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This book examines the history of creative applications of photovoltaic (PV) solar power, including sound art, wearable technology, public art, industrial design, digital media, building integrated design, and many others. The growth in artists and designers incorporating solar power into their work reflects broader social, economic, and political events. As the cost of PV cells has come down, they have become more accessible and have found their way into a growing range of design applications and artistic practices. As climate change continues to transform our environment and becomes a greater public concern, the importance of integrating sustainable energy technologies into our culture grows as well. The book will be of interest to scholars working in art history, design history, design studies, environmental studies, environmental humanities, and sustainable energy design.

"The thirty-ninth annual Linguistic Symposium on Romance Languages (LSRL) was held for the first time at the University of Arizona 27-29 March 2009. The by-now traditional parasession was on devoted to Variation and Change in Romance

Electronics & Telecommunication Engineering

This book addresses the fundamental issues in the phase-based approach to the mental computation of language that have arisen from the recent developments in the Minimalist Program. Leading linguists focus on phase theory and the interaction of syntax with the semantic and phonological interfaces.

The core use of language is in face-to-face conversation. This is characterized by rapid turn-taking. This turn-taking poses a number central puzzles for the psychology of language. Consider, for example, that in large corpora the gap between turns is on the order of 100 to 300 ms, but the latencies involved in language production require minimally between 600 ms (for a single word) or 1500 ms (for a simple sentence). This implies that participants in conversation are predicting the ends of the incoming turn and preparing in advance. But how is this done? What aspects of this prediction are done when? What happens when the prediction is wrong? What stops participants coming in too early? If the system is running on prediction, why is there consistently a mode of 100 to 300 ms in response time? The timing puzzle raises further puzzles: it seems that comprehension must run parallel with the preparation for production, but it has been presumed that there are strict cognitive limitations on more than one central process running at a time. How is this bottleneck overcome? Far from being 'easy' as some psychologists have suggested, conversation may be one of the most demanding cognitive tasks in our everyday lives. Further questions naturally arise: how do children learn to master this demanding task, and what is the developmental trajectory in this domain? Research shows that aspects of turn-taking, such as its timing, are remarkably stable across languages and cultures, but the word order of languages varies enormously. How then does prediction of the incoming turn work when the verb (often the informational nugget in a clause) is at the end? Conversely, how can production work fast enough in languages that have the verb at the beginning, thereby requiring early planning of the whole clause? What happens when one changes modality, as in sign languages – with the loss of channel constraints is turn-taking much freer? And what about face-to-face communication amongst hearing individuals – do gestures, gaze, and other body behaviors facilitate turn-taking? One can also ask the phylogenetic question: how did such a system evolve? There seem to be parallels (analogies) in duetting bird species, and in a variety of monkey species, but there is little evidence of anything like this among the great apes. All this constitutes a neglected set of problems at the heart of the psychology of language and of the language sciences. This Research Topic contributes to advancing our understanding of these problems by summarizing recent work from psycholinguists, developmental psychologists, students of dialog and conversation analysis, linguists, phoneticians, and comparative ethologists.

The present study addresses the question of how German vowels are perceived and produced by Polish learners of German as a Foreign Language. It comprises three main experiments: a discrimination experiment, a production experiment, and an identification experiment. With the exception of the discrimination task, the experiments further investigated the influence of orthographic marking on the perception and production of German vowel length. It was assumed that explicit markings such as the Dehnungs-h ("lengthening h") could help Polish GFL learners in perceiving and producing German words more correctly. The discrimination experiment with manipulated nonce words showed that Polish GFL learners detect pure length differences in German vowels less accurately than German native speakers, while this was not the case for pure quality differences. The results of the identification experiment contrast with the results of the discrimination task in that Polish GFL learners were better at judging incorrect vowel length than incorrect vowel quality in manipulated real words. However, orthographic marking did not turn out to be the driving factor and it is suggested that metalinguistic awareness can explain the asymmetry between the two perception experiments. The production experiment supported the results of the identification task in that lengthening h did not help Polish learners in producing German vowel length more correctly. Yet, as far as vowel quality productions are concerned, it is argued that orthography does influence L2 sound productions because Polish learners seem to be negatively influenced by their native grapheme-to-phoneme correspondences. It is concluded that it is important to differentiate between the influence of the L1 and L2 orthographic system. On the one hand, the investigation of the influence of orthographic vowel length markers in German suggests that Polish GFL learners do not make use of length information provided by the L2 orthographic system. On the other hand, the vowel quality data suggest that the L1 orthographic system plays a crucial role in the acquisition of a foreign language. It is therefore proposed that orthography influences the acquisition of foreign sounds, but not in the way it was originally assumed.

