


Birthlight Trust Conference
Womb to World
University of Cambridge,
Faculty of Education, Main Conference Room
22nd September 2018

**Stories of Hope and Compassion
In Sounds of Human Body Movement**

Prof. Colwyn Trevarthen,
Department of Psychology, University of Edinburgh, Scotland

PERCEPTION, MOVEMENT
& ACTION RESEARCH
CENTRE (PMARC)



INSTITUTE FOR MUSIC IN
HUMAN & SOCIAL
DEVELOPMENT (IMHSD)



11^{ème} COLLOQUE INTERNATIONAL DE PÉRINATALITÉ DE L'ARIP

Avignon
Centre des Congrès
Palais des Papes
Vendredi 21 Novembre

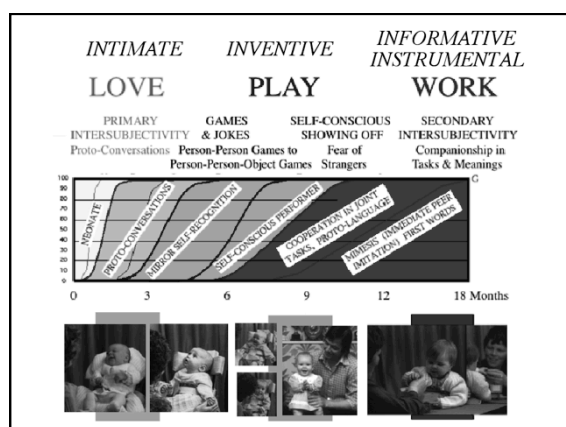
Accueillir les mouvements de sympathie
en périnatalité ... et découvrir
l'accordage inventif dans le jeu

Prof. Colwyn Trevarthen,
Department of Psychology, University of Edinburgh, Scotland

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The Biological Roots of Human Companionship, and Meaningful Well-Being Through Life's Early Years

Developments beginning before birth show us what is innate in human nature, how it grows with the body and its powers of movement and how it learns to use clever senses. **Especially important is how movements and senses these are adapted for sharing actions and experiences, creating memorable meaning in affectionate company, with grace and kindness.**



THE BEGINNING OF MOTOR INTELLIGENCE
A 22 week foetus sucking a thumb, moving *with rhythmically coordinated intentions*. The eyes will open soon – but there will be little to see. Hearing is working well, listening for the mother's voice. Soon will come a smile, or a pout of disgust, *emotions* with a human face.



The cerebral cortex is very immature, but underneath is an expectant human mind.

Goodrich, B. G. (2010). We do, therefore we think: Time, motility, and consciousness. *Reviews in the Neurosciences*, 21, 331-361.

"This article is a philosopher's expanded review of two recent books on neurophysiology: Rodolfo Llinás's *I of the Vortex* and György Buszák's *Rhythms of the Brain*.

Researchers such as these are converging on a view of consciousness as *originating in motility and as inherently temporal* due to the brainwave oscillations that underlay it."



This is an oak tree,
needing rich soil and sun,
to grow large and strong

And a newborn infant is
an imaginative person,
expecting to enjoy affectionate
and appreciative human company,
in movement with feeling

ON THE FIRST DAY – EXPECTING CONNECTION

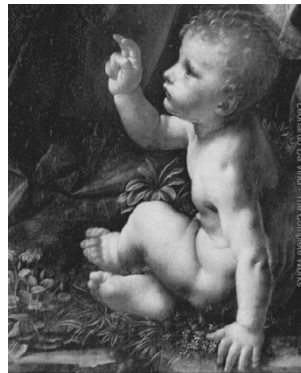


In first moments after birth, an infant may look and listen attentively for confirmation of human feelings, seeking knowledge of others' being, with an expressive body.

DAY FOUR AND AVA IS READY TO SHARE A STORY



Story-making, from first conversations, to the fun of games, and then to cooperation in tasks and 'acts of meaning, becomes language, to name important objects and actions



Infant Jesus
blesses the infant
Saint John, his
playmate in the
Virgin of the Rocks
by Leonardo da
Vinci, painted
1483-1486.



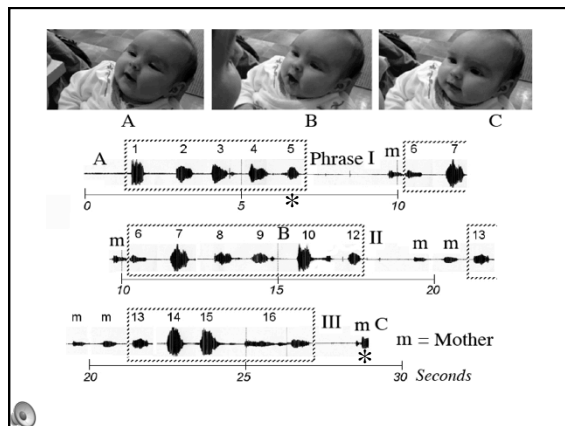
**The Apple in Eden:
How Do We Share
Meaning
Before Words?**

Infant psychology
teaches us that
*knowledge is
shared creativity
in movement, with
interest and
affection.*

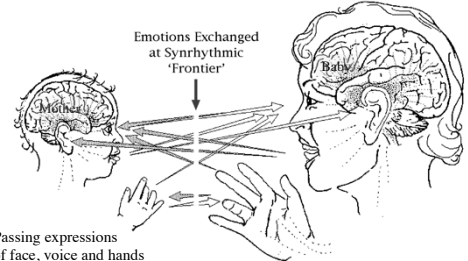
Titian –
"The Fall of Adam"

New Zealand 10-week-old, 'lectures' her mother,
with open gaze and lively face, sharing mind time.





SYNRHYTHMIC REGULATION: Mother and infant can communicate **psychologically**, regulating sympathy by expressions of emotion.



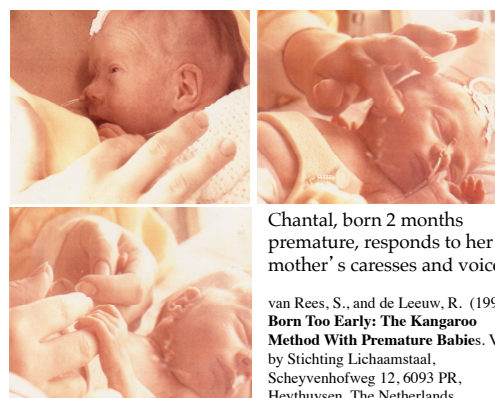
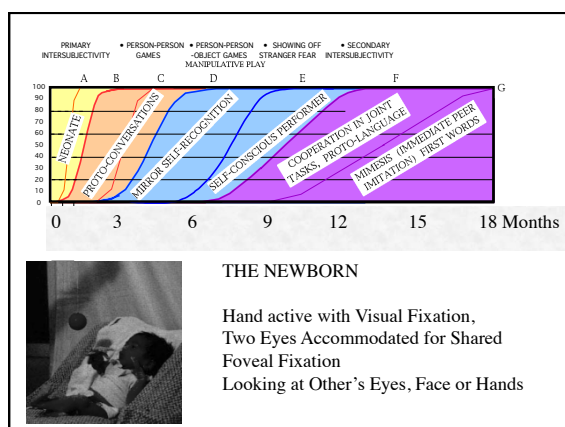
Telling and acting out stories with emotion, listening to thoughts and imitating actions is how humans learn -- in shared vitality and awareness.

I

THE INTER-SUBJECTIVE SELF FROM BIRTH.

