborated upon at every possible opportunity.

Hi Lou,

I heard about the jobs (although he wouldn't talk about it!). I have a pen for the fridge and he asks about the weather and likes to draw on here.

Frank and I were carrying on the theme of light and dark and attached are some pictures:

In the loft - spinning the torch around and shinning under his face.

I also asked him what he thought was beautiful, he talked about:

A Smile

Cakes

Swimming (he doesn't usually where that French looking long swim suit!) Playing with Paddy Cousin Maisy

Next we are going to talk about ugly things!

Many thanks

Katrina



## Children's Celebration Books

*These images were found in Tilly's celebration book. These books are constructed by both families and educators that create a visible trace and set of memories of the child's home/school experiences. For many children they become a precious collection point of significant moments that travel constantly between home and school.*

The recurring iconographic symbols and visual codes that we have seen throughout this project—the capturing of shadowself, reflections and self-portraits the organised positioning in the centre of circular objects, the image of feet possibly a visual way of showing myself here are all revealed. Tilly's celebration book illuminates how the project and learning lives on beyond the life of the work in school and how the visibility of others work in the nursery has provoked opportunities in the wider group.

April 11. Visit to Home Farm with George and Henry.



Tilly has taken an interest in taking photographs and will take them of anything!



Wonderful photographs Tilly. I love your shadow pictures.





## Further Questions

How can we **create opportunities** that generate an understanding of the potential that digital photographs can be **transformed**?

Would adding another process which affected the transformation of the image **widen the grammar** of photography and its potential to express beauty?

Deepening? Tangents? Connectivity?

What is the connection between photography, light and dark, beautiful and ugly?

# Re-presenting, re-considering and re-knowing



Images were offered back to the children to elaborate in different languages other than photography. This process of re-presenting work using direct engagement of cutting into pieces and reorganising them seemed to be important. It enabled a *re-connection*, a *re-consideration* on an opportunity to re-order their chosen work. At the same time it increased the plasticity of a medium and its ability to be changed and transformed and thus generated possibilities of understanding the construction of the imagery in different ways.



# Widening the grammar of photography: Filters

One of the threads that emerged during the phase of exploring light and photography involved the idea of transforming oneself with light. Beginning with familiar photographs of themselves, children experimented with filters to transform themselves in different ways. For some children this was a highly charged, energised and humorous process that involved transforming themselves in both beautiful and potentially ugly (as deemed by the children) ways. There were children for whom the idea of changing their own image in any way was uncomfortable and deeply unsettling. In these instances we of course respected their preferences.



# **A Pedagogy of Dialogue?**

Exchanging understandings of what is research.

International Dimensions



Photography has the possibility to  
be “entirely in the absence of  
intentional states”

