Vivencia Perezhivanie in the everyday life of children

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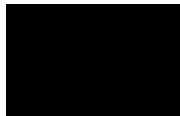
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Abstract

This thesis uses cultural – historical framework to research the everyday life of children in an urban and a rural community in Monterrey, Nuevo León, México. A wholeness approach was used to investigate preschool and family institutional practices and activities. The different practices and activities identified were play, mealtimes and homework and were analysed focusing on the emotional experiences children lived with others. The focus of this thesis was to examine children's emotional, intense and dramatic experiences theorized in cultural-historical theory as *perezhivanie* in Russian and *vivencia* in Spanish.

The literature review focused on analysing how emotions were researched. A common theme in these studies indicates researchers focused exclusively on the child when studying their emotions removing the child from the social and cultural context. Therefore, the research question in thesis focuses on the role that emotions play in the child's social situation of development and in their everyday life experiences and how can emotions be researched to ascertain the significance of Mexican children's learning and development.

The review of the literature highlights the importance of researching emotions using innovative research methodologies. Much of the literature found argues that in order to investigate a complex topic such as emotions multiple approaches were needed. The focus of this thesis was to pay attention to multiple perspectives of children and the educators using visual methodologies.

Visual methodologies allowed visually interpreting and discussing how children learned and made sense of their emotions in the social situations they occurred. A new methodological tool 'Visual Vivencias' is theorized and used to capture children's moments of emotional intensity where they learn and develop across their participation in preschool and family institutions.

Adding to cultural- historical scholarship models are proposed to study *vivencia perezhivanie* in everyday life of children and in play. These models argue that in order to study children's emotions and affects, it needs to be studied in unity with intellect (cognition).This thesis discusses how children's *vivencias perezhivanie* as their everyday emotional, intense and dramatic experiences needs to be recognized by educators as they enable children to learn and develop in their own cultural communities.

Chapter 1: Introduction

The emotional experience [*perezhivanie*] arising from any situation or from any aspect of his [sic] environment determines what kind of influence this situation or this environment will have on the child (Vygotsky, 1994, p.339).

1.1   Introduction

This chapter introduces this thesis. It begins with a brief discussion of the background for doing this study and where it took place and it is followed by the research questions that emerged from the literature review. Lastly, it is provided the need for the research in Mexican communities and the importance of acknowledging how children learn in non-western communities and how emotions need to be researched using innovative methodologies and through the theoretical concept of *perezhivanie vivencias*. Finally, a short introduction to the chapters in this thesis is presented.

1.2   Background to this study

This study uses a cultural–historical approach to study the everyday lives of two children and the emotional experiences [*perezhivanie* in Russian or *vivencia* in Spanish] to understand children's learning and development across institutions (family and kindergarten).

Two communities in Monterrey, N.L., México (one rural and one urban) were selected because of the current economic discourses operating in the Mexican educational system. Education in México has faced several challenges such as the

divisions in social classes and inequalities of the education system. The literature presents the debate on the unequal education systems in México and Latin American (Latapi Sarre, 2002; Martínez Rizo, 2002; Reimers, 2002). For example, there is a strong social class divide between private and public schools, which leads to different opportunities for children's education.

These inequities create different opportunities for those who have access to education and have the resources to pay for an education (Reimers, 2002a). The inequalities in Latin America are related to geographical location (rural or urban) and these are directly associated with teaching. There are various mechanisms through which inequality is passed on to other generations, for example in families. The education of parents is one of the predictors of children's education success. Unequal education systems refer to the quality of education for children and are directly related to teachers' levels of education and parents' previous education and how parents are able or not to support their children's education (Reimers, 2002a). The researchers cited above strongly encourage educators and other researchers to think about Mexican educational systems and its influences in children's learning.

These circumstances suggested the importance of doing research in two different communities, rural and urban, focusing on the *conditions* of Early Childhood institutions such as families and schools in México. It was founded important to go beyond the economical discourses and focus on the conditions and everyday life of children living in two different communities. This thesis aimed to capture children's everyday life and their participation across institutions.

1.2.1   Researching societal and cultural conditions

In studying child development, Hedegaard (2009) and Fleer (2010) explain the importance of considering *societal conditions* that form part of cultural practices, which will shape and influence the activities children participate in across institutions. The focus of this thesis is to investigate the societal and institutional (kindergarten and family) conditions of children's development going beyond the economical discourse that is dominant in the Mexican society. The communities selected in this study offer two different educational systems.

A cultural–historical theoretical approach focuses on investigating practices, activities and experiences that influence children's learning and development. This study focused on researching everyday practices across institutions such as kindergarten and families and the conditions they created in the intellectual and emotional lives of children.

This thesis used a wholeness approach within a cultural–historical approach and with a focus on *perezhivanie* – everyday living experiences to study children. The study research questions are:

1. What role do emotions play in the social situation of development and everyday living experiences of individual Mexican preschool children living in city and rural communities?

2. How can emotions be researched so as to ascertain their significance for Mexican children learning and development?

The first question focuses on the content of the emotions in two children living in México and understanding the social and cultural situation in which they are learning and developing. After looking at the social situation of development, which includes the societal conditions, what practices and activities were available and valued in the communities in which the participating children lived, I then focused on the *vivencia perezhivanie* of children. Children's affects and emotions had to be understood in the life, experience and cultural contexts and institutions in which they lived and participated.

This thesis focused on using innovative qualitative technologies, video observations, to capture all participants' perspectives and interactions, which permit further reflection and enquiry regarding culture and the social situation of development in the everyday lives of children. This methodology was theorized as 'Visual Vivencias' which permits the capturing of multiple layers of complex, interrelated activities and interactions to gain the child's individual perspective about the role of emotions in their everyday life.

The research questions directly relate to gaps found in the literature. Most of the studies that focused on emotions focused on teachers' or parents' perspectives rather than the child's perspective and very few studies focused on how to acknowledge culture or incorporated innovative research approaches such as qualitative methodologies. Further, much of the Early Childhood curriculum in México has focused on the divide between intellect and affect. It is important to understand Early Childhood Education in México and previous sociocultural research on how Mexican heritage communities engage in different forms of learning. A brief discussion is presented.

1.2.2 Studying Mexican heritage communities

It is important to identify how learning and development has been theorized in Mexican heritage communities. Sociocultural researchers such as Rogoff and colleagues have identified how Mexican heritage children learn, for example through observation (Correa-Chávez & Rogoff, 2009), sustained keen attention (Correa-Chávez, Rogoff & Mejía-Arauz, 2005; López, Rogoff, Correa-Chávez & Gutiérrez, 2010) and non-verbal ways of communicating (Mejía-Arauz, Rogoff & Paradise, 2005). Influences in learning appear to be important, as Mexican heritage children learn and engage in collaboration and cooperation with others (Mejía-Arauz, Rogoff & Paradise, 2005; Mejía Arauz, Rogoff, Dexter & Najafi, 2007). Rogoff (1998) pays attention to how cognitive development is created in collaboration with others, arguing, "collaborative processes develop as people participate in activities of their communities" (1999, p.679). However, little mention has been made in this literature on important components of emotional processes in learning and development in Mexican heritage communities.

In this study, it is important to acknowledge how Mexican groups socially organize and learn through collaboration and observation. In Mexican communities, children create meanings and communicate through nonverbal language such as eye contact, gaze, body positioning, timing, gestures and postures (Correa-Chávez et al., 2005; Mejía- Arauz et al., 2005; Mejía-Arauz et al., 2007; Paradise, 1994, cited in, Paradise & Rogoff, 2009; Rogoff et al.,1993). Non- verbal communication is a characteristic emphasised in how children communicate in Mexican societies.

The level of education of parents is an important component in Mexican children's learning through observation. For example, children with mothers who experienced more schooling used more verbal explanations when engaging in activities while children whose mothers had had little schooling solely observed without requesting additional information when learning a new activity (Mejía-Arauz et al., 2005). Further, caregivers that had little schooling encouraged children to observe and participate in adult work such as taking care of children, and in community events, and these practices were overtly valued (Chavajay & Rogoff, 1999; Rogoff, et al., 1993).

Mexican heritage children were able to attend to two or more events at the same time without interruption of their own primary activity and could follow their neighbours' activity (Correa-Chávez et al., 2005; Correa-Chávez & Rogoff, 2009; Silva et al., 2010). The use of social organization when working in groups was identified as children communicated in non-verbal ways and work together to accomplish tasks smoothly (Correa-Chávez, 2005). These findings are important when researching the cultural influences children bring to learning and in relation to the research questions posed in this study.

1.2.3   Approaches to studying children's emotions in México

Vygotsky (1998) has argued that in Western psychology researchers have paid attention to a single observable criterion for measuring development. Karpov (2005) argues that in child development researchers have overlooked the importance of having "a holistic view of child development because they do not describe interrelationships of different aspects of child development" (p. 8). However, these

criticisms should not be directed only to Western societies. This view of child development also dominates Mexican views of young children's development, where the focus is on the child's acquisition of individual aspects of development such as social, affective, and cognitive processes in separation from one another rather than in unity. For instance, in the *Programa de Educación Preescolar* [Mexican Preschool Educational Program] (SEP, 2004b) designed by the Secretary of Public Education (Ministry of Education) early childhood curriculum learning goals are directed to a system based on competencies—*competencias*—where, for example, social competence is addressed separately from physical competence.

In order to provide quality programs, research on measuring competencies in children has been implemented by *ACUDE Hacia una Cultura Democractica*, A.C., [ACUDE Towards a More Democratic Culture, A.C.] a non-government Mexican organization which has close partnerships with the *Secretaría de Educación Publica* [Ministry of Education] and UNICEF (UNICEF México & SEP, 2002).

The *Proyecto Intersectorial sobre Indicadores y Metodologías de Indicadores del Desarrollo, Calidad de Programas y Contextos Intersectoral* [Multisectoral Project on Methodologies Regarding Indicators of Development, Quality of Programs and Intersectoral Contexts] aimed to evaluate children's development and quality across Early Childhood Centres in México (Myers, Durán, Guerrero, González, & Meléndez, 2005; Durán & Myers, 2006). *Programa Escuelas de Calidad (PEC)* [Quality of Educational Preschool Services] (Martínez, Myers, & Linares, 2004) focuses on providing innovative pedagogical practices directed to low socioeconomic communities. This program aimed to develop children's

competencies with the aim of changing children's conditions and circumstances (Alvarez, 2003).

In general, these studies aimed to research the development of children with the theoretical underpinning of Piaget's work, and focused on measuring motor skills, coordination and language through the *TEPSI Test de Desarollo Psicomotor* [Test of Psychometric Development] created by researchers in Chile (Haeussler & Marchant, 2007). The studies and the test were linked to the Preschool Education Program in which the learning goals are expressed as a system of competencies. The competency domains in the Mexican Early Childhood Preschool Curriculum focus on: personal and social development, language and communication, mathematical thinking, exploration and knowledge of the world, expression and artistic appreciation and social and physical development (SEP, 2004a).

In one of these studies, researchers focused on analysing children's *competencias* of children from the ages of one, three and six as measured on an *Escala de Competencia* [Scale of Competencies] (Durán & Myers, 2006). In the age group of birth to three years, young children's growth and development of motor and social skills, such as the development of gross motor skills, language development and social development, were measured (Durán & Myers, 2006). These studies foreground quantitative methodological approaches for studying discreet components of young children's development rather than showing the complexities and interrelationships associated with various aspects of children's learning and development.

This emphasis shows how competencies, such as fine motor skills (discussed in Chapters Eight and Nine), are valued in Mexican society and how children's knowledge of academic and formal skills is regarded as important in the early years. A strong emphasis is placed on factors such as survival, growth and psychomotor development as important for the young child's development. These studies, as examples of the dominant research undertaken in México, illustrate the maturational view of child development prevalent in México today. In addition, these research studies show that Mexican society values intellectual and cognitive activities in young children's education.

1.3   Studying *vivencia perezhivanie*

The different *vidas–lives* of two children, Mayra and Cesar, were researched in two different communities – rural and urban – in México. The Spanish word *vivir* is *to live* in English. In my research, the words *"vivir – to live"* and *"viva – to be alive or enlivened"* became important to explain theoretical concepts related to the everyday life experiences of children. The cultural–historical theoretical Vygotskian (1994) concept of *vivencia perezhivanie (singular) vivencias (plural)* as *living experience/s* is central to this research, and intertwined with emotions, it forms part of children's social experience with others.

However, it was not enough to research *vivencias* but to also discover how my participants and I as a researcher made *sense* of their lives and how *emotions* are placed in life from a *wholeness approach* – an approach incorporating the perspectives of the child, parents and teachers (Hedegaard, 2009). Throughout the research data generation, I focused on capturing the important everyday moments in

children's lives. I was not looking specifically at emotion but as I began to analyse the research data I could see how emotions unfolded and were an important component of children's being and existence.

In early childhood education, the current discourse on emotions has been full of complexities. Research into emotions has focused mainly on Western societies and labelled, for example as positive emotions such as happy and negative emotions such as angry focusing exclusively in researching the child (Denham, 1986; Denham, 2006; Denham, et al., 2001; 2010; 2012, 2012a). Even though much of this research proved to be a rigorous and valid way of revealing children's emotions, the complexities that researchers need to account for when analysing and interpreting emotions has been little explored. Some of the limitations found are that the studies were unable to offer a complete picture of children's learning and development. A wholeness view of children's social situations and cultural everyday experiences of children is the core essence of this thesis.

Throughout the literature studies, researchers have generally removed the child from their cultural contexts, practices and experiences. For example, family and home context need to be accounted for children's understandings of emotions (Boyum & Parke, 1995; Fantuzzo, Bulotsky, Fusco & Wayne, 2005; Sheridan, Knoche, Edwards, Bovaird & Kupzk, 2010). This thesis aims to contribute to a new perspective on analysing and studying emotions using qualitative perspectives and a cultural–historical framework.

In this research the *vivencias perezhivanie* as a cultural historical concept is understood as containing intellectual and affective components and moments of

intense and dramatic living experiences of children, families and teachers, which were lived and shared with me, the researcher.

1.3.1 New methodological tool "Visual Vivencias"

Throughout the data chapters, the field data discussed are presented visually in what I have called *'Visual Vivencias'*. This tool aims to visually capture children's *vivencia perezhivanie* – the moment of intensity where the child learns and develops. Throughout the study, the data are discussed qualitatively and visually using video observations. The video camera acted as a catalyst for emotional dialogue between participants in which I as the researcher tried to understand each *vivencia perezhivanie*, which by video can be lived and re-lived. The viewer (such as the person reading this thesis) also has an active role in looking at the visual mobile images of the children's world. This provides another layer of interpretation to how emotions can be understood visually.

1.3.2 Models to study *vivencia perezhivanie*

In the last chapter, two models have been created to explain how the concept of *intellectual and affective sensing* is part of Vygotsky's unfinished work of dynamic interrelation and unity of intellect and affect. In the first model I propose how to study *vivencia perezhivanie* through *affective and intellectual senses* to show how children are affectively positioned by others and are affected through a complex system of feelings that are *subjective* to the interpreter – including those adults involved with children and even me as the researcher. The second model focuses on how to study play *vivencia perezhivanie*; which involve an affective engagement with adults and affective individual and collective imagining.

1.4   Configuration of thesis

This thesis consists of ten chapters beginning with this introductory chapter. Chapter Two has a discussion on how emotions have been researched in Early Childhood settings. Chapter Three introduces cultural–historical theory, revealing its suitability for addressing the research questions. The concepts mentioned in the research questions are discussed in detail, such as the social situation of development and a wholeness approach (Hedegaard, 2009) to studying children. The main theoretical concept in this thesis, which is *vivencia perezhivanie,* and which includes emotional and intellectual senses is further addressed.

Chapter Four presents the research methodologies and the communities where this research took place. The methodological tool of "Visual Vivencias" is discussed in relation to how it allowed the capturing of *momentitos* (instances/moments) of children's emotions and subjective sense in relation to others.

Following these chapters, the analysis of the data is presented across five chapters, Chapters Five, Six, Seven, Eight and Nine. Because of the complexity of studying emotions in visual forms, images of children are discussed as part of the data. In Chapter Five the institutional practices and how children are affectively positioned in their communities is discussed. It introduces the two main practices found in this research – namely play and meal and academic activities – that were important in the everyday life of Mayra and Cesar. In Chapters Six and Seven play practices across family, kindergarten and community are discussed. In chapters, Eight and Nine, meal and academic practices are discussed. Finally, in Chapter Ten all these different practices are discussed in a model on how emotions may best be researched in

relation to children's intense emotional experiences – *vivencia perezhivanie* – and how they are important for children's whole learning and development.

2.1   Introduction

The previous chapter introduced the researcher's motivation to study emotions from the child's perspective situated in children's everyday life in two communities (rural and urban) in Monterrey, N.L., México. The research questions emerged from gaps in the literature. The aim of this thesis is to contribute to an understanding of how emotions can be studied from a cultural perspective using innovative methodologies such as video.

This chapter provides an extensive review of the existing literature on emotional development in Early Childhood Education. Emotion has been theorised from within theoretical frameworks and multiple forms of assessment. The main topics that have emerged are social and emotional competence and learning, emotional knowledge, expression and emotion regulation in a range of educational settings. Researchers have used diverse methodological tools to research emotions such as naturalistic and laboratory type situations to understand the nature and culture of emotions.

This chapter begins by locating the concept of emotion historically, as the topic of emotions has received great attention for the past 50 years. Secondly, a review of empirical research that has focused on social and emotional competence and emotion regulation and especially on how researchers have paid attention to positive and negative emotions. Thirdly, I discuss intervention programs that aim to increase children's and educators' awareness and knowledge of children's social and emotional competence. A small section on the methodological tools used across

empirical studies and the limitations and innovations found in these studies. Finally, a review the literature outlines how cultural historical approaches to researching emotions are limited in number.

2.2   Historical context

A Google books Ngram Viewer search on "emotions in early childhood" (see Figure 2.1) revealed how the topic of emotions (published in books) generated interest in the late 1950s, an enthusiasm which then decreased and subsequently increased during the 1980s and 1990s.
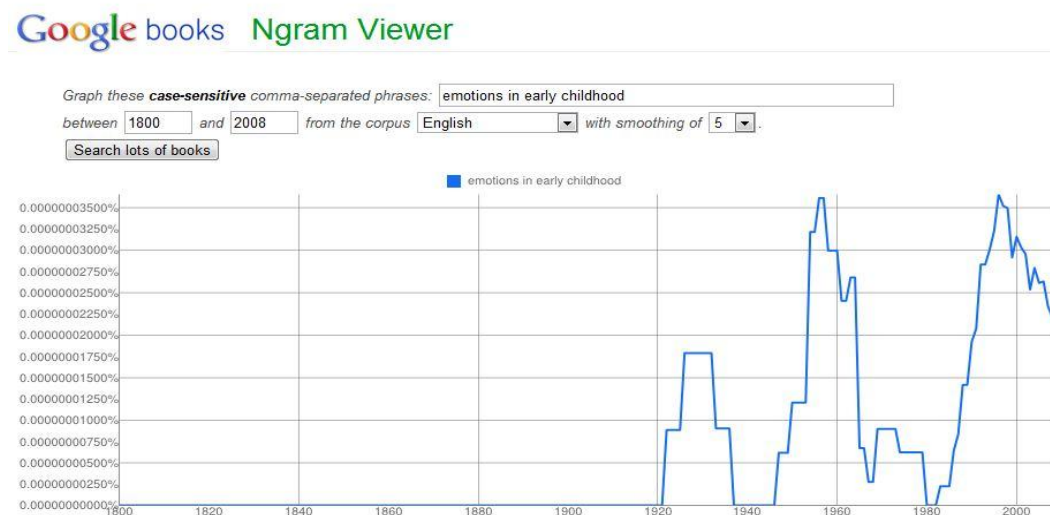
Figure 2.1. Increase and decrease of book publications on emotions in early childhood

However, when the term 'social and emotional development' was used, a rise in the number of published books could be seen from the 1990s and then in the 2000s (see Figure 2.2.).
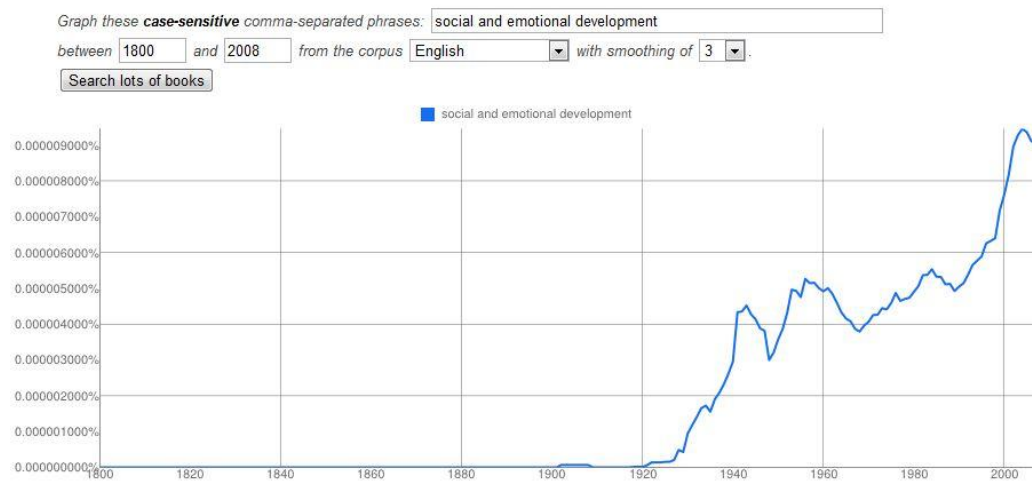
Figure 2.2. Rise in number of book publications on social and emotional development

The topic of emotions has been of interest to researchers and mainly to developmental psychologists. Darwin (1872) discussed how emotions were biological; he wrote the foundational study on the expression of emotions. Darwin explains how human emotional expressions are innate and emotions are not exclusive to humans but also evident in animals. His focus emphasised that expressions are difficult to study. He explained how emotions have a biologically inherited form and gestures are natural and innate. Some basic emotions featured in his book were fear discussed from a biological perspective and expressed by "trembling, the erection of the hair, cold perspiration, pallor, widely opened eyes" (p.362).

Darwin was the first researcher to begin to unpack emotions in humans. More recently, emotions have emerged in developmental psychology, a field that had

previously not considered the topic of emotions as relevant; indeed, it had been neglected for over 50 years until researchers have begun to discuss its importance just recently (Eisenberg, 2006). Emotion is still a topic that has only begun to unfold (Saarni, Campos, Camras, & Witherington, 2007), particularly in American education, since the 1990s (Hoffman, 2009). It was only in 1998 that a special handbook on emotions was published devoted exclusively to the topic of the emotions rather than to socio and emotional competence (Eisenberg, 2006). In other theoretical traditions such as cultural–historical theory, emotions have been the Cinderella (forgotten topic), as researchers have given more importance to the topic of cognition rather than to emotions (Fleer & Hammer, 2013).

Several developmental researchers have indicated the importance of paying attention to the links between culture and emotions (Saarni, et al., 2006) as there has been little research on cultural differences and emotion (Cole, Bruschi & Tamang, 2001). The importance of considering emotions and their impact in education has been noted (Denham & Brown, 2010).

Yet despite research on emotions from different perspectives, emotions have still not been easy to define (Madrid & Dunn-Kenney, 2010). Developmental psychologists, post-structuralists, cultural psychologists, and cultural-historical researchers have all employed different theoretical dimensions in their empirical studies to understand emotions.

2.2.1   Empirical research on emotions in early childhood

Research on emotions is broad and complex. Some topics that have emerged are emotions and learning, child emotional socialization in schools and families, the

development of emotional self-regulation, social competence, attachment, and emotional competence (Barblett & Maloney, 2010; Denham & Brown, 2010; Hoffman, 2009). Further, the influences of parenting are important in measuring social and emotional competence (McNeil, 2012). The following sections provide theoretical and empirical research discussions in the field of emotions and definitions are presented.

2.2.1.1   *The emergence of the importance of emotions*

In the past 10–15 years, however, emotion has become central to the study of social development (Eisenberg, 2006, p.4).

Since the end of the 1980s and throughout the1990s and 2000s the concept of social and emotional development has been employed to understand emotions in Early Childhood Education (Eisenberg, 2006). Further, there has been "overwhelming evidence" of empirical research about the growth of social and emotional competence in the early years (Barblett & Maloney, 2010, p.13) and extensive evidence of empirical research on emotional development (Eisenberg & Morris, 2002). However, there has not been a uniform definition of what social and emotional learning is (Hoffman, 2009; Kramer, Caldarella, Christensen & Shatzer, 2010).

Some studies argue how children who do not have social and emotional competence are at risk of failure in school (Schultz, Richardson, Barber & Wilcox, 2011) and when children are problematic and unable to regulate their negative emotions, they tend to fail at school (Denham, 2006). Negative emotions such as anger are

associated with children lacking emotional and social competence (Denham, Mason, Caverly, Schmidt, Hackney, Caswell & DeMulder, 2001).

Extensive research defines how social and emotional competence relates to children's ability to understand and learn about their emotions and others (Berhenke et al., 2011; Bosacki, 2007, Denham, 1986, 2006; Denham & Brown, 2010; Smith, 2001). Also, emotional competence relates to children's academic success in kindergarten and preschool settings (Denham, 1986; Denham, 2006; Denham, Bassett, Way, Mincic, Zinsser & Grailing, 2011; Denham, Bassett & Zinsser, 2012; Denham, Blair, DeMulder, Levitas, Sawyer, Auerbach-Major & Queenan, 2003; Denham & Brown, 2010; Denham, et al., 2001; Denham, Wyatt, Bassett, Echeveria & Knox, 2009; Ashdown & Bernard, 2012; Izaard, Schults, Mostow, Akerman & Youngstorm, 2001).

In specific, *positive emotions* contribute to children's social competence with others (Denham, 1986; Denham, 2006; Denham et al., 2003) and the ability to form positive relationships with others (Barblett & Maloney, 2010; Denham, et al., 2003; Hemmeter, Ostrosky & Fox, 2006). These positive relationships increase children's emotional knowledge and ability to regulate emotions, an ability that also relates to children's academic success at school and to acquiring positive social and emotional competence (Denham, 2006; Rosenthal & Gatt, 2010). Early childhood educators' ability to regulate and model emotions can lead to children's better understanding of how children are able to regulate their own negative and positive emotions (Ahn, 2005). Educators play a key role in influencing children's positive emotional behaviours (Arnold, 2009), children's moral learning (Boulon-Lewis, Brownlee, Walker, Cobb-Moore & Johansson, 2011) and their ability to understand how to deal

with *negative emotions* such as sadness when trying to understand conceptions such as death (Wong, 2010). Some strategies used by teachers guide and help children to express their emotions (Ahn, 2005a; Ashiabi, 2007).

Attachment theorists strongly recommend that children build on secure attachment relationships with adults because this will influence children's social and emotional development (Colmer, Rutherford & Murphy, 2011; Cortazar & Herreros, 2010; Raikes & Thompson, 2006; Simo & D'Ocon, 2011; Zanolli, Saudargas & Twardosz, 1997). These secure relationships consist of educators being affective or loving towards children and being able to recognize, respect and attend every child's difference is important (Cortazar et al., 2010). Further, it is important to build a strong and positive emotional climate between mothers and children (Raikes & Thompson, 2006) and that mothers/parents respond affectionately to children verbally and through smiling (Zanolli, et al., 1997).

Researchers have noted the importance of how parents engage and influence children's understanding of emotions (Boyum & Parke, 1995; Fantuzzo, Bulotsky, Fusco & Wayne, 2005; Sheridan, Knoche, Edwards, Bovaird & Kupzk, 2010). The afore mentioned literature focused on children and the different educational settings of which children are a part and which will be discussed later in the chapter.

There is little research on the emotional aspects of teachers' everyday lives (Chang, 2009; Sutton & Wheatley, 2003). Recent studies have investigated teachers' ability to regulate their own emotions (Sutton, 2004), how teachers make sense of their "emotional worlds as professionals" and how they shape their identities in the classroom (Madrid & Dunn-Kenney, 2010, p.390), and the exhaustion and emotional

challenges associated with job demands (Colley, 2006; Naring, Vlerick & Van de Ven, 2012). Socially and emotionally competent teachers are able to understand the emotions of others (Jennings & Greenberg, 2008). All these aspects are important in considering how teachers relate to children.

All this research maintains that social and emotional competence cannot be universally defined. Researchers argue on the importance of children being emotional and social competence. This means that they are able to understand their emotions. These arguments are exclusively orientated to the child not accounting how others might influence their emotions. Little research has paid attention to the role of parents and teachers and how children contribute to their own learning about emotions. The next section discusses the existing literature on emotional knowledge and emotional regulation from research in kindergartens and in the context of families.

2.2.1.2   Emotional knowledge

Empirical studies have shown that children's emotional knowledge refers to their ability to understand basic emotions from different situations, to children's ability to express basic emotions such as feeling happy, sad, fearful and angry (Denham, 1986; 2003) as well as children's ability to recognise and interpret their own emotional cues and facial expressions (Izard, Fine, Schultz, Mostow, Ackerman & Youngstrom, 2001). Research shows how children who lack emotional knowledge have poor relationships with others at school, affecting their concentration and motivation to perform well at school (Izaard et al., 2001).

Affective social competence can be seen as children's ability to receive and send emotions and the ability to manage their own emotional experience while interacting with peers (Denham & Weissberg, 2004; Dunsmore & Noguchi, 2008; Halberstadt, Denham & Dunsmore, 2001a; 2001b; Smith, 2001). Developmental researchers focus on how age is an important factor. As children grow and mature they become more experienced with their own emotions and when they interact with others their abilities increase such as being able to identify, be aware of, regulate and manage their own emotions, abilities that also increase with age (Halberstadt, et al., 2001a; 2001b). Usually older children are more experienced with their own emotions and are more expressive than younger children (Saarni, 1984); in contrast, older children are more vulnerable than younger children when being at risk such as relating to a depressed mother (Goodman, et al., 1993). Older children who are not at economic risk such as suffering economic privation have higher levels of emotion self-regulation (Denham, et al., 2012a). However, this research does not include *context* and *contextual dimensions*, which are highly relevant to the study of affective social competence, and remain a challenge for developmental researchers (Saarni, 2001).

The context where the expression of emotion is enacted is important to consider (Eisenberg, Fabes & Murphy, 1996) along with the cultural role of parents in understanding children's emotions (Denham et al., 2001; Her, Dunsmore & Shelter, 2012; Trommsdorf, Cole & Heikamp, 2012). European researchers have studied emotions considering *contextual dimensions*. For example, Constandinidou-Semoglou (2007) shows how media play an important role in children's emotional involvement in receiving advertising messages and recognises how children are subjects that have emotions. Further, a study demonstrates that infants as young as

12 months are able to show emotions towards object such as when they interact with television characters (Martin, Witherington & Edwards, 2008).

Empathy helps children to recognize other children's emotions (Ahn, 2005; Denham, 2006; Izaard, et al., 2001; Mortari, 2011). Children's ability to empathize with others and their ability to decode expressions while interacting were found to be important (Ahn, 2005; Izaard et al., 2001). Research shows how in middle class white Caucasian children *negative emotions* have a positive outcome in children's learning, as by having these emotions children can become aware of the impact of their own emotions (Denham, 1986). Teachers have used strategies on how to deal with negative emotions such as acknowledging negative experiences and supporting children's efforts to be empathetic towards other children. Other strategies used by educators to deal with *negative emotions* are physically comforting, ignoring, distracting and problem solving with children (Ahn, 2005).

More recent research shows how *positive emotions* when interacting with others, such as peers, create in children a sense of "feeling good" (p.251), and how being happy contributes to children's positive social interactions (Denham et al., 2003). Children who experience positive affect may feel that their desires are being fulfilled (Lagattuta, 2005). *Positive emotions* have been seen as central to emotional competence in children's understanding of their own and others' *emotional expressiveness*; positive affect contributes to the development of friendships, whereas negative affect remains problematic when interacting with others (Denham, et al., 2003). Similarly, Dunsmore and Noguchi (2008) agree that emotional communication and managing emotions appear to be important in children's development of friendships. Children's ability to identify others' emotions and

expressions was important in the formation of peer relations (Dunsmore, et al., 2008).

Young children are able to express their emotions through facial expressions, vocal tones and body postures (Denham, 2006). A study with disadvantaged children showed how preschool children's abilities to interpret emotions through facial expressions have effects on their academic competence (Izaard et al., 2001).

Different experiences also give rise to different emotions in children. For example, in play children develop emotionally and socially (Ashiabi, 2007; Sandseter, 2009). In a study with children who seek risk play, it was found that they were able to express different emotions such as exhilaration and fear, which were expressed bodily, verbally and facially (Sandseter, 2009). These forms of expression were seen in rough-and-tumble play when children tried to scare each other while adopting a wild animal role. Important for researchers are how they are able to interpret and analyse the emotional expressions of children in play (Sandseter, 2009). Children's experiences of fear and the ability of adult's response are significant factors in children's understanding of emotions (Sorin, 2001; 2003). Through empathy, adults acknowledge and recognise fear in children (Sorin, 2003).

However, not all children might be aware of what their emotions are and this might relate to the activity or practice they are experiencing. In relation to this, Wong (2010) explored through dialogues how children experience the death of a loved one. Emotions were difficult to express as some children wanted to cry and others felt sad. Through drawing, children were able to understand emotions and recognise emotions expressed in stories and in faces (Misaildi & Bontoni, 2008).

This literature shows how complex it is to study emotions and that further research is needed. In specific more understanding is required regarding the kinds of practices (such as play) and activities (such as drawing) that help children to understand experience and manage their emotions. The adult's role in helping children to interpret their emotions also needs further exploration, especially in relation to unstudied contexts.

2.2.1.3 *Parental social and emotional knowledge*

Emotional competence includes how children socialize and express their emotions and these vary according to the child's physical context (Denham et al., 2001; Kitzmann, 2012). There is limited evidence on how parents respond to children's different emotions (Corapci, Arksan & Yagmurlu, 2012) and research has ignored the role of cultural variations in the different meanings emotions have for mothers and children (Denham et al., 2001; Trommsdorf, Cole & Heikamp, 2012). Moreover, there needs to be more research on how fathers also teach children about emotions (Chan, 2011; 2011a). Parental engagement is an important component in children's process of becoming emotionally competent and ready to start school (Sheridan, et al., 2010). Families provide "the first context for recognition and communication of affective messages" (Boyum & Parke, 1995, p.593).

Everyday life events and parents' own emotions influence children's emotional and social competence. For example, children with depressed mothers have lower than average social and emotional competence (Goodman, Brogan, Lynch & Fielding, 1993) and the emotions of immigrant parents affected financially and emotionally as they settle have contributed to their children's emotional well-being (Ali, 2008).

Maternal sensitivity while interacting with children appears to be important in enhancing children's socio-emotional development. For example, children are more cooperative and are more emotionally stable when mothers are sensitive towards children. Sensibility relates to mother's ability to interpret appropriately their children's emotions (Simo & D'Ocon, 2011).

Everyday life with families appears to be an important component in shaping children's expression and understanding of emotions (Corapci et al., 2012; Costa, 2012; Dunsmore, Halberstadt, Eaton & Robinson, 2005; Remorini, 2012). In a study with middle-class Turkish mothers, researchers identified how mothers encouraged expressions of sadness rather than of anger. In their study, mothers were able to identify and label children's feelings of sadness during "emotionally charged moments" (Corapci et al., 2012, p.112). In relation to anger, mothers tried to decrease children's anger. The strategies used by mothers used were based on problem-focussed approach such as guiding children through understanding what the problem was. For example, a child lost a toy and the strategy used by the mother was to guide the child to the place where the child's toy had been seen last (Corapci et al., 2012).

Families have various everyday routines such as bedding and mealtimes, which provide an opportunity for parents to show their affect to children and for children to learn parents' emotional language (Boyum & Parke, 1995; Costa, 2012). Children's emotional and social development was examined through bedtime routines. This showed how children learned, and emotions were shaped though these interactions and everyday routines (Costa, 2012). In storytelling, as a bedtime routine, children and parents were able to build on positive and meaningful relationships, express

positive emotions and develop complex emotional language through body, facial expressions and verbal language. Bedtime was a space and time where parents and children could emotionally socialize.

In another study of family routines, in mealtimes, fathers and mothers were able to express their affect to children. It was found that children whose parents were clear in expressing negative emotions to their children tended to avoid aggressive peers in preschool and mothers who showed negative emotions had aggressive children. This research acknowledges the importance of accounting for the role adults' affective displays play and their impact on children's own emotional development (Boyum & Parke, 1995).

Through parents' dialogues, it was found that crying was an expression of emotion, which represents a manifestation of emotional state (Remorini, 2012). A study in two rural communities in Argentina investigated the implications for children's emotional socialization and the ways adults interpreted and responded to the crying or weeping of children. Mothers preferred children who did not cry because it allowed mothers to work. The cultural expectation was for children to be obedient and to be able to control their emotions. This study indicates how emotion related to culture and the values and expectations of different cultural groups and families. Similarly, another study, found through conversations in three different ethnic groups in America, show how the role of the cultural contexts needed to be identified in order to understand how emotions are socialized (Her, et al., 2012). Parents' beliefs about the value of negative emotions such as anger, sadness and shame affected their interactions with children. This study shows the important of what are

parent's expectations in relation to their children's emotions. These aspects need to be considered as do the ways parents' beliefs are formed (Her et al., 2012).

Culture remains an important component to consider when researching how children and parents value emotions. Children who have been abandoned in Russian contexts to be adopted by Western families have to learn emotional skills to be competent in a new context (Stryker, 2012). There are many gaps in the literature on how Russians and Westerners think about emotions. According to Stryker (2012) educators in the Russian context, teach children how to demonstrate their love to adoptive parents from Western countries. This research also showed that it is important for children's well-being to be competent in emotional knowledge and that adults surrounding them know how emotion are appropriately understood and expressed differently across cultural contexts. However, not only culture remains important but also the different strategies parents use when teaching children about their emotions.

Different *strategies* have been used by parents such as guiding (Trommsdorff et al., 2012), coaching (Chan, 2011) and emotional framing (Colwell & Hart, 2006). Mothers *guided* their children's emotions in relation to their own cultural values and recognising this is important for understanding children's social and emotional competence (Trommsdorff et al., 2012). Chinese families in Hong Kong promoted children's emotional expression through building harmonious relationships and they aspired for their children to understand their own emotions and to be independent (Chan, 2011). However, they also found it to be important to be active in teaching children about their emotions. *Coaching* was a strategy used to teach the children (Chan, 2011). Parents coached children in appropriate ways of expressing their emotions and used punishment and teasing children when they expressed negative

emotions (Chan, 2011a). American mothers use strategies such as ***emotion framing*** or deliberately controlling and representing their emotions towards children in ways that privileged positive emotions (Colwell & Hart, 2006). Mother's *emotion framing* relates to mothers framing of emotions through verbal and non-verbal forms towards their children (Colwell & Hart, 2006).

The use of ***emotional language*** is an important component in how children understand emotions (Cervantes, 2002; Dunsmore & Karn, 2005). Mothers who encourage and use positive emotional language in their children are able to influence positive interactions between their children and their peers and develop friendships more easily (Dunsmore & Karn, 2005). Further, mothers' guidance to children to use emotional language led to children's better knowledge of emotions, for example in relation to facial expressions (Dunsmore & Karn, 2001).

Research with Mexican – American and Latino cultures, emotions have been studied (Bridges, Cohen, McGuire, Yamada, Fuller, Mireles & Scott, 2012; Cervantes, 2002; Gamble, Ramakumar & Diaz, 2007; Perez Rivera & Dunsmore, 2011). A cultural look at this literature shows that there has been a lack of research in Latino family emotional socialization (including Mexican and South American cultures) (Perez Rivera & Dunsmore, 2011).

In Latino families there is an emphasis on children being 'well brought up' (*bien educado)* which involves the expectation that children have to be affectionate towards adults and children have to learn to be emotionally warm (*cariñoso*) to family members. Further, young children are expected to understand complex instructions and have the ability to express their feelings verbally through words to

family members. Latino parents expect children to cooperate, be obedient, and respect their elders (Bridges, et al., 2012). Respect is important in conversations between children and their mothers (Cervantes, 2002). Cervantes found that Mexican – American mothers labelled emotions more frequently than Mexican immigrant mothers when talking to their children. Mexican immigrant mothers used more explanations of emotions, and these explanations reinforced obedience in children, and gave rich information about other people's emotions (Cervantes, 2002). In contrast, Perez Rivera and Dunsmore (2012) found in their research with Latino mothers that mothers believed it was important for them to guide children's emotions through labelling emotions rather than explaining emotions (Perez Rivera & Dunsmore, 2012). In other Latin groups, Peruvian children talk more about their negative emotions (such as fear and sadneess) with their mothers, while the mothers preferred to discuss positive events (Melzi & Fernandez, 2004).

These findings demonstrate the need to understand what type of emotional language parents use in discussing emotions with their children, in order to gauge whether explanations or labels are more effective for children's emotional knowledge. This section also shows the importance of accounting for culture, parent's beliefs, values and expectations of how they understand emotions; how children are able to manage and regulate their own emotions is important to emotional competence. The next section discusses empirical research on this topic.

2.2.1.4   Emotion regulation

Empirical research with young children has been selected for review in this section in order to discuss how regulation and control (Eisenberg & Morris, 2002) are understood in the literature.

Emotion regulation is at the "heart of affective social competence" (Eisenberg, 2001, p. 120) and it has been difficult to define (Cemore & Herwig, 2005). Emotion regulation is a complex construct that needs reflection at a conceptual level, which researchers are beginning to move towards achieving (Eisenberg & Morris, 2001). Emotion and self-regulation are critical components and predictors of young children's school readiness; however, what emotionally competent is remains unclear (McClelland & Tominey, 2011).

Emotion regulation depends on the context and educational setting in which a person needs to be able to regulate or postpone acting (Boyer, 2009, 2012). Despite this, researchers have suggested that children who are assessed as "emotional" might be in fact dysregulated and would benefit from learning how to cope with their emotions (Denham et al., 2003).

There is a range of definitions and perspectives on what emotion regulation is and how it relates to emotional development (Eisenberg & Morris, 2002). Thompson (1991, p.271) notes the paucity of "attention to how emotion itself is regulated and how capacities for emotional regulation affect the course of emotional development".

Views on emotion regulation vary. It is a complex construct to assess. Researchers need to advance what kind of constructs to use. For example, in assessing emotions, researchers pay attention to children's ability to control and regulate emotions. This explanation directly influenced how emotion regulation is understood. Some developmental psychologists have created concepts such as *effortful control* and *emotionality* (intensity of emotions) to study regulation (Eisenberg & Morris, 2002).

Emotion regulation provides skills for the emergence of social competence and cognitive and academic achievement (Thompson, 1991, 1994). Researchers (Gayler & Evans, 2001; Robinson, Morris, Heller, Scheeringa, Boris & Smyke, 2009) have used the following definition provided by Thompson, a developmental psychologist: "emotion regulation consists of the extrinsic and intrinsic processes responsible for monitoring, evaluating, and modifying emotional reactions, especially their intensive and temporal features, to accomplish one's goals" (Thompson, 1994, p. 28). Providing a similar definition, developmental researchers like Eisenberg and Morris (2002, p.191) characterise emotion regulation as,

> the process of initiating, avoiding, inhibiting, maintaining, or modulating the occurrence, form, intensity, or duration of internal feelings states, emotion-related physiological processes, emotion-related goals, and/or behavioural concomitants of emotion, generally in the service of accomplishing one's goals.

These definitions of emotion regulation have been used by several researchers and emphasise the ability to evaluate one's own emotional states in order to accomplish

one's goals, foregrounding an individualistic view on emotions where the subject is at the centre and in charge of their emotions.

The split between cognition and emotions remains in the literature. Elements such as *emotionality* and *cognitive coping* are used to understand emotion regulation and competence. *Cognitive coping* relates to children's ability to cope and control emotions while *emotionality* refers to negative affectivity and the intensity of negative emotions (Eisenberg, Fabes, Bernzweig, Karbon, Poulin & Hanish, 1993) and it also relates to external negative behaviours (Eisenberg, et al., 2000). *Coping* has several definitions that focus on the individual child. The first relates to how children ask for help and intervene in their own emotions. The second has to do with children's ability to solve problems such as using aggression, their ability to be distracted from a problem through *venting* such as releasing feelings and thinking about situations in positive ways, and their ability to seek emotional support from adults, just to mention some (Eisenberg, et al., 1993).

Little attention has been paid to how children cope with **anger** at an interpersonal level (Fabes & Eisenberg, 1992). While studying pre-schoolers' anger conflicts in play, Fabes and Eisenberg (1992) found that one of the *coping* strategies used by children was *venting,* which entails "expressing emotions without any action directed towards the provocateur or towards solving the conflict (e.g. crying, sulking, or throwing a tantrum)" (Fabes & Eisenberg, 1992, p.119). In coping with emotions, there were distinctive gender differences. Boys used *venting* which in this case meant to verbally or physically getting back at the provocateur, more than girls did; girls tended to use active resistance. Similarly, in another study, girls were better at regulating their emotions but used more inappropriate verbal language, whereas boys

displayed physical behaviours (Onchwari, et al., 2011). In African–American groups, girls appeared to have greater peer acceptance than boys who showed greater aggression and violent responses towards girls (Smith, 2001). Children who had greater peer acceptance were more socially and emotionally competent and were better regulated (Smith, 2001). Despite the differences in *coping* mechanisms, both girls and boys have the ability to understand the emotions of others (Bosacki, 2007).

Social competence appears to play an important role in emotion regulation. In one study, children who were assessed by teachers as popular or were liked by other children had lower levels of anger (Eisenberg, 1992). Anger and frustration can be seen as dysregulating factors in children's displays of emotions and have been rated by teachers as indicating poor self-regulation skills (Berthenke et al., 2011). Kindergarten children who demonstrated poor self-regulation skills such as anxiety towards academic tasks showed they were not ready to be at school (Berthenke et al., 2011).

The concept of *effortful control or impulsivity* relates to children's ability to regulate their emotions, internalize and externalize behavioural problems and negative emotions (Eisenberg & Morris, 2002; Eisenberg, et al., 2004; Eisenberg et al., 2005). Children's age seems to be an important component in children's emotion regulation (Eisenberg et al., 2004; Eisenberg & Morris, 2002; Fantuzzo et al., 2005). The studies discussed above indicate that the older children are better regulated the older they become, in contrast to younger children, who are just learning how to regulate negative emotions such as anger.

Eisenberg and colleagues' empirical studies of children aged 4 and 8 found how *effortful control* related to regulation. Researchers found that children with low effortful control had higher levels of *negative emotionality* and their ability to manage their negative emotions was demonstrated through externalizing their negative emotions through behaviours. *Negative emotions* such as *anger* and *sadness* influence children's ability to effortfully and voluntarily regulate these emotions (Eisenberg, Cumberland, Spinrad, Fabes, Shepard, Reiser, Murphy, Losoya & Guthrie, 2001). *Negative emotionality* can lead to under-control and low effortful regulation (difficulty to control negative behaviours) when children expressed signs of internalizing behaviours and emotions (such as sadness, depression, withdrawal and anxiety) and externalizing them (anger behaviours) (Eisenberg, et al., 2001).

In low socio economic communities, *anger* is associated with disruptive behaviours in children and it has been found that children with aggressive behaviours have low social competence skills including emotion regulation (Fantuzzo, et al., 2005). However, more research is still needed on how teachers can help children adjust their behaviour to achieve better emotional outcomes in classrooms (Fantuzzo, et al., 2005) and how they could model appropriate emotional expression to children in their care (Thomas & Ostrosky, 2011).

 The role of the educator is pivotal in how children learn to regulate their emotions (Boyer, 2009). Boyers (2009) explain the importance of educator's recognition of children's developmental needs for the regulation of emotions. For example, younger children lack verbal skills, while with older children educators need to be aware of power struggles between children's interactions. Further, the environment is complex and educators have noted that children need to be taught how to consider

other children's perspectives. Finally, preschool educators can be seen as playing the roles of "moral regulators in the classroom" and "emotion mentors" (Boyers, 2009, p.178), supporting children to recognize and think about their emotions (Madrid et al., 2010, p.389) remains important. Early childhood educators should be emotionally available to support children and should assess situations that might be difficult for children to manage (Colmer, et al., 2011). Moreover, educators need to consider the importance of persistence for children's learning and as a predictor of positive school readiness (Berthenke et al., 2011). The studies referred to above all acknowledge the role early childhood educators play as they influence children's positive emotions (Onchwari & Keengwe, 2011).

Nevertheless, some limitations in these studies are that their focus is on White middle class groups – more studies are needed on minority and diverse groups (Eisenberg, et al., 1996; Eisenberg et al. 2000; 2001; 2004; McClelland & Tominey, 2011), for example Spanish-speaking children (Sheridan, et al., 2010).

In an attempt to focus on diverse groups, Eisenberg, Pidada and Liew (2001) investigated *negative emotionality* with Indonesian children. Their study noted how parents and teachers in their reports interpreted negative emotionality and regulation differently. The results justified that *shy* children were unregulated, had low intense emotions and their external emotions were low in expression, while children who were well regulated and had *low emotionality* and low levels of *negative emotions* such as anger were socially skilled. In another study with low-income children, similar results were shown. Children who had low negative expressions were generally more regulated. Parents played the role of mediators of children's emotion regulation (Mc Coy & Raver, 2011). Teachers in low-socio economic communities

find it challenging to balance between teaching academic outcomes and intervening in children's social and emotional skills (Thomas & Ostrosky, 2011). Further, more research is needed to incorporate the home context and parents' voices in how children are assessed according to their behaviours so a better understanding of children's competencies can be reached (Fantuzzo et al., 2005).

The empirical studies discussed in this section suggest how *emotional intensity* needs to be paid more attention (Eisenberg et al., 1993), how children's *emotionality* is externalized and can lead to behaviour problems (Eisenberg et al., 2000) and how anger is not only framed as a negative emotion but an emotion that educators can see as positive. The importance of the educator needs to be given greater consideration in relation to the strategies teachers can use to deal with emotional complexities in the classroom (Boyer, 2009; Colmer, et al., 2011).

There is a dichotomy in the literature between external and internal forms of emotion regulation. On one hand the construction of what internalizing emotions mean such as causing them to not be visible to others, while children's externalization of their emotions makes them visible through behaviours such as children's expressions of anger towards others. The dichotomy may not be helpful for educators and parents when they attempt to interpret children's emotions, since the binary categorisations may oversimplify what is happening for the child. I argue going beyond these dichotomous concepts; while it is important to acknowledge the different emotions children are able to express and understand (internally and externally), it is also important to understand how researchers, parents and teachers interpret these emotions, and possibly learn to do so more flexibly and accurately. There is a dialectical relationship between how an emotion is understood or internalized and

how it is expressed and embodied, and a cultural - historical section discussed later in this chapter discusses how these aspects are unified. The next section discusses empirical emotion regulation studies with parents.

2.2.1.4.1 Parental emotional regulation

Parents play an important role in children's positive emotional regulation and expression. Parents who are warm (such as being calm and affectionate) and demonstrate positive expressions influence children's regulation and external behaviour. Children whose parents are warm are usually better regulated (Eisenberg, Zhou, Spinrad, Valiente, Fabes & Liew, 2005). However, other studies found how parental behaviour that is protective and affectionate can lead to children not able to regulate their own emotions (Rubin, Cheah & Fox, 2001).

Adults overall appear to be important in helping children to regulate their emotions (Colmer, et al., 2011; Eisenberg & Morris, 2002). In their empirical study of *emotionality* with pre-schoolers, teachers and parents' views founded how *emotionality* (emotional intensity) was perceived differently (Eisenberg, et al., 1993). Children whom mothers rated high in emotional intensity were less sociable, had less cooperative behaviours towards others children's and in teachers' view were more aggressive. For mothers*, emotional intensity* referred to children's fear, sadness, sulking and anxiety while for teachers it related to anger and to expressing to others their *negative emotions* through behaviours and facial expressions (Eisenberg, et al., 1993). Similar findings with elementary children expressed *negative emotionality* was associated with greater behavioural problems in children and internal behaviours were evident such as attention control, the ability of children to self- regulate or

control their attention for example to instructions (Eisenberg et al., 2000). Parents should be emotionally available in supporting children and assessing situations that might be difficult for children to manage (Colmer, et al., 2011).

It is important to consider what kind of strategies adults create when children have negative emotionality. In their study, Eisenberg, Fabes and Murphy (1996) showed parents' reports differed regarding their use of such strategies when supporting children. For example, parents focused on *comforting* children, such as when infants cried and fathers tended to intervene with daughters who had external negative emotions. Both fathers and mothers used problem-based approaches to help children cope with their emotions (Eisenberg et al., 1996).

Other forms of developing emotion regulation skills between parents and children were found during pretend play (Galyer & Evans, 2001). Parents who engaged in pretend play with children rated their children with higher emotional regulation (Galyer & Evans, 2001). Other parental strategies found across cultural groups included parents being patient with children when they resisted parent's expectations such as authority, and another strategy was showing affection such as cuddling and hugging (Boyer, 2012).

In research focussing on maltreated children in the birth to three years group, children's *emotional intensity* was a measure used to assess emotional regulation (Robinson, et al., 2009). Following Eisenberg and Morris' (2002) definition of emotion regulation as having internal and external intensity in the expressions of emotions, they found out how maltreated children had poor dyadic interaction, which lead to dysregulation.When parental anger was observed, the child's anger was

higher in internalized behaviours than in externalized behaviours. Maltreating parents showed more anger in their interactions with children than positive emotions which lead to children having less *effortful control* in regulating their own behaviours. The findings found how important it is to teach parents how to change their own as well their children's behaviours so they can learn, regulate their own emotions (Robinson, et al., 2009). Parents play an important role in regulating children's emotions and therefore considering this aspect when studying emotions in children is important.

Intervention programs have been used to improve children's social and emotional competence. The next section addresses the kinds of strategies educators have used in improving children's emotional development.

2.2 Intervention programs designed to improve social and emotional development and competence

Recently, intervention programs have been designed to enhance and support children's positive social and emotional development in preschool settings (Green, Malsch, Kothari, Busse, & Brennan, 2012; Kabadayi, 2005; Kramer, et al., 2010; Rosenthal & Gatt, 2010) and increase awareness of emotional and behavioural problems (Gunter, Caldarella, Korth & Young, 2012; Schultz, et al., 2011). Further, emphasis has been placed on providing strategies for childcare educators to increase children's social and emotional wellbeing (Davis, et al., 2010; Davis, et al., 2011; Hemmeter et al., 2006). It is also important to explore how educators talk about emotions with each other and how this manifests in their daily life in classrooms

(Madrid & Dunn – Kenney, 2010) and how educators teach children about emotional competence (Denham, Bassett & Zinsser, 2012).

Across different nations, storytelling has been a pedagogical strategy, which contributes to fostering social and emotional development in children (Barblett & Maloney, 2010; Gimenez-Dasi, Quintanilla, Arias & Daniel, 2009; Hansen & Zambo, 2007; Koglin & Petermann, 2011; Kabasayi, 2005; McNeil, 2012; Schultz, 2001). In the U.S., researchers suggest that early childhood educators should plan sessions such as reading aloud stories to help children understand and cope with their emotions (Hansen & Zambo, 2007).

While the number of intervention programs is growing in the U.S., the program 'Strong Start' aims to provide educators with lessons on emotional knowledge and strategies for educators to recognize children's behavioural problems such as anger, depression and anxiety, and to develop children's ability to manage emotions and recognize the emotions of others (Kramer, et al., 2010). Another program, 'Connecting with Others: Lessons for Teaching Social and Emotional Competence', provides lessons about social and emotional competence in order to decrease problematic behaviours and states, such as aggression, anxiety, and distracted attention to mention some (see Schultz, 2011). The lessons include storytelling, problem solving and creative expression (Schultz, 2011). Additionally, the intervention program, 'The Teaching Pyramid', was created to teach children social and emotional skills and address children challenging behaviours. Other researchers suggest that teachers' ability to perceive and manage their own emotions and teachers' training can be important in how they find their own strategies for those

children who have difficulties in managing their emotions and in particular in "emotionally charged events" (Denham, et al., 2012, p. 140).

In Canada, using children's culturally relevant texts is helpful, as books are a resource with rich, emotionally complex themes (McNeil, 2012). Children from indigenous minorities in particular are able to experience emotions and feelings that connect to their identities such as those pertinent to forming relationships and expressing emotions such as happiness and frustration (McNeil, 2012).

Similar, intervention programs in Europe such as in Spain focus on children being at the centre of interventions, where children are able to reflect about their emotions using stories (Gimenez-Dasi, et al., 2009). The use of narratives has been a valid assessment for how children make meaning of events (Barblett & Maloney, 2010). In Germany, the 'Project Primar' was created to explore how children can learn to recognise their own and other children's feelings through stories (Koglin & Petermann, 2011).

In Israel, the intervention program, 'Learning to Live Together', focused on supporting educators in the development of children's socio and emotional competence (Rosenthal & Gatt, 2010). In this program, Rosental and Gatt (2010) discuss how children learn how to understand and regulate their emotions and it was found that teachers were important agents in socializing children's social and emotional experiences while interacting in groups.

Similarly, providing early childhood educators and childcare staff with support and skills to promote children's positive social and emotional development is important (Green et al., 2012), as teacher's ability to recognize how they can harm children in

their use of inappropriate teaching practices needs to be considered (King & Jansonm 2009). In low socioeconomic settings such as those where Head Start programs operate in the U.S., allowing time and space for educators to reflect about issues of emotional development is especially needed (Green et al., 2012). Researchers also argue that more observations of staff practices (Green et al., 2012) and children's behaviour (Kramer et al., 2010; Gunter, et al., 2012) need to be conducted.

Programs like 'Strong Start' have been associated with an increase in children's prosocial behaviour, such as building and maintaining positive peer and adult relationships and children's ability to recognize their own and others' emotions (Kramer et al., 2010; Gunter, 2012). Further, the Strong Start program demonstrated a decrease in children's internalization of behaviours such as depression or anxiety (Gunter, et al., 2012; Kramer, et al., 2010; Whitcomb & Merell, 2012).

In the Australian context, some difficulties reported by childcare educators were lack of training in areas such as the ability to communicate with parents (Davis, et al., 2010). This research outlines the importance of implementing training programs that promote the social and emotional wellbeing of children, especially in family day care (Davis, et al., 2011). According to the study, childcare and family day care educators should focus on how to communicate and form relationships with parents in order to promote the emotional and social wellbeing of children. Another study in Australia argues how curriculum, 'You Can Do It! Early Childhood Education Program (YCDI)' (Ashdown & Bernard, 2012), can bring about improvements in social–emotional competence which was defined as "well-being, self-awareness, self-management, relationship skills and responsible in decision making" (p. 397).

Another intervention program, 'Looking Glass', was designed for early childhood educators to support families in need of intervention (Colmer, et al., 2011). The role of the educator is to support children emotionally, improve children's outcomes and support parents (Colmer et al., 2011).

Wright (2012) studied a group of Australian pre-service teachers and encouraged them to teach art to children, as art can be a form of knowing about the world through emotion, thought and action. Explicit instruction is suggested as it provides socio-emotional competence. Art provides other forms of knowing about expressing emotions and thoughts (Wright, 2012).

In other countries like Spain, there have been implementation programs for emotional education in Early Childhood. Ribes, Bisquerra, Aguillo, Filella and Soldevilla (2005) discuss the importance of the teacher as mediator in the process of helping students (3 – 6 years old) acquire emotional competencies. Another Spanish program (Gimenez-Dasi, et al., 2009) aims to improve the social and emotional skills of 3 – 6 years old based on dialogues and reflection and focuses on basic emotions (happiness, sadness, fear and anger), complex emotions (pride and envy) and empathy. This is done through reflecting about emotions and improving social competency in children in accepting others' emotions and their ability to solve problems. Using stories, children are able to discuss emotions with others and extend these discussions through activities and questions.

