



Diccionario Oxford Pocket Edición Rioplatense (Español-Ingles / Ingles-Español), Patrick Goldsmith, Angeles Pérez, OUP Oxford, 1997, 0194312453, 9780194312455, 704 pages. Written specifically for Argentinian and Uruguayan learners of English. Clear, accurate and up-to-date translations, based on analysis of the British National Corpus. Clear division of senses within each individual entry. A user-friendly design with entries in colour and extensive cross-references that help you find your way round the dictionary. Illustrations and over 500 notes on grammatical points, vocabulary and the culture of the English-speaking world..

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Longman Diccionario Pocket, Ingles-Espanol, Espanol-Ingles Para Estudiantes Latinamericanos, Pearson Longman, Apr 8, 2010, . Up-to date natural language based on both an English and a Latin American Spanish corpus..

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Los lobos , Aron Yanko, , Fiction, 421 pages. .

Oxford pocket para estudiantes de Ingles : Español-Ingles, Ingles-Español : diccionario, Michael Ashby, 1995, , 697 pages. The only pocket bilingual dictionary specifically written with Spanish learners of English in mind, The Oxford Pocket Ingles-Espanol Espanol-Ingles offers the most up-to-date

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Siempre , Rosario Barros Peña, 2004, Fiction, 344 pages. Dos mujeres. Dos ipocas. Dos formas de ver la vida. Dos amores y la lucha constante por la coherencia y la defensa de las grandes y pequeñas cosas. Una historia de amor, una

Diccionario Oxford escolar para estudiantes de ingles : español-ingles, ingles-español, ANONIMO, Mar 15, 2009, , 704 pages. This expanded, updated edition contains enhanced coverage of modern American and British English. -All the words Mexican students need, including hundreds of new words and

Diccionario Oxford Pocket Edición Latinoamericana Handy compact bilingual dictionary specifically written for Spanish-speaking learners of English in Latin America, Oxford University Press, Nov 13, 2003, , 512 pages. More than 48,000 words, expressions and examples More than 61,000 translations Up-to-date words, phrases, and translations reflecting today's Latin American Spanish and

Oxford , Dorothy A. DeBisschop, 2004, History, 128 pages. Supplies for early daguerreotypes and ambrotypes -- the forerunners of modern film photography -- were manufactured here in Oxford, Connecticut. This volume draws on such

Diccionario Oxford Pocket para estudiantes de inglÉs espaÉol-inglÉs, inglÉs-espaÉol, , 2005, , 763 pages. .

Diccionario Oxford Pocket Para Estudiantes de Diccionario Oxford Escolar Para Estudiantes Mexicanos de Ingles (Español-Ingles / Ingles-Español): Espa Ol-Ingl S / Ingl S-Espa Ol, Oxford University Press, Patrick Goldsmith, Ma Angeles Perez Alonso, Dec 12, 1996, , 704 pages. This dictionary features more than 52,000 references, idiomatic expressions, and examples. The illustrations and grammar notes, plus the coverage of culture and usage, make it

El halcón peregrino , Eduardo Trives, Jan 1, 1998, Fiction, 381 pages. .

Diccionario Oxford Escolar Para Estudiantes de Inglés (Español-Ingles / Inglés-Español) , Oxford University Press, 2001, , . Written specifically for learners of English in Central America. Clear, accurate and up-to-date translations, based on analysis of the British National Corpus. Clear division

Longman Diccionario Inglés Bésico Inglés-Español. Español-Ingles, Mario (INT) Herrera, Neal Longman, May 14, 2004, , 628 pages. .

Written specifically for Argentinian and Uruguayan learners of English. Clear, accurate and up-to-date translations, based on analysis of the British National Corpus. Clear division of senses within each individual entry. A user-friendly design with entries in colour and extensive cross-references that help you find your way round the dictionary. Illustrations and over 500 notes on grammatical points, vocabulary and the culture of the English-speaking world.

This is a Spanish/English, English/Spanish dictionary which only focuses on the (Rioplatense) Spanish used in both Argentina and Uruguay (which are separated by the Rio de la Plata, or River Plate, hence Rioplatense Spanish). This dictionary is better for Argentinians and Uruguayans as it contains English exercises. Examples are shown of the words put into sentences. This is ideal for anybody planning to visit Argentina and/or Uruguay.

