

Africans and Afro-descendants in Mexico and Central America: overview and challenges of studies of their past and present

Collective Volume The Slave Route Project, UNESCO raising awareness of the history of Africans and their descendants among children and young people at various levels of education. In short, significant advances have been made in the research and dissemination of the subject in recent years. However, a great deal remains to be done in order for the history of Africans and their descendants in Mexico and countries of Central America to occupy its rightful place and for the Afro-descendant communities and the societies of our countries to feel proud of their African and Afro-descendant past. Bibliography Aguirre Beltrán, Gonzalo, La población negra en México, Mexico, Fondo de Cultura Económica, 1946. Agudelo, Carlos and Nahayeilli Juárez (eds.), Poblaciones negras en América Central. Compilación bibliográfica y selección de texto, Guatemala, AFRODESC and EURESCL International Projects, Working Document No. 10, May 2011. <http://www.ird.fr/afrodesc/> Anderson, Mark, Black and Indigenous: Garifuna Activism and Consumer Culture in Honduras, Minneapolis, University of Minnesota Press, 2001. Arrivillaga, Alfonso and Alfredo Gómez, Antecedentes históricos, movilizaciones sociales y reivindicaciones étnicas en la costa atlántica de Guatemala, in Estudios Sociales Centroamericanos, San José, Costa Rica, 1988. Cáceres, Rina, Negros, mulatos y libertos en la Costa Rica del siglo XVII, San José, Instituto Panamericano de Geografía e Historia, 2000. Cáceres, Rina, Omoa: cruce de identidades Yaxkin, Honduras, vol. XXIV, No. 1. 2008. Cáceres, Rina (ed.), Del olvido a la memoria: africanos y afroestizos en la historia colonial de Centroamérica, San José, UNESCO, 2008, vol. 1. Cáceres, Rina (ed.) Del olvido a la memoria: esclavitud, resistencia y cultura, San José, 2008, vol. 2. Cáceres, Rina (ed.) Del olvido a la memoria: África en tiempos de la esclavitud, San José, UNESCO, 2008, vol. 3. Colin Palmer, México y la diáspora africana: algunas consideraciones metodológicas, in María Elisa Velázquez and Ethel Correa, Poblaciones y culturas de origen africano en México, Mexico, INAH, 2005 (Serie Africanías No. 1). Cunin, Elisabeth, (ed.), Mestizaje, diferencia y nación. Lo negro en América Central y el Caribe, Mexico, INAH/CEMCA/UNAM/IRD, 2011. 20 [Africans and Afro-descendants in Mexico and Central America: overview and challenges of studies of their past and present](#)

Putin s God Squad: The Orthodox Church and Russian Politics BY PETER POMERANTSEV 9/10/12 AT 1:00 AM The enemies of Holy Russia are everywhere, says Ivan Ostrakovsky, the leader of a group of Russian Orthodox vigilantes who have taken to patrolling the streets of nighttime Moscow, dressed in all-black clothing emblazoned with skulls and crosses. We must protect holy places from liberals and their satanic ideology, he tells me. The police can t cope with the attacks ... crosses have been chopped down, there s been graffiti on church walls. There is something of Robert De Niro s Travis Bickle in Ostrakovsky s fervor. Like the disgruntled main character of Scorsese s epic film Taxi Driver, the vigilante sees himself in a fight against cultural degradation. When I came back from serving in the Chechen War, I found my country full of dirt, he says. Prostitution, drugs, Satanists. But now, religion is on the rise. A few years ago, Ostrakovsky and his vigilantes seemed like marginal curiosities in Russia, burning copies of the Harry Potter books in protest of witchcraft. But as Vladimir Putin s third presidential term comes into focus, the cross-wearing thugs are now right in line with the ideology emanating from the Kremlin--and from the Russian Orthodox hierarchy. After near extermination under Communist rule, the church and religion are back at the heart of the country s politics. And they have been critical in helping Putin recast the liberal opposition s fight against state corruption and alleged electoral fraud into a script of foreign devils versus Holy Russia. Try Newsweek for only \$1.25 per week Since Putin s reelection, a parade of priests have been loudly denouncing forces aligned against the president. The head of the Russian Orthodox Church, Patriarch Kirill, took to TV to say that liberalism will lead to legal collapse and then the Apocalypse. On another occasion, he called Putin s rule a miracle. And Archpriest Dmitry Smirnov has warned in a media interview that one needs to remember that the first revolutionary was Satan. [First lessons in Sanskrit grammar](#)

