

Chapter 1 : Paradise Lost - Wikipedia

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Apr 21, Roslyn rated it liked it A few of the papers in this book were excellent--well-organized, clear and concise. But most were not. That is exactly how this book was--which made it cumbersome to read. I give this book three stars because it was okay. The failure of most of the writers to understand the different purposes of play or to relate them to time and place, just made their work seem confused and uneducated. I would have been a much tougher editor. I really enjoyed how many memories of my childhood this book brought back to me! A "well-adjusted child" is defined as "socially responsible and competent, friendly, cooperative and prosocial with peers. Well-adjusted does NOT mean happy, it means friendly; it does not mean authentic or self-realizing, it means cooperative; it does not mean independent and capable of getting your needs met, it means prosocial. I cannot comment on the "competent" aspect of the definition as it was stuck in there with socially responsible in such a way that made me think "competence" has to do with social responsibility and not competence in meeting your own goals. So it seems that "well-adjusted" is code for "ready for socialist world government". Science has shown that children with authoritative yet warm parents are the most "well adjusted. It simultaneously entertains and horrifies me that it was necessary to do not one but several studies establishing that children enjoy playing more when they are allowed to choose with whom they play. Many papers mention that science has shown that play does not meet development needs of the kids when there is force involved telling the kids what they will play or with whom they will play. In fact, the minute there is force involved, it is no longer defined as "play" for many psychologists. After acknowledging this however, the papers focus not on how to give kids more freedom, but on how teachers can manipulate children and situations so that the children can FEEL more free. It was interesting to read that much of what has been learned about how children learn supports unschooling modeling, bringing children to life with you and yet not a single paper mentions this as an option. Similar to what I said above, the focus is not even on how to make school more like unschooling but rather to make it "feel" more like unschooling. Raising slaves to be slaves who will feel free! Nothing to do with them practicing the life they have seen on TV. But that is NOT what our kids are doing when they pretend to be superheroes and princesses, no, they are developing extra special complex ideas about the world One paper out of forty. Play assessment goals for children include: It sounds like it is a goal for children to learn to ignore their needs rather than communicate them. It sounds like our children are learning how to not respect themselves. The paper on race was depressing. As it turns out kids will likely grow up and find their most satisfying relationships will be with people of the same race. So the goal is NOT to teach respect and how to communicate with respect so that different races can get along. No, the goal is to teach the "less racially dominant" children to learn how to be more dominant and to make the "more racially dominant" children feel guilty so they are less dominant. This is what will help people get along. Many of the papers in this book state that children lack self-control and adults have self-control and children need to learn to "develop their self-control" when it comes to their emotions. I would argue that children deal with their feelings by expressing them and adults deal with their feelings by repressing them. Adults use every drug available from sugar to TV to happy pills to not feel what they are feeling. If children feel safe to express their emotions, they express them and feel better and move on. It is a rare adult who is capable of this. Not to mention all the tantrums I see adults throw! Why is it a legitimate display of emotion when an adult does it, but a child needs to learn to "control himself"? This paper was just stupid. Here is my correction: Give the kids the words for their feelings and permission to have all their feelings and voila! Awesome because of the information it shared--science has shown that external motivators make people unhappy, the minute children enter school they become more and more unhappy as that is when they switch from being intrinsically motivated to extrinsically motivated. Extrinsic motivation continues until they have a "reorientation of motivation" later in their adult years. This is also called a midlife crisis. Some people will have a midlife crisis and learn to return to intrinsic motivations. Others will allow their lives to stagnate and

will despair. Fascinating that most people cannot survive on external motivators much past the age of And absolutely insane that the author can simultaneously write that school IS the problem and yet have no ideas for solutions beyond school being "more enjoyable. This paper was terrifying. Here is my sarcastic summary of this paper: It would be a tragedy to keep your kid home from school and only teach them NVC-style communication with adults! Play as a Medium for Literacy Development: So reading to them is really really important. Not taking them out into the real world. I love learning what is considered "normal" in other places. Many mothers in cultures around the world would never dream of playing with their children, many fathers around the world never rough house with their kids and research shows this does not actually hurt the kids development as previously believed. So maybe, you can be real with your kids instead of playing the role of parent you have learned! This paper suggests raising children in the prescribed American manner so they can be well-adjusted. Did you know that children will not actually benefit from play if their parent is miserable doing it? And that kids can tell when adults are faking it? So in conclusion, the Sociocultural paper makes null and void the recommendations in almost every other paper in this book. Clinical Perspectives on Play: However, if the author had studied NVC or any other form of good communication, she would be able to see that of the 14 curative play factors, 11 would be NVC related. This book has helped me conclude the following about how I will raise my son-- -I will continue to not worry about what we play, how we play or whether we play, I will only concern myself with us enjoying our relationship and our lives -I will continue to avoid daycare and school settings like the plague -I will continue to seek social experience for my son that include him playing with admirable children of a variety of ages who come from families that use NVC in addition to relationships with adults, this is the kind of "socialization" I am interested in for my son -I will continue to keep almost all media out of our lives -I will continue to not read fantasy fiction to my son, and especially any stories with good guys and bad guys -I will continue to trust my son to direct his own learning.