Goldsmith, Pat Rubio. 2010. "Learning Apart, Living Apart: How the Racial and Ethnic Segregation of Schools and Colleges Perpetuates Residential Segregation." Teachers College Record 112(6):1602-30. *Cited in Brief Amicus Curiae of the National Education Association on behalf of the respondents in Fisher, Petitioner, v. University of Texas at Austin, et al., Respondent

Patrick is a lecturer on the Education, Culture and Society programme. He convenes the modules 'Culture and Identity' and 'Reimagining Social Class'. He has worked at Goldsmiths, Kingston, London Metropolitan, and Canterbury Christ Church University. Before becoming an academic he worked for a decade in youth and drugs work as a practitioner and in policy and practitioner education. His teaching and research spans the sociology of youth and education, globality, urban spaces, racial identities, cultural studies, critical pedagogy and social theory. He has taught qualitative research methods including participant observation, narrative interviewing, textual, visual, and discourse analysis.

Patrick's substantive field of interest lies in urban youth multicultures, their cultural politics and globality. At once rooted and 'mundanely' cosmopolitan, how do they traverse, mediate, reproduce and subvert contexts, variously, of social turbulence, privilege, stasis, regulation and transgression? He completed his doctoral research in the Department of Sociology, Goldsmiths; an ethnographic study of 'post-hip hop culture' supervised by Les back and Michael Keith. It

explored Afrocentric community organising, white identity in hip hop theatre, hip hop education as a convergent point of counter hegemonic and neoliberal discourses, and uses of graffiti in advertising and crime prevention. He is currently turning this research into a series of publications. An article, 'White Rappers Dilemma: Hip Hop Theatre and the Colouring of Culture', is currently under review.

Patrick Tresset, a French artist/scientist currently based in London, uses what he calls 'clumsy robotics' to create autonomous cybernetic entities that are playful projections of the artist. He co-directs the Aikon-II project with Frederic Fol Leymarie at Goldsmiths College, University of London. The Aikon-II project investigates the observational sketching activity through computational modeling and robotics.

Patrick is a Research Associate working with Daniel Neyland on the FP7 funded Automatic Data Relevancy Discrimination for a Privacy Sensitive Video Surveillance project. The project explores the extent to which a 'smart' video surveillance system can equate to an ethical technology through limiting the collection and storage of unnecessary data.

Patrick completed his PhD in December 2012 in the Department of Geography, Durham University, titled 'Securing the Everyday City: The Emerging Geographies of Counter-Terrorism'. His doctoral research explored the presence of counter-terror security within urban space and how these processes of securing are encountered and experienced as they become part of the everyday life of cities. Patrick's research continues to be concerned with how forms of security are imbricated into the spaces of urban life so that they are lived, in the double sense of the life of security and life as secured.

In a career that spans seven decades and includes substantial roles in each of the dramatic arts, Plummer is probably best known to film audiences as the autocratic widower Captain Georg Ludwig von Trapp in the hit 1965 musical film *The Sound of Music* alongside Julie Andrews.[1] Plummer has also ventured into various television projects, including the legendary miniseries *The Thorn Birds*.

His most recent film roles include the *The Insider* as Mike Wallace, *Inside Man* with Denzel Washington, the Disney/Pixar 2009 film *Up* as Charles Muntz, the Shane Acker production *9* as '1', *The Last Station* as Leo Tolstoy, *The Imaginarium of Doctor Parnassus* as Doctor Parnassus, *The Girl with the Dragon Tattoo* as Henrik Vanger, and *Beginners* as Hal.

Plummer was born in Toronto, Ontario, the son of Isabella Mary (née Abbott) and John Orme Plummer, who was secretary to the Dean of Sciences at McGill University. Through his mother, Plummer is a great-grandson of Canadian Prime Minister Sir John Abbott,[2] and a great-great-grandson of Anglican clergyman and McGill acting president John Bethune.[3] Plummer was an only child. His parents were divorced shortly after he was born, and he was brought up at the Abbott family home in Senneville, Quebec, outside Montreal. He is bilingual.[4][5] He studied to be a concert pianist, but developed a love for the theatre at an early age. He began acting while he was living on Pine Avenue in Montreal and attending Montreal High.[6][7] Plummer took up acting after seeing Laurence Olivier's film *Henry V* (1944).[8] In 1946, his performance as Mr. Darcy in the production of *Pride and Prejudice* at Montreal High brought Christopher Plummer to the attention of Herbert Whittaker, the theatre critic of the *Montreal Gazette*. Whittaker, who was also amateur stage director the Montreal Repertory Theatre, cast Christopher Plummer as Oedipus in Cocteau's *La Machine infernale* when he was only 18 years old.[9][10][11]

Plummer did his apprenticeship with the Canadian Repertory Company (Ottawa, Ontario) from 1948-50, appearing in 75 roles, including *Cymbeline* in 1948 and *The Rivals* in 1950. He acted with the Bermuda Repertory Theatre in 1952, appearing in many plays, including *The Playboy of the Western World*, *The Royal Family*, *The Little Foxes*, *The Petrified Forest*, and *The Constant Wife*.

