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The Novaya Iskra Russian course, primarily targeted at the GCSE syllabus, remained a Nuffield responsibility for a long time. Due to Russian remaining a " small/lesser-taught " language, it was never fully viable commercially as an independent course. The materials went through various editions, including a home-produced (' samizdat ') edition distributed from the general editor ' s garage, then it was published by Stanley Thornes, then there was a new edition produced by Nuffield and ...

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The Nuffield in-house projects grew fast and developed into the Nuffield Curriculum Centre. Andrew Hunt became the Centre director. Part of the reason for setting up the new Centre was the way that, in the early 1990s, the Government was dismantling the existing structures for dissemination, in-service training and support.

A short history of curriculum development at the Nuffield ...

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Novaya Iskra: Bk. 3 by Nuffield Russian Project. This is a full Russian GCSE course which meets the requirements of the revised Modern Languages Orders and the new GCSE syllabuses. This is the third and final part of the course. "Novaya Iskra" replaces ""Iskra", previously published by Stanley Thornes. Books 1 and 2 are to follow later - book 1 ...

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Through sources and documents, The Rise and Fall of the Soviet Union by Richard Sakwa places the Soviet experience in historical and comparative context. The author introduces each source in this volume fully and provides commentary and analysis. Using eye-witness accounts, official documents and new materials which have just come to light, Richard Sakwa gives an historical overview of the Soviet Union from the revolution of 1906 to the fall of the regime.

This book covers the history of journalism as an institutionalized form of discourse from the acta diurna in ancient Rome to the news aggregators of the 21st century. It traces how journalism gradually distinguished itself from chronicles, history, and the novel in conjunction with the evolution of news media from news pamphlets, newsletters, and newspapers through radio, film, and television to multimedia digital news platforms like Google News. Historical Dictionary of Journalism, Second Edition covers 46 countries, it contains a chronology, an introduction, an extensive bibliography, the dictionary section has more than 300 cross-referenced entries on a wide array of topics such as African-American journalism, the historiography of the field, the New Journalism, and women in journalism. This book is an excellent resource for students, researchers, and anyone wanting to know more about journalism.

Sitting on pins and needles, anxiously waiting to see what will happen next, horror audiences crave the fear and exhilaration generated by a terrifying story; their anticipation is palpable. But they also breathe a sigh of relief when the action is over, when they are able to close their books or leave the movie theater. Whether serious, kitschy, frightening, or ridiculous, horror not only arouses the senses but also raises profound questions about fear, safety, justice, and suffering. From literature and urban legends to film and television, horror ' s ability to thrill has made it an integral part of modern entertainment. Thomas Fahy and twelve other scholars reveal the underlying themes of the genre in The Philosophy of Horror. Examining the evolving role of horror, the contributing authors investigate works such as Mary Shelley ' s Frankenstein (1818), horror films of the 1930s, Stephen King ' s novels, Stanley Kubrick ' s adaptation of The Shining (1980), and Alfred Hitchcock ' s Psycho (1960). Also examined are works that have largely been ignored in philosophical circles, including Truman Capote ' s In Cold Blood (1965), Patrick S ü skind ' s Perfume (1985), and James Purdy ' s Narrow Rooms (2005). The analysis also extends to contemporary forms of popular horror and " torture-horror " films of the last decade, including Saw (2004), Hostel (2005), The Devil ' s Rejects (2005), and The Hills Have Eyes (2006), as well as the ongoing popularity of horror on the small screen. The Philosophy of Horror celebrates the strange, compelling, and disturbing elements of horror, drawing on interpretive approaches such as feminist, postcolonial, Marxist, and psychoanalytic criticism. The book invites readers to consider horror ' s various manifestations and transformations since the late 1700s, probing its social, cultural, and political functions in today ' s media-hungry society.

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