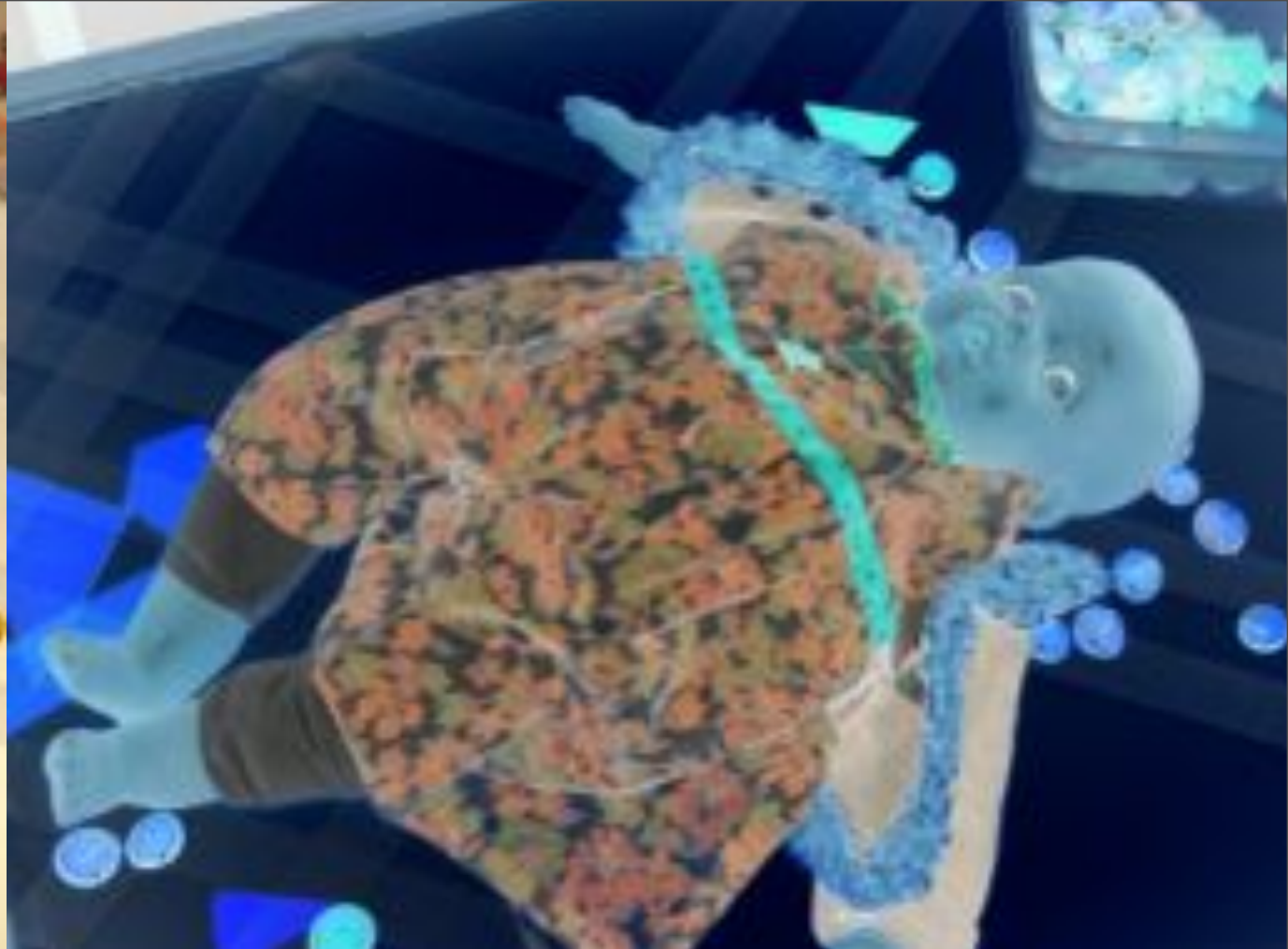
Dawn M. Phillips  
“Fixing the Image: Rethinking the ‘Mind-Independence’ of Photographs”  
Postgraduate Journal of Aesthetics Vol 6, no 2, 2009

**“Photographed objects are essential to the photographers work, but the picture is determined by the photographers intentions; it is not merely an image of the photographed objects.”**

