

1 The human brain seems to be programmed for song.

2 So fundamental is the human capacity for music that it may have evolved even before speech.

3 Physiologists have shown that a mother's lullaby does double duty by lowering a child's arousal levels while simultaneously increasing the child's ability to focus attention.

4 Music therapists have found that listening to music induces the release of pleasure-producing endorphins that both lower blood pressure and ease the sensation of physical pain.

5 Social scientists believe that music, by bringing people together to perform and listen, may have provided an early model for social cooperation, cohesion, and even reproductive success.

6 If this is correct, then music would seem to be a fundamental building block in the development of culture.

- 1 Vegetation can have a moderating influence on the local microclimate, both reducing heat gains (and temperature) during the day, and reducing heat loss by radiation at night.

- 2 Shade from vegetation can reduce radiant temperatures and also increase water retention in the soil, while evapo-transpiration (the absorption of CO₂ and the release of water vapour by trees and other vegetation) can reduce air temperatures locally.

- 3 The use of vegetation to both shade and cool facades has been used in many different parts of the world.

- 4 The Consorcio building in Santiago, Chile, incorporates a vegetative screen in front of west facing glazing, and studies have revealed a significant contribution to reducing the cooling load and glare to offices behind this facade.

- 5 The vegetative screen was found to contribute a reduction of 48% in energy consumption compared to a database of ten typical office buildings in Santiago, and a reduction of 25% compared to the top floor that has no vegetative facade.

- 6 These effects have also been found to be significant where the vegetation is contained between buildings or within courtyards.

1 The arrangement of things as they appear prior to the exposure being made is sometimes called the 'pro-filmic event'.

2 This condition results in the principle of recognition in photographs, which allows these images to function as documents.

3 In one sense, the argument for photographic realism is indisputable:

4 the police use photographs to identify individuals because they record the appearance of particular individuals; similarly, photographs from family albums were posted to try to locate lost family members and friends after the 2004 tsunami in the Indian Ocean and the al Qaeda attack on the World Trade Center.

5 In this sense, then, the very process of photography, the chemical and optical trace of objects, or the association of iconic and indexical signs, lends support to the common-sense view of photographs as literal or objective copies.

6 Even if we do not fully understand the processes involved, when we look at photographs we realize that the image before us is tied to the things it represents.

7 Truth claims attached to photographs largely turn on this recognition.

1 Dance has a strong oral tradition in learning dance, making choreography, and re-enacting works.

2 That tradition is, by definition, an even more complex hybrid: it is an oral-kinesthetic tradition of dance.

3 When dance is translated into print text, verbal data describe and articulate a movement experience.

4 However, movement experiences contain multiple events happening across time and simultaneously layered in time.

5 In addition, movement is, by definition, not a singular unit followed by another singular unit (like words), but is a series of changing dynamics occurring in time.

6 The possibilities are limited for truly describing and expressing movement, as it is defined above, by the use of print-text 'writing'.

7 Writing requires the reduction of dance's dynamism into singular lexical units called 'words' and the reduction of the simultaneity of movement into orderly chains of singular lexical units.

8 The loss is unacceptable.