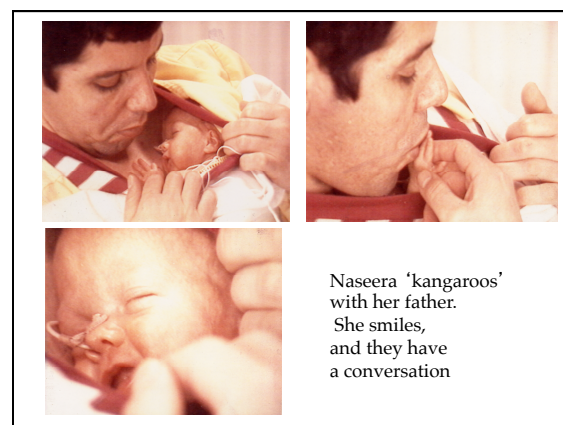
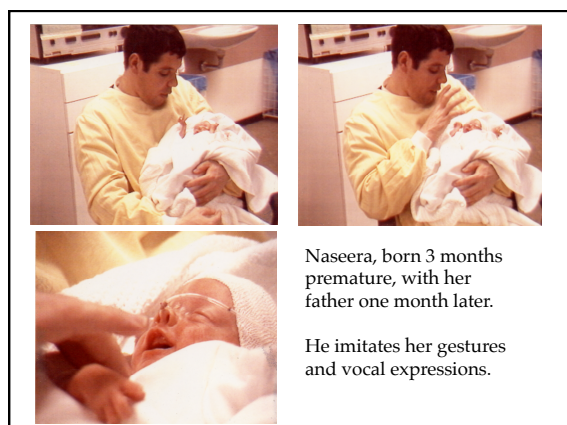
Neonatal Imitation
Intentional and imaginative rhythmic **projects** of moving seek sympathetic exchange, becoming **propositions** with value in expression, to be shared

At birth the human brain is one third the size of an adult brain, but **has all parts in place for a creative human life, including unique human face, eyes, voice and hands for sharing emotions, intentions & states of consciousness.** They wait for bright company.



Chantal, born 2 months premature, responds to her mother's caresses and voice.

van Rees, S., and de Leeuw, R. (1993). **Born Too Early: The Kangaroo Method With Premature Babies.** Video by Stichting Lichaamstaal, Scheyvenhofweg 12, 6093 PR, Heythuysen, The Netherlands.



Infants are much cleverer than we had thought at discriminating *musical rhythms and tones of human sounds*.

They hear and learn musicality of mother's talk and simple tunes *before birth*.

A two-month-old can be a skilled performer in an *improvised vocal duet or protoconversation, a shared story over tens of seconds*.

A CHILD IS BORN WITH BODY & BRAIN READY TO MOVE IN COMPANY - MUSICALITY IS INNATE - IT CONDUCTS OUR MENTAL DRAMA & SHARES IT

The rhythms of speech are innate

Even a premature infant can share vocal ideas.

A video of Naseera, who was born 3 months premature, was made by Saskia van Rees in an ICU in Amsterdam.

She makes videos of birth, neonatal care, communication with infants and children with special needs.

See her website: Saskia van Rees

Stichtinglichaamstaal (Body Language Foundation)

Secretariat: Scheyvenhofweg 12, 6093 PR Heythuysen, The Netherlands.

Internet: <http://www.stichtinglichaamstaal.nl/>

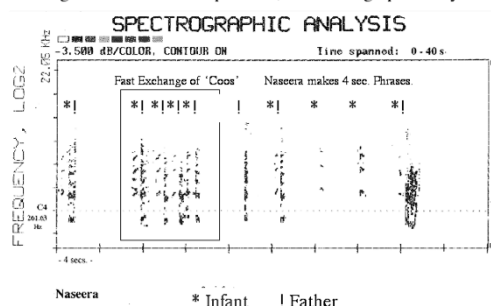
Email: info@stichtinglichaamstaal.nl/

Naseera, born 3 months early, kangarooing with father at 32 weeks. They share feelings in conversation.

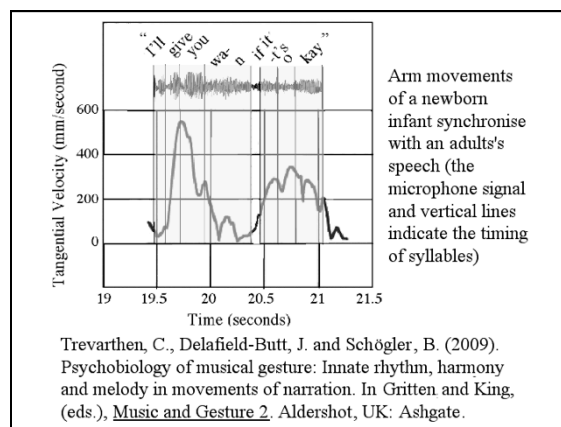
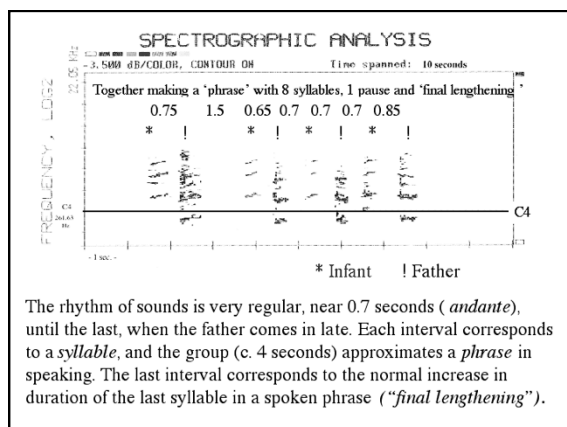


The voice of an immature newborn

Naseera, 2 months premature, 'kangarooing', 'chats' with Father. Sharing time with vocal expression, and making up a 'story'.



Spectrographic analysis made by Stephen Malloch (1999)



Young awake infants are visibly active mentally -- thinking and 'talking' with 'mimesis'.

They show **gestures of the hands** relating to **feelings** in their bodies, to orientation of their **interest** to events in the world, and to the **sympathy** they have for of other persons who may respond to their signs, thinking with them.

Infant hand gestures are part of a rich display of expressions by posture and attitude of the head and eyes, and intricate movements of the face.



Just born in Hyderabad, a *person* alert to the world, seeking to share knowledge

Twenty minutes old, and eagerly tracking a lively ball *moved* by a nurse. The world is to grasp, *and it communicates*.



Dr. Leboyer's newborns are expressive with body, face and hands, enjoying the feelings of life in movement.



Maria, the daughter of a musician, 6 hours old.

At 30 mins. old, Shamini imitates
mouth opening and tongue protrusion.



Other persons' actions are worth copying, to share meaning.

Dr. Emese Nagy in Szeged, Hungary, with Newborn



Emese, as experimenter, shows index finger protrusion



Baby imitates with his right hand 00:15:50:06



Two fingers – experimenter



Two fingers – baby



WHY DO BABIES IMITATE?

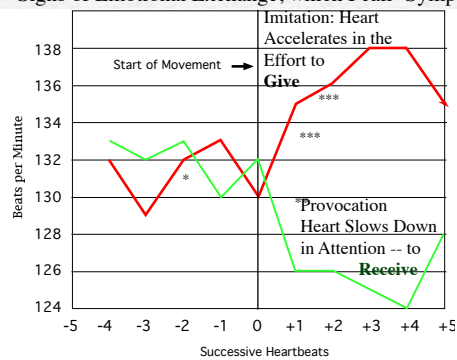
What Emese found when she waited for the baby's turn.

“Searching for the mechanism of neonatal imitation resulted in the discovery of a neonatal initiative capacity, called “*provocation*”.

Newborns spontaneously produced previously imitated gestures while waiting for the experimenter's response.”