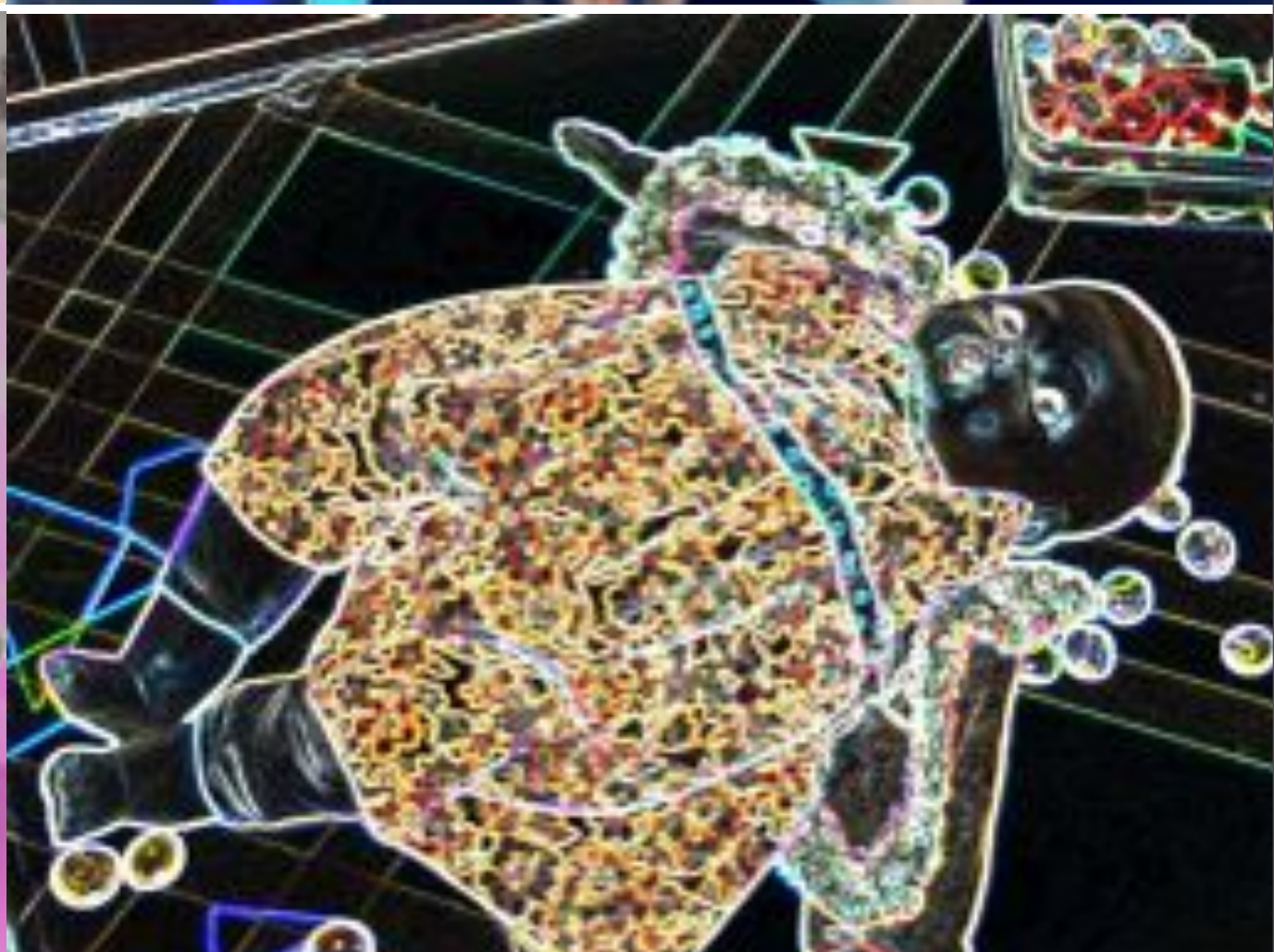
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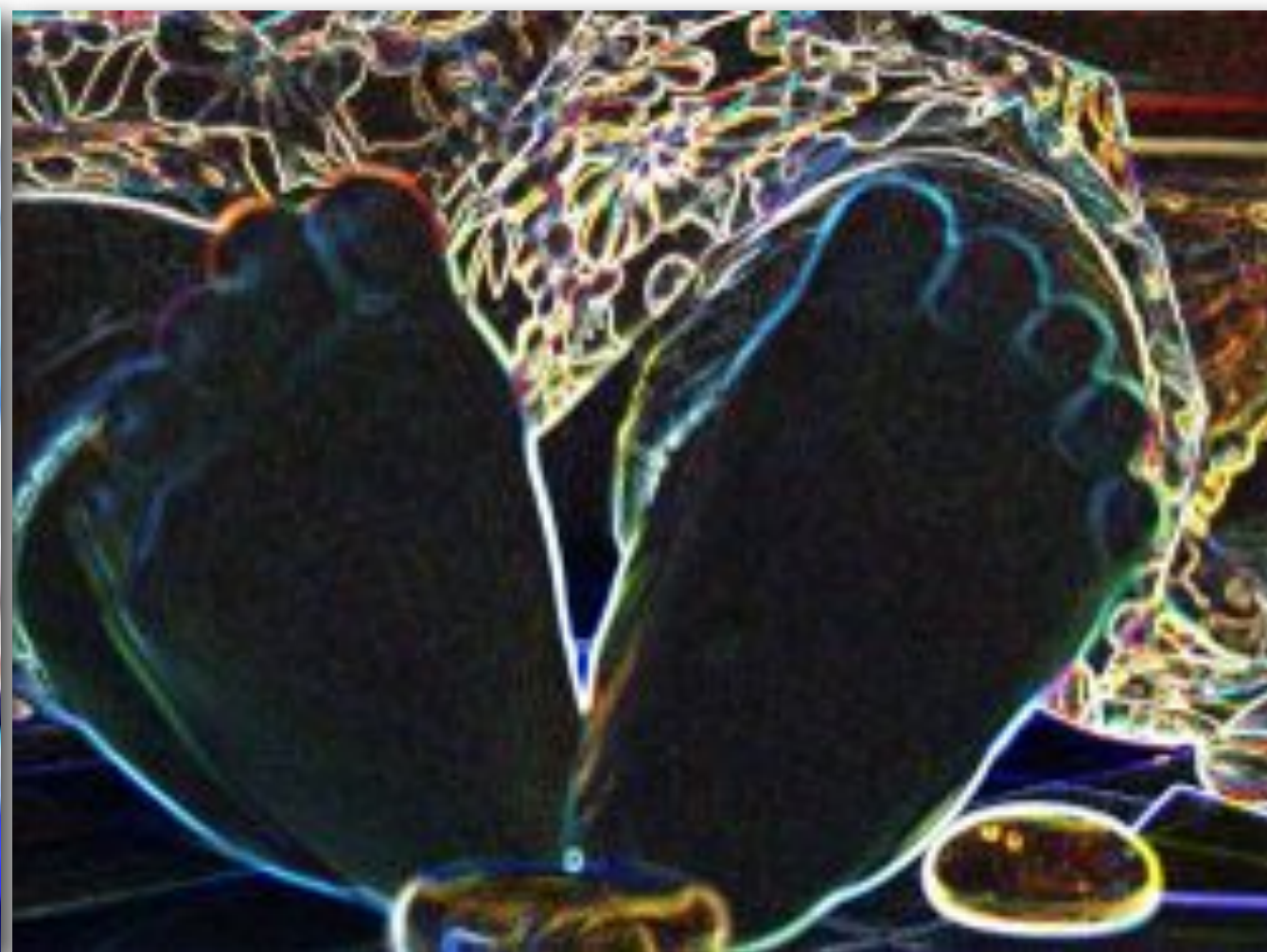