These programs have suggest strategies that educators can rely on and strategies that allow children to reflect on their own emotions and those of others. However, there is limited literature on how children themselves are able to understand emotions in

everyday situations. The literature focuses on the adult's perspective on how they can plan social and emotional strategies to help children manage and gain social and emotional skills. The child's perspective is important to be considered in understanding emotions, and this theoretical idea is further explored in Chapter 3.

The next section discusses intervention programs and strategies that educators can and have used to improve social and emotional competence and children's regulation.

2.3 Forms of assessing emotions in children

Researchers are creating new means of assessing the components of SEL [Socio- emotional learning] so that we may identify children or groups of children needing programming and evaluate the success of such programming (Denham & Brown, 2010, p.674).

Developmental researchers claim that understanding the context, culture and everyday life of the child remains a challenge (Saarni, 2001). It is clear that the researcher's account of the child's perspective relates to the kind of methodology chosen to assess children's emotions. Methodological tools such as questionnaires and interviews used to gain the perspectives of adults, teachers and parents, have been used widely to investigate children's social and emotional competence. Other researchers have chosen to account for the child's perspective using methodology techniques that assess children's ability to identify and label specific emotions (happy, sad, angry) (Denham, 1986; Denham, 2006; Denham et al., 2003; Izaard, et al., 2001; Smith, 2001). However, the challenge remains on how to understand

emotions without labelling them. There might be occasions where children themselves need to experience, be aware and understand what they are feeling without specifically knowing what kind of emotions they experience in their everyday lives; still much research remains to achieve a greater understanding (Bell & Wolfe, 2004; Martin et al., 2008; Raver & Zigler, 1997; Rubin, et al., 2010; Smith, 2001).

Throughout the review of empirical research there is an absence of research regarding the child's perspective; we know little about children's own intentions, motivations and emotions. Still much research on emotional and social competence relies on adult's interpretations and reports (Eisenberg et al., 2001; Raver & Zigler, 1997). For example, teachers' self-reports and ratings of children's emotional behaviours (Ashdown, et al., 2013; Davis, et al., 2010; Einsenberg, Pidada & Liew., 2001; Goodman, et al., 1993; Gunter, et al., 2012; Koglin & Petermann, 2011; Onchwari & Keengwe, 2011; Schultz, et al., 2011; Sheridan et al., 2010; Whitcomb et al., 2012). Mixed method approaches to research have also been used, such as quantitative and qualitative surveys directed to teachers and seeking their understandings of children's social and emotional competence (Green, et al., 2012).

Assessment tools used to consider parents' perspectives include parents' ratings and self-reports (Denham, 1997; Kramer et al., 2010; McCoy & Raver, 2011; Robinson, 2009), structured questionnaires for parents (Chan, 2011; Her et al., 2012), parents' and children's conversations (Raikes, et al., 2006) and qualitative interviews (Ali, 2008; Trommsdorff, et al., 2012). Finally, quantitative measurements of children's emotional expressions have been conducted in laboratories (Eisenberg, et al., 2004; Eisenberg, et al., 2005).

A small number of researchers have used video recordings, which experimenters have analysed quantitatively the dimensions of emotional expressive behaviours (Saarni, 1984). Videoing has been carried out in laboratory settings (Arnold, 2009; Colwell, et al., 2006; Her et al., 2012) and used to capture naturalistic observations that are subsequently analysed quantitatively (Denham, 1986; Denham, 2006; Denham et al., 2001; Denham et al., 2003; Fabes & Eisenberg, 1992; Simo & D'Ocon, 2011). However, there is little empirical research where findings are analysed qualitatively in respect to children's emotion and the cultural context they are part of.

In dealing with issues of analysing video data, Halberstadt et al., (2001a, p.135) mention how "creativity and patience are the keys" to understanding the context (such as in households) of the emotional messages between mothers and children. This relies on what kinds of methodologies are chosen to assess how children send messages, which are, for example, harmonious or disharmonious. Through controlled situations, Halberstadt et al. (2001a) used structured examples of different situations. In their study, before videotaping, researchers asked mothers how they thought their children were going to emotionally respond and if this response was acceptable. Later they videotaped the children's responses to controlled situations and related these back to mother's response. This controlled method was used as researchers found it difficult to assess and define emotions using in vivo (video) methodologies.

In order to gain the child's perspective, researchers have used interviews with children. For example, developmental researchers have created reliable inventories and questionnaires to assess children's social and emotional knowledge such as the

Affect Knowledge Test (AKT) (Denham, 1986, Denham et al., 2003; Denham, 2006; Dunsmore & Noguchi, 2008; Leerkes, Paradise, O'Brien & Lange, 2008). This test measures how children identify their own emotions through labelling and identifying emotions from a puppet, which displays happy, sad, angry and fearful expressions (Denham, 1986; Denham, 2006; Denham et al., 2001; Denham et al., 2003; Denham, et al., 2012a). Several researchers including Denham and colleagues have used this form of assessment to study how children feel in specific controlled situations (Raikes & Thompson, 2006). Even though these empirical studies focus on naturalistic settings in which children are observed, the analysis and discussion of findings remains quantitative, preventing an open examination on how children themselves view their emotions.

Other tests are the *Self-Expressiveness in the Family Questionnaire (SEFQ)* (Halberstadt, Cassidy, Stifter, Parke & Fox, 1995) and *Preschool Self-Regulation Assessment (PSRA)* (Smith-Donald, Raver, Hayes & Richardson, 2007) created as a standardised test so other researchers can assess emotion regulation in children. The first (SEFQ) aims to qualitavely evaluate parental emotional expressions in order to demonstrate how children might learn about emotions and their expression. The aim of this questionnaire is to represent different emotions in a variety of settings. This form of assessment measures responses on a Likert scale and results are quantitatively analysed. This methodological tool offers a high reliable and valid measurement, which is important for developmental psychologists.

Another test is the *Preschool Self-Regulation Assessment (PSRA)* which aims at assessing self-regulation and in different domains such as behaviour, emotion and attention. Children are videotaped and assessors have to rate different tasks (such as

whether the child and assessor are able to wait to eat a chocolate). This provides a picture of children's controlled behaviours. These tasks are designed to evaluate children's emotional regulation and control. One limitation found is that researchers focused on middle class White samples and it is difficult to pay attention to more diverse samples to understand positive and negative emotions. Both assessments have the limitation that they are based on the assessors and parents observations and views acquired through questionnaires. There is little acknowledgement of the children's own understanding and management of their emotions. These measurements have also not directly addressed context and culture, which is a challenge discussed by developmental theorists.

2.3.1   Innovative methodologies

The methodology and methodological tools chosen to study the complex topic of emotions need to be able to reflect the multiple perspectives involved and to provide a variety of measurements.

> In approaching complex questions such as how emotions are involved in teaching and learning, how we define constructs, interpretations and actions that we are measuring or recording, how we achieve internal and external validity, and how we interpret our findings will necessarily include multiple perspectives and multiple measures (Meyer & Turner, 2006, p.385).

One solution for understanding emotional socialization is employing multiple approaches such as questionnaires, observations and discourse analysis (Corapci et al., 2012).

Meyer and Turner (2006) emphasise the need for innovative methods to study emotion, motivation and cognition in learning experiences and the importance of providing rich descriptions, which capture nonverbal behaviours to interpret the meaning of emotions.

Indeed, some researchers have used qualitative analysis to provide rich descriptions on how emotions are viewed. Qualitative approaches have been used in studying emotions with parents and children; for example, qualitative narratives and discussions have been provided by parents about their children's emotions and their own parental strategies (Boyer, 2012; Raikes, et al., 2006; Remorini, 2012) and qualitative interviews with parents have been used (Ali, 2008; Costa, 2012; Trommsdorff, et al., 2012). In relation to how emotions are researched in the classroom, researchers have employed qualitative tools such as how teachers' discourses about children's emotions are revealed through dialogues (Ahn, 2005; Madrid et al., 2010; Boyer, 2009), teachers' understandings of their own and children's emotions emerge through qualitative structured interviews (Colley, 2006) and teachers' and children's qualitative dialogues about emotions (Wong, 2010). Another study using qualitative methods sought orphanage workers' ethnographic stories about what emotions mean for Russian children (Stryker, 2012).

However, few researchers have used qualitative methods to investigate children's own perspectives of their own emotions. Sandester (2009) used qualitative methodologies to understand children's emotions and analyse the findings using rich description, which considered the child's perspective. In another study, listening to children was considered very important, since it demonstrated that children themselves are able to discuss and analyse positive and negative emotions through

complex arguments and even to discuss how emotions are lived by others (Mortari, 2011).

When choosing a methodology or methodological tool, it is important to consider how the evaluator and assessor influence how he or she understands emotions from their own experience, and this needs to be explained and categorised. For example, the assessment of the strength and intensity of children's emotions can be influenced by how the assessor interprets and understands the children's behaviour and verbalisation (Lemerise & Arsenio, 2000). Few researchers discuss how reality is subjective and how this can relate to the educator's own perspective and ideal of how children should be able to regulate their own emotions (Boyer, 2012).

The following section considers how emotion consists of social interaction as well as cognition and how these aspects are seen in unity. A cultural historical and wholeness approach is used in this thesis to consider the child's and institutional (family and preschool) perspectives, point of the study as children's emotional experiences. This study takes into account how the child's perspective on their emotions is communicated to others and how emotionally intense situations influence children's knowledge and management of their own emotions.

2.4   Cultural-historical view on emotions

> As workers in an English context using our Early Years curriculum, we sometimes think about cognition and affect separately, compartmentalising young children's development and learning into 'subject' areas, even focusing on cognition or emotions (Arnold, 2009, p.161).

Accounting for the cultural context is central when thinking about emotions and cognition. Arnold's (2009) words remind us of how important it is to take into account children's learning as both cognition and emotion. Indeed, affect is seen as central to how humans position themselves in the world (Roth, 2010). Even though researchers account for the combined functions of cognition and emotion in children's development, there has been little empirical research on how this occurs in the preschool period (Leerkes, Paradise, O'Brien, Calkins & Lange, 2008). Very few researchers have considered the integration of affect, cognition and learning in understanding students' educational experiences (Limmembrink, 2006). A cultural historical view on emotions captures cognition and emotion as a whole and in unity (Vygotsky, 1987). The theoretical concepts discussed here are expanded in Chapter 3.

Developmental researchers have tried to identify what culture means to emotions. However, the individual is at the centre and culture remains an area to be acknowledged in the development of the individual, so that "culture has been conceptualized as a developmental niche in which children acquire knowledge and skills" (Cole et al., 2002, p. 983). The understanding of such variations in culture and cultural expression is gained through studying different cultural groups, for example African-American or Mexican. However, to fully understand what culture means for the relationships between emotion and culture in a child's development, a cultural–historical framework is critical.

Further, when developmental researchers refer to culture, they conceptualise it as existing on a continuum of collectivist and individualist cultures (Cole et al., 2002; Halberstadt & Lozada, 2011). For example, a collectivist culture shares goals and

individualistic cultures relate more to individualistic goals (Halberstadt & Lozada, 2011). Another interpretation of what culture means refers to the place children have in families and how they relate to families, for example the value of *familismo*, which encourages strong and intense bonds with family members (Cervantes, 2002; Cole et al., 2002). However, culture remains a second priority for developmental researchers who give preference to a focus on biological and psychological aspects. Nevertheless, "as research continues to uncover the biological and physiological underpinnings of infants' emotional outcomes, the true meaning behind intra and interindividual differences will continue to be interwined within the threads of cultural fabric" (Halberstadt & Lozada, 2011, p.165). Developmental researchers are beginning to question what culture means to the individual and the interaction between individuals.

Developmental researchers keep acknowledging age as an important factor on children's emotions (Cole, et al., 2002; Eisenberg et al., 2004; Eisenberg & Morris, 2002; Fantuzzo et al., 2005; Halberstadt, et al., 2001a, 2001b). In relation to culture, age and culture have to be considered when understanding emotion, as "culture is the developmental niche in which beliefs about communicating emotions are cultivated" (Cole et al., 2002, p.993). These findings argue how culture is a developmental niche that shapes age functions in relation to how individuals are able to communicate and be educated about emotions.

Going beyond these notions, a cultural-historical approach to understanding emotions considers understanding the world in relation to the individual. "Emotions represent a person's holistic attitude to the world and the correspondence of his behaviour (or what has happened to him) and his needs" (Iakovleva, 2003, p.94). A

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cultural-historical approach provides a wide holistic view of the individual's world including culture and investigates how the individual acts according to his/her perspective of social situations in everyday life. Emotions are not solely part of how knowledgeable or competent someone is on their own, but must be viewed in relation to others. Human emotions contain needs, motives and senses. However, even in cultural-historical research emotions and motivations have been under researched (Roth, 2007) and affect and thought remain "largely unknown, although they are central to understanding his [Vygotsky's] work as a whole" (Mahn & John-Steiner, 2007, p.46). Emotions have been considered inferior by Western culture and psychology has remained "cognitively overdetermined" (Holzman, 2009, p.4) with emotions representing the Cinderella of cultural – historical theory (Fleer & Hammer, 2013).

A child develops as he/she interacts with others and the relationship the child has with the adult relates to how well the adult is able to accept or sense the child's emotion and his/her own awareness of it in a given situation (Iakovleva, 2003).

In order to identify the cultural characteristics of emotions, it is important to acknowledge how they originate from different cultural practices and activities (Ratner, 2000), cultural ideals and personal experiences (Hong, 2004), and to understand that emotions are both collective (Roth, 2007) and subjective (González Rey, 2002).

Vygostky's concept of the unity of intellect and affect, emotion and cognition has been an ignored aspect of Vygotsky's work (Roth, 2008). Emotions have been

considered inferior by Western culture and psychology has remained "cognitively overdetermined" (Holzman, 2009, p.4).

Some researchers see how emotions influence cognition through works of art (Adrian, Paez & Alvarez, 1996). However, it is important to acknowledge how perceptions and how we see emotions are organised through how people interact with each other (Nishizaka, 2009). In ethnographic research with adults, Roth (2010) observed that the emotions of a group of fish culturists' were expressed through "bodily productions" (p.139) and these emotions were collective. The idea of emotions being not only individual but also collective raises important issues on how to pay attention to group situations. Further, emotions are not only verbal but also non-verbal, and "emotions are the result of bodily states not merely states of the physical body but of the lived body" (Roth, 2011, p. 182).

Empirical research in an early childhood setting in New Zealand, which followed a cultural-historical approach to study children, found that children and teachers are sensitive to the different cultural activities they engage in (Brennan, 2007). Throughout everyday routines, teachers interacted tenderly with children, using verbal language such as comments between teachers and children like, "be careful darling" (p.143) and touch and physical contact when children needed reassurance. This study demonstrates the importance of teacher and child relationships in cultural activities such as meal times are important in strengthening their relationships.

The relationship between the individual and the environment, experienced affectively, is what Vygotsky (1994) conceptualized as *perezhivanie*. Cultural-historical authors are familiar with the concept of *perezhivanie* and recognize its

important role in parenting, teaching and communication (John – Steiner, Connery, Marjanovic–Shane, 2010). However, there is very little research on *perezhivanie* in the social sciences (Ferholt, 2009).

2.4.1   Empirical research on perezhivanie

The idea of *perezhivanie* has been used with diverse groups such as in early childhood through children's drawing and writing as they express their emotions through literacy and art activities (Kim, 2011). Further, it has been used with English as second language (ESL) students in how they learn to write in English and the motivations and emotions behind these experiences (Mahn & John–Steiner, 2002; 2007). Through writing, children invent spelling and through drawing, they can communicate thoughts and emotions (Kim, 2011). University ESL students are usually anxious and fearful about writing. In their research, Mahn and John-Steiner (2007) found that through dialogues that students gained confidence and the teacher motivated them to take risks while writing; the focus on students' *perezhivanie* helped them to learn emotionally and cognitively. It is important that cultural-historical researchers recognize the role of affective factors in learning (Mahn & John–Steiner, 2002).

Perezhivanie can be seen in action when children and adults are in the common fantasy of playworlds (Ferholt, 2009). In implementing a playworld, it was seen how children and adults experienced different manifestations of *perezhivanie*. Milo, a child, transforms into a White Witch in role playing the role from the story of Narnia. Instances of Milo's playworld and *perezhivanie* are captured and the emotional content of the experience can be re-lived through film (Ferholt, 2010).

The studies that have used the concept of *perezhivanie* attempt to capture affective content and factors in children's and student's learning. The use of qualitative methodologies such as dialogues and film help capture such expressions of emotion. For example, Brennan (2007) used observations, dialogues and detailed descriptions of young children's and teachers' culture in the early childhood centre. Kim (2011) used qualitative means of inquiry to explore the idea of *perezhivanie* and the ways it represented children's experiences. Finally, Ferholt's (2009; 2010) extensive research on *perezhivanie* used ethnographic video data to show "intensely-emotional-lived-through-experience" through film-play (2010, p.164).

2.5   Conclusion

Numerous limitations and gaps were identified by and in relation to the literature reviewed. Usually social-emotional competence and emotion regulation has been researched in White middle class populations and researchers have acknowledged the importance of researching other cultural groups (Barblett & Maloney, 2010; Corapci et al., 2012; Eisenberg, et al., 1996; Eisenberg et al., 2000; Eisenberg et al., 2004; McCoy & Raver, 2011; Sheridan, et al., 2010; Smith, 2001).

Researchers that have accounted for different cultural groups affirm that the role of cultural context is important; further the variations in how emotions are understood in these different contexts needs to be investigated more extensively (Her et al., 2012; Trommsdorff, Cole, Heijamp, 2012). In researching cultural variations, researchers are concerned about which tools should be used to measure social-emotional competence, for example for Australian Aboriginal and Torres Strait Islander groups (Barblett & Maloney, 2010), and how emotion is indeed influenced

by race, for example, in indigenous groups like the Metis of Canada (McNeil, 2012). Researchers are recognizing the importance of new and innovative methodologies that permit an open view of what emotions mean to different cultural groups.

Throughout this chapter the focus has been on how emotions have been studied. The main topics discussed here were how emotions were researched through using topics such as social and emotional competence and emotion regulation. The main gaps found in these studies argue how emotions have mainly been studied using developmental approaches that focus on the individual child. While researchers have acknowledged the importance of having teachers' and parents' views on how they understand emotions and what strategies they use to regulate children's emotions, much research is needed on how children experience emotions in their social and cultural worlds. Further, more innovative methodologies are needed to qualitatively analyse and understand emotions from multiple perspectives that include the child's perspective. These research areas are just emerging and are in need of exploration.

This thesis aims to contribute to the gaps found in the literature, firstly, through using a cultural–historical approach to study emotions, and secondly, by using innovative visual methodologies to capture and analyse emotions. Lastly, a wholeness approach that considers family and kindergarten contexts has been used to explore emotions. Further, this research aims to study emotions beyond labelling them (e.g., as happy, sad or angry); rather it demonstrates how complex it is to define what the child is experiencing in the different practices in which the child is situated. Moreover, this thesis aims to go beyond the dichotomous categorisation of emotions – positive/negative and internal/external – to consider how emotions are communicated in different cultural forms such as non-verbal and verbal language.

Emotion is not only from the adults' perspective but also from the child's

perspective. The next chapter discusses the theoretical approach that informed this

research study in order to answer the questions posed.

Chapter 3: Cultural–Historical Theoretical Framework

"...the changing relationship between affect and intellect is the very essence of the entire psychological development of a child" (Vygostky, 1993, p.239).

3.1   Introduction

Chapter 1 introduced the background to the study and the research questions this thesis aims to explore. In Chapter 2, an extensive review of how emotions have been researched was introduced. The main gaps found in the literature related to how emotions were studied from developmental approaches that focused on the sole child and presented teacher and parent's views about their children's emotions. Other gaps found indicated that culture needs to be further acknowledged when studying emotions. In taking account of culture, cultural–historical researchers argue that Vygotsky's concept of the unity of intellect and affect (also termed emotion and cognition) has been a neglected aspect of his work (Roth, 2008) though these concepts are the cornerstone of Vygotsky's theory of child development (Kravtsov & Kravtsova, 2008). Further, in the literature, few studies focused on studying the everyday life and experiences of children from their own perspective.

As such, there has been limited theoretical and empirical work on how emotions can be understood from cultural–historical perspectives. This chapter reviews Vygotsky cultural–historical theory (Vygotsky 1987, 1987a, 1993, 1994, 1998, 2001, 2004) which pays attention to affect and intellect studied in dynamic unity. Vygotsky (1994) explained the importance of the cultural and social context in how children are able to learn, develop and experience intense living emotions through the concept

of *vivencia perezhivanie*, which is central to this thesis. As discussed previously, the concept of *perezhivanie* refers to the unity of intellect and affects (cognition and emotion) and contemporary theoretical and empirical approaches to studying it are discussed in this chapter.

This chapter explains a wholeness approach and the child's perspective with reference to understanding children's emotions. A wholeness approach encompasses the everyday institutional practices and activities of institutions such as families and kindergarten that children participate in as a member of a society (Hedegaard, 2008a, 2010).

The chapter begins with Hedegaard's and colleagues empirical and theoretical research on institutional practices. This is followed by a discussion on *perezhivanie* and the unity of intellect and affect theorized in Vygtosky's work. The chapter ends with a discussion of play as the leading activity in child development.

3.2 Children's perspectives and experiences in their social situations

Children's perspectives involve children's experiences (Hedegaard, Aronsson, Højholt & Ulvik, 2012, p. ix).

Hedegaard et al.,(2012) account for the importance of taking into consideration the child's perspective when studying children's positions and participation in everyday institutional practices (family and kindergarten) and the importance of how children are able to experience everyday activities. Children's perspectives also involve children's life, social conditions, how children participate and take on the social

situations and activities (Hedegaard et al., 2012; Højholt, 2012), and their engagements in their worlds and their own agendas (Højholt, 2012).

Important to cultural – historical researchers is how children experience life and future research should emphasise how "children experience, make their lives, and make meaning of their lives" (Hviid, 2012, p.51). The way children make meaning relate to "their perspectives and experiences may tell us about the conditions in which we place them [adults], not as something stable and unambiguous but as something that the children – together – are acting with and thereby telling us what kinds of meanings these social conditions may have for them" (Højholt, 2012, p.212).

The social situation the child is developing in his/her everyday life is important. How the child is able to experience and make meaning of everyday events as situated in institutions the child participates in is important when studying the child's perspective.

The next section considers how Hedegaard and colleagues theorize everyday life in institutional practices and how the social situation is important in studying the child's perspective.

3.2.1 Studying children's everyday social situations in institutional practices

A cultural–historical view of child development involves studying children in everyday settings in order to understand their everyday social situation of

development and children participation in different institutions (Hedegaard, Fleer, Bang & Hviid, 2008).

Vygotsky (1998) explained how the social situation of development relates to the child's relation to reality which "surrounds him [the child]" (p.198). The social situation of development determines "wholly and completely the forms and the path along which the child will acquire ever newer personality characteristics, drawing them from the social reality as from the basic source of development, the path along which the social becomes the individual" (Vygotsky, 1998, p. 198).

Vygotsky's ideas emphasise that in taking a cultural - historical approach, the social reality and social situation of development are important when studying children's learning and development. The path which Vygotsky refers to looks first at the social to understand how the individual responds to this social context, shaping and being shaped by it.

Fleer and Hedegaard (2010) explain how important it is to understand the social situation of development of children as this is related to the practice traditions and values of institutions such as family and kindergarten. The institutional settings and practices the child is in form part of the social situation of development and it is from this situation that the path to individual development can be taken. Fleer and Hedegaard (2010) have elaborated on the notion of social situation of development of children by investigating this in the different institutions in which children participate and identifying how this social situation changes when the child steps into a new institution within its own traditions and values.

The different *practices, values and demands* from the institutions children participate in turn create the child's *social situation of development*. The *social situation of development* and the social relations give a broader picture of children's lives. Hedegaard (2008a, 2009) offers a wholeness view on child development and learning and foregrounds a wholeness view for researching child development that consists of:

> A wholeness approach to studying children should encompass daily life across different institutional settings and arenas from all three perspectives [societal, institutional and individual] (Hedegaard, 2009, p.11).

Hedegaard's (2009) model of children's learning and development as members of society foregrounds three perspectives on how institutions create conditions for children's participation in them and their consequent learning and development. These different perspectives are *societal, institutional and individual*.

In Figure 3.1. (see below) it can be seen that the *state (society) perspective* gives conditions for institutionalized practices and traditions and values in a specific society. For example, these include the values, norms and discourses about child development in a specific society. In Australia, examples there are regulatory practices created by state governments in relation to playground equipment, safety standards, licensing and regulations, and curriculum. The *institutional perspective* shows different everyday practices that are available for children in institutions (family and school). In this perspective, one may focus on such matters as *practice traditions*, and this involves paying attention to the teacher, whole group and small group protocols, sharing resources and materials, general beliefs about the

development of children and to specific practices such as play. The *individual*

perspective refers to individuals (child, teacher, and mother) and their participation

in different activities in the institutions the child is in. For example, Fleer (2010)

shows how in Western communities, play activities are important and the child's

perspective is present when the child creates play for him/herself and others within

the institution of the child care centre.
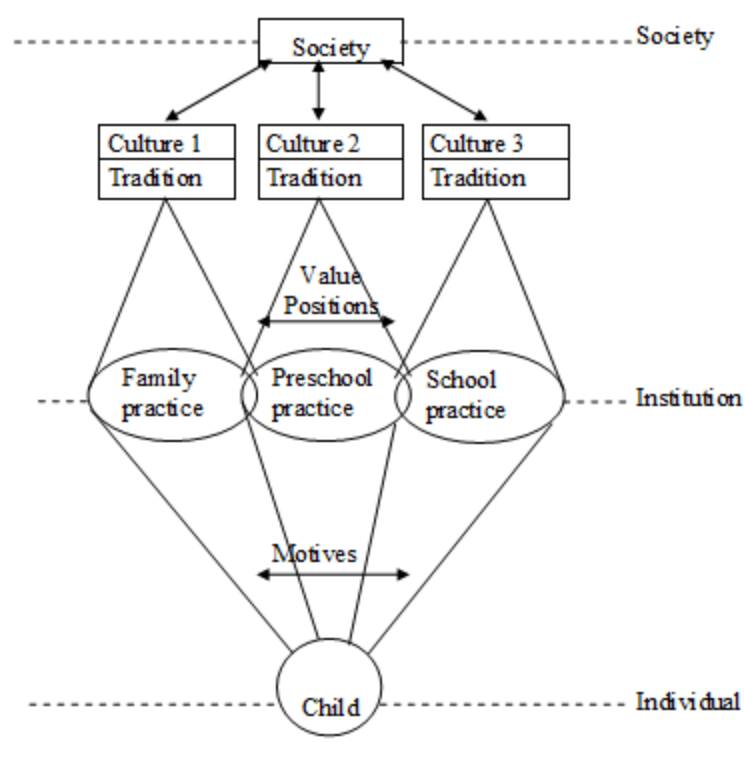
Figure 3.1. A model of children's learning and development through participation in

institutional practice (adapted from Hedegaard, 2009, p.73).

This model accounts children's development through participation in societal

institutions such as family and preschool (Hedegaard, 2008). These three

perspectives are interrelated with institutional practices. Hedegaard (2008a) and

Fleer (2008b) refer to practice and activities as interrelated concepts. The concept of practice refers to ways of doing things at an institutional level. For example, kindergartens have their own institutional practices that include learning activities. Practice refers to the institution such as family and school and activity, which the individual is part of. Children's learning and development in these institutionalized forms of practice are characterized by children's participation in shared activities which create conditions for children's development (Hedegaard, 2008a).

Hedegaard (2009) in her model notes how *practice traditions* and *values* in families are sometimes inconsistent with school practices and this creates conflict in children's conditions to learn and develop as a whole person. Hedegaard refers to motives as "longer-lasting dynamics that giving directedness to a person's life and characterizing his or her own personality across different institutions" (Hedegaard, 2005, p.192); children have *motives* that characterize their *intentions* to engage in an activity and practice. *Motives* are related to the child's experience in an institutional practice and how it becomes dominant in a specific practice. Children's and adults' strong *motives* can place *demands* on children and adults, and from *demands* conflicts may arise "from not been able to handle objects, also conflicts between different intentions of persons in the activities, and between different motives related to different activities in the practice" (Hedegaard & Fleer, 2009, p. 260). Nevertheless, *conflicts* can have a positive role in children's upbringing and development (Hedegaard, 2012). The relation between conflicts and demands is portrayed when the demands are placed by adults on children and also when children have to meet these demands placed on the different interactions with adults by "accomplish[ing] them or opposing the demands" (Hedegaard & Fleer, 2009,

p.260). These conflicts and demands also relate to children's different motives and their parent's motives (Hedegaard, 2012).

The child's development takes place in a qualitative change in the child's *motives* and *competences* and is connected to change in the *child's social situation*, which is when the child moves from one institution to the other. Institutions have particular practices and traditions and how the child participates in them and learns from these experiences leads to these developmental changes.

This model facilitates an understanding of the conditions for child development and the participation of children's whole development. Hedegaard's discussion on the child's motives, intention, demands, conflicts and motives sheds light on the child's social situations for learning and development across institutions, and the practice traditions that are valued and dominant in different societies.

3.2   Vygotsky's view on experience

Vygotsky (1998) refers to how one of his theoretical and methodological problems was to study the *unity* of personality and environment as a whole through the concept of experience. Vygotsky's view of the environment was as a social environment because if the child is a social person therefore the environment is social (Vygotsky, 1998). In studying the environment he mentioned how we need to study what it means to the child and always in relation to the child,

> The child is a part of a social situation and the relation of the child to the environment and the environment to the child occurs through experience and activity of the child himself (p.294).

Vygotsky begins to unpack what the crisis at age seven means in conjunction with affect. In the crisis of age seven, the child's experiences have meaning to the child; this is called "experience of meaning" (p.290). At this age level, the child begins to understand what it means to say how he/she feels, such as "I'm happy" developing an "intellectual orientation in his own experiences" (p.291) differently from the crisis of age three where the child has an affective orientation towards others. Further, Vygotsky (1998) explains how for the three year old child, the child discovers a new relation towards others and the seven-year-old child understands his/her own experiences in relation to others.

There are certain features that are important to consider:

1. "Experiences acquire meaning" (p.291) therefore the child understands how he/she feels and develops a new relation to him/herself; "new connections appear between experiences when they acquire a certain sense" (p.291). Experiences acquire a personal sense to the child, as she/he understands intellectually and affectively experiences through intellectualizing them and knowing about his/her own feelings.

2. There is a generalization of experiences that are connected to affect and feeling, this called "affective generalization, logic of feelings" (p.291) at the beginning of the crisis of age seven. In this, the child begins to experience different senses of experiences that satisfy him/her and begins to develop internal conflicts that might contradict what he/she experiences and what the child might want to choose.

These crises are turns in development for the child and it is important to take account of the social environment and situation where it occurs. The child relates differently to the social environment and to people because the child begins to have an intellectual and affective orientation to the meaning and sense of his/her experiences.

3.2.1 Experience and children's positioning in life

Experiences, once they have taken place and formed a complex system of feelings, affects, and moods, begin to take on significance for people in and of themselves (Bozhovich, 2009, p.74).

Experiences contain a complex system of *feelings, affect and moods that is significant for people*. Bozhovich (2009) referred to Vygotsky's identification of experience as the "central nexus in the children's mental development…what underlines experience, as we see it, is the world of children's needs – their impulses, desires, intentions, complexly intertwined with one another and interrelated with possibilities for meeting these needs" (p.70). In looking closely at experience, it is important to take account of the "needs" which contain the child's intentions and desires in how the child might possibly meet this needs. Davydov (2002) also agrees with the concept that needs and desires are the basis for emotions and are connected to motives, which are based in actions.

Needs are important in order to understand the emotional experience of children at a particular age. Bozhovich (2009) explains that this "lead[s] to the necessity of analysing their needs and impulses in combination with the objective possibilities of satisfying them" (p.75). However, even if the observer is able to carry this analysis, it is important to consider what place children occupy in their relationships. The

system of relationships the child is part of relates to the social situation of development, and Bozhovich (2009) emphasises how important these systemic concepts are.

The concept of *children's position in life* is explained as referring to "the concept of the place that children occupy within the system of social relationships available to them and their own internal position in life" (Bozhovich, 2009, p.75). The position the child takes in the system of relationships determines and influences the formation of needs and impulses the child might have and how the child might affectively relate to reality. Similarly, Davydov (2002) explains how the initiative a person takes has to relate to an activity and the collective goals in that activity. Activities should be seen as a whole and here it is argued that the place and positioning a child takes in a system of social relationships depends on how emotions and thoughts affect their fulfilment of tasks (Davydov, 2002).

In Bozhovich's research, she gives the example of *school success* and children have attitudes towards learning. Parents have particular attitudes towards children and assign a particular place and position to children regarding how they should perform in school life. The system of relationships that the child is surrounded with can place demands on the child depending on the circumstances in each family. Children in the same family might also have different attitudes and initiatives. Learning as an individual and collective task relates to the ways the system of relationships – parents and children – fosters meaning, intentions and initiatives towards learning. The resulting attitudes towards learning might relate to the child's academic success in school. In many communities, older children can be placed in "senior positions" (Bozhovich, 2009, p. 76) where they have to help, support and provide for the family

household. Children have a new place in their family and society as they become school children and are given new responsibilities and rights. Adults position children and children have new attitudes towards themselves and to learning as they realize a new social position in their life.

> When certain children are for some reason unable to achieve a place for themselves within the system of relationships to those around them through the learning process, the result can be conflict with them and even internal conflict within the child (p.77).

Conflicts result from the demands people place on the child at a particular age and relate to the circumstances family have. In becoming a school child, the child forms positive or negative attitudes in relation to academic success. Children affectively and emotional, experience school; it is mainly when the child reaches school age that formal learning becomes important and foundational in the child's development. The place children occupy in this system of social relationships at this age affects children's developmental conditions.

> Vygotsky also essentially considered the place that children occupy within the system of their vitally important relationships when he attempted to understand the specific developmental conditions affecting particular children or to determine the nature of their experience (Bozhovich, 2009, p. 78).

The conditions and circumstances of families differ on what place children take in their social environments and how this affects their different experiences at school or

in the family. Bozhovich (2009) noted the importance of "the examination of the place children occupy within life" (p.79) remains important.

The relationships among the demands, needs and the positioning of children are important concepts to understand children's *affective emotional experiences.* Bozhovich (2009) explained that "in order to understand the nature of the effect the environment has on children; first and foremost, the place that they occupy within that environment must be examined" (p. 80). It is important to understand "the system of demands" (p.83) that the environment makes of the child, knowing which will enable us to understand children's needs, impulses and attitudes towards it. Vygotsky's theorization of *perezhivanie* considers these affective emotional experiences and the role the environment plays in the child's learning and development.

Vygotsky's (1998) work on child development and the social situation of development considers how children experience both *crisis* and stable periods in development. Vygotsky reminds us how in each age period there is a complete and unique relation to social reality and to what surrounds the child. This is important as the child has a series of transformations where through the social situation and reality the child becomes an individual.

Neoformations relate to the essence of each level and they appear and arise as part of the child's consciousness and relation to the environment (Vygotsky, 1998). In the age level of infancy or infants (usually a year old) the child begins to acquire consciousness in relation to others; the term used by Vygotsky is "ur-wir" in German that is "great-we" (p.233) as at this age, the child is still dependent on others. The

child begins to know his body through actions and movements, for example using his hands and coordinating movements. Important to this period is affect, as children begin to develop an "affective desire" (Vygotsky, 1998, p.235) towards objects and people. Such affect, Vygotsky explains, is shown in how the child has different feelings vis-a-vis different people. The child relates differently to people's sounds such as the "affective colour of the human voice and to changes in facial expressions" (Vygotsky, 1998, p.235) being able to recognise important people. This is what Vygotsky refers to as the child's common life with other people and the importance relations and people have for the child during infancy.

While a child passes from one age level to another, there are crises. Vygotsky explains that crisis has a,

> stormy, impetuous, and sometimes catastrophic character that resembles a revolutionary course of events in both [the] rate of the changes that are occurring and in the sense of the alterations that are made. These are turning points in child's development that sometimes take the form of a severe crisis (Vygotsky, 1998, p.191).

In the crisis of the first year, the child begins to make sense and meaning of objects and brings an affective colouring and volition (actions and will) while communicating with others.

In communicating with others, Vygotsky (1998) explains that "what the child expresses in speech corresponds to our judgements, and, more likely, to our exclamations, which we use to convey an affective colouring, an affective attitude,

emotional reaction, or volitional tendency" (p.256); these are manifestations through the child's development of will. The child is more connected to his/her affections and emotions than to thinking, Vygotsky explains, in the first year, the child begins to develop speech and the ability to walk. The balancing act between affect and intellect balances towards affect. Affect also relates to speech and communication, and this will be explained later in the chapter.

In the early childhood years usually when the child is one to three, the child is developing speech (which is a basic neoformation) and the child has not yet mastered speech or language. The child is true to him/herself, Vygotsky notes how the child "almost cannot lie" (p.263). In this age period, affect is important as it relates to the child consciousness development. Further, it also relates to the child's future actions and the ability to perceive the world,

> for early childhood, such an interrelation of separate functions is characteristic so that affectively colored perception is dominant and is at the centre of the structure, and all other functions of consciousness operate around it, leading through affect to action (Vygotsky, 1998, p.278).

When the child is at age three, he begins to master affect: "by age three, the child also controls affect, the old social situation of development is inadequate, the child enters the crisis of the third year and a new situation in personal contact is created" (Vygotsky, 1998, p.280).

In the crisis of age three, the child's awareness of his/her own will, his actions and volition, decisions and choices begin to develop. However, this creates demands

towards adults and the child's behaviour seems contradictory to the adult's wishes and demands. The child shows negativism, stubbornness and obstinacy and resistance towards acting contrary to his own wishes and desires. The first symptom in this crisis is marked by "negativism" (p.283); the child's behaviour is opposition with the adult's and the child's wishes are sometimes unpleasant to the adult. The child demonstrated strong wishes where he/she acts, refusing the adult's demands; these wishes are strong motives that the child's wants to obtain. In an example of a four-year-old girl, Vygotsky (1998) explains how "negativism forces" (p.284) allow the child to act "against her affective wishes" (p.284). These negative forces are seen in opposition to what the child wants and what the adults want the child to do. The child also acts contrary to what the child thinks. Vygotsky (1998) exemplifies this negative force: "the girl wanted to go, but because she was asked to go, but because she was asked to do so, she would never do it" (p.284). Therefore, this negativism brings a new relation to the child's own affect to the social environment and to people.

The second symptom of this crisis is *stubbornness* when the child demands something but the adult refuses it. The third one is *obstinacy* through the child's response to what he/she is asked to do, the child does it in a "childish" (p.285) way. The third symptom is "self-will, will fullness" (p.285) this consists of the child gaining independence and trying to do things by him/herself. In the period of early childhood, the child is under the control of his/her affective relationships, motives and desires and this might be a cause of conflict between others. In this age period, there is a "crisis of the child's social relations" (p.288).

These concepts and examples relate to the child's volitional sphere, which relates to the unity between intellect and affect.

> Unity of affect and intellect reveals itself in the qualitatively changing mutual connection and mutual influences of these aspects of the psyche on each other at each stage of psyche development...Above affect and intellect, that is above emotions (chuvstvy) and the mind (um), there is a volitional sphere (volevaya sfera) of the psyche. Will is the higher meditational function due to which free action becomes possible. The principle of unity of affect and intellect allows the integrity of the child's personality development to be retained (Kravtsov and Kravtsova, 2008, p.205).

Kravtsov and Kravtsova (2008) explain how in this volitional sphere of the psyche *will* makes *free action* possible, and the child is able to engage in the "discovery of new possibilities" (Vygotsky, 1998, p.205). These concepts seen together help view the child as a whole in their own personality development.

The way this principle of unity of affect and intellect operates in practice for children is explained by Kravtsov and Kravtsova (2008) as the "union of teaching and upbringing" (p.205). The family is considered by these authors as being the "private life of the child" and schools "as organised activity" (p.205). As suggested by them this could be the key to eliminating the problems of "alienation" (p. 205) such as separating family from school and school from family. In a new practice, the education of the child should focus on the child being the 'subject' rather than the 'object' of teaching and upbringing' (p. 205) and relationships should be based on the principle of cooperation with children themselves and other adults.

The child's awareness to others and of him/herself begins to develop in the crisis at age seven. Vygotsky explains the importance of the concept of experience as being how the child is aware of self and others.

3.3   *Vivencia perezhivanie* – living emotional experience

In this section, the concept of *perezhivanie* is discussed from a cultural-historical approach. Vygotsky (1994) wrote about this concept briefly (González Rey, 2010a) when discussing the role the environment has in the child's development, he referred to it as the 'problem of environment'. The concept of *vivencia* is used throughout this thesis in conjunction with that of *perezhivanie*. As ahead presented, in Spanish, Vygotsky's concept of *perezhivanie* is translated as *vivencia*. González Rey (2009a) dubbed Vygotsky's (1987; 1993) concept of *perezhivanie, vivencia* (lived experience in English) because the term captures the notion of a dynamic system, emphasising the unity between thinking and emotion, individual and environment, one that consists of social relationships and the social situation within which the child is learning and developing as conceptualised by Vygotsky.

Vygotsky (1994) accounted for the "essential factors" (p.339), such as the influence, the environment had on the child in the development of his/her consciousness through emotional experiences [*perezhivanija*] or emotional experience [*perezhivanie*].

> The emotional experience [*perezhivanie*] arising from any situation or from any aspect of his environment, determines what kind of influence this situation or this environment will have in the child. Therefore, it is any of the

factors in themselves (if taken without reference to the child) which determines how they will influence the future course of his development, but the same factors refracted through the prism of the child's emotional experience [perezhivanie] (Vygotsky, 1994, p.339).

In this explanation, it can be seen that in order to account for the environment, the child's perspective needs to be identified in terms of how the child emotionally experiences it. Vygotsky used the concept refraction to express how the effects of personal factors are mediated by the emotional experience [*perezhivanie*]. He emphasises the dialectically interaction of the influences the environment has in the child's development and the attitude's and feelings the child has towards the environment. Regarding the relationship between the age of the child and how the environment influences the child, Vygotsky (1994) gives an example of three siblings who had suffered a difficult emotional experience [*perezhivanie*] and had a "disrupted development, caused by the same situation" (p.339). Vygotsky identified how the same environmental events can influence children of different ages to develop quite different awareness and attitudes vis-a-vis the event. Vygotksy explained the relationship between the mother and the three children. The young child developed a defensive nature while the second child had an emotional and painful attitude towards her mother and the oldest understood the situation about her mother being ill; the role of the older sibling was comforting his siblings and calming his mother down. Each sibling experienced this situation differently which led to different developmental paths for each child.

...each children has a different attitude to the situations. Or, as we might put it, each of the children experienced the situation in a different way (Vygotsky, 1994, p.340).

Vygotsky (1994) accounted for the child's role and perspective in the social environment when experiencing a difficult and intense emotional experience [*perezhivanie*]. Vygotsky explains how each of us possess personal and constitutional characteristics that govern and define how a situation might be experienced, and that this will differ from one person to another,

> So, in an emotional experience [perezhivanie] we are always dealing with an indivisible unity of personal characteristics and situational characteristics, which are represented in the emotional experience [perezhivanie]...but what is important for us to find out is which of these constitutional characteristics have played a decisive role in determining the child's relationship to a given situation (Vygotsky, 1994, p.341).

Personal characteristics are referred to as how one person might 'be' for example sociable or inhibited; such characteristics will elicit different emotional experiences [*perezhivanie*] to a particular event, which contains the same situational and environmental characteristics.

As a corollary of this understanding, Vygotsky (1994) held that when investigating the role the environment has on the child, these two elements should be treated as an "indivisible unit" (p.341). They are unidirectional and need to be studied together. This mandates that the research process study the child as a whole – taking *the social*

path (social environment and situation) towards the *individual path* – and take account of the unity of emotion and cognition. This also applied to the development of thought and speech were he explained that the development of thinking should not be from the individual to the social, but from the social to the individual (Vygotsky, 1987b).

The term 'refraction' captured the crystallization of a concrete social situation (through the child's eyes) and influences it had in the child. The concept of refraction united the relationship between the environment and the child's understanding, awareness and interpretation of certain events in his/her life.

Vygotsky (1994) explains this prism of refraction as how the child becomes aware:

> it ought to be able to find the relationship which exists between [the event and] the child's emotional experience [perezhivanie], in other words how a child becomes aware of, interprets, [and] emotionally relates to a certain event (p.340 – 341).

The 'prism of the refraction' is the role, influences and factors that affect the ways the child is able to be aware of, understand and interpret the event. Children possess various levels of awareness, it means that the same event will have a completely different meaning for each child: "the crux of the matter is that whatever the situation, its influence depends not only on the nature of the situation itself, but also on the extent of the child's understanding and awareness of the situation" (Vygotsky, 1994, p.342).

González Rey (2011) goes beyond the term 'refraction', which in his view leads to seeing influences such as external and internal ones as deterministic; instead of the term refraction, he uses the individual's productions and configuration of events.

As explained above, the level of awareness and significance of an event differ at different ages of the child *"one and the same event occurring at different ages of the child, is reflected in his consciousness in a completely different manner and has an entirely different meaning for the child"* (Vygotsky, 1994, p. 343). This meaning and interpretation of the reality depends on the child's generalizations. For example, preschool children create generalizations of objects; this is seen in how the child interprets reality "a child interprets reality, apprehends the events which are happening around him, not entirely in the same way as we do" (p. 344). This is why when the child is at different developmental periods, the meaning of words and the environment will differ, as explained before through the concept of social situation of development.

3.4   The dynamic unity of intellect and affect

In recent discoveries from Vygotsky writings, Zavershneva (2010a) notes that Vygotsky attempted to link thought and affect, referring to motivational and emotional tendencies. Zavershneva explains how Vygotsky's theory of emotions remained unfinished though he searched to identify the unity of "intellect and affect". Elkonin (1971) discusses the importance of "affect and intellect as a dynamic unit" (p.233). He criticises the fact that,

The development of the cognitive and the need-affective spheres has been regarded as [occurring through] completely independent, though parallel processes (Elkonin, 1971, p.233).

In contrast, he argues that the dynamic system of intellect and affect has been seen as an independent process. However, as Elkonin (1971) notes they occur in parallel processes. González Rey (2008) contends that Vygotsky transcended the dichotomies that were presented in his time such as the social-individual, cognitive-affect, conscious-unconscious (though the work on this aspect remains unfinished. Vygotksy worked on the concept of a dynamic system of intellect and affect in his early writings and then later in his final writings (González Rey, 2009b).

Cultural-historical theory offers a dynamic and dialectical approach to understanding human development. Vygotsky searched for a methodology that understands consciousness as a whole through the concept of intellect and affect in unity (González Rey, 2000, 2009b; Mahn & John-Steiner, 2002). The next section unpacks the connection between intellect and affect.

3.4.1   The connection between intellect and affect

Vygotsky (1987, 1987a) explained that the study of consciousness had to apply a method of unity. Vygotsky (1987; 1987a) emphasised the need to see the connection between intellect and affect when applying this method of units for studying consciousness.

It is our contention that it is accessible to an investigator who is willing to apply the method of units. The first issue emerges when we consider the

relationship of thinking and speech to the other aspects of the life of consciousness concerns the connection between intellect and affect (1987, p.50).

Vygotsky believed thinking could not be isolated or segregated from affect. In order to understand thought there needs to be an analysis of the individual's motives, needs and interests which inevitably influence the focus and directions of thinking.. Thinking and affect influence the actions of an individual, the individual's personality and consciousness.

> By isolating thinking from affect, we effectively cut ourselves off from any potential for a causal explanation of thinking. A deterministic analysis of thinking presupposes we identify its motive force, that we identify the needs, interest, incentives, tendencies that direct movement of thought in one direction or another (1987, p.50; emphasis added).

Vygotsky sees affect as a force acting on thinking, and vice versa. In order to understand consciousness and life in its fullness; it is important to analyse and discover the interests and inclinations of the person in relation to what he/she is thinking. Analysis needs to determine which are the motives, needs, interest, impulses and tendencies that change and direct thinking and to see these as existing in a dialectical relationship.

> In much the same way, when thinking is isolated from affect, investigating its influences on the affective or purposive aspects of mental life is effectively precluded. A deterministic analysis of mental life cannot begin by ascribing

to thought a magical power to determine human behaviour, a power to determine behaviour through one of the individual's own inner systems. Equally incompatible with a deterministic analysis is the transformation of thought into a superfluous appendage of behaviour into its feeble and useless shadow (1987, p.50).

When studying the individual, it is as important to identify the ways thinking affects feelings and motivations, as it is to ascertain how affective elements influence thinking. Vygotsky is adament that these form a dialectically related system. A further concept that Vygotsky saw as requiring consideration is reality. For Vygotsky it is necessary to identify the individual's relation to an affective reality, as discussed in the next section.

3.4.2   A semantic dynamic system – intellect and affect

The individual has an affective relationship to his/her reality when he/she is thinking. Vygotsky expressed this *unit* (or unity) as the interaction between individuals' needs or inclinations and their thinking.

The direction we must move in our attempt to resolve this vital problem is indicated by the method that relies on the analysis of the complex whole into its units. There exists a dynamic meaningful system that constitutes a unity of affective and intellectual processes. Every idea contains some remnant of the individual's affective relationship to that aspect of reality which it represents. In this way, analysis into units makes it possible to see the relationship between individual's needs or inclinations and his thinking. It allows us to

see the opposite relationship that links his thought to the dynamics of behaviour, to the concrete activity of the personality (1987, p.50).

The complex whole there is a *dynamic system* that constitutes not only intellectual but affective processes working together in unity. This system is a dynamic semantic system in which the idea embodies in part the affective attitude the individual has to the pertinent reality. While the individual is thinking there are also movements and impulses in the individual according to his intentions, which link personality itself in a unity of forces and intentions. The individual acquires ideas that represent a reality through the *dynamic semantic system* where meanings, senses and interpretations that move the individual's intentions and actions.

The core and essence of consciousness are to be found in *the unity of affective and intellectual processes.* Vygotsky argued that "thought and affect are parts of the same, single whole, and that whole is human consciousness" (1993, p.236).

The living and indissoluble unit in the dynamic system is reaffirmed as intellect and affect, working together. Furthermore, this unit/unity should be studied as a process and as a changing essence in child development.

> We have already spoken more than once about the fact than the affective and intellectual processes together represent a unity, but that is not an immobile and permanent unity. It changes. And the changing relationship between affect and intellect is the very essence of the entire psychological development of a child (Vygotsky, 1993, p.239).

To [understand] the historical study of a phenomenon one must examine the relationship of intellect and affect, a relationship which forms the focus for all the problems which interest us, and we must examine the relationship not as an object, but as a process (Vygotsky,1993, p. 240).

The study of the changing *unity of affective and intellectual processes* with its historical dimension is the *very essence* when studying children's psychological development. Such a view of unity enables more of children's whole consciousness experiences to be examined, making 'visible' the changes and dynamics and their affect such as their motive forces, interest, needs and initiatives in their everyday lives.

Further, through the concept of sense, Vygotsky looked for that semantic system of meanings, that relates to both affect and intellect. This is explained in the next section and contemporary interpretations are discussed.

3.4.3   Sense and its relation to intellect and affect

In this section Spanish quotes are used to explain Vygotksy's view on sense. Vygotsky (1987a) referred to sense [smysl] and meaning [znachenie] in his discussion of what word means to speech. Vygotsky referred writings of Paulhan a French psychologist when discussing the concept of sense. He mentioned sense was "the sum of all psychological events that are in subscribed in our conscience *la suma de todos los acontecimientos psicologicos que la palabra suscrita en nuestra conciencia*" (1987a, my translation, p.222). Vygotsky explained how meaning was just one zone of sense. A word acquires its sense according to the context in which it

appears, a word can change depending on the context it is spoken and therefore can acquire a different sense. These ideas are conceptualized in figure 3.2.

Zones of sense

Stable Zone of Sense   **Unstable Dynamic Zone of Sense**

Word Meaning   *changes*   Verbal meaning - Context it appears
(one part of **sense**)

In different contexts **sense changes**

Intellectual and Affective Senses
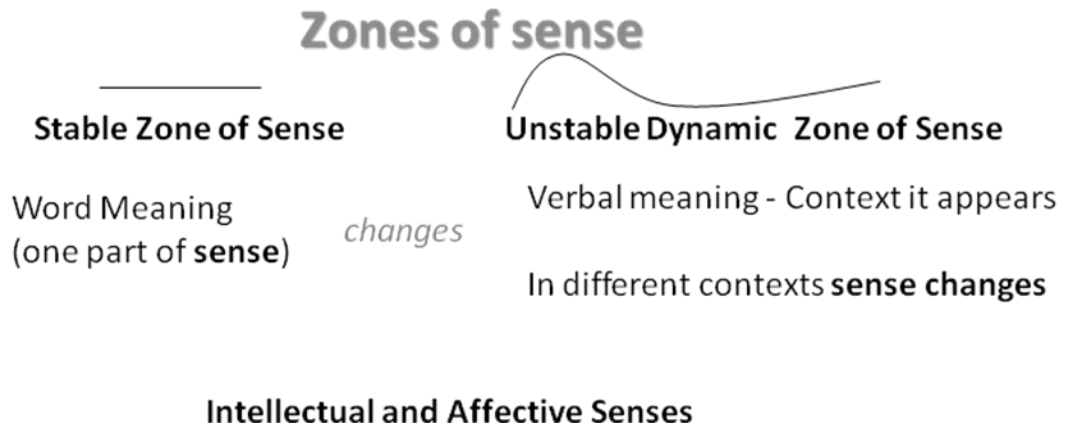
Figure 3.2. Vygtosky's interpretation of zone of sense citing Paulhan's work (1987a, p.222)

Vygotsky discussed how the word sense and its meaning can be found in a dictionary, however these are just a "rock in the building of sense", "[sentido] *no es mas que una piedra del edificio del sentido*" (my translation, 1987a, p.222). The predominance of sense is seen in the context where words are communicated through speech and language.

In an example, Vygotsky explained how the ant and the grasshopper in a fable of Krylov illuminate the difference between sense and meaning. The words "*Vete a bailar*, Go to dance! Can mean literally mean go and dance but it can also have a different sense when the fable changes context as it acquires an "intellectual and affective sense", "*sentido intellectual y afectivo*" (Vygotsky, 1987a, my translation, p.222). The individual speaks in words and they develop in the context in which they

are situated and acquire verbal meaning and sense to the individual and others. In this example, the exact words of "go to dance" can have a different meaning like "go and die".

The meaning of words is given a sense in the context they are situated in:

> This enrichment of words by the sense that is given in the context is the fundamental law of dynamics of verbal meanings (1987a, p.222, my translation).

> Este enriquecimiento de las palabras por el sentido que reciben del contexto es la ley fundamental de la dinamica de los significados verbales (1987a, p.222).

Vygotsky mentioned how internal speech and its semantic (meaning of words) acquire different senses when they are combined and unified. In giving an example, Vygotsky cited the work of Stanislavski and his method of interpretation, used with actors. Vygotsky said that there is always a hidden thought or idea behind what it is said. He gives the following example, "Why did the clock stop? Because it fell down which can mean "It wasn't my fault that the clock was not working; it fell down" (1986b, p.226, my translation). Therefore, different zones of senses can be given to this phrase. Vygotsky explains how thinking needs time to manifest through speech and underlines how in what we speak, there is always a hidden thought and intention, a subtext which is mediated by words. In thinking, there are affective – volitive tendencies, influences and *hidden intentions*, which individuals communicate through intonations and bodily movements or gestures.

Vygotsky used an example of Stanislavski's piece of theatre *"intenciones ocultas* hidden intentions" (my translation, 1987b, p.227) given to actors in their scripts. An actor performing a play scene reads a script that says; "how happy I am that you came". Yet, some of the *hidden (or unseen) intentions* in the script are to hide the character's real intentions such as "I am confused why you are here". Thus, the actor, while performing, tries to hide feelings of confusion and in the tone of voice might reveal what is hidden (to the eye) such as his/her affective intentions.

Vygotsky discusses that when we act and speak, not only language and words (script) are important to understand but – *the hidden intentions* of the individual – what lies behind voice or words and what intonations are made. Here it is argued how important it is to consider the individual's affect and intentions as they are communicated to others. Affect is connected to intentions (Roth, 2011). Affective expressions are developed by different repertoires including gestures, movements and facial expressions. Affect can become passion when people orient their bodies, gestures and attitudes towards others (Roth, 2011).

The generative aspect of thinking requires an understanding of motivations, needs and desires, interest and emotions. As every part of thinking contains an affective-volitive foundation that makes individuals act affectively to achieve the combination of wishes, needs, interests and emotions, intentions are parallel to what someone thinks and communicates. Further, through intentions, individuals show affect and motivations.

The generative character of thinking is not produced or generated by thinking per se, but is produced by desire, wishes, interest and emotions which in unity relate to what motivation is,

> Thought is not generated by thought; it is generated by motivation, that is, our desires or wishes and needs, our interests and emotions. Behind every thought there is an affective-volitive tendency, that has the answer to the last [affective- volitive] <<because>> in the analysis of thought. A true and full understanding of someone else's thinking is only possible when we understand its affective–volitive foundation (Vygotsky, 1987b, p.227, my translation).

> El pensamiento no lo genera el pensamiento; lo engendra la motivacion, es decir, nuestros deseos y necesidades, nuestros intereses y emociones. Tras cada pensamiento hay una tendencia afectivo-volitiva, que tiene la respuesta al ultimo <<porque>> en el analisis del pensamiento. Una verdadera y plena comprension del pensamiento ajeno solo es possible cuando entendemos su base afectivo–volitiva (Vygotsky, 1987a).

The next section discusses how these foundations of the unity of intellect and affect can be subjective to the individual and how sense (as conceptualised by Vygotsky) allows the individual integrates subjective experiences and emotions are lived.

3.4.4 Advancing the concept of *perezhivanie* through the concept of sense

Contemporary theorist González Rey (2007, 2008, 2009ab) argued that the concept of sense and perezhivanie helped Vygotsky to conceptualise the unity of affect and intellect as psychical units and entities of ongoing subjective experience. These concepts have remained overlooked by many western researchers (González Rey, 2007, 2008, 2009a).

Emotions are elements of the subject's psyche and are determined by symbolic productions such as signs, images, imagination and even fantasy that are essential to a theory of subjectivity.

> Subjectivity as a continuous production of symbolic–emotional configurations, which would result from the complex alternatives generated in the interwoven movement between the dominant at the beginning of any system of relationships' subjective configurations, and those new configurations appearing in the ongoing process of development (González Rey, 2009a, p.71).

In other words, *the subject has subjective configurations and their production* occurs through the process of development, which is ongoing and complex. González Rey (2002, 2009a) notes that Vygotsky wanted to capture the unity of consciousness through cognition and affect in what he called *perezhivanie,* stating that "perezhivanie … [is] the integration of cognitive and affective elements which always presupposes the presence of emotions" (2002, p.136). In his theory of subjectivity, González Rey goes beyond units/unities and advances the concept of

vivencia perezhivanie through *subjectivity sense – such as emotions have a subjective component* (González Rey, 2009a). These subjective components are found through imagination and fantasy and are associated with the cultural life of the subject. Through the recognition of the process that configured experiences and results of multiple collateral effects of the lived experience, which sometimes we don't have control of these emotional productions.