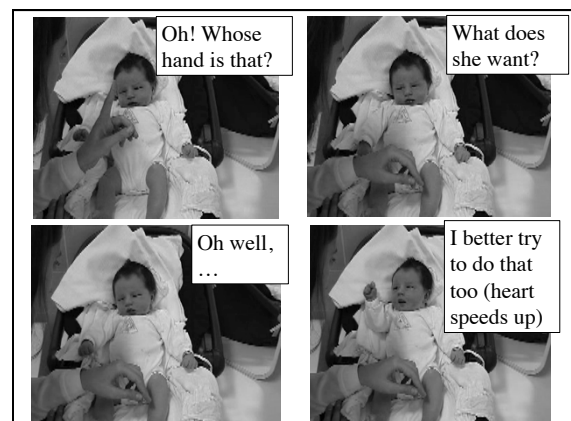
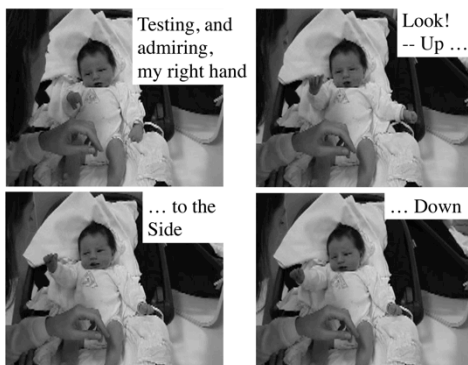
Nagy E, Molnár P (2004) *Homo imitans* or *Homo provocans*?: Human imprinting model of neonatal imitation. *Infant Behavior and Development* 27, 54–63

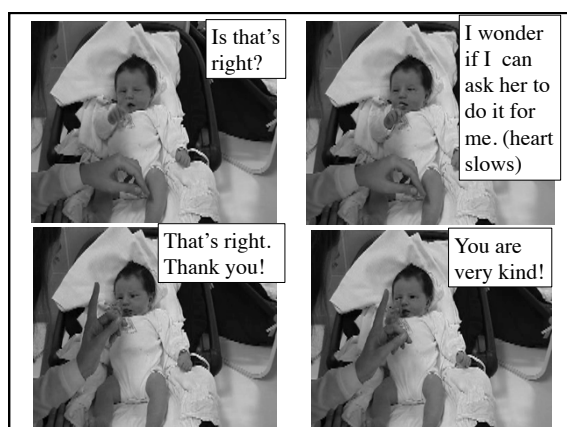
Changes of the Heart Beat With Imitations and Provocations
Signs of Emotional Exchange, which I call ‘Sympathy’



15 seconds of dialogue
with a baby less than 2 days old

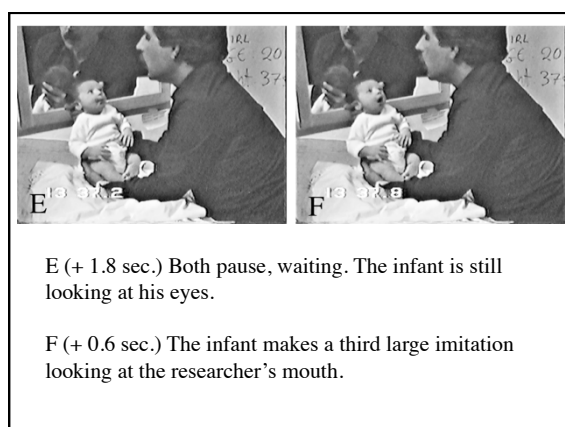
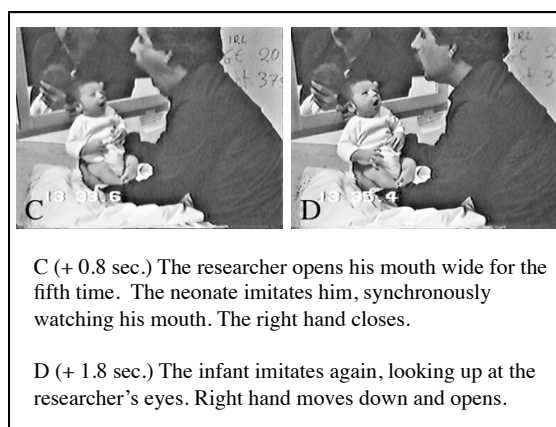
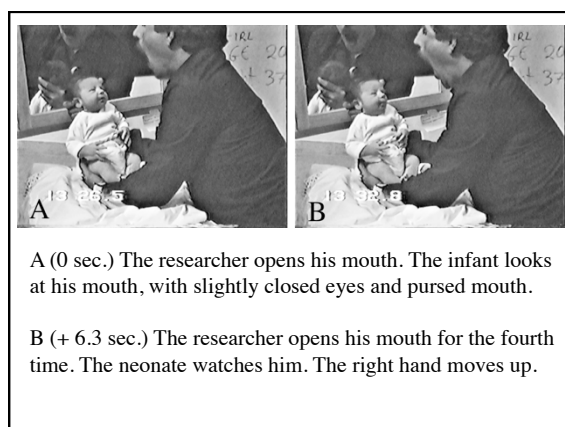
15 sec. dialogue with a baby less than 2 days old





A cycle of imitations of Mouth Opening with a female infant 20 minutes after birth.

Recorded a maternity hospital in Herakleion, Crete in 1983 by Giannis Kugiumutzakis for his PhD research at the University of Uppsala.



"The old model of thinking of the newborn infant as helpless and ready to be shaped by his environment prevented us from seeing his power as a communicant in the early mother-father-infant interaction. To see the neonate as chaotic or insensitive provided us with the capacity to see ourselves as acting 'on' rather than 'with' him."



Dr. T Berry Brazelton
1979 Evidence of communication during neonatal behavioural assessment, p. 79.

The Newborn Infant:

A Missing Stage in Developmental Psychology

Emese Nagy (2011) *Infant and Child Development*, 20: 3–19.

“Although neonatology, the study of the newborn, is well established in medical science, psychological research on the newborn is relatively scarce. Can we justify this period as a distinct stage of human development in Psychology?

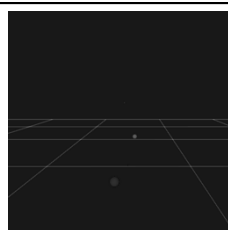
... the neonate’s early social preferences and responses indicate a unique, sensitive, experience-expectant stage of development.”

FREUD AND PIAGET GOT IT WRONG!

A remarkable lesson from motion-capture technology, showing us something we feel is right about the flow of **innate motives**, but is difficult to explain ‘logically’.

The impulses are not ‘cognitive’ – they are **emotive**, provoking dynamic thoughts and dreams, telling stories.

To understand them requires a new science of mind –of **hope and value in moving, of intelligent motives, interests and feelings**.



Arm moves were recorded
Red marker, left arm;
Green right arm

They match the music of
"Wee Willie Winkie",
a traditional Scottish
lullaby, sung by Sheena
Wellington



the connected baby

A film conversation by
Dr. Suzanne Zeedyk & Jonathan Robertson



From *The Connected Baby*

A film conversation
Dr. Suzanne Zeedyk
&
Jonathan Robertson,
who matched the
song with the baby’s
movements

suzanne@suzannezeedyk.com
<http://suzannezeedyk.com/>

Neonatal Perception-Action



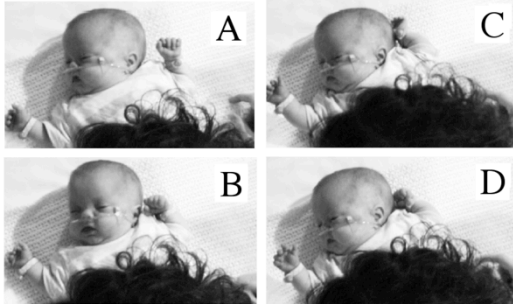
Neonatal Unit Studio

Parent-infant video and
audio, with motion
capture:

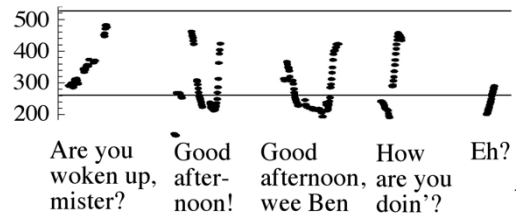


Baby Ben is one month premature. He tells a story of self-awareness in movements of his body, and is accompanied by his mother’s singing voice. They make dance, music and poetry together.

INTRODUCTION

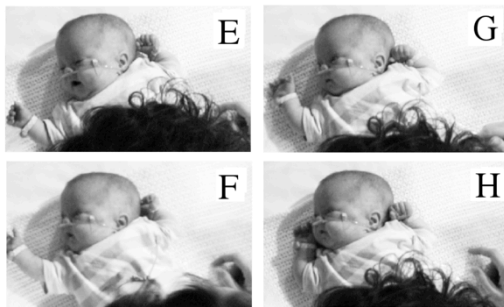
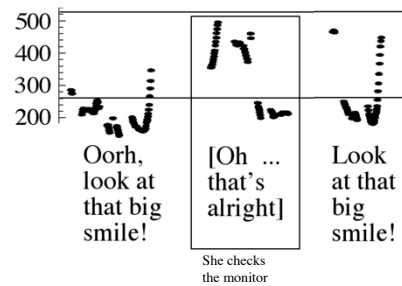


Ben stirs, looks at his hand, and gestures.