It's incredible





# Post-Production editing/ transformation with Photoshop





# Ongoing Dilemma

Moving from spontaneous, responsive, improvisational images to intentional compositional pictures (capable of expression and communication)  
**but**  
without them becoming rehearsed or over-practiced.

# How can we move our research to a deeper place?

- How can we increase intentionality?
- What should we be mindful of?
- What are the potential tools/strategies of pedagogical documentation that would support the co-enquiry?
- How can we generate possibilities for deep reflection with children, which strategies and tools?

Within contexts of  
group learning

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# Returning to Dialogue: What do you think is ‘beauty’?

## **What does beautiful taste like?**

Chips...sausages and ice-cream and easter eggs, sausages with red sauce, but I like ravioli.  
Mayonnaise.  
Strawberries and grapes.  
Cucumber and tomato and ham sandwiches with butter on, and then the top put on.

## **What does beautiful smell like?**

Trainers don't smell beautiful, they smell of twigs!  
Pooh smells too.  
Flowers are beautiful, nothing in my house is beautiful...perfume smells beautiful.  
Trina smells beautiful.  
Ugly things don't smell beautiful...like dragons and bins and stinky socks and fish tails.

## **Where might we see beautiful things?**

My army toys aren't beautiful, they are black...secrets are beautiful, and maps and treasure.  
My mums earrings are beautiful.  
And necklaces and lipstick too.

On our trip their will be princess trousers, they won't be old...I'm excited because out on our trip I know we will see lots of beautiful things.

Like, Oh what a beautiful view!

Princesses are beautiful, because they get married, and they have pretty dresses on, they have pretty hair and they pretend to be a boy.  
Rapunzel is beautiful because she had got long, long hair.

Beautiful feels soft.

Warm coats make you feel beautiful.

Witches aren't beautiful.

Or socks.

Princes aren't, I think they are ugly.

# What *do you think* beautiful is?

The skeleton on the climbing frame is beautiful because it has got different coloured things on it.

**The green grass is beautiful.**

Our photographs...They'll be lovely.

**Beautiful sounds....a boogie sound.**

My shoes are beautiful coz they got pink on them.

**Bins are not beautiful because their black.**

The slide isn't beautiful, because its all shiny.

**No I think it is beautiful because it's all silvery.**

Flowers smell beautiful like bananas and like perfume.

**But the dust bin smells not beautiful because its got dirty bits in it. They're yucky smelly!**

The bathroom doesn't smell very nice!

**My friend Isabel's hair is beautiful, we both got curly hair and we both have the same colour hair, red hairs, and both got pink lips, and pink cheeks too.**



### What is beautiful?

Beautiful is when you smile and then you look pretty.

When someone smiles at each other and then they read a book together.

Princesses normally smile at each other but they normally dance together.

### What does beautiful look like?

You know Beauty and the Beast – because I've got it at home – cos you read books together.

The climbing frames' beautiful cos I always jump off.

My garden's beautiful.

### Can you think of a special way beauty makes you feel ?

Um... it makes you happy, when you laugh, and when someone makes you laugh!

When someone's sad you've got to make them happy, if your sad you've got to make them happy again, and then play together and then go to a trip together, then play in the garden together, have fun ,have fun together.

### Does beautiful have a smell?

Yeah strawberries have a beautiful smell, cos some other things have the strawberry smell ... and flowers smell nice.

I know some plants smell beautiful but weeds don't because weeds are nasty. No because some are yellow but they're still weeds.

### Are there different colours that can be beautiful?

Red can be beautiful.

Pink.

Oh I was going to have that colour. Yeah cos pink is a kind of a girly colour. Cos boys have blue but we have pink.

Yeah and that's why I had a pink computer.

Yeah cos princesses have pink dresses.

Or they normally wear pink crowns.

No silver.

Or they normally wear pink crowns or they wear gold crowns.