In Vygotsky's work psychological processes such as emotion, fantasy, imagination are mentioned. These psychological processes constitute a "generative character of the psyche" (p.273).

> The recognition of the generative character of the psyche as a real characteristic of subjectivity – a real quality of human processes that shape reality as real as the concrete world – was an assumption that led to advances toward a new representation of subjectivity based on a cultural-historical perspective (González Rey, 2011a, p.262).

> Subjectivity represents a production guided to overcome the barriers resulting from objective conditions; it is not an external reproduction of a given object order. Rather, the subjective is a particular, human way of guaranteeing human development in the face of adverse objective conditions. Instead of being based on reflection, subjective expressions represent a truly new production defined by the actual organization of subjectivity as a system (González Rey, 2011a, p.263).

Therefore, the generative character of psyche reveals the central role of subjectivity. Human processes are shaped by the concrete and real world and subjectivity – a particular refraction rather than mere reflection. This generative character of the subject and its configuration of reality are essential aspects of human development (González Rey, 2002).

> The concept of sense allows researchers to work and reformulate categories like personality and emotions as a system of sense rather than as an internal structure and is part of a complex representation of mental functions. Emotions are "an element of sense that acquires a subjective expression" (González Rey, 2008, p.145).

Subjectivity within a cultural-historical framework aims to advance the concept of reflection of the external world but a "new production defined by the actual organization of subjectivity as a system" (2011a, p.263). *Subjective sense* transcends the concept of *sense;* it means experiencing – *experiencia vivida*. Subjective sense contains subjective configurations that are important to understand in human action. *Sense* is a very dynamic concept that involves configurations associated with both emotions and symbolic expression and becomes an expression of the subject through his/her own subjectivities (González Rey, 2002, 2008).

The concept of sense has not been paid much attention to date and researchers have "urgently called for research to fill the gap" (González Rey, 2011, p.272). This theoretical gap – and I argue it is equally an empirical gap – needs to be researched so that we can better understand how affective and cognitive processes can be investigated through the concept of sense. González Rey (2011) theorize sense as:

"subjective unities shaped by those emotions and symbolic processes that evoke one another as an expression of any living human experience. The evolution of that idea [sense] led me [González Rey] to define the concept of "subjective sense" as the "the processes of shaping a living system of actions, as in a subjective production" (González Rey, 2011, p.272).

Through these subjective productions, the subject configures emotions and motives - *subjectively*. Emotions are defined in a subjective plane and are the expression of meanings and emotions that constitute subjective sense. Emotions are connected to the subject's actions within the space of social relationships, and linked with a particular cultural context (González Rey, 2002). " 'Emocionarse" emotioning or literally to get excited is a condition in human activity and in the culture which are expressed in the cultural genesis of human emotions" (2002, p. 231).

Subjective sense is expressed in relation to emotion and in a social and cultural context. On this social and cultural contexts emotion might have different meanings in the course of action by the subject. It is a process in which emotional productions can be charged emotionally with meanings that integrate the production of senses (González Rey, 2002).

In the social and cultural life of the child, play is a leading activity in development. This last section on the theoretical literature explains the affective foundations of play.

3.5   Play and affect

A view of play from a cultural-historical theory is essential for understanding how Vygotsky theorized play in relation to children's learning and development. Play is the leading activity in preschool children and a source of development (Vygotsky 1966; Elkonin, 1971). The unity of affect and intellect is important not only to understand how children think but how also to understand what affect means in play.

Vygotsky (1966) explained that a full examination of a child's play considers "the child's needs, inclinations, incentives and motives to act (p.7)". Thus, it is important when understanding play from the child's perspective that we identify those needs, inclinations and interests that drive the child to act and play.

> Nonetheless it seems to me that to refuse to approach the problem of play from standpoint of fulfilment of the child's needs, his incentives to act, and his affective aspirations would result in a terrible intellectualization of play (Vygotsky, 1966, p.6).

Indeed, Vygotsky sees the notion of the child's needs and incentive to act – the child's will – as essential to understanding play. In relation to the child's intentions and volitional motives and will, Vygotsky discussed the imaginative sphere in which children create real-life plans.

> Play is the source of development creates the zone of proximal development. Action in the imaginative sphere, in an imaginary situation, the creation of voluntary intentions and the formation of real-life plans and volitional

motives – all appear in play and make it the highest level of preschool development (Vygotsky, 1966, p. 16).

This means play as the leading activity of children creates a space in which the child's imagination, affect, volition and intentions move the child forward toward behaviour, language and knowledge beyond what they are already capable of – a space where they learn. This zone of proximal development in play relates to what the child can do above his/her typical behaviour. Others in this zone can help and encourage the chid in play situations to act "always above his average age, above his daily behaviour" (p.16). The zone of proximal development has affective dimensions and researchers have shown how learning is influenced by affective factors such as motivation (Mahn & John-Steiner, 2000; Mahn & John-Steiner, 2007).

Play as a purposeful activity for a child. Purpose as the ultimate goal determines the child's affective attitude to play (Vygotsky, 1966, p.16).

In play, children find a purpose and goal and develop an attitude as they relate affectively to play. Through play, children develop a "conscious realization of its purpose" (Vygotsky, 1996, p.16). The zone of proximal development relates to what the child can imagine and do in the future. "The formation of a creative personality projected into the future is to prepare a creative imagination embodied in the present *la formacion de una personalidad creadora proyectada hacia el mañana es preparada por la imaginacion creadora encarnada en el presente* (Vygotsky, 2001, p. 98 my translation).

The interrelationship between imagination, experience and reality is realized through emotion (Vygotsky, 2004). First, at one level what the child experiences in everyday life is foundational for the child's creativity,

> The richer a person's experience, the richer is the material his imagination has access to... Every act of imagination starts with this accumulation of experience. All else being equal, the richer the experience, the richer the act of imagination (Vygotsky, 2004, p.15).

Imagination and experience is foundational to the child's creativity and "the more a child sees, hears, and experiences, the more he knows and assimilates, the more elements of reality he will have in his experience, and the more productive will be the operation of his imagination" (Vygotsky, 2004, p.15). Imagination and experience develop together – the richer the child's experience, the more productive his/her imagination and the richer the child's imaginative play, the more the child's behaviour will be stretched beyond his/her experience. Imagination becomes thus a form of experience.

Play also considers the child's relation to what he/she has experienced as it is not a mere reproduction of events but a creative transformation, "creative reworking of the impressions acquired. He combines them to create a new reality, which conforms to his own needs and desires" (Vygotsky, 2004, p.11 – 12). In this reworking of impressions and images acquired by the child's everyday experience the child creates new realities where emotions and feelings are re-lived in a new experience and reality. Experience becomes foundational to understand what can be projected and planned for the future.

Through imagining the child "sees, hears, experiences" (Vygotsky, 2004, p.15). In play there is an imaginary situation, in which the child re-creates what he/she has perceived in previous experiences; there is double dynamic interrelationship between experience and imagination.

> Thus there is a double, mutual dependence between imagination and experience. If, in the first case, imagination is based on experience, in the second case experience itself is based on imagination (Vygotsky, 2004, p. 17).

In this double, mutual dependence, the child needs to imagine being able to see possibilities in play. The everyday experiences the child has in life enable the child to imagine; therefore, both experience and imagination are mutually dependent.

3.5.1   Rules and roles in play

The child's experience is recreated by the child through using the imagination combined with his/her needs and desires into a new form of reality in play. The child creates in play an imaginary situation that gives essential criteria for play 'being play' rather than other forms of child's activity.

> I think that in finding criteria for distinguishing a child's play activity from his other general forms of activity it must be accepted that play creates an imaginary situation (Vygotsky, 1966, p.8).

A cultural – historical perspective accounts for the child's creation of an imaginary situation, roles and rules. When a child is playing being a mother, there are "rules of

maternal behaviour and in this play situation, reality coincides" (Vygotsky, 1966, p.9). Vygotsky gives an example of a child playing being a sister, the child behaves and acts like a sister, and rules also coincide in a new reality and in an imaginary play situation, yet "only actions which fit these rules are acceptable to the play situation" (1966, p.9).

In play, actions orient children's rule making and his/her imaginary situation. The child is able to imagine and set up a scene in which to play, rules are involved and roles to play. The *affective incentives* and nature of play support the child in creating an imaginary situation.

According to van Oers (2010) there are different dimensions in play such as the nature of rules – for example, how the child initiates play by making rules implicit or explicit through language. There are degrees of freedom where the participants or actors are able to change their actions, goals, tools and rules. Lastly, the level of involvement of the actors depends on their willingness to engage and negotiate in play activity.

Therefore, in analysing play is important to consider the child's imaginary situation and the rules and roles created while playing. Further, how the child makes meaning and sense of play.

3.5.2   Meaning and sense field in play

Vygotsky (1966) explained the relationships of visible field and meaning field are important in play. At first he explains, very young children find it impossible to

separate these two fields. Vygotsky (1966) referred to the field as situation. Young children find difficult to see the difference between what they see and what it means.

In an example, Vygtosky (1966) explains the relationship between object- meaning, he explains how a stick becomes a horse for a child. The object dominates and the child gives meaning directly to the object, represents as a fraction object/meaning. However when meaning dominates this changes, the horse becomes the focus of the child a horse (meaning) becomes a stick (object), represented as fraction meaning/object. This meaningVygotsky (1966) highlights determines the child's actions and behaviour.

> In play a child deals with things as having meaning. Word meanings replace objects, and thus an emancipation of words from objects occurs (p.13).

Vygotsky (1966) explains how the fraction of action/meaning also exists as he explains how "action is completed not for the action itself but for the meaning it carries (p.14)". In preschool children, action dominates more than meaning. In action the child is able to think which will enable the child to act. The fraction then changes to meaning/action.

> In play, action is subordinated to meaning, but in real life, of course action dominates over meaning (p.15).

> The child while playing acts but according to a meaning given, thus in play meaning predominates in play and this is called by Vygotsky as "abstract

field" (p.13). This is how Vygtosky mentions how the child is above his/her everyday behaviour as the child gives meaning to objects and actions.

Kravtsov and Kravtsova (2008, cited in Fleer, 2010) similarly discuss this in their theory of play where the child is engaged in a *producer –director play.* In this play, the child plays with an object but the child does not take or play a role; he is directing and moving the object as s/he likes. The child through playing with an object gives a meaning to it. The child is directing the play and therefore like when someone is filming, the child is producing play, yet the child is *outside* playing with an object without taking a role or imagining him/herself of what he can become. In *imaginary play*, the child is *inside* the play imagining a role. The child takes a role and identifies with the role s/he is playing. In these two kinds of play, there is a difference: in the *producer-director,* the child is outside the play and in the *imaginary play;* the child is imagining a role to play.

In *scenario role-play*, two partners share the same imaginary situation and imaginary roles. In this play, two play partners create an imaginary scenario taking into account the rules of play (Fleer, 2010b). In their play the children move outside and inside the play, outside when negotiating and communicating roles and inside when performing the roles (see Fig. 3.3).
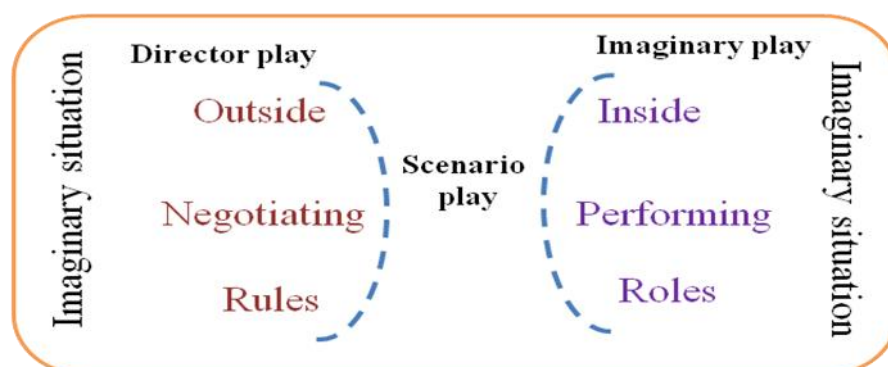
Figure 3.3. In and out of the imaginary situation

In the *producer game*, there is more than one child and this type of play is usually what school children perform. There is a collective consciousness and different subjectivities where children are consciously making meaning of their emotions and feelings. Children can see real objects (optical field) in an imaginary situation and give new meanings (sense field) to the imaginary collective situation that all children are playing and performing.

In play, the relationship between actions – meaning, such as a child acting a role and giving a meaning to the role, is inverted to that of meaning–action. This happens because the child is making decisions and meanings, which include what he/she is thinking and feeling. This unity of intellect and affect happens as the child develops decisions during play, which are abstract thoughts and affective through dynamic movement which occurs as the child develops actions in play. The thoughts, affect and actions acquire meaning and sense while the child plays. This affective movement leads to the creation of an 'imaginary situation' where the child decides on which rules to play as they are transformed through play. The imaginary situation serves as a form of abstract thought and affect to the child.

3.5.3   Play as a collective activity

Contemporary and cultural- historical researchers have acknowledged the importance of play as a collective activity such as Fleer's (2010) seminal work on conceptual play. Another researcher that has acknowledged the adult's role in play is Linqvist (1995; 2003), who theorized play as playwords. Ferholt (2009; 2010) extends on playworlds through using the concept of perezhivanie. The theoretical

work of these researchers is explored in this section. Firstly, the discussion centres on Fleer's (2010) conceptualization of how individual and collective imagination is important in play and how experiences in play can be valued and extended. Secondly, Linqvist's view of playworlds is considered, particularly in relation to her view of emotion and drama being important components in play. Lastly, Ferholts's work on perezhivanie and playworlds is explored, since it shows how adults and children participate and embody creativity and imagination. This are important when understanding contemporary views on play.

3.5.3.1 Individual and collective imagining

Children's imagination and experience are important. This can be supported by adults' through their ability to extend play experiences through individually and collectively imagining (Fleer, 2010). Through playing collectively, the child is able to explore his/her world with others. The child explores and imitates roles and expectations of the society he/she lives in (Fleer, 2011; Elkonin, 2005). In discussing the work of Kravtsova, Fleer (2011) explains how the child consciously moves inside and outside the play imaginary situation and play-partners have a common understanding about creating an imaginary situation.

Fleer's (2010) conceptual model of imagination and creativity is important for an understanding of both the individual and collective imagination (see Fig. 3.4)
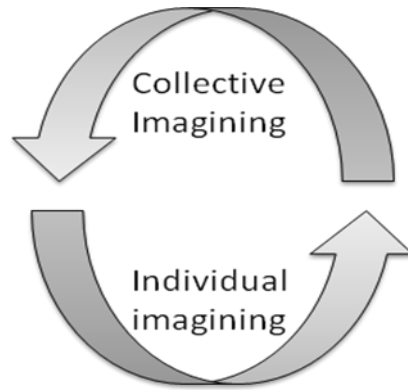
Figure 3.4. Collective and individual imagining (Fleer, 2010, p.140)

Children imagine individually and in a collective way, and creativity is a dynamic

interrelationship between individual and collective imagination. Therefore, for Fleer

(2010), imagination and creativity are processes that are in interplay, are dynamic

and that are attributed to the individual and a group collectively, as shown in the Fig.

3.4. Imagination is a conscious act, which broadens experience and is historical

(Fleer, 2010). In Western communities, play is the leading activity in the preschool

years (Fleer, 2010; 2011).
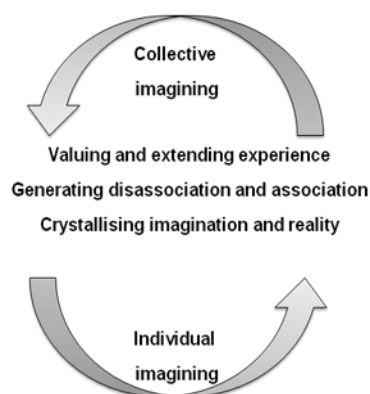
Figure 3.5. Imagination and creativity (Fleer, 2010 p.143)

The role of experience is important in preschool pedagogy. In Fleer's (2010) model experiences are important (see figure 3.5.). Adults can *value and extend everyday experiences* and build upon these experiences to generate theoretical thinking in children. Experience as previously explained is important for imagination, as they are in "mutual dependence" (Fleer, 2010, p.141) because they serve for what children play in their communities.

In relation to *disassociation and associations* the child brings new meanings to objects and situations through associating and disassociating by creating something new. "Objects, systems or processes and combine them to form a new creation" (p.141); the child associates these [objects, systems and processes] and makes connections and relations through associating and disassociating them with the support of an adult, who helps the child make new connections enabling learning.

In *crystallising imagination into reality* imagination is a conscious act and therefore a new psychological formation in children (Fleer, 2010). Imagination is in unity with cognition for the child's conceptual learning in the early years. The dialectical relationships between imagination and cognition are a doubled experience. The child's creation of an imaginary situation and the teacher's framing of this are both important as imagination is seen as a conscious act. Concept formation is planned and organized deliberately by the teacher. The teacher collectively uses conceptual formation through understanding the home and community context and the experiences the child communicates during play.

Fleer (2010) explained how play act as a leading activity. Learning can be viewed as a leading activity when conceptual intersubjectivity between the child and the

teacher is established and learning becomes the focus. That is, the teacher and child create intersubjectivity, where common understanding of both contextual elements in play help form conceptual thinking in children.

3.5.3.2   *Playworlds- common fiction and perezhivanie*

A common fiction between children and adults is created through play and this is called playworlds (Ferholt, 2009; Linqvist, 1995, 2003). In Linqvist's (1995, p.69) work "aesthetic interpretation" requires a qualitative form of research that can bring this dramatization alive and illustrate the experiences and emotions of adults and children. In this interpretation both the adult's and the child's perspectives need to be considered in tracing how they create a "*playworld*" (p.70) and to take into account the dynamic connection between play and culture in the child's different aesthetic forms. Linqvist refers to *playworlds* as:

> ...the fictitious world (context) which children and adults come to share when they interpret and dramatize the theme in the classes (1995, p.70).

In this notion of the *playworld*, pedagogical concepts are taken into consideration such as "*aesthetic emotion*" (1995, p.70), which is developed in *play actions*, and the child's and adult's ability to transform and give meaning to actions through play, which is a "*conscious dramatization*" (1995, p.135). Linqvist's approach looks at the relationships in a dialectic form and the individual and the environment are seen as dynamically interacting. We also see this in play and culture and the child and the adult. Aesthetics is an important part of the curriculum in Sweden and Linqvist writes, "the links between play and children's culture provide the basis for a working method on the pedagogy of play" (p.220).

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Lindqvist (1995) explains how Vygotsky's view relates play to drama.

> Drama is linked to play more directly and more closely than any other form of art; play which is the origin of every child's creativity and includes elements from the most differing forms of art. This is partly what makes dramatization so valuable to children. It opens doors to and provides material for different sides of creativity (Vygotsky, p.104, cited in Linqvist, 1995, p.53).

Throughout play, children dramatize different forms of art and Linqvist explains that these actions are "charged with emotional meaning, i.e. dramatic" (p.53). In play, there is always content and rules give form to play. Children create rules not only to understand the real life adult live but because 'rules' are important as the child 'investigate how people and actions are being created" (p.54). This creative action and interpretation of the world is a prerequisite for play action; a cultural–historical view of reality and imagination is seen as a creative endeavour.

Ferholt (2009) suggests how a new method for investigating children's playworlds is important to capture children's *perezhivanie*. Ferholt comments that *perezhivanie* is difficult to describe in words, and contends that this is why using photographs helps reveal more aspects of *perezhivanie*. The concept of playworld aims to capture the child's emotional intensities and interpretations of the child and adult's engagements in the playworld.

Ferholt (2010) notes the paucity of empirical research to support the concept of *perezhivanie* in the social sciences. The main emphasis made by Ferholt is that

through creating a playworld between children and adults to participate through their interactions they are able to make *perezhivanie* visible.

> In playworlds adults actively enter into the fantasy play of young children as a means of promoting the development and quality of life of both adults and children. Adults join in play with children because play allows the adults to experience things they are not able to experience through imagination alone, things which appear too far from the possible to be experienced through imagination without play (p. 228).

Playworlds occur in collaboration between children and adults as they engage in play. Ferholt emphasises how imagination occurs in play as adult and children participate in *perezhivanie*, those emotional intense moments of play. Further, Ferholt's (2009; 2010) research shows how through playworlds children increase their narrative abilities.

3.6 Conclusion

Throughout this chapter, important theoretical concepts were explained that relate to the research questions such as the role emotions conceptualized as affect play in the social situation of development and everyday living experiences of children. Important cultural-historical concepts and a wholeness approach that takes account of the child's perspective were discussed. Hedegaard and colleagues' theorization of the child's perspective was explained along with the concepts of the social situation of development and experience, *vivencia perezhivanie*.

This chapter hopes to show how this study can contribute to the gaps found in the research literature such as by studying emotions using a wholeness perspective that consists of examining multiple perspectives including the child's. The concept of experience and *vivencia perezhivanie* was discussed regarding how children are able to communicate and sense their social relationships with others, which have a subjective component.

The second question explores how emotions can be researched to ascertain the significance for Mexican children learning and development. The next chapter considers how the everyday life of the child can be studied through visual methodologies.

Chapter 4: Methodology 'Visual Vivencias'

If new tools have to be invented, or pieced together, then the researcher will do this (Denzin & Lincoln, 1998, p.3)

4.1 Introduction

This chapter discusses the methodological choices to investigate emotions and *vivencia perezhivanie* from a cultural - historical perspective. This chapter also aims to explain the new methodological tool that is needed in order to answer question two, on how can emotions **be researched** to ascertain the significance for Mexican children learning and development . This is because the literature review revealed a gap in studying qualitatively *vivencia perezhivanie*. The new qualitative research methodological tool called "Visual Vivencias" aims to capture visually *vivencia perezhivanie* across children's everyday lives (Quiñones & Fleer, 2011).

The '*Visual Vivencias*'' enables the research process to have multiple readings of the material and revisit it several times. The child's *vivencia perezhivanie* is part of important specific *'momentitos'* (little moments in time) of the generation of research material.

The following sections discuss how *vivencia perezhivanie* was used to analyse the research material. This chapter follows and builds upon Fleer's (2008c) cultural–historical video observation methodology to understand the research questions in the everyday life of two children in a Mexican society.

4.2   Paradigms underpinning this research

Paradigms as overarching philosophical systems denoting particular ontologies, epistemologies, and methodologies cannot be easily moved between. They represent belief systems that attach the user to a particular worldview (Denzin & Lincoln, 1998, p.4).

The chosen philosophical and theoretical choice for doing this research was cultural-historical theory. This followed a dialectical methodology to study the different children's *'vivencias'* in the *'momentitos'* of the research data generation.

The worldviews of the research studies are framed through specific traditions (Denzin & Lincoln, 2008). The philosophical orientation and choice of a cultural-historical theory was because it takes into account a dialectical and wholeness view of the world for researching children and for the data generation process.

4.2.1   Qualitative research process

Qualitative research is a "situated activity that locates the observer in the world" (Denzin & Lincoln, 2008, p.4). It consists of interpreting material practices that make the world visible. A qualitative research approach has been chosen in order to understand the everyday relations across and between participants and institutions (Denzin & Lincoln, 2008).

In a qualitative research process, everything is interconnected, such as theory, method and analysis as well as the ontology, epistemology and methodology (Denzin & Lincoln, 1998). Through the ontology and theory, the researcher analyses

the research material from a specific approach and set of ideas, while the epistemology guides those questions that drive the research process and are further elaborated with the methodology chosen.

As discussed in Chapter Two, quantitative research methodologies have mainly been used to understand the complexity of children's emotions. One of the gaps found in the literature is how emotions could be studied using innovative qualitative research methodologies. In this research, video methodologies have been chosen to unpack the complexities of emotions and experiences in children's everyday lives.

The aim of qualitative methodologies is to focus on process, nature of experiences and how reality is socially constructed. Qualitative researchers are able to identify participants' perspective through observation and interviews, which allow researchers to have a more detailed and close relationship with the participants (Denzin & Lincoln, 1998). Through choosing a qualitative methodology, the constraints of participants' everyday life environments can be examined and through this rich account can be documented (Denzin & Lincoln, 1998).

A qualitative research orientation was chosen because it involves a "naturalistic approach to the world" (Denzin & Lincoln, 2011, p. 3) and this involves studying the everyday life of the child. In this interpretation of the world, the researcher is able to show practices that are transforming those situated in the research process and to study things within their natural settings where people are able to bring their own interpretations of the world (Denzin & Lincoln, 2011).

In the following sections, the phases of the qualitative research process are explained and elaborated taking into account the decisions and choices of the research field work.

4.2.2   Theoretical paradigm: cultural – historical theory

Paradigms are structured by theories (Denzin & Lincoln, 2011). A cultural - historical paradigm and research qualitative methodology was chosen. This view of the world takes into account the child's perspective and the child's interactions (Hedegaard, 2008b). This research study focuses on the dialectical (dynamic and wholeness) relationships of Mexican children's *vivencia perezhivanie* in a rural and urban community.

A cultural–historical approach of looking at the world is viewed from studying children through unities and with a focus on dynamics and wholeness. Vygotsky (1998) viewed the world dialectically and in unity rather than separating the individual from the context and world, the individual is part of. In Chapter Three, it was explained how Vygotsky (1987, 1998) posited the individual, in unity of his/her social environment and affect and intellect in relation to the social situation the child is living and experiencing. The concept of *vivencia* brings an emotional component to what children experience as they are making sense of the world. This was studied in this research qualitatively and visually which will be further explained.

Extending on the idea of wholeness, Hedegaard (2008abc, 2009) theorized a model of children's learning and development through participation in institutional practice, such as family, preschool and school. In Chapter Three, Hedegaard's model was explained as a tool to understand the institutions children participate in and how their

social situation of development changes as children move into different institutions such as home and kindergarten.

Hedegaard's (2008a, 2009) model of children's learning and development through participation in institutional practice and different perspectives offered the research process a way to understand the dialectical relationships and practices in children's everyday life. This model offered a wholeness view of child development and learning. This research followed a wholeness approach to understand the conditions for child development. Through using a wholeness approach, the researcher must consider the institutional practices children participate in, the activity that dominates the institutional practices, the demands this places on children, what kind of conflicts occur in these different situations and what crises the child and children have to face in order to meet the demands and motives of those institutions (Hedegaard, 2008a).

Paradigms contain principles, which guide "*ontology* (what kind of being is a human being), *epistemology* (what is the relationship between the inquirer and the known) and *methodology* (how do we know the world or gain knowledge of it?)" (Denzin & Lincoln, 2011, p.12). The researcher will act according to these principles in the research field and they would inform his/her beliefs about the world. In this research the paradigm and ways of looking at the world was located in cultural–historical theory. The principles are explained according to their ontological, epistemological and methodological relevance.

Hedegaard (2008a) sees the societal, institutional, and individual perspectives as part of the ontological approach to studying children from the child's perspective (Hedegaard, 2008a; Fleer & Hedegaard, 2010) in the context of the cultural- material

conditions and institutional practice (Hedegaard, 2008a). The epistemologies of dialectical–interactive knowledge are based upon practices and activities to question the "lived activity of the persons being studied" (2008a, p. 43), which may prompt changes to the research process in place. In a dialectical–interactive study of children's everyday activities, Hedegaard (2008a) goes beyond an objective ontology that is based on hypotheses and takes into consideration the conditions of children (Hedegaard, 2008a).

The dialectical–interactive study of children's everyday activities requires investigating the practices and activities in children's everyday life. The concept of practices and activities are interrelated (Hedegaard, 2008a; Hedegaard & Fleer, 2008). Practices are part of practice traditions in schools and homes; dominant activities were selected across the two communities, this is further explained.

To understand how the research insights are gained it is important to investigate the relationship between the inquirer – that is the researcher – and the knowledge being developed about these practices, such as how emotions and *vivencia perezhivanie* events unfold in children's lives.

Hedegaard (2008b) argues the researcher must build upon a model of practices and activities. In her theory of knowledge, Hedegaard holds that knowledge is based upon the "perspective one takes on practice" (2008b, p.40). Further, in a specific society, there are institutions that have specific practices and participants are engaged in these institutional (family and school) perspectives therefore "people are born into the practices of humankind and through this create their own relations to the world" (2008b, p.41). This relates to the *ontological* orientations of how a

human being is a human being, situating the research participants as part of the social world within institutional practices and investigating their perspectives and engagements in these practices. The practices that I focused on in this study were those revealing emotional and *vivencia perezhivanie* events, which were intense and dramatic in the everyday life of children.

Many different perspectives and institutional practices in a society are relevant for a dialectical–interactive and wholeness approach to study children. Table 4.1. shows the characteristics of the ontological and epistemological perspectives and in the next section the methodologies for this research are explained.

Table 4.1.

Ontological, Epistemological and Methodological views to research (Denzin & Lincoln, 1998, p.12)

Qualitative Research Process (Denzin & Lincoln, 1998)	Vygotsky Cultural – Historical Theory	Wholeness Approach/ Dialectical – Interactive Method (Hedegaard, 2008a)
Theory, Ontological **The researcher approaches the world with a particular set of ideas and within a framework.**	Dialectical, dynamically, historically and in motion. The individual is part of a context and culture and not isolated but in unity of social environment.	Draws upon cultural-historical theory and is based on gathering different perspectives (societal, institutional and individual).
Epistemological Specific set of Questions	Questions driven from theoretical framework and contemporary research.	Questions driven from the practices and activities of person being studied.

Methodological, Analysis Questions that are examined in a specific way.	Dialectically in everyday, common life (Vygotsky, 1998).	Institutional practices, traditions and values; several perspectives; everyday activities (Hedegaard, 2008b). Digital observations and photographs (Fleer, 2008c).

In order to follow this qualitative research design, a cultural – historical approach was selected that included cultural- historical concepts to investigate the research questions. The next section refers to the research tools were selected in order to study emotions and children's learning and development.

4.3   Methodologies

The researcher chooses methods according to the research question. Additionally different methods reveal different aspects of children's everyday lives (Hedegaard, 2008c). The tools that are used and the research practices also allow what the researcher can do in the research setting (Denzin & Lincoln, 1998).

For this research the chosen methods to answer the research questions on how to study emotions and experiences *vivencia perezhivanie,* digital video was chosen to visually document practices and activities (Fleer, 2010c). Furthermore, debriefing with teachers, parents, community elders and staff was framed as spontaneous *"dialogos"* dialogues (González Rey, 2000a, p.36 – 37).

While generating research material the researcher has already formulated theoretical preconcepts (Hedegaard, 2008c). The theoretical formulations are constantly reflected on many times before and after the research takes place. The decisions

made for data gathering and methodology involved digital video observation materials and dialogues with children, teachers and families.

In the Mexican culture, non-verbal communication is an important aspect of children's learning and development. This aspect has been researched by Rogoff and colleagues with Mexican heritage families living in the United States as explained in chapter One. In my research I found video a powerful way of capturing this important aspect of interactions, such as gestures and non-verbal language which also brings and emotional component to the interaction. Emotions are also visual represented therefore it was important to select a visual means to researching the role of emotions in children's learning and development. The next section shows the tools selected in this research.

4.3.1   Research video observation methods

The chosen methods and protocol material for answering the research questions consisted of documenting practices, activities and *vivencia perezhivanie* through using digital video observations and spontaneous 'dialogues'. This offered an active and continuous process of documenting children's practices within the main and dominant practices identified across the data generation such as play and academic practices across family and school institutions.

4.3.1.1   Video digital observations

Derry, et al. (2010) explain how video technologies are transforming how we do research. Visual research focused on "what can be seen" (Prosser, 2011, p.479) but

also how the researcher can make sense of the data and interpret the data visually (Prosser, 2011).

Video digital observations create a visual means to observe and study children in their everyday settings and facilitate later discussions with the participants (Fleer, 2008c). Using a dialectical–interactive research approach in the form of digital video observations enables the researcher to study the conditions for development of children from the perspective of the child and the institutions (Fleer, 2008ab).

In particular, cultural-historical researchers using digital video technology aim to "capture the dynamics of a child's participation in institutional practice... seek to document different institutional practices and the children's activity within those institutions" (Fleer, 2008c, p.106). Others like Linqvist (1995) and Ferholt (2009; 2010) have used film as a method of documenting children's play worlds. They used the filming of planned and organized play sequences in order to analyse and interpret children's play, creativity and aesthetics forms in pedagogical play. .

> Since the data has been recorded, it means that I can keep it in the project ... [revisit and] interpret play sequences. (Linqvist, 1995, p.69)

Linqvist (1995) mentions how filming allows the form of triangulation as videotaping facilitates looking at the data from different angles. Through presenting the data in text, play dramatization can come alive; this form of method can show children's, and adults' emotions and aesthetic interpretation of play (Linqvist, 1995).

The researcher using video digital method needs to "point the video camera at the child in everyday practices, including their relations with others" (Fleer, 2008b,

p.106). In this study, the researcher pointed the camera so as to not cover her face. The camera was above the waist, which allowed the researcher to talk with families and children, see figure. 4.1.

Figure 4.1. Researcher's camera position

As Linqvist (1995) mentions, there were moments in which participants were aware of the camera and others which they were not aware and they continued with their actions in the everyday situations that were recorded.

4.3.1.2   *Dialogos - dialogues*

An important component of qualitative research is communication (González Rey, 2000a). In a qualitative research, interview questions develop through 'dialogos':

> The potential of a question cannot be contained within its boundaries, but develops during the dialogues that occur in the investigation. The dialogue in the research investigation does not represent a single process that promotes the emotional well-being of subjects participating in the research, but is an essential source for thought and, therefore, an essential element for the

quality of information produced in research (González Rey, 2000a, p.37, my translation).

El potencial de una pregunta no se encierra en sus límites, sino se desarrolla durante los diálogos que suceden en la investigación. El dialogo no representa en la investigación un solo proceso que favorece el bienestar emocional de los sujetos que participan en la investigación, sino que es fuente esencial para el pensamiento y, por tanto, elemento imprescindible para la calidad de información producida en la investigación (González Rey, 2000a, p.37).

Dialogos represent a process in which interview questions are developed rather than having an interview where questions have to be framed and rigidly adhered. Through dialogues, the researcher takes into account the emotional well-being and thinking of the participant and this information brings quality to the information that is produced. The interview context is what featured in this research. Filming occurred in pre- schools and family homes and dialogues and narratives evolved and unfolded.

The attitude the researcher had towards these exchanges of information between the researcher and the participants was organic.

All qualitative research should involve the development of a progressive dialogue that is constituted organically, as one of the main sources of information production. Through dialogues the participants and researcher are able to create a trustful climate, intellectual tensions and interests which promote levels of conceptualization [or awareness] that relate to the

participants experience which do not occur spontaneously in everyday life (González Rey, 2000a, p.37, my translation).

Toda investigación cualitativa debe implicar el desarrollo de un dialogo progresivo y orgánicamente constituido, como una de las fuentes principales de producción de información. En el dialogo se crean climas de seguridad, tensión intelectual, interés y confianza, que favorecen niveles de conceptualización de la experiencia que raramente aparecen en forma espontanea en la vida cotidiana (González Rey, 2000a, p.37).

In the above quote, González Rey (2000a) explains how through dialogues participants are able to conceptualize or be aware of their everyday experiences that pass unnoticed in everyday life. In this research, the research participants shared their views on their expectations for children learning and development.

Dialogos supported the video observation and took place during the video recordings. Rather than having 'static' questions and scheduled interviews, the research took the form of *dialogos* to debrief and talk with research participants. I communicated to all the participants that I was interested in children's learning and development. Later on through analysing the data, it was found how emotions were central to children's experiences and the social situations of development.

Dialogos with the participants offered new views on how adults viewed children and gave a wider perspective on the social situations children were living at the time of the research. González Rey (2000a) theorization of *dialogos* offered a continuous and dynamic way to informally and spontaneously converse about important issues

that the research brought to the research participants. For example, while digitally videotaping the families, with the family in the urban community *dialogos* occurred between the researcher and the mother about concerns in relation to Cesar's academic success in the classroom. In the rural community, some of the research visits were about Mayra's (focus child) mother and uncle sharing community narratives that were important to them at the time of the research, which occurred spontaneously.

4.3.1.3   Disposable cameras

At the beginning of the study, the researcher gave four disposable cameras to the four children attending the preschool in the rural community. Children in the rural community showed interest in the video camera and digital camera since these tools were not part of their everyday life. The researcher gave the disposable digital cameras and asked children to take photos about their everyday lives and things that they liked. This was approved by the Ethics Committee, as it was written in explanatory statement. Further, parents and children gave written and verbal consent. The visual images they produced with the disposable cameras revealed some of the children's interests. For example, Mayra (the focus child) and Anna (preschool playmate) photos of the televised "telenovela" (soap opera), which they watched and danced to in the preschool, home and in the community.

Figure 4.2. Mayra and Anna photographs taken in disposable camera

Figure 4.2. shows Mayra's and Anna's photographs taken by family members that relate to dancing and performing the song 'Las Divinas'. The affection for the telenovela is further explained in chapter Six. The next section offers a description of the new qualitative visual tool used throughout this thesis.

4.4   New methodological tool 'Visual Vivencias'

The methodological problem of how researchers can study not only cognition (or intellect) but also affect (or emotion) in unity in the context of experienced emotions is researched in this thesis. Through the research tool of video recording observations and *dialogos* we can understand what participants' are living, thinking and feeling (proposed as *vivencia*). The research sought to understand the child's expression and forms of communication through the method of capturing and documenting everyday living via dynamic video recording.

The methodological tool of '*Visual Vivencias*' enabled the research process to create multiple readings of the material and revisit it several times in slow motion. Little moments – *momentitos* – that represent important events of the child's *vivencia perezhivanie* were important components of reading and analysis of the research

material interpretation. Through the process of *'Visual Vivencias'* the ongoing living experience of the child was interpreted in order to 'read' what lay behind the child's thinking and emotion. These 'momentitos' sometimes represented milliseconds of important expressions of children's *vivencia.*

Video observations allows the researcher to video observe institutional practices and activities and closely obtain the child's and adult's perspectives of the activity. This also allows a more dynamic approach to studying children.

Through the form of *'Visual Vivencias'* as a methodological tool the researchers present the video observation and conversation transcript of what happened in an event of the child's life. The creation of a *'Visual Vivencias'* enabled the researcher to present, analyse, interpret and discuss the data in a visual form and from a wholeness perspective. It also shows how the *vivencia* of the child and the unity of intellect and affect are *subjectively* displayed in the photographs. They are subjective, because "whose" meaning is made depends on the viewer, for example, the researcher or the reader of this research data.

In this research, *'Visual Vivencias'* are theorized as a methodological cultural-historical tool to understand young children. Through *'Visual Vivencias'* it is aimed to keep close to the subject's *vivencias* through:

∞ Dynamically visually documenting the living experiences of the child and the social environment such as the relationships the child is living at that moment of time,

∞ Dynamically showing the young's child united thinking and emotion and his/her individuality and social situation towards others,

∞ The child's making of meaning and sense of this social situation through subjective components, configurations and productions of the activities and practices the child is in.

∞ Researcher's subjective interpretation of the events.

4.4.1 Visual mobile images in "Visual Vivencias"

The data generated in this research shows a series of 'visual mobile images' to analyse and interpret the *vivencias* of the Cesar and Mayra (focus children). The research material is visually represented in the forms of photographs manually taken from the video recording of the event. The 'visual mobile images' show slow motion of a momentito (little moment) in life of children. The images are about what children are living emotionally and this is the essence of *perezhivanie.*

Through the digital program 'My Movie Window Live Movie Maker' the researcher manually took 'visual mobile images' (images in movement) in the form of photographs which show important moments of Mayra's and Cesar's life.

When the data were analysed, specific moments were captured from the computer program. The video tape was paused and the image was taken manually. I followed this procedure and then gave names to the image according to the time (minute, seconds and milliseconds) so there was a sequence of the 'momentitos' (little

moments) of the emotion. This program allowed the video tape to be viewed in slow

motion (see figure 4.3 below).
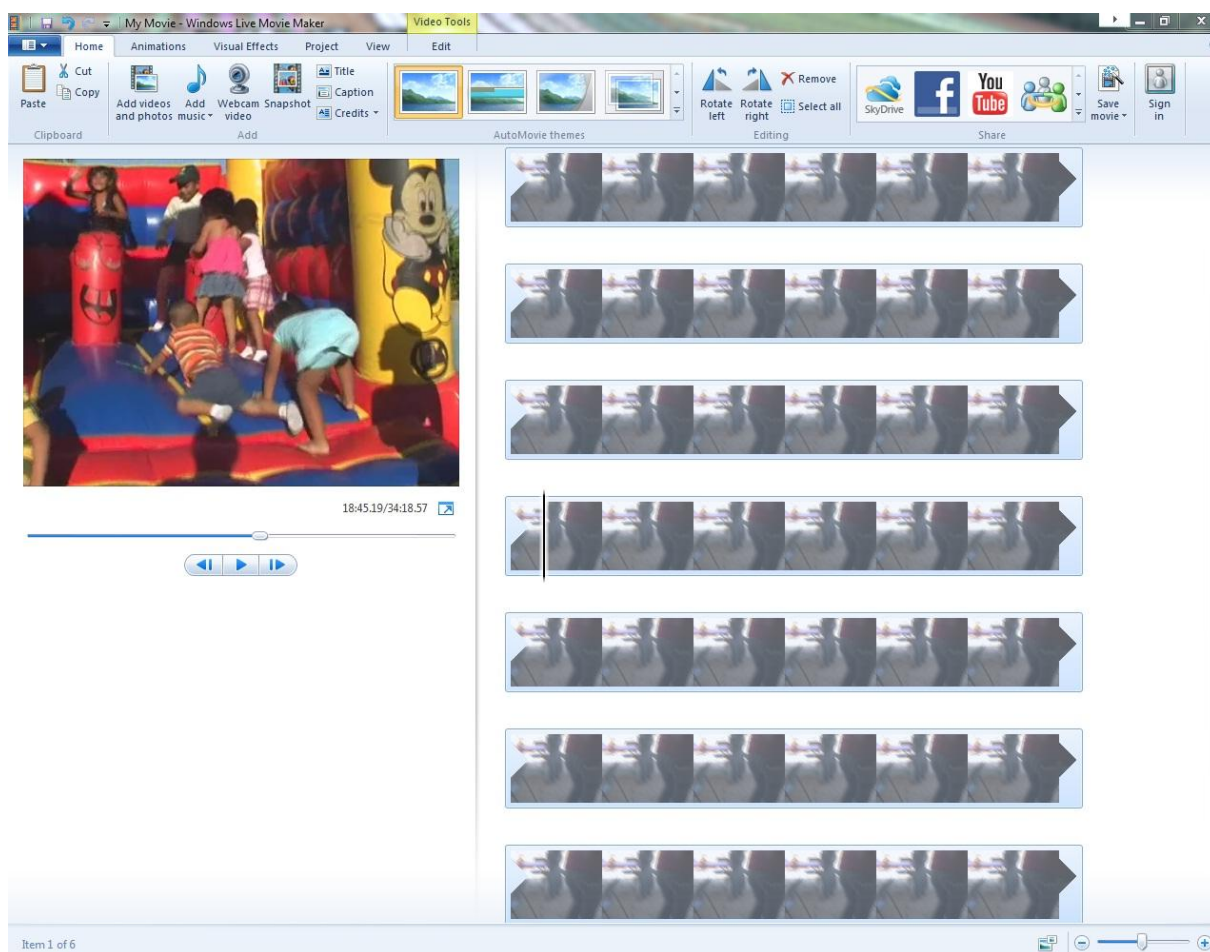
Figure 4.3. Windows Live Movie Maker

When taking out the photos manually I observed the video clips several times and

identified what remained 'persistent' throughout the events presented in the data

chapters. The discussion is framed by the recognition of how important it is to

understand children's *vivencia perezhivanie* and the *practice traditions* (Hedegaard,

2009), which were identified across communities, and included academic and play

activities and practices at home and school. In addition, because the research

material can have different interpretations, it allows the reader to make his/her own

interpretations as the research methodology makes it possible to show these visual moments of the research.

4.5   Research process

This section discusses how the researcher selected the rural and urban communities, and the research participants.

4.5.1   Research field: generating research material

When entering to the research field the aim and the guiding theory frame the ways of interaction can take place between the researcher and the persons in the concrete research situation (Hedegaard, 2008c, p.55).

This research selected a rural and a privileged urban community to show the "conditions" of children's learning and development in different contexts through a wholeness view of learning and development.

Throughout the course of the research, every field choice I took was geared at entering the child's everyday life across communities and institutions with the general aim of investigating the dialectical and dynamic relationships between different institutions and communities. The interactions between the researcher and the research participants were based on mutual trust, *dialogos* and listening to the perspectives of all. This were guiding theoretical ideas I embraced in the research field and as I related with the research participants.

4.5.1.1   Selection of communities and participants

The next two sections explained the selection of communities and the participants in this research.

4.5.1.1.1   Selection of communities

The research focused on two communities, one rural and one urban, in the state of Nuevo León, México. The state of Nuevo León has thirty-seven municipalities and is one of the most crowded municipalities in México (*Enciclopedia de los Municipios de México*, 2005). Three municipalities formed part of this study. The urban community was in the municipality of Monterrey and the rural community was in" El Cañon" (pseudonym), Nuevo León .

The two communities were selected because one of the drives of the research was to go beyond the economic discourses holding that different schools (and communities) lead to different opportunities. Considering this, I selected a rural, low socioeconomic community and a private urban preschool in which the families with high socioeconomic resources live in this state (*Enciclopedia de los Municipios de México*, 2005a). Cesar's family lived in the municipality of Monterrey they were in close proximity to San Pedro Garza Garcia, which is the wealthiest municipality in México. The preschool was located in this municipality. The rural community "El Cañon" is a small village with around 25 families living in it. All the names of the communities and participants used are pseudonyms.

There were two schools involved in the study – referred to as the urban and the rural school – and two families and one focus child per community/school. The focus

child and their respective families in the study were selected differently. All the names of communities and participants have been kept confidential to protect their privacy.

In the *urban community,* the recruitment process involved the coordinator informing some families that might be interested. The teacher was invited by the school coordinator to participate in the study. The visits with the city school were open and I was invited to visit the classroom teacher as much as needed.

The teacher, "Miss Maya", who showed interest in the research, and the coordinator worked together in inviting a focus family that was part of this teacher's classroom. The family that was interested informed the coordinator and teacher about their willingness to participate in the study. Then, they communicated to the researcher that Cesar's family was interested in the research and the two visits were organised 'formally' through the school's communication book, a form of communication between the school and the families that was taken back home daily by the children. This was the way the researcher and the family organized the visits to the family home. The researcher wrote to the family in the 'communication book' for a date to visit them.

The researcher, Gloria wrote:

Hello P, how are you? I wanted to know whether I could do the last visit next week. I remembered that it's on Thursday when all the family gathers together, can I come that day? Let me know if you can. Regards, Gloria. *Hola P, como estas? Queria*

saber si puedo hacer la última visita la próxima semana. Me acorde que el jueves se

juntan toda tu familia, puedo ese día? Me avisas si se puede, saludos Gloria.

The mothers responded: Yes, of course! See you on Thursday. Regards, P. *Claro que si Gloria. Nos vemos el jueves saludos. P.*

The next day the teacher responded to the mother: Thanks P! I will tell Miss Gloria. *Gracias P! Yo le aviso a Miss Gloria.*

After the visit the mother thanked the researcher for the opportunity of being part of the research. The mother wrote the next day to inform the teacher how it went:

We were very happy with Gloria! Many thanks for giving us this opportunity. Regards, P. Estuvimos muy contentos con Gloria! Muchas gracias por darnos esta oportunidad. Saludos,P.

The 'communication book' and the teacher allowed the researcher to have personal and non-intrusive contact with the family. The researcher's acknowledgement of the participants' belief and values in relation to the research were considered before, during and after the research.

In the *rural community* the selection and recruitment process was different from that in the city community. Four families and four children were attending the kindergarten and all of them were invited to participate in the family video recording. However, only two families invited me to their homes. Two families participated though only one became the focus family in the study.

Mayra's mother invited me to their home four times and the visits were arranged through dialogues when Mayra's mother came to pick up Mayra from the kindergarten.

In the rural community, there were many dogs and I always had a stick to protect myself. Mayra owned two dogs and at the end of the visits and research recordings, they were familiar with me and followed me to my house. I felt this was a sign of trust, and I felt safe to walk in the community. The family visits were 'spontaneously' organized and on one occasion Mayra came to my home, which was 5 minutes' walk away and 'picked' me "up' for one of the visits.

Cultural characteristics of life in rural México were noted when the visit were organized. For example, this was evident as in the city school the principal welcomed and mentioned informally to feel I was 'at home' when video recording in these school.

It was also evident in my research participants as they positioned me as a friend and teacher (Quiñones, in press 2014). In my role as a researcher it was expected to enter in activities that were associated with teaching (Hedegaard, 2008), for example by reading books to children at the end of the day. This was a cultural expectation in the rural kindergarten and did not interfere with the data gathering.

Several family members from the two families were involved in the study as well as

school staff. Table 4.2 shows all the participants and focus children in this study;

more details are given in Chapter Five.

Table 4.2

Communities and participants that agreed to participate in the research

Rural Community		**City Community**
Focus Child Family	Mayra (5 years and 10 months) Family: Mother, brother Extended Family: 2 uncles	Cesar (3 years and 5 months) Family: Mother, Father, 2 sisters, 2 maids Extended Family: Grandmother, grandfather, 3 uncles, 2 aunts and 4 cousins
School **Teachers**	Private Catholic School located in a High Socioeconomic area 1 Female Teacher: Miss Maya: Bachelor Degree in Early Childhood; 10 years of experience	Rural Kindergarten run by Community based (CONAFE) in a Low Socioeconomic area 1 Male Teacher: Leo: Secondary Diploma; first year of teaching, aged 17 years old

4.5.1.2   Research field

In the period of two months, October and November 2009, the field research and

generation of research materials took place. The field research took place in two

communities. There were different phases involved in the research to leave time in

between for me to travel to the rural community and to come back again to the city.

For travel to the rural community, we, my family and I, had to prepare food

resources to travel to the rural community. This meant that while I was undertaking

the video research visits in the city community the preparations for the rural field

research were also being prepared simultaneously. The total time in the field

research was a period of two months, eight weeks. The following table, Table 4.3

shows the research timeline.

Table 4.3

Field Research Timeline Research Calendar

PHASE & AIMS	WEEK	PURPOSE
PHASE 1: PREPARATION City: Ethics Deliver Consent Forms	W1: Oct 4th – 10th	Arrival to Monterrey. Visit to City School and deliver of consent forms. Introduction to staff, principal and coordinator
PHASE 2: Rural: Ethics Deliver and obtain Consent Forms	W2: Oct 11th – 17th W3: Oct 18th – 24th	Travel to rural community. Visit to City School and deliver of consent forms. Introduction to teacher and families. Field research in community, rural school and focus family. Return to Monterrey visit to City School.
PHASE 3: Field Research City School	W4 & W5: Oct 25th – Nov 5th	Field research in City School.
PHASE 4: Field Research Rural and City Focus Family. Rural Community Elders Dialogues. City School Field Visit**.**	W5: Nov 5th – 7th W6: Nov 8th – 14th	Travel to rural community on Thursday and community dialogues (Friday). Field research visit with focus family. No kinder visits teacher left community. Field research visit with focus family. Back to city and visit to city school and debriefing dialogues with city teacher.
PHASE 5: Field Research Family and Debriefing with city teacher.	W7: Nov 15th – 21st	Rural Family Visit. Travel back to city. Visit to City School and Debriefing Dialogue with City teacher.
PHASE 6: Field Research Rural School. Field Research to City Family and School.	W8: Nov 22nd – 28th	Last research visit to kinder and back to city school, field research visit to city family.

Phase 1 consisted of visiting the city school and introducing me to the principal,

coordinator and teacher. I prepared and handed the explanatory statements and

consent forms to the coordinator and the teacher, who already had in mind the focus

family. They distributed the forms in Weeks 1 and 2 to the families. While this occurred, I was away in the rural community and in Week 2 the rural families gave consent to start the field research. In Weeks 3 to 8 the recorded visual observations took place. The total of recorded dates of visits are documented in Table 4.4.

Table 4.4

Visual research material generated across communities

	Rural Community	**City Community**
Family	Mayra's Family: 5 recorded visits (October 18th, 19th; November 11th, 12th, 17th). Recorded total: **9 hours**	Cesar's Family: 2 recorded visits (November 3rd and 26th) Recorded total: **7 hours**
School	**5** recorded visits (October 14th, 16th, 19th, 20th, 21st) **23 hours** classroom observation and dialogues.	**11** recorded visits (October 23rd, 26th, 27th,28th, 29th, 30th; November 3rd, 21st, 25th, 26th, 27th) **34 hours** classroom observation, debriefings with Miss Maya, informal dialogues with special teacher, motor skill teacher around 25 mins, music teacher around an hour.
Community and Staff	**4 recorded hours**, dialogue with 2 community elders and member community (October 13, 15th and November 5th and 6th)	**2 recorded hours** (November 25th and 27th) dialogue with coordinator.
Total	**36 video-recorded hours**	**43 video-recorded hours**

4.6   Interpreting research protocols

A wholeness approach to research frames the study design in such a way that the perspectives of all the participants are captured and analysed (Fleer, 2008a, p.81)

A wholeness approach to research aims to capture all the participants' perspectives. Using a dialectical – interactive methodology involves analysis of the social situation and the activity setting (Hedegaard, 2008a). The child's perspective is analysed in relation to the 'activity', which is at the centre of the analysis. Each institution has pedagogical practices that are directed to institutions (institutional perspective) and the activity the (child perspective) child is in (Fleer, 2008a). The child perspective is analysed in relation to the institutional perspective. Fleer (2008a) explains how the child's perspective involves "interest/projects,/intentions/engagements" (p.71) and the institution involves "social situation, activity setting, motives" (p.71).

In this study, the research material was analysed across communities. The complex research material generated was analysed across rural and city contexts and focused on unity of the *practice traditions* in children's lives across societal and institutional practices and activities (Hedegaard, 2009). Following Vygotsky's cultural-historical approach the aim was to find in the dialectical relationships across community what brought 'unity' and what aspects changed and were transformed in children's *vivencia perezhivanie.*

A systematic approach to analysis needs to be developed when and interpreting research material (Hedegaard, 2008bc). The researcher is part of the setting and

context of the research participants (Hedegaard, 2008c) and for this reason, different levels of interpretation are needed when the researcher is trying to make meaning and sense of the research material gathered. In this approach, the researcher needs to leave the research situation to interpret the research protocols (Hedegaard, 2008b). After travelling to Monterrey, I left the communities, families and schools and took several months to make meaning of all the research material following the different levels of interpretation proposed by Hedegaard (2008bc) and Fleer (2008ab).

The theoretical preconcepts that were formulated in this research followed Hedegaard's (2008a) model of relations between the institutional practices, societal conditions and the person's activity. This model followed the intentions, conflicts, motives and competence demonstrated in the interactions between researched persons. Hedegaard (2008c) emphasises how these might differ depending on the research goal and can be used differently for different research problems. In the thematic level section (4.5.2.3). I unpack in detail how these theoretical concepts were used to understand the transformations and changes of practices and activities in this research.

4.6.1   Levels of interpretation of research protocols

In a dialectical-interactive approach, the research process is written in the form of research protocols (Hedegaard, 2008c). In this research, video digital observations were recorded and the written dialogues from these constitute research material that by being written in a visual way. Such research protocols are presented in the data chapters. Once the research material was transcribed, it was looked through and reflected upon many times.

The creation of protocols usually takes place away from the research field (Hedegaard, 2008c). Hedegaard (2008c) notes that then usually there is "no longer personal relation to the activities and people involved" (p.56). When the protocol material is collected and generated, such as the video recording and dialogues in this research, this implies that the researcher was interacting in the field with the research persons with a focus on the life and situations of the participants (Hedegaard, 2008c).

While recording, the researcher makes meaning, describes the research context, and communication takes place in many different forms, both verbal and non-verbal. The activities that are occurring are part of the everyday life of the research participant. It is suggested that while constructing the research protocol material, the researcher does not intervene in the activities. Nevertheless, in my research I had to intervene in some instances, such as when I was invited by the rural and city teachers to tell a story to children.

In contrast, when the interpretation takes place the researcher is away from the specific research situations and does not have contact with the research participants. Reflection takes place as the research process begins to be 'unpacked' through the relationship between the material and the theoretical categories from the conceptual frame and the researcher tries to "understand the material in relation to the research aim" (Hedegaard, 2008c, p.57).

The principles established by Hedegaard (2008c) for a dialectical interactive approach were integrated into this research and through three levels of interpretation: common sense interpretation, situated practice interpretation and thematic level. All

these three levels build upon each other (Hedegaard, 2008c) and are integrated in the three different levels of writing of the research material in order to answer the research questions. A fourth level was added to the analysis where 'unities' of research protocols were analysed. The research material has been analysed, discussed and presented in the next chapters. The different layers are further unpacked in order to understand the analysis of the complex and multilayered visual material.

4.6.1.1 Common sense interpretation

The common sense interpretation is the first level of analysis where the researcher makes the first statement of what is seen in the recorded video observation. This represents the researcher's understandings of the observation and interactions of the research participants in the activity setting (Hedegaard, 2008c). It also involves the interpreters' – in this case my own – comments on what I understood was happening in the interactions between the research participants in a specific setting in relation to the activity.

At this level, the interpreter does not need to have a clear or explicit theoretical concept to further interpret what is happening, but some evidence begins to appear. At this moment of the interpretation the researcher 'objectifies' (Hedegaard, 2008c, p.58) what is happening as he/she is away from the field research.

In this research, the common sense interpretation occurred when I came back to Australia and I looked at all the family practices and some of the teaching practices. This research involved spending a good amount reviewing all the 79 hours of research material generated. The common sense interpretation consisted of engaging

in a general reading of all the research material and later on revisiting specific practices and events in the life of the child. For example, in Mayra's everyday life some activities and practices were persistent, consistent and dominant such as dancing and watching the "telenovela". Thus, they seemed an important component at this stage of analysis.

At the beginning of the interpretation and analysis of all the research material, some choices were made. I fully observed Cesar's (7 hours) and Mayra's family (9 hours) practices and transcribed and made explicit understandings of the research situations. I also transcribed all the staff and teacher interviews and a full day of activities and practices in rural and urban preschools – around 6 hours each.

4.6.1.2   Situated practice interpretation

Following Hedegaard's (2008a) model, the situated practice interpretation focuses on the practices in the institution in relation to the specific child and the adults around him/her, such as caregivers. The situated practice interpretation goes beyond the activity and focuses on linking all the recorded observations across activity settings (Hedegaard, 2008c). At this level of interpretation, Hedegaard (2008c) suggests that theoretical concepts are formulated and unfold in relation to the research aim. It also consists of finding "conceptual patterns" (2008c, p.58) and unfolding these patterns in relation to the research aims.

The conceptual patterns were created according to the dominant institutional practices across communities, which were academic and play practices. The interaction patterns focused on the child and parents, teachers, peers and siblings. Adding to the institutional practices, the *vivencia perezhivanie* was identified when

there was a very intense, dramatic and emotional event that configured the child's learning and development.

4.6.1.3   Thematic level interpretation

The thematic level interpretation is directly related to the research aims and questions and therefore,

> Explicit relations are formulated by using theoretical concepts to find patterns in the situated complexity of the institutional practice level of interpretation. A reduction in the complexity of the material is needed in order to be able to formulate new conceptual relations within a problem area. (Hedegaard, 2008c, p.61).

At the thematic level, the research interpretation passes from understanding the research material (common sense) to unfolding research patterns (situated practice) to reducing the amount of material to what is needed in order to formulate new concepts in the research (thematic level).