Mother greets Ben, and invites him to talk

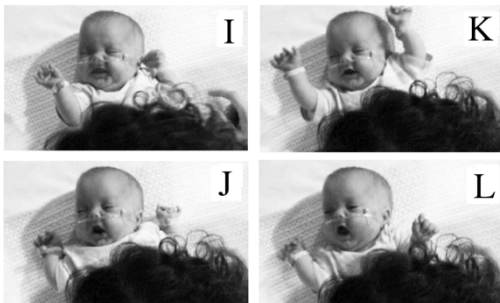
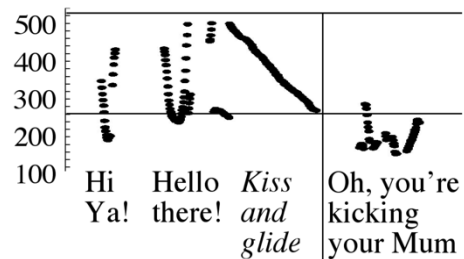
DEVELOPMENT

He moves and gestures more vigorously, and **smiles**.

She checks the monitor

She is delighted, and congratulates him

CLIMAX

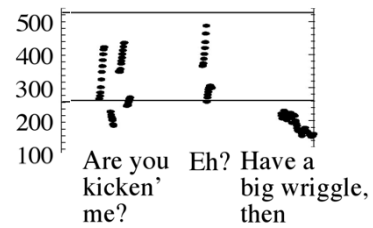
He **makes a huge two-handed movement**, twice, with smile and vocalization.

She is very excited and amused by his energy. Then she anticipates the end of his story.

RESOLUTION



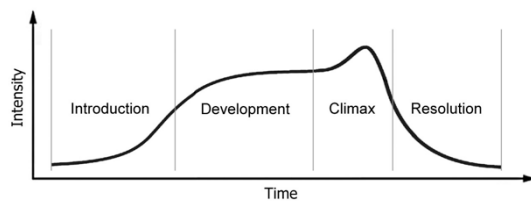
He withdraws for a moment, then does a 'coda'



Her tone is now mock annoyed, or ironic!

THE ENERGY OF BEN'S NARRATIVE

Expressing life processes in the body
as movements are imagined over tens of seconds.
These movements seek and respond to approval.
They are propositions, telling a story.



II

STORY-TELLING AT 2 MONTHS.

Primary Inter-subjectivity
Mutual regulation of 'chat'
sharing emotions

Recorded in Harvard, 1968

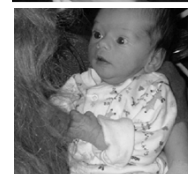


A mother and 9-week-old boy. The infant leads the dialogue with body and voice. The mother imitates.

Harvard Center for Cognitive Studies, 1967, with
Jerome Bruner, Berry Brazelton and Martin Richards.

IN EARLY WEEKS A BABY SEEKS INTIMATE CHATS

At 7 weeks Téa is
very INTERESTED in
communicating.



THE DISCOVERY OF PROTO-CONVERSATION Mary Catherine Bateson (1979):

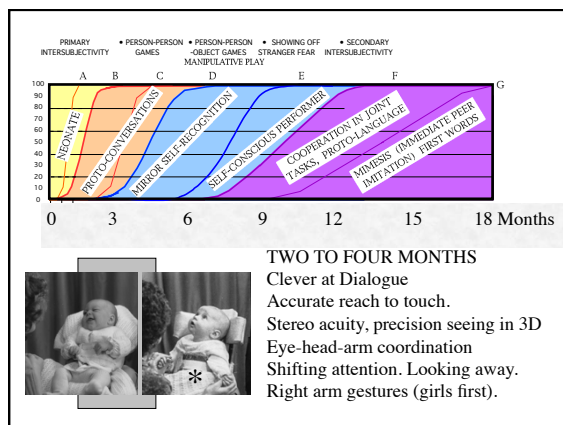
Observations from films of an infant 7 to 14 weeks old with the mother.

"... the mother and infant were collaborating in a pattern of more or less alternating, non-overlapping vocalization, the mother speaking brief sentences and the infant responding with coos and murmurs, together producing a brief joint performance similar to conversation, which I called 'proto conversation'.

These interactions were characterized by a sort of **delighted, ritualized courtesy and more or less sustained attention and mutual gaze.**"

Bateson concluded,

"The development of the capacity for participation in complex sequenced behavior must lay the groundwork for participation in games and for the development of playful patterns of imitations, and so the study of such performances can shed light on a variety of types of learning, including language acquisition."



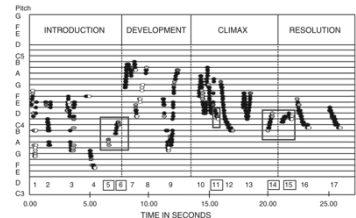
They shared a Proto-Conversation of 27 seconds.



Laura waives her right hand, listening to her mother.



Laura's conversation with her mother was analysed by musician and acoustics expert Stephen Malloch. He measured physical dimensions in the sound in spectrographs and pitch plots of their vocalizations. We correlated these exoression of emotion with expression of head, face and hands.

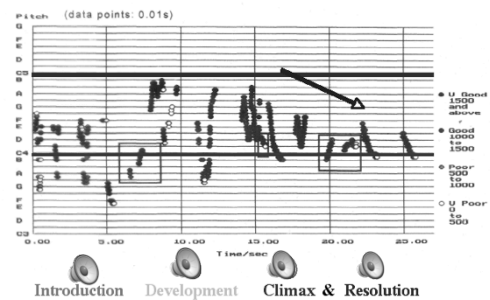
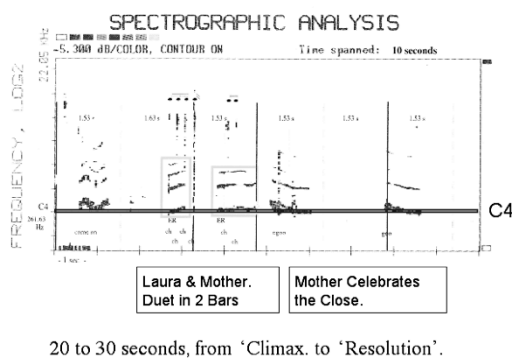
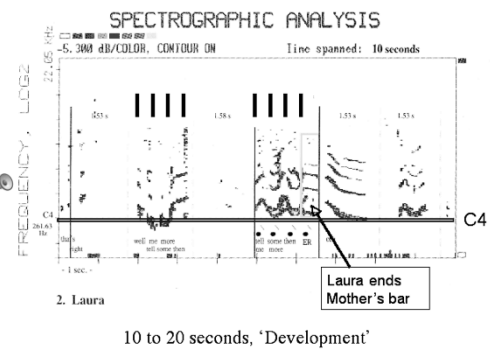
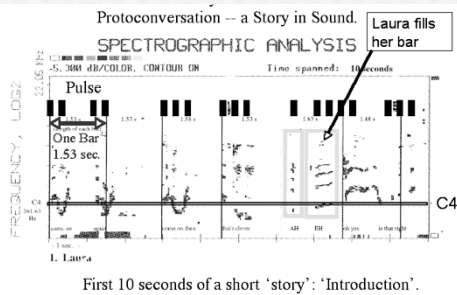


A wave of pitch describes the melody of their story and shows how they helped each other through the drama

INTRODUCTION	DEVELOPMENT	CLIMAX	RESOLUTION
1 Come on	7 Oh yes!	10 Tell me some more then	15 Ch ch
2 Again	8 Is that right?	11 Tell me some more then	16 With INFANT
3 Come on then	9 Well tell me some more then	12 Ooom	17 Algoo
4 That's clever		13 Come on	18 Goo
5 INFANT		14 Ch ch ch ch	
6 INFANT		15 With INFANT	



CHARTING THE EMOTIONS OF THEIR VOICES WITH MUSICAL ACOUSTICS



THE THEORY OF COMMUNICATIVE MUSICALITY

Malloch, 1999

Music (e.g. of the mother's voice) communicates with an infant because it engages an **Intrinsic Motive Pulse (IMP)** (Trevvarthen, 1999) generated in the brain.