The Nigerian Journal of Communication (TNJC), Vol. 16, No. 2, November 2019 measures should be put in place by regulators such as NBC and NCC for local and international TV stations to adhere to the percentage of foreign contents which they air on their stations. 5. Finally, owners of TV stations should also encourage professionalism by reducing their inputs in TV broadcasts to mainly strategic and policy matters,

and to allow professionalism to hold sway, to ensure objectivity and impartiality by professionals. References Akpoveta, E. E and Okiyi, G. O. (2016).Film communication studies for beginners. Owerri: Promzy Media Prints. Alao, D; Uwom, O and Alao, A. (2013).Theory and practice of international communication. Sagamu: GrailGraphiX Anikwe, P. A. and Ofunne, A. U. (June, 2015). Nigeria and the New World Information And Communication Order: Issues, Challenges and Prospects. 4th Annual National Conference of School of Information and Communication Technology (SITCON), Auch. Baran, S. (2013). Introduction to mass communication: media literacy (African Ed). USA: McGrawHill Education. Ekeanyanwu, N. T. (2015). International communication. Ibadan: Stirling-Horden Publishers. Ekeanyanwu, N. T. (2008). News Flow Controversy: The Global Media Coverage of Nigerian Democracy, in Omu, F.I.A Oboh, G.E (eds.), Mass Media in Nigerian Democracy, (p.226 - 261), Ibadan: Stirling-Horden Publishers Hasan, S. (2013).Mass Communication: principles and concepts. New Delhi: CBS Publishers Distributors Pvt Ltd. Ihechu, I. P. and Uche, U. (2012). The Challenges of Digitisation of Broadcasting in Nigeria. In The International Institute for Science, Technology and Education (IISTE), 5(1), 38 - 44. Kolade, C. (2012). A broadcasting policy for the new Nigeria. In R. O. Ikiebe, ed., Kolade s Canons 3. Broadcasting (pp. 64 - 72). Lagos: Barnhouse Foundation. Kolade, C. (2012). Programming in the face of structural and technological changes. In R. O. Ikiebe, ed., Kolade s Canons 3. Broadcasting (pp. 73 - 79). Lagos: Barnhouse Foundation. Kurfi, M. (2008).Nigeria and the New World Information and Communication Order. In Moyaye, E.M. (ed.) Health Communication, Gender, Violence and ICTs in Nigeria. (p. n.a), Ibadan: Ibadan University Press. LittleJohn, S. W and Foss, K. A. (2008).Theories of human communication. 343 [Achieving Standards of New World Information and Communication Order for Sustainable International Broadcasting in Nigeria](#)

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Diamond Belair

Liverpool John Moores University

Title: RESEARCH PROJECT
Status: Definitive
Code: **7004MR** (110028)
Version Start Date: 01-08-2014

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Colin Fallows	Y
Emma Roberts	

Academic Level: FHEQ7 **Credit Value:** 60.00 **Total Delivered Hours:** 30.00
Total Learning Hours: 600 **Private Study:** 570

Delivery Options

Course typically offered: Summer

Component	Contact Hours
Off Site	6.000
Practical	6.000
Seminar	6.000
Tutorial	6.000
Workshop	6.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Dissertation	AS1	Thesis or Thesis/Practice	100.0	

Aims

*To assess the feasibility of a proposed research project via a literature review including an investigation of primary and secondary source material.
To establish parameters of research and to set terminal dates, define terms.
To formulate an appropriate methodology through critique and application of*

appropriate research.

To complete an advanced research project to deadline.

To defend the project in a viva voce.

Learning Outcomes

After completing the module the student should be able to:

- 1 complete a literature review and critical bibliography
- 2 set parameters for research
- 3 state clearly the interpretative methods selected
- 4 demonstrate advanced written and verbal communication and evaluation skills
- 5 conduct a project
- 6 appraise the strengths and weaknesses of an advanced research project.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

DISSERTATION 1 2 3 4 5 6

Outline Syllabus

*The module will be taught in seminars, group and individual tutorials, with practical sessions and field visits as appropriate. Seminars will offer support in the following:
Advanced research methods, including archival research.*

Completing a Literature Review.

Formulating a methodology in the specific subject context.

File Management.

Presentation of thesis and practice.

How to take part in a viva voce.

Students will define individual aims and objectives through tutorial guidance.

Typically tutorials will:

Set parameters for research.

Define a theoretical framework.

Offer guidance and support on the research.

Learning Activities

As defined by the individual project.

References

Course Material	Book
Author	BARNET, S
Publishing Year	2014

Title	A Short Guide to Writing About Art
Subtitle	
Edition	
Publisher	Scott, Freeman & Co., London
ISBN	

Course Material	Book
Author	BERRY, R
Publishing Year	2004
Title	The Research Project: How to Write It
Subtitle	
Edition	
Publisher	Routledge, London
ISBN	

Course Material	Book
Author	BOOTH, W.C., COLOMB, G.C. & WILLIAMS, J.M.
Publishing Year	2008
Title	The Craft of Research
Subtitle	
Edition	
Publisher	University of Chicago Press, USA
ISBN	

Course Material	Book
Author	GRAVES N. & VARMA, V.
Publishing Year	1997
Title	Working for a Doctorate: A Guide for the Humanities and Social Sciences
Subtitle	
Edition	
Publisher	Routledge, London
ISBN	

Course Material	Book
Author	MURRAY, R.
Publishing Year	2011
Title	How to Write a Thesis
Subtitle	
Edition	
Publisher	Open University Press, Maidenhead
ISBN	

Course Material	Book
Author	TURABIAN, K.
Publishing Year	2013
Title	A Manual for Writers of Research Papers, Theses and

	Dissertations
Subtitle	
Edition	
Publisher	Chicago University Press, Chicago & London
ISBN	

Notes

Through seminar discussion and tutorial guidance this module enables students to undertake detailed work for M.Res. and preparation for the possibility of transfer to Ph.D. research. Building on advanced skills in research and scholarship assessed at Certificate and Diploma modules, students will undertake a programme of research, design, critique and revision of their proposed area of study.

