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| This volume covers the 2006 GCSE maths specifications, since the elimination of the intermediate level that has been absorbed by the Higher and Foundation level. |
| 莎士比亞的創作生涯通常被分成四個階段。到1500年代中期之前，他主要創作喜劇，其風格受羅馬和義大利影響，同時按照流行的編年史傳統創作歷史劇。他的第二個階段開始於大約1595年的悲劇《羅密歐與朱麗葉》，結束於1599年的悲劇《朱利葉斯·凱撒》。在這段時期，他創作了他最著名的喜劇和歷史劇。從大約1600年到大約1608年為他的「悲劇時期」，莎士比亞創作以悲劇為主。從大約1608年到1613年，他主要創作悲喜劇，被稱為莎士比亞晚期傳奇劇。最早的流傳下來的莎士比亞作品是《理查三世》和《亨利六世》三部曲，創作於1590年代早期，當時歷史劇風靡一時。然而，莎士比亞的作品很難確定創作時期，原文的分析研究表明《泰特斯·安特洛尼克斯》、《錯誤的喜劇》、《馴悍記》和《維洛那二紳士》可能也是莎士比亞早期作品。他的第一部歷史劇，從拉斐爾·霍林斯赫德1587年版本的《英格蘭、蘇格蘭和愛爾蘭編年史》中汲取很多素材，將腐敗統治的破壞性結果戲劇化，並被解釋為都鐸王朝起源的證明。它們的構成受其他伊莉莎白時期劇作家的作品影響，尤其是托馬斯·基德和克里斯托夫·馬洛，還受到中世紀戲劇的傳統和塞內卡劇作的影響。《錯誤的喜劇》也是基於傳統故事，但是沒有找到《馴悍記》的來源，儘管這部作品的名稱和另一個根據民間傳說改編的劇本名字一樣。如同《維洛那二紳士》中兩位好朋友贊同強姦一樣，《馴悍記》的故事中男子培養女子的獨立精神有時候使現代的評論家和導演陷入困惑。莎士比亞早期古典和義大利風格的喜劇，包含了緊湊的情節和精緻的喜劇順序，在1690年代中期後轉向他成功的浪漫喜劇風格。《仲夏夜之夢》是浪漫、仙女魔力、不過分誇張滑稽的綜合。他的下一部戲劇，同樣浪漫的《威尼斯商人》，描繪了較複雜的放高利貸的猶太商人夏洛克，反映了伊莉莎白時期觀念，但是現代的觀眾可能會感受到種族主義觀點。《無事生非》的風趣和俏皮。《皆大歡喜》中迷人的鄉村風光。《第十二夜》生動的狂歡會構成了莎士比亞經典的喜劇系列。在幾乎完全是用詩體寫成的歡快的《理窟二世》之後，1590年代後期莎士比亞將散文喜劇引入到歷史劇《亨利四世第一部》、第二部和《亨利五世》中。他筆下的角色變得更加複雜和細膩，他可以自如地在幽默和嚴肅的場景間切換，詩歌和散文中跳躍，來完成他敘述性的各種成熟作品。這段時期的劇作開始和結束於兩個悲劇：《羅密歐與朱麗葉》是一部著名的浪漫悲劇，描繪了悲戀異動的青春戀、愛情和死亡；《朱利葉斯·凱撒》基於1579年托馬斯·諾斯改編的羅馬時代的希臘作家普魯塔克作品《傳記集》（Parallel Lives），創造了一種戲劇的新形式。莎士比亞的初次學者詹姆斯·夏皮羅認為，在《朱利葉斯·凱撒》中，各種政治、人物、本性、事件、線索，甚至莎士比亞自己創作過程的想法，交織在一起互相滲透。大約1600年到1608年期間是莎士比亞的「悲劇時期」，儘管這段時期他還創作了一些「問題劇」（Problem plays）如《一報還一報》、《特洛伊羅斯與克瑞西達》和《終成眷屬》。很多評論家認為莎士比亞偉大的悲劇作品代表了他的藝術高峰。第一位英格蘭當地的婦女莎士子，可能是莎士比亞劇作的角色中被談論最多的一個，尤其是那段著名的獨白——「生存還是毀滅，這是一個值得考慮的問題。（To be or not to be: that is the question）.和內向的哈姆雷特不同（其致命的錯誤是猶豫不決），接下來的悲劇英雄們奧賽羅和李爾王，失敗的原因是做出決定時犯下輕率的錯誤。莎士比亞悲劇的情節通常結合了這類致命的錯誤和缺點，破壞了原有的計劃並毀滅了英雄和英雄的親人們。在《奧賽羅》中，塔薇琪古挑起了奧賽羅的嫉妒品，導致他殺死了深愛他的無辜的妻子。在《李爾王》中，老國王放棄了後的權利，從而犯下了悲劇性的錯誤，導致他女兒的被害以及格洛斯特公爵遭受酷刑並失明。劇評家弗蘭克·克莫德認為，「劇本既沒有表現良好的人物，也沒有使觀眾從酷刑中解脫出來。」《馬克白》是莎士比亞最短短最緊湊的悲劇，無法控制的野心刺激著馬克白和他的太太馬克白夫人，謀殺了正直的國王，並篡奪了王位，直到他們的罪行反過來毀滅了他們自己。在這個劇本中，莎士比亞在悲劇的架構中加入了超自然的元素。他最後的主要悲劇《安東尼與克麗奧佩特拉》和《科利奧蘭納斯》，包括了部分莎士比亞最好的詩作，被詩人和評論家托馬斯·斯特恩斯·艾略特認為是莎士比亞最成功的悲劇。在他最後的創作時期，莎士比亞轉向傳奇劇，又稱為悲喜劇。這期間主要有三部戲劇作品：《辛白林》、《冬天的故事》和《暴風雨》，還有與別人合作的《泰爾親王佩力克爾斯》。這四部作品與悲劇相比沒有那麼陰鬱，和1590年代的喜劇相比更嚴肅一些，最後以對落下的悲劇錯誤的和解與寬恕結束。一些評論家注意到了語言的變化，將它作為莎士比亞更祥和的人生觀的證據，但是這可能僅僅反映了當時戲劇流行風格而已。莎士比亞還與他人合作了另外兩部作品《亨利八世》和《兩個貴族親戚》，極有可能是與約翰·弗萊切共同完成。 |