Throughout the analysis of the research material the research patterns and preconcepts develop. The research begins with preconcepts then evolves as concepts are formulated in a more systematic scheme of categories (Hedegaard, 2008c).

Following discussion in Chapter Two, concepts from the theory were used to analyse practices and activities and the individuals' experiences within the practice. The following table shows the concepts from Vygotsky's cultural–historical theory that was used to analyse the data and to answer the research questions.

Table 4.5

Concepts used to analyse data

Concept	Description
Dominant Practices	Which are the dominant practices across the two communities?
Wholeness Approach to understand data	A wholeness approach includes the social situation of development and the child, family and societal perspectives.
Vivencia Perezhivanie	Children's social experience and intense and dramatic moments in the child's everyday life.
Affective Positioning	Adult's affective positioning of focus children.
Intellectual and Affective Sense	Desires (wishes), intentions, interests, motivations and emotions. Communication (words and speech) changes according to context and institutional practice.
Intentions	Hidden intentions in communication such as non-verbal communication, speech and movement.
Subjective Sense	Children's configurations, production and expression of emotions in children's experiences of *vivencia perezhivanie.*
Visual Vivencias	Visual data supporting children's intellectual and affective sense, intentions, expressions, configurations towards the social situation of development.

Hedegaard (2008c) sees all three levels of interpretation as building upon each other and working in dialectical relation: "the category system is developed as a dialectic between the aim of the research (i.e. what one wants to study), the theoretical preconditions and the concrete material. Through this process new theoretical conceptual relations can be developed (p.61)".

The different levels of analysis are displayed in Figure 4.4. Each circle (denoting common sense, situated practice and thematic levels) played a significant part on the interpretation and analysis of the research material. Each level of analysis interconnects with the others. Through the different levels the aim of the project should be clear, the preconcepts are formulated as 'category relations' (2008c, p.63) and throughout the analysis the concepts are constantly reformulated.
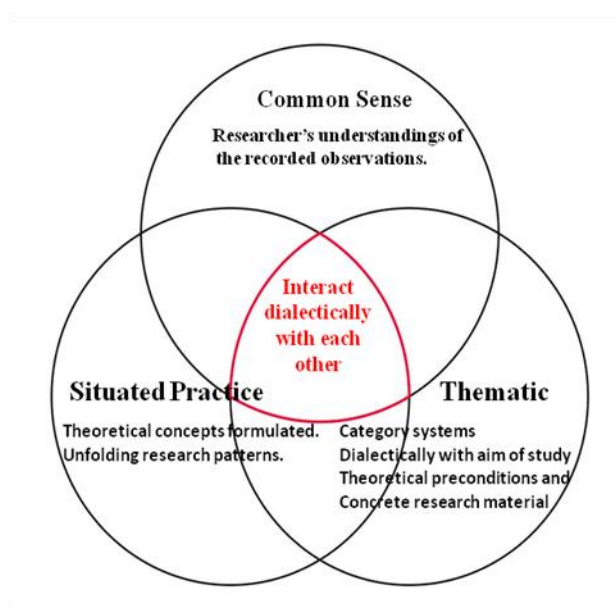
Figure 4.4. Levels of analysis interact dialectically (Hedegaard, 2008c)

In this research, the dominant practices and activities across communities, rural and urban, are displayed in the circles as they intersect with each other. I was interested in the 'unity' of the dominant practices and activities across communities. This resulted on dominant practices such as play, mealtime and academic practices. The concept of *vivencia perezhivanie* was the unit of analysis in the activities and practices the researcher identified across institutions and communities. The unit of analysis in these practices was the *vivencia perezhivanie* an intense moment of

drama or concentration in the child's social situation including the interactions the child was living.

As explained before, the methodological tool of 'Visual Vivencias' combined narratives and visual mobile images to further show children's unified thinking and emotion in the research process. The video camera acted as a tool to capture visually the 'momentitos' of children's *vivencias* and lived experiences that are analysed at different levels which build upon each other.

In cultural–historical research, the researcher's perspective is important (Fleer, 2008a). Nevertheless, Fleer (2008a) clarifies that even though the researcher is part of the study; his or her role differs from that of the participants. Before the field research, I made explicit the goals and intentions of the research and explained them to the families and teachers. During the field video observation, as researcher I adopted a listening attitude, on occasions I had dialogues and interacted with the families and teacher about important matters that relate to the child's learning.

My role and interpretation of data contains a subjective component. To understand the notion of the researcher's subjectivity, González Rey (2002) explains:

> Subjectivity represents a reality that is not directly accessible to the researcher, nor can it be interpreted as a fixed form via indirect manifestations which may lead to generalisations, as the expressions of each subject or social space involve various systems of senses that follow their own paths ... the subjective senses appear gradually and are differ within the expressive space of the subject ... each configuration of senses relates to different spaces of social life (pp. 233-234, my translation)

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La subjetividad representa una realidad que no es asequible de forma directa al investigador, y que tampoco puede ser interpretada de forma fija por manifestaciones indirectas que sean susceptibles de generalización, pues las expresiones de cada sujeto o espacio social conciernen a diversos sistemas de sentidos que expresan trayectorias propias... los sentidos subjetivos aparecen de forma gradual y diferente dentro del espacio de expresión del sujeto... cada configuración de sentidos referentes a diferentes espacios de la vida social (pp.233 – 234).

The role of the researcher is *subjective* as she interprets expression of the young child's sense making of a particular space or social environment. In the interpretation of the *vivencia perezhivanie* of the focus children and the family I made assumptions and interpretations about what I thought was representative of the reality of the child.

Furthermore, in the role of the researcher as a social scientist there are two relevant structures; first that related to those who are researched and secondly in relation to the research goal. As the researcher participates, he/she creates subjective interpretations of the activities researched in the everyday settings (Hedegaard, 2008b).

Following a cultural-historical view in this research, the role of the researcher is understood as forming part of the reality of the child in that moment of time. He or she interprets the expressions of the child in the social space and the child's configurations and production of these forms of expression.

4.7   Validity and reliability

4.7.1   Validation

The focus of a dialectical–interactive approach is on "the practices, activity settings and activities" (Hedegaard, 2008b, p.43). The validation depends on how Hedegaard's (2008) model of learning and development is used and connected to the historical traditions of the practice and how capable it is of showing the different perspectives (societal, institutional and individual) in everyday practices and how these contribute to children's development. The use of different methods (such as those explained here, including video observations, dialogues and disposable cameras) contributes to investigating these and each method gives complementary results (Hedegaard, 2008b).

In order to make valid the research, there should be a minimum of two perspectives, "a researched person's perspective and the researcher's perspective" (Hedegaard, 2008b, p.45). The two perspectives were achieved through collecting research material and subsequently interpreting the research protocols after I left the research field.

In the process of collection, the validity of the research is enhanced through documenting in the form of video observations the interactional patterns and the participants in their social situations. The institutional practices provide authentic context and conditions in which the social situation of the child can be researched and as such add validity (Hedegaard, 2008b).

The valid interpretation of the data relates to the common sense interpretation. The common sense interpretation is "the first explicit statement made by the researcher in relation to what seems meaningful in an observation sequence" (Hedegaard, 2008c, p.49). A common sense interpretation was created by the researcher, and shared with my supervisor and close PhD student who knew about my research. This added a new perspective on what to focus to move from a common sense interpretation and description to a more rigid and theoretical analysis.

Further, the visual mobile images of the important "momentitos" enabled a communication between the researcher and the reader. The reader can then make his/her own interpretations, which enables a more dynamic approach to understanding the data.

Adding to the reader perspective, all the research material is discussed in both Spanish and English language. My intention is that Spanish speaking researchers and my participants are able to read their comments in Spanish. I tried to keep the meaning as I translated as authentic as I could however, I am aware that some meaning might be lost in translation.

4.7.2   Reliability

In a dialectical–interactive approach, the reliability of the research relates to the relationship between the researcher's and persons participating in the research data generation (Hedegaard, 2008b). The nature of this approach is interactive, and the researcher needs to find a 'balance' (p.44) between the role of researcher and that of authentic interactor in his/her interactions with the research participants. One way of

finding this balance is being explicit about the research goals and intentions to the participants.

As I collected and generated research material and participated in the research situation, this balance was achieved through having a listening attitude and commenting as little as possible and only when required. For example, in both classroom observations, children became interested in looking at the camera and I allowed this to happen. The teachers also invited me to read a book, which I did, and this helped the children to view me as another teacher, since a researcher in the classroom remained something 'new 'for them. Throughout the research, I [and the video camera] became invisible to children and teachers and at some stages, they commented on how they forgot my presence in the classroom. In relation to the families, in the rural community, I tried as much as possible to have this 'balance' however I was perceived as a teacher and a friend and my opinion was asked in educational matters. Also, dialogues seemed to emerge in the process of collecting and generating the research material that were important to understand more deeply the historical conditions of the families and the practice traditions of the institutions. Overall, I remained attentive and listening throughout the field research in the different research situations.

4.8   Ethics

Before the field research took place, approval of the project regarding its ethical conduct was sought from Monash University. I worked closely with Professor Marilyn Fleer as her research assistant and followed her research methodology of video observing family and school practices in different research projects. This can

be found in the book *Studying Children, A Cultural- Historical Approach* by Mariane Hedegaard and Marilyn Fleer. These research experiences served well for informing my field research practices and for seeking ethical approval from Monash University.

I requested from Monash University Research Ethics Committee (MUHREC) approval of an amendment of Prof. Marilyn Fleer's original project called "A cultural- historical study of childhood and children's development", which had already been approved by MUHREC. The original project obtained ethics clearance a year before to investigate children's learning and development from a cultural-historical perspective in an international country. The background given by Prof. Marilyn Fleer was on how traditionally childhood development has focused on "the child" and this research was based on generating research data in the "context" and capturing everyday family practices in home and community with the goal of observing children in these institutions and contexts. This research followed the same underpinnings as it considered how children learn and develop in their participation across different institutional practices and activities.

The amendments to the original project consisted of conducting and seeking ethics clearance for doing research in two communities in Monterrey, Nuevo León, México. In the proposed amendment, it was stated that in the rural community informal conversation with the community leader indicated that the researcher was deemed acceptable and a letter seeking formal support was going to be sought. This was viable because I had already become acquainted with the rural community ten years before this research took place. My mother-in-law and husband were known in the community because my husband's father used to live there. A year before the

field work took place I visited the community to familiarise myself with the systems in place such as the rural preschool system, CONAFE (Consejo Nacional de Fomento Educativo *National Council for Educational Development*) and at that time I commented about the possibility of research to the families I knew.

MUHREC asked for a letter of support from the rural community. Thus, I sought permission from a well-known community member and this was provided to the Ethics Committee. This procedure was also carried out in the city school. All this previous contact with the community elder and principal was via email.

The explanatory statements were given to the principal of the city centre and the community member of the rural community so they could familiarize with project. In my arrival I hand give all the explanatory statement and consent forms, which were given to school staff such as teachers Leo, and Maya and families of all children in the class. The family members of children indirectly involved (by being present in the class) were also given an explanatory statement and the researcher and teachers explained who the focus children were and their permission was sought for their children to be videotaped, though they were not the focus. I translated all the explanatory and consent forms and a certificate was obtained and submitted to the Ethics Committee. A native speaker who worked at another faculty at Monash University did the certificate. The amendments to the original explanatory statement consisted of changing the name of the researcher and establishing the timing of video observations, which was negotiated with the classroom teacher and with the focus family.

After submission of all the documents such as the amendment form, explanatory statement and letter, some concerns were expressed by the Ethics Committee. These concerns were about how parents were going to be informed of the research. In both pre- schools explanatory and consent forms were to be distributed and the interested families could drop their expression of interest into a box or talk to the teacher about it. The other question was how the teachers would be invited to participate and how they would inform the researcher that they wanted to be involved. In the case of the rural community, there was only one teacher and four children, so the community elder explained the project to the teacher who showed interest in participating without being forced. The community elder gave the teacher the explanatory and consent form so he could familiarize himself with the project. Upon my arrival, I had an informal meeting with the teacher and explained the project further and organized times to dot the research. The families were invited to an afternoon discussion the same day and were given explanatory and consent forms which they signed at the same time. The meeting with the families was a cultural way of getting to know them as I will be leaving in the community at the same time the research took place. I organized an afternoon nibbles and candies for children and at the end this turned as a community event and other community elders supported and joined the meeting as this showed trust to the families.

In the case of the city community, the teacher had shared the research with the families and I was invited to a festival were parents came to the school and they could ask me questions and meet me. Two families were interested in the project and were videotaped however only one family is discussed here. All the family members that appear in the discussion of data including helpers signed a consent form and I

explained if they were not comfortable, I could remove them from the data discussion.

Another question was how the participants could complain about the research; MUHREC they suggested having access to a local person and someone that was not associated with the research. For this, the principal and community member were the point of reference if the participants needed to complain about the research.

After obtaining ethics consent, a formal letter was sent to the community member and the principal of the school. A few weeks later, I prepared to travel to the research field to undertake this study for two months.

The participants in this research included community elders, teachers, coordinator, special teachers, all children indirectly involved with the focus children, focus children and their families, indirect family members such as siblings, uncles, aunts, cousins and nieces, house helpers. All the participants in this research agreed to be video observed and, when required, and to be interviewed. It should be noted that no formal interviews were arranged; rather, spontaneous dialogues occurred while the research material was gathered and generated.

4.9   Conclusion

In the next chapters, the data and research material is discussed. The recording of 'visual mobile images' of the *vivencia perezhivanie* are a new method in qualitative research that can show *vivencia* including what children are thinking and feeling. The recordings show emotion and cognition as discussed in theoretical chapter.

These *vivencias* are interpreted and made sense of subjectively by the researcher. At the same time, the reader can make his/her own interpretations of these events. The difference is that as the researcher, I was able to be present in these moments in children's, teachers' and families' everyday lives, allowing me to remain as faithful as possible to what was seen and perceived throughout the field research.

The next five chapters (five to nine) discuss the research data analysis of the practices identified in the two communities and the role of emotions and *vivencia perezhivanie* using the new methodological tool "Visual Vivencias".

Chapter 5: Affective Positioning and Institutional Practices Across Communities

5.1   Introduction

This chapter introduces the different institutional practices that were found to be dominant in the everyday life and across institutions of the focus children in the study. This chapter has two aims: firstly, to locate the institutional practices that were dominant and were valued across communities, and secondly to understand the positioning (Bozhovich, 2009) – the place children occupy in their system of relationships – theorized in this chapter as the *affective positioning*. Vygotsky (1998) explains how individuals have affective and intellectual orientations towards their own interest, desires, motives and wishes.

Through the concept of *affective positioning* it is aimed to explain the thinking and emotional processes that adults have in respect to children and aims to provide how adults in their everyday institutions affectively position children.

This chapter mainly discusses the data generated via *dialogues* in the form of narratives that took place with teachers, coordinators and families in order to more deeply understand how adults (family and teacher) made *sense* of their *vivencia perezhivanie* in these institutions and in relation to the *positioning* of children in life. The dialogues also offered the participants' *sense* in expressing their thinking and emotions in relation to children. This chapter begins with offering a social perspective and introducing the communities where this research took place. Then, the affective positioning and the family values in each family are discussed. Finally,

as this thesis aims to discuss a wholeness approach (family and preschool practices) to study children's emotions, the Early Childhood practices in which children participate in the Mexican society are discussed.

5.2   Society perspective – The communities

The two communities where this study took place were in Monterrey, Nuevo León, México. Both communities remain anonymous and are referred to respectively as the city and the rural community. Two focus children took part in this study, Cesar a three-year-old boy who lived in the city community and Mayra a five-year-old girl who lived in the rural community.

Monterrey is the capital of the state of Nuevo León (Gobierno de Nuevo León, 2011) and is one of the most crowded municipalities in México (*Encicolopedia de los Municipios de México*, 2005). The rural community of "El Cañon" (pseudonym) is located 94 kilometres from the city centre of Monterrey in the state of Nuevo León. This community is remote and can be referred as a village as less than 30 families live here. Two small stores, a park and a church provide the amenities.

The following sections discusses the institutional practices, values and demands in the institutions the children participate in (Hedegaard, 2008, 2009). Examples of the family values in each family are discussed along with the school practices that were dominant across communities. Further, the sections provide dialogues between parents and teachers on how they affectively positioned the focus children. A wholeness approach is taken to analyse the different perspectives and practices that are dominant in children's everyday life.

5.2.1 Institutional family practice: Cesar's family

Cesar was three years and six months old when this study took place. He was the youngest of three and he had two sisters. The two sisters attended the same school as Cesar. Fabiola was six years old and was in first grade of primary school and Paula was five years old and was in third grade of kindergarten. A year before, Fabiola's third year kindergarten teacher was Miss Maya, Cesar's teacher. Miss Maya knew the family before Cesar started his first year of preschool. This created a close relationship between Miss Maya and Cesar's mum, Paola. In México, before passing to primary school, children attend three years of kindergarten. At the time of this study, Cesar was attending his first year of kindergarten.

The dialogues between the researcher and the participants occurred spontaneously. Cesar's grandparents and Paola, Cesar's mother, narrated the family stories. Dialogues developed during the research and promoted emotional well-being between the participants, creating a trustful climate between the researcher and participants (González Rey, 2000a).

In the dialogues with Paola, Cesar's mother mentioned that she was the eldest child of her family and was a successful business woman. Before she started with the family business, she was working in an international bank as an accountant. Later, when she got married her father offered her his furniture business. Paola bought the family business and her husband Cesar designed furniture. Paola's brothers and one sister-in-law worked with her.

Cesar and Paola involved their children in their family business life. For example, in the first visit Paola took her children and the researcher to the new premises of the

new business. They already had a factory where furniture was made but on this new premise, they were planning to open a store that sold children's furniture.

Two long visits were planned with the family. In the first visit, the dialogues with Paola occurred when she was driving; firstly, as she picked up children and the researcher from school and drove me back home. Then, dialogues with the grandparents occurred when I (as researcher) remained in the family home as the children picked up their bicycles and when Paola drove all the children to the new business. On the second visit, Cesar's grandparents invited me to their house – next door to Paola's – for lunch. As Cesar was having a nap during this time, the family dialogued with me. The next section discusses the dialogues were the participants explain important issues such as the intergenerational family values.

5.2.1.1   *Affective positioning of Cesar – family institutional practice of "academic expectations and success"*

In this section the different institutional perspectives, grandparents and parents (family institution) and teacher (school institution) are discussed in relation how they *positioned* Cesar in their life and the how their values influenced the way they interacted with Cesar. The interactions between Cesar and his mother are further explained in Chapters Seven and Nine. It is important first to present how Paola thought about her values towards school as this influenced her experience and interactions with Cesar. The *affective positioning* included the family values and traditions, as adults created conditions for Cesar's learning and development.

Having different perspectives provided a *wholeness approach* to understand Cesar's *affective positioning in life*. The dialogues were an opportunity to express the

adults'*sense* of Cesar's *vivencias perezhivanie – emotional living experiences* as they provided an arena for expressing their emotions and thinking about Cesar's interactions with others.

This section conceptualizes the institutionalized family practice of "academic expectation and success" of Cesar and the cultural-historical motives and values experienced by the different generations, grandparents and mother.

In the first visit, Paola mentioned that her mother lived next door to her and in both visits; the researcher dialogued with Cesar's grandparents. Cesar's grandmother told me that Paola was the eldest of the family of four children, which consisted of two sons and two daughters. Cesar's grandmother expressed important family values and motives for their children's education. She mentioned how her family, their children had the "duty (*obligación*) to do well at school" and no prizes were given for good grades as the children were "expected" to achieve this. This form of expectations was also found by Bridges et al. (2012) who noted how Latino parents expect children to be obedient to parents as this shows the cultural expectation of being "well brought up" (*bien educado*). This was very similar to Cesar's family as they had the expectation of Cesar at a very young age to do well at school.

The grandmother commented on how if her children (such as Paola) had the intellectual capacity to do well, they also had the duty to pass it on to their children. Cesar's grandfather commented how they had excellent children and how they are committed to have grandchildren that are useful to society. The family expectations and values regarding academic success started with Cesar's grandparents. Further,

Miss Maya, Cesar's teacher had similar views to the grandparents. The next table

(5.1) shows the different perspectives on the value of academic excellence.

Table 5.1

Perspectives on values of family's academic expectation

Grandmother (Family Inst.)	Grandfather (Family Inst.)	Miss Maya (School Inst.)
Grandmother: I am a perfectionist and I demand more, if I see they have the capacity, if you give a prize because they brought good grades or so, here there aren't any prizes that's their duty, if God gave them that capacity they have to respond and not just for them but to pass it on [to their children]... So here we didn't talk about awards for good grades or for being good children or anything, it was their duty and I tell you my husband he is very smart... (Dialogue, November 26ᵗʰ, 2009) *Abuela: Yo soy muy perfeccionista y exijo de mas, si yo veo que tiene capacidad, tiene que dar un premio porque trajeron buena calificación o esto, aquí no hay premios es su obligación, si Dios les dio*	**Grandfather: I think we have an excellent score that are the four children and now we are looking at how much we can say to them, respecting their parenting, we are now fulfilling our duty with our grandchildren of course, but it's about educating them as much as we can widening the circle of useful people making them useful to society. (Dialogue, November 3ʳᵈ, 2009)** *Abuelo: no yo creo que tenemos un promedio excelente que son los cuatro hijos ahora estamos viendo hasta donde podemos meternos, respetando la paternidad estamos cumpliendo con los nietos verdad, pero de eso se trata de ir formando lo más posible ampliado el circulo de personas útiles que sean*	**Miss Maya: Paola I know what type of person she is (meaning that she knows her as she was Fabiola's teacher, Cesar's sister) she is very prudent, so sensible, very intelligent so mature... (November 3ʳᵈ, 2009).** *Miss Maya: Paola como ya sé qué tipo de persona es tan prudente, tan sensata, tan madura muy inteligente...*

esa capacidad ellos tiene que responder y no nada más para ellos, sino para transmitirlo… Entonces aquí no había premios por calificaciones o por buenos niños ni por nada, era su obligación y mi marido te digo el si que es muy listo…	*útiles a la sociedad.*

Cesar's grandmother, Paola's mother, explained how she was herself a perfectionist and how she demanded "good grades" and academic excellence. She expressed her belief that if children have the capacity they have to respond back with good grades without receiving a reward. Paola's father also explained that all their children have had "excellent scores". This institutional practice and value tradition was learned and valued by Paola in her interactions with Cesar. This is important to consider when Paola expresses her affective positioning, particularly regarding Cesar who occupies the position of the youngest male child in the family.

Paola's parents' valued and demanded "academic success or excellence" for their children. All their children were academically successful, including Paola. Education was valued and Paola's parents expressed how as parents they felt a commitment and huge responsibility to educate their children well, just as they did with Paola's children. Miss Maya who described Paola as wise, sensible, very intelligent and mature was aware of Paola's demands of academic excellence towards Cesar.

Paola had the same views as her parents and she expressed 'academic expectations' for Cesar to do well at school and in life. In the first dialogue during a car

conversation, she expressed her fears, demands and struggles in relation to Cesar's academic achievement. Cesar's sister Fabiola did very well academically at school and Paola as a 'sensible' parent made *sense* through the dialogues of why Cesar seemed not to be achieving these expectations.

The next table (5.2) offers a wholeness approach on the participants' perspectives about Paola and the relationship with Cesar in relation to the value of academic excellence. Through the dialogues, they made subjective sense of how Cesar relates to different spaces and institutions on his everyday life (González Rey, 2002).

Table 5.2

Family and school perspectives on Cesar's positioning of academic success

Grandmother (Family Inst.)	Paola (Family Inst.)	Miss Maya (School Inst.)
G: She [Paola, Cesar's mother] is very responsible and reasonable... my mother told me, don't make her into a little mother so young, because she was very responsible since she was little... now I have seen a lot Cesar, and they demand a lot from him too, academically in that school, I say it's okay, but sometimes like he gets tired... We dedicate a lot to the education of our children, we are very	P: I am very perfectionist, I have always been the first in the classroom and all the generation and everywhere, I have the fear of having a problem child and academically I see him very slow, or I don't know if it's about being a boy, or if I have forgotten what he should be able to do at his age... Maya right now is helping me, she tells me what to do to reinforce and I try to dedicate more my time	M: Cesar well anyway his age [referring to how his age might be a factor] has had the situation that he is still struggling to articulate certain vowels, diphthongs etc... his mum Paola is worried and she is very dedicated to her children she is concerned about of them advancing, she sought support from a speech therapist which is helping him a lot, he is helping Cesar develop awareness of the words and in the phonetic pronunciation of the Spanish and Paola is

interested and we cared very much, and so we're delighted to see our children, the four of them have continued and so I consider – I don't know about his father – I personally believe we have with our commitment, because it is a true commitment really and also a huge responsibility (Dialogue, November 26th, 2009)

Abuela: Ella es muy responsable y recta… mi mamá me decía, no hagas tan madrecita tan chiquita a Paola, porque muy responsable desde que estaba chiquita…. ahora he estado bastantes días viendo a Cesar, también les exigen mucho acá, académicamente en esa Escuela, digo está bien, pero y a veces como que ya se cansan… Nosotros nos dedicamos mucho a la formación de nuestros hijos, nos interesa y nos importa muchísimo, y así nos da mucho gusto ver que nuestros hijos, los cuatro han seguido pues yo considero no se su papa, yo en lo personal me considero que hemos cumplido bastante bien con nuestra compromiso,

than to the others [sister]

P: It's that I tell Miss Maya that with the girls I didn't struggle and with them they were the first (in their class) and with him I see him slower so I tell Miss Maya that from here [home] I can rehearse/practise the numbers or letters and colours and I don't know if it's his personality or if he is a boy or if he doesn't learned like I am used to with the others [sisters]... (Dialogue, November 3rd, 2009)

Paola: Yo soy muy perfeccionista, siempre fui, la primera en el salón y de la generación y de todos lados me da mucho miedo tener un niño problema y académicamente como que yo lo veo lento, pero no sé si es que el niño, o que ya se me olvidó, que tiene que estar haciendo en esa edad o que será… Miss Maya ahorita me está ayudando mucho de que me dice que le refuerce que le hago y le trato de dedicar más que a la otras (Dialogue, November 3rd, 2009)
P: es que le digo a Miss

very concerned she told me that she is working with numbers in Spanish English [at home]... (Dialogue November 3rd, 2009).

Carlos desde siempre al fin y al cabo su edad pero ha tenido la situación de que todavía está batallando para la articulación de ciertas vocales ciertos diptongos etc., su mami con Paola en la preocupación de ella es muy entregada a sus hijos en el pendiente de avanzar busco una ayuda un apoyo de terapia de lenguaje que le está ayudando mucho, le está ayudando a concientizar al niño en las cosas de las palabras en la pronunciación de la fonética del español. Paola muy preocupada me decía que está trabajando con números en español y en ingles…

porque es un verdadero compromiso es un verdadero compromiso verdad y también pues una responsabilidad enorme...	*Maya que yo con las niñas no batalle nunca y con ellas las primeras y así y con este veo mas lenton osea le digo a Miss Maya que me de acá yo le ensayo de los números pero si las letras y los colores y no si sea su personalidad si es hombre o que no aprende tan así como yo estoy acostumbrada con las otras...*

Paola's *affective positioning*, how she is able to make subjective sense of this is seen through how she positions Cesar, and how this positioning is shaped by emotions and thinking that are part of her experiences with Cesar (González Rey, 2012). Bozhovich (2009) explained that it is important to understand the emotional experience of children at a particular age as this also determines the child's internal position in life. The affective positioning of Cesar in relation to the relationships he has with his mother and Paola determines who Cesar is becoming and what type of personality they are attributing to Cesar. Paola's, the grandmother's and Miss Maya's personal perspectives help determine the affective attitude they have towards Cesar. Further, the place Cesar occupies in these relationships is very important, as they will also affect the child. Paola demanded a lot from Cesar academically. These demands, expectations and values determined Cesar's *vivencia* and the conditions Cesar is living (Vygotsky, 1994; Bozhovich, 2009).

Miss Maya supported Paola's views on Cesar's age being one of the difficulties for him in achieving academic success. Further, she mentioned how Cesar attended

speech lessons to help articulate certain vowels and for him to advance quicker. Throughout the dialogues, Paola showed how in her relationship with Cesar she was concern about his academic success. For example, this was seen in Cesar's ability to speak fluently and in the way they related and she was preoccupied about Cesar's academic ability. In chapter 9, it is shown how she has a very intense relationship with Cesar while doing homework.

Throughout the dialogues, Paola has emotions and uncertainties, fearing to have a "problem child" and she has seen Cesar struggle with pronunciation. She is supporting Cesar and her hopes are that he gets on the right track, even though she is uncertain about what the causes might be: his age, his maturity or gendered learning style. Both the grandmother and Miss Maya know about Paola's and Cesar's struggles and expectations in achieving academic success. Throughout these different dialogues, it can be seen how Cesar is *affectively positioned* as a child struggling with academic success. In Chapters Seven and Nine learning and play activities are analysed and Cesar's perspective is offered on how he is able to be competent in the activities he is participating and learning in. It is important to consider how these affective positioning affect how Paola interacts with Cesar and Cesar's own perspective on this.

5.2.1.2   *Affective positioning of Cesar – family and preschool institutional practice of "shared academic support"*

Miss Maya and Paola had a trustful and supportive relationship beyond the walls of school. Miss Maya explained how it was a mutual trustful relationship and this was shown by giving Paola her telephone number (see Table 5.3).

Table 5.3

Institutional perspectives of teacher and family relationship

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Institutional Perspectives of Teacher and Family:

Miss Maya's and Paola's trustful and academic support for Cesar

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They gave me that trust when I finished the year we said goodbye with tears because they saw how I was committed to Fabiola and Fabiola accomplished a lot ... With her it happened [calling on the telephone] and I felt, last year and then with no one [parent] I had that relationship of sharing telephone numbers, and but with Paola I know what kind of person she is, so wise, so sensible, very intelligent, so mature I had no problem, I know that when she is is going to call me it is because she really needs it and she won't be harassing me. Once she called me and she told me but they [Miss Maya's family] did not gave me the message, I don't know what time she called, but I have a lot of interest in helping Cesar because apart from the trust placed in me they are very happy somehow. Then I called Paola sometime ago, I don't remember about what and I happily gave her my telephone number ... that time I gave her a lot of feedback so that she could help me with Cesar and so she could practise with Cesar, so we can academically support each other, and since then Cesar is in speech therapy and apparently it's helping him a lot ... (Dialogue November 3, 2009)

Ellos me dieron esa confianza a mí, cuando termino el año con lagrimas nos despedimos porque si vieron que yo me entregue con Fabiola y que logre mucho con Fabiola… Con ella se dio el caso y me sentí, te digo que el año pasado y luego nadie tuve relación de los papas, como para los que quisieran compartir teléfonos, pero con Paola como ya se qué tipo de persona es tan prudente, tan sensata, tan madura muy inteligente no tuve ningún empacho, yo sé que cuando me llame va ser porque realmente me necesita no va a estar hostigando, dice que me llamo hace una hora, no sé, no me encontró, la verdad no me dieron el recado, no sé a qué horas me llamo, pero yo tengo mucho interés en ayudar a Carlos porque aparte como depositaron en mi la confianza se pusieron muy contentos de la forma como. Entonces yo le hable a Paola en alguna una ocasión, para comentarle algo de, no me acuerdo para que le hable y yo le dije con mucho gusto te doy mi teléfono…El entendido porque en aquella vez yo le di mucha retroalimentación para que ella me ayudara con Carlitos pero esa vez porque ella me lo pidió para ayudarle que practicara esto practicara lo otro, para ella hacerme apoyo académico ahí en casa verdad, y entonces este Carlos esta con esa terapia de lenguaje y al parecer le está sirviendo mucho…

The relationship between Miss Maya and Paola began when Miss Maya was Fabiola's teacher. Miss Maya and Paola had a mutual sharing relationship of trust and support. Miss Maya expressed how this relationship was different from that with other parents; they both could call each other and they discussed how Paola could also help Miss Maya with academic activities for Carlos at home. They shared motive and intention of academic support for Cesar.

The *affective positioning* and place given Cesar by Paola, depended strongly on her own subjective sense, her own emotions, feelings and thinking in respect to him. The positioning that Cesar was given depend on the system of relationships he had with important adults in his life– mother, grandparents and Miss Maya – that cared for him and that had high expectations of his present and future academic success, a value shared in the family. For Paola, she learned from her family how academic excellence was important for her children and Miss Maya was well informed by Paola about her expectations and how both of them could work together to achieve better academic outcomes. One of the limitations that these dialogues have is that they do not offer Cesar's perspective; these, however, further accounted in the following chapters. It is important to discuss the perceptions and images Cesar's system of relationships has as this influence how Cesar and his family interact with him. Throughout these examples of affective positioning the perspective of the adult was given and the place given to Cesar was thus of academic success and excellence.

However, if we look at Cesar and his father's relationship, it can be seen how Cesar is positioned differently when he interacts with family members. The next example shows a small glimpse of how Cesar is included in what his father is doing. In this dyad, the adult's perspective, Cesar's father's view, considers the child Cesar's

perspective in this system of relationship and this is also related to the shown his affect (emotions) towards Cesar as he takes upon Cesar's perspective.

5.2.1.3   Affective positioning: father's and child's perspective.

Throughout Chapters Seven and Nine, Cesar's perspective is discussed in relation to how his *affective positioning* relates to the interactions he has with important adults in his life such as his mother, father and teacher.

In this section, it is shown how the father acknowledges Cesar's perspective in engaging him in what he is doing and reading his interests and wishes as he observes him. This scene happens when Cesar's father has to go back to work after their lunchtime and he is loading furniture into his truck. Cesar is interested in transportation (trucks, trains, cars). In the following conversation, Cesar's father is able to affectively relate to Cesar through acknowledging his perspective.

Father: Are you going to help me lift the table?

Me vas a ayudar a cargar la mesa? **Cesar nods yes**

Cesar helping father

Father: It's very heavy crazy! Come on help me! *Si?? Esta muy pesada*

loco, andale ayudame!

Lifting table

Father: Now carefully I will lift it! *ahora si cuidado porque la voy a cargar!*

Cesar observes his father and truck

Father helping Cesar

Father: Can I help you? Take it to Angie so you can eat only one remember...

ok just one you can eat another one later... ok? *Te ayudo? Llevasela a Angie para*

que te comas una acuerdate.... ok nada mas una en la tarde te comes otra... ok ?

Figure 5.1. Affective relation between Cesar and father

This example is important to consider, as this is an important moment between Cesar

and his father. This moment and experience is captured and Cesar's father as he is

able to *affectively* relate to Cesar through considering his perspective and engaging

him in what he is doing and being able to *sense* Cesar's non-verbal language,

gestures and looks. When using the concept of *affective positioning* the adult

considers *"the sense of the moment"*, in this case this is demonstrated where the

father thinks and feels Cesar's interest and further engages Cesar to help him. There

is an *affective relationship* shared which is significant in this moment as what

underlines the experience is interrelated with the place Cesar occupies in his father's

affection. This is seen through his father being alert to Cesar's needs of someone to

help him open the biscuits. Cesar's father is gentle and able to place rules about how

many to eat. The adults' *affective positioning* also refers to the adult's consideration

of the child's perspective in a shared experience, which contains a system of affect

and feelings.

Overall, in this section the dialogues with important adults for Cesar were discussed,

revealing how Cesar is positioned in the system of relationship he is part of and

which are meaningful in his everyday interactions with others. This is further

unpacked in the following chapters.

The next section offers an introduction to the second focus child in this thesis, Mayra and her family's *affective positioning* of her. This is followed by a discussion of the dominant practices and activities across these two families and the Early Childhood practices that are dominant in the Mexican society.

5.2.2 Institutional family practice: Mayra's family

Figure 5.2 . Mayra and her mother, Gina and Mayra with her dog

Mayra was five years and ten months old when this study took place. Mayra lived in a rural community in Monterrey. Her close family consisted of her mother, Gina, who was 31 years old, her brother, Joe, who was in second grade of Primary School, her stepfather, her two uncles and her two dogs. Mayra's biological father lived in another close community and her adoptive father had lived in the community all his life and had given her his surname. Mayra's home was a five-minute walk from the kindergarten. They lived in a small room next to a house, which had a big backyard. Gina commented that some relatives from her partner lend them the room to live. It is a common practice tradition in rural and low socioeconomic communities in México to receive help from relatives, which was this family's case. Gina was proud that her family lived in a small room without living with their extended family, which she mentioned twice in two visits and conversations we had (see Table 5.4).

Table 5.4

Individual Institutional Perspective of Living in a Rural Community

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Gina's Family and Individual Institutional Perspective on Living in the Community

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G: A little room we only fit in ourselves, I tell him it's bigger that this rectangle (referring to the rectangle of the jumping castle where children were jumping in Mario's birthday party where this conversation took place). What happens is that my man says we are not going to fit, we are going to be outside, and it's very small the room they've lent us... We live in this small room where I told you where we lived, this small room they lend it to us and we live alone so it doesn't matter however it is.

G: Un cuartito chiquitito nada mas cabemos nosotros, le digo que esta más grande este cuadro (refiriéndose al cuadro del castillo donde brincan los niños). Lo que pasa es que dice mi señor es que no van a caber, vamos a estar ahí afuera está bien chiquito un cuartito que nos prestaron. Nosotros aquí vivimos en este cuartito donde le dije vivíamos que aquí vivíamos nosotros, en este cuartito aquí no los prestan, y como quiera pues aquí vivimos solos no le hace que sea... (Family Dialogue October 18, 2009)

Gina was proud that her family lived by themselves. It did not matter how small the space was; what mattered was they lived alone. She had three years living in the community and was she was born in Monterrey. In telling her family story, Gina mentioned when she was little, she experienced the uncertainty of not having a home. She explains how in her childhood she moved from one place to another. Gina wanted a better life for her children such as having a place of their own and a better education than what she had. Having a place to live and education was an important family value for Gina's family. This reflected her own experiences in life and she wanted a better life for her children (see Table 5.5).

Table 5.5

Mayra's family's value of education

Gina's Family and Individual Institutional Perspective on Schooling

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G: I wanted [to go to school], but we struggled a lot, sometimes looking back [remembering] when we were little children, mum and dad didn't have a home, and sometimes we went to take care of a ranch over there in the U very far away, and just like here there was also a teacher for all the children and then you had, my mum, my parents they were always angry at each other, they separated and well we went and came well I tell you because I remember well these things not anymore and yes, we didn't have a house were to live, we lived *arrimados* [expression meaning living with someone else when there is no choice usually when people don't have money they live with relatives and sometimes the relatives do not agree or it is imposed on them] with an uncle ... (Family Visit, dialogue November 12th, 2009)

G: I think, that I did not study kindergarten I do not think so, I do not remember I was very small... I do not think so, I hardly finished primary... I never studied like my brother, I had a brother the oldest one he studied through to CONALEP [technical studies for mature students]
R: Did you study there?
G: Me noo!!! I hardly finished primary and I never liked that, that is why I want them [her children] to finish. (Family Visit, dialogue November 11, 2009)

G: no, si quería [ir a la escuela], pero uno batallaba mucho, a veces miraba, pues es que nosotros cuando estábamos chiquillos papa y mama no tenían casa, a veces nos íbamos a cuidar un rancho de por allá el U por allá bien lejos, también igual como aquí había un maestro para todos los niños y luego has de cuenta que mi mama, mis papas siempre se enojaban y se separaban y bueno así íbamos y veníamos bueno yo le digo porque yo me acuerdo ósea son cosas de que ya no y ya sí, no teníamos casa donde estar, vivíamos de arrimados con un tío...
G: Yo creo que, yo nunca estudie el kinder parece que no, yo no me acuerdo estaba chiquilla...Pero yo digo que no, muy apenas termine la primaria, yo nunca estuve como mi hermano yo tuve un hermano que es el mayor que el estudio hasta el CONALEP.
M: tu estudiaste ahí también?
G: yo no! muy apenas la primaria nunca me gusto por eso yo quiero que ellos salgan.

These *lived experiences – vivencias* framed Gina's thinking and feelings and how she made *sense* on how she *positioned* Mayra and the education expectations in the present time. She valued education and she aspired to her children finishing school as she had not done so herself. These experiences were significant in Gina's life and became significant for her family too. Even though she did not 'like school', she expected her children to finish school. The struggles she narrated are important to understand the life conditions of Gina and Mayra.

The conditions Gina lived in shaped her views on how it did not matter that they lived in a small place as she had lived when she was a child with other relatives – *arrimados* – which is a cultural expression meaning living with no choice in a relatives house . Further, Gina valued the opportunity of being well educated, as Gina had not had the opportunity to finish school.

The house they lived in consisted of a small room with a double bedroom where Mayra, Gina and her father slept and Joe, Mayra's brother, slept on the floor. The household items included a fridge, small stove and a television and folded clothes in a corner and above the bed. The kitchen plates and utensils were outside on a table and the washing machine was outside too. Opposite to their house two uncles, Luis and Marco, lived in the community. In the five visits I made to Mayra's house on three occasions, Uncle Luis was in their house. He was blind and usually was outside talking to Gina about daily happenings, see figure 5.3.

Figure 5.3. Mayra's uncle Luis sitting outside the house

5.2.2.1   Child's perspective: Mayra's perspective

Throughout the four visits made with Mayra, on two occasions Mayra's uncle Leo was in the house telling community stories to the family and me. In the four visits the television was turned on and Mayra was watching it and at other times the television was turned on and the whole family watched the telenovela. The main institutional practices found in this family were the importance of community narratives and watching television.

Fleer (2010) noted how "narrative knowledge is created in the everyday lives of children and families, and narrative thinking is characteristic of how children communicate with each other and with the families and the broader community (p.73). In this community, narrative knowledge is a valued and important practice in the community. Mayra learned community events through listening to her mother and uncle.

Mayra's narratives are discussed here to show the importance of how she made sense in unity with her thinking and emotions of her everyday life. Narratives, dialogues and conversations *platicas* were an important community and family practice.

Two short narratives are discussed to illustrate important and dominant aspects of Mayra's everyday life. First, Mayra narrated important geographical locations and then in another conversation she narrated the important practice of watching the telenovela (soap opera) to the researcher. These two conversations took place in informal community walks. Figure 5.4. shows Mayra walking with her dog in one of the *platicas*.

Figure 5.4. Mayra walking and dialogue with researcher

The first *platica* conversation was planned for a Thursday, as Mayra did not have classes. The second *platica* conversation occurred in the afternoon as Mayra and the researcher visited the teacher.

In Table 5.6 the first platica is shown and important aspects of Mayra's everyday life such as the practice of singing and narrating in her family.

Table 5.6

Mayra's perspectives on living in a rural community

Mayra's family perspective on her uncle's singing, *platica* and geography of community

---

R: oye en la mañana oí cantar a alguien…era tu tío?	R: I heard someone sing... was it your uncle?
M: mmmh (afirmando)	**M: mmhh (affirming)**
R: le gusta cantar?	R: he likes to sing?
M: si... a veces le gusta cantar, ya de noche le gusta cantar…	**M: yes... [my uncle] he sometimes sings, when it's nightime he likes to sing...**
R: si	R: yes
M: y ahorita va a cantar otra vez no sé porque	**M: later today he is going to sing, I don't know why...**
M: mira por aquí el caminito esta fácil que hasta allá (corta distancia)	**M: look here there is a small path that goes until there...**
R: este caminito esta fácil?	R: is this way easier?
M: si (shows) el caminito viene pa' la casa mi tío y mi madrina….este caminito viene allá (muestra) y allá esta mi casa…	**M: yes (shows) the little road comes that way to my godmother's house (points) and there is my house.**
R: ah ese es otro caminito que te lleva a la casa…	R: ah that's another way that takes you to your house...
M: ya vino a comprar cocas acá y me voy por el caminito (muestra y señala)	**M: and I come and buy coca colas here and I go this other way...**
M: y quien está allá?	R: and who is there (someone in the distance is talking to Gina)?
M: mi tío esta con mi mama platicando, a veces se viene para acá a platicar con mi mama y a veces le da de comer…	**M: my uncle is with my mum talking, sometimes he comes here and talks to my mum and she gives him food to eat...**
(Dialogue, November 12th, 2009)	

In Table 5.6. Mayra shows the ability to narrate everyday events and make sense of them. First, she explained that she does not know why her uncle sings but is aware that he also sings at night. Further, in her storytelling she shows knowledge of important places in her life. She also explained how her uncle is an important family member and how her mother cooks for him.

Mayra's subjective expressions of her everyday life appeared, as did her imagination while she narrates the events. Through the concept of sense, a complex representation of mental functions and emotions is formed (González Rey, 2008). Through Mayra's ability to narrate events, she is able to make sense of her mental functions, which are developed though speech and by communicating important places that are meaningful and affectively significant for her. For a child living in this rural community, geographical knowledge is important – where to find people and what people do in these places. The following image provides a visual representation of what Mayra imagines and narrates to the researcher.
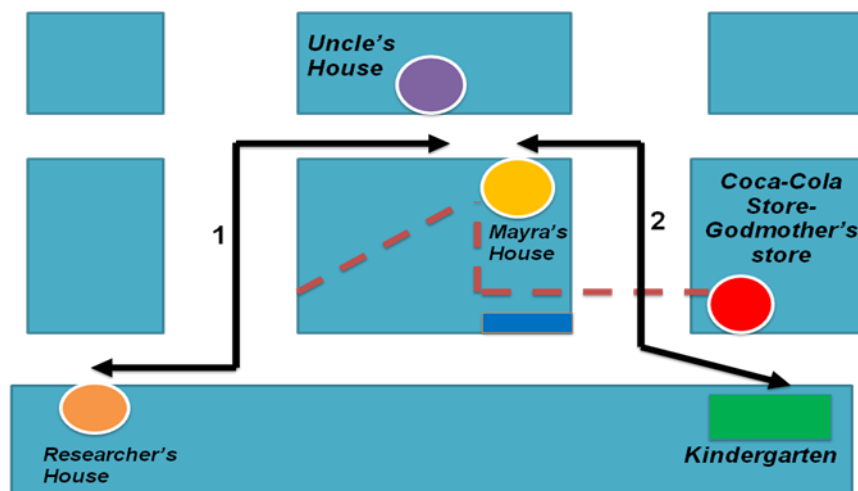
Figure 5.5. Map of *platicas* and geographical knowledge of community

In this figure, a map is created to show the important places Mayra uses to walk in her everyday life in this rural community. The black line numbered 1 is the path she

and I (the researcher) take to her house. The orange lines symbolise the shortcuts that Mayra takes to her house and to her Godmother's Coca – Cola store.

I created this map to conceptualize Mayra's geographical thinking and imagination. Mayra not only narrates but also imagines affectively important places for her in her everyday life. Though imagining, Mayra is able to show her affective intentions, such as buying coca-cola or visiting her godmother, and her everyday experience becomes richer through narrating these paths and reworking her impressions in a new experience (Vygotsky, 1994).

In the second *platica*, which occurred on the afternoon of the last visit, the researcher and Mayra visited the new kindergarten teacher. On the way back from this visit to her house, another *platica* occurs (see Table 5.7). The path taken is shown in the map through black line number 2.

Table 5.7

Platica 2: Mayra's Perspective of living in a rural community

Mayra's family perspective of Telenovelas and uncle and mother's platica	
R: mira los pollitos	R: look at the chucks (we see some chucks crossing)
M: estan bonitos verdad que si	**M: they are pretty aren't they?**
R: mmm	R: mmm
M: ahorita voy a ver a "Patito" voy a ver la tele	**M: Right now I am going to see "Patito" [the telenovela] I am going to see TV**
R: te vas a poner a ver la novela?	R: Are you going to see the novel?
M: si usted no ve la novela?	**M: yes you don't see it?**
R: casi no	R: not really
M: mi mama ahorita va a platicar con miTio	**M: my mum right now is going to talk to my uncle...**
R: ya platique bastante con el jeje	

M: mi mama! ahorita va a platica mi mama	**R: I have talked a lot with him hehe**
	M: my mum! is going to talk to my uncle
R: ahh tu mama, siempre platica con el?	T: ahhh your mum, she always talks with him?
M: si	**M: yes**
R: mucho	R: a lot?
M: siempre viene, hace de comer, hace de comer para nosotros y hecha nada mas la cocina mi mama y ya nos vemos nos vemos y nos toco para no gastar y para no pedir de comer ...	**M: he always comes, she makes him to eat, she makes us to eat and nothing only my mum cooks and so we don't waste [money] and so we don't ask for food to eat...**
(Dialogue, November 17th, 2009)	

In this table, Mayra expressed her affection and interest in the telenovela. The telenovela is a televised melodrama (soap opera) in which characters narrate tales and the main character usually suffers or acts as a heroin (González, 2003). Telenovelas are part of Mexican and Latin American culture and history. Telenovelas are televised melodrama which are fiction and the storyline between the characters is a "complex cultural experience" (González, 2003, p.106). The practice of watching telenovela was part of Mayra's everyday life. This visit was in the afternoon, so for Mayra it was time to watch the telenovela. The telenovela is further discussed in Chapter Six and in relation to her affect and emotion in role playing the dramatic role of characters as she creates a make believe and new reality in play.

Gina also offered her views and positioned Mayra's affection and interest toward the telenovela; she mentioned: *le gusta a ella mucho, no se la pierde* she likes it [telenovela] a lot, she doesn't miss it [daily episodes] (Dialogue October 19th, 2010). Gina knew well that Mayra liked the telenovela. Mayra also mentioned how her uncle, who was there on the visit, always came. She mentioned how her mother cooked. Given Gina's explanation about being proud about how they lived alone, it

is likely that Mayra had listened to her mother saying how she cooked meals so they did not ask others for food. This family had limited resources and conditions, so Mayra saying that they did not ask others for food was a source of pride.

Dialogues and *platicas* with the participants was a rich source of information to understand children's learning and development. Dialogues are important in understanding what types of everyday experiences and *vivencias* Mayra had.

The next section is related to the institutional practices found in the kindergarten across communities. The Early childhood curriculum in México is discussed along with the leading activities found across the rural and city preschools Mayra and Cesar attended.

5.3   Early childhood institutions in México

Preschool Education in México was initiated as a form of care and entertainment of children from privileged classes (Rivera & Guerra, 2005). Early Childhood Education ranges from the age of 0 to 3 and preschool covers the age of three to five years old (Hirokazu, McCartney, Myers, Bub, Lugo-Gil, Ramos, & Knaul, 2007).

There are different Early Childhood Education systems in México. The private and public systems are regulated and administered by the Secretaria de Educacion Publica, *Secretary of Public Education* (SEP) (García, Díaz, Mendiola, González, & Espinosa, 2003; Hirokazu et al., 2007).

Four types of preschool are available: a) the *general publi*c and *private* preschools located in urban areas. The general type of system serves the largest number of

preschool-aged children in México; b) *public- Centros de Desarrollo Infantil, Center for Early Childhood Development* (CENDI) referred to as childcare centres; c) *public education, indigena indigenous,* and d) *public education – rural and indigenous community preschools* which is managed by Consejo Nacional de Fomento Educativo *National Council for Educational Development* (CONAFE).

This study took place in two of these systems: the *general private* in an Early Childhood Centre and in a *rural public CONAFE* kindergarten. The next sections describe important practices and activities both Cesar and Mayra are part of in their everyday lives as preschool children. They are important because it gives a picture of what kind of conditions these institutions place to children and what are children learning in the preschool institution.

5.3.1 General private institution – Cesar

Figure 5.6. Cesar's Kinder 1 classroom

Historically, private schools in México have had the freedom to teach according to their orientations and interests (García, et al., 2003). Preschool education choices relate to parent's expectations of what their children should learn such as a second

language or other matters (García, et al., 2003). Even though they have to operate according to the SEP Secretaria de Education – Ministry of Education – program, Garcia et al. (2003) note that in reality this does not happen. However, there are guidelines to follow from SEP so children's education can be officially recognized. Some of these guidelines are the kinds of teaching qualifications necessary to teach. Others include institutional facilities such as hygienic conditions and safety of the institution, educational plans and requirements (García, et al., 2003).

Cesar attended a private catholic bilingual preschool. The preschool was located in a high- socioeconomic community in a suburb of Monterrey. The current situation in Monterrey included kidnapping, therefore it relate to the current goals of the preschool, which was to keep children safe. The coordinator of the preschool explained this, see table 5.8.

Table 5.8

School institutional perspective of families

School Institutional Perspective of Families: Kindergarten Coordinator

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M: Our school are, most of our schools are from very wealthy families so then they are families at risk, then we must take care enough for example, in preschool, we receive children, we are always on guard from 7:25 am, there are Misses (teachers) doing guard duty, we receive them, when they arrive and they don't leave the school we have to be always looking after them. When they leave I always deliver them, I am always checking and we are always aware that it's mum or dad or a an authorized driver. (Dialogue with Coordinator October 23, 2009).

M: Nuestros colegios son, la mayoría de nuestros colegios son muy pudientes entonces son familias en riesgo, entonces hay que cuidarlos bastante por ejemplo en preescolar, los recibimos, siempre estamos haciendo guardia desde las 7:25 am, hay guardia de Misses de titulares, nosotros los recibimos, entran y pues y pues ya no salen porque este es el pendiente. A la hora de la salida siempre los entrego yo porque yo hago guardia siempre y este nos fijamos que sean mama o papa o un chofer que este autorizado siempre.

The coordinator explains how in these preschool institution children are at risk. This means that children from wealthy families are at risk of kidnapping or other issues surrounding their safety. This is why the responsibility lies on the school to take good care of children.

The city preschool had twelve classrooms and they had different levels, babies and toddlers (2 years old), kinder one (three – four years old), two (four- five years old) and three (five – six years old). Cesar was in first year of kindergarten when this study took place. He was one of the youngest children in his classroom as most of the children had already reached four years of age.

Because of being a catholic school, they had religious activities and, for example, families and children could pray using the rosary (Rosario) and make offers to the Virgin Mary. In all the levels of preschool they had special classes such as physical education, motor skills, Spanish, music with specialized teachers (Dialogue with Coordinator, October 23, 2009). There are also special festivals where children perform and dance.

A day in the everyday life of teacher and a child consists of arriving around 7:30am. The home teacher *(maestra titular)* is in charge of teaching English, maths, science, grapho motor skills or fine coordination. Recent innovations have been implemented such as having play, science experiments, problem-based learning, and collaborative learning. These innovations prompt the teacher to use an integral approach. There is good communication with parents, as teachers communicate in a daily diary, and in general preschool life interaction is very rich (Dialogue with Coordinator, October 23, 2009).

Miss Maya was an experienced early childhood teacher. She had a Bachelor in Early Childhood Education. She had been a teacher for the past 12 years. She had been working in this preschool for a year. This was her second year of being a teacher at this preschool. In her first year, she was in Kinder 3, which is the last year of preschool or kindergarten for children and the age of children ranged from five to six years.

5.3.2   Public rural CONAFE institution – Mayra

*Figure. 5.7.*CONAFE rural preschool in the community of "El Cañon"

Figure 5.8. Kindergarten classroom with teacher Leo and children

CONAFE (Consejo Nacional de Fomento Educativo) was created by the Secretary of

Public Education in 1980 and was a pioneer program created for marginalized

communities (Garcia et al., 2003). The CONAFE preschool system serves, primarily,

children in villages with less than 500 inhabitants and aims to reduce social

inequalities in México (Garza et al., 2005, cited in Yoshikawakazu et al., 2007). This

program aims to give the service of preschool education to marginalized urban

communities, rural and indigenous (SEP, 2008). These centres give service to children of 4 and 5 years and usually run from Monday to Friday for about four hours (Garcia, et al., 2003). Children usually attend CONAFE kindergarten for three hours (Huerta, 2003). Parents run the kindergarten and community elders and parents assist the teacher (Garza, 2005, cited in Yoshikawa, et al., 2007).

Teachers are referred to as *'tecnicos promotores'* 'technical promoters' (SEP, 2003; Garza, 2005, cited in Yoshikawa et al., 2007) and more recently 'instructores comunitarios' community instructors (CONAFE, 2010). Usually these young teachers have no formal experience in teaching. The CONAFE program is based on scholarship funding becoming available for a teacher upon a year of completion of teaching in the community (Garza, 2005, cited in Yoshikawa et al., 2007).

Teacher Leo was seventeen years old and was the first male kindergarten teacher in the community. He had finished his secondary studies (9th grade) and was looking forward to getting the CONAFE scholarship as this meant he could commence tertiary studies and a diploma to qualify him as an automotive technician 'técnico automotriz'. He knew about the CONAFE program because a neighbour recommended it to him. He came to the community with his brother, who was teaching in a neighbouring community (personal communication October, 2009).

Before his initial teaching, the CONAFE program required Leo to do a census in order to know how many children were under the age of six. A total of 24 children were living in the community. However, only four children, ages four and five, attended the CONAFE kindergarten when this research took place.

5.4   Mexican preschool curriculum – competencies

Hedegaard (2009) explains how the *state perspective (society)* refers to the institutionalized practices that frame children's learning and development. Preschools in México have to follow the national curriculum based on a system of competencies. This system of competencies has an "open character, *caracter abierto*" (SEP, 2004b, p.23) which means every preschool can make their own choices about how to organize competencies in their program. There are not any specific activities for preschool teachers to follow (SEP, 2004; Huerta, 2003). Teachers have to select and design the program according to contents that are relevant and pertinent to the children's cultural and linguistic contexts (SEP, 2004). The program consists of *'campos formativos'* through which children will acquire the knowledge, attitudes, skills and abilities. These '*campos formativos*' are defined as educative *'formativo'* and the *'campos'* or dimensions comprise personal and social development, language and communication, mathematical thought, exploration and knowledge of the world and physical development.

In the training manual (SEP, 2004b) teachers are given some pedagogical principles for them to reflect in their work with children. The theoretical underpinnings are constructivist followed by the ideas of Piaget, and profess to draw on socio-cultural theory, such as that of Vygotsky and the ecological model of Bronfenbrenner. However, the different theoretical ideas seem unclear and competencies are still based on the individual child where there are "harmonic dimensions of different development pathways of an individual such as: cognitive, social, emotional and physical" (Juarez Hernandez, 2008, p.5 my translation).

In the two schools, urban and rural, it was found in the urban (city) preschool, the

coordinator and teacher had a clear idea of what *competencia* was, which was

different from the rural kindergarten were the teacher did not mention the

competencies program but was present in his curriculum. The rural teacher

perspectives on the goals of preschool education are later explained. In the next

table, the societal views, the coordinator and teacher from the urban community is

described.