The first edition of *Sound Art Revisited* (published as *Sound Art: Beyond Music, Between Categories*) served as a groundbreaking work toward defining this emerging field, and this fully updated volume significantly expands the story to include current research since the book's initial release. Viewed through a lens of music and art histories rather than philosophical theory, it covers dozens of artists and works not found in any other book on the subject. Locating sound art's roots across the centuries from spatialized church music to the technological developments of radio, sound recording, and the telephone, the book traces the evolution of sound installations and sound sculpture, the rise of sound art exhibitions and galleries, and finally looks at the critical cross-pollination that marks some of the most important and challenging art with and about sound being produced today.

*Feature and Narrative Storytelling for Multimedia Journalists* is the first text that truly focuses on the multimedia and documentary production techniques required by professional journalists. Video and audio production methods are covered in rich detail, but more importantly, various storytelling techniques are explored in depth. Likewise, author Duy Linh Tu tackles the latest topics in multimedia storytelling, including mobile reporting, producing, and publishing, while also offering best practices for using social media to help promote finished products. Whether you're a student, a professional seeking new techniques, or simply looking to update your skills for the new digital newsroom, this book will provide you with the information and tools you need to succeed as a professional journalist. Integrated: The lessons in this book deftly combine traditional media production principles with storytelling craft. It is written with the perspective of modern professional journalists in mind. Practical: While rich with theory, this text is based on the real-world work of the author and several of his colleagues. It features Q&As with some of the best editors and video producers from top publications, including NPR, Vice, and Detroit Free Press, as well as profiles of leading video news organizations such as Frontline, Mediastorm, and Seattle Times. Proven: The author uses pedagogy from the world-renowned Columbia Journalism School as well as case studies from his own award-winning work. Interactive: The text is exercise- and drill-based, and the companion website provides multimedia examples and lesson files, as well as tutorials, case studies, and video interviews.

Ya desde el siglo XIX, el castellano chileno generó interés en lingüistas como Lenz (1891), quien lo aclamó como un geolecto dinámico y en constante evolución. Más recientemente, un grupo importante de lingüistas contemporáneos ha indicado que existe una gran cantidad de diferencias entre el castellano de Chile y otras variedades en varios frentes lingüísticos; tanto es así que debería considerarse como una zona dialectal independiente en el mundo hispanohablante. Su interés como caso práctico se ve reforzado por la incongruencia del grado particularmente alto de variación social y el menor grado de su variación geográfica. *Lingüística del castellano chileno: Estudios sobre variación, innovación, contacto e identidad* es el primer volumen de su tipo, y reúne el trabajo de un grupo diverso e internacional de investigadores e investigadoras del castellano de Chile. Mediante el uso de métodos, teorizaciones y análisis lingüísticos actuales, este volumen examina cómo el uso, la variación, las actitudes, la identidad y el cambio lingüístico se manifiestan de manera única en diferentes aspectos del castellano chileno y sus hablantes. Este volumen, que acerca el trabajo más actual sobre la lingüística española de Chile a la vanguardia del campo, constituye un recurso valioso para aquellos involucrados en la investigación y la enseñanza de la lingüística, la variación y el cambio lingüístico del castellano, así como para estudiantes de grado y posgrado. As early as the 19th century, Chilean Spanish attracted the interest of linguists such as Lenz (1891), who hailed it as an evolving and vibrant variety. In more recent times, a number of contemporary linguists have indicated that such a variety of differences exist between Chilean Spanish and other varieties on a number of linguistic fronts, that it should be considered as an independent dialectal zone in the Spanish-speaking world. Its interest as a case study is reinforced further by the incongruence of the particularly high degree of social variation and the small degree of geographical variation. *Chilean Spanish Linguistics: Studies on variation, innovation, contact, and identity* is the first of its kind, bringing together the work of a diverse and international group of researchers on Chilean Spanish. Through the use of current linguistic methods, theorization, and analyses, this volume examines how language usage, variation, attitudes, identity, and change are uniquely manifested in different aspects of Chilean Spanish and its speakers. Bringing the most current work on Chilean Spanish linguistics to the forefront of the field, this volume will be a valuable resource to all involved in the research and teaching of Spanish language linguistics, language variation, and change, as well as undergraduate and graduate students alike.