The sense of 'musicality' comprises:

- (1) **PULSE**: A rhythmic time sense (of syllables, the beat, phrases and longer elements);
- (2) **QUALITY**: Sensitivity for the temporal variation in intensity, pitch and timbre or tone of voices, and of instruments that mimic the human voice;
- (3) **NARRATIVE**: Perception of the emotional development of the melodic line, which supports anticipation of repeating harmonies, phrases and emotional forms in a vocal or musical performance.

NARRATIVE

ACTIONS WITH PERSUASIVE FEELING

ABOUT INTERESTING INTENTIONS, EXPERIENCES AND FEELINGS

Pulse and Quality are combined in the forms of emotional narrative, which allow two persons to **share a sense of purpose in passing time**.

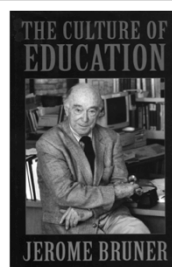


Communicative Musicality: Exploring the Basis of Human Companionship

Stephen Malloch
and
Colwyn Trevarthen

Oxford University
Press 2009
Paperback 2010

Jerome Bruner "Why are we so intellectually dismissive towards narrative? ... **Storytelling performs the dual cultural functions of making the strange familiar and ourselves private and distinctive**. If pupils are encouraged to think about the different outcomes that could have resulted from a set of circumstances, they are demonstrating useability of knowledge about a subject. Rather than just retaining knowledge and facts, they ... use their imaginations to think about other outcomes. ... This helps them to think about facing the future, and it stimulates the teacher too."



WE ARE BORN TO LEARN BY SHARING STORIES

It is surely the case that **schooling is only one small part of how a culture inducts the young into its canonical ways**. Indeed, schooling may even be at odds with a culture's other ways of inducting the young into the requirements of communal living.... education is not just about conventional school matters like curriculum or standards or testing. What we resolve to do in school only makes sense when considered in the broader context of what the society intends to accomplish through its educational investment in the young. **How one conceives of education ... is a function of how one conceives of culture and its aims, professed and otherwise**.
(Jerome S. Bruner *The Culture of Education*, 1996: ix-x)

TO LEARN MEANING IN STORIES IS OUR NATURE

Accepting and Assisting Enjoyment of Belonging

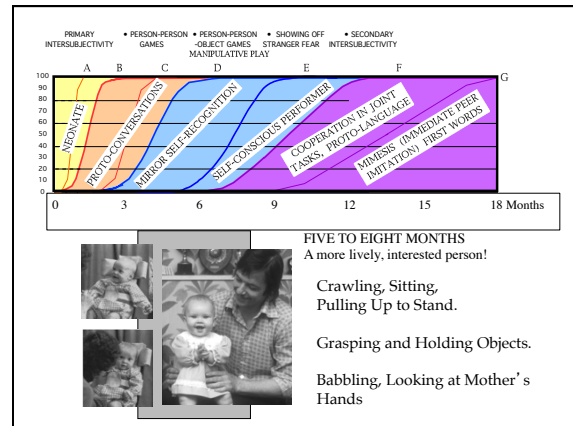
I relate this theory of organic human intelligence with innate sense of the Self in movement, which develops in infancy, to the needs and abilities of handicapped people who cannot master verbal communication, or learn complex conventional techniques for more elaborate cooperative life with other people.

I will rely on the insights about 'vitality dynamics' and 'affect attunement' of Daniel Stern, and relate them to a theory of 'communicative musicality' and the pleasure creative story-telling expressions of the impulses of the body bring to shared activities from infancy to old age.

III

THINKING, SEEKING, MANIPULATING,
AND PLAYING GAMES - SHARING
MUSICAL STORIES AS RITUALS TO
CELEBRATE *COMPANIONSHIP*
WHICH IS ANIMATED BY JOY,
AND MORAL EMOTIONS
OF *PRIDE* AND *SHAME*

Person-Person Games and Songs.
Person-Person-Object Games and Tasks



Leanne, 4 months: Enjoying a song. Reaching for a ball.

Looking about. Ignoring mother
"If it's your foot you want, here!"

A CHILD IS BORN WITH BODY & BRAIN READY TO
MOVE IN COMPANY - MUSICALITY IS INNATE -
IT CONDUCTS OUR MENTAL DRAMA & SHARES IT

Infants are much cleverer than we had thought at
discriminating *musical rhythms and tones of
human sounds*. They hear the musicality of
mother's talk and learn simple melodies
before birth.

A two-month-old can be a skilled performer in an
*improvised vocal duet or protoconversation, a
shared story over tens of seconds*.
And movement time is between the senses

A WONDERFUL EXAMPLE OF TRANSMODAL MEANING

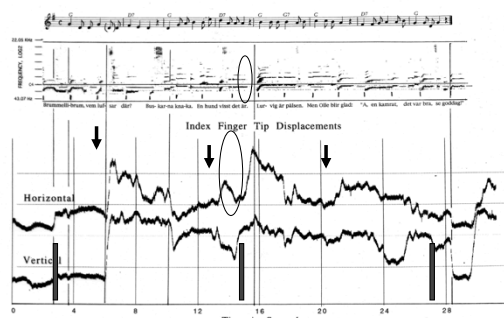
Mors lilla Olle

Mother's little Olle meets
a bear and feeds him
blueberries

A Swedish Mother Sings to Her Blind Daughter



This five-month old blind baby girl conducts her mother's songs with her left hand. Her hand moves 1/3 second before the melody of her mother's voice, making graceful gestures, telling a story she knows well.



The baby's finger, dancing to the music, sometimes moves about 0.3 seconds before the mother's voice. At other times she synchronizes. She knows the 'performance'.

The Rhythms and Tones of a Story

Mors lilla Olle

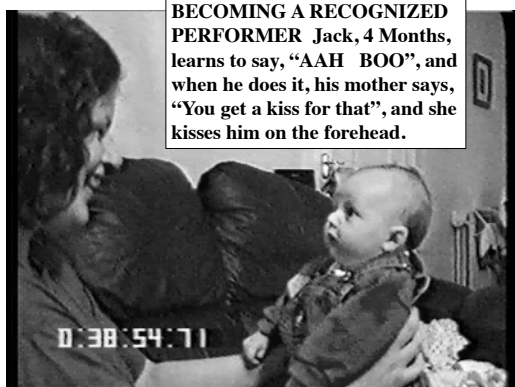
Text och musik: Alice Tegnér



Brummelibrunn, vem lufsar (där)
Buskarna knaka. En hund visst det (är)
Lurvig är påsen. Men Olle blir glad
»Å, en kamrat, det var bra, se god(dag)»

Klappar så björnen med händer (små)
räcker fram korgen: »Se där, smaka (på)»
Nalle han slukar mest allt vad där (är)
»Hör du, jag tror, att du tycker om (bär)»

Mor fick nu se dem, gav till ett (skri)
Björnen sprang bort, nu är leken fö (bi)
»Å, varför skrämde du undan min (vän)
Mor lilla, bed honom komma i (gen)»



BECOMING A RECOGNIZED PERFORMER Jack, 4 Months, learns to say, "AAH BOO", and when he does it, his mother says, "You get a kiss for that", and she kisses him on the forehead.

BUILDING ARTFUL 'PROTO-HABITUS'

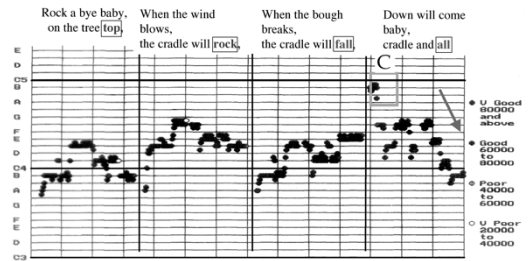
Research on songs for infants in many languages shows how we share story-telling beyond the spoken word - in body impulses.