Plummer made his Broadway debut in January 1953 in *The Starcross Story*, a show that closed on opening night. His next Broadway appearance, *Home is the Hero*, lasted 30 performances in September-October 1954. He appeared in support of Broadway legend Katharine Cornell and film

legend Tyrone Power in *The Dark is Light Enough*, which lasted 69 performances in February–April 1955. The play also toured several cities, with Plummer serving as Power's understudy. (In his autobiography, Plummer states that Cornell was his 'sponsor'.^[3]) Later that year, he appeared in his first hit on Broadway, co-starring with Julie Harris (who won a Tony Award) in Jean Anouilh's *The Lark*.

After appearing in another unsuccessful show, *Night of the Auk*, Plummer was in another hit, Elia Kazan's production of Archibald MacLeish's Pulitzer Prize-winning play *J.B.*, for which he was nominated for his first Tony Award as Best Actor in Play. (*J.B.* also won Tonies as Best Play and for Kazan's direction.)

Plummer appeared less frequently on Broadway in the 1960s as he moved from New York to London. He appeared in the title role in a 1963 production of Bertolt Brecht's *The Resistible Rise of Arturo Ui*, which did not succeed, but he had a great success in Peter Shaffer's *The Royal Hunt of the Sun*, playing conquistador Francisco Pizarro to David Carradine's Tony Award-nominated Atahualpa. (In the 1969 film adaptation, Plummer would take the role of Atahualpa.)

From May to June 1973, he appeared on Broadway as the swordsman and poet Cyrano de Bergerac in *Cyrano*, a musical adaptation of Edmond Rostand's 1897 play *Cyrano de Bergerac* by Anthony Burgess and Michael J. Lewis. For that performance, Plummer won the Tony Award for Best Actor in a Musical and a Drama Desk Award for Outstanding Performance. Later that year, he played Anton Chekhov in Neil Simon's adaptation of several Chekhov short stories, *The Good Doctor*.

He appeared with Jason Robards in the 1994 revival of Harold Pinter's *No Man's Land* and had one of his greatest successes in 1997 in *Barrymore*, which he also toured with after a successful Broadway run. His turn as John Barrymore brought him his second Tony Award (this time as Best Actor in Play) and a Drama Desk Award as Outstanding Actor in a Play. He also was nominated for a Tony Award and a Drama Desk Award for his 2004 *King Lear* and for a Tony playing Henry Drummond in the 2007 revival of *Inherit the Wind*.

Plummer made his debut at the Stratford Shakespeare Festival in 1956, playing the title role in *Henry V*, which subsequently was performed that year at the Edinburgh Festival. He played the title role in *Hamlet* and Sir Andrew Aguecheek in *Twelfth Night* at Stratford in 1957. The following year, he played Leontes in *The Winter's Tale*, Bardolph, in *Henry IV, Part 1*, and Benedick in *Much Ado About Nothing*. In 1960, he played Philip the Bastard in *King John* and Mercutio in *Romeo and Juliet*. In 1962, he played the title roles in both *Cyrano de Bergerac* and *Macbeth* then returned in 1967 to play Mark Antony in *Antony and Cleopatra*.^[12]

Plummer returned to the stage at the Stratford Shakespeare Festival in August 2008 in a critically acclaimed performance as Julius Caesar in George Bernard Shaw's *Caesar and Cleopatra* directed by Tony winner Des McAnuff; this production was videotaped and shown in high-definition in Canadian cinemas on January 31, 2009 (with an encore presentation on February 23, 2009) and broadcast on April 4, 2009 on Bravo! in Canada. Plummer once again returned to the Stratford Festival in the summer of 2010 in *The Tempest* as the lead character, Prospero (also videotaped and shown in high-def in cinemas), and again in the summer of 2012 in the one-man show, *A Word or Two*, an autobiographical exploration of his love of literature.