Table 5.9

Societal and urban institution perspectives on Competencia preschool curriculum

Competencies – SEP (Society perspective)	Coordinator City (Preschool Perspective)	Miss Maya- City Teacher (Preschool Perspective)
A competency is a set of abilities that includes knowledge, attitudes and skills that a person achieves through learning and that manifest in their performance in diverse situations and contexts. *Una competencia es un conjunto de capacidades que incluyen conocimientos,*	**Coordinator: Right now, we are working on several analyses, things we want to change, um we are managing a portfolio as evidence of children's work, and how they learn to do this, and again, we are going to tie our competencias with those of the Secretary of Education (Dialogue with Coordinator, October 23, 2009).** *Coordinador: Ahorita estamos trabajando en varios análisis, cosas que queremos cambiar, esto, vamos a manejar un portafolio de evidencias*	**The *competencia* is what defines how to work with the child in their abilities, the way in which you can develop the child's capabilities in different areas, of the different fields, in Maths or in Language... or physical competency, like you can develop physical competencies...** **Competency is anything that involves what you expected them to learn, or the foundation, as far as the learning is going to emerge, which is what you expect to work with [develop] in a *competencia*... (Dialogue, October 31st, 2009).**

actitudes, habilidades y destrezas que una persona logra mediante procesos de aprendizaje y que se manifiestan en su desempeño en situaciones y contextos diversos. (SEP, 2004).	*para el niño, como aprender hacer esto, no, otra vez, vamos empatar nuestras competencias con las de Secretaria de Educación.*	*M.- La Competencia es la que define la forma de trabajar del niño en sus capacidades, la forma en la que tú puedes desarrollar al niño, en las capacidades de las diferentes áreas, de sus diferentes ámbitos, en al Matemático en el de Lenguaje, en el de Expresión… Competencia Física, asi de que cómo puede desarrollar sus Competencias Físicas, pues aquí por ejemplo lo vas a ver.* *Competencia todo lo que implica, aprendizajes esperados, o sea todo esto digamos que es el cimiento, dentro de lo del aprendizaje es lo que va a aflorar, que es lo que tu esperas al trabajar esta Competencia.*

This table presents different perspectives of the Mexican curriculum. It aims for young children to develop competencies such as knowledge, skills around domains such as personal and social development, language and communication, mathematical thought, exploration and knowledge of the world and physical development in different situations and contexts. The city preschool coordinator explains how their program aims to "tie" the competency programs from SEP and because it is of open character, they are able to do this. Miss Maya has a good knowledge of competencies and is clear on how she works with children's knowledge and abilities of different dimensions. She sees the competencies as the

foundation to what she needs to plan and work with children. Once the competency is defined Miss Maya works with children with explanations and book activities.

In a later debriefing with Miss Maya, she mentioned how similar the curriculum was to the national *competecias* program. Their program consisted of 54 competencies. Each competency such as *desarrollo fisico y salud - physical and health development* had an area or aspect to be developed such as knowledge of body, and then this same had different components. Overall, Miss Maya explained how competencies guided the curriculum in detail, though she acknowledged that it seemed very complex and was still evolving.

5.4.1 City and rural perspectives on institutional activities of work and play

Miss Maya and teacher Leo used the language of worked with children through using books and worksheets and play.

In Table 5.9., Miss Maya explained how she "worked" with children's abilities in the different competency domains. She explained how through "working" with children's competencies she could identify what children can achieve and identify children's weaknesses.

In the rural community, the teacher Leo had a "Programacion Diaria" daily program, which included times, activities, dimensions and materials and spaces. However, Leo reported that he *improvised* the activities during the day. Then, he wrote what happened in the day in his daily planning or programming.

M: I need to improvise because if a teacher, well it is my point of view, if a teacher makes the programming [planning] a day earlier, it is never going to be as they planned it, I begin to improvise and in the afternoon I write all what I did that day. And then depending on what I have to do, because the first time I came I had all the planning done and nothing came out the way I planned. Everything was improvised then I said I prefer to improvise and then I will do what I did. You have to learn to do things in their moment before they play, I think like first we sing, then we play a bit, then we work, then we rest for a while, then we play in recess time, then we play and then work but now it is not time to play...

M: Necesito improvisar porque si un Maestro, bueno eso es mi punto de vista, si un Maestro hace la programación un día antes, nunca le va a salir como la había programado, yo me pongo a improvisar y en la tarde ya hago todo lo que hice. Si y dependiendo ya de lo que tengo que hacer, si porque la primera vez que yo vine ya tenía todas las programaciones hechas y ni una me salió, ni una me salió. Todo eso fue improvisado entonces dije mejor prefiero improvisar y luego ya después hago lo que hice. Hay que aprender a hacer las cosas en su momento antes de jugar, pues yo si le digo has de cuenta llegan este cantamos, jugamos un ratito, después de mostrar el trabajo, descansamos otro ratito, jugamos, salimos al Recreo, jugamos hacemos trabajo pero ahorita ya no son las horas de jugar. (Dialogue November 17th, 2009).

Teacher Leo also mentioned the distinction between the activities. Some activities were "work activities" and then they played. These were the two main and dominant

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activities identified in the kindergarten. Similarly, Miss Maya worked with children through doing activities and play was about movement. In the following chapter, these activities and practices are discussed in relation to the roles of intellect and affect in these social situations and the conditions they bring to children's learning and development. The next section discusses the institutional practice of working and doing books.

5.4.2 Institutional practice activity tradition of 'working' and 'doing books'

Miss Maya worked with "doing books" to develop in children a system of competencies. Miss Maya was aware that part of the institutional values and norms were established though the practice tradition of doing the 'book activities' and by teaching children the page of the book. Miss Maya's pedagogy was through teaching and working on a specific competency through books. In contrast, teacher Leo worked with a more improvised approach using worksheets and a notebook that were planned the same day. Figure 5.9. shows Cesar and Mayra with this activity.

Figures 5.9. Cesar and Mayra doing book and notebook activity

Miss Maya explained that part of the institutional tradition consisted of children doing books, "l*a institución me pide que haga libros*. The institution demands me to do books (workbooks)" (November 21st, 2009). The activity of 'doing books' was the leading activity of Kinder 1 and there was a strong focus on academic and intellectual skills following the national program of competencies that was integrated into Miss Maya's planning.

5.4.2.1 *Practice tradition of movement of hand – through books activities.*

The leading activity in the urban preschool was workbooks and worksheets. This allowed children to practise *graphomotor skills*, the goal of which, as the city preschool coordinator mentioned, was for children to 'loosen' their writing hand. In the urban pre- school they had two books that gave children practice in *grafomotricida*d (motor skills for writing) which consisted of tracing and pre-writing skills which children also practised at home through a homework book. Figures 5.10 shows the two books Cesar had.
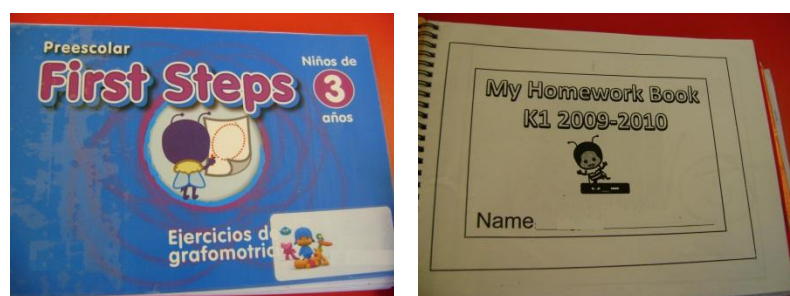
Figures 5.10. Graphomotricidad school book and homework book

This practice and activity was also valued in the rural kindergarten and by teacher

Leo. The next table shows the institutional perspectives on the activity of motor

skills that were dominant across city preschool and rural kindergarten.

Table 5.10

Institutional perspectives of children's motor skills

Institutional Practice of Graphomotricidad – City Preschool (Coordinator and Miss Maya)	Institutional Practice of Motor Skills – Rural Kindergarten (Teacher Leo)
Graphomotricidad allowed children to move and loosen their hands (Coordinator) *Graphomotricida que es todo lo que es todo esto soltar la mano.* **"The book of exercises of grapho motor skills, handwriting is about graphomotricidad (graphic motor skills) that you saw in the tracing. (Miss Maya).** *En el libro de ejercicios de grafomotricidad, handwriting que es lo de grafomotricidad que viste del trazo.*	**The objective [of preschool] is cognitive and light motor" (October 14, 2009).** *El objetivo [del prescolar] es un cognoscitivo, es motriz ligero...* **I did not attend preschool and I struggled to write, I have very bad handwriting, poor spelling and so preschool is more than anything to improve the ability of the hand, so it starts to move... (Dialogue October 13, 2009).** *Yo no tuve preescolar antes batallo para escribir, tengo muy mala letra, mala ortografía y este el preescolar es más que nada para mejor la capacidad de la mano, que se empiecen a mover...*

In Table 5.10, the individual perspectives can be seen in relation to the importance of

children moving their hands through the more technical term – graphomotricidad –

used by the urban preschool. Miss Maya and the coordinator explain how this

activity is about the ability to loosen their hands and involves handwriting skills such

as tracing. Teacher Leo also explains how preschool is for children to develop the

activity of moving their hands and he can see the benefits of it as he as a child and

adult had bad handwriting skills one of the reasons being because he did not attend preschool.

These activities and practice traditions create conditions for what children can do at preschool. The different institutional settings in which the focus children participated are immersed in these societal and institutional values and the broader discourses of what preschool is about in this Mexican society. Moreover, the shared perspectives allow us to see how these practices are available in Cesar's and Mayra's everyday life at preschool. These individuals share beliefs about what preschool and graphomotricidad is for – the ultimate goal- children's ability to loosen and move their hands for academic work. Miss Maya and teacher Leo also mention the activities of physical movement and play. The purposes, goals and intentions are different and are explained next.

5.4.3 Practice tradition of physical movement and play

Table 5.11

Institutional perspectives on children's movement

Institutional Practice of Physical Movement. City Preschool (Coordinator and Miss Maya)	Institutional Practice of Physical Movement. Rural Kindergarten (Teacher Leo)
The action, the doing, the movement, being in action, it's what makes me feel that I am like a fish in the water... [The classroom] doesn't give me a lot of space for action (Dialogue, November 21, 2009). *La acción, el hacer, el moverme, el estar en acción, es lo que a mí me hace*	I tell them the mothers that they should not let them watch too much television, because, <u>let them go outside and play because then they develop the ability to move</u> because if children spend time watching TV it's going to affect their sight (Dialogue October 13, 2009).

sentirme que estoy como pez en el agua… [El salón] no me da mucho campo de acción.	*Yo yo lo que más les digo a las madres de familia es que no los dejen ver mucho la televisión, porque, haga de cuenta más que nada <u>que los dejen salir a jugar porque así ya desarrollan su capacidad de movimiento</u> porque si pasa que los niños viendo la tele lo que más les afecta es la vista.*

In this table, Miss Maya explains her own perspective on how movement is important in the classroom because it is action and this is where she feels comfortable with who she is. Some of the constraints the space brings is her and children's ability to move which was usually acted or done through play and music. Similarly, teacher Leo explains how movement in children is important as through play children develop the ability to move. Indeed, how this was practised and enacted in the two preschools was very similar. Miss Maya explains what play meant to her and her daily activities while teacher Leo explains how children ask him to play and his own view about it in Table 5.12.

Table 5.12

Institutional perspectives on children's play

Institutional Practice of Music Play - City Preschool (Coordinator and Miss Maya)	Institutional Practice of Physical Movement and Play- Rural Kindergarten (Teacher Leo)
Play is the best way to be a child!! The most wonderful form of children manifesting (demonstrating) their child's nature, without fears, without obstacles... is being yourself...My music is play... but with music... I see children manifesting (revealing themselves) the same way as they play but musically...	**I play with children every time at the end of the day and I get to play with children, and also so they can be entertained , we play memorama and all that, there is one child that lives here that brings the game of jenka and we made a line and then the sticks fell, and all that, we play and we play with children, I play a lot with children. But if sometimes the children want to play when I'm getting them to work, I say 'No' and I make children work. Then I tell them later or in recess time or at reading time instead of reading, we play... (Personal dialogue October 13, 2009)**
El juego es la mejor forma de poder ser niño!!! La forma más maravillosa de poder manifestarse con la naturaleza infantil, sin miedos, sin trabas ....ser tu mismo... Mi musica si es juego.... pero con música... yo veo a los niños manifestándose de la misma manera que como juegan pero ´musicalmente´.....	*Me pongo a jugar con los niños cada vez que si es la hora de salida ya me pongo a jugar con los niños, ya para que se entretengan por un rato, jugamos memorama y todo eso, hay un niño de aquí de enfrente que a cada rato traía un juego de jenka y nos pusimos a jugar entre todos no a jenka sino a hacer un canalito con los palos y tumbarlos y a ver quien agarraba un palo marcado y todo eso y ahí nos ponemos a jugar nos ponemos nosotros a jugar con los niños, yo juego bastante con los niños pero si hay de repente que me pongo a trabajar pero los niños quieren jugar y yo digo no al rato en la hora de recreo o a la hora de salida jugamos o en la hora de regalo de lectura en lugar de regalo de lectura nos ponemos a jugar...*

For Miss Maya play was accompanied by music. While observing her everyday practices and intense days filled with workbooks, I noticed that Miss Maya had transitions with music that allowed children to play through what she explains as being themselves in the same way as they play but "musically" (see figure 5.11). These ideas encompassed Miss Maya's feelings about field of action, play and music in her everyday routines.

Figure 5.11. Miss Maya in her field of action – music play

In contrast, teacher Leo explained how children played in his classroom through games, recess and unexpectedly during the day. Like Miss Maya, he also had music and rhymes and considered from the child's perspective this was also play. This is further discussed in Chapter 6.

Miss Maya had a collection of songs and CDs with music that she played for children in the transitions between books. She mentioned how her CD player was:

Mi tesoro musical, mi Biblia de Tesoro musical

My musical treasure, my Bible of musical treasure (Dialogue, October 27th, 2009)

In the several weeks of video observations, musical transitions were the forte of Miss Maya's daily activity. Music play was a space where Miss Maya felt familiar and confident. For Miss Maya her teaching practices were action-filled, such as the transitions where children could move through *musica*. Further, she also had musical rhymes that she thought children would relate to and these allowed them to move:

> *So for me all these rhymes and those transitions apart from giving them [children] information in their little heads as a life experience, it helps them to relax and they like them such as the one of "the right hand, left hand", that one you have seen it. "I raise it up high, this is my left hand touch the sky, right hand left hand, roll, them around", and you're making them [children] move ...*

> Entonces a mí todas esas Rimas y esas Transiciones aparte de que les dejan información en su cabecita como experiencia de vida, pues aparte les sirve para relajarse les gusta como la del right hand, left hand, esa si la has visto. I raise it up high, this is my left hand touch the sky, right hand left hand, roll them around, ya los estás hacienda mover... (November 21st, 2009).

These transitions of music play allowed children to be free of books. For Miss Maya, the way she viewed play was about how children and she could be free and express themselves emotionally and how children could engage in this activity without fears and they could be themselves. Miss Maya valued music and this was the way she could have children play musically and help children to learn English words and rhymes. This play *vivencia perezhivanie* is fully discussed in Chapter 8.

5.5   Conclusion

This chapter has discussed the concept of *affective positioning* in the system of relationships children occupy across the institutions they participate in the different communities. The dialogues revealed the everyday conditions that framed children's learning and development. A wholeness approach was used to analyse the different perspectives about what was valued and expected in the different communities.

In Cesar's case, the affective positioning received by his family members influenced how the teacher supported the family value of academic success. In order to understand how Cesar's mother, Paola, affectively positioned him on being a successful learn, grandparents views were offered to understand how Paola herself was positioned by her family. Latino families have the cultural expectation of doing well at school. Cesar's grandparents expressed their views on academic excellence. For Paola this expectation was learned and she expected similarly of Cesar. Miss Maya supported Paola and supported both Cesar and Paola in achieving their goals. The demands, expectations and values determined Cesar's vivencias, which is discussed in the subsequent chapters.

In Mayra's case, it was found how Gina, Mayra's mother discussed more the conditions of their everyday lives and her concern for Mayra receiving a good education. Gina was able to take up Mayra's perspective and she affectively positioned Mayra as competent. Throughout the dialogues, she explained what Mayra could do and what her interest were about such as the telenovela. Similarly, this was found on how Cesar related to his father in the example provided. Cesar's father was able to see what Cesar was competent in doing.

Dialogues with parents and teacher provided a rich source of information into the everyday conditions these two children lived. It also provided an understanding of the values and expectations parents had of their children, which in turn related to how they affectively were positioned in the system of relationships they formed part of.

An important analysis Mexican early childhood curriculum of 'competencies'. The practice traditions found were in the preschool institutions both Mayra and Cesar attended. Miss Maya, Cesar's teacher and teacher Leo, Mayra's teacher, discussed similar practice traditions and values. The practice traditions discussed were 'doing books' and physical movement through play. Both teachers expressed their views on how these two practice traditions allow children to move their hands and move their bodies. These practice traditions are discussed fully in the next data chapters.

The next four data chapters contain accounts of the roles of emotions and *vivencia perezhivanie* through the dominant activities and practices identified across communities such as play and academic/meal activities.

Chapter Six: Mayra's 'Visual Vivencias' of Telenovela Play Performance

6.1   Introduction

This chapter discusses Mayra's play performance across different institutions in the rural community where she lives. Through wholeness approach the different institutions and perspectives such as the child's and the adults' perspectives (Hedegaard, 2008) in relation to affective play and imagination are discussed. The methodological tool of "Visual Vivencias" allows to visually capturing every opportunity for play performance in the everyday life of Mayra. Visual data of Mayra's play performance is discussed.

An explanation of why play performance of the telenovela is play is discussed from a cultural-historical perspective. Mayra's individual and collective creativity and imagination (Fleer, 2010) and Mayra's affective intentions, interest and imagination are explained through the practices found in the community.

This chapter is divided into four sections, which discuss how the telenovela influences Mayra's learning and development. Firstly, Mayra's everyday experience of the telenovela is discussed followed by an account of how she affectively imagines the telenovela character through play. The first section (6.1) relates to Mayra's everyday experience within the cultural practice of the telenovela where she learns the telenovela choreography, songs and cultural value of watching telenovelas. Section Two (6.2) discusses why the telenovela is "play" in Mayra's individual imagination and the collective imagination of the community. It is shown how this is a family practice of the place where she belongs and is part of her identity as she

acquires a sense of self-freedom. This belonging is related to how, across institutions, Mayra is able to express her affective intentions and imagining. In Section Three (6.3.), complex emotions seem to emerge when Anna, Mayra's classmate, takes over everyone's attention. Finally, in Section Four (6.4.) explores using a wholeness approach how Mayra moves across different institutions through the use of the telenovela, and how this is a *vivencia perezhivanie* that is intensely and dramatically lived by Mayra. Further, Mayra's *intellectual and affective sensing* changes (Vygotksy, 1987a) when Mayra moves from one institution to another.

6.2 Everyday experience of telenovela

6.2.1 Telenovelas in Latin American communities

In Mexican and Latin American communities, watching telenovelas is a common everyday practice (González, 2003). However, observing is a more active form of learning as Mayra actively participated in observing the telenovela and learned about it. Rogoff (2003) explained how observation is a form of learning in Mexican heritage communities. This was the case for the telenovela in Mayra's life. She observed and learned the choreography and song of the group 'Las Divinas' and learned the song 'Gasolina' which was the famous song of the televised program called "telenovela".

Telenovelas are contemporary televised melodramas where tales are narrated and acted and portrayed in a collective and complex reality. The stories usually relate to cultural emotions such as love and hate between characters. Individuals who watch the telenovelas express their emotions towards the characters (González, 2003).

Understanding telenovelas is not simple but a cultural, complex and collective reality (González, 2003). They are

> ...a space in which different social agents struggle to define and redefine spaces of commonalities: ideas about the meaning of love, good living ... all of them linked to different elaborations of basic elementary human drives and necessities. They provide the very core of any constructed identity (González, 2003, p. 90-91).

Telenovelas through their narratives and cultural phenomena enable people and societies to express their emotions. Telenovelas are a common cultural–historical practice in Latin American and Mexican societies where households and families share their time to observe and interact with the telenovela and discuss the stories and characters. This is a common practice and activity that is firmly historically, culturally and collectively situated in the Mexican society.

In this study Mayra, the focus child in the rural community, and her classmate, Anna, individually and collectively imagine in their playworld the telenovela *"Atrevete a Soñar"* "Dare to Dream". The telenovela was televised every day in the afternoon from 4 to 5pm. The telenovela story consisted of two groups of friends that attended high school and they shared the interest of dancing and singing. One group was *'Las Populares'* 'The Popular Ones' and the other *'Las Divinas'* 'The Divines'. This telenovela became very popular at the time this research took place.

The song that Mayra and Anna sang was called "Gasolina" which was about how the Divines group was beautiful and how the other group was ugly; this is discussed

later. They were popular phrases mentioned by the main characters and memorized by Mayra and Anna such as 'Oh My God'. Throughout the different data discussion it can be seen how through the telenovela Mayra learned cultural traditions such as dancing and words that made sense through singing.

The telenovela remained a dominant practice and part of her everyday life in all the institutions Mayra participated in. The telenovela was highly valued and encouraged in the family by Mayra's mother, Gina. This practice was valued and extended in the community, as in a birthday party they played the CD of the telenovela. Also, in the kindergarten it was valued and recognised by the kindergarten teacher, though this play was only extended by Mayra and Anna singing and dancing.

The telenovela of "Las Divinas' became a popular event to talk about in the rural community. Mayra's mother mentioned to the researcher how much Mayra liked the telenovela. It was also popular in the community, as shown by the fact that all children recognised the songs when the telenovela CD was played at a community birthday party birthday. During one visit, Mayra was watching a special CD of the telenovela and her *emotional engagement* towards the televised program could immediately be seen. Mayra related to the character of Antonella, who was fourteen years old. She was the popular character of a singing and dance group. Mayra's *affective interest* and love for the telenovela was constantly evident. Mayra repeatedly said she performed the telenovela because "*Me gusta*, I like it".

6.2.2   Everyday experience of play performance

Mayra is observing a new DVD of the telenovela while her mother is outside washing clothes. This is a Thursday and there is no kindergarten as the teacher left

the community because of health issues. I observe Mayra with my video camera as she watches the DVD of the telenovela (see figure 6.1). Mayra shares an instant emotion of happiness. Silence and attention remain important while the DVD is played.

Figure 6.1. Mayra observing and singing along with the Telenovela DVD

Vygotsky (1994, 1966) explains how everyday experiences are important, as the child will recreate them in play through imagining and creating a new reality. In Figure 6.1., Mayra's emotions are expressed while she observes the telenovela. In the first visual image, Mayra expresses what she is feeling as Antonella; her favourite telenovela character appears on the television. She sings the song and moves her hands as she sits on the bed. Mayra non-verbally communicates her emotions with a smile.

This everyday experience allowed Mayra to learn about the songs of the telenovela and about the steps and choreography of the telenovela's famous song by *"Las Divinas* The Divines".   Everyday experiences are important for children's imagination. For Mayra, watching the telenovela and television was an important practice in her family. In this family, the *affective object* such as television, the CD containing music of the telenovela and the DVD with the special recording of the "The Divines" became important for Mayra. Vygotsky (1998) explained how children develop an affective desire towards objects and towards people when they begin to recognise the affective colouring of voices and facial expressions. This was the case for everything to do with the telenovela character, the hero, Antonella.

The everyday experiences in children's lives are important as later they become significant components of children's emotions and imagination while playing. The next section presents Mayra's performance at home and her mother's *affective engagement* towards Mayra is reciprocal. It was not only Mayra who had *affective interest* in the telenovela but also her mother who took the role of the audience in supporting and engaging in Mayra's affective play.

6.3   Mayra's individual imagining with family and community

My mother-in-law and I arrived at Mayra's home for the first family visit. The family warmly welcomed us and Mayra's uncle was sitting with Gina, Mayra's mother. Carla (my mother-in-law) sat outside with Mayra's uncle. Mayra quickly moved inside the small house of one room and showed me a family album. While sharing the album, Mayra and Gina shared the stories behind the photographs. Then,

Gina and Joe, Mayra's brother prepared to play the CD that contains all the songs of the telenovela 'Atrevete a Soñar'. Mayra sits on the bed and sings the songs. Then, in between songs, she says the famous telenovela phrase 'Oh my God'. Later, Joe, Mayra's brother, plays the 'Gasolina' song, which is the most famous song of the telenovela. At the start of the song, Mayra began singing and dancing. Gina encouraged Mayra, telling her "parate a bailar" to "stand up and dance". Mayra kept direct, close eye contact with the audience - Gina and me - while she played and performed her interpretation of the dance moves (Observation, October 19th, 2009).

Mayra knew all the songs of the CD and one of the popular phrases "Oh my God" was constantly repeated. Figure 6.2. shows the telenovela characters and Mayra's interpretation of the phrase.

Figure 6.2. Performance of "Oh my God!"

In Figure 6.2, it can be seen how Mayra has learned the phrases and the almost exact hand movements. It was not the meaning of the words, but the affective elements such as the tones, voices and physical expressions that she (re)created. I questioned Mayra about what this phrase meant in Spanish and she did not know. I mentioned that it meant 'Oh Dios mio' in Spanish. This clearly shows how it was not about meaning of words but the *zone of sense* it created – the *affective interest* she had towards the telenovela.

As Vygotksy (1987a) discusses, word meaning is one aspect of the zone of sense. In this context the zone is not about what the word means but how it relates to her *affective interest* to the telenovela. Mayra's own subjective interpretation of what Oh My God means is what imbues the performance with sense. As González Rey (2011a) explains, the systems of actions created by individuals are also integral to *subjective productions* – in this case actions such as moving hands and singing.

6.3.1   Telenovela performance as play

Soon after this, the song of Las Divinas, 'Gasolina', begins. Gina tells Mayra to stand up and dance. Mayra quickly gets up and looks at her mum while dancing. The

video camera moves in front of Mayra and the play scene evolves quickly (see Figure 6.3).

Gina: The Divines, how? *Las divinas, como?*

Mayra: The Divines ah! *Las divinas ay...*

DVD record is played by brother Joe. Music is played and Mayra starts dancing sitting down, then mum tells her to stand up.

Gina: But stand up and dance! *Pero parate a bailar!* **Mayra stands up and starts to dance.**

No one passes this corner *Nadie pasa de esta esquina*
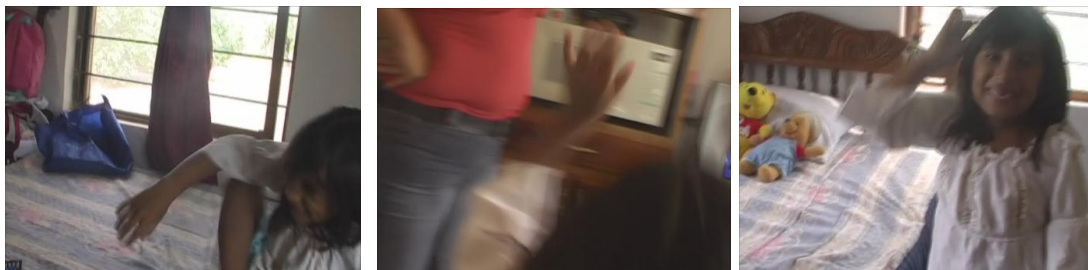
Here The Divines rule Aqui mandan Las Divinas

Gina: stand up and dance parate a bailar)

Mayra: Here the Divines rule because they are gasoline truly (Gina: laughs)

Aquí mandan Las Divinas porque somos gasolina gasolina de verdad

M: Anyway here the ugly ones don't come in and I will show you look at that ugly one here you can't enter (goes down) *Sea como sea aqui no entran feas y te lo voy a demostrar mira otra fea aquí hay otra fea aquí no puedes entrar*

M: No one passes this corner *Nadie pasa de esta esquina*
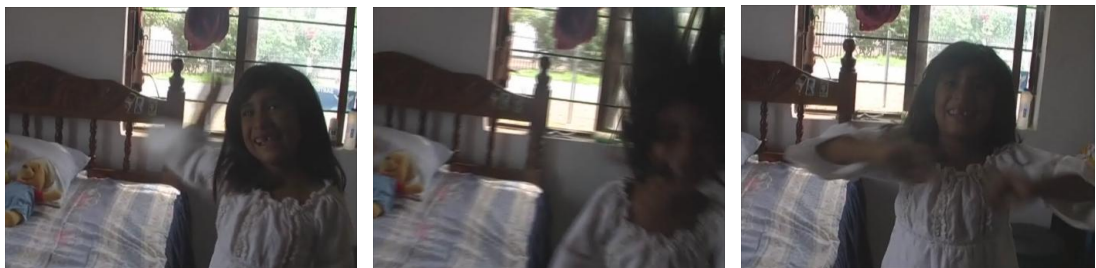
M: Here The Divines are in charge *Aqui mandan Las Divinas*

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M: Because we are gasoline truly *Porque somos gasolina gasolina de verdad*

M: The divines the divines sparkle how are you [instead of stars she says in Spanish how are you (como estas) because of the sound of estrellas/star] keep out the ugly ones there is no place for you... *Las Divinas Las Divinas brillan como estas (instead of estrellas/star) fuera feas para ustedes no hay lugar*

Figure 6.3. Telenovela Performance as Affective Play

Vygotsky (1966) explained how play consists of rules, roles and an imaginary situation. In Figure 6.3, Mayra is not only singing and dancing but making an abstract and complex creation of a new reality based on her everyday experience of watching the telenovela. While the imaginary situation is created collaboratively with her mother, the song and dance is part of this imagination. The rules are present as the enactment gives a new sense to Mayra's actions of being Antonella, the telenovela character. The role fulfils Mayra's freedom and willingness to perform the character of Antonella repeatedly.

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Intellectual and emotional factors are integral to this new creation in play, as explained by Vygotsky (1994). The adults, researcher and mother, remain as an audience and Mayra is engaged in "imaginary play" (Kravtsova & Kravtsov). In this imaginary play Mayra performs her role and is thinking, "emocionarse/emotioning" (González Rey, 2002) and imagining the telenovela choreography. A new sense is given to Mayra's actions through her subjective productions and configurations.

Mayra's imaginary situation serves as an abstract series of thoughs and emotions for Mayra who knows that in reality Antonella is a televised character. Nevertheless, she makes her own subjective configurations and productions through action and dance, which she has learned and mastered.

6.3.2 "Affective movement" intentions and attitude towards the telenovela

Mayra's play is dialectically related to her experiences and reality. These experiences contain a complex system of feeling, affect and emotion. This emotion also leads to her mother seeing her as confident; what makes Mayra confident at home and in the community is her mother being a close audience.

The system of relationships and position in which children are placed in families and communities play an important role in children's identity. Play is not just an individual imaginative act, but also a shared collaborative activity with others.

The "*affective movement*" in play is related to Vygotsky's explanation on how inseparable imagination, interpretation and will are from action, as they engage with each other in a dialectical process. The relationship between action and meaning –

and here it is argued that meaning comes through *sense,* through Mayra's *intellectual and affective senses.* – her mother. This sense is acquired through the play performance to an audience in her family home, and changes as the play performance occurs across institutions. This relates to the notion of *zone of sense.* Vygotsky (1987c) explains how words are just one part of meaning. For Mayra, it's about the performance and not about what the lyrics mean.

Actions – and in this case dancing – fit with Mayra's rules and are acceptable in this play situation. Mayra is able to have *affective intentions* that create the imaginary situation. The roles that are performed are based on the emotional content that the telenovela has for Mayra. This play performance has an *affective and intellectual sense*. Mayra communicates verbally and nonverbally her intentions, which are based on her motivation, needs, interest and emotion towards the role of Antonella.

6.3.3   Affective creativity and imagination.

Figure 6.4. More than imitation – A creative reworking of impressions

In Figure 6.4 Mayra's individual play performance of the telenovela can be seen. Next to her images an image of Antonella's choreography is placed to discuss that this is not only a simple imitation of steps and choreography but a creative reworking of impressions (Vygotsky, 2004) acquired while watching the telenovela.

Mayra's imagination and creativity work parallel to her experiences of watching the telenovela. As Vygotksy (1966) explains, as she sees, hears and experiences and brings more elements of reality into her enactment, there is a new reality which is an abstract and emotional activity for Mayra.

Through the telenovela performance "every feeling, every emotion, seeks images corresponding to it. Emotions thus possess a kind of capacity to select impressions, thoughts, and images that resonate with the mood that possesses us at a particular moment in time" (Vygotsky, 2004, pp. 17 – 18); every time Mayra experiences the telenovela with intense emotions, this becomes a play *perezhivanie vivencia*. Every moment that Mayra hears the song, she has to imagine, think and feel images that correspond to the choreography of the song. Every moment in each context she is in gives rise to a different sense.

In Figures 6.3 and 6.4 Mayra has an audience with which she feels safe and able to be her own self in her new creation of Antonella. Every moment of the play performance is a *perezhivanie* as Mayra has a different *affective attitude* and understanding of the situation. However, Mayra changes when she is collectively play performing when Anna, her kindergarten peer. Mayra and Anna are playing the same role in different institutions and contexts, in the community where her mother is present and in the kindergarten when her mother is not there, Mayra changes her performance.

6.4   Mayra's and Anna's collective play

6.4.1   Collective play at community birthday party

In the following example of collective play, Mayra and Anna are the main characters. As researcher, I was invited to a birthday party for Mario, one of the children in the kindergarten.

I observe while sitting on a table as the children kick the piñata. Mayra and Anna are waiting for their turn. The video camera captures them while I am sitting. The song [and CD] of the famous telenovela is played and people comment on how the telenovela is very famous. I eventually move to a jumping castle and film Mayra and Anna, who are aware of my presence. Both Mayra and Anna start singing the telenovela song of 'Las Divinas'. While this is a visit into the everyday life of Mario, it is Mayra who captures the attention. Later on, Gina, Mayra's mother, comes close to me and we casually began to talk about Mayra's interests. Soon after the telenovela song is played, everybody can hear the famous song around the community.

A sequence of the aesthetic form of jumping and dancing is captured by the video camera while Mayra is singing. The following visual images of the *momentitos* – little moments in time – is presented here. These were spontaneously captured and show Mayra in the play context of playing in the castle. Mayra is dressed in a black dress that was a gift from her grandmother. The following performance is shown through Mayra's expressive movement of hands and singing. The *'Visual Vivencias'* are shown in sequence. Anna is close to Mayra and they sing together. The film captures them close and in motion. Mayra sings all the song and Anna sings just the phrase *Oh my God!*

Figure 6.5 shows the collective performance. Mayra sings the song but Anna is busy and more interested in the jumping castle and it passes unnoticed. The period between singing together and Mayra singing the song lasts for one minute. Eventually Mayra comes closer to her mother and me, and continues singing and dancing. Anna stays at the back while Mayra sings and communicates her affect for the song and dancing.

Mayra: We are the divines we break hearts, oh my God! *Somos Las Divinas,*

rompemos corazones, oh my God!

Anna and Mayra directing their action towards the audience

Mayra: We are the divines we break hearts we are the best you don't know how to sing? *Somos Las Divinas rompemos corazones somos las mejores divinas no sabes cantar?*

Mayra: Oh my God!

Figure 6.5. Collective affective imagining

Mayra's interpretation, configuration and production in the play world of her own 'individually imagined' world is shown through the dance moves. The series of visual images shows the creative re-working of the dance choreography.

This series of visual images from the original choreography makes a collectively imagined act for Mayra. Television, as a real interactive and affective object, acts as a catalyst for imagination. Fleer (2011) explains that objects in the material world are given new meaning through children's imaginary imagination. In this example, Mayra is able to give new meanings to the 'abstract choreography' through her new

embodiment of rhythm and movement. The material world for Mayra is what she sees in her everyday experience of watching the telenovela through the object of television. Mayra role-plays with the idea of being the telenovela character.

In sum, in this example, Mayra is able to give new meaning to the idea of being a telenovela character and this imaginary situation and her real material world are dialectically interrelated. Another layer in this example is the *vivencia perezhivanie* and the way Mayra is able to bring her emotional expression and qualities to her enactment and the performance of the choreography.

The next section details how the other child, Anna, shows her familiarity with the telenovela, bringing a new awareness to the dance play choreography, and how the positions taken by each child provides another dimension to the collective imagining.

6.4.2   Collective play at community at kindergarten

It is the beginning of the day and children are sitting down at their table while the teacher is calling the roll. He finishes and tells them that it is time to sing. All children stand up, but Mayra stays at the table, so the teacher approaches Mayra to come and join them. The camera focuses on all the children, who are waiting for the teacher's instructions and after a few minutes, they all come together in a circle. The music section starts with the children and the teacher singing a familiar song about a house, "La Casita". Then, the teacher decides to play the telenovela song on his mobile phone. Mayra moves next to the teacher, facing in front of Anna. Anna captures the teacher's and Mayra's attention and the two boys (the other children in the class) just stand up on the opposite side and do not participate in the play

performance. The '*Visual Vivencias*' presents the different *momentitos* in time where Mayra and Anna intensively and dramatically perform the play. It also shows how Mayra is aware of her place and of Anna while she moves next to the teacher.

Teacher plays song to please Anna. Mayra is in the picture but only her hand can be seen.

Teacher:. Let me play the music of Patito (referring to Anna). *Dejate pongo la musica de Patito.*
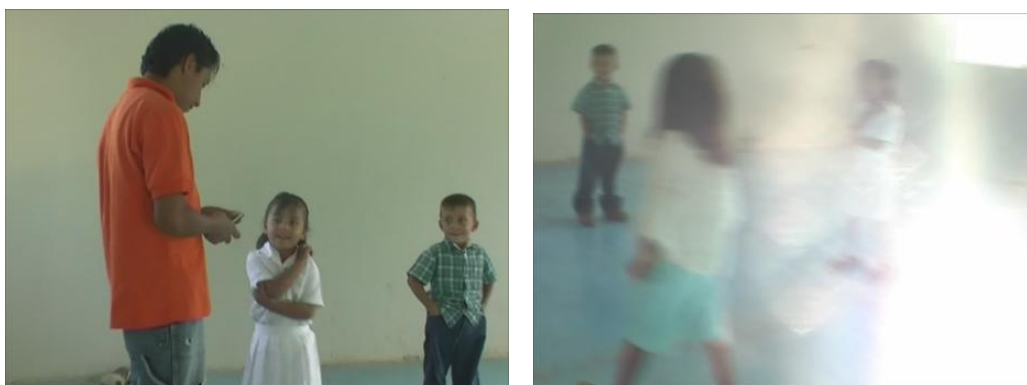
**Mayra laughs. Anna goes back to her place and Mayra moves quickly and
positions herself next to the teacher.**

Figure 6.6. Setting the stage

In figure 6.6., the teacher initiates the collective play performance through playing
the song on his mobile phone. This is a collaborative imagining and play
performance as Anna and Mayra are sharing an *affective interest* through the song.
The next figure 6.7. shows Mayra and Anna's individual and collective play.

No one goes out beyond this corner here the rule *Nadie pasa de esta esquina aqui mandan las*

Anna goes down her knees when this line is sung, Mayra sings and focuses in moving her arms.

Divinas (rule) Divinas we are gasoline (fire) *somos gasolina*

Real gasoline (or fire) *Gasolina de verdad real*

Everybody knows who rules this school because we are cool conscious people with warm blood… *Todos saben quien manda en esta school porque somos gente cool gente consciente con sangre caliente…*

We dance well you know your heart your heart… *Nosotras bailamos bien you know your heart your heart…*

*Figure 6.7. Coll*ective Play Choreography

It can be seen through the different images that this is a "girl gender play" as the boys remain outside this frame of play. While Mayra is accustomed to having all the attention directed to her performance, by changing positions she is able to see someone else transforming this play.

This is an individual and collective imagining. Mayra and Anna individually play, performing the same role of Antonella and creating individually their own individual as well as collective sense. The individual imagining and sense relate to how they are able to generate, produce and configure in their own way (subjectively) movements that express their emotions and thinking through dance and singing. These have an affective – volitive genesis. This affective – volitive genesis gives understanding to what motivates both Mayra and Anna to imagine collectively. Their individual imagining is different, because for Mayra it is about the movement of her hands and singing and for Anna it is a whole embodiment of what the song makes her feel. These are complex affects and emotions which are difficult to name. They could be seen as a happy emotion, but are mostly actually an intense and dramatic state of being where space and time are lost in the play performance.

Mayra's *affective positioning* changes, as her place in the kindergarten is different from home. This results in a different *vivencia perezhivanie* of the play performance. Bozhovich (2009) explains how experiences form a complex system of feelings and emotions that are significant to others. As Mayra positions herself next to the teacher she changes the viewpoint of her experience, as the leading player in this experience is Anna. In Mayra's everyday family life, her mother and brother

position her as the centre of attention. However, in the kindergarten, it changes towards Anna.

The *vivencia perezhivanie* is still intense and dramatic because the song and dance themselves are dramatic. For Mayra, the relationships between intellect and affect change as well in this institution. Mayra is aware and conscious of the place Anna takes in the kindergarten. She is thus able to think about moving places and still have an affective relationship towards the play performance. Roles are established such as Anna taking a leadership role. Mayra's zones of sense are developed through what is happening in the social situation she is in. She has to be able to sense and feel the meanings of the teacher as he looks at Anna and plays the song. She has a secondary role that is manifested in how she changes position. Another reason for her moving could be that Mayra herself positions to observe Anna's dance as she does when watching the telenovela. All the decisions made by Mayra are thoughtful as she made the decision of moving places, and her hidden intentions are communicated through her affective body movements rather than mediated by words as Vygotsky(1986a) explains.

6.4.3   Lyrics and hidden affective intentions

Mayra is encouraged by her mother to dance and she sings loudly and clearly. She has learned almost all the lyrics of the song. In this, less than two minute song Mayra sings with different intonations in her voice. Table 6.1 shows how Mayra's interpretation and thinking about the song are inherent in the unification of *intellectual and affective sense* in her zones of sense, where the words of the song do not have their literal meaning and sense in the context where she is performing, as

she dances and sings in the kindergarten and with her family. The next table shows the lyrics and real meaning of the song.

Table 6.1

Lyrics 'Gasolina' and affective singing intentions

Original lyrics song and Hidden Affective Intentions	Mayra's Interpretation
Nadie pasa de esta esquina Aqui mandan Las Divinas porque somos gasolina de verdad	*Porque somos gasolina de verdad* Because we are <u>gasoline</u> for real *Gasolinaaa de Verdad <u>Gasolineee</u> for real* *Nnnn esta school Nnn this <u>school</u>*
Gasolina de Verdad No one enters this corner Here the Divinas Rule because we are the divines gasoline for real gasoline for real *Todos saben quien manda en esta school* Everybody know who rules this school *Porque nosotras somos gente cool* Because we are cool people *Gente que siente con sangre caliente y que se hace oir* People that feel with warm blood and who make people listen *Sea como sea aqui no entran feas para que lo veas te voy a mostrar* Anyway here ugly ones and so you know I will show you *Mira esta fea, aqui hay otra fea* *aqui no pueden entrar* Look at this ugly one, there is another one here they can't enter *Nadie pasa de esta esquina* Aqui Mandan las divinas *Porque somos gasolina* *Gasolina de verdad* No one passes this corner Here the divines rule We are gasoline, real gasoline *Nosotras bailamos bien you know* *dance y dance y mucho dance* We dance well you know dance dance and a lot of dance *Lo que dice tu Corazon your heart your heart* *aqui te vamos a dar* What your song says your heart your heart here we will going to give you	*Nnnnn gente nnnnn con sangre caliente quesease oir* Nnn people with hot blood who make people hear *Sea como sea aqui no entran feas* Anyway here ugly ones and so you know I will show you *Pa q lo veas te lo voy a mostrar* *Mira otra fea aqui hay ota fea* *aqui no pueden entrar* Look at this ugly one, there is another one *Nadie pasa de esta <u>esquina</u> Aqui Mandan las divinas porque somos gasolina de verdad* *Gasolina de Verdad* No one passes this corner Here the divines rule We are gasoline, real gasoline *Nosotras bailamos bien dance dance y mucho dance* *Lo que dice tu Corazon yoha yoha* We dance well you know dance dance and a lot of dance <u>yoha yoha</u> *Las divinas laas divinas brillan como estas fuera feas para ustedes no hay lugar* The divines the divines shine like stars *Nadie pasa de esta esquina Aqui Mandan las divinas porque somos galsolina de verdad* *Gasolinaaa de Verdad* No one passes this corner Here the divines rule

Las divinas las divinas brillan brillan como stars The divines the divines shine like stars *Fuera feas fuera feas para ustedes no hay lugar* Out ugly ones here there's no place for you *Nadie pasa de esta esquina Aqui Mandan las divinas porque somos galsolina de verdad* *Gasolina de Verdad (4 times).*	We are gasolineee, real gasoline

In this table, it is shown the lyric of the song Mayra sings. There are words to which she pays more attention and intonates more, such as the ones underlined: "gasolinaaa, divinass". There are words that are in the song that are in English such as "your heart" and she says "yoha yoha". When Mayra sings the song, she does not point to the ugly one, the fea. However, Anna points out to Mayra when she refers to the ugly one. Hidden intentions are revealed through non- verbal language. Vygotsky (1986a) explains how when we speak mediated through words (in this case sing) there is always a hidden thought, intentions and affective volitive tendencies. In this case, Anna and Mayra communicate them by voice, body and intonation. Anna shows Mayra as being the ugly one; however, Mayra does not point to Anna as the ugly one and focuses on performing together with her. What brings them together is just the song and their affective interest in the character, almost a hero, Antonella, the beautiful one in The Divines group.

Anna and Mayra shared this imaginary situation and collectively and affectively imagined being the character of Antonella. This imaginary situation translates to remembering the steps and choreography of 'Las Divinas'. The rules in this play become following and making your own steps, which are very similar to those on the telenovela. They are able to re-create a new reality and show their thinking and emotions in unity. They have to remember and think about the steps and in unity

their affective and passionate movements are expressed and communicated to the audience. In taking roles and following rules, there is no explicit language; they are able to communicate silently and non-verbally with movements, gestures and facial expressions.

Both Anna and Mayra are familiar with the telenovela and each of them can show their own individual imagination and at the same time their collaborative imagination (Fleer 2010). They have their own *individual affect*, which they are able to express through feeling, emotion and *affective attitudes*, relationships and intentions towards this play. Emotions and affect can be seen in the two girls throughout their own subjective productions of a new dance. Mayra is aware of someone else having the same affective interest for the song and dance.

This is a *vivencia perezhivanie* where the social environment, the music, the audience – in effect, all the components in play – is lived intensely and with the drama that dancing and singing bring into Mayra's and Anna's everyday life. This is a learning experience, in which both children are *affectively engaged*, and their communities encourage music, dance and telenovela. Furthermore, it is a way of learning about the cultural worlds they live in and telenovelas certainly can bring to these children a new imagined reality where they can imagine, transform and create a new reality with each other.

Despite the fact that the song fosters a collective imagining, each individuals performance shows that they give different meanings are given to the lyrics. These difference occur within an individual so that for example, Mayra gives different

emphasis and meanings and have different affective intentions when she performs the same lyrics at home, in the community and preschool.

Both Mayra and Anna are competing for attention, part of their hidden intentions and for their own identification with the song's singer. This has been seen before in boys playing football every day and identifying with their favourite football player seen in television (Winther – Linqvist, 2009). In the kindergarten when children enter into a collective activity they have to negotiate identities, and identifications are sometimes explicit (Winther – Linqvist, 2009). Here it can be seen how Mayra positions herself next to the teacher to be closer to the adult and lets Anna take charge of the performance. Mayra takes a secondary role, quietly having to accept this new identity.

As Vygotsky (1987c) explained, in thinking affective forces and motives, interests and intentions are all at work, and these can be made visible through speech and communication. It can be seen in Table 6.1 that Mayra knows most of the lyrics even though some words are muddled. The song is associated with positive affect in that one who sings the song is beautiful and divine and able to rule the school. The song continues with a less positive note and more negative reference to ugly girls being unwelcome. In the negative component of the song it can be seen that Anna points to Mayra indicating that she is ugly (see Figure 6.8).

Look at this ugly one   **here is another one they can't enter here**

Mira esta fea   *aqui hay otra fea aqui no pueden entrar*

Figure 6.8. Hidden intentions of Anna

In previous Figure 6.7 showed how Anna and Mayra collaboratively and *affectively*
sang and danced. However, when a close look is taken at the individual affective
intentions, sometimes another hidden interpretation can be seen and perceived.
Mayra focuses on the singing and Anna focused on the dancing (see figure 6.8). This
relationship of 'being' together and collectively imagining is seen on how their
hidden and visible affective intentions are non-verbally and not visible to the
audience. Through non-verbal pointing, Anna points out how Mayra is the ugly one
that cannot be allowed in. While in the original video clip, the character does not
point out anyone but just makes a 'no' with her fingers, Anna points straight to
Mayra. As the space was not shared before in Figure 6.8 it can be seen how Mayra
moved next to the adult as if seeking security.

Mayra's identity changes when she moves from institution to institution, from home
to school and from school to home. At her home in Figures 6.3 and 6.4 it can be seen
how Mayra is encouraged to extend her play performance and experience. In
contrast, in the kindergarten, the teacher plays the song for Anna who looks at him

all the time. The teacher's attention is given to Anna and not to Mayra. The boys look at both Anna and Mayra and do not participate in the dance.

Play was individual and collective imagined by Mayra and Anna. For Mayra there is a change of identity because the encouragement from the adults is different and so her *affective intentions* to sing her performance cannot be realised as freely in school as in her home. The dialogic identification of Mayra is different at home and in kindergarten and her social identity among peers adds to the experience of her emotional vulnerability, which is not relevant at home (Winther - Linqvist, 2009).

6.5   Conclusion

This chapter shows visually how important the telenovela performance was for Mayra. Mayra's everyday experience of watching the telenovela dance was a starting point for her to play with her family, in the community and in the kindergarten with her peer Anna.

Through the methodological tool of 'Visual Vivencias', the little moments in time *momentitos* of play performance are captured. The use of 'Visual Vivencias' means play can be seen visually and not only shown in a narrative. In unity with intellect and affect, it the needs, interests, incentives and tendencies of Mayra have been identified through the mediative role of volition, action and performance of the imagined world of telenovelas.

This section used a wholeness approach in investigating and studying Mayra's everyday life across institutions (Hedegaard, 2008). The different societal are shown throughout the sections such as the societal views in relation to the play practice and activity. Further, the different institutional perspectives such as how in music time the teacher's awareness of the interest is shown by how he played the telenovela song on his mobile phone. The telenovela, its music and choreography, unite Mayra's *vivencia perezhivanie* in real and imagined worlds and everyday life across institutions.

This connection of intellect and affect brings consciousness to Mayra, the subject of this investigation, and through this is her play transformed as she changes her behaviour and thus actions. The dialectical relationships between reality and imagination, collective and individual imagining are identified on how the telenovela is understood by others such as Anna, the mother and the teacher. The reality in these institutions, their environments, objects and Mayra's relationships with others are revealed, transformed and configured in her own subjective way.

In order to study Mayra's affection relationship to this reality, the telenovela, the dynamic and dialectical system of intellectual and affective processes configured by Mayra need to be considered in unity with the social environment and her relationships with others. Mayra's *affective attitude* is represented in the idea of role-playing and with the purpose and goal in mind of *dancing-like* the telenovela character and *being-like* Antonella, *singing-like*, *saying-like* what Antonella says (oh my god). This *affective attitude* and *relationship* between the social environments (and thus relationships with others) represents play as the manifestation of individual and collaborative imagination. At the same time in all these performances of

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individual and collective imagination and creativity Mayra learned she has an audience and performs to an audience.

Mayra's interpretation and understanding is realized through the different life events and institutions. The level of awareness and how the emotionally charged event is lived changes across institutions and across the social and affective positioning the adults, the teacher and mother, give to Mayra in her everyday *vivencias*. This understanding, interpretation, meaning and sense making is subjectively produced and configured because it is Mayra's own self and identity of how it is expressed to others. It is expressed through different play aesthetics and forms such as imitating dance choreography and songs. This is what Mayra's social situation of development about what she knows about the world, about her reality; this is what is available to her and other children like Anna, the world of the telenovelas that brings into play.

Mayra embraced her role and not only role-played the character, but unfolded her identity to others such as her mother (whose main role was to direct Mayra and play the CD for the audience) the spectator/s, and the researcher. In the kindergarten, it was the teacher who did the same, but here Mayra was aware and positioned herself next to the teacher, to observe and watch the 'other Antonella', Anna, as she performed in her own way and differently from Mayra.

In the different institutions in which Mayra participated, the telenovela song was consistent and shared not only at an individual imagining but also in a collective imagining. Mayra's play was imaginary play; Mayra was inside imagining a role and pretending to be like Antonella, the real character Mayra watched every afternoon.

In the next chapter Cesar's play at home and in the centre is analysed and discussed. Different form of play and staging and planning surrounded Cesar's play with his mother. This section begins with Miss Maya's *musica* play where her goal was for children to relax between doing book activities and to learn songs and rhymes in English language. This was seen as play for Miss Maya and it how Cesar showed an *affective attitude* towards the hand movements is visually presented when he imitated Miss Maya and later as he sang the rhyme.

Chapter Seven: Cesar's 'Visual Vivencias' of Play Activity

7.1   Introduction

This chapter discusses Cesar's play activity across different institutions in the city community where he lives. Through the wholeness approach, the different institutions and perspectives such as the child's and the adult's perspectives (Hedegaard, 2008) in relation to affective play and imagination are discussed.

This chapter uses the visual tool 'Visual Vivencias' to facilitate a discussion of Cesar's experiences, and to help reveal the unity of emotions and thinking in play and how affective imagination and creativity are invoked during play scenes.

Play occurred differently in the family and in preschool. In preschool, 'musical play' occurred at transition times, between doing one book and another, in Miss Maya's classroom. While being with family, Cesar initiated his train play in conjunction with his mother. Different play scenes are presented on how play was collaborative and both an intellectual and affective play activity. Cesar and his mother improvised and made decisions on how to build a train track including bridges. This play is presented through different play scenes that showed intellectual and emotional planning of the play activity, ending with Cesar 'directing' the play. This play was a collaborative activity where Paola negotiates and plans with Cesar outside the play. Negotiation was an intellectual skill in Paola's family as she was a successful business woman. She uses these negotiations skills with Cesar's play activity.

7.1.1   Cesar's initiation of train play.

This activity occurs as Cesar has finished his homework. Soon after doing his homework, he has a biscuit and says goodbye to his father who is going to work. This episode is explained in Chapter 5. Then, Cesar goes upstairs to his room and takes out a red bag that contains train track pieces. He brings it downstairs to the living room (where his mother and sister are). He starts taking the train pieces out with help of the house helper.

This is a play activity, because Cesar says *'Quiero jugar, I want to play'* and later Paola, his mother, invites her daughter to participate in the play, as she says, 'come and play with us'. The sister participates at the beginning of the play activity but mainly by saying which piece belongs to the train track and reading the train pieces such as *'alto/ stop'* signs. The sister loses interest, moves close to the Cesar, and plays with her digital video game on the sofa. The house helper helps Cesar but she is unable to assist him when arming the train track. In the meantime, Paola talks to me – the researcher – goes upstairs, and brings her laptop down. Cesar asks for his mother's help asking her where he can find the missing train pieces. She replies to him saying to have a look as the pieces are there. After almost nine minutes, the mother joins in; she plays and helps Cesar arm the train tracks. The activity finishes as they go to visit Cesar's grandmother to pick up his bicycle and play in the park.

Section 7.1 discusses the planning stage of the train play scene with Cesar's sister. Section 7.2 involves individual playing and 7.3 involves collaborative play with Cesar's mother. A discussion of why this is an important event in Cesar's *vivencia perezhivanie* is provided and the unity of intellect and affect towards this play

activity is traced. The 'Visual Vivencias' shows the child's perspective, and those of others participating in the play activity.

7.2   Setting the scene of train play

Figure 7.1. Red bag of train track pieces

Cesar goes upstairs to bring the bag of train pieces to play (see figure 7.1.). Cesar says he wants to play to the house helper. The house helper only helps him taking out the train pieces. The sister joins in and starts arming the train track (see figure 7.2.).

Cesar: I want to play *Quiero jugar!* **[Sister joins in]**

Figure 7.2. Cesar and sister arranging train pieces

Cesar and his sister begin to arm the train pieces and discuss where the pieces go. The sister names the pieces saying: "this is the *semaforo* /traffic lights", "this is the *arbol* /tree". While the sister joins in the game, the mother talks to the researcher. Cesar has strong motives and intentions as he tells his sister that he can do it by himself; he says; "*no, quiero hacerlo yo*, no, I want to do it by myself". The hidden intentions in this scene show how Cesar does not want her to make the train. The sister is able to help him for a while by taking train pieces out but eventually loses interest and moves to the sofa to play a video game.

Cesar asks for help from his mother as she moves upstairs and brings her laptop to work. As Cesar is left alone he expresses clearly his strong intentions to his mother – he wants her to help him arm the train. The next scene shows how the mother joins in the play.

Mum comes down with her laptop…

Cesar to helper: The other one did you take it out? The other ones? But but how do you build the train track?*?* [Keep building the train] *el otro tren lo sacaste? El otros pero pero como se arma esta pista?*

Cesar is left alone and he seeks help to arm the train track.

Cesar: mum *mama…* **Mum: yes, tell me?** *mande*

Cesar: How do you do this train track? *como haces esta pista?*

Mum joins in… Mum: *A ver ,***let's see….**

Mum: Do you want to do a bridge or what… very nice Cesar…. And where are the other things? *lo quieres hacer con un puento o que …. Muy padre Cesar ….y donde están las demás cosas?*

Cesar: there allí

Mother comes in and plays and arms train…

Gloria: Do you like train does he like trains…*oye te gustan los trenecitos oye le gusta*

Mum: He loves everything to do with transport, isn't it true C?*Le encanta todo lo que sea de transporte verdad C?*

Cesar: yes *si*

Mum: *Que te fascina?***That you love it? (emphasises love)**

Cesar: yes *si*

Figure 7.3. Affective object train

In Figure 7.3 Cesar's perspective of his affection towards transportation and moving objects can be seen. The researcher asks if he likes trains and he responds with a yes, while his mother says how he loves anything to do with moving objects, anything to do with transportation. Cesar's affection is transformed into action and Cesar's decision, volition and choices begin to develop. Cesar is able to communicate his intentions to his mother. The unity of intellect and affect is shown in Figure 7.3 as this is a play activity that has an affective component in that it is enjoyable and an intellectual one, which is evident as he begins to plan how to arm the train tracks. The mother presents an intellectual orientation towards the activity. This experience begins to acquire meaning, as Vygotsky (1998) explains that experiences acquire a personal sense, as the child intellectually understands and affectively experiences the activity. Cesar is able to affectively relate to the objects and activitiy he likes and contributes intellectually to the activity.

7.3   Collectively, intellectually and affectively imagining - building a train track

For the next fifteen minutes, Cesar and Paola, collectively and in unity – affectively and intellectually – play and imagine how to construct and create train tracks and bridges. The play unfolds through a period of five minutes and this event is a *vivencia perezhivanie*, as they intensely collaborate and concentrate to build a bridge. The following play script shows the intensity in detail and with attention to the dialogue and guidance from Cesar's mother. In play, their interactions are in unison and both are interested in the same play activity. Paola sets the goal of finishing the activity by helping Cesar find pieces and finish a bridge. This play

activity example consists of collaboration, creativity and imagination based on real material objects.

The next figure shows the conversation and visual images through the "Visual Vivencias" tool in order to show how play is in at the planning stage. Play is about planning and negotiating where the rules pieces of the train track fit.

Mum: Let's see turn it around *a ver dale la vuelta*

Mum: Give me another one with a turn we need one that makes a turn here…

Dame otra que tenga vuelta, necesitamos otra que tenga vuelta aca…

C: This one has a turn *esta tiene vuelta*

Mum: Place here the one that has a turn (shows see hand) *Ponla aquí la que tiene vuelta*

Mum: Look you need another one with a turn... *Mira otra te falta otra que tenga vuelta...*

Cesar: This one has a turn *eta si tiene vuelta...esta...*

Mum: Good, now one [piece] that is straight, let's see... it's because you know C it's because you have [pieces] of two tracks *bien, ahora una que este derechito a ver... es que sabes que C tienes dos de dos pistas...*

Mum touches Cesar and Mum moves to get pieces. A moment of contemplation. He is by himself doing play track. Mum moves to find more pieces. There is a moment of silence and Cesar is adding pieces to the train track.