Chapter 2 : Play - Take Control of iTunes The FAQ, 2nd Edition [Book]

This second edition of Play From Birth to Twelve offers comprehensive coverage of what we now know about play, its guiding principles, its dynamics and importance in early learning. These up-to-date essays, written by some of the most distinguished experts in the field, help students explore.

The biographer John Aubrey (1659–1734) tells us that the poem was begun in about 1667 and finished in about 1673. However, in the edition, Paradise Lost contained twelve books. He also wrote the epic poem while he was often ill, suffering from gout, and despite the fact that he was suffering emotionally after the early death of his second wife, Katherine Woodcock, in 1671, and the death of their infant daughter. The Arguments brief summaries at the head of each book were added in subsequent imprints of the first edition. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. It begins after Satan and the other rebel angels have been defeated and banished to Hell, or, as it is also called in the poem, Tartarus. Belial and Moloch are also present. He braves the dangers of the Abyss alone in a manner reminiscent of Odysseus or Aeneas. At several points in the poem, an Angelic War over Heaven is recounted from different perspectives. At the final battle, the Son of God single-handedly defeats the entire legion of angelic rebels and banishes them from Heaven. Following this purge, God creates the World, culminating in his creation of Adam and Eve. While God gave Adam and Eve total freedom and power to rule over all creation, he gave them one explicit command: Adam and Eve are presented as having a romantic and sexual relationship while still being without sin. They have passions and distinct personalities. Satan, disguised in the form of a serpent, successfully tempts Eve to eat from the Tree by preying on her vanity and tricking her with rhetoric. Adam, learning that Eve has sinned, knowingly commits the same sin. He declares to Eve that since she was made from his flesh, they are bound to one another – if she dies, he must also die. In this manner, Milton portrays Adam as a heroic figure, but also as a greater sinner than Eve, as he is aware that what he is doing is wrong. After eating the fruit, Adam and Eve have lustful sex. At first, Adam is convinced that Eve was right in thinking that eating the fruit would be beneficial. However, they soon fall asleep and have terrible nightmares, and after they awake, they experience guilt and shame for the first time. Realizing that they have committed a terrible act against God, they engage in mutual recrimination. Meanwhile, Satan returns triumphantly to Hell, amidst the praise of his fellow fallen angels. He tells them about how their scheme worked and Mankind has fallen, giving them complete dominion over Paradise. As he finishes his speech, however, the fallen angels around him become hideous snakes, and soon enough, Satan himself turned into a snake, deprived of limbs and unable to talk. Thus, they share the same punishment, as they shared the same guilt. Eve appeals to Adam for reconciliation of their actions. Her encouragement enables them to approach God, and sue for grace, bowing on supplicant knee, to receive forgiveness. In a vision shown to him by the angel Michael, Adam witnesses everything that will happen to Mankind until the Great Flood. Adam and Eve are cast out of Eden, and Michael says that Adam may find "a paradise within thee, happier far". Adam and Eve also now have a more distant relationship with God, who is omnipresent but invisible unlike the tangible Father in the Garden of Eden. Satan[edit] Satan, formerly called Lucifer, is the first major character introduced in the poem. He was once the most beautiful of all angels, and is a tragic figure who famously declares: Satan is deeply arrogant, albeit powerful and charismatic. He argues that God rules as a tyrant and that all the angels ought to rule as gods. According to William McCollom, one quality of the classical tragic hero is that he is not perfectly good and that his defeat is caused by a tragic flaw, as Satan causes both the downfall of man and the eternal damnation of his fellow fallen angels despite his dedication to his comrades. Milton characterizes him as such, but Satan lacks several key traits that would otherwise make him the definitive protagonist in the work. One deciding factor that insinuates his role as the protagonist in the story is that most often a protagonist is heavily characterized and far better described than the other characters, and the way the character is written is meant to make him seem more interesting or special to the reader. Therefore, it is more probable that he exists in order to combat God, making his status as the definitive protagonist of the work relative to each book. Following this logic, Satan may very well be considered as an antagonist in the