Songs and action games, chants and poems are quickly learned and remembered.

They become favourite messages of friendship, emblems of the infant's identity or membership of a group, a source of pride to be shared with admirers.

SHARING STORIES IN SONG AND GESTURE

Japanese Boy, 10 Months Old,
With His Mother, Appreciating Her Performance,
with Humour. He watches her rhythmic hand play to a
nursery song, and bows respectfully with her at the end.

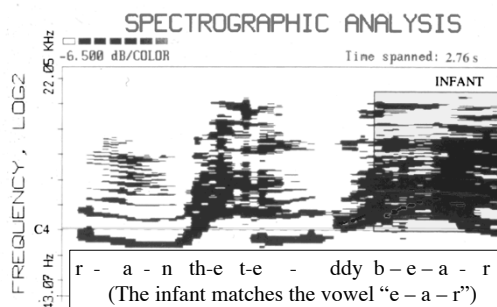


A FAVOURITE ACTION SONG

Round and round the gar-den,
• • • • •
Ran a ted-dy bear,
• • • • •
One step, two step,
• • • • •
Tic-kl-y un-der there.
• • • • •



Leanne, 5 months. "Round and round the garden",
with *Interest* and *Pleasure*.

SHARING FEELING IN THE SOUND OF SINGING
MATCHING THE VOWEL

Clappa, clappa handies,
• • • • •
Mommy's at the well,
• • • • •
Daddy's away to Hamilton,
• • • • •
To buy wee Megan a bell.
• • • • •



FUN AND GAMES AT 4 AND 5 MONTHS



Leanne, enjoying her mother bouncing her hands at 4 months. At 5 months, looks at her reflection in the camera window, and anticipating the story of "Round and round the garden, like a teddy bear".



Emma, 6 months: Clapping hands, touching Mother's tongue
Her pride is clear when she looks at herself in the window.



Clapping hands with shared joy; imitating, watching own tongue

Emma responds to "Clap Handies" (She is left-handed).



Emma, 6 months,
on father's knee.

Her mother says,
"Clap handies!"

Emma 'shows' or
'performs' to the
photographer,
with intent look
and a proud grin.
(Father is proud too)



That's pride!



They all smile
with the same
emotion of PRIDE
IN SHARING

But, With a Stranger she is worried and 'Ashamed'
-- He does not 'get it'.



SHAME

Escaping
Mis-understanding
With a Stranger,
Hiding Confusion
Emma
at 6 Months



Even infants sense strangers sometimes do not share their understanding, and this worries them. Its not fear - they have *anxiety of meaninglessness*. Such feelings make teaching of ideas and practices a moral task. *Shame and anxiety stop learning.*

Shona, 2 months
Out of touch,
frightened



**Lonely and hiding,
confused with
SHAME**

Emma, 6 months. Facing strangers



Paul and Andrew, 10 months.
Alone with strangers

MORE TEASING AND SHARING FUN



Tracy, 6 months,
wants the toy, but
her mother pokes
it under her chin.

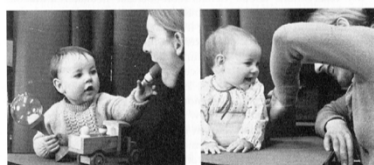


She watches her
mother while
pulling the string
to make the
puppet move

GIRLS 7 AND 8 MONTHS, GAMES WITH MOTHER



Left: Touching
finger tips, feeding
wooden doll to
mother, with
sympathetic open
mouth.



Right: A different
"Round and round
the garden"; mother
creeps to her over
the table, then
tickles her under
the arm.

CLEVER GAMES AND JOKES AT NINE MONTHS



Esme shares a
'wrinkle nose' joke
with her mother.

Andrew chases a ping-pong ball.
Alex pokes his tongue out to the mirror
after his mother asks him to imitate.

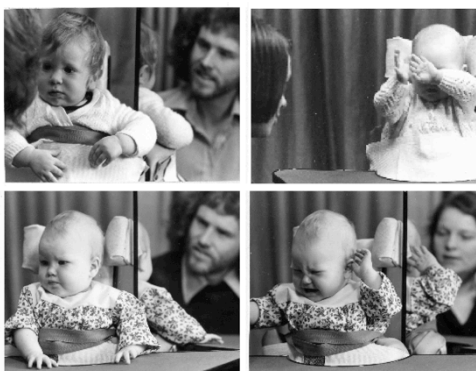
SUBTLE MOODS OF SELF-OTHER CONSCIOUSNESS



Emma, 7 months, shows clapping to the mother; and bravely offers clapping to an uncomprehending stranger.

Andrew, 1 year, pulls a silly face to the window as his mother is sitting 'blank-faced'; he looks sadly at a stranger, then cries.

Even a nice stranger is hard for a 10-month-old to bear.



And Mother gets told off!

IV

THE SHARED VALUE OF MEANING AT ONE YEAR, AND HOW THIS COMMON SENSE GROWS.

To Share a Task
Discovery of cooperative awareness
and acts of meaning

Penny Hubley, Edinburgh, 1974

'Secondary Intersubjectivity' or Sharing Tasks

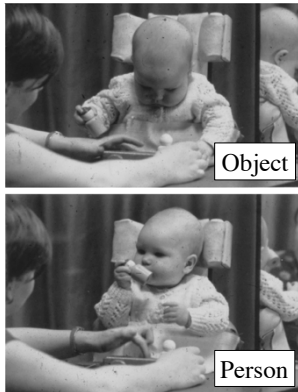
At about 9 months important advances occur in sharing experience.

The baby's increased interest in what other people are doing and the things they use leads to following directives, trying to make conventional messages or to use objects 'properly' -- in the approved 'ritual' way.

This is vital preparation for learning language to name meanings or conventions of 'human sense'.



"Master Baby" by Sir William Orchardson, Scottish National Gallery. A one-year-old with her mother. Person-Person-Object Game.



**BEFORE 9 MONTHS
TWO ATTENTIONS**
"Put the man in the truck!"


Emma, 7 months
 Is bright, but she doesn't get her mother's message.

She is too young to share the purpose of a task.

"Don't chew it. Put it in there!"

Leonardo
The Benois Madonna

Jesus is intent upon the flower, and Mary has an affectionate smile



For Basilie, 12 months, it is easy and amusing.
 "OK, If that's what you want me to do."




"Here, put this one in the truck!"

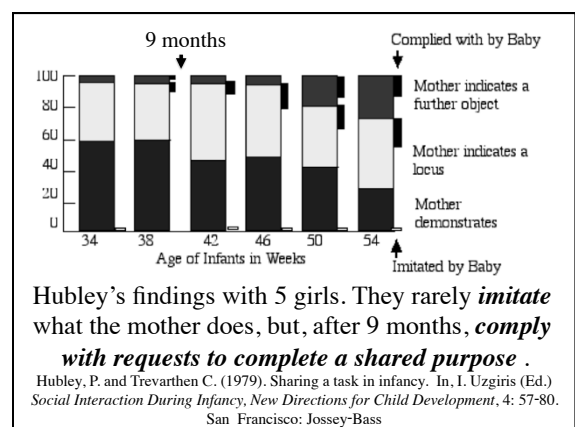
"No problem! Easy!"



"Happy?"



"Oh, what a clever girl!" "Yes I am good, aren't I"



IMPERATIVE, SELF-ASSERTING COMMUNICATION
CHALLENGING RESPONSIBILITY IN A SHARED TASK



Basilie, at one year, insists that her mother must put the doll in the truck, while her mother points to the truck saying, with emphasis, "You're meant to put it in!"

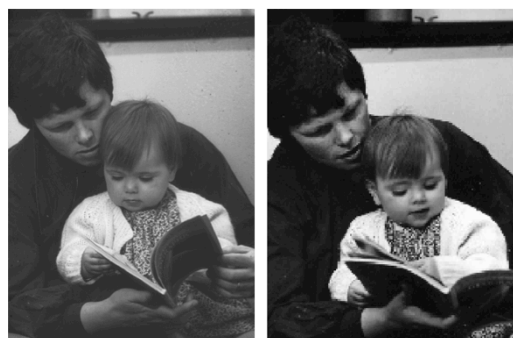


Basilie at One Year Is a Clown,
As Well as a Proud Companion in Work.