In April 1961, he appeared as Benedick in *Much Ado About Nothing* with the Royal Shakespeare Company at the Shakespeare Memorial Theatre in Stratford-upon-Avon, England. He also appeared with the RSC in May 1961 in the lead role of Richard III. He made his London debut on June 11, 1961 playing King Henry II in Jean Anouilh's *Becket* with the RSC at the Aldwych Theatre, directed by Peter Hall. The production later transferred to the Globe for a December 1961 to April 1962 run.^[12] For his performance, Plummer won the Evening Standard Award for Best Actor.^[15]

From June 1971 to January 1972, he appeared at the National Theatre, acting in repertory for the season. The plays he appeared in were Jean Giraudoux's *Amphitryon 38* directed by Laurence

Olivier;[16] Georg Büchner's *Danton's Death* (director Jonathan Miller); Adrian Mitchell's *Tyger*; Luigi Pirandello's *The Rules of the Game*; and Eugene O'Neill's *Long Day's Journey Into Night* at the New Theatre in London.[17]

Edward Everett Horton hired Plummer to appear as Gerard in the 1953 road show production of André Roussin's *Nina*,[18] a role originated on Broadway by David Niven in 1951.[19] He appeared as Jason opposite Dame Judith Anderson in Robinson Jeffers' adaptation of *Medea* at the Theatre Sara Bernhardt in Paris in 1955. The American National Theatre and Academy production, directed by Guthrie McClintic, was part of *Le Festival International*.

Plummer appeared in *Lovers and Madmen* at the Opera House, Kennedy Center, Washington, D.C. in 1973 and in *Love and Master Will* at the same venue in 1975.[20] *Love and Master Will* consisted of selections from the works of William Shakespeare on the subject of love, arranged by Plummer. His co-stars were Zoe Caldwell, Bibi Andersson, and Leonard Nimoy.

Plummer's eclectic career on screen began in 1958 when Sidney Lumet cast him as a young writer in *Stage Struck*. That same year, he also appeared in Nicholas Ray's film of Budd Schulberg's *Wind Across the Everglades*. He did not appear on-screen again for six years, until he appeared as the Emperor Commodus in Anthony Mann's epic *The Fall of the Roman Empire* (1964). His next film, the Oscar-winning *The Sound of Music* made cinematic history, becoming the all-time top-grossing film, eclipsing *Gone With the Wind*. [21]

In 2011, Plummer appeared in the feature length documentary *The Captains*. The film, written and directed by William Shatner, sees Shatner interview Plummer at the Stratford Shakespeare Festival Theatre where they talk about their young careers, long lasting friendship, and Plummer's role as Chang in *Star Trek VI*. The film also mentions how Shatner was Plummer's understudy for a production of *Henry V* at the Stratford Shakespeare Festival; and that after Plummer had fallen ill, Shatner was forced to take the stage, and thus earned his first big break.[28]

Owing to the box office success and continued popularity of *The Sound of Music* (1965), Plummer remains widely known for his portrayal of Captain Von Trapp, a role he later described as "so awful and sentimental and gooey".[29] He found all aspects of making the film, except working with Andrews, unpleasant and avoids using its name, instead calling it "that movie", "S&M", or "The Sound of Mucus".[30][31] He declined to attend the 40th Anniversary cast reunion, but did provide commentary on the 2005 DVD release. Plummer relented in 2010 for the 45th anniversary, and appeared with the full cast on *The Oprah Winfrey Show* on October 28, 2010.

Said Plummer of the film and his role in a December 2009 interview, "I was a bit bored with the character [of Captain Von Trapp]", said Plummer. "Although we worked hard enough to make him interesting, it was a bit like flogging a dead horse. And the subject matter is not mine. I mean, it can't appeal to every person in the world." [1] However, Plummer admits the film itself was well made and, despite his reservations, is proud to be associated with a film with such mass appeal. "The world has seen [The Sound of Music] so many times. And there's a whole new generation every year—poor kids—that have to sit through it [laughs]. But it was a very well-made movie, and it's a family movie and we haven't seen a family movie, I don't think, on that scale for ages. I don't mind that. It just happened to be not my particular cup of tea." [32] His singing voice was mostly dubbed by Bill Lee.[33]

Christopher Plummer made his television debut in the February 1953 Canadian Broadcasting Corporation production of *Othello*, starring Lorne Greene as the Moor.[34] He appeared regularly on American television throughout the 1950s, appearing on both dramatic showcase programs like *The Alcoa Hour*, *G.E. True Theater*, *Kraft Theatre* and *Omnibus* and episodic series. In 1956, he appeared with Jason Robards and Constance Ford in an episode entitled "A Thief There Was" of CBS's anthology series *Appointment with Adventure*.