Cesar: Mum now what? Now what mum? *Mama ahora que? Ahora que mama?*

Mum: Now put another one that is straight… *Ahora ponle otro derechito*

Cesar: another? *oto…*

Mum:? It's because how do they fit? These are from one and these ones are from the other track or what? *es que como queda C? estos son de uno y otros de otra pista o que..*

Cesar: The other track you can do a turn like this turn… *la ota pista se le da ota vuelta la que asi da vuelta…*

Mum: You are going to place another curved piece? But put it more a straight one and then another that has a turn. Ahhh or you want to have one that goes under the bridge? *Le vas a poner otra vuelta? Pero ponle mas derechito y luego ya le pones una vuelta. Ahhhh o quieres que pase por aquí debajo del puente?*

Cesar: I want it to pass under the bridge *quiero que por ahí pase abajo del puente*

Mum: Oh good you are doing well (C show bridge) now place more, put this one here (gives a piece) *Ah bueno ahí vas muy bien ahora ponle mas mira ponle este*

Cesar takes it and sees the turn in the piece. C: How does it go? *Como va mama?*

M: Turn it (Cesar is turning piece) like that... *voltéalo así*

Mum: There you go very well now I think put a straight one C. *muy bien ahora ponle yo creo uno derechito C.*

He looks and mumbles something looks for a straight piece...

Mum: it's because you know what… *es que sabes que…*

C: Another that turns… (singing) *ota vuelta vuelta..*

Mother is fixing the pieces to make the turns and Cesar adds a piece to that turns around.

Mum: There it is ok… *ah si ahí esta ok…***Cesar: another straight one** *otro derechito...*

Mum: It's because it's from the other track I think ... let's see try this one, it's not fitting very well Cesar... Es *que es de la otra pista y se me hace que no está quedando bien Cesar (gives him a piece) se me hace…. a ver intenta este*

Figure 7.4. Collective imagining and "producer – director play"

Throughout the past series of visual images, there is a collective imagining. As Fleer (2011) explains, in the play imaginary situation the play-partners have a shared understanding. Cesar and his mother create this shared understanding through 'negotiation' and making decisions about which piece fits the train track. In this collective imagining, Cesar has to individually imagine which pieces will fit the train track. Cesar and her mother are "outside" the imaginary situation not taking a specific role while playing for example the role of the train driver, but they take the role as play partners (Fleer, 2010b) as they are consulting with each other. Throughout the dialogue Cesar shows an affective interest towards the play activity as he asks a series of questions to help in finding the best pieces such as " mum now what ..." Cesar has to think about what pieces fit together and Paola uses strategies through questioning and through showing her affection towards Cesar responding in a calm and reaffirming manner and tone "oh good you are doing well". Cesar has freedom in the activity shown when he says things such as: "another turns, another straight" referring to his choice of the train pieces.

Cesar is able to give sense and meaning to objects through play (Vygotsky, 1966). Through collaborative and affectively imagining, he is able to see (visible field) what fits and he is able to give new meanings and sense (sense field) to what he is collective and affectively imagining. The zones of sense function in unity between intellect and affect as his intentions and motives are directed to an activity he enjoys and which for his mother (and for Cesar)is also an intellectual activity where she is able to ask questions and negotiate with Cesar.

Such negotiation occurs when mother says to Cesar: " give me another one with a turn "we" need one that makes a circular one…good, one that's straight, now put two tracks".

Vygotsky (1966) explains how is important to understand what play means for the child and to make a full examination of the child's inclinations, incentives and motives to act. Further, this also helps identify affective inspirations for the child to. As Cesar likes everyday mobile objects like trains and he needs someone to help him build the train track. His mother plays an important role in supporting him affectively and intellectually and he is able to make sense through this play context where his emotions are subjectively communicated throughout the visual mobile images. The images show the intentions of the play partners and mother's care for Cesar (Fleer, 2011). Throughout this "Visual Vivencias", the intensity of the everyday experience in the play activity can be seen. They concentrate and the time and space this occurs in take a secondary role.

Paola is able to direct Cesar's play though pedagogical strategies such as suggesting rather than imposing, a calm tone of voice and body movements that are subjectively produced and configured in unison with Cesar as they take steps to finalize the train track.

As Vygotsky (1966) explains, the ultimate purpose and goal of play is to reinforce the affective attitude to play; in this case this is extended by the relationship that is characterised by Paola's affective caring. Cesar learns how to negotiate with an older person, his mother, and his mother is able to provide directions on how to improve the train track.

Cesar's imagination and will are interrelated with actions that give meaning to the situation he is in and which are made explicit by both the play partners (Fleer, 2011). The imaginary situation here is based on real events, building and constructing. The sense field and context are visible as Cesar perceives the objects that have to be made sense of relationally with his play partner, his mother. The imaginary situation of building a train track serves as abstract thinking and imagining what can be possible as the pair talk about creating a track and later a bridge.

There are moments of communicating affection between Cesar and Paola and silences where Cesar is able to act freely.

Figure 7.5. Affection shown during play

In Figure 7.5 Paola shows her affect and emotion towards Cesar. This is a form of acknowledgement of how the play practice is shared and has the same intention for both the play partners (Fleer, 2011). This play situation allows Cesar to learn from his mother the skills of negotiating through using open questions.

However, Cesar is able to show his frustrations at pieces not fitting. In the next figure, 7.6, Cesar and Paola are able to complete the train track and celebrate the achievement.
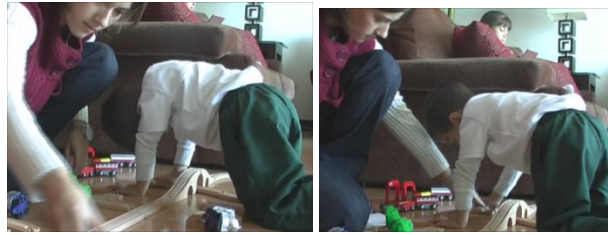
Cesar: It doesn't fit, *No no este no cabe,*

Cesar makes noises ooouuuu (trying to put a piece together)

Mum: Let me see, let me try this one, look put the big one here. *A ver déjame intentar este, mira ponle aquel grande,*

Cesar: This one? este?

Mum: Mmmhhh

Cesar places the piece in another part and mum tells him:

Mum: Here Look (but he leaves it where he has it, points with finger) *Aca mira*

Mum: You have to place more curved pieces do you have some there? *Hay que ponerle muchas vueltas tienes vueltas por alla?*

Cesar: I have two curved ones, I have two *Tengo dos vueltas dos tengo,*

Mum: Let's see put them here *A ver pónselas aquí aquí,*

Cesar places pieces by himself and mum helps him find where to fit them…

Cesar: Here? Like this? *Aqui? Asi?* **Mother gives choices on how to place the piece. Cesar moves the piece...**

Mum: Like this or how do you like it more? *Asi o asi como te gusta más?* **C: Like this** *Asi,*

Mum: So that's how you like it now put another curved one *Asi que te gusta más ahora si ponle otra vuelta,*

Cesar changes it but then she changes it again

Mum: Ok now put the curved one, that's fine ahh well that's fine too. *OK ahora ponle otra vuelta, asi esta bien ahh bueno asi tambien... a ver ahí esta.*

Cesar places pieces together in different ways to see how they fit.

Mum: Pass me one straight one *Pasame uno de alla derechito*

Cesar: I don't have one, *Yo no tengo...* **Cesar then looks...**

Mum: There it is, that one! *Andale ese,* **Cesar gives the piece and mum puts down the last piece. They have finished and mum is happy.**
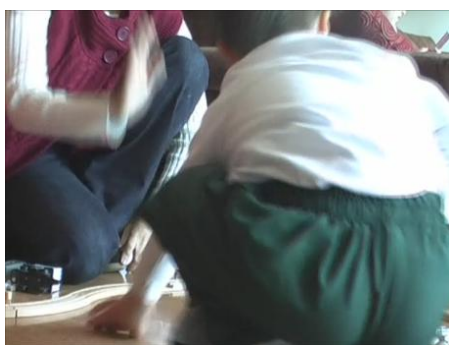
Mum: That's it!! How about that! Give me a high five champion!! Amazing!

Andale!!! Que tal? Chocala campeon!! Que barbaro (slang)!

Cesar high fives mum but....

Figure 7.6. Collective celebration of train track

Throughout these eight minutes of play activity the individual affective imagining can be seen as the play partners show their own motives, interests and intentions. This is a collaborative play activity, as together they have achieved the creation of the train track. The individual imagination is shared by having the same purpose and goal of building a train track and the building is negotiated by taking into account each other's wishes and interests.

Vygotsky's theory of play details the relationship between the child's action, needs, desires and *affective attitude*. In this case, Cesar has a strong desire and affective intention to build a bridge and a train track and this is related to his interest to transportation. This positive affect is expressed through a strong interest and concentration in the play activity and the close affective relationship towards his mother. Cesar consciously communicates through questioning his mother, which helps him to fulfil his wishes, needs and desires. In this everyday experience, the players need to be creative and improvise because there are pieces that might not fit the way they want to make the track work.

Vygotsky notes how in play an imaginary situation can be created and in this play situation reality coincides. The experience brings *vivencia perezhivanie*, in which all the elements are interrelated and there is a unity of imagination, creativity, emotion and thinking as Cesar learns to 'negotiate' his desires, interests and motives toward his mother. He is 'free' in play even though the mother expects much of the activity;

she is able to allow Cesar to 'be' and shows him options while he decides which piece to place on the train track.

The affective relationship to this play environment and towards his emotions is one of joy and happiness and this can be seen in the visual images. There is an 'affective attitude to play' (Vygostky, 1966, p.16) as this is understood in his interest in transport objects. Cesar is also learning to 'negotiate' his wishes and interest with the mother who is a successful business woman. These wishes are carried consciously and imagination is embodied and crystallized in the final product of building a train track. Imagination and creativity serve as a bridge between concrete objects (Fleer, 2010).

The adult perspective, in this case that of the mother, takes into account the child's perspective in her pedagogical practice. The mother is able to account for the child's perspective, allowing, and encouraging Cesar to continue building the train track. This pedagogical practice is about negotiation. She establishes this negotiation in the dialogue for example saying "Ok now put down the circular one, that's fine ahh well that's fine too". She acknowledges Cesar's ideas and together they finish the train track. Both Paola and Cesar are affectively and intellectually engaged in this experience which is a *vivencia perezhivanie* as it is composed of intense concentration, thinking and affective engagement of the play partners. There is a creative interpretation in play and this can be seen in the narratives and dialogues between Cesar and his mother as they negotiate purposefully.

However, for Cesar the play activity has not been finished though the mother thinks she has. She think her role in building the train track has finished, but Cesar has

other intentions, later on. They finished the train track and now it is time for Cesar to play which lasts for around six minutes.

7.4   Playing with the affective object train "chou chou"

In Figure 7.7 below, Cesar finally plays by himself with the train and the train track. They have different intentions and eventually mother moves out of the play to work at the dining table where she has left her laptop.

Cesar looks around to see if they need more train tracks and mumbles saying no, mmm

Mum: check if they pass above the bridge *a ver checale a ver si pasa abajo del Puente*

Cesar takes all the train pieces and places them in the train track... then piece by piece places them on train track and talks to himself...

Mum: check if they pass above the bridge, *haber checa si pasa abajo del puente,*

Cesar talks to himself he says: that I am missing a truck (softly) *que me falta un camion...*

He is not putting the train tracks above the bridge, but instead on the train track. Doorbell rings and mother leaves. Cesar is now playing with the train.

Cesar: **I have 7 of these ones (talking to himself and then aware mother is gone)**

tengo 7 de estos, tengo 7 de estos

Cesar moves the trains and starts making noises cchhuuu chuuuu. Then he moves to the other side of the train track. He is thinking ahead as the train will pass the bridge and need to have all the pieces in the right spot.

Mother passes by and sits on dining table and Cesar moves to the other side.

Cesar runs to toilet. Mum is on a call on her mobile phone.

Cesar comes back from toilet. There is a dialogue between Cesar and mother about flushing the toilet and mum takes Cesar to flush it. He continues playing while the researcher and mum talk.

He has seven trains as he was counting before. He gets to the stage where the trains pass the bridge and the mother interrupts and tells him just as he was trying to pass the trains...

Figure 7.7. Individual imagining giving new sense and meaning to affective objects

Figure 7.7 shows Cesar individually imagining and giving new meanings to objects (Fleer, 2010). Cesar moves from a collective imagining to an individual one. Cesar is experiencing and giving sense and meaning to an object in this context. He is able to position himself directing the train and placing sounds like "chou chou". He is imagining and creating a train sound. The crystallising imagination in reality is a conscious act (Fleer, 2010). This is created based on elements of reality, concrete material objects and imagination through moving the train and creating noises. Cesar gives a new sense to this experience through thinking and affectively engaging in this play in unity.

Vygotsky (2004) explains how people through physical expression experience emotions in a particular moment of time, and how imagination and emotion

influence each other. Cesar's imagination is crystallised and embodied through his train sounds bringing together feelings and thinking in the dynamic system of the child's experience which is subjective though it can be interpreted in these visual images.

This is real experience and reality and imagination are not in opposition – on the contrary, they are prerequisite for play action (Linqvist, 1995). Cesar is not imitating his mother, but rather transforming her behaviour and affect and learning from her though observing and listening intentionally and purposefully as the figures show. The mother is able to *extend* Cesar's experience through using open questions and by permitting Cesar to be creative and not to expect that everything will be made for him.

Cesar's *affective intentions* are shown throughout the conversations with his mother and though his actions. Cesar's affective intentions towards continuing the play activity persist as he asks his mother to help him build a bridge.

7.5   The end of play – fixing the bridge

The next figure shows that Cesar has not finished playing with his mother. He communicates non-verbally his intention through a "mmmhh". Through sounds, Cesar is able to communicate his affective intentions and his mother through not sitting down at the beginning communicates how she is not staying for long. Eventually, both of them acquire the same body position, which shows how through the dialogues they are making a new sense of the play activity.

Mother interrupts and stands up from the dining table... Cesar makes a noise... mmmhhh!!!

M: It didn't fit? What can we do so it's [bridge] bigger C? Let's see come, it doesn't fit? *No cupo? Que le podemos poner para que se haga más grande C? A ver ven, no cabe?*

C: No

M: What do we do so it can be bigger? *Que le hacemos para que se haga más grande?*

*C: **The track?** La pista?*

M: No, so the train can fit? *No para que quepa el tren por el puente?*

C: Something…we can do… *Alguna… le podemos hacer…*

M: We can do it a bit higher *Que le podemos hacer un poquito mas alto*

C: With this one, we can do it with this one because it wasn't there *Con esto podemos hacer con esto porque no estaba*

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M: That one, oh that one, do you want to place it *Ese, ah ese, lo quieres poner ese*

Cesar: Yes *Si*

M: Ah put it there *Ah ponlo*

C: It's because there is another piece missing here [referring to red piece] *Es que me falta otra pieza para aca*

M: Let's see if you can? *A ver ya pudiste?* **comes closer**

M: Let's see did you do it? Look there you can't do it because it interferes, I think you need to take one of those… *A ver ya pudiste? Mira ahí no se puede porque allí te estorba, yo creo que tienes que quitarle uno de estos y ponerle ahí mejor*

M: which one do you want to take out this one this one *Cual tu quieres quitar este*

este este?

C: This one *Este*

M*: Let's see take it out* *A ver quitalo,*

Cesar takes a piece of the track

M: If you open it a bit you can open put it on the top (mobile rings) *Si le abres*

un poquito le pones ese arriba

Cesar is fitting pieces and M talks in the phone. Cesar needs assistance he says*:*

Mum how? *Ma como?*

M: Place this one with a small curve, you don't have another curved one Cesar another one with a curve, look for it there, *Ponle otra curva chiquita, no tienes otra redondita C otra que haga curva, a ver busca ahí,*

They began to check which piece fits in the red train piece and take a piece out and it fits.

M: Look this one, what do you think? *Mira esta… que te parece esta?* **C: Okey**

M: But the problem that we have over there at the bridge is that the train doesn't fit (both move and M takes pieces and mobile) *Pero el problema que tenemos es allá en el puente porque no cabe el tren*

They go closer to the bridge and the train does not fit. Mother already has some pieces in her hand to make the bridge taller.
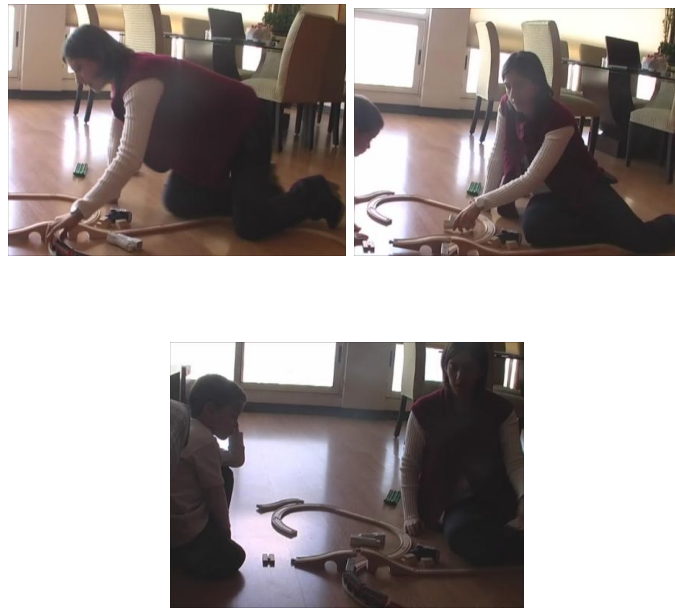
M: It doesn't fit … let's see if you can use this to make the bridge taller ... like this look *No cabe… a ver si usas estos para hacer mas alto el puente… Asi mira*

Figure 7.8. Fixing the bridge in the train

In Figure 7.8 Cesar and his mother are intellectually and affectively in tune and connected to solve a problem. This dialogue continues for five minutes and the negotiation continues. Eventually, at the end, they become exhausted both intellectually and emotionally. Paola takes on Cesar's perspective throughout this *vivencia perezhivanie* and she is able to listen to and coordinate with Cesar.

In Figure 7.9 (below) it can be seen how Cesar has learned from his mother how to position himself while thinking. This example shows how Cesar's mother uses negotiation skills and dialogue to prompt him without interfering to think about how to get the desired outcome. This visual image of Cesar and Paola taking a moment in imagining what will happen next shows how intellect and affect are united through thinking of a solution and also reveals their feelings such as being tired or even frustrated, which are subjectively configured and produced through their non-verbal expressions.

Figure 7.9. Embodiment of intellect and affect

Cesar's mother is also able to teach Cesar the value of perseverance. In a long play event, perseverence and individual and collective imagining are needed to accomplish something, in this case, building the bridge. They both share the same motive and goal of finishing the bridge. This shows how Cesar gains a new sense of his relationship with his mother in this play activity.

Sense is acquired through the different symbolic expressions, tones and voices used by each play–partner while experiencing the play activity. This is subjective and those intellectual and emotional processes that give expression to the play activity shape it. It is through their relationship that they are able to express their own

individual imagining and together share the same motive and goal that is expressed in the context of this play activity. Their relationship and affective positioning and intentions depend on the context of the learning activity. Their relationship is very different when Cesar's mother helps Cesar to do his homework (Chapter 9).

Cesar has generated a powerful motivation that is produced through his interest and affective actions. As Vygotksy (1987a) explains, to understand someone's thinking it is important to understand the affective–volative foundations. In this play activity, Cesar is able to show this unity, his imagination is both intellectual and affective. It contains affective intentions and expressions including body gestures and tones and these are expressed towards his mother. This is how sense is acquired in play, through how he and his mother converse, and by his mother reading more than Cesar's verbal meanings, tapping also into his hidden intentions through how he says "mmmhhh" or how he positions his body. The zones of senses are mediated through verbal and non-verbal language and they both interpret in unison as they share the same goal and become play–partners throughout this play activity.

However, Cesar does not have the same full attention in his preschool. Play is constructed differently when he moves to a different institution and when he is part of a larger group. The next example shows this difference.

7.6   Cesar's play at the preschool institution

In Chapter 5, Miss Maya's practice tradition was identified as physical movement. Miss Maya explained how action and movement made her feel like a fish in the water. She explained how play for her in the context she was working was best

achieved through music. She mentioned how through music children are able to manifest or express themselves; children could have freedom in this form of play. Miss Maya had an intense curriculum that focussed on children doing around four or five book activities. The activity of music play allowed children to relax. Miss Maya's pedagogical intentions were for children not only to relax but also to learn songs and rhymes in a second language through music.

In order to consider this play, first, the play music is presented together with a discussion of Vygotsky's notion of play. The following scenes visually present the 'Visual Vivencias' showing how children play and perform a rhyme.

This play activity occurs after children have finished doing a book activity and Miss Maya is checking everybody's work. Miss Maya is organizing everybody to put their books in the middle of the table. After finishing the book activity, she plans a transition time with her music play. This activity consists of children first observing how she does the rhyme movements without singing (Figure 7.10). Then, children have to sing the rhyme in coordination with the actions (Figure 7.11).

Miss Maya: Everyone in the middle of the table. Diego excellent in the middle of the table. Fix up your chair. I want you all to stand up please. In the middle of the table Mila. In the middle of the table Laura, please in the middle of the table, fix up your chair, fix up chairs...

Cesar and children waiting for the song...The song finally starts and everybody is ready.

Miss Maya: Are you ready for the rhyme? Yes...

Miss Maya: I want you aloouuuud! OK? One, two, three...

Music starts... and children followed instructions and only followed the actions.

Music: This is my right hand, I raise it up high

Music: This is my left hand, I touch the sky,

Music: Right hand,   **roll around**

Music: Left hand

Music: Right hand...

Figure 7.10. Music play

In figure 7.10, thirty seconds of the music play and rhyme narrative Miss Maya has her back to the children to show them the hand movements. In turn Cesar is observing the movements and learning English vocabulary through a rhyme. Children learn through observing Miss Maya and at this moment, they are only repeating the actions through imitating them. However, this hand movement symbolises the words such as the word 'right hand'. Children learn symbolically which is the right hand, left hand, and the action of pounding and rolling their hands. There is an understanding of children's movements in another language.

This experience is not just a reproduction of events, but children have to learn and know symbolic language. The movement of hands, such as showing their left or right hand, represents how children are making meaning of the rhyme in a second language. As shown in the figure, Cesar and Gaby express these meanings differently by showing different expressions. Through observing Miss Maya, each individual child is able to create a new reality through a creative transformation (Vygostksy, 1994) and embodiment of both affective and intellectual senses. With

this reworking of reality Cesar is able to follow correctly the showing of the right and left hands and the rolling of hands.

This is an adult initiated activity and Miss Maya accounts for the child's perspective by giving them the freedom of taking time off from her intense curriculum. However, there are degrees of freedom, rules and roles to take on in this music play. It is play because it has these elements and because it has affective incentives and purposes in the children (Vygotsky, 1966).

These affective incentives are created through this music play through imagining the rhyme, performing and acting out the rhyme through hand movements. As Vygotsky (1966) explains, only actions that fit rules are acceptable in a play situation, and this is certainly the case for music play. Children, such as Cesar, have to follow the rules of the rhyme, which is acceptable in this play situation involving play lead by music. van Oers (2010) explains how rules might be made explicit or implicit by (or for) the child through language; in this case, rules are made explicit by the adult and children follow. There are some degrees of freedom involved as children are free to follow the actions and rules (van Oers, 2010). In this example Cesar follows these rules and actions and as a performer or actor is intellectually and affectively engaged in the play activity.

In the next example, Miss Maya takes them to the 'next level' as they not only need to understand the moves that come with the words but Miss Maya checks if they have learned and memorized the song.

7.6.1 Performing and singing with music

The second scene of this rhyme is children singing the rhyme on their own without help from Miss Maya and accompanied by music. Miss Maya tells children 'Now Miss Maya doesn't help, one, two, three".

Cesar: This is my right hand I touch the sky (loudly)

Cesar: This is my left hand I touch the sky   Right hand

C: Left hand   **Roll around**

Cesar: Pound Pound Pound

Figure 7.11. Collective Music Play

The first scene shows from Miss Maya's perspective that she has a clear motive and wants children to understand hand movements and the concept of right, left, around and pound. From the child's perspective, Cesar's *'affective attitude'* towards this *vivencia perezhivanie* is having a motive to act. This *affective attitude* is seen in how Cesar is engaged in this activity differently from other children. This engagement is shown through the unity of intellect and affect, as Cesar thinks about the hand movements and expresses them as Miss Maya shows them. There is a conscious activity in a real and imaginary relationship. The actions and volitional sphere are self-regulated by Cesar and through consciously imagining and understanding the concepts of right and left (etc.); Cesar is able to act appropriately. In scene two, from Miss Maya's perspective, she makes 'rules' visible to children. It is about children taking turns to sing or say the rhyme. Cesar is the loudest child and he demonstrates that he knows and has learned the rhyme. Miss Maya values this experience and there is conceptual learning of concepts in English through a shared intention and interest.

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Cesar and other children have learned to coordinate their own motives and actions to comply with the rules of Miss Maya. Miss Maya is also able to communicate the rules of action and on an interpersonal level, she observes children doing what is expected. Cesar is able to be self-aware of the rules and this is always in relation to other, in this case Miss Maya.

This experience of transitioning from one book to another is play for children and for Miss Maya. Miss Maya directs this 'play–script' and makes children conscious about these concepts. As Fleer (2010) indicated, in a short time Miss Maya extends this experience and sustains children's interest. As this is an activity that requires action (in contrast to sitting down doing a workbook), this activity proves to be about learning. There is a sense of collective imagining at work in doing the rhyme together and individual imagining or interpreting, with unique configurations and awareness for children transforming to abstract and concrete concepts. However, it is the teacher who initiates and plans these rather than the children. She is able to give them some degrees of freedom in this music play. As can be seen in the visual images, some children are interested and engaged intellectually and affectively like Cesar, however some others are not.

This play activity occurred in the classroom as a transition activity. Play in this preschool was not the leading activity for children. The leading activity was for children to do workbooks and this is further explored in Chapter Nine.

7.7 Conclusion

This chapter offered a discussion of Cesar's play in his family and in the preschool institution. The main aim was to show how Cesar played differently across institutions; therefore, his social situation of development was different.

In the family institution, Cesar is able to initiate and have his own *affective intention*s towards play; in contrast, in the preschool Miss Maya directed the music play for children to follow. The adult's role is important in how Cesar interacted and learned about playing. For example, in the family institutions his mother was able to take account of his perspective. While in the kindergarten Cesar had to take the adult's direction on what counted as play and the teacher created the rules for playing.

In the preschool institution, Miss Maya has an intense curriculum to follow and she uses music play as transition time between academic books activities for children to relax and move. These two play practices are different from each other and they provided different conditions for Cesar's ability to initiate and follow play. In the family institution, Cesar has more freedom to affectively initiate his own activities while in the preschool he has to follow and has little freedom to initiate and lead his own play activities. In relation to affective imagination and collaboration that takes place in each institution, Miss Maya creates this collective imagination and children individually are able to showed their own 'affective attitude' towards the play music. In the family institution, Cesar searched for that collaboration through playing with his mother in a space and time that was free selected.

Transportation such as trucks is familiar and important for Cesar; they are present in his everyday life. In chapter five, it was shown how Cesar helped his father move a dining table and in this chapter, trains were moving objects that he was affectively interested in. This shows how in the family institution everyday experiences are important when imagining possibilities for play and provide a means for adults, such as his mother, to extend intellectual skills such as negotiation.

The difference between the two institutions is that at preschool Cesar has more planned activities; even music play is planned while at the family setting it is an improvised activity. The play *vivencia perezhivanie* is lived as a collaborative endeavour between Cesar and his mother, which is intense in concentration, collaboration and affective and intellectual attention. Through the different scenes, Cesar's mother negotiates with Cesar; this is an important skill in his everyday life. Cesar's mother takes a pedagogical role, which is helping and guiding Cesar play through collaborating and understanding Cesar's affective intentions. A close look at the conversations between Cesar and his mother show that Cesar is free while playing as he can ask 'now what?' or direct which piece should go next. Cesar's sense of belonging and identity changes as he moves institutions because they offer different degrees of freedom to act and become emotionally and affectively self-regulated.

The next two data chapters offer two different practices involving academic learning activities, which are the leading activities in children's learning and development for both Mayra and Cesar.

Chapter 8: Mayra's *'Visual Vivencias'* of Mealtimes and Academic Skills Activity Across Institutions

8.1   Introduction

In the last three data chapter, discussion centred on understanding the different institutional practices across institutions and how adults *affectively position* children. In the last two chapters, the 'Visual Vivencias' tool is used to discuss the role of affect in children's play for Mayra and Cesar.

This chapter discusses Mayra's meal and academic activities, which were dominant activities across her family and kindergarten. A wholeness approach methodology is used to discuss how Mayra learn and develop. Mayra's *vivencia perezhivanie* of two activities, meal times in the family and *tarea* (homework), as an academic activity, is discussed.

The first section (8.1) looks into Mayra's *tarea* homework activity and *vivencia* relates to her interest in mathematical knowledge. Homework or *tarea*, as an academic activity, is discussed regarding how it fosters *affective communication* between Mayra and her mother. *Affective communication* is mostly non-verbal, and consists of facial and bodily manifestations and expressions. In this case, it facilitates Mayra in making sense of the maths activity. This *affective communication* occurs as Mayra expresses her emotions and thoughts to those around her. Mayra's interest in 'school like activities' shows how she is influenced by her brother as Mayra observes and participates with her brother as he is doing his own homework.

After a discussion of *tarea*, mealtime is presented (8.2.). This is a *vivencia perezhivanie* which is a dramatic and emotional moment for Mayra's learning and development. The *emotional intensity* of this lived experience is discussed, showing how it represented a conflict of *affective interests* between Mayra and her mother. Mayra was able to express her emotions freely in this conflict. Mayra communicated and expressed symbolically through facial gestures and body movements how she opposed and later accomplished her mother's wishes.

This chapter begins with an example on academic activity of *tarea* as a collaborative project and the cultural ways of learning to count.

8.2 Mayra's homework–*tarea*

8.2.1 Mayra's practice and activity copying homework '*apuntar tarea*'

Soon after arriving home from primary school, Joe, Mayra's brother, starts doing his homework. There are no tables to sit down in the house and do homework. Joe uses the bed to do his homework. He kneels and places his notebook on the table. Gina is sitting down on the only chair available next to the bed in front of Joe and next to the stove. Mayra sits on the bed. Joe asks a maths question to his mother and Mayra soon after this pretends to read a book, and as soon she does this her mother makes fun of her. Mayra stands up from the bed and asks her mother to write some homework for her, even though she does not have homework to do. Gina writes on the notebook the numbers from one to ten and Gina participates in both Mayra and Joe's homework.

Mayra expresses her contentment in the initiation of this activity, as she becomes a schoolchild, just like her brother, through doing homework. The pedagogical role taken by Gina is that of teaching Mayra how to copy the numbers as she writes them down in Mayra's notebook. Gina also helps Mayra how to do number five correctly and closely supervises Mayra's homework. The activity goes on with Gina's intention and motive of developing Mayra's ability to do the numbers correctly, see next figure 8.1.

Mayra pretends to be reading. Joe is doing his homework. Gina observes both children.

Gina tells the researcher: Apparently, she [Mayra] is reading; what are you reading ehh Mayra? *Según ella que está leyendo; que estás leyendo eeehh Mayra?*
G: Do you know how to read Mayra? Let's see read... *Sabes leer Mayra? A ver leele...*

Mayra laughs and looks at camera

Joe asks a multiplication question and Mayra quickly yells...

M: Mum can you give me homework *mama me pones tarea* **(yells) give me homework please** *me pones tarea por favor!!!* **(brings her school bag)**

Gina helps Joe

M: My homework like Joe – yes here! *mi tarea como J si aquí!*

G: She also wants homework like Joe *ella quiere tareas también como este J*

Researcher: Because she sees him *porque lo ve?*

G: Yes she sees him and she also wants problems and she likes like this and anyway this girl wants everything... *Si lo ve y ella también quiere problemas y quiere así como estos y vaya esta niña todo quiere*

G: But this notebook is to draw *Pero es que esta libreta es para dibujar*

Mayra: Leave it *deja*

G: Leave it, you want me to put (write) number one, two, three, four? *… Deja, que quieres que te ponga los número del 1 uno el 2 dos, el, 3 tres, 4 cuatro?*

J: Sixty seven *67 sesenta y siete*

M: Seven, seven *el 7 el 7 siete* **(jumps with excitement)**

Gina writes the number and Mayra observes her mum. They count together.

Mayra and Gina: One, two, three, four, five, six, seven, eight with two balls *el*
uno, el dos, el tres, el cuatro, el cinco, el seis, el siete, el ocho con dos bolitas **M:**
eighteen, nine and ten... *dieciocho, el nueve y el diez...*

G: Now you copy it (Mayra takes her notebook). You know how to do it ...
ahorita lo apuntas (M toma libreta). Tu ya sabes como

The activity continues, Gina tells Mayra to sit down correctly so she can
support the notebook in her knee. Mayra writes the numbers and shows the
work to the researcher.

M: Look, like this teacher? Ira, asi maestra? **Mayra continues copying the numbers and looks at her mother.**

G: There you go! Andale!

Mayra continues copying numbers and then Gina comments how Joe likes numbers.

G: Because they give him [Joe] problems like those ones and [she] wants problems and she still doesn't know which number is 6 and 7... *a el le ponen yo quiero problemas como esos y quiero problemas todavia no sabe bien cual es el 6 y 7...*

Joe: She doesn't know anything *no sabe nada*

Mayra: Laughs and shows notebook and says: like this! *Asi*

(Mayra continues copying and mother checks) G: There you go…andale…

G: Seven and eight two balls and nine with one [ball] and a stick and ten with a

one [ball] and a zero… *el siete 7 y el ocho 8 dos bolitas el 9 un uno y con un palito*

y el diez es el uno y un cero **(G looks at M work while saying this)**

M finishes doing a line of numbers from one to 10 as mother comments to

researcher

G: Look she knows how to do it however she doesn't know how to do number 5

and how to do number 2 and six she turns it around...*mire si sabe hacerlo el*

cinco 5 lo hace como el 2 y el seis 6 lo voltea para el otro lado...

In between Mayra asks her mother for something while she talks to the

researcher. Then there is a question from Joe about a multiplication problem

and M makes a guessing game.

J: 4 and 5 are... *4 y 5 son...* **M: (guessing) 7 seven, 90 ninety, 15 fifteen, 16**

sixteen...*7 siete 90 noventa, 15 quince, 16 dieciseis...*

Figure 8.1. Collaborative "homework" activity at home

Mayra develops a strong motive when she sees her brother do his homework.

Children are able to have *motives* and *intentions* in an activity and are able to place

demands on adults and share or have different motives from those of adults

(Hedegaard, 2012; Hedegaard & Fleer, 2009). These *motives* and *intentions* become

affective in Mayra's case because she pretends to be and acts like a schoolchild, just

like her brother. Mayra likes doing her homework, creates, and places demands on

her mother to write the numbers so she is able to learn how to write them by copying

them. As her brother starts with his homework, which consist of multiplications,

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Mayra also turns towards her mother to help her put *poner* or write numbers in her notebook. Mayra's *affective intentions* and *motives* relate to "being" a schoolchild just like her brother and are thus related to what a schoolchild does, homework *tarea*. Gina, Mayra's mother explains to the researcher Mayra's affective intentions and motives *"because they give him [Joe] problems like those ones and [she] wants problems and she still doesn't know which number is 6 and 7"*. This homework activity is initiated by Mayra and is done in collaboration with her mother. Gina is able to take the child's perspective in this experience – to take those affective and intellectual intentions Mayra is communicating to her mother.

Children's perspectives involve their experiences and it is important to understand how children participate in these experiences (Hedegaard et al., 2012). This activity has social conditions and involves Mayra's own agenda as she engages in the activity. Throughout the activity, Gina's affective intentions towards her children are about collaborating and helping accomplish Mayra's *affective interest,* which involve strong motives – being a school child and copying and learning about numbers. Gina writes on the notebook for Mayra to copy. Gina commented how in her view Mayra wanted everything *"yes she sees him and she also wants problems and she likes like this and anyway this girl wants everything..."* Demands are placed when children interact with adults and these can be met or accomplished or opposed (Hedegaard & Fleer, 2009). Gina showed awareness about Mayra's *affective intentions, motives, wishes* and *demands* in this activity and she is able to *accomplish this demand* from Mayra. It is not only parents who place demands on children but children do so to parents. Gina is able to respond to Mayra's wishes in a pleasant and harmonious way.

The social conditions in this activity are about children working together with adults, though children are able to create their own meanings about the activity (Højholt, 2012). The meaning of this activity is for Mayra to 'copy' *'apuntar'* numbers; her mother says *'you know how to do it'* as she has done it before in the kindergarten (discussed later). Mathematical knowledge for Mayra and Gina, in this activity, is about being competent about doing numbers correctly. Gina is open to the researcher as she explained how Mayra does number six in the opposite way and how she also does not recognize *'doesn't know yet'* how to do number five correctly as Mayra does it like a two, in the opposite way. Gina gave strategies on how to remember how to do number eight such as explaining her that number eight is written doing two little balls *'dos bolitas'*. Copying is a practice tradition learned at kindergarten, which is also shared in the family.

Mayra *accomplished* the activity by copying numbers one to ten and receiving help from mother. She also wanted the researcher and her mother is able to recognize what she can accomplish as she manifested it with a facial expression and showed her emotion with a smile (see figure 8.2.).
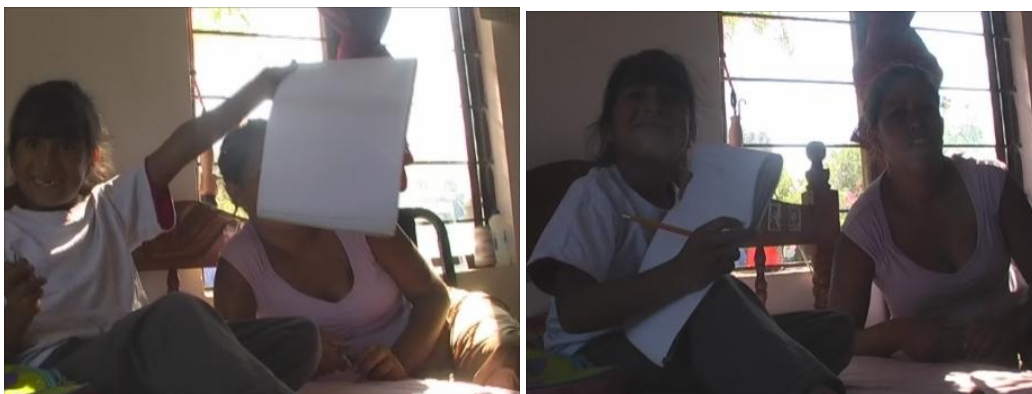
Figure 8.2. Mayra's accomplishment and facial emotion 'smile'

Vygotsky (1987c) explains how in studying the individuals thinking, his or her needs, wishes, intentions and inclinations need to be considered. The individual's affective orientation is not separate from his or her thinking; clearly, it is part of the individual's affective life. Vygotsky (1987c) explains how affect and volition are part of the individual's psyche [mind]. The life of the individual involves actions and volitions which are mediated by emotions and thinking (Kravtsov & Kravtsova, 2009). Affect is related to the environment and therefore the relationships the child has within. This volitional sphere mediates affect and thinking (Kravtsov & Kravtsova, 2008). Mayra's environment and social conditions are surrounded by the practice of doing homework. Mayra's volitional sphere is mediated by affect and thinking – through moving and affectively expressing her affective inclinations to her mother and doing homework like a school child.

Gina is able to recognize Mayra's interest and inclinations towards doing *tarea*. Mayra is able to demonstrate her *vivencia perezhivanie* in unity of thinking and emotion; these are not separated as she performs the tarea and expresses the *qualities of her emotion* such as smiling to her mother and the researcher and jumping and getting excited about the idea of the tarea, through jumping on the bed.

On the other hand, Mayra also showed that she needs the assistance of her mother to perform the activity. She is also able to learn academically abstract mathematical concepts. The practice tradition of copying *'apuntar'* the numbers allows her to practice identifying and writing numbers. Gina is aware of Mayra's competence and is able to show "simplified" steps to show how to write numbers such as saying: "two balls and nine with one ball *'una bolita'* and number nine using a stick and a ball *'una bolita y un palito'* and ten with a one and a zero *'con un uno y un cero'*.

Gina's pedagogical practice is shown through recognizing, supporting and simplifying an abstract activity through her *affective communication* and *relationship* with Mayra.

This practice activity is also about *'convivir'* living together in a supportive and nurturing *'coexistence'*. Gina's intentions towards Mayra are about *'convivir'* co-experiencing in their *vivencia perezhivanie* of their *problema* problem solving activity. She works towards communicating in unison, collaborating and sharing both collaborators' co-intentions (shared intentions). Mayra's mathematical competence and learning is achieved through the close *affective relationship* with her mother. Gina had an 'affective relationship' towards Mayra as she supported her and turned a challenging activity into a simple one. Gina uses symbolic resources such as her fingers for Mayra to count. Gina's intentions are to help Mayra through modelling the mathematical numbers and for Mayra to count together using Gina's fingers. '*Convivir*' (living the moment together) is the emotional intention, their relationship is harmonious and their *vivencia perezhivanie* of the activity is in *'unison'* through saying the numbers together and through Mayra observing her mother writing the numbers. In the next section, Gina explains the cultural forms of counting to Mayra such as using her fingers.

8.2.2   Mayra's learning to count – *with the hands*

The homework activity continues and it turns into mathematical additions. Mayra receives pedagogical support from her mother through teaching Mayra how to use her fingers to count. Gina is writing in the notebook and Mayra is observing her. Mayra uses the numbers one to ten to identify and copy the addition result. For

example, five plus five is ten, after knowing the answer Gina shows which the result is (ten) in her notebook were she has written the numbers one to ten see figure 8.3. above.

Mayra: Like that [refereeing to maths problems] put it like that *Asi lo que le pones asi*

Gina: She wants problems *Quieres los problemas*

M: Problems *Problemas...*

G: Yes problems *Si problemas*

M: Yes but you tell me which one it is, now you tell me which one... *Si pero tu me dices cual es, de aqui tu me dices...*

G: Ah (tone of disappointment)

M: Hahaha laughs

Gina is writing on Mayra's notebook...

M: That's the way my mum puts them, like this, she puts them my mum, she tells me, *Asi me pone mi Mama alla ese, asi, me pone mi mama, y ella dice...*

G: That's the way she wants me to do them so she can see it is like this like this (points to notebook) *Si asi quiere que yo le ponga, para que ella vea que es asi como asi ...*

R: Two plus two *Dos mas dos* **(reads what Gina is writing on notebook)**

G: Yes so she can use what is here [number written before] *si asi para que use lo de aqui...*

Mayra showing how she counts

M: My mum helps me count like this *Mi mama cuenta asi porque*

G: Yes so you can use these *Si para que use lo de aquí* **(indicating that she can recognize the numbers from 1 to 10 when Mayra adds up the additions)**

M: Like this *Asi* **(showing hands)**

R: How did your mum teach you to count? *Como te enseño a contar tu mama?*

G: Uno, two, with the hands, she knows... *El uno el dos con las manos ya sabe...* **(gives the notebook to Mayra)**

M: Is it this one *Es esta?* **(starts guessing and points to number on notebook)**

G: (with louder voice pointing on notebook) Look five plus five, *Mira 5 mas 5*

G: Now count *Ahora cuentale*

Mayra starts to count. Gina starts with one finger then the other...

M: One, two, three, four, five *Uno, dos, tres, cuatro, cinco*

M: (with Gina's other hand) Six, seven, eight, nine, ten *Seis, siete, ocho, nueve,*

diez

G: Now you have to put it like that like here *Ahora le tienes que poner así como*

aquí **(points to number ten) Number ten like here in this line... you know** *El diez*

aquí abajito donde esta la rayita… ya sabes

Mayra writes number ten

The activity continues following the same pattern with eight plus one and one

plus one, with close supervision and with her mother helping her recognize

numbers.

Figure 8.3. Mayra's cultural practice of counting – with the hands

Mayra initiated this 'tarea' activity just as she did the telenovela activities. Mayra has a brother and she feels like a school child. This role of school child is shown and mediated by Mayra's actions and her performance of *tarea*. The pedagogical strategy used by Gina, Mayra's mother is through collaborating with Mayra in this *vivencia perezhivanie* and about nurturing and helping Mayra count through using her fingers.

In figure 8.3., Mayra learns the cultural way of counting is through using one's hands and fingers. Mayra continues showing her affective interest about mathematical knowledge and continues with school like activities. Gina continues to affectively respond to Mayra by supporting her and seeing how she accomplishes the activity. Mayra is able to manifest and express both her thinking and emotions through mediated actions and volition (Kravtsova & Kravtsov, 2008) and through communication, gestures and expressions. These are seen in the visual images showing how she is interested and enjoying the activity by smiling. The mathematical concept of adding the numbers are symbolically represented here using fingers.

This volitional sphere contains actions of Mayra's such as expressing her desires and intentions to do homework *tarea*, which are deeply rooted in her affective relationship and attitude towards her mother. It is their shared activity, their *vivencia perezhivanie*, their living and sharing together and through the progression of the activity, Mayra is aware of her emotions, which she is able to express and communicate through her body language. Mayra learned about mathematical knowledge helped by her mother. She has not reached the level of competence where she can use her own fingers, nor has she fully memorized the numbers (to read and write them), but with her mother's help she will be able to do so.

Figure 8.3 shows how, in order to make sense and meaning of this difficult activity, Mayra needed the intellectual and affective support and engagement from her mother. Gina is in 'unison' throughout all the activity and this helped Mayra identify the numbers. She not only showed emotion but in the unity of this with her thinking she was able to reason and think about abstract mathematical concepts.

The next scene is in relation to mealtime at home. Mayra is in conflict with her mother as her needs, desires and intentions are not met. Mayra experiences an intense *vivencia perezhivanie*, which is in conflict with her mother's wishes.

8.3   *Vivencia perezhivanie* and emotional conflict at mealtimes

Figure 8.4. Gina preparing soup

The family, Mayra, Joe and Gina have the television turned up and they are watching the telenovela "Las Divinas'. Gina is making soup for her children and Mayra is putting make up on her face. Gina is talking to me about the ingredients of the soup and later Mayra expresses and communicates that she wants to eat cereal and then nuggets. Her mother, who says there are not any nuggets, contradicts Mayra's wishes. This creates a conflict for Mayra and she is able to affectively express her

discontentment. Some minutes later, the soup is ready and Mayra learns that soup is what is available for her to eat.

The next three figures show Mayra's thinking, emotions and feelings in an intense situation. This event is a *vivencia perezhivanie* as Mayra has an emotional experience that is intense and dramatic and this situation has an important influence on her learning and development as she learns she is unable to realize and satisfy her wishes, needs and intentions. Figure 8.5 shows this *vivencia perezhivanie*.

Gina sits with Joe and Mayra is sitting on the bed.

R: How many children are in the primary? Are there more than in the kinder?

Cuantos niños hay en la primaria? Hay más que en el kinder?

G and J: Yes *Si*

Mayra wants some cornflakes.

Mayra: Mum can you give me some cornflakes, *Mami me das cornflakes* (points,

soft voice)

Mayra stands up and Joe talks to me.

Gina: (ignores Mayra) There are like...*Hay como unos...*

Joe: Look there are thirteen and nine there, *Mire son trece de nosotros y nueve de*

alla...

Gina: Hey right now, eit, you will first eat soup, the soup is almost ready, *Eit*

ahorita, eit vas a comer primero ya va a estar la sopa

M: I do not want to eat, I do not want souuuup, *yo no quiero comer, yo no quiero sopaaaa* **(high voice emphasis on soup *sopa*)! Makes a small jump. Mayra moves her head and then her feet on floor and with her voice she pauses sooopaaa!**

M: I don't like sopa! *No me gusta la sopa!* **And turns around, looks at the researcher and goes outside.**

G: (laughs) what an ugly girl! *Que fea nina!*

Figure 8.5. Vivencia perezhivanie in a mealtime

In this social situation, the family, Gina, Joe and Mayra are waiting for the soup to be ready. However, Mayra wants cereal and her wishes and intention are expressed and communicated to Gina as she says, *"Mum can you give me cornflakes?"* both in her body gestures and expression and her tones of her voice.

The social situation in this *vivencia perezhivanie* has intellectual and affective influences on Mayra actions and everyone involved in the situation, especially her mother. An intense and dramatic affective and emotional influence on Mayra's development is also occurring as this situation progresses. The social environment and its conditions determine how everyone – Mayra, Gina and Joe – will act. There is an affective attitude and awareness from Mayra as she soon learns her mother opposes her needs, wishes, intentions and motives.

Mayra is hungry and this biological need, which influences her thinking and emotions, directs her towards having her wishes and needs satisfied and accomplished such as having cornflakes. However, her mother opposes this demand as she tells Mayra "hey right now, *eit,* you will first eat soup, the soup is almost ready" and expects from Mayra to eat soup. The *conflict* initiates as Mayra *opposes*

and expresses and manifests her emotions and feeling through body movement, moving forwards and backwards, and through her voice tone disagreeing and communicating the intensity of her emotions. Mayra turns to her mother and says, *"I don't want soup*! As the situation becomes more intense in the social environment, Mayra is able to self- regulate her actions and emotions and moves from the space.

When children have a crisis in development, Vygotsky explains how they make sense and meaning of for example objects through affective colouring and volition that is communicated to others (Vygotsky, 1994). Mayra communicates and embodies her emotions to her family members. Mayra is able to communicate to her mother calmly and verbally her desire to have cornflakes: "Mum can you give me some cornflakes". When this is opposed, and she is told she will be having soup first, it turns into a high, intense and dramatic *vivencia perezhivanie*. Mayra's awareness of this emotionally, intense and dramatic *vivencia* prompts her to move from the space. Mayra's demands are opposed and not accomplished by her mother, therefore, this space becomes too intense for Mayra. She is able to self-regulate her emotions by moving away. The next figure 8.6. shows this.

Researcher: They are not going to give you choco crispies (cereal). Mmm soup soup *Oye no te van a dar choco crispies. Mmm sopa sopita..*

Mayra: But I don't want soup *Pero no quiero sopa* **(in a calm tone)**

R: The soup smells very nice *Huele bien rica la sopa*

M: Yes but I don't like soup *Si pero no me gusta la sopa.*

Gina: Yes you like soup Mayra *Si te gusta la sopa Mayra.*

Mayra moves upwards and backwards almost like dancing and she scratches her shoes into the floor and a shhh sound can be heard.

M: Not! *A que no!*

G: It's because I was going to do nuggets but there aren't any *Es que iba a hacer unos nuggets pero no hay.* **Only fish [nuggets]** *Solo de pescado.*

M: Nuggets I want nuggets *Nuggets yo quiero nuggets*

G: There arent' any *No hay*

Inside conversation

Joe: Where do they have? *Donde hay?*

Gina: There aren't Joe *No ay Joe*.

J: Did you go? *Ya fuiste?*

Gina: Yes I went *Si ya fui.*

Researcher: Where do you buy nuggets? *En donde compran los nuggets?*

Mayra moves inside...

M: We buy them there (shows store direction)... *Los compramos alla...*

Figure 8.6. Different perspectives of the *vivencia perezhivanie*

Figure 8.6 reveals the different individual perspectives of Mayra, Gina and Joe towards the *affective intention* and *need* of having cereal. However, the social situation and *vivencia perezhivanie* involved materially created conditions, which meant only having available soup to eat.

This *vivencia perezhivanie* involved intense relations even outside the space where all the participants were. The intensity evolved and progressed outside as Mayra did not fulfil her *affective intentions* and *needs* of having cereal or nuggets and furthermore fulfilling these wishes. Joe took a supportive role and asked Gina if she has gone to the store to see if there are nuggets, Gina maintains her negative stance and insists that Mayra have soup. Even though Mayra mentions how she dislikes soup, her mother tries to convince her how she likes soup. Vygotsky (1998) explains how children express an *affective colouring* and *attitude,* emotional reaction or volitional tendency through their will or willingness. Mayra is able to communicate conflict with her mother and her self- will to have nuggets, however when she moves outside she is unable to control the situation and shows and communicates through her actions her emotions and thinking her contradiction of her mother's wishes and demands.

Kravtsov and Kravtsova (2008) explain how will is a higher mediational function where through free action children are able to discover new possibilities. Mayra has free action to move away from the intense situation and discover if she might still be able to persuade her mother about letting her eat cereal, then nuggets. Mayra is persistent in order to get what she very much wants. This is expressed through symbolic and emotional configurations that represent Mayra's personal and subjective needs desires and emotions, while each of the other individuals that are

part of this experience perceives it differently. Figure 8.7 below shows how Mayra comes back to the house and she is finally able to acquire others' sense of this experience through understanding it intellectually and affectively.

Mayra moves inside and says we buy them there...

G: In the store, *En la tienda* **R: Which one?** *En cual?* **G: There with Rita** *(owner of the store, tienda)*, *Aquí con Rita.*

M: I want nuggets *Yo quiero nuggets*! **Mayra looks at researcher hoping that she can buy some.**

G: There aren't any Mayra! *No hay Mayra!*

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M: If you buy? *Si compras?* **G: There aren't any little miss, I went***! No hay senorita, ya fui yo!*

G: I already went! Ya fui yo! **M: When?** Cuando? **G: Today I went,** Ahorita ya fui yo!

M: Ahh that's not true! *Ahh! A que no! (a playful tone)*

G: Why am I going to lie? *Como te voy a echar mentiras.*

M: That's not true! *A que no!* **(playful voice tone)**

R: Nuggets of what? Fish or chicken? *Los nuggets de que? De pescado o de pollo?*

G: Of fish, fish is better, I didn't like the chicken ones, *De pescado esta mejor, de pescado, el de pollo no me gusto*

M: (begging) I want nuggets (makes noise) ahh uu!, *Yo quiero nuggets ahh uuuu*

G: There aren't any here of chicken only fish, *No hay ,de aquí de pollo, de puro pescado*

M: But I want fish! *Pero yo quiero de pescado*

G: Yes, well you don't expect me to go and catch a fish in the river,S*si ni modo*

que vaya yo a pescarlo al rio

M: Nuggets, nuggets, nuggets

G: There are not any nuggets! I went to the store, *No hay nuggets! Ya fui a la*

tienda **(slaps her right hand)**

M: Well then I don't want anything, *Bueno no quiero nada.*

G: You have to eat because you are going to be very skinny, *Debes de comer*

porque luego vas a estar toda flacuchenta.

Mayra insists again: Come on! *Andale!!* **(makes a noise ahhh)**

Eventually Mayra gives up and takes a sausage from the fridge and sits and

watches the telenovela.

Fifteen minutes later she sits and finally eats soup. She eats, watches T.V. and

holds a conversation with ***her mother while eating her soup.***

Figure 8.7. Mayra making sense of the *vivencia perezhivanie*

Vygotsky (1987c) noted how thinking presupposes understanding motive forces and identifying needs, incentives and interest. In every idea, he argued, there are the remains of the individual's affective attitude to his/her reality. In this reality, Mayra's affect is related to her mother's *opposing* Mayra's 'needs and desires' for nuggets and Mayra not agreeing with her about not having *sopa*. As explained previously, Mayra is able to express her thinking and emotions through mediated actions and volition (Kravtsova & Kravtsova, 2008) through gestures and verbal communication. Mayra's *vivencia perezhivanie* of this emotional experience, which arises from her environment, has an influence on Mayra, who demonstrates an 'affective attitude' of stubbornness, persistence and tenacity.

This event is differently understood by each member of the family and it is experienced differently. For Mayra, her 'affective attitude' to this event or social situation has different 'affective orientations' and senses of the situation as she embodies the experience through body movements, changes of tones of voice and communication with her mother. Mayra *opposes her mother's wishes and demands* through speech. At the beginning she says "I don't want soup" five times and with different tones in her voice. When she says "I don't like soup" she says it four times and when she says "I want nuggets" she says it four times after her mother mentions she had already tried to buy nuggets but they did not have any in the store.

There are different zones of sense as explained by Vygotsky (1987a). The dynamic zone of sense is created through verbal meanings and subjective productions such as affective colouring and expressions that change and therefore the sense acquired for Mayra changes. In her family, she is able to express her self- will, and her intellectual and affective senses towards the social situation in which she is

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participating. These verbal meanings appear in the social environment and are experienced intensively and dramatically by Mayra as she begins to be aware that all that is available is soup. It is important to consider how the time and space influence Mayra's consciousness and awareness as she acquires a new sense of this experience. She needs to freely produce her sense and express it both intellectually and affectively through word sense and verbal meaning that change as she moves inside and outside the family home space. This also serves as a way of self-regulating developing her logic of feelings.

Through the 'Visual Vivencia' Mayra's *vivencia perezhivanie* is re-lived and in a dynamic form the content of the expressions is shown. Emotions, as González Rey (2008) explains, have subjective components. However, thoughts and emotions in Mayra are complex and dynamic, and are understood by her mother because she knows her wishes and she is able to respond to them in a positive way. Mayra's emotions and feelings are related to being frustrated, upset and annoyed at not having her desire for nuggets satisfied.

Nuggets are a food Mayra likes. Mayra and Gina respond to the researcher's question on where they buy the nuggets. Mayra looks to the researcher in hope of help and may be imagining that the researcher might buy nuggets. This of course can only be assumed, but in her experience with the researcher, they had gone together to the store to buy groceries on another visit.

In this *vivencia perezhivanie* Mayra is aware and conscious of the different social relationships. There is an affective relationship to this reality as she makes meaning

and sense of this experience, which is subjective and personal to Mayra and each relation she has with others, to her mother and the researcher.

Mayra takes time to be aware on the significance of accepting that it is soup what she will have to eat. She learns that in the context of her family she is able to freely express her needs, desires, motives and emotions and communicate them effectively. She has learned to self- regulate her emotions and as well her thoughts of having nuggets. She has learnt at the end that soup is what is available. This is the social condition in the environment and decided by her mother who does not change her decision after Mayra's persistence.

However, how Mayra makes senses of this experience changes as she moves to a different context such as the kindergarten. The next section discusses the dominant school tradition of a focus on motor skills, where Mayra is in conflict with the teacher's intentions, but nevertheless is more aware of herself, her actions and the ability to express her emotions.

8.4 Mayra's academic and motor skills doing *tarea* at kindergarten

8.4.1 Mayra's practice of doing tarea

Figure 8.8. Mayra with her tarea notebook doing circles

As explained in Chapter Five, teacher Leo explained that the goal of preschool was about children's ability to learn cognitive and fine motor skills, as this enables children the ability and capacity to move their hands. This activity was a practice tradition found in this kindergarten and created conditions and experiences for children's learning and development.

The following example shows how the adult, the teacher, initiated this activity that was an institutionalized practice tradition found in the kindergarten. This activity was the main activity children did at the kindergarten and very little input from children was involved, therefore the child's perspective in this activity was limited. Indeed, little input from children shows their perspective on how to enhance their ability to make choices regarding the activity. Children are familiar with this activity as it involves copying what the teacher writes in their notebooks.

Mayra and the other children call this activity homework *tarea* and it takes place in the kindergarten soon after children's singing routine. The singing routine takes place after children arrived at the classroom. After the singing routine, there is a game between children and the teacher. Mayra is next to the researcher. The researcher asks how Mayra is, as she looks sleepy. She nods saying yes and the researcher asks if she had gone to sleep late the day before, to which she responds yes. She mentions how she watched the telenovela and it finished late. Mayra is observing children and Anna is suddenly crying. Children eventually move and sit on their chairs. There is no explanation given by teacher and children just sit as the teacher asks for their notebooks.

The next 'Visual Vivencia' (see Fig. 8.9 below) shows children doing the *tarea*. The goal of the activity is for children to draw a circle several times filling all the sheet of paper. The teacher takes each notebook and makes the circles so children can copy them. This activity lasts around thirty minutes and children have to wait for their turn. Mayra's emotions and experiences of the "tarea" activity are discussed visually. As seen before, Mayra is able to express herself facially and through embodiment of her emotions and thinking. She is able to communicate her motives, needs, intentions and wishes this way. Through the 'Visual Vivencias' it is possible to show visually Mayra's *affective attitude* towards the tarea, showing her emotional expression and what she is able to express personally in the group activity.