Cos silver is all sparkly, cos these are sparkles, these are sparkly (pointing to own shoes).

I think gold sparkles are beautiful cos I've got lovely clip clop shoes at home

I know cos pink castles they like – pink castles are beautiful because they have pink on them

The climbing frames' beautiful cos I always jump off.

Coz we like pink a lot!

**Princesses castles and stuff that's quite beautiful... but when stuff grows like flowers and seeds and trees then the sun comes out that's quite beautiful when they grow.**

### Do you know some things about ugly too?

**Uglys are the naughty things, because people just don't like it because it's just so horrible.**

It just makes them sad so they have to have their sisters or brothers or mothers or dads.

Or teachers.

If some friends come they make you happy. Yes cos if you make them sad you have to make them happy again.

Witches are black we don't like ugly things

Ugly, I don't like ugly things cos uglys upset people. Yeah and they'll be sad

## Common emerging concepts

Beauty as nature, growth, stuff of the world

Colour as indicators of beauty

Princesses and Pink!!!

Qualities of happiness

Beautiful as togetherness and belonging



“Princesses castles and  
stuff that’s quite  
**beautiful**... but when  
stuff grows like flowers  
and seeds and trees, then  
the sun comes out; that’s  
quite beautiful when they  
grow.”

Harriet

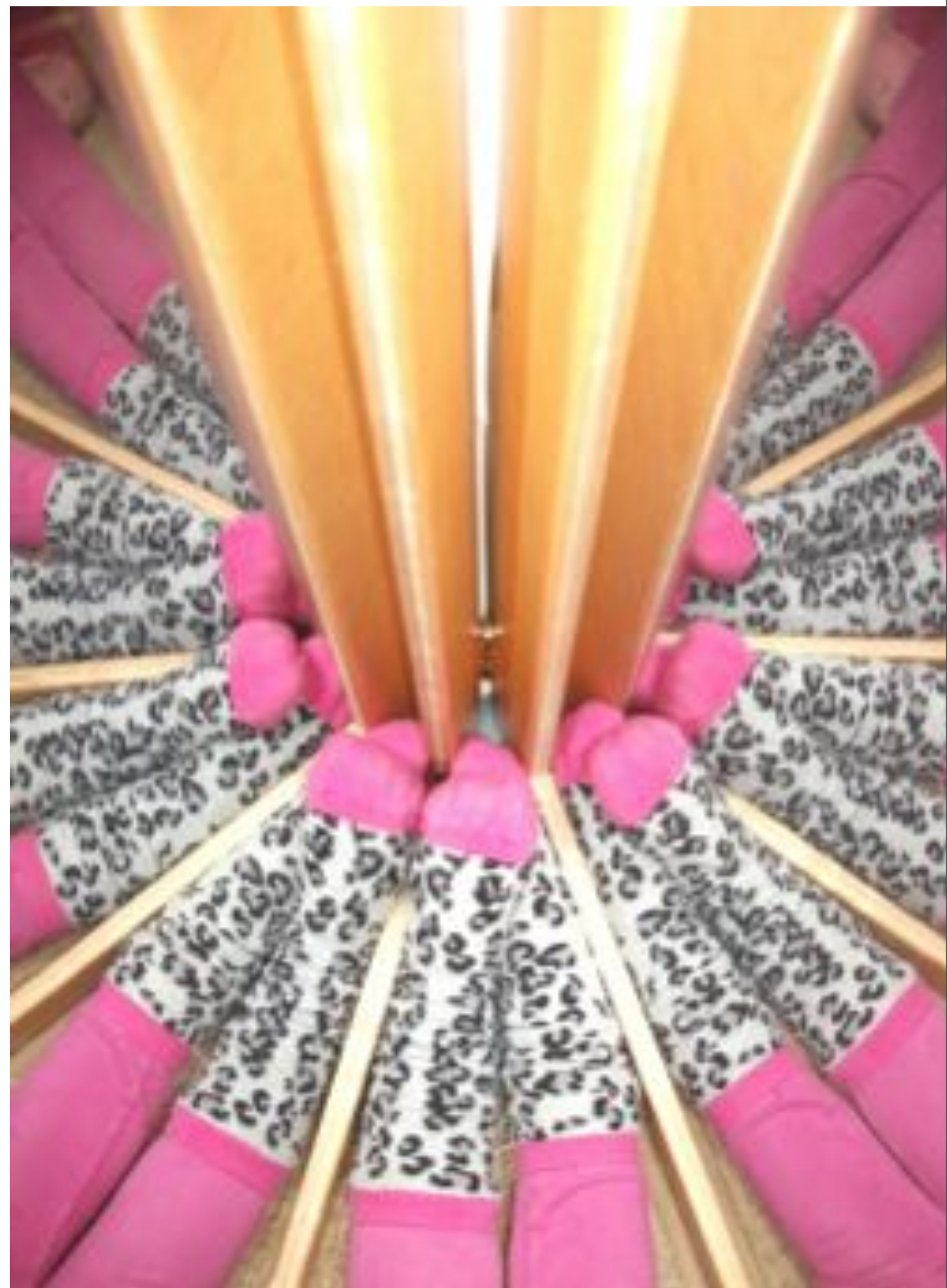


# Discoveries continue...

**With time given for exploration, for understanding the functions of the camera, for being playful with different types of imagery and the possibilities that can change and transform the images children with intention and purpose create images that communicate their joy of finding out something new.**









# Concluding Thoughts...

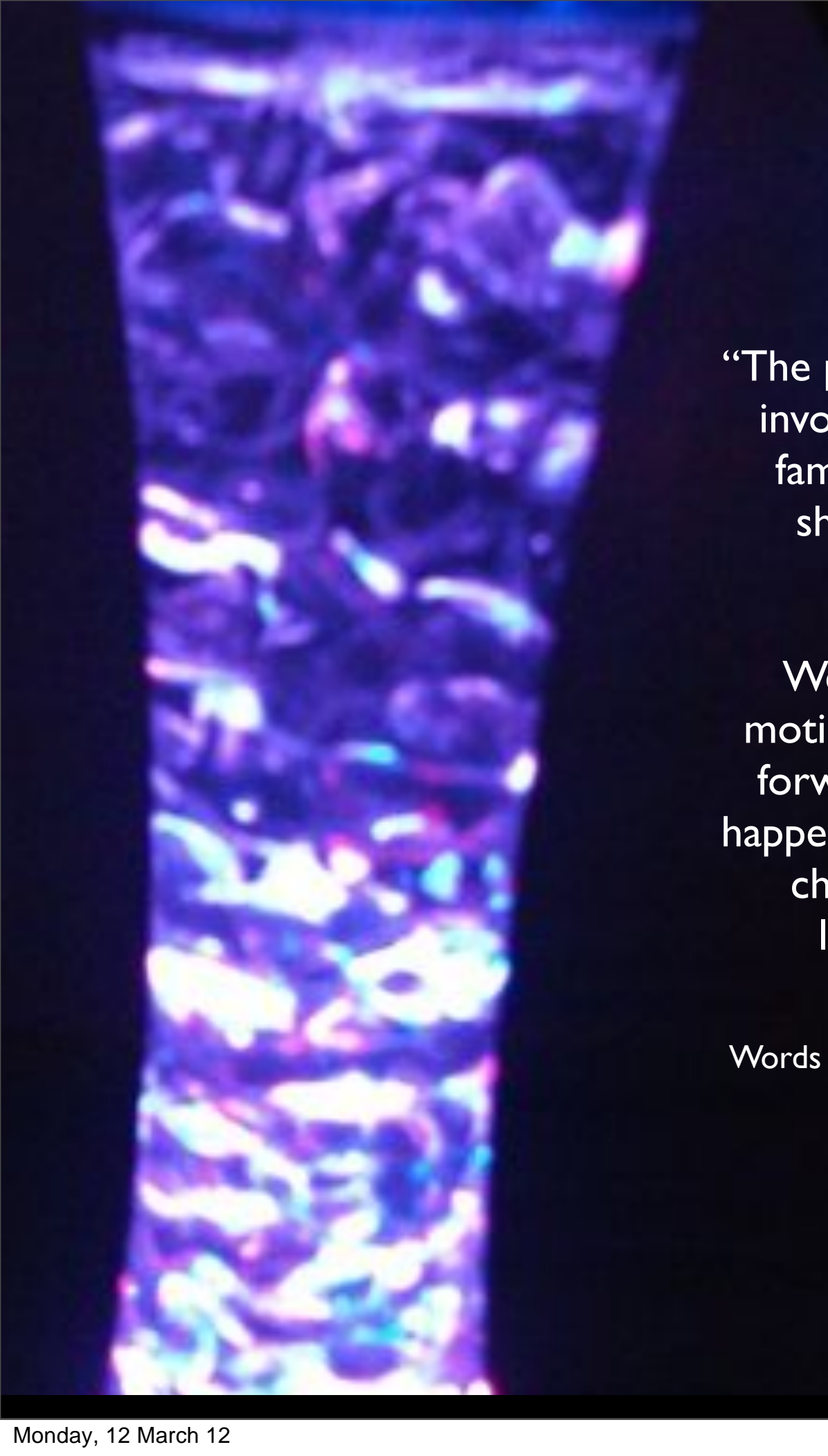
**It was naive to think that simply handing over the camera to the children would reveal their perspective of the world. It was simply too easy to take images, a simple press of a button would always capture a picture but was that picture an accident or intentional? It was also too easy just to remain stuck in the awe and wonder of their capabilities and to superficially make summative interpretations as to the images potential meaning. Pedagogical research with children demands a more rigorous process that at times is challenging and fraught with uncertainty and demands action on the part of the educator to respond to and generate contexts that enable children to enter more intentionally into their expression and communication of culture and knowledge.**