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| 《無事生非》（Much Ado About Nothing）是莎士比亞創作的喜劇，在1600年首次出版。據推測它是在1598-1599年間首演。[1]它與現代浪漫喜劇風格上有很多相同之處，至今仍是最受歡迎的莎翁劇作之一。此劇首五幕圍繞兩對情人來發展。儘管Claudio和Hero的感情線才是主線，許多戲劇性來自另一對Benedick和Beatrice他們的愛恨交織和機智對答發展。（維基百科） |
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A brand new version of the best-selling enquiry desk reference text, Know it All, Find it Fast, specifically designed for those working with children and young people in schools, public libraries and at home. Including an invaluable overview of the education system and the school curriculum as well as a comprehensive listing of useful resources by topic, this A-Z covers school subjects from science and maths to reading and literacy, and more general themes such as children’s health, wellbeing and hobbies. Each topic is broken down into useful sections that will help to guide your response. Typical questions outline common queries such as ‘Have you got any information about volcanoes?’ Considerations provides useful hints and tips i.e. ‘Geography now encompasses not only physical and human geography but also environmental geography, social geography, geology and geopolitics.’ Where to look lists relevant printed, digital and online resources with useful annotations explaining their scope and strengths Readership: This is the must-have quick reference tool arming librarians and teachers with the knowledge to deal with any queries thrown at them from children and young people as well as their parents and caregivers. It will also be a handy reference for parents and anyone working with children and young people in other organizations such as homework clubs and youth workers.

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| Becoming a Teacher, 4e remains a unique and powerful combination of ideas, analysis, questions, answers and wisdom, drawing on the professional experience of the editors and contributors. |
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| Providing an overview of the knowledge, skills and understanding needed to teach the new primary curriculum, this book offers an informed critical approach to the teaching of core subjects in elementary education. Underpinned by contemporary research and current policy The Primary Curriculum combines coverage of key subject-specific issues with relevant pedagogical approaches to teaching, offering a comprehensive overview of each major subject within elementary education. Particular emphasis is placed on cross-curricular and creative approaches to teaching intelligently across different subject areas within the current curriculum framework. Curriculum progression is also emphasized. The Primary Curriculum is an essential companion for all students in elementary teacher education courses. |
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This book emerged from the online project ‘A Manifesto for Media Education’ and takes forward its starting points by asking some of the original contributors to expand upon their view of the purpose of media education and to support their perspective with accounts of practice.

Offering a wealth of ideas and support for those who really bring poetry alive, this book draws on what is known to work, and explores fresh thinking. It will help both new and experienced teachers approach poetry with imagination and confidence. Written by people who have taught poetry in different settings for many years, and with contributions from poets Michael Rosen and James Carter, this book offers ideas on: - using drama - cross-curricular working - what to do with younger learners - inspiring children to write their own poems - and much more ... An enjoyable and uplifting book, it is a must for anyone working with children aged 5 to 14 who is looking for inspiration for their poetry teaching. Michael Lockwood is Senior Lecturer in English and Education, University of Reading.

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