Mayra shows her discontentment through her non-verbal language, as she does not want to do the tarea.

Mayra: I want with sticks [lines], *Yo quiero con palitos*

Teacher Leo: With sticks [lines], *Con palitos*

Teacher is writing in Memo's notebook. Mayra is waiting for her turn. She shows opposition to the activity.

Teacher Leo: Mayra open it! If not you are not eating, *Abrelo si no no vas a comer...*

Mayra does not want to open the notebook and eventually she opens it while she waits for teacher to finish with the other notebooks.
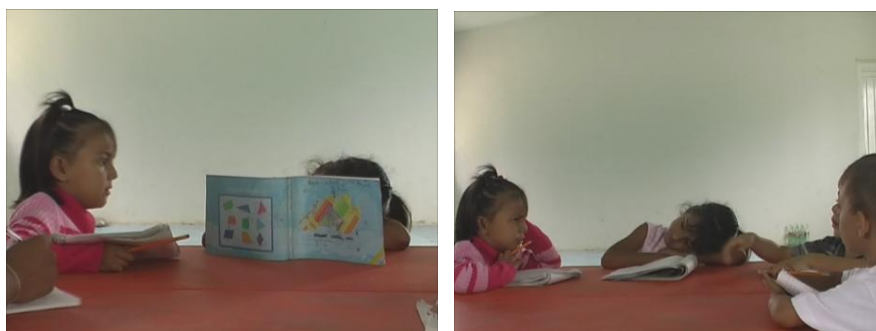
Mayra opens notebook. Anna and the other children look at Mayra.

Anna: You haven't done it? You are not going to the tarea? *No lo has hecho? No vas a hacer la tarea?*

She does not answer back.

Mayra is the last one to be chosen and the teacher writes circles in her notebook.

Figure 8.9. Mayra's resistance and opposition towards the activity

In figure 8.9. it can be observed how Mayra shows opposition and resistance towards the *tarea* and towards the teacher's demands. The social conditions such as the *cultural and biological factors* have to be considered in order to understand Mayra's *affective intentions* and *motives* and how she communicates it to others. Mayra mentioned how she had not slept until late the night before and this can be seen in her *affective attitude* towards the activity.

Throughout different activities and practices, Mayra is able to communicate and make sense of her social world through the production and configuration of her affective intentions, motives and needs. This is a *vivencia perezhivanie* because she is able to experience this situation differently from Anna and the other children. She is able to be aware of the teacher's demands and intentions and able to emotionally express her affective intentions to others. Anna is able to understand that she does

not want to do the tarea and asks her "are you going to do the tarea? Have you done it?"

Figure 8.10. Mayra's affective expression and resistance of tarea

This is also interpreted by Anna who makes meaning of Mayra's emotional expressions and tells her *'you are not going to do the tarea'* which Mayra prefers to ignore. Mayra places the notebook in front of her face so she can lie down and Anna observes this, trying to understand the nature of this. However, Mayra is not as free as she is at home and she is able to self-regulate her emotions and affective intentions. The teacher is concentrated on giving her the task and little attention is given to the child's perspective and how Mayra is not engaging in the activity.

This conflict arises with the presence of different intentions and different motives (Hedegaard, 2008a). In this case, Maya's wishes, motives and intension are in opposition with the shared activity. The demands placed on Mayra are *opposed* in this *momentito*. However, in the next scene, Mayra eventually learned that she has to *accomplish* the demands that the teacher and the activity are placed on her and the other children.

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8.4.2   Mayra's acceptance of tarea

The teacher has finished drawing the circles in Mayra's notebook and he gives

Mayra a pencil. He sees how she is positioned and he tells her,
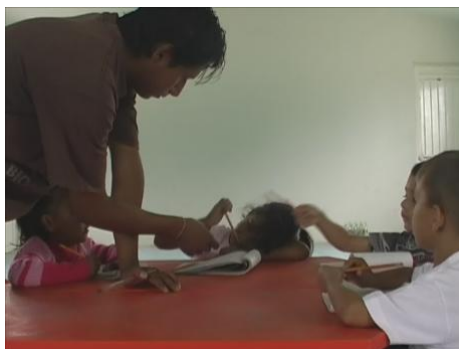
Teacher Leo: Now yes [meaning time to start], *Ahora si*

All children are doing the activity and Anna talks to Milo.
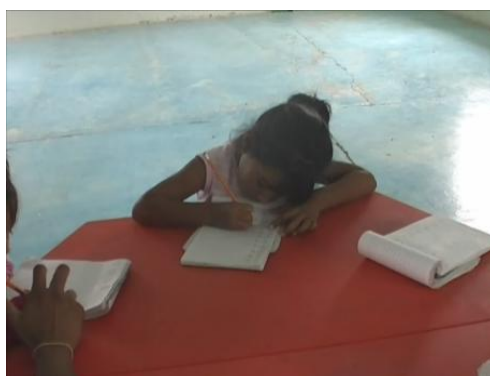
Mayra does the activity for 15 seconds, then she stands up and tells a secret to a

teacher. She asks if he can play the divinas song; she says 'Las divinas'.

Teacher Leo: Are you going to dance? *Vas a bailar?*

Mayra: No because I don't want to, *No porque no quiero...*

Ana: She doesn't want to dance, then she shouldn't dance dance, *No quiere*

bailar que no baile…

M: We are the divines, we break hearts, we are the best, so you can't sing? Oh my God! *Somos las divinas, rompemos corazones, somos las mejores, a que no sabes cantar? Oh my Gooood!*

Anna: I have the movie [of the Divines telenovela] *Yo tengo la película,*

Anna is distracted with Milo and they play with pencils.

Mayra turns and continues with the tarea. Mario is not doing his tarea and suddenly Mayra says:

Mayra: Let's do homework, *Vamos a hacer tarea mejor*

Mario: Let's put it like this and see who wins, *Los ponemos asi a ver quien gana.*

Mario wants to play just like Anna and Milo but Mayra places her attention on the tarea.

Five minutes later Mayra finishes her tarea

Teacher Leo: That was fast! *Tan rapido?*

Mayra is the first to finish the homework.

Figure 8.11. Mayra's accomplishment of the activity

Mayra has learned that she has to do the activity and *accomplish* it like the other

children. The activity is not about doing lines as she told the teacher. It is about

doing small circles several times. However, there are several distractions while doing

the activity. There is a game of swords using pencils between Anna and Milo. Then,

Mayra stands up and sings to the teacher and he asks if she is going to dance. Mayra

says no and this seems to be just about being *affectively engaged* with a moment of

singing. After this, Mario wants to play with her but she tells him "let's do

homework, better". She concentrates for the next five minutes and finishes the *tarea*.

Throughout this scene, it can be observed how Mayra develops an interest in the

tarea and takes time to do so. She is intellectually and affectively engaged in the

tarea activity as she shows interest in it and masters the activity as she is the first one

to finish and to be able to fully concentrate despite the distractions. Similarly, in the

mealtime *vivencia perezhivanie* in the family institution, it takes Mayra time to move

from resisting to accepting the demands placed on by the adults. She is able to self-

regulate her affect and emotions. She is able first to express her resistance through

non-verbal actions and then through singing the telenovela. She has learned that in another context, such as the kindergarten, she has to be more aware of herself and she is less dramatic in expressing herself as she embodies her emotions.

The conditions and circumstances are different as Mayra is in two different environments and her *affective emotional experiences* are important in understanding the child's needs and attitudes towards activities. This *tarea* example shows how Mayra is affectively interested in both the *tarea* and singing the song "Las Divinas"; these two activities are important in her learning and development in this cultural community and the social situation and the place she takes in each institution influence the ways and the time she takes as she makes sense of what happens around her.

8.5   Conclusion

In this chapter, a wholeness approach was used to discuss the *tarea* activity across kindergarten, family, and mealtimes in the family in Mayra's everyday life. Throughout the different activities, the child's perspective and the institutional perspectives such as the kindergarten and family perspectives were discussed.

At the family institution, Mayra initiates the *tarea* activity as she observes her brother do homework. She wants to be a schoolchild just like her brother. Mayra is affectively interested because she initiates this activity with support of her mother. The content of the tarea is about being competent mathematically and the pedagogical role of her mother is to intellectually and affectively support and collaborate with Mayra. In the kindergarten, the tarea activity is different. It is about

a 'fine motor skills' activity and Mayra is able at first to resist and then she is able to engage in and master the activity. This tradition of motor skills and physical development of the child has been an important practice in Mexican kindergartens, both historically and in contemporary times. As discussed previously, the Preschool Educational Program (*Programa de Educacion Preesscolar*; SEP, 2004b) places an emphasis on children acquiring the skill and competence of physicality.

Throughout the examples in the family and kindergarten institutions, Mayra has learned to self-regulate her emotions and to accomplish adults' demands and rules about the activities such as *tarea* and mealtimes. As she experiences this *vivencia perezhivanie*, she takes time and space to understand, be aware of the social environment.

In the mealtime and tarea example in the preschool institution, Mayra has learnt how adults have opposed her affective interests, needs, motives and wishes. She is able to learn how to self-regulate her emotions and self-will. In the family institution, she is able to freely express her emotions verbally and non-verbally. While in the preschool institution, she silences her emotions. In both situations she is able to take time and space to deal with her intense emotions and she is able to accomplish the adult's wishes which in her family is to eat soup and in the preschool is to work on doing her tarea of fine motor skills.

The next chapter, Chapter Nine, focus on Cesar's *vivencia perezhivanie* of mealtimes and academic 'motor skills' and shows the intensities of feelings and emotions in Cesar.

Chapter 9: Cesar's Mealtimes and Academic 'Motor Skills' Practice Across Institutions

9.1   Introduction

In Mexican communities, mealtimes are considered an important family tradition. In the following case example, Cesar's *vivencia perezhivanie* of mealtime and academic activity is discussed. The academic activity and practice tradition of 'motor skills' is presented in the family and preschool institutions.

The chapter is divided into three sections. Sections One and Two occurred in the family institution; firstly the mealtime section is discussion (Section 9.1.), followed by the practice of *tarea* homework (Section 9.2.). Lastly, discussion of academic "fine motor skills" in the preschool institution (Section 9.3.) is presented.

9.2   Mealtime arriving from preschool

This example occurred when Paola, Cesar's mother, picked up Cesar and his sister from school. The researcher went home with them in their car. We all arrived at the house and Cesar went upstairs while the researcher met Cesar's father who that day had stayed at home to work. Cesar's father works in the family furniture business mainly designing furniture. The researcher stays on the first (ground) floor while Cesar and his sister go upstairs. The father calls Cesar and his sister so they can have lunch. While waiting for children to come down, Cesar's mother explains to the researcher that they (mother, father, Cesar and sister) do not eat together every day as it depends on the father's work. There is a small table in the kitchen and a formal

dining table in the house. Paola explains to the researcher that the children sit with her at the small kitchen table but sometimes they all sit in the formal dining table, depending on the children's moods. At the time of the research visit, they all sat at the formal dining table. Paola mentioned how one of the conditions that were required for the children to eat in the formal dining table was that they were cooperative. The parents always asked children at which table they wanted to eat and this day they chose the formal dining table.

In this first section, narratives and visual images have been captured to show how Cesar's father talks to his children about everyday school events. While talking, Cesar's father gives Cesar rules and expectations on how to behave at the formal dining table such as sitting correctly and eating with the mouth closed. Throughout these ten minutes, Cesar eats and then the conversation is centred on homework, which is discussed in Section 9.2 on the practice of doing *tarea* homework in the everyday life of Cesar.

The following figure shows Cesar dialogue with his father. In this dialogue the *affective communication* between Cesar and his father can be seen. In their conversation, Cesar's father tells Cesar twice how to eat with his mouth closed. At first, Cesar disagrees making a roaring sound and then he non-verbally shows his mouth closed. Cesar is able to pay attention to his father's demands and accomplish his expectations throughout lunchtime.

Researcher is offered to eat with family; she mentions that she has eaten, and they offer some lemonade. Carlos moves and waits to be served by their service helper.

Father to Cesar: Hey sitting a little straighter, remember here you sit up straight … *Oye sentadito derecho, acuérdate que aquí es sentadito derecho.*

Father: Hey, Cesar how much naughtiness did you do today? Oye C, cuántas travesuras hiciste el día de hoy, cuántas hiciste.

Cesar.- One (smiles) *Una*

Father: Just one? *Nomás una?* **(voice questioning)**

Cesar nods yes (smiles when saying yes)

Father: Small or big one? *Chiquita o grande?*

Cesar: Small one! *Chiquita* **(continues smiling) and service helper brings his lunch. He is the first being served.**

Father: Oh! Then that's fine! *A bueno entonces está bien.*

Father: Just sit up straight, more straight, *Nomas sientate mas derecho*

Father dialogues with sister and observes Cesar eating, he then tells him to eat slowly.

Father: Hey, slowly Cesar, not like that. *Hey, despacio despacio Cesar, así no es.*

Mother comes to the table.

Cesar makes a lion noise: Ham!

Father: Hey lion quieten down! *Oye león tranquilo!*

Cesar: Hey, slowly Cesar, not like that. *Hey, despacio Carlos despacio, así no es.*

Figure 9.1. Mealtime practice "bien educado"

Figure 9.1 shows the different individual perspectives – Cesar's and his father's perspectives on how to behave at the table and how Cesar experiences this *vivencia perezhivanie.* This mealtime practice takes place in the formal dining table, and is accompanied by some demands and expectations from Cesar's father. The conversation begins with Cesar's father use of playful and *affectionate language* such as asking Cesar in a warm tone what mischief he has got up to at school. However, later in the conversation as Cesar eats further demands are placed in Cesar. Part of being "well brought up" *bien educado* at the formal dining table involves sitting straight and eating with the mouth closed which is communicated affectively to Cesar. This is a common practice tradition in *bien educado* Latino families(Bridges, et al., 2012), in which there is the expectation from children to understand complex instructions and to be obedient and cooperative. This is the case for this family. Cesar's father expects Cesar to understand table manner rules such as sitting straight and eating slowly. Cesar is obedient and accomplishes the expectations. Cesar continues being playful with his father as he roars. Although this could be interpreted as *opposing the demand* of eating slowly or as being playful, his father adopts the latter interpretation, and his response is to tell the "lion" to eat slowly.

Emotional expressions are made by Cesar and are subjectively interpreted. In one instance, the father's *affective intentions* and *motives* are to have a conversation with Cesar about how his day is in a joyful manner and about Cesar accepting the demands that are involved in sitting on the formal dining table. The quality of Cesar's emotion is shown through the facial expression through smiles and through

showing a 'rah' noise as a subjective production of emotions in response to his father's expectation of eating slowly.

The next figure shows how Cesar has a conversation with his mother about the *tarea* and how he communicates using non-verbally cues.

Mother comes to the table.

Cesar makes another lion noise ahhh

Father: Quieten down! Tranquilo!

Mother: Did they give you any homework? *Te dejaron tarea Carlos...*

Cesar shakes his head to indicate they had not.

Mother: They didn't leave you any homework today, *No te dejaron tarea hoy.*

Cesar nods 'yes' with his head...

Mother: Yes, they did leave you let's see... *Si que te dejaron a ver...*

Cesar moves from his chair to get his notebook.

Mother: No! Come here you bring your homework later...*no vente ahorita la traes la tarea, que te dejaron una página.*

Cesar comes back to the table.

Mother: What did they give you? *Que te dejaron?*

Mother turns around to see the conversation between sister and father.

Cesar: Of circles, *De circulos* **Mother: Circles,** *Circulos*

Cesar: very big, *muy grandes*

Mother: How do you do circles? *Círculos, como haces los círculos.*

Cesar: Like this, *Así.* **Makes circle movement with finger.**

Mother: Ahh they gave you that for homework… *Ah y eso te dejaron de tarea.*

Cesar.Aha, Aja

Mother: Later you'll do it, *Ahorita la vas a hacer.*

Father: A lot or a few?, Muchos o poquitos?

Cesar: A lot, *Muchos* **(talks with his mouth full)**

Father: Your little mouth closed, *Boquita cerrada.*

Mother: A lot? *Muchísimos?*

Cesar doesn't respond to his father or mother.

He looks back at his father chewing with his mouth closed.

Figure 9.2. Dialogue about homework *tarea*

Figure 9.2. indicates the different perspectives between Cesar's, his mother's and father's *vivencias perezhivanie* of the practice of mealtimes. For this family, lunch is an occasion to talk about school events and usually positive events in Cesar's everyday preschool life. This has been found in Peruvian mothers where mothers prefer to discuss positive events with their children (Melzi & Fernandez, 2004). The mother's interest focuses on the *tarea* while Cesar's father's focus is about

reminding Cesar to eat with his mouth closed. Cesar's perspective is seen visually in the images.

These *momentitos* in Cesar's *vivencia perezhivanie* show how he made sense of the activity of 'motor skills'. Cesar is familiar with the practice activity of 'motor skills'. He is able to communicate his thinking, feeling and emotion in dialogue with his mother. The mother's *affective attitude* towards him is a pleasant one. Cesar showed his emotional excitement by smiling at his mother as shown in the visual images. Cesar is expected to be cooperative and responsive and he is able to communicate non-verbally to his mother the physicality of the activity through making the circular movements of his tarea activity.

Cesar has subjective configurations and productions, which are complex to interpret. He is able to be aware through subjectively expressing his emotions and thinking verbally to his mother and non-verbally showing his father how he has his mouth closed. These emotional and symbolic expressions are communicated through how Cesar is experiencing the cultural conditions placed on him that are part of this living human experience. This everyday mealtime event Cesar participates by being obedient and cooperative towards his parents and he has learnt this at a very young age. These cultural conditions are part of his learning and development, the role of containing emotions is important, and showing them non-verbally as he self-regulates his emotions towards the demands, he is experiencing.

The next section shows Cesar and his mother practise the activity of *tarea* homework.

9.3   Activity and practice of homework *tarea*

The next example occurs after Cesar finishes his lunch and continues with his *tarea* homework. The tarea activity is about a motor skill and Cesar has to draw circles several times. The goal of the activity is for children to follow the "arrows" that are drawn on the page and for children to physically move their hands in circular directions. Further, the goal is for children to enhance their physical ability through doing circular movements, which in turn are expected to enhance his pre-writing skills and competence.

The activity occurs while Cesar's mother is still having lunch and is paying attention to what Cesar is doing. She constantly points to the notebook and shows Cesar how to do his homework the "correct" way. Cesar's sister and father support his mother, as this soon becomes a collaborative activity. At the end of the seven-minute activity, the mother asks Cesar to do another activity from another book and Cesar opposes this demand. After this demand is placed on Cesar, he quickly moves from the dining table to the kitchen and turns his back on his mother.

This activity is discussed and foregrounds the practice tradition of "motor skills" which is dominant not only in the preschool setting but in the family institution, as was explained earlier. The next image shows the drawing Cesar had to do.

Figure 9.3. Cesar's fine motor skills tarea

The next 'Visual Vivencia' shows the homework routine, in a *series of visual images* which frame the *momentitos* of intense symbolic emotions shown in the interaction between the mother and Cesar. Cesar's mother has high expectations from Cesar to perform the activity. The activity has rules that need to be accomplished and Cesar is able to accomplish the motor skill activity and at the same time oppose his mother's demands (Fleer & Hedegaard, 2009). Further, Cesar is able to make sense of these subjective and symbolic configurations through verbal meanings and through self-regulating his emotionality by moving away from the intense *vivencia perezhivanie*. The next example portrays visually the emotions of all the participants.

Cesar brings his notebook to do his tarea. He is about to choose a marker when suddenly he is interrupted by his mother.
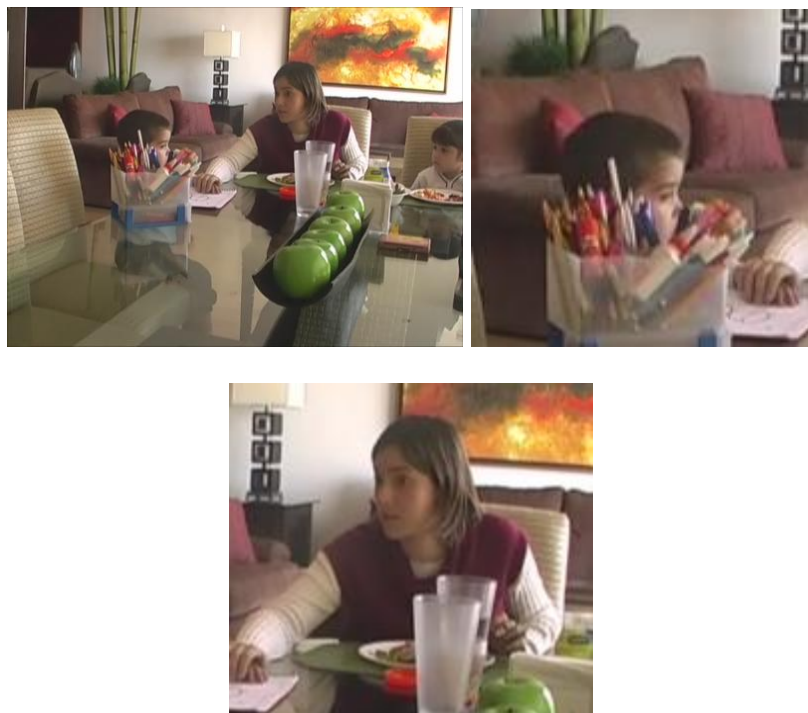
M: No, no, with colour (she opens raises her eyebrows and places her left hand in Cesar's left hand) remember that is with colour (crayon)... *No, no (abre ojos y pone su mano izq en mano izq de Cs) con color, acuérdate que es con color…*

Cesar does not look back at her as she talks; rather he also raises his eyebrows. Cesar avoids looking at her when she talks and he uses his other hand, looks at crayon and changes it. The mother slowly moves her left hand down and continues eating.

Figure 9.4. Mother's facial expression and Cesar's avoidance of eye-contact

In this figure 9.4., Cesar has learned from his mother how to non-verbally communicate and slightly oppose through raising his 'eyebrows' at his mother. In the image it can be seen how Cesar's mother Paola raises her eyebrows to communicate her demands to Cesar. In Mexican families, it is a form of respect to look at your parents when they speak to you. In this example, Cesar accomplishes his mother's demands showing some opposition as he chooses a marker instead of a crayon. On the other hand, from the mother's perspective doing homework correctly means doing it with a crayon and not a marker. Cesar avoids eye contact with her mother when he is told what to do; Cesar's mother limits his self-will and actions, as this becomes a very intense activity that is full of demands and expectations from Cesar's mother. The following Figure 9.5 shows how Cesar is able to perform the intentions and rules of both his mother and father, though slightly opposing this through showing non-verbal affective gestures that are configured and produced by Cesar.

Mother: Look, no, don't do it out of the line *Mira no te salgas* (**Cesar keeps doing circles**)

M: Stop, look, do it nicely *Ya mira, hazlo bonito*, **Look you went out here** *Mira te saliste aca...*

Mother: Take another colour so you can do it more nicely, *Ahora agarra otro color para que lo hagas mas bonito*

Carlos moves and changes colour as suggested.

Father: Ttake the green one, *Agarra el green*, **Cesar: It's not there** (other book)**,** *No esta*, . **Mother: OK.**

Cesar shows the colour he has chosen and continues doing the activity. Mother is eating but also paying close attention. Cesar chooses another colour.

Figure 9.5. Following the rules of tarea

The *tarea* as a practice tradition is valued by Cesar's family institution, as Cesar's mother's intentions are for Cesar to follow the instructions and rules such as following the arrow showing the direction of the circle. She shows Cesar by "pointing" with her fingers how to follow the circle. The 'emotional intensity' of this *vivencia perezhivanie* is shown through Cesar's and his mother's interactions. Cesar's mother gives intense guidance to Cesar such as saying: "Don't do it out of the line, take another colour, do it nicely" and his father supports his mother such as by telling him to choose another colour. This emotional quality of the experience determines what influences it has on the child (Vygotsky, 1994).

In this social environment, this practice and activity of doing a cognitive and intellectual activity help shape Cesar's affective attitude towards his mother and father. A cultural expectation is to obey parents' wishes and demands and so Cesar is able to be aware of the demands and rules placed on him. Throughout the visual images it is seen how Cesar non-verbally raises his eye-brows, suggesting he is following his father's wishes. These emotional productions (expressed through non-verbal means such as raising eyebrows) are socially and culturally produced and learned (González Rey, 2002). Cesar has learnt this form of non-verbal communication from his mother. As previously shown, Cesar's mother also raises her eyebrows as she makes meaning of the Cesar's actions. Cesar is aware and is able to make meaning in this context through sensing verbal meanings through words and instructions given by parents and "sensing" through all the different symbolic language such as non-verbal cues, tones of voice, atmosphere of the practice, that this an activity full of demands which he has to be able to accomplish

and obey. These subjective productions shape Cesar's actions, thinking and emotions towards performing the *tarea*.

In the following Figure 9.6, a series of visual images and narratives are shown in which the mother approves Cesar's work and expects more from him as the activity evolves. Finally, in Figure 9.7., Cesar shows strong opposition towards his mother, as she wants him to continue with another book. Cesar moves away from the dining table as this *vivencia perezhivanie* gets to its maximum emotional intensity. Cesar shows he is capable of self-regulating his emotions through moving from the intense space.

9.3.1   Family practice: high expectations

Cesar's *vivencia perezhivanie* captures his thinking and emotion in an academic activity. Cesar was able to produce these *emotional configurations* through his mother's high expectationsof the activity. Cesar's attitude was to follow the rules, and the awareness of his entire social environment was evident in his response of being compliant and following the rules of the activity. The figure below shows how the mother consistently expects Cesar to produce a very high quality of homework performance through attention to detail of the circular drawings requiring fine motor skills. Cesar's non-verbal communication and actions are presented in the visual images of the activity.

Cesar expressed and manifested his *vivencia perezhivanie* of the activity with its configuration and production of 'intensity and charged emotion' through an activity that is strongly focused on cognition and physicality of hand movements. The intensity of the interaction is captured through this 'Visual Vivencia'. The following

figure shows how the demands and rules from all the family become more intense as they all participated in supporting Cesar.

Cesar continues to do the circles slowly and more delicately. He constantly looks

back to see his mum.

Mother: That's right, that's right! *andale, andale*!,

House helper brings another notebook.

M: Now which one are you going to do? *Ahora cual vas a hacer?*

Cesar and mother point out to the next circle in the activity (there are three

circles with different shapes). He puts his hand on the circle meaning that is the

one he is doing.

C: This one *Este* **(shows with his hand which one)**

M: That's right *andale* **(agreeing)**

Cesar keeps working and mother keeps keenly observing.

M: Very good… stop, stop! *Muy bien, ya ya ya!*

M: Now only do this circle, because you don't need to trace, only like this look

(points at circles with finger) *Ahora haz este círculo, es que no se debe de trazar -*

es nada mas asi mira

M: That's right, no but look where the arrow is Cesar (both point) Cesar looks

back to M *Andale, no pero mira para donde está la fleche,* **Cesar mira la flecha**

M: That's right *Andale*

Cesar accomplishes mother's demands and mother softly says:

Mother: Very good, go with the line, do it slowly look… Very good now follow

the line, go slower, follow the line look... no here nutty! *Super bien vete por la*

línea hazlo mas despacito, vete mejor por la línea mira… no para aca loquillo...

Father: Slowly, that's right very good… *Más despacio, andale muy bien* **Father:**

That's right, like that, later Cesar you will do it quicker and very well! *Andale,*

asi al rato Cesar lo vas a hacer más rápido y super bien!

Mother: It is good, when he does it slowly it looks nicer, now change colour.

Esta bien, cuando lo hace un poquito más despacito, ya sale más bonito, ahora

cambia, de color

Sister: Another, another colour *Otro, otro color,*

Cesar: But here no (meaning inside the circle) *Pero aqui no*

Mother: Yes look miss Maya wants you to do it with different colours, several

times and

to do it ten times *Si es que Miss Maya quiere que lo hagas muchas veces con*

diferentes

colores diez veces,

Cesar chooses another colour and keeps doing circles.

Mother: Follow the line and slowly *Por la linea y despacito* (**He knows how do it the right way now**) **Cesar follows the circle correctly and there is silence. M has her hand close to the notebook.**

Mother*:* **Very good now take another colour, following the line...** *Muy bien ahora agarra otro*

color, por la orilla..

Cesar: Ready! *Ya!*(**voice of excitement and smiles back to his mother**)

Mother looks back at the notebook.

Mother: Mmm now you need to do the smaller one. *Mmhh ahora te falta esta chiquita,*

Cesar continues and mother keeps observing the activity keenly.

Cesar does a bit of singing

Cesar: Tt te te te then mumbles...

Cesar: I have finished! *Ya, ya termine*!

M: Mmhh!

Cesar closes notebook… but he is stopped…

Mother: Have you finished? *Ya acabaste?*

Cesar points at the book then he nods and says yes.

Figure 9.6. Collaborative activity - Mother's "high expectations" Cesar's performance of activity

As the activity unfolds, there are high expectations and demands placed on Cesar. Throughout the activity, Cesar constantly looks for his mother's approval through eye contact – see Figure 9.7.

Figure 9.7. Seeking eye-contact for approval

Cesar demonstrated that he understood and had made meaning of the activity as he continued to make circular movements. He received from his mother a constant verbal demand for perfection in the activity. Cesar has learnt and made sense about the activity, understanding that in order to accomplish the activity he has to check with his mother. This becomes a collaborative activity and this has been seen in how other Mexican children engage and learn in collaboration with others (Mejía-Arauz et al., 2005; Mejía Arauz et al., 2007). Further, Cesar and his mother make meaning of the activity and communicate through non-verbal language (Correa-Chávez et al., 2005; Mejía- Arauz et. al, 2005; Mejía-Arauz et al., 2007; Paradise 1994, cited in Paradise & Rogoff, 2009; Rogoff et al., 1993). This communication is non-verbal and words and verbal meanings have different intellectual and affective senses.

For example, Cesar's mother is affective towards Cesar by communicating verbal meanings such as 'very good, that's right, looks nice' however at the same time she expects more from Cesar. She tells him, "Look where the arrow is, look, look at the line, take another colour". As this is communicated to Cesar, the experience becomes more intense and then the words and verbal meanings change from being intense to more positive and supportive "Very good, go with the line, do it slowly". Cesar constantly checks for approval.

Through the 'Visual Vivencia' the family dialogue of both Cesar and the mother are paired, it is also noticed that Miss Maya, the teacher, is included in the interaction, despite the fact that she is not physically present. Through these visual images, it is possible to notice also that the mother is concentrating on Cesar's physical capacity, moving the activity beyond the academic task. For Cesar to be able to be academically successful, he must also be physically successful. This focus on

physicality is shown by the demand to follow the "right way", as the mother says: "Miss Maya [school rule] wants you to do it with different colours and several times". Cesar successfully follows both the school and family practices.

This activity supports the importance for young children to practise "motor skills" development. Cesar is a keen observer and subjectively manifests his emotions, feelings and affective attitude towards his mother. The mother acts through coordinating and through guiding the practice and activity.

At the end of the activity, Cesar also showed how he accomplished the activity through the facial gesture of a smile (Figure 9.7) and saying "I have finished".

Figure 9.8. 'Smiles' at accomplishment of activity

This sense of accomplishment showed how he manifested his emotions in a pleasant way to his mother. However, the mother does not respond back in the same way. She expected more from Cesar, saying: Now you need to do the smaller one, have you finished?" Cesar continues to do so quickly and clearly stated "I am finished" expressing verbally and clearly his intentions. However, the mother insists on doing another book. In the following figure, the culmination of this activity reached its end in an unpleasant way for Cesar. Cesar's emotions are too intense for him to remain in the same space as the family.

9.3.2   Reaching intensity of the *vivencia perezhivanie* - opposing demands after finished the activity

The next figure (9.9) shows how this *vivencia perezhivanie*, this emotional experience, become more intense as Cesar opposed his mother's demands. Cesar's mother intentions are for Cesar to do another activity. However, Cesar is very clear in his intentions as he says, "No, I don't want more" and as he avoids eye contact. The mother notices he is not looking at her eyes, which culturally is a symbol of being disrespectful. Cesar's mother insists as she points her finger at the book and tries to convince him.

Mother: I think you can put another there *Yo creo que le puedes poner ahi otro*,

M: Look I think you can put another here another colour – purple (intonates purple!) *Mira yo creo que aqui le puedes poner otro otro color purple*,
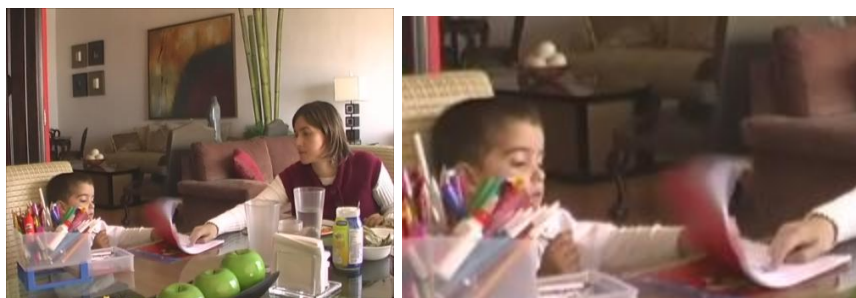
Father: Put red, *Ponle red.* **Mother looks at notebook, Carlos avoids eye-contact.**

Cesar: It's because I don't want…*Es que no quiero...*

M: No? *No?* **Mother helps Cesar close his notebook in agreement.**

Finally, he closes the book but mother quickly gets another notebook. Mother closes notebook and tries to get Cesar involved in the next notebook saying...

Mother: Cesar look show dad he is not going to believe *Cesar mira ensénale a papa no lo va a creer...*

M: Look Cesar, *Fijate, Cesar…*

C: I don't want too... *No quiero...* **(Cesar makes voice)**

Mother looks at Cesar, Cesar avoids eye contact. Mother insists and touches his

hand pointing with her finger and moving it.

M: Just listen, show dad, listen... *Nada mas ensénale a papa,* escucha…

M: Look at me, look at me, look at me *Mira voltea a verme, voltea a verme, voltea*

a verme...

Takes his hand and Cesar doesn't look at her.

Father: Cesar

Mother: Hey listen *Oye …*

Father: Mum is calling you… *Te habla mama...*

Cesar turns around and moves to kitchen without looking at his mother.

M: Where are you going? *A donde vas?*

M: He did not like how I told him. *Ven! Come! No le gusto como le dije.*

Activity ends and Cesar moves to kitchen.

Figure 9.9. Vivencia perezhivanie through opposing demands and emotional intensity of avoiding eye contact

The visual images show that Cesar has intentions and motives in relation to the activity. These are expressed to his mother through multiple zones of intellectual and affective senses. Cesar shows different intensities of affect and emotions as the activity progresses and changes. Cesar also is able to make sense of this activity through words and verbal meanings and through symbolically expressing his intentions – non- verbally and verbally. In his affective – volitive (actions) he is able to show his intentions – "it's because I don't want... I don't want to" do another book. He repeats this twice and then he opposes his mother's demands through not having eye- contact with her, which to his mother can mean disobedience and opposition.

González Rey (2011) explained how the emotions are subjective and are configured and produced subjectively by the subject in emotional and symbolic forms. These symbolic affective and emotional forces reach their maximum for Cesar when he is unable to convince his mother and he has to control and regulate his emotions. However, as the emotions stretch his patience to the maximum he is able to move to another space. This shows Cesar's ability to self- regulate his emotions through moving to another space and not confronting his mother.

Cesar at a very young age is communicating *non-verbally* by *showing eye contact for approval* on accomplishment of demands and communicating clear intentions by verbally saying "I am finished, I don't want to" on the activity and *avoiding eye contact* when he *disagrees, opposing demands*. The mother, father, sister are keen observers (Rogoff, 2003). In this research this keen observing and coordination from the mother shows her devoted emotion and 'affective attitude' towards Cesar. All the family members are participating and keenly observing Cesar's practice of the activity. The mother has an 'affective attitude' as she does praise Cesar's achievements, but there is always a higher expectation to do his best, which elevates the intensity of the whole *vivencia perezhivanie.*

Through the methodological tool of '*Visual Vivencias*', the reader can view the research process that captures the young child's *vivencia perezhivanie* (emotionally experiencing) and see how Cesar is able to communicate his intentions to the mother. The young child, Cesar, is able to communicate his approval or avoidance of the mother's rules and expectations through close eye contact, raising his eyebrows, and not facing her when disapproving. Cesar has also learned the cultural ways of expressing emotions such as 'lifting eye-brows' shown by his mother and learned and produced by him.

At the end of the episode, he shows he has also learned to self-regulate his emotions, which are intense and charged. Cesar's mother is aware of his demands, as she says: "he didn't like how I told him" referring to her tone of voice and her intense demand shown in holding Cesar's hand. This indicates that Cesar at a young age is able to self- regulate his affect and emotions in a culturally acceptable way without being dramatic in his symbolic expressions.

This analysis also shows how through *Visual Vivencias*, "emotionally intense and charged" experience can be visually analysed. In a seven-minute collaborative activity and it can be seen that Cesar is able to learn what his family values and what the dominant activity of motor skills is. This is not only a cognitive and physical activity but is also important in his emotional learning and development. As Cesar moves to preschool and practices the same activity he is aware of Miss Maya's expectations and is moreover, aware of who he is and what he can do in that context. The next example shows the 'motor skill' activity and Cesar at school

9.4   Academic fine motor skills at preschool

Figure 9.10. Cesar's motor skills activity

The video camera is pointing at Cesar. The researcher has left the camera in one position focusing on Cesar. Miss Maya explains to the class the motor skill activity, which consists of tracing the letter X several times by following the lines. Miss Maya changes her voice while she tells children which is the right way to do it. Miss Maya finishes explaining to the whole class what they are expected to do and the rules of the activity. Cesar opens his notebook and Miss Maya checks how everyone is going and helps Greta who is sitting next to Cesar to do the letter X. Cesar looks at Greta's work and then focuses on his own sheet. The activity lasts around fifteen minutes and takes place before the morning tea break.

Through doing books, children were able to practice their *graphomotor skills* fine motor skills. This was a dominant practice tradition and activity in this preschool. The aims of the activity were explain by the coordinator as "children's ability to loosen their hands" and for Miss Maya the development of such skills involved handwriting and tracing. This was the case for the following activity.

The *vivencia perezhivanie* of the activity showed the dynamic thinking and emotions of Cesar as he listened to and observed Miss Maya's explanation on the blackboard of the goals and rules of the activity (see Figure 9.11).

Miss Maya: fine coordination!

M: Page number 20.

M: Do you remember that we already have [done work] on the cross marks, cross mark, and we did like this, one, two, three, one, two three. Now it is just one time. We are going to do just one. LOOK one, Miriam you are not paying attention, and the other one is two, emphasis on ONE TWO ONE TWO, ok?

Cesar is observing what Miss Maya is doing.

Miss Maya is drawing an X – first the left diagonal line then the right diagonal line.

M: One, Two, just ONE time. Cross mark for the ones that make like this... cross mark if you make like this, if you see the dots in here (sound on blackboard making dots) it has to be straight, straight (emphasis voice on straight) without going outside the line *Sin salirse de la rayita...*

Miss Maya pretends to be outside the line when she is writing aa X and children laugh...

Sara (child): You went out, Tu te saliste... **Carlos smiles.**

M: Ooohh!! (makes a playful voice)

M: Miss Maya cross mark (making a cross mark for not doing it right)

M: Can you rectify can you make it again? No, it's just one time, ok. *se vale rectificar, se vale volverlo hacer?*

M: So page number twenty. No it's page twenty, page number twenty, page number twenty. Blue table bring your notebook, then yellow table bring your notebook and red bring your notebook, first steps book.

Children are getting their books out and crayons. Cesar's table is the blue one.

Figure 9.11. Miss Maya's explanation of goals of 'fine motor skills' activity

The fine motor skill activity was a shared activity between the family and preschool institutions. This practice tradition was valued and created conditions for children's learning and development (Hedegaard, 2009). Such conditions included children's intense attention and concentration on Miss Maya as she explained the goals and rules of the activity. This explanation demanded children to listen and observe how Miss Maya did the activity "correctly" on the blackboard. Miss Maya explained the rules using English language, which also created a more sophisticated, and advanced level for children to understand the instructions.

Adults created this social situation and the conditions which involved little participation and consideration of the child's perspective. The preschool and adult's perspective included their understanding of children's competence and ability to move their hands, and focused on educating them in pre-writing skills.

However, Miss Maya was playful through creating different tones of voices and making different faces while explaining the activity. Miss Maya showed in her teaching of explanations of the activity different "affective tones" of voices such as saying "ohh" when she wasn't following the rules of the activity. Throughout the explanation, Cesar keenly observed and understood Miss Maya's playfulness by smiling when she was not following the rules (see Figure 9.12).

Figure 9.12. Carlos smiles at Miss Maya as she pretends not to follow the rules of the activity

Miss Maya's explanation is directed to the class, once children get their books out it becomes an individual activity. Davydov (2002) explained how an individual activity stems forms a collective activity. In this example, Cesar is in a collective activity that requires his attention and on the other hand he is in a group. This transformation occurs from a collective to and individual in which he is able to interiorize and transform the activity. Through the process of communication, Miss Maya has provided the basis for children to perform the activity to individual explaining the set of rules to follow. Children are able to make sense of it together even so it's an individual task. The next figure shows how Cesar made meaning of the activity for later accomplishment of the task given.

Cesar opens his book.

Cesar talking to himself: Look this one of the cross we are going to make this one we are going to do this one with the cross *Mira este de la tacha este vamos hacer ete vamos a hacer con una tacha…*

Cesar stops as Miss Maya approaches his table and Cesar starts the activity.

Miss Maya: I am going to check your 'virtual clip' *Voy a checar la pinza virtual*

Figure 9.13. Cesar making sense of the activity

Figure 9.13 reveals how Cesar is able to make sense of the activity by himself after Miss Maya's explanation. This "zone of sense" changes as he moves to a different institution. In his family institution, his mother explained what the activity was

about. The performance of the activity was framed in an individual way rather than a collective activity, different from home where the family members were all keen to participate and observe Cesar. In preschool, Cesar has more self-willingness and freedom even though he had to follow the rules and demands of Miss Maya and the activity itself. Cesar's manifestations, symbolic expressions and configuration of his intellectual and affective senses are calm as he makes sense of the activity through talking to himself about what he is setting out to do.

Cesar had to interpret the goal of the activity through his own verbal interpretation and own subjective production such as repeating, "We are going to make a cross like this". However, as Miss Maya comes to the blue table she helps Greta and checks Cesar's work. The next figure shows how Cesar performed the task and goal of the activity with support from Miss Maya.

Miss Maya helps Greta and says: one two one two. Cesar observes.

Miss Maya: You have to grab[hold] the pencil fine (moves hand to show Greta) from left to right from left to right. Miss Maya moves to check Cesar's work.

Cesar is doing the fine motor skill activity

Miss Maya: You have to be fine sitting fine seated (moves Cesar and sits him). Cesar has the notebook the opposite direction and Miss Maya turns it around.

Miss Maya: Look Cesar is always the wrong direction

Miss Maya tells Cesar to grab [hold] the pencil well.

Cesar: It's because I have pink, I have this pink… es que tengo este pinnk, tengo este pink…

Miss Maya: Look Cesar it's always the wrong direction (changes the side of the notebook)

Miss Maya: Grab [hold] the pencil fine

Cesar: It's because I have this one here… es que tengo este aqui...

Miss Maya: OK very good

Cesar continues doing the activity and Sara places a green colour on his table.

The hand movements of Cesar follow left to right, top to bottom instructions of Miss Maya's activity.

Miss Maya checks children's work and keeps repeating the rules: from left to right, from top to buttom, grab[hold] the pencil fine...

Figure 9.14. Cesar's performing the activity

Children learn by observation (Rogoff, 2003) and Cesar observed how Miss Maya helped Greta by "grabbing [holding] her pencil fine" and modelling the movement on Greta's hand. Miss Maya strongly emphasises that children should learn the rules of the activity, "from left to right and from top to bottom" and she reminded Greta about this. Miss Maya helps Cesar position his notebook in the right direction.

Cesar achieves and masters the activity by following the rules, goals and demands. Cesar is able to be motivated. Vygotsky (1986a) explains how in order to understand individual's motivation it is necessary to understand that thinking contains affective –volitive foundations that are a combination of wishes, needs and interest and emotions. Cesar is able to act and perform the activity through affectively and intellectually sensing and making meaning of physically moving his hand and

learning how to control these movements and to concentrate on the directions Miss

Maya gave on how the cross needs to be done.

The next figure shows a *momentito* in this *vivencia perezhivanie* where there is a

window of opportunity to play. This play is silent and Cesar and Sara are playing

with the crayons positioning them on each other's head and the table.

As Miss Maya comes closer to Sara's table Cesar quickly turns back to his table and continues his work and takes his colour back.

Figure 9.15. Momentito of play

In Figure 9.15 a small *momentito* of opportunity for play is presented. This is not sophisticated play, however there are affective elements that make it play. Cesar and Sara have "needs, inclinations, incentives and motives to act" (Vygotsky, 1966, p.7) in play. They have the willingness to play and have voluntary and affective intentions. In ten seconds, the rules are created non-verbally and in mutual negotiation, this play is about putting crayons backwards and forwards. This is the purpose and the affective attitude is displayed in the visual images as they express their emotions in a joyful and pleasurable way; they are enjoying this play. However, Miss Maya is closer to Sara's table and they know the rules of the fine motor skill activity. Cesar and Sara return to what they are doing. Cesar finishes the activity and Claudia and another child begin to imitate Miss Maya. Finally, Miss Maya checks Cesar's activity and notices how he has accomplished the activity saying "very good". This shows how Cesar has learned that in this activity the approval of the adult is important as is also shown with his mother as he sought for her approval.

Cesar finished the activity.

There is a girl, Claudia, that tells one of the children as a teacher "It looks very good all in colour, you have just black, Se ve muy bien de color, tienes puro negro"

Cesar imitates her 'you have just black, tienes puro negro" and child laughs with him.

Miss Maya comes by and checks Cesar's work and says: "Excellent, very good".

Cesar asks for approval from Claudia and touches her, she says: "Muy bien! Very good". Cesar closes his notebook.

Figure 9.16. Approval and accomplishment of activity

In this figure, it can be seen that Cesar's *vivencia perezhivanie* of the activity includes the search for *approval* about his finished work. He has learned this practice at school and Miss Maya *approves* the work. Cesar sought Claudia's approval as she

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imitates being Miss Maya. Claudia also approves Cesar's work. Cesar takes this seriously, as he asks Claudia to check his work. She in turn says *'very good, muy bien'* in an enthusiastic voice like that of Miss Maya.

The approval of Miss Maya and Claudia is important for Cesar. This activity is also about being part of the collective group and affectively belonging, participating as a whole in the class. He has already mastered doing a cross and using his fine motor skills. He seeks other activities such as playing and participating in this play of imitating Miss Maya, he also imitates the child Claudia as she repeats what Claudia says to another child "you have just black" meaning all the Xs have been done in a single colour.

This shows how Cesar self-regulates his own self- will, thinking and emotions as he makes sense of the different activities. There are different goals and perspectives in this *vivencia perezhivanie*. For Miss Maya perspective, the goal of the activity it is about children's ability to hold their crayon correctly or in her words "how to grab [hold] the pencil fine" and their ability to follow instructions such as writing the letter X from left to right and from top to bottom. However, from the child's perspective it is also about learning to belong, participate and having freedom to act through playing for a few seconds.

9.5   Conclusion

Through framing research in a wholeness approach, Cesar's *vivencia perezhivanie* and the role of emotions can be analysed visually. The preschool practices are also valued in the family institution. This shows how the practice tradition of using fine motor skills is a competence and a condition created in this Mexican context.

 This tradition of "motor skills" and physical development of the child has been an important practice in Mexican kindergartens, both historically and in contemporary times. As discussed previously, the Preschool Educational Program (*Programa de Educacion Preesscolar*; SEP, 2004b) has an emphasis on children acquiring the skill and competence of physicality. Young children in México, like Cesar, are expected to do *tarea* homework. The content is an academic activity and the associated dialogue has shown how academic success is valued at home. This academic success is demonstrated by Cesar's mother's high expectations of the activity. The intensity of the activity showed how the mother was engaged in constant intense coordination and keen guidance of Cesar's accomplishment of the activity. The *'Visual Vivencias'* tool makes it possible to capture and analyse how academic values are operationalised in the home between mother and Cesar and in the preschool between Miss Maya and the collective class.

Cesar in both institutions has learned to control his *display of emotions* and to seek for *approval* and recognition of his work. Analysis of this activity has shown how the child has to be interested in the activity organized and planned by the adults.

Throughout these *'Visual Vivencias'*, Cesar's thinking, feelings and emotions are recorded for the researcher to understand and make interpretations about Cesar's expression of his emotions and its role in learning and development. Cesar had learned to accomplish an activity that is the basis of pre-writing skills in the Mexican curriculum. However, this activity brings some constraints to children. In both institutions, it is about what adults have planned and organized and in different instances demanded for children. Cesar showed he is able to perform the activity in a reflective and meaningful way. Cesar's cognition and emotion are in unity and expressed thus in both institutions and activities. This chapter has demonstrated how the *vivencias perezhivanie* is in dynamic unity with emotions and thinking in the different institutions in which he participates. Cesar's everyday life experiences are lived intensely through concentrating and affectively engaging in the activity. Cesar is a child who has to follow rules and demands closely. He is aware and conscious of these and this creates conditions for his learning and development across institutions. Cesar's will and volition, his meaning and sense of the 'motor skills' activity all played an important role in how Cesar made sense affectively and intellectually.

10.1 Introduction

The previous five data chapters focused on how children were "affectively positioned" in their everyday dominant practices such as play, meal times and motor skill activities across their family and school institutions. The institutional practices were analysed using a new cultural- historical tool called 'Visual Vivencias', which aims to capture visually children's emotional, dramatic and intense experiences – *perezhivanie vivencia*. The data pertain to two families, one from a rural community and one from an urban community. The discussions of the findings drew on a wholeness approach to understand the children's perspective, elucidate the roles of intellect, and affect in *perezhivanie vivencia* momentitos of their everyday life.

10.2 Context of study and gaps in the field

Using a wholeness approach within a cultural–historical framework and with a focus on *perezhivanie* – everyday living experiences, the following research questions were explored:

1. What role do emotions play in the social situation of development and everyday living experiences of individual Mexican preschool children living in city and rural communities?

2. How can emotions be researched so as to ascertain their significance for Mexican children learning and development?

These questions have been framed using the literature review and cultural–

historical concepts. As explained in chapter two, the literature review revealed how a

large body of literature has focused on children's emotional competence and the

dichotomies between children's positive and negative emotions (Denham, 1986;

Denham, 2006; Denham, Mason, Caverly, Schmidt, Hackney, Caswell & DeMulder,

2001). Throughout this research, intellect and affect were investigated in unity and

the emotions were focused on. This research reveals the importance of emotions and

shows that they need to be further accounted for in research and in the everyday life

of children. This thesis aimed to avoid positioning and framing emotions as either

positive or negative and to avoid judging how competent children are in coping with

emotions; instead, it investigated emotion in the everyday life of children and the

impact it has in their learning and development.

Further in chapter two it was discussed how the literature showed a great emphasis

on topics related to children's emotional and social competence and children's

ability to learn about their own and others' emotions (Berhenke et al., 2011; Bosacki,

2007; Denham, 1986, 2006; Denham & Brown, 2010; Smith, 2001). Emotional

competence was understood as being related to children's academic success in

kindergarten and preschool settings (Denham, 1986; Denham, 2006; Denham,

Bassett, Way, Mincic, Zinsser & Grailing, 2011; Denham, Bassett & Zinsser, 2012;

Denham, Blair, DeMulder, Levitas, Sawyer, Auerbach-Major & Queenan, 2003;

Denham & Brown, 2010; Denham, et al., 2001; Denham, Wyatt, Bassett, Echeveria

& Knox, 2009; Ashdown & Bernard, 2012; Izaard, Schults, Mostow, Akerman &

Youngstorm, 2001). In the literature, researchers were particularly interested in

labelling emotions such as positive (happy) and negative (angry or sad) as they

found they are important for children's emotional and social competence. For example, children who have positive relationships with others have good emotional knowledge and ability to regulate their emotions (Barblett & Maloney, 2010; Denham, et al., 2003; Hemmeter, et al., 2006). Those children who do not have emotional competence are at risk of failing school (Denham, 2006; Schultz, Richardson, Barber & Wilcox, 2011) and negative emotions such as anger indicate children's lack of emotional knowledge (Denham, Mason, Caverly, Schmidt, Hackney, Caswell & DeMulder, 2001).

In this thesis, the focus was on finding *vivencia perezhivanie* momentitos of emotionally intense experiences in children's everyday life, which related directly to their social situations in dominant practices and activities found to be important in each community. Rather than acknowledging an emotion as positive, negative, or gauging how competent children were, this research focused on how children are able to learn about these situations in the cultural communities in which they live. Further, this thesis aims to move beyond the discourse of children being competent or skilful; rather it focuses on what impact emotion has in children's learning and development and the significance it has in their everyday lives while they relate with others.

A cultural–historical theoretical framework was used to study emotions; concepts such as the social situation of development and *vivencia perezhivanie* were used to analyse the significance of affect and intellect in play, mealtime and academic practices. This thesis has argued that showing and studying children's perspectives is important for gaining an understanding of their emotions. In the literature review, it was found that children have been studied as the only variable for studying

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emotions without fully acknowledging their social situations of development and recognising that the social environment influences how children might relate to others and to their own affects and emotions. Adding to this, very little research has focused on family contexts (Boyum & Parke, 1995; Fantuzzo, Bulotsky, Fusco & Wayne, 2005; Sheridan, Knoche, Edwards, Bovaird & Kupzk, 2010), and the influence parents have in relation to their children's emotions remains under-researched area (Denham et al., 2001; Trommsdorf, Cole & Heikamp, 2012). Another significant issue in researching how children understand emotions is the fact that researchers have hitherto found it difficult to study contextual and cultural factors and how they influence children's understanding of emotions (Eisenberg, Fabes & Murphy, 1996; Denham et al., 2001; Her, Dunsmore & Shelter, 2012; Trommsdorf, Cole & Heikamp, 2012). Reviewing the literature showed how important these gaps are and the questions posed in this thesis aim to contribute to the literature.

A cultural–historical, wholeness approach provides a new insight into the cultural everyday lives of children in the context of their family and preschool practices. In this thesis, a central aspect of the child's perspective includes how children participate in activities, practices, and the social and life conditions they are part of (Hedegaard et al., 2012; Højholt, 2012). The wholeness approach relates to the different institutional settings children are part of such as societal, institutional (family and preschool) and individual. Throughout the chapters, a wholeness approach was used in gathering and analysing the field data (see Figure 10.1).
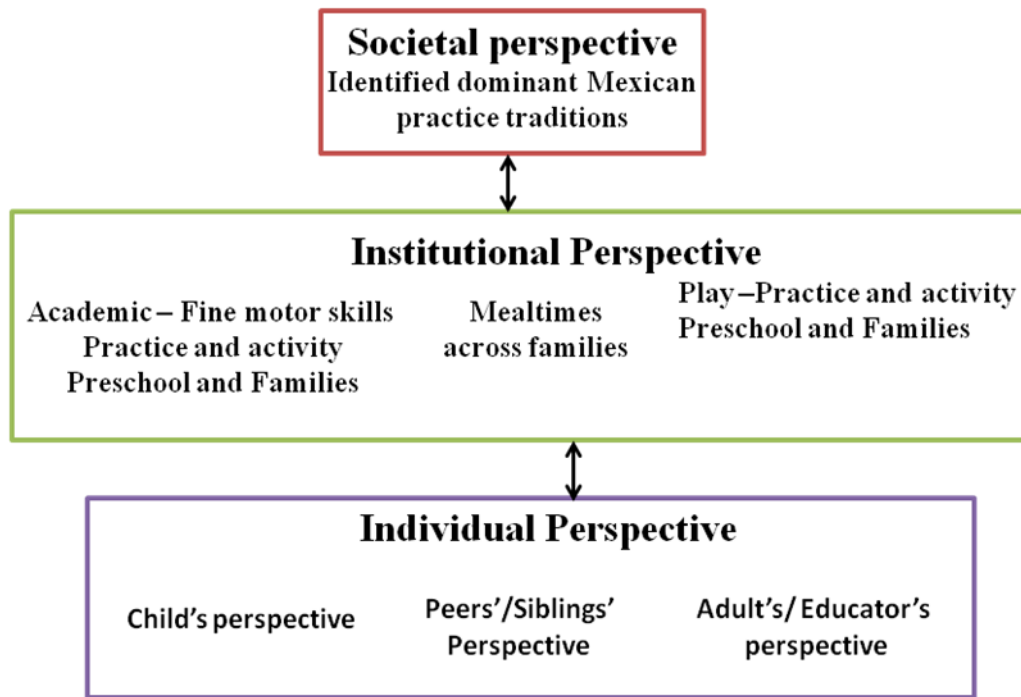
Figure 10.1. A wholeness approach to studying children's learning and development

This figure shows how a wholeness approach included societal, institutional and individual perspectives and the interrelations between them. Dominant values and traditions where identified across communities and analysed throughout the data chapter. A wholeness approach allowed to answer and better understand the child in the social situation she/he is situated which included the first question in this thesis, on what does emotions play in the social situation of development.

In the first question it was also mentioned what role emotions played in the experiences of children. A wholeness approach to studying children that took account of the emotional experiences of children was used to analyse children's emotions and affect in dynamic unity with intellect as theorized by Vygotsky (1987a).