After working for our video
Basilie pointed and vocalised a
'protolanguage' request for a
magazine on the lab. shelf.

Her mother said,

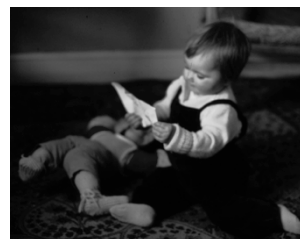
"Oh, she recognizes the
National Geographic by its
yellow cover, and likes to
look at the pictures."



Sharing meaningful things with a best friend



Children Are Story Sharing Creatures, From Birth
That is why mother's telephone bill is more interesting
than her book for one-year-old Basilie in Edinburgh.



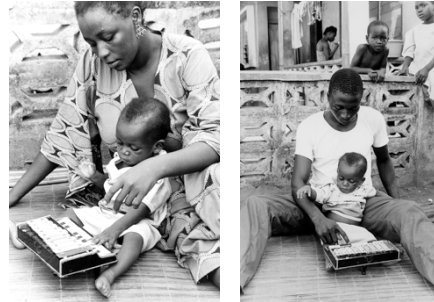
She Sits on the Floor and Reads the Bill –
Because Her Mother Studied It So Carefully

Adegbenro, Lagos, like to play his piano with his mother.



(Photo © John and Penelope Hubley, 1979)

Mother and uncle in Adegbenro's *Zone of Proximal Development*.



(Photos © John and Penelope Hubley, 1979)

But Adegbenro is a capable and proud performer on his own.



(Photo © John and Penelope Hubley, 1979)



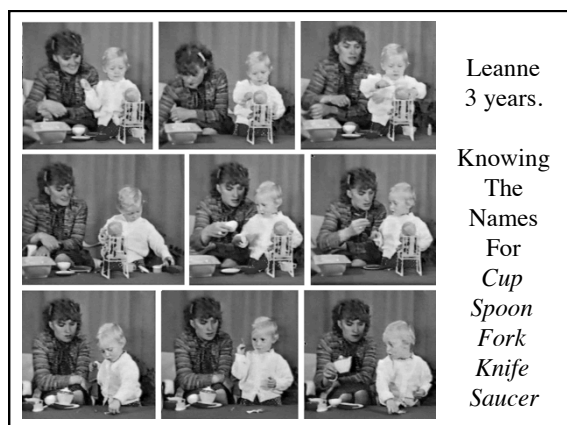
Emma
27
Months.
Reading,
Counting
&
Having
Tea



Imaginary hot tea and cake. It is the ritual that matters



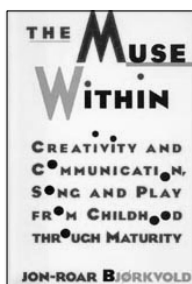
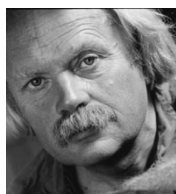
Caring for doll, having sympathy, mostly.



Toddlers play with and explore an imaginative ‘unreality’ that others may believe has beauty and practical value, and want to share.

On their own, and with friends, young children make practical sense of the world creatively, sharing the pleasure of knowing and doing. In play with dancing voice and body they create what the Norwegian musicologist Jon-Roar Bjørkvold calls *Children’s Musical Culture*

Jon-Roar Bjørkvold,
Prof. of Musicology,
University of Oslo



We all need this Muse Within, for we are what I shall call *muse-ical beings*. To lose our *museicality* would be to lose a profoundly essential part of our humanity. (p. xviii)

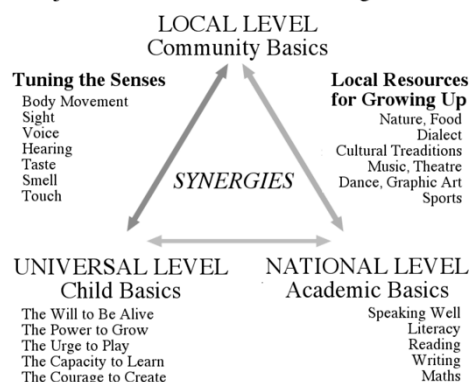


a will to survive
a power to grow
a musicality to move
an urge to play
a courage to create

Toddlers play with and explore an imaginative ‘unreality’ that others may believe has beauty and practical value, and want to share.

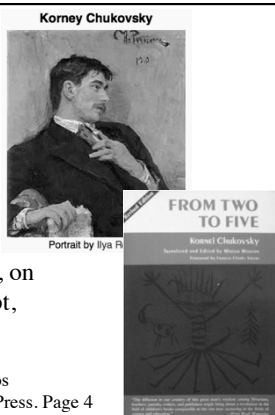
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The Bjørkvold Model of “Mother Tongue Learning

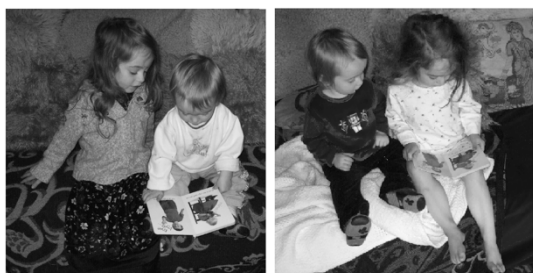


“Two- and three-year-old children have such a strong sensitivity to their language -- to its many inflections and suffixes -- that the words they construct inventively do not seem at all distorted and freakish but, on the contrary, extremely apt, beautiful, and natural.”

Korney Chukovsky (1968)
From Two to Five. Berkley and Los Angeles: University of California Press. Page 4



ALICE, 20 MONTHS, SHARES THE STORY WITH FATHER, PRACTICING HER WORDS



Sisters share the imagination of a story, enjoying learning at home

THE PRESCHOOL WORLD IS ONE OF THE RICHEST TIMES OF LEARNING WITH OTHERS

Toddlers seek friendships with parents, brothers and sisters, peers, grandparents -- people of all ages -- and want to take part in the serious fun of what companions know and understand.

Learning at home and at school can be compared to follow the growth of self-confidence, interests and personality of each boy and girl – their personal story



Cameron House Nursery, Edinburgh

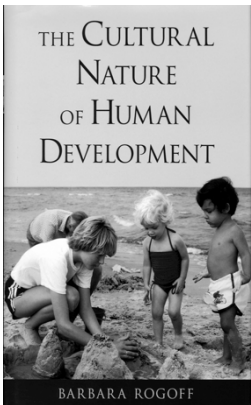


Lilian Katz, Professor Emerita of Early Childhood Education, University of Illinois at Urbana-Champaign

“We are doing earlier and earlier to children what we shouldn’t do later.”

These words of wisdom were offered by Lilian Katz – in reference to the current trend of aligning curriculum and programs in an effort to prepare children for the next step in their education.

<http://illinoisearlylearning.org/ask-dr-katz.htm>

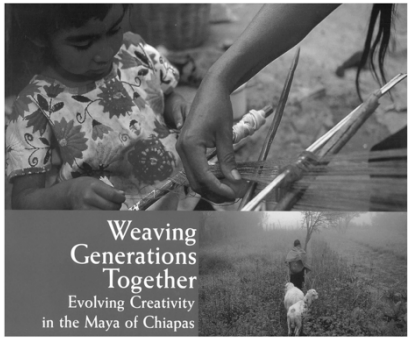


THE CULTURAL
NATURE
OF HUMAN
DEVELOPMENT

BARBARA ROGOFF

Children gain knowledge in different social worlds, by 'collaborative learning', helping to make imaginary and meaningful things in companionship with good teachers, those who share intentions and ideas generously.

Barbara Rogoff is Prof. of Child Development, at UC Santa Cruz in California.




Weaving
Generations
Together


Evolving Creativity
in the Maya of Chiapas

Patricia Marks Greenfield

How little girls in Mexico learn to weave.
(They call school 'paper learning')



Three-year-old Rosy Xulubte' beats down a warp thread, leaning into her backstrap - a real loom.



