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Can A Guy Get His Children's Book Published? - Part 1 A Potty for Me! - Book Reading Potty by Leslie Patricelli

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WHY OF THIS METHOD. The author consulted with hundreds of foremen and supervisors in the agriculture, manufacturing and sewing industries throughout California, Arizona, and Texas. The consensus was overwhelming: there is an urgent need of a method to learn English, which has instructions in the native language and with figured pronunciation. FIRST FIVE LESSONS. Designed to create a natural environment for the student. At the end of the fifth lesson the student, without realizing it, has memorized 130 words of daily use; is able to utter 30 useful phrases; knows the sound of the alphabet; is able to use the indefinite and definite articles, the adjective, and the singular and plural in conjunction with IS and ARE. BEGINNING LESSON SIX. The student starts using the verbs in present tense in conjunction with other parts of the speech. He/she learns to make a sentence, change it to the interrogative form, and answer it in the positive and negative forms. GREAT FOR TEACHERS. English for Success gives the teacher the necessary freedom and time to devote to other activities. The writing exercises (prácticas) will serve as homework. By having the students exchange their books and correct each other, they will detect the errors and will avoid them. NON-TECHNICAL LANGUAGE. Grammar is explained in a very simple and easy to understand terminology. This creates confidence in the student and encourages him/her to continue learning a language made "user friendly." BILINGUAL INSTRUCTIONS. Instructions in Spanish will make the student feel at home, in a natural environment. Instructions in English are for the teacher to explain the concept and expand on it. FIGURED PRONUNCIATION. A real plus in this textbook. Most Spanish speaking people believe that learning English is close to impossible, because it is written one way and pronounced completely different. Pronouncing each word aloud at the time of writing it, gives the student the confidence needed to utter those words, and to get used to the sound, to understand them. SPANISH / ENGLISH VOCABULARY. Sixty three (63) groups of related words, for easy memorization. THE AUTHOR: Juan Gonzalez, M. A. Studies of Humanities and Philosophy. Professor of Latin, Greek, Spanish, and English as a Second Language. Please direct any questions to: Juan González at jm.gonz@verizon.net.

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Juliet Schor breaks a taboo by exposing Americans' shopping habits to moral society. Schor disapproves of unfettered private consumption, not only because we already use up so much, but also because overspending to bolster a sense of self does not lead to happiness. Along with her critique, Schor suggests intriguing ideas for making 'status' goods accessible for all--for example, imposing high taxes on expensive items to subsidize lines of affordable 'luxury' goods. A firestorm of responses follow from economist Robert Frank and others. NEW DEMOCRACY FORUM A series of short paperback originals exploring creative solutions to our most urgent national concerns. The series editors (for Boston Review), Joshua Cohen and Joel Rogers, aim to foster politically engaged, intellectually honest, and morally serious debate about fundamental issues--both on and off the agenda of conventional politics.

In Jill Ann Spaulding's "Jill Ann: Upstairs," she reveals what really goes on behind closed doors at Hef's mansion- shocking and dangerous sexual practices, misguided and backstabbing young women, and more intrigue than a novel-only it's all true. A cautionary tale for young starlets and models . . .

Some fifty thousand Soviets visited the United States under various exchange programs between 1958 and 1988. They came as scholars and students, scientists and engineers, writers and journalists, government and party officials, musicians, dancers, and athletes--and among them were more than a few KGB officers. They came, they saw, they were conquered, and the Soviet Union would never again be the same. Cultural Exchange and the Cold War describes how these exchange programs (which brought an even larger number of Americans to the Soviet Union) raised the Iron Curtain and fostered changes that prepared the way for Gorbachev's glasnost, perestroika, and the end of the Cold War. This study is based upon interviews with Russian and American participants as well as the personal experiences of the author and others who were involved in or administered such exchanges. Cultural Exchange and the Cold War demonstrates that the best policy to pursue with countries we disagree with is not isolation but engagement.

An illuminating study of an overlooked artist from the 1960s whose work has recently returned to the limelight This is the first in-depth study of the idiosyncratic ten-year career of Lee Lozano (1930-1999), assuring this important artist a key place in histories of post-war art. The book charts the entirety of Lozano's production in 1960s New York, from her raucous drawings and paintings depicting broken tools, genitalia, and other body parts to the final exhibition of her spectacular series of abstract "Wave Paintings" at the Whitney Museum of American Art in 1970. Highly regarded at the time, Lozano is now perhaps best known for Dropout Piece (1970), a conceptual artwork and dramatic gesture with which she quit the art world. Shortly afterwards she announced she would have no further contact with other women. Her "dropout" and "boycott of women" lasted until her death, by which time she was all but forgotten. This book tackles head-on the challenges that Lozano poses to art history--and especially to feminist art history--attending to her failures as well as her successes, and arguing that through dead ends and impasses she struggled to forge an alternative mode of living. Lee Lozano: Not Working looks for the means to think about complex figures like Lozano whose radical, politically ambiguous gestures test our assumptions about feminism and the "right way" to live and work.

(Book). Eva understands Hitler is married to Germany and must herself stand back unacknowledged as he enclasps the world in a passionate, python-like thrall. Until the last days in the final chapter of the Third Reich (and the first chapter of the novel) when Adolf and Eva move into their first home together, the Fuhrerbunker. There, deep underground, hidden from the light of day and the light of history, but laid fully bare to the author's unblinking eye, Eva Braun's unquestioning patriotism and patience finally pay off in a private wedding ceremony and a cyanide capsule. Mueller imagines the claustrophobic and morally twisted underground world of the Third Reich's last gasp. All the Fuhrer's men and women, like rats in a trap, grow more and more desperate, more and more perverse, as they compete for the final crumbs of attention from their doomed leader. Only one soul remains calm amid the chaos, the ever-patient, ever pliant paramour of the vilest man who ever lived. As the world around them goes astoundingly mad, their devotion to each other remains unsullied. Trusting. Even innocent.

Krzysztof: "Now we have the option of combining the part for bottles and cans with the sleeping part below. What [Victor] is saying is that it doesn't have to be the entire length of the body because you can sleep with legs bent. So that means it could be shorter, and then all the storage area could be above and closed with a plastic seal." Oscar: "Right, not only is there protection from the wind, but it's theft-proof . . . you've got to think about when you're underneath, and somebody attacks you." Conversations about a Project for a Homeless Vehicle Krzysztof Wodiczko, one of the most original avant-garde artists of our time, is perhaps best known for the politically charged images he has projected onto buildings and monuments from New York to Warsaw--images of rockets projected onto triumphal arches, the image of handcuffed wrists projected onto a courthouse facade, images of homeless people in bandages and wheelchairs projected onto statues in a park from which they had been evicted. In projects such as the "Homeless Vehicle," which he designed through discussions with homeless people, Wodiczko has helped to make public space a place where marginalized people can speak, establish their presence, and assert their rights. Critical Vehicles is the first book in English to collect Wodiczko's own writings on his projects. Wodiczko has stated that his principal artistic concern is the displacement of traditional notions of community and identity in the face of rapidly expanding technologies and cultural miscommunication. In these writings he addresses such issues as urbanism, homelessness, immigration, alienation, and the plight of refugees. Fusing wit and sophisticated political insight, he offers the artistic means to help heal the damages of uprootedness and other contemporary troubles.