In Figure 10.2, it is illustrated how throughout the institutional practices and activities, *vivencia perezhivanie* were a component of children's experiences. The children, Mayra and Cesar, and the social relations and situations that involved their everyday lives were analysed. The *vivencia perezhivanie*, which were intense, dramatic and emotional experiences, were analysed and presented in each data chapter.
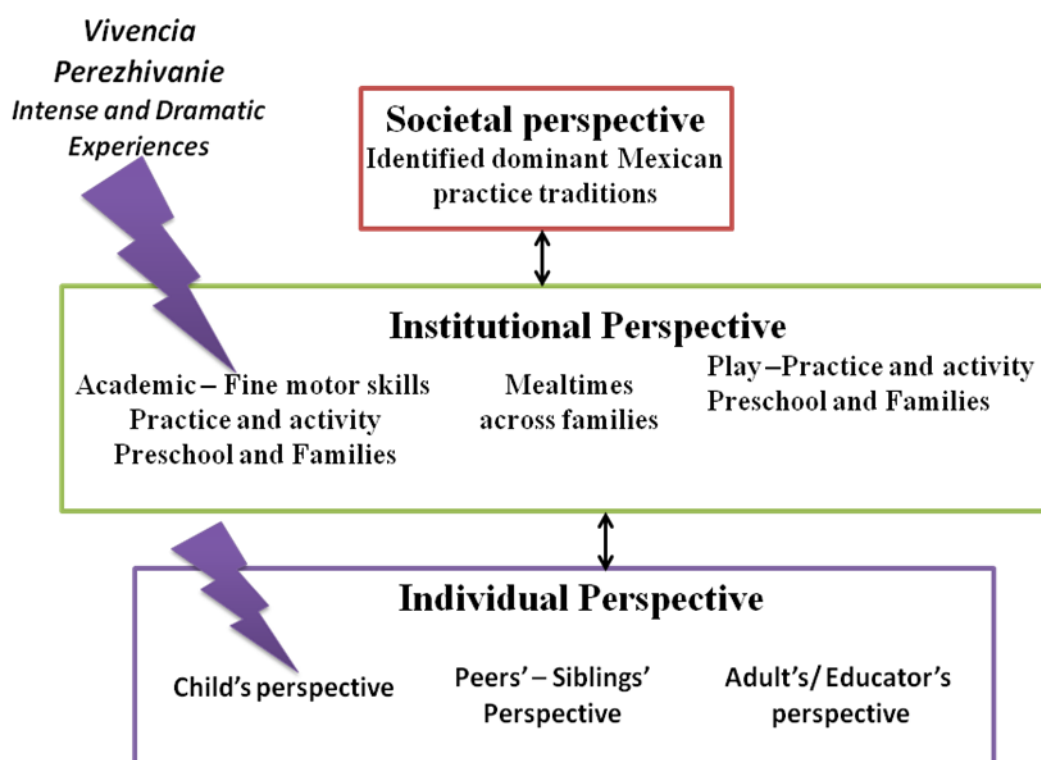
Figure 10.2. A wholeness approach to studying children's *vivencia perezhivanie* – emotional and intense experiences

The research questions aim to contribute to the research field of emotions and affect in unity with intellect and thinking and in relation to children's social and cultural worlds. The literature showed that traditionally empirical research into emotions has relied on adults' interpretations and reports on how they see children's emotions

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(Eisenberg et al., 2001; Raver & Zigler, 1997). A large number of studies have focused on studying children's emotions in laboratory settings (Colwell, et al., 2006; Arnold, 2009; Her et al., 2012). Little research was found that used qualitative approaches and even fewer studies used video observations. It was apparent that there was a need to study emotions using innovative methodologies that offered multiple interpretations, rich descriptions and multiple perspectives (those of children, adults) into what emotions mean for learning (Meyer & Turner, 2006).

In order to understand the ways in which emotions are significant to children's everyday life, an innovative methodology was theorized in this thesis called 'Visual Vivencias'. This new qualitative tool aims to answer the second research question on how can emotions be researched to ascertain the significance in children's learning and development. This tool allowed to research emotions visually including the social situation and the relationships children have with others.

Qualitative methodologies such as video observations, offered multiple interpretations such as the adults' and child's perspective on the significance of emotions in children's learning and development. 'Visual Vivencias' was created to capture *momentitos* of intense, dramatic and emotional experience in children's everyday lives. The data was analysed and discussed visually throughout the chapters and it offered rich descriptions. 'Visual Vivencias' allowed the researcher and reader(s) to make multiple interpretations on how emotions are communicated and learned by children and others. As found in this thesis, emotions have a subjective component and rely in the reader's interpretation; therefore, multiple interpretations are required on studying emotions.

The next section offers a model to study *vivencia perezhivanie* in the everyday life of children.

10.3   A cultural – historical approach to studying emotions and *vivencia perezhivanie* in the everyday lives of children

Chapter 2 discussed how researchers have accounted for the importance of studying cognition and emotion in children's development (Arnold, 2009; Leerkes, Paradise, O'Brien, Calkins & Lange, 2008; Limmembrink, 2006). Culture and emotions have been found important to understand the individual (Cole et al., 2002; Halberstadt & Lozada, 2011). In relation to cultural–historical theory, cognition has been accorded more importance than emotions (Fleer & Hammer, 2013) and cultural–historical researchers have recognise the importance of studying emotion and cognition in unity which was a relatively neglected aspect in Vygotsky's work (González Rey, 2008; Holzman, 2009; Roth, 2008, 2010).

In Chapter 3, the theory chapter, it was shown how emotion has been theorized in relation to the central idea of the unity of intellect and affect (Vygotksy, 1987; González Rey, 2008) and how through the concept of *perezhivanie vivencia,* this unity or dynamic system of intellect and affect was foregrounded. Throughout his writing Vygotsky was in search of a clear account of the unity of intellect and affect and individual and his/her social environment. The concept of *vivencia perezhivanie* captures this unity. Researchers cannot study affect and emotion fruitfully in relation to children's learning and development without considering intellect and cognition. These concepts were discussed in the data chapters in relation to children's learning and development.

In this final chapter, models are proposed integrating the concept of *vivencia perezhivani*e as a dynamic system of *affective and intellectual sensing.* Throughout this thesis the concepts of affective and intellectual sensing and zones of sense have been explicated and exemplified.
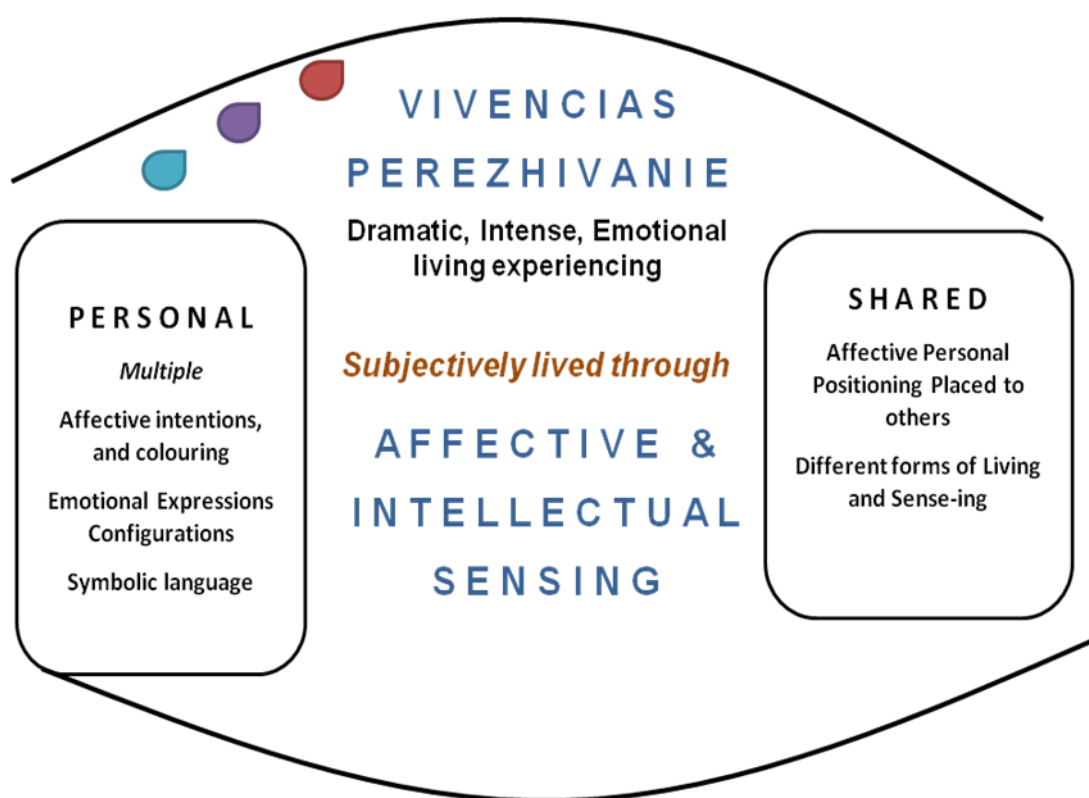
Figure 10.3. A model to study *vivencia perezhivanie* through intellect and affective sensing

In Figure 10.3 a model to study *vivencia perezhivanie* is suggested to trace how children and others important to them subjectively make *intellectual and affective sense* of their everyday experiences. The concept of *intellectual and affective sense* making refers to how the child is able to make sense of lived experiences interrelated with how the child is affected by what is happening around him/her in the cultural and social environment. In Figure 10.3., the **personal** box, indicates that there are multiple *personal* affective intentions, colouring and attitudes towards others that

play a part in emotions. The child configures and chooses to change and transform emotional expressions through his/her embodiment of emotions in a symbolic language which can be verbal and/or non-verbal. The *shared vivencia perezhivanie –* or in Spanish *convivencia –* is always shared with others. Even if others are not there, they are present, the child is affected emotionally and intellectually by how others perceive him/her – as they (others) in the child's life exert an *affective personal positioning* of the child. The *shared* box shows how adults such as educators and parents have mental and affective images and perceptions of their children; this is theorized as *affective positioning*. All these ideas have been discussed in detail using the field data.

10.3.1 Social Situation of Development

In the first question of this thesis it was posed what role do emotions play in the social situation of development of two Mexican children. Vygotsky (1998) explained that the social situation of development relates to the social reality that surround the child and in which the child will acquire new personality characteristics. The social reality is source of development for children and through their development; they will have a series of crises points in their life. The social situation of development also refer to the position children take in society which was explained in chapter 5 as the affective positioning of children in the network of social relationships they belong to. Through the concept of *affective positioning*, question one was answered theoretically and empirically. The next section provides discussion of each child and how they are *affectively positioned* in their families.

10.3.1.1. Affective positioning

Through participating affectively and understanding the affective positioning, the researcher unpacks what it means to be more than a participant in the research field (Quiñones, in press 2014).

Figure 10.4. Affective positioning

In this section it is introduced the concept of *affective positioning* drawn from Chapter 6 . The findings of this chapter discussed how adults' perceived children in their everyday interactions in which adults *affectively positioned* children and how these perceptions related to the children's *vivencia perezhivanie*. A brief visual summary of the key findings is discussed in this chapter.

The new theoretical concept of *affective positioning* aimed to answer question one on what is the role of emotions play in the social situation of development, such as how parents relate to children and how their own emotions and thinking influence how they will relate to children. It was found how parents have an affective and mental expectation as they relate to children and this influenced their children's experiences, which also involves answering the question on how the role emotions in children's

experiences. The dialogues provided adults with the ability to make sense of how they mentally and emotionally formed complex representations and perceptions of children positioning in their lives. This sense is subjective as each adult had an individual and unique interpretation of how they each saw their children. Through the dialogues, Gina and Paola, the mothers in this study, and Miss Maya and Leo, the teachers, gave voice to how they *affectively positioned* children.

Bozhovich (2009) explains how the nature and content of experiences are important for understanding human emotions; experience is a complex system of feelings, affects and moods that are significant for others (Bozhovich, 2009). The concept of children's position in life refers to the place children occupy in a system of relationships, which is available to a specific person, and which that person also internally constructs. *Affective positioning* is theorized here to refer to how educators (parents and teachers) have mental and affective representations of children's drawing on these to place and interact with children throughout their relationships and participation in different practices and activities. Put more simply, a*ffective positioning* consists of how people think and affectively relate while they share an experience with children.

10.3.1.1 *Cesar's positioning in life*

During the different dialogues with the parents, grandparents and teachers, they shared their ideas of how they positioned, placed and perceived Cesar in their (and his) everyday lives. This *affective positioning* related to Cesar's system of relationships, which was formed by *values, expectations* and *demands* determined by Cesar's family. Academic expectation was an intergenerational value in Cesar's

family. Cesar's grandmother mentioned how Paola (Cesar's mother), as a young child took responsibility for her brothers and sisters and how she was an excellent academic student. It is important to analyse the *affective positioning* because it also relates to Cesar's *vivencia perezhivanie* – intense experiences in the different practices and activities analysed. Cesar's family's grandparents commented, "I am a perfectionist and I demand more, if I see they have the capacity...", "I think we have excellent results from our four children" and Miss Maya positioned Cesar's mother as being "a kind of person that is very wise, so sensible, very intelligent so mature". These comments reflect how other adults positioned Paola. Paola in turn affectively positioned Cesar with these perceptions of herself; she commented how she was a perfectionist and how she feared to have a problem child. The way she positioned Cesar was as having *different forms of sensing and living*. She related and lived with Cesar and through the dialogues, she could share how she *affectively and intellectually sensed* Cesar's place in her everyday life. These are subjectively lived, as it is her personal view of Cesar.

Parental expectations affect children emotionally in their everyday interactions. Parents affectively position children as they have expectations and demands towards children. This in turn affects children affectively as they are able to achieve or accomplish these expectations and demands (see Figure 10.5).

Parental *affective positioning* *of* their expectations and demands

Affect

Children relate *affectively* to *these* expectations and demands
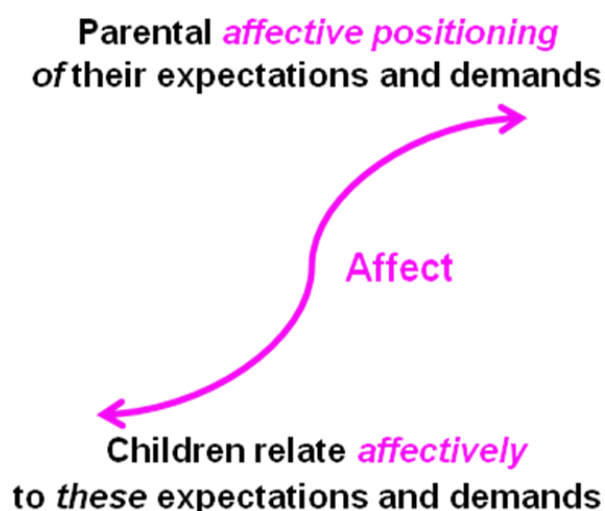
Figure 10.5. Higher parental affective positioning of expectations and how they affect children

Figure 10.5 shows how parents affectively position children and children are affected by this positioning as they accomplish or oppose their parents' demands and expectations. For example, in Cesar's family, Cesar's mother had high expectations for Cesar. These expectations related to Cesar performing his best while doing his homework and the expectations reached a higher level as the demands became more (drawing the circle several times, doing the activity with different colours and so on). This affected Cesar emotionally in how he was able to relate to those expectations.

In their shared interactions of play, mealtimes and academic practices, Paola related intensely through showing great interest, concentration and making the experience – *vivencia perezhivanie – intense* while relating to Cesar. Paola was aware of what she expected of her children and academic success was an important demand. In her everyday interactions with Cesar she was very 'intense' due to her desire to have Cesar do his best. This desire was communicated through her verbally displayed instructions and rules on how to do academic activity. Further, in the play practice, Paola sought to extend Cesar's thinking and creativity; when she played with Cesar

it was not just about offering quick solutions on how to build a bridge but about collaboratively imagining ways to solve a problem by creating a suitable bridge.

On the other hand, Miss Maya, Cesar's teacher, had an open and trustful relationship with Paola and was aware of Paola's *affective positioning* based on her expectations towards Cesar being academically successful. Paola discussed her emotions openly through the dialogues:

> I have the fear of having a problem child and academically I see him very slow I see him slower it's because I tell Miss Maya from here [home] I can rehearse the number or letter and colours and I don't know if it's his personality or if he is a boy or if he doesn't learn like I am used to with the others [two sisters]".

This mental and affective representation of Cesar showed how through her interactions she expected the best of Cesar in both play and academic practice where they both interacted. The demands placed on Cesar related to succeeding academically. Education was a highly value in this family.

10.3.1.2   *Mayra's positioning in life*

Gina, Mayra's mother, shared her expectations of Mayra in her interactions with her and in through dialogues. Gina had a shared expectation of Mayra. This was shared because Gina knew Mayra's interests and showed interest, for example, in Mayra's performance of the telenovela engaging and motivating her to dance and sing. Gina showed she could take on Mayra's perspective and these expectations related to what Mayra could accomplish.

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Parental *affective positioning* *towards* their expectations and demands

Children relate *affectively* to *these* expectations and demands

Affect

Figure 10.6. Shared parental affective positioning towards expectations and how they affect children

The harmonious development and learning of children can be met when expectations for success of any kind, such as academic success, relate to children's interests rather than simply on adults' interest, wishes and desires. In figure 10.6., the arrows show parental expectations and positioning are in relation to what parents expect, as well as to what children find interesting.

However, this does not mean Gina did not have high expectations for Mayra. She wanted for Mayra an education that she did not have when she was growing up. Gina explained:

> "I hardly finished primary and I never liked it – that is why I want them [children] to finish"... **"she likes it [telenovela] a lot; she doesn't miss it [daily episodes]"**.

This parental expectation was more shared with the cultural conditions available in this rural community and in the family. The positioning of Mayra in her system of relationship was based on her mother knowing Mayra's interests such as the telenovela, and using this knowledge to support her learning.

10.3.1.3 The importance of understanding affective positioning in children's everyday experience

In the last two sections, it was shown how Cesar and Mayra were *affectively positioned* which included the place children took in their parents' expectations and demands and how children affectively achieved these. This in turn affects their own learning and developmental and cannot be separated from the cultural and social conditions shaping the nature of their experiences.

The everyday lives of Mayra and Cesar were very different. Cesar's social situation of development, his conditions and circumstances and his experiences in schooling led to parents and his teacher having high expectations of achieving academic success. This was also important as this also helped determine his personality – who Cesar was becoming and how he acted. Through the different practices and activities examined throughout the thesis, Cesar's interactions with his mother created and develop his personality. In every activity in which he interacted there was an expectation for him to achieve "highly", in the motor skills activity and in play. It was clear that in most interactions Paola acknowledged the activity itself more than Cesar's perspective.

Mayra's social situation of development, her conditions and circumstances, her experiences, showed shared understanding of Mayra's interest by her mother resulting in a balanced relationship with her mother's expectations. This was because in most of the interactions Gina acknowledged Mayra's perspective, her interests (for example in performing and playing the telenovela) and what she could do (in doing homework *tarea*). This was important to Mayra's personality as in her family context her mother *affectively engaged* with Mayra's affect, such as her enthusiasm

for the play performance of the telenovela. However, there were also expectations and demands placed on Mayra, for example, at meal times where Mayra was *affectively positioned* to accomplish not only her own wishes but her mother's. Mayra's affective interactions were balanced because of the different interactions she had with her mother. These interactions included accomplishing her affective intentions through play and achieving her mother's affective intentions at meal times.

Children are part of a system of relationships and in their everyday lives they will experience demands and expectations from parents. This will include how they are *affectively positioned* - a complex system of feeling, affect and mood that people have about themselves and others. This *affective positioning* was examined through the different dialogues that took place in the research field and through observing and analysing the interactions parents had with their children.

The *affective positioning* of children by adults relates to their expectations and culture and these also affected children's learning and development in as shown. For example, in the urban city community, Cesar's parents value of being "well brought up" *bien educado* placed demands on Cesar in the practices discussed such as meal times and academic practice. In mealtime practices, Cesar was expected to eat properly and sit correctly. On the other hand, in the urban community, Mayra's mother had an 'educational aspiration' for Mayra. She expected Mayra to study, as she had not finished school and aspired a better life for Mayra. These characteristics relate to the social situation of development of children. Parents mentally and emotionally frame these cultural expectations and aspirations while they interact with their children.

The role of *affective position* creates conditions on children's learning and development as it relates to the expectations and demands adults exert on children. The role emotions play in the social situation of development of children are important dimensions of the social relations of children with parents, are important in children's learning and development. The significance of studying the emotions of children but also parents is important for understanding the significance for children.

The next section fully elaborates on the different lived experiences of Mayra and Cesar the role affect and emotion had in this Mexican cultural community.

10.4 The role of affect (emotions) and *vivencia perezhivanie* in a Mexican community

Emotions are connected and essential to learning and development. Throughout this thesis the emphasis is not to separate emotions but unite them with cognition or thinking in a cultural-historical approach. Affect (emotions) and intellect (cognition) are connected to *vivencia perezhivanie* lived experiences and are involved in how children make *subjective sense* of these experiences. How affect (emotions) is conceptualized will be further discussed in light of the empirical data and in relation to how personal multiple affective intentions and emotional configurations are expressed through symbolic language.

10.4.1 *Vivencia perezhivanie* in Mayra's and Cesar's everyday life

Vivencia perezhivanie relates to everyday life events, situations and experiences. Here it is argued how important it is to study the everyday life of children in their

own institutions, contexts and cultures to further understand their affect (emotions) and intellect (cognition).

Vivencia perezhivanie is lived intensively and dramatically in all the practices and activities selected throughout this thesis. The intensity and dramatic living experiences of the focus children Mayra and Cesar have been important in their learning and development. To understand these well, it is important to examine the conditions valued in their communities. This helps to identify how the two children experience the same practice and activity differently due to their different social situations which lead to different learning and development.

The next section discusses the children's subjective sense of these *vivencias perezhivanie* through children's symbolic language and the differences and similarities between Cesar and Mayra's everyday social situations.

10.4.2   The symbolic language of affect (emotions) and intellect (cognition) in *vivencia perezhivanie*
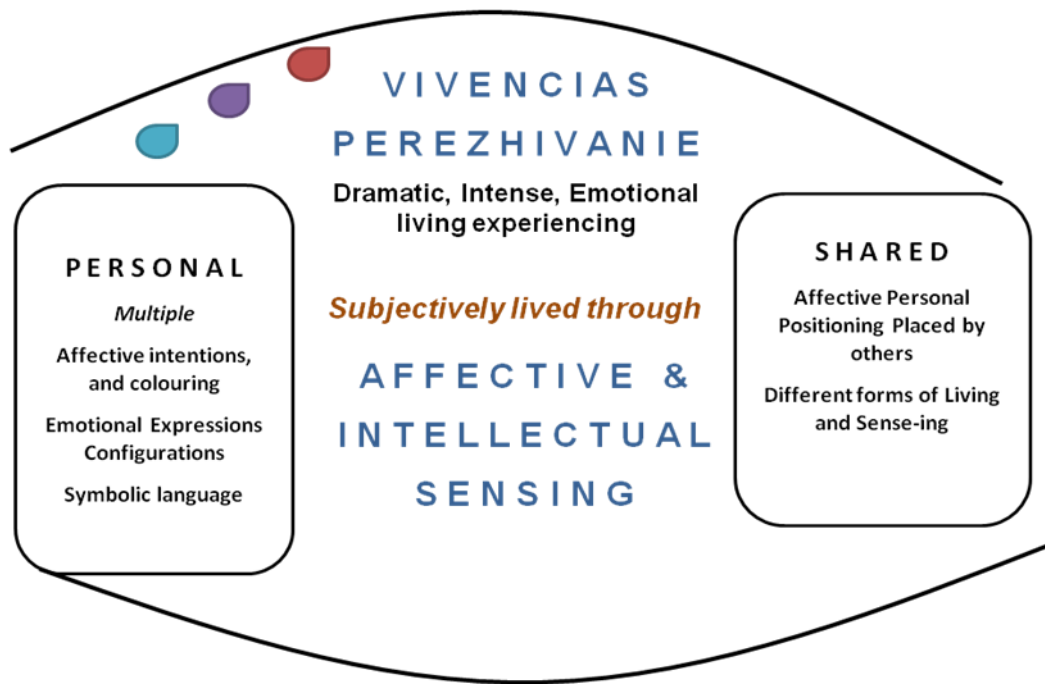
Figure 10.7. Model to study *vivencia perezhivanie* through intellect and affective

sensing

This model is proposed to study *vivencia perezhivanie* on how personal or

individually the child is affectively and intellectually making sense of intense

experiences. The questions that were examined in this thesis related to the role

emotions play in the social situation and everyday living experiences of children and

how they are significant in their learning and development. Fleer and Hedegaard

(2010) explain that the social situation of development relates to the practice

traditions and values in the different institutions in which the child participated.

In this Mexican community, a highly valued activity was the academic development

of motor skills in the preschool context and homework *tarea* in both Mayra and

Cesar's family. Mayra experienced the *vivencia perezhivanie* differently from Cesar.

Mayra initiated her physical skill by doing the *tarea*, while for Cesar, it was his

mother asked him to do this. This dominant practice was a tradition in both school

institutions. Both activities were a *vivencia perezhivanie* because the intensity of the experience involved high concentration and children developed a new sense of the activity through intellectually and affectively experiencing it (Vygotsky, 1998).

The intense, dramatic *vivencia perezhivanie* is also characterised by the child developing a consciousness and awareness of how the social environment is influencing how he/she affectively and volitionally acts. Vygotsky (1994) explains how a difficult emotional experience or *vivencia perezhivanie* can influence children's development, awareness and attitudes in different ways according to the situation.

The social environment is not a static entity but changeable and dynamic (Vygotsky, 1994). The crystallisation of a concrete social situation is determined by how the child makes meaning of it (Vygotsky, 1994). Through the concept of *sense*, the social environment and social situation of development coexist. As the child senses – he/she is able to be aware of and interpret the social situation he/she is living, making *intellectual* and *affective sense* through configurations and productions of the situation (González Rey, 2011). The dynamic system of intellect and affect includes children's motives, interests, needs and initiatives. In the data chapters these concepts were used, such as affective interest and affective intentions of children across the *vivencia perezhivanie* that they were living.

There are multiple ways to express affect and emotions through *symbolic language* which include emotional expressions and configurations of how children feel and how these emotions are shared with others.

As explained in Chapter 2 researchers have documented how affect and emotions are expressed through facial expressions (Izard, Fine, Schultz, Mostow, Ackerman & Youngstrom, 2001) and children learn to interpret basic emotions such as being happy or sad (Denham, 1986; 2003). This gives children the ability to have emotional knowledge of themselves and others. However, little is known about children's ability to make meaning and sense of their own emotions. Further, in Mexican heritage communities, children communicate through non-verbal gestures, postures and body positioning (Correa-Chávez et al., 2005; Rogoff et al., 1993; Mejía- Arauz et. al, 2005; Mejía-Arauz, et al., 2007; Paradise 1994, cited in, Rogoff & Paradise, 2009) and this was found in the children in this study.

In relation to question one and two, non- verbal language was an important finding on the role of emotions play in children's social situation of development and experiences. This is an important finding on how can emotions be researched to ascertain the significance of the Mexican children researched. Mayra and Cesar communicated their emotions through verbal language and sophisticated non-verbal language through facial, and embodied expression – this represented their *intellectual and affective sense making* towards the social situation and *vivencia perezhivanie* they were living at a specific moment of time *momentito*. It is important to understand the cultural practices and experiences where affect and emotion take place.

The different *symbolic language* can be seen in Mayra through the *affective colouring* of her emotion while communicating her *affective intentions*. These *affective intentions* made visible by the embodiment of their emotions communicate to others how children like Cesar and Mayra are feeling at the specific moment.

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A *vivencia perezhivanie* can emerge from a moment of conflict between adults' and children's intentions, wishes and motives and the inability to meet one or accomplish the other. A brief summary of key findings from Chapter 8 and 9 is discussed below in order to show how this model can be used to understand the role of emotions in children's social situation of development across the participation they have in different institutions.

In Mayra's mealtime *vivencia perezhivanie*, that she was in conflict with what was happening in her everyday life. She could clearly communicate this verbally and non-verbally through moving and configuring her emotion through movement. Affect and emotion are interrelated with intellect. As Mayra is thinking of a solution to her wishes, she is able to show her discontent. One aspect of her conflict appears to be revealed through the *other configurations and subjective interpretations* of what is visible, her body and tone of voice. The 'Visual Vivencia' captured the moment of intensity, a *vivencia perezhivanie* (see Figure 10.7).

a) Mayra moves outside after her mother opposed her wishes
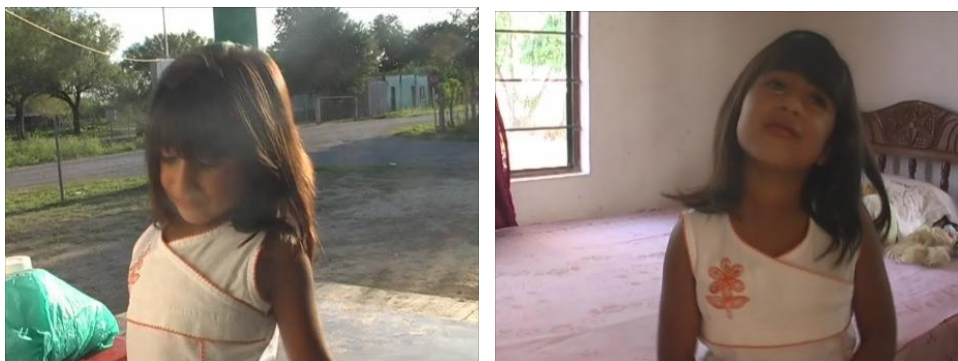
b) Time and space of intensity of *vivencia perezhivanie*

c) Eye- contact with mother insisting

Figure 10.8. Capturing Mayra's non-verbal dramatic emotional moment-sequence

Figure 10.8 shows how the *vivencia perezhivanie* affected Mayra's learning about negotiating what she wants, and her learning later on that her mother's choice would prevail – she only had soup. In figure 10.8. is evident of giving children like Mayra space to deal with their intense emotions. Mayra embodies intense emotions and leaving the intense space was needed. For Mayra to make *intellectual* and *affective sense* and to be able to self-regulate her emotions, time and moving out of the intense space that she shared with her mother, were needed – in this case it took twenty minutes to accept her mother wishes about having soup. The conditions of the family

and the community did not allow for having nuggets in that moment for Mayra. *Time and space* were also given by her mother.

As Mayra communicated her affects and emotions, she made sense in dynamic unity of what she was thinking and feeling. González Rey (2011a) recognizes that senses are subjective and are productions of the subject. Emotions are "an element of sense that acquires a subjective expression" (González Rey, 2008, p.145). Mayra is able to express her own subjective emotion, which can have many different interpretations. Mayra could have been angry, sad, or unhappy; emotions are subjective and their labelling can only be expressed by Mayra and interpreted by others. Throughout the chapters, I avoided labelling emotions because emotions are subjectively lived and shared with others. Expression is just one way to interpret emotions and affect and verbal meaning is another zone of sense, which involves both intellectual and affective senses. Sense is subjective and in relation to others and to the *vivencia perezhivanie* that affects children and adults.

The *zones of sense* are *subjectively sensed* and change as children move from one institution to another. For example, Mayra changes the forms of expressing herself and showed more self-awareness of her emotions when she was at kindergarten (see Figure 10.9).

a) Mayra disagrees but she is less dramatic

b) She hides her emotions from Anna

c) At the end, Mayra learns she has to do the motor skill activity

Figure 10.9. Sequence of sense changes as Mayra moves institutions

In Figure 10.9 Mayra is not able to be as free as at home. Mayra's sense changes as she moves from her family to the kindergarten. Even so, she is able to express her emotional sense facially and by being silent in front of Anna. Mayra is able to manage her emotions through communicating it non-verbally with her emotional expressions when the teacher is writing in her notebook.

Sense is a complex and dynamic system was words and verbal meaning acquire a context while words are spoken. The understanding of words as a whole is different as a context appears. Here it can be seen as a context and institution change in different practices, such as mealtime in the family context and motor skill activity in the kindergarten context sense changes. Sense is related to intellectual and affective symbolic language. Sense is made in relation to others, to an activity and practice and related subjectively to one's own affects, emotions and thinking. Therefore, the term relational subjective sense is theorized to exemplify how in children's everyday life, sense changes. Relational subjective sense was shown regarding Mayra's non-verbal meaning and the verbal meaning in unity with this shows how affect and emotions give sense to Mayra's relationship to her environment.

While she is silent in the kindergarten, in the family context she is able to express herself saying: "but I don't want soup, *pero no quiero sopa*, yes but I don't like soup, *si pero no me gusta la sopa;* nuggets I want nuggets". Mayra is able to express her thinking and emotions through opposing her mother's wishes of having soup and accepting this wish.

Affect and emotion in unity with intellect allow us to see how the language of emotions is symbolic. It is symbolic because children find forms of expressing their emotions with all the resources they have – verbally and non-verbally through movement. Mayra's mother was able to use strategies to manage Mayra's intense emotions and this will be further discussed later in this chapter.

In Cesar's mealtime he was also able to express in symbolic language his emotions and affect to his mother. Cesar's symbolic language was less expressive and visible

in comparison with Mayra, whose communication was more dramatic, showing

multiple subjective configurations and production. Like Mayra, Cesar showed

constrained emotions towards interacting with his mother while doing homework. At

the beginning of the activity, Cesar showed interest in doing the homework and as

the *vivencia perezhivanie* became more intense because the demands uneased Cesar

and expressed his discontent non-verbally.

a) Cesar following rules and demands of activity – Eye-contact showing
   agreement

b) Accomplishment of activity – no response from adults

c) Opposition to continuing with activity

Figure 10.10. Capturing Cesar's non-verbal emotion sequence

Figure 10.10 exemplifies the fact that non-verbal communication is a cultural form

of expressing affect in Mexican families. Throughout the activity, Cesar followed his

mother's wishes and demands. As the demands and rules became more intense,

Cesar was able to communicate most of the activity non-verbally through showing

and pointing and lifting his eyes to his parents about choosing a colour (Figure

10.10) but also was able to show clearly his intentions and wishes at the end of

activity when he had finished "*ya!* Ready!" (pushing his crayons forward). In

Mexican communities, eye contact is a sign of respect. In the images shown in the

"a" part Cesar was able to make eye contact with his parents. In Part "b" Cesar

showed his accomplishment of the activity and smiled back, looking for a response.

Soon after Cesar had finished and verbally and non-verbally sensed what would

happen next. During the activity Paola had asked the maid to bring another notebook to help him practise speech exercises and Cesar listened to this interchange. Paola had the other notebook in her hand and insisted that Cesar continue (see "c" in Figure 10.10). Cesar avoided eye contact and said "*No quiero*, I don't want to". As explained before with Mayra's example, relational subjective sense is made up of intellectual and affective forces that are influenced from *vivencia perezhivanie*, which are very intense. As the demands become more intense, expressions and verbal meanings are part of the different zones of sense, which are subjective and depend on how the child relates with others. Cesar is able to think about what to say to his mother and how to communicate his emotions in unity with emotional configurations and subjective living expressions. Like Mayra, Cesar is able to have the freedom to express his emotions and these are accepted.

However, when Cesar is performing a motor skill activity at the preschool centre, he is able to be connected intellectually and affectively through staying and being aware of the group. As everyone in the classroom has to perform the same activity, Cesar is able to perform it with less attention from the adult, Miss Maya, and has the freedom to stop and come back when he decides. This shows coordination, accepting rules and being able to manage and self- regulate his actions, affects and emotions as there is opportunity to play in between the activity. Cesar is given help just once (see Part "a" in Figure 10.11) and seeks approval from Miss Maya and peers (Part"b",Figure 10.11).

a) Miss Maya offers helps once

b) Miss Maya and Claudia give approval of Cesar's motor skills activity
sequence

Figure 10.11. Sense changes at preschool

This also shows how Cesar has learned at preschool that every time there is an
activity, Miss Maya will give a positive comment such as "excellent, very good"
towards Cesar, who is able to complete and finish the activity showing capability.

The play activities are further explored as both children also showed their experience
of a *vivencia perezhivanie*, revealing an intensity of dramatic emotions in Mayra
across different institutions and intense concentration and negotiation from Cesar

and his mother. Before this, how children are able to manage their emotions in these two examples is discussed.

10.4.3   Self- regulation and management of affects and emotions

The literature on emotional regulation has been defined it from an individual perspective without much consideration of the social situation including the relationships in children's everyday lives. The literature review discussed that this individual perspective on self – regulation of emotions requires children to have the ability to cope with their emotions (Denham et al., 2003). For example, these individual perspectives focus on the child's evaluation and modification of emotional reactions (Thompson, 1994), his/her behaviours (Eisenberg and Morris, 2002) and how he/she can accomplish one's goals (Thompson, 1994, Eisenberg and Morris, 2002). Specific emotions have been researched in relation to how children are able to cope with emotions such as aggressive emotions (Smith, 2001), anger and frustration (Berthenke et al., 2001), which have been seen as dysregulation factors or as contributing to reduced regulation of children's emotions. However, the understanding of emotions as formed and communicated socially remains important as these studies show how researchers have paid attention only to children themselves in their emotional expressions or specific emotions like shyness or anger, which are seen as factors of children poor regulation strategies (Eisenberg et al., 2001).

This section discusses how a cultural–historical view on self-regulation and management of emotions, acknowledging children's *vivencias perezhivanie* and the *affective attitudes* children experience as they make sense of the social situation.

10.4.3.1 *Children's self-regulation – moving out of the intense emotional space*

Figure 10.12. Cesar's and Mayra's self- regulation – moving out of emotional space

Figure 10.12. shows Cesar and Mayra moving out of the space as the *vivencia perezhivanie* reaches an intense moment. Mayra and Cesar choose to leave the space as the intensity of the relationship with their mother's increases. In each example, the *vivencia perezhivanie* contains demands and conflicts in the relationship between children and adults.

Cesar has shown clear *affective intentions* which are not to do another book activity and this lead to opposing his mother's demands of doing another book activity. Paola is able to recognise that Cesar did not like her demand through his tone of voice; she mentions, "He didn't like how I told him, *"No le gusto como le dije"*. Paola interprets this, as Cesar moves to another space as a strategy to regulate his emotions but also as a way of showing opposition to the demands placed by Paola. There is little acknowledgement of the child's perspective in this situation, as for Paola this moment affords the opportunity to do another book activity.

For Mayra, two strategies to regulate her emotions are taken, firstly moving from the intense space and secondly teasing her mother. Like Cesar, Mayra lives the space as the intensity becomes strong but continues to be persistent in her wishes and *affective intentions*, which are accomplishing what she wants, in this case, nuggets.

While the intensity is lowered, Mayra comes back to the space and teases her mother, even smiles at her after being disappointed. In the conversation, Gina tells Mayra "there aren't any! *No hay Mayra!"* with definite voice. Then Mayra persists "yes but if you go and buy, *si compras?"* and when Gina explains how she has gone to the store and there are not any nuggets in the store. Mayra contradicts her mother and teases her "ahhh that's not true" *ahh! A que no!!"* with a playful voice and smiling back to her mother. Gina continues and says, "how am I going to lie! *Como te voy a echar mentiras!"* and Mayra insists and is certain that "that's not true! *A que no!"* Mayra uses playful teasing as a strategy to regulate and negotiate her wishes with her mother. Important to researching self-regulation in children is how emotions are regulated in relationship with others and considering the conditions the social environment affords in children. Mayra learns that in this situation soup is what she will need to eat to satisfy her hunger and not nuggets, her wish.

Both social situations are different for each child and explain them is important. The *vivencia perezhivanie* for Mayra relates to her wishes and intentions; she is the one who demands her wishes to be fulfilled by her mother. Mayra's actions and expressions are dramatic, intense, configured, and produced verbally and non-verbally. In contrast, Cesar remains silent, is less dramatic about the situation, and is quick to move away from the emotions. For Mayra, it takes around five minutes to move on from the situation.

Research shows how educators such as parents remain important in the impact they have on their children's emotions (Boyum & Parke, 1995; Remorini, 2012). These *vivencia perezhivanie* occurred in everyday life. Gina and Paola did not focus on teaching the children about their emotions or coaching them about appropriate ways of expressing their emotions, as some research found in Chinese families (Chan, 2011).

The strategies used by both Gina and Paola were to acknowledge their children's understanding of the situation and take on the child's perspective. They also guided children in navigating the intense situation and experience. Paola's strategy was to stay calm, accept and acknowledge Cesar's opposition to her demands. On the other hand, Gina acknowledged what Mayra was feeling and was able to listen to her wishes. Gina's strategy was to give her freedom and space to dramatically express her affects and what she thought about the situation, for example, her passionate emphasis on not having soup.

Both Gina and Paola remained calm by not being drawn in to the dramatic situation. Gina was able to guide Mayra through changing her thoughts about having nuggets with different tones of voice to show emphasis to Mayra such as like "there aren't any nuggets" and to remaining in her seat without going to Mayra's outside space.

10.5 Affect (emotion) in play

When the child creates an imaginary situation, affective incentives (purpose) for playing in that specific situation needs to be considered. While the chils and other children set up play scenes, there are roles acted and performed,

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and the child's affective intentions are communicated through performing and acting out (Quiñones, 2013, p.91).

In this section it is introduced a model to study affect and its relation to play. A brief summary of the key findings is discussed drawn from chapter 6 and 7 in order to capture question one on what role emotions play in one important practice and activity found in the study which is play.

10.5.1   *Vivencia perezhivanie* **in play**
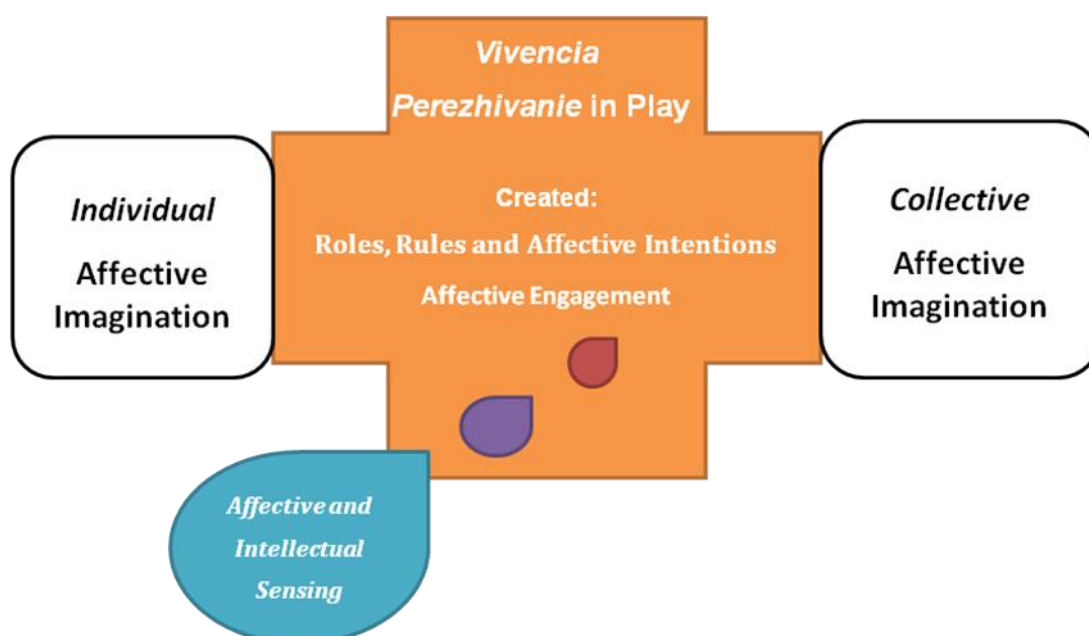
Figure 10.13. Vivencia Perezhivanie in Play

The play events were *vivencias perezhivanie* as they contained dramatic and intense roles, rules, affective intentions, and required an affective engagement between the individual and collective participants. Play for the two Mexican children comprised *vivencias perezhivanie* because in play these children learned and developed as they affectively engaged with others and affectively and intellectually made sense of the way their own play progressed when they were with others. These children had an

affective attitude and relationship towards reality and their social environments. Vygotsky (1994) mentions how children experience each situation differently and this was seen in how the two children moved from family and preschool institutions. Their social situations were different, but nevertheless brought a new awareness to how they acted and how they emotionally experienced these environments as the environmental characteristics and conditions changed.

These *vivencia perezhivanie* included an affective relationship towards reality in relation to characters and objects, which are part of the social situation of development of children. For Mayra it was the telenovela character Antonella and for Cesar it was trains. These two children had an affective relationship to what they liked which brought a purpose and goal to their play. As Vygotsky (1966) explains, in play children fulfil their needs and incentives to act and affective aspirations drive their play.

The first research question examined the role emotions plays in the social situation of children and everyday living experiences of these two children. For Mayra, the everyday experiences with telenovelas offered Mayra *an affective intention* towards "what to play" and this play performance was something she liked. She liked playing the role of Antonella and performing the song of the telenovela. Telenovelas were part of the social situation of development and cultural events in Mexican communities where families gathered to watch telenovelas. The everyday experience of viewing the telenovela "Las Divinas" offered Mayra an important experience, which she recreated creatively and affectively imagined while she played the character of Antonella.

The following sections explain the concepts presented in the model and images in play sequences summarising Cesar's and Mayra's play.

10.5.2   Affective imagination – roles, rules and affective intentions

In both children, affective imagination was created individually and collectively. In play, children had affective intentions that were communicated to others as they established roles and rules explicitly and implicitly.

Mayra role-played the character of Antonella across different institutions and Cesar played with an affective object, directing a train with his mother. Children created a new reality by affectively imagining – performing a character and planning a train track – which contained abstract rules and roles, and which were communicated to others with their actions, and verbal and non-verbal language. Mayra took the role of Antonella as she imitated and creatively explored her cultural world in the rural community. This role was cultural as Anna had also experienced it in her everyday life watching the telenovelas; as the children explored and imitated roles in the society they live in (Elkonin, 2005).

Vygotsky (1966) explains how the child creates an imaginary situation, which includes roles and rules in play. As the child acts in play, the child is able to show his/her actions and affective intentions and interest while playing. The child also has goals and is able to engage and negotiate with the participants in play and the child can make rules explicit or implicit (van Oers, 2010).

Mayra role-played Antonella at her family institution and collectively she shared this affective interest with Anna. This play had an affective intention as it involved the affective imaginary situation's purpose to learn to act, dance, and sing as Antonella. Mayra affectively and creatively recreated and imagined the dance choreography to an audience, which involved her mother, the researcher when at home, and Anna and the teacher when at preschool.

a) Play at Family Institution

b) Play at Community Birthday Party

c) Play at Preschool Institution

Figure 10.14. Mayra's affective imagination and creativity during *vivencia perezhivanie* play sequence

In Figure 10.14 Mayra's affective imagination can be seen in action as she performs the choreography of the song "Gasolina". The rules relate to performing as Antonella shape the role-played across institutions. Through her actions her affective intentions and interest can be interpreted; she likes to be and take the leading role of Antonella. However, this changes when she is at the preschool institution where Anna is also affectively interested in Antonella and Mayra takes a secondary role as the audience including myself to direct our attention towards Anna. Mayra's actions change and this can be seen visually as she is less dramatic with her dance steps and more aware of herself when at preschool.

Cesar's affective intention related to building and playing with a train track.. Cesar and his mother they affectively imagined how to create a train track for Cesar to play with affective objects he liked trains. Their play consisted of negotiating and communicating how to create the train track. This play contained several roles and rules that were explicit while Paola guided Cesar in guessing and understanding the rules in Cesar's imagination.

a) Setting the scene and mother shows interest

b) Collective Imagination – Building a Bridge

c) Individual imagining

d) Individual and Collective Imagining - Fixing bridge

Figure 10.15. Cesar's affective imagination and creativity during *vivencia perezhivanie* play sequence

In Figure 10.15, collective and individual affective imagining can be seen in the players, Cesar and Paola. They collaborate intensely and concentrate on building and fixing a bridge, which is the focus of the play activity. In Figure 10.15 in Section b Cesar is able to individually imagine and give a new purpose and goal to the play activity. Cesar is able to communicate to his mother his affective intentions as he establishes which are the rules and roles in play which are not explicit but progress as they play. Cesar sets up the scene in his living room to play with trains and he creates an imaginary situation through establishing rules with his mother on how he

likes the train track with Paola taking the role in play as guiding the construction of play. As they collectively affectively imagine and finish the train tracks, Cesar is now able to individually imagine how to play with trains directing the movement of trains (see Figure 10.10). However, a new problem arises in his play and his mother joins in to help him. The role of the adult is important as Cesar is learning how pieces fit in bridges and in this case, they are not fitting so he needs help.

Cesar's affective imagination changes as he moves to the preschool institution. Miss Maya leads this play activity and music play in the classroom. From the teacher's perspective play is children singing and dancing as she called it music play.

a) Performing and singing: This is my left hand I touch the sky   Right hand

Figure 10.16. Collective and individual music play sequence

In this play sequence it can be seen how children perform, singing and acting in this activity. Miss Maya valued music play as she mentioned that this gives children a field of action and movement as opposed from doing book work, which was the dominant activity in this preschool. Miss Maya planned this music play and the rules she established were to follow the actions, which gave meaning to the words, such as children showing their left and right hands. Given the song was in English, the

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concepts are abstract and children have to understand what they mean in order to perform the instructions given by Miss Mayra in English. Cesar accomplished and learned from the activity. He showed a positive affective attitude and interest as he was engaged in this activity through the song. He had to affectively and intellectually imagine the words in another language and showed understanding of the activity.

10.5.3 Affective engagement

The concept of affective engagement relates to how the participants, such as adults playing with children, take up the perspective of the child. The two children in this study became affectively engaged because in their communities adults encouraged children to play. This relates to how play is valued and extended by adults in children's cultural communities (Fleer, 2010) and how children have their own agendas and engagements in their world (Højholt, 2012).

In Mayra's case, the teacher has the song in his mobile phone and Mayra's mother Gina encouraged Mayra to dance to the song. Adults act upon the perspective of children by valuing and extending their play. The next figure shows how they are able to do this.

Here The Divines rule *Aqui mandan Las Divinas*

Gina: stand up and dance *parate a bailar*

Here the Divines rule because we are gasoline truly (Gina: laughs) *Aquí mandan Las Divinas porque somos gasolina gasolina de verdad*

a) Gina takes on the perspective of Mayra and affectively engages her to dance and perform the song for the researcher.
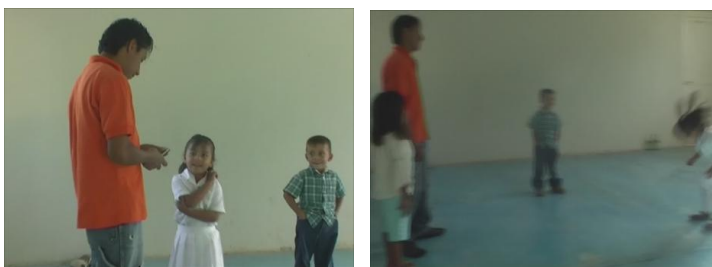
b) Teacher takes on the perspective of Anna's affective interest for the song

Figure 10.17. Adults' affective engagement on telenovela play sequence

In Figure 10.17 it can be seen that adults affectively engage in the telenovela play performance. They value children's interest and engage them in the song. Mayra's mother valued Mayra's interest as she encouraged her to stand up from her bed and dance. In the preschool institution the teacher, Leo, plays the song and Mayra changes her position next to him to observe Anna's performance. Fleer (2010) explains how experience is important for imagination and thinking; through valuing and extending everyday experience adults and children generate theoretical knowledge. Certainly, in this case, the telenovela example did affectively engage adults and children to extend the activity however not in a conceptual level. This example has the possibility to be further extended for example in discussing the lyrics of the telenovela.

For Cesar, Paola, took the time off working at home to play with him, negotiating, and paying attention to Cesar's goal of making a train bridge. This shows how Paola genuinely engaged with Cesar to help him achieve his goal. While building a bridge, Paola used in her conversation different strategies to help Cesar solve the problem individually and for Cesar and her to collectively, affectively and intellectually engage with the problems of building and fixing a bridge.

The next figure shows how Paola gives Cesar the opportunity to think by himself about solutions to fix the bridge.

M: It didn't fit? What can we do so it's [bridge] bigger C? Let's see come, it doesn't fit? *No cupo? Que le podemos poner para que se haga más grande C? A ver ven, no cabe?*

C: No

M: What do we do so it can be bigger? *Que le hacemos para que se haga más grande?*

C: The track? *La pista?*

M: No, so the train can fit? *No para que quepa el tren por el puente?*

C: Something…we can do… *Alguna… le podemos hacer…*

M: We can do it a bit higher *Que le podemos hacer un poquito mas alto*

Figure 10.18. Collective affective and intellectual engagement

The following example shows individual and collective affective engagement between Cesar and Paola.
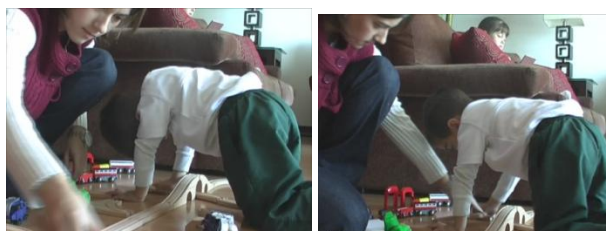
Cesar: It doesn't fit, *No no este no cabe,*

Cesar makes noises ooouuuu (trying to put a piece together)

Mum: Let me see, let me try this one, look put the big one here. *A ver déjame intentar este, mira ponle aquel grande,*

Cesar: This one? este?

Mum: Mmmhhh

Cesar places the piece in another part and mum tells him:

Mum: Here Look (but he leaves it where he has it, points [mother]with finger)

Aca mira

Mum: You have to place more curved pieces do you have some there? *Hay que ponerle muchas vueltas tienes vueltas por alla?*

Cesar: I have two curved ones, I have two *Tengo dos vueltas dos tengo,*

Mum: Let's see put them here *A ver pónselas aquí aquí,*

Cesar places pieces by himself and mum helps him find where to fit them...

Figure 10.19. Collective affective and intellectual engagement sequence

Both examples show the different pedagogical strategies used by Paola to guide Cesar to build and fix a train. These strategies are used as Paola genuinely engages affectively with Cesar because she cares about his play and is able to take on his perspective. Cesar is also able to learn language about how to negotiate and solve solutions, taking into account others' perspectives such as those of his mother.

For both children in their family institutions their mothers are able to take on their perspectives because they know what their affective interests are in relation to objects and situations where they play and act. Both Gina and Paola are affectively engaged with their children while they play.

This shows how adults and the pedagogical strategies used are important in children's learning and development. The role of emotions and affect is significant in children's everyday experiences in play. Mothers are significant in children's learning and development as in these family institutions they were able to show authentic and genuine affective engagement and interest in their children's interests and they were able to take on their child's perspective without imposing their own perspectives and views of their children's play.

In the preschool setting, children follow teachers' organization of activities. In the case of Miss Maya', she mentioned that she likes action and movement. She also showed how children are best able to manifest themselves musically in play. As her dominant activities were doing book work, musical play was a way of children moving and being themselves. In Figure 10.11, Cesar individually and collectively

acted upon the rules established by Miss Maya and affectively engaged by singing and performing the rhyme. In the case of the teacher Leo, music and songs were also part of the everyday routines of the kindergarten. Teacher Leo knew Anna liked the telenovela and song of "Las Divinas" and he was able to value and extend this in play.

In the preschool institution, teachers can further extend children's play pedagogically; because the focus was on fine motor skills, play still needs to be understood and discussed in the Mexican society. Adults need to not only affectively engage but also intellectually build upon children's theoretical thinking. In western societies, play is the leading activity (Fleer, 2010), however in societies like México more work and research needs to be done to understand how everyday play, like the examples shown here, provide the possibility of extending children's knowledge.

10.5.4   Affective and intellectual sense.

...the crux of the matter is that whatever the situation, its influence depends not only on the nature of the situation itself, but also on the extent of the child's understanding and awareness of the situation (Vygotsky, 1994, p.342).

Mayra and Cesar acquired a new *affective and intellectual sense* as they moved from the family institution to the preschool institution; a new awareness of the social situation and of social reality was created through playing with other children.

Considering the child's perspective and experiences can tell us about the conditions adults place on children (Højholt, 2012). The social situation of development relates

to how the children acquire new personality characteristics (Vygotsky, 1998). The social situation of development includes social relations, which are important to the individual development of the child. In this thesis, different institutions were researched to carry out a wholeness approach to investigating the child and give a broader picture of children's lives.

The unity of intellect and affect provides integrity of the child's personality (Kravtsov and Kravtsova, 2008). Through investigating the experiences of children, it is possible to understand how experiences acquire meaning and how these experiences increasingly make sense to children as they intellectualize them and become aware of their emotions and feelings, Vygotsky (1998) underlines this connection: "Affective and intellectual processes together represent a unity" (Vygotsky, 1993, p.239). Here it is proposed that these processes can be studied through affective and intellectual senses. As Vygotsky (1987b) mentions affective and intellectual sense, referring to how words and verbal meaning develop sense and meaning for the individual always in relation to the context of use. Adding to this, sense is subjective, as it relies on the interpretation and the perspective taken by individuals. González Rey's seminal work discusses how emotions represent an "element of sense that acquires a subjective expression" which involves symbolic expressions and configurations that are important in human action. (González Rey, 2008, 2011).

In the play data, two different understandings of sense (or making sense) were used, intellectual and affective sense and zones of sense. Firstly, intellectual and affective sense relate to the differences between the meaning of words and verbal meaning situated in the context and in relation to the individual's intentions. Secondly, it was

discussed how the zone of sense changes as the child moves to a different context or in this case institution. The study found out how children made sense (intellectually and affectively) of their experiences and situations.

Intellectual and affective sense developed as children acquired sense and awareness of what they were doing while playing. Children's intellectual and affective sense making is communicated explicitly and implicitly through symbolic expressions, body gestures and verbal meanings.

Vygotsky (1987b) explains how the individual speaks words and they develop in the context they are situated. The verbal meaning and sense is acquired depending on the context the conversation is taken place. Further, Vygtosky (1986b) mentioned how thinking needs time to manifest as we speak and there are affective - volitive tendencies in individuals as well as intentions that are communicated. Affect is connected with intentions (Roth, 2011). Sense has a subjective component as well as emotions and are influences in the cultural life os the individual in this case the child.

For Mayra's telenovela play was closely related with her affective intentions which were to perform the role of Antonella, to act-like and be-like Antonella. She sang the telenovela song however her intention were not directed to the verbal meaning of what the song meant.

Mayra's sense also changed across institutions, as she was aware of herself when someone else was performing the same role. Mayra's affective intentions and goals for this play activity related to performing – dancing and singing. In the kindergarten, Mayra sense changed, we saw this in relation to her performance, her emotions and the adults around her, such as her mother, her teacher and her peer,

Anna. Mayra could sense the social environment and the relationships she had with others influences how she played the role of Antonella, how she acted and performed the choreography and song and affectively imagined a new reality. Mayra had to sense the social situation she was in, in order to play individually and collectively.

For Cesar planning the train track with his mother required on intellectual and affective sense. He expressed his affective intentions towards the activity, which were to playing with the trains and making a bridge in relation to how he imagined it to be. Sense involves making meaning of the social situation with others and communicating affective imagination and engaging with others.

Time 'momentitos' is needed for children to make sense intellectually and affectively about their roles, rules and affective imagining in play. Play and affect are important. As Vygotsky (1966) explains, the full examination of a child's play takes into account "the child's needs, inclinations, incentives and motives to act (p.7)". Throughout these examples of play in this, Mayra and Cesar demonstrated affective orientations and intentions towards their play. Telenovelas and trains in the family institution were important roles and objects in their everyday play. They affectively engaged with their mothers as they took their perspective and interest into consideration.

In the preschool institution play was different as both Miss Maya and teacher Leo planned the activities in the time it suited them. In the city preschool Miss Maya's music play allowed children freedom to engage with music. However, play is still constrained in this setting as the main activity is doing books. This remains a challenge in this institution, how to incorporate play into their everyday activities.

10.6 Conclusion

The first research question on what role does emotion play in the social situation of development of children and in their everyday living experiences was answered theoretically through the concept of *affective positioning* and *vivencia perezhivanie*. Throughout the discussion of the data, it was showed how children make sense affective and intellectual sense in their everyday life. Everyday life is shared with others through practices and activities that are important to children and families. Children's interpretation and sense of their own actions as they participate in different practices and activities constitute an important factor in their learning and development.

The second question related to how can emotions be researched. A new methodological tool "Visual Vivencias" made visible children's living experiences of children. This tool was used throughout the data chapters and showed emotions visually as one key finding was that children made sense of their emotions to others in non-verbal forms.

This visual tool showed children's affective engagement, and interest to act in play, academic and everyday activities, and practices in their everyday lives. It was possible to visually capture *momentitos* of intense living experience, which contained intellectual and affective senses –how these moments were *lived* and *sense* was made *subjectively* of these by children.

Vivencias perezhivanie are always related to the social relations and how children make sense of their experience in time. The living experiences of the child through

the vivencias of everyday life, activities and practices exert an important influence on learning and development. The role of adults is very important in allowing children to fully express their emotions and learn about them.

This thesis contributes to a discussion of the *vivencia perezhivanie* of two children in Nuevo León, México and discussed the importance of affect and emotion in children's everyday lives. The role of emotions and affect needs to be accounted for better understanding of children's learning and development as shown in this thesis.

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