To develop our understanding of children's aesthetic sensibilities we had at first observed how children used the camera, often firing off many rapid shots. In the beginning phase of this enquiry photographs were collected that testified that for some children there seemed to be a developing sense of a preference for content/subject of photographic and compositional form. However at this stage, our analysis was very interpretational and not well triangulated. Consulting materials from philosophical sources we began to see the possible dangers of photography as an unintentional image-maker.

To better triangulate our research, the images alone would not suffice and so we moved to a position of working in groups, increasing dialogic inquiry, reflection and posing questions with the camera e.g. "can you find something that is beautiful to photograph? Can you make a beautiful photograph?" We also developed cross modal methods that re-interpreted photographic images, once transformed in Photoshop through other media such as paint or movement. Lastly we realised the centrality of dialogue (not just amongst the adults but between the children too) in which dialogue was considered as a generator and activator of thinking, understanding and knowledge. Therefore when we were concerned that children would not be able to answer 'what do you think is beautiful' we were in fact denying them the possibility to construct their understanding about beauty.

The research has enabled us to better articulate our theories about a social-constructivist pedagogical approach that sees aesthetics as a driving force of children's learning that is centred within a discourse of intentionality and meaning-making and the realisation of concrete ideas. This challenges the dominant discourses found in early years/ creative education that considers children as 'explorers' and 'consumers' of culture and not as producers of culture and knowledge.

**Debi Keyte-Hartland**  
Artist -Educator and Pedagogical Consultant



“The process of professional development asks of you to be involved as teachers to learn together with children and families. It happens in the classroom everyday and is a shared journey. It is a state of being in constant and permanent research.

We believe we all learn by doing and by revisiting in a motion of moving forward and backwards, backwards and forwards and sometimes pausing to stop and think. This happens within a process of dialogue and exchange between children, teachers, families and others. The quality of learning therefore is not what we learn but how.”

Words of a teacher from Balducci Pre-School, Reggio Emilia, Italy spoken at the 2011 International Study Tour



## Observation

- What are we noticing?
- What do we see recurring?
- Collating material to share what we see with others and to use to identify threads that appear over time

## Possibilities and Provocations

- What could support their research in an open way?
- What changes do we need to make to resources, materials and the environment?
- Do we need to gather a group? Who? Why?
- How can we widen the enquiry beyond the small group to involve other children?
- What contexts for experimentation, exploration, discussion?
- Do we Providing, resourcing, organising, re-launching, sustaining, supporting, challenging, Exploring through another language