Aunt, 10y., makes heddle for Rosy. Others are involved, too.

In the introduction to the 2000 edition of *The Interpersonal World* Daniel Stern says, “**One** consequence of the book’s application of a narrative perspective to the non-verbal has been **the discovery of a language useful to many psychotherapies that rely on the non verbal**. I am thinking particularly of dance, music, body, and movement therapies, as well as existential psychotherapies. This observation came as a pleasant surprise to me since I did not originally have such therapists in mind; my thinking has been enriched by coming to know them better.” (Stern, 2000, p. xv).

NEWBORNS ARE PHILOSOPHERS

THEY BELONG WITH THOSE OF
THE SCOTTISH ENLIGHTENMENT

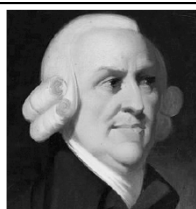


In the 18th Century, **Francis Hutcheson**, Professor of Moral Philosophy at Glasgow University, scandalized many in the church with the assertion that morality should be judged by the feelings of happiness it

engenders in others.. **He held that sympathy and morality were innate principles in humankind, not dependent upon reason.**

Hutcheson's pupils **Adam Smith** and **David Hume** were influenced by this teaching and elaborated it, though in different ways.

"As a disposition to imitate is natural to mankind from their infancy, so they universally receive pleasure from imitation. ... Another important determination or sense of the soul we may call the *sympathetic*, different from all the external senses; by which, when we apprehend the state of others, our hearts naturally have a fellow-feeling with them. ... We see this principle strongly working in children, where there are fewer distant views of interest. ... This sympathy seems to extend to all our affections and passions. They all seem naturally contagious." (Francis Hutcheson, 1755, *A System of Moral Philosophy*, Vol. I, Chapter 2)



When I endeavour to examine my own conduct, ... either to approve or to condemn it, it is evident that, in all such cases, **I divide myself, as it were, into two persons ...**

The first is the spectator, whose sentiments with regard to my own conduct I endeavour to enter into, ... from that particular point of view. The second is the agent, the person whom I properly call myself, and of whose conduct, ... I was endeavouring to form some opinion. The first is the judge; the second the person judged of.

Adam Smith *TMS*, p. 182

"Sympathy ... may ... , without much impropriety, be made use of to denote our fellow-feeling with any passion whatever." (p. 10, 5)



"A smiling face is, to every body that sees it, a cheerful object; as a sorrowful countenance, on the other hand, is a melancholy one."

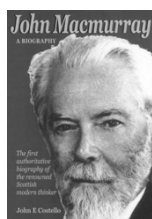


(p. 11, 6)

The Theory of Moral Sentiments (1759) by Adam Smith (who was much more than an economist).

John Macmurray (1891-1976)

In the case the Scottish philosopher Macmurray made against individualism in the *Gifford Lectures*, he was not as sure as Smith of innate human powers. But, he did argue, in disagreement with the prevailing view of his fellow philosophers, that a human being is both an **intentional agent** who generates experience by acting, and a **person** who lives, from birth, **in relation to other persons**.



We expect to be able to communicate the actions, sensations and emotions of our lives, and to organise these lives in communities.

Elaborate cooperation of various sorts, for various purposes, is taken for granted.

Macmurray saw this cooperation as germinating **in the intimate care with which a mother responds to her infant's helplessness and need for love**. In this way he opened his Christian perspective in moral philosophy.

Macmurray, J. (1959) *The Self as Agent*
(Volume I of *The Form of the Personal*)
London: Faber and Faber.

Macmurray, J. (1961) *Persons in Relation*
(Volume II of *The Form of the Personal*)
London: Faber and Faber.

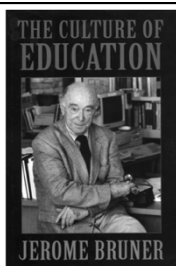
Macmurray's Gifford lectures were influenced by the new understanding of human relations, and the sources of consciousness of these relations, of the 'Object Relations' school of psychoanalysts.

In the preceding two decades, **Klein** and **Fairbairn** had broken away from Freud's conception of the original state of the mind in infancy. The knowing infant subject was seen by the Objects Relations Theory as a more motivated being with greater internal complexity of feelings and images.

Fairbairn claimed that the baby had a separate ego from birth, ready to engage with an external 'reality'.

Jerome Bruner "Why are we so intellectually dismissive towards narrative? ... **Storytelling performs the dual cultural functions of making the strange familiar and ourselves private and distinctive.** If pupils are encouraged to think about the different outcomes that could have resulted from a set of circumstances, they are demonstrating useability of knowledge about a subject. Rather than just retaining knowledge and facts, they ... use their imaginations to think about other outcomes. ... This helps them to think about facing the future, and it stimulates the teacher too."

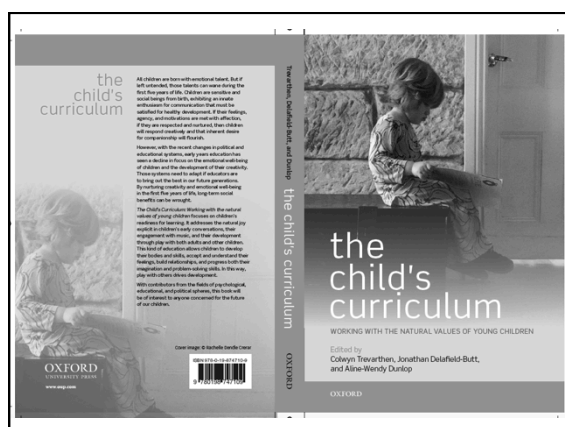
WE ARE BORN TO LEARN BY SHARING STORIES



It is surely the case that **schooling is only one small part of how a culture inducts the young into its canonical ways.** ... What we resolve to do in school only makes sense when considered in the broader context of what the society intends to accomplish through its educational investment in the young. **How one conceives of education ... is a function of how one conceives of culture and its aims, professed and otherwise.**

(Jerome S. Bruner *The Culture of Education*, 1996: ix-x)

TO LEARN MEANING IN STORIES IS OUR NATURE



The Natural Voice of Young Children
Making Sense of Learning Through Play

A Child's Curriculum International Conference
Saturday 3 November 2018
Royal College of Physicians 9 Queen Street Edinburgh
Book now at childscurriculum.org.uk

Child's Curriculum III
The Natural Voice of Young Children: Making Sense of Learning Through Play
Royal College of Physicians, Edinburgh, Saturday 3 November, 2018

09:30-10:00 Registration, Tea & Coffee

10:00-10:15 Welcome to the Conference: Speaker to be confirmed

10:15-11:15 **Morning Programme: The Spirit of the Child** – Chair: **Aline Wendy Dunlop**
Suzuki Margritsson, Lundharnasson Suzuki, Iceland
Professor Hannele Saarelahti
Norrwegian University of Science & Technology
Introduced by Gabya Tzortzis, University of Edinburgh
"Understanding the spirit of the child, and the benefits of movement"
Chen Minz Hill, Education Services, HK, retired
"Rich environments for active childhood: Paradise lost?"
Professor Raymond MacDonald, Chair of Music Psychology and Impressionism, University of Edinburgh
"We are born to share our music"

11:15-11:40 Lunch

11:40-12:00 **Afternoon Session: The natural voices of young children** – Chair: **Jonathan Delafield-Butt**
Kirsten Thomson, Principal Teacher of the Early Level within **Niddah** and Madras Learning Campus
"Sharing playful learning stories"
Professor Sue Ellis and Jenny Curry, Senior Teaching Fellow, University of Strathclyde
"Celebrating Literacy: Assessment models for rich, responsive teaching"
12:00-12:05 Keynote: Professor Pauline von Bamkard, University of Jyväskylä, Finland
"The pleasure and power of imagination in play"
12:00-12:10 Concluding Remarks
15:10 Book Launch Opening: "The Child's Curriculum"
Collins, tea and cake reception party
16:00 Close

<http://childscurriculum.org.uk/>