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[The book] is intended to meet the need for a text to accompany the Advanced Placement Spanish Lanugae course. The overall goal ... is to prepare students to perform at a high level of proficiency in the four basic language skills: listening, speaking, reading and writing. Upon completing the course, students are expected to be able to comprehend formal and informal Spanish, and also speak, read and write cohesively and precisely at the third-year college level. [The authors] have attempted to create a series of exercises that will both meet the general objectives of the course and help the students prepare for the Advanced Placement examination ... Although geared primarily to the AP course and examination, the book is also intended to

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provide an opportunity for advanced learning. The exercises are designed not only to review and reinforce students' knowledge, but also to increase their vocabulary and sharpen their grammatical skills. [The book] can be used as a complementary text in any advanced course in Spanish.-Intro.

What can stories of magical engraved rings or prophetic inscriptions on walls tell us about how writing was perceived before print transformed the world? Writing beyond Pen and Parchment introduces readers to a Middle Ages where writing is not confined to manuscripts but is inscribed in the broader material world, in textiles and tombs, on weapons or human skin. Drawing on the work done at the Collaborative Research Centre “Material

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Text Cultures,” (SFB 933) this volume presents a comparative overview of how and where text-bearing artefacts appear in medieval German, Old Norse, British, French, Italian and Iberian literary traditions, and also traces the paths inscribed objects chart across multiple linguistic and cultural traditions. The volume’s focus on the raw materials and practices that shaped artefacts both mundane or fantastical in medieval narratives offers a fresh perspective on the medieval world that takes seriously the vibrancy of matter as a vital aspect of textual culture often overlooked.

Luca Del Baldo's Visionary Academy of Ocular Mentality is an extraordinary testament in the recent history of visual studies. It brings together a group of outstanding scholars who have devoted their lives to art history, philosophy,

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history, ethnology, focussing predominantly on questions of human perception and imagination. Working from photographs provided by the scholars, Luca del Baldo painted his series of 96 portraits reproduced in this book. The portraits are accompanied by texts written by the persons portrayed, in response to their portrayal, and as an exchange: the artist gifted the original painting to the portrayed person, and the portrayed gifted her or his response. "The result is a unique and profound conversation between image and text focussed on the enigma of the human face in all its mediations." (W.J.T. Mitchell)

The Higher Voice of Biology is the story of a group of biologists at the National Museum in Rio de Janeiro who joined the drive to renew the Brazilian nation, claiming as their weapon the voice of their



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fledgling field. It offers a portrait of science as a creative and transformative pathway. This book will intrigue anyone fascinated by environmental history and Latin American political and social life in the 1920s and 1930s--

As a cultural technique, drawing was firmly anchored in the realities of European society from early modern to modern times. Based on this fact, the present volume asks for the first time about the significance of drawing and drawing education in other cultural areas. Indigenous methods of drawing and sign-learning in Arabic, Asian, Latin American, North American and European countries are addressed as well as historical transfer processes of didactic methods, aesthetic norms and educational institutions of drawing instruction. This work was published by Saint Philip Street Press

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Listening in Detail is an original and impassioned take on the intellectual and sensory bounty of Cuban music as it circulates between the island, the United States, and other locations. It is also a powerful critique of efforts to define "Cuban music" for ethnographic examination or market consumption. Contending that the music is not a knowable entity but a spectrum of dynamic practices that elude definition, Alexandra T. Vazquez models a new way of writing about music and the meanings assigned to it. "Listening in detail" is a method invested in opening up, rather than pinning down, experiences of Cuban music. Critiques of imperialism,

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nationalism, race, and gender emerge in fragments and moments, and in gestures and sounds through Vazquez's engagement with Alfredo Rodríguez's album *Cuba Linda* (1996), the seventy-year career of the vocalist Graciela Pérez, the signature grunt of the "Mambo King" Dámaso Pérez Prado, Cuban music documentaries of the 1960s, and late-twentieth-century concert ephemera.

This book presents the outcomes of recent endeavors that are expected to foster significant advances in the areas of communication design, fashion design, interior design, and product design, as well as overlapping areas. The fourteen chapters highlight carefully selected contributions presented during the 6th EIMAD conference, held on February 22–23, 2018 at the School of Applied Arts, Campus da Talagueira, in Castelo Branco,

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Portugal. They report on outstanding advances that offer new theoretical perspectives and practical research directions in design, and which are aimed at fostering communication in a global, digital world, while also addressing key individual and societal needs.

This book is written for classroom teachers who want to know more about e-learning and who would like to experiment with designing e-learning material to use in their own classrooms. It is primarily targeted at secondary teachers but there is no reason why primary school teachers and adult education teachers should not find it useful too. The other group we had in mind were those of you still undertaking initial teacher training. Although there are some exemplary courses, a depressing number of trainee teachers continue to arrive in the

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classroom having barely heard the words 'e-learning', still less have hands on experience of it.

This insightful volumes the use of imitation and the modern cult of originality through a consideration of the disparate fates of two Venetian painters - the canonised master Titian and his artistic heir, the little-known Padovanino.

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