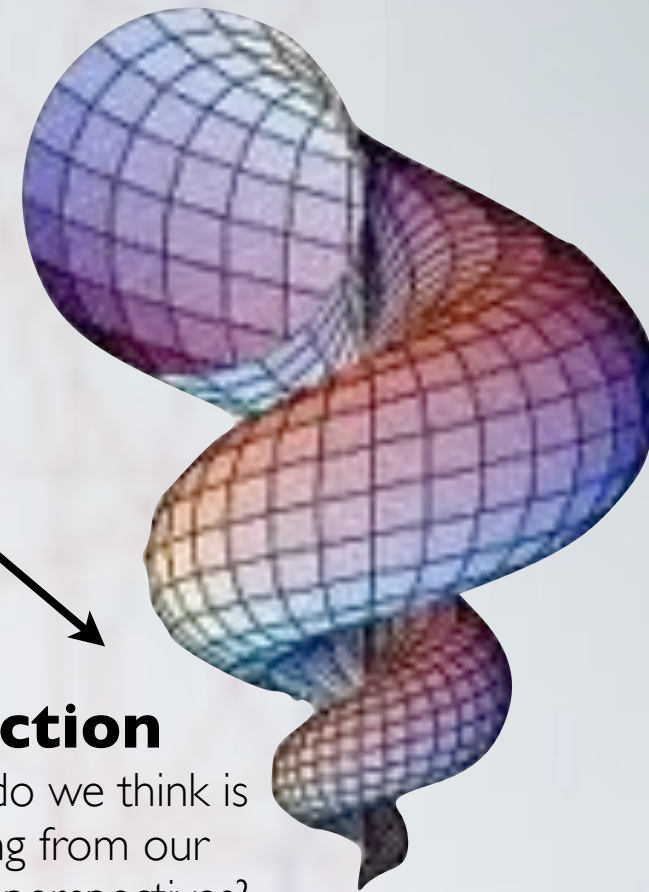
# Working with Children's Inquiries

## Analysing and Hypothesising

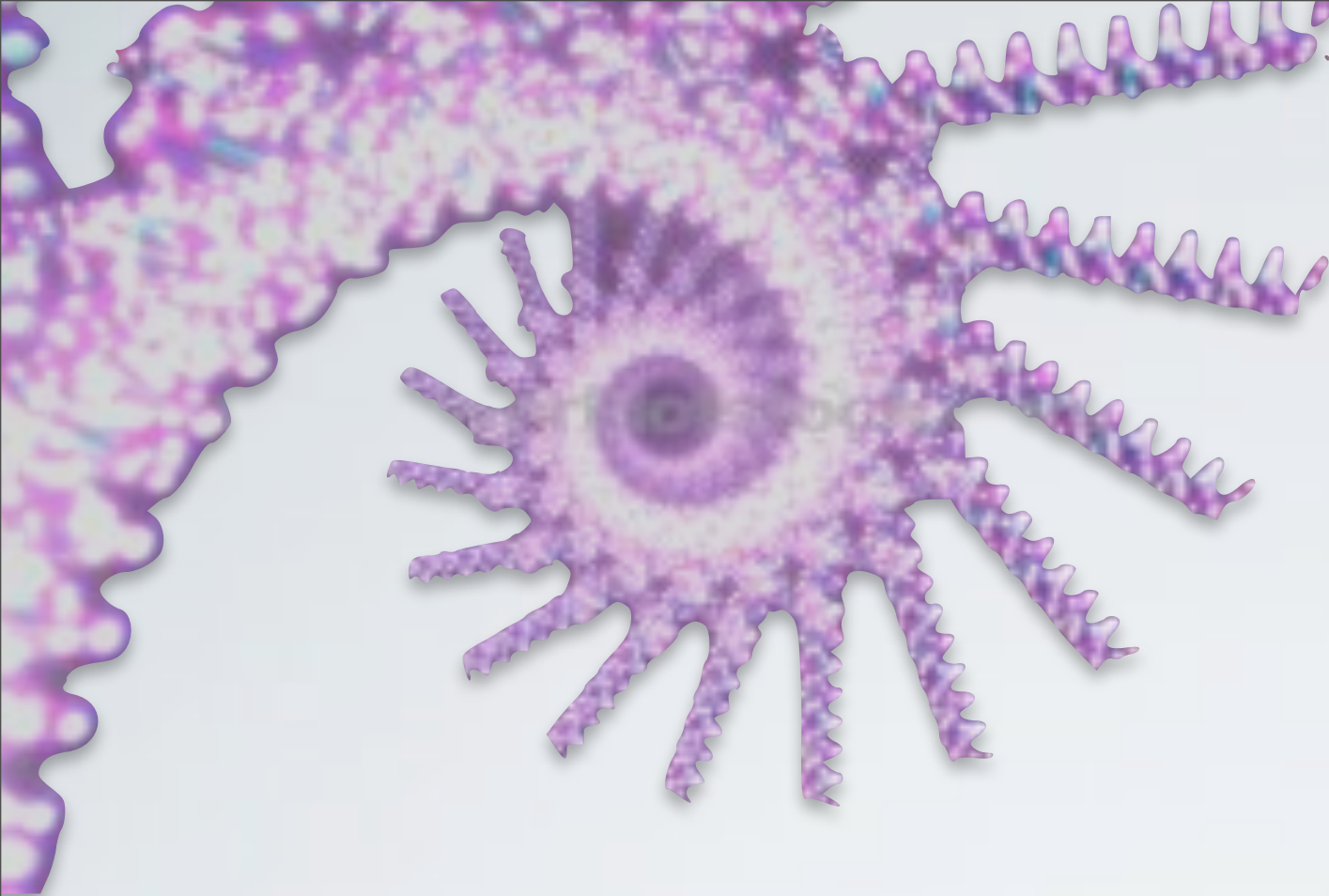
- What do we think the children are 'researching'?
- What lies behind the children's actions? (the 'bigger story' or 'the why behind the children's doing'?)
- What do we think are their questions?
- What are our questions?

## Reflection

- What do we think is happening from our different perspectives?
- Were the materials/resources/tools/spaces fit for purpose?
- What do we think is most significant?



Adapted from Elders & Jones 5x5x5=Creativity  
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