poem, whereas God could be considered as the protagonist instead. According to Aristotle, a hero is someone who is "superhuman, godlike, and divine" but is also human. While Milton gives reason to believe that Satan is superhuman, as he was originally an angel, he is anything but human. He makes his intentions seem pure and positive even when they are rooted in evil and, according to Steadman, this is the chief reason that readers often mistake Satan as a hero. God appraises Adam and Eve most of all his creations, and appoints them to rule over all the creatures of the world and to reside in the Garden of Eden. Adam is more gregarious than Eve, and yearns for her company. His complete infatuation with Eve, while pure of itself, eventually contributes to his deciding to join her in disobedience to God. She is the more intelligent of the two and more curious about external ideas than her husband. Though happy, she longs for knowledge, specifically for self-knowledge. Her first act in existence is to turn away from Adam to look at and ponder her own reflection. Eve is beautiful and though she loves Adam she may feel suffocated by his constant presence. In her solitude, she is tempted by Satan to sin against God by eating of the Tree of Knowledge. Soon thereafter, Adam follows Eve in support of her act. The Son of God[edit] The Son of God is the spirit who will become incarnate as Jesus Christ , though he is never named explicitly because he has not yet entered human form. The Son is the ultimate hero of the epic and is infinitely powerful—he single-handedly defeats Satan and his followers and drives them into Hell. He, the Son, volunteers to journey into the World and become a man himself; then he redeems the Fall of Man through his own sacrificial death and resurrection. Milton presents God as all-powerful and all-knowing, as an infinitely great being who cannot be overthrown by even the great army of angels Satan incites against him. The poem shows God creating the world in the way Milton believed it was done, that is, God created Heaven, Earth, Hell, and all the creatures that inhabit these separate planes from part of Himself, not out of nothing. Raphael also discusses at length with the curious Adam some details about the creation and about events that transpired in Heaven. Michael[edit] Michael is a mighty archangel who fought for God in the Angelic War. In the first battle, he wounds Satan terribly with a powerful sword that God fashioned to cut through even the substance of angels. Before he escorts them out of Paradise, Michael shows them visions of the future that disclose an outline of Bible stories from that of Cain and Abel in Genesis through the story of Jesus Christ in the New Testament. The relationship between Adam and Eve is one of "mutual dependence, not a relation of domination or hierarchy. Hermine Van Nuis clarifies, that although there is stringency specified for the roles of male and female, Adam and Eve unreservedly accept their designated roles. When examining the relationship between Adam and Eve, some critics apply either an Adam-centered or Eve-centered view of hierarchy and importance to God. Other works by Milton suggest he viewed marriage as an entity separate from the church. Discussing Paradise Lost, Biberman entertains the idea that "marriage is a contract made by both the man and the woman". In response, the angel Michael explains that Adam does not need to build physical objects to experience the presence of God. That is, instead of directing their thoughts towards God, humans will turn to erected objects and falsely invest their faith there. While Adam attempts to build an altar to God, critics note Eve is similarly guilty of idolatry, but in a different manner. Even if one builds a structure in the name of God, the best of intentions can become immoral in idolatry. The majority of these similarities revolve around a structural likeness, but as Lyle explains, they play a greater role. In addition to rejecting Catholicism, Milton revolted against the idea of a monarch ruling by divine right. He saw the practice as idolatrous. Barbara Lewalski concludes that the theme of idolatry in Paradise Lost "is an exaggerated version of the idolatry Milton had long associated with the Stuart ideology of divine kingship". Critics have long wrestled with the question of why an antimonarchist and defender of regicide should have chosen a subject that obliged him to defend monarchical authority. What he does deny is that God is innocent of its wickedness: The first illustrations to accompany the text of Paradise Lost were added to the fourth edition of , with one engraving prefacing each book, of which up to eight of the twelve were by Sir John Baptist Medina , one by Bernard Lens II , and perhaps up to four including Books I and XII, perhaps the most memorable by another hand. By the same images had been re-engraved on a smaller scale by Paul Fourdrinier.

Play from Birth to Twelve has 1 rating and 1 review. Roslyn said: A few of the papers in this book were excellent--well-organized, clear and concise. But.

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Chapter 6 : Play from Birth to Twelve: Contexts, Perspectives, and Meanings by Doris Pronin Fromberg

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