Start by marking [A Short Guide to Writing About Art \(The Short Guide Series\)](#) as Want to Read: Want to Read saving €; Want to Read. For art courses where there is a writing component. This best-selling text has guided tens of thousands of art students through the writing process. Students are shown how to analyze pictures (drawings, paintings, photographs), sculptures and architecture, and are prepared with the tools they need to present their ideas through effective writing. All products from a short guide to writing about art category are shipped worldwide with no additional fees. Frequently Asked Question. ; How to buy a short guide to writing about art? Choose a product. Tap a "Buy" option to place the product in the cart and proceed with your order. Choose a quantity of a short guide to writing about art. (Default 1. Maximum number 20). ; How much does the shipping cost for a short guide to writing about art? Delivering products from abroad is always free, however, your parcel may be subject to VAT, customs duties or other taxes, depending on laws of the country you live in. If you're not sure whether you will be charged any taxes, please contact your country's customs service information bureau. Coverage of essential writing assignments includes formal analysis, comparison, research paper, review of an exhibition, and essay examination. New to the 11th edition is a chapter on [Virtual Exhibitions: Writing Text Panels and Other Materials](#). Created on 1/15/2014 by Pearson, this release of [A Short Guide To Writing About Art](#) by Sylvan Barnet presents 384 pages of high-caliber content. Spanning thorough Art material, the creator of [A Short Guide to Writing About Art 11th Edition \(978-0205886999\)](#) strove to create a defining text on the study of Art / General and connected topics. If your [bo Short Guide to Writing Ab](#) has been added to your Cart. Add to Cart. Buy Now. This work is decades of expertise from a culmination of effort by several field specialists. [A Short Guide to Writing About Art](#) is a comprehensive work that covers several angles of writing applicable to not only art, but a world of topics. Believe this is a classroom essential for a variety of liberal arts, writing, and presentation/speaker fields. Each and every page offers useful in-the-field practical applications just pick a page, ANY page, for useful information. Considerations highlighted by the author, editors, and publication teams that have put this together through the decades ar This best-selling text has guided tens of thousands of art students through the writing process. Students are shown how to analyze pictures (drawings, paintings, photographs), sculptures and architecture, and are prepared with the tools they need to present their ideas through effective writing. He wrote or edited numerous textbooks including [An Introduction to Literature](#), [A Short Guide to Writing About Literature](#), [A Short Guide to Writing About Art](#), [The Study of Literature: A Handbook of Critical Essays and Terms](#), and [Critical Thinking, Reading and Writing: A Brief Guide to Argument](#). In the early 1960s, he decided that his students at Tufts University needed an edition of Shakespeare with each play in a separate volume including an introduction and study aids.

Presents Step-by-Step Writing Instructions - Clear step-by-step writing instructions guide students through the research and writing processes, showing students how to use the terminology of art history, how to cite sources, solve issues of style, and use proper manuscript form. Demonstrates Good and Poor Writing - Examples of good and weak prose are presented throughout the book. Examples range from students' writing to works by published scholars such as Rudolf Arnheim, Leo Steinberg, Albert Elsen, Mary D. Garrard, and Anne Hollander. Expressing Opinions: The Writer's "I". Chapter 2: Writing About Art: The Big Picture. Standing Back: Kinds of Writing (Informing and Persuading). Close-Up: Drafting the Essay. Start your review of A Short Guide to Writing About Art (The Short Guide Series). Write a review. Nov 10, 2009 Sofia rated it it was amazing. Recommends it for: Art students. Shelves: art, non-fiction. I learned much more about writing about art from "Madonna of the Future by Arthur Danto (this is a collection of art criticisms) This book was very informative but I would only really recommend it to students of the arts as it primarily pertains to writing RESEARCH PAPERS about art. Large portions of it (I have an older edition) focus solely on research paper layout and technique, which was not particularly useful to me. I learned much more about writing about art from "Madonna of the Future by Arthur Danto (this is a collection of art criticisms) ...more. flag Like - see review. Short Guide to Writing Ab has been added to your Cart. Add to Cart. Buy Now. This work is decades of expertise from a culmination of effort by several field specialists. A Short Guide to Writing About Art is a comprehensive work that covers several angles of writing applicable to not only art, but a world of topics. Believe this is a classroom essential for a variety of liberal arts, writing, and presentation/speaker fields. Each and every page offers useful in-the-field practical applications just pick a page, ANY page, for useful information. Considerations highlighted by the author, editors, and publication teams that have put this together through the decades are The basic trouble with writing about art, or even thinking about art for that matter, is that we have to employ words to describe, explain, evoke, or otherwise circumnavigate sensory experience: visual, auditory, tactile, gustatory and even, god forbid, olfactory. This is a problem in part because the senses are still somewhat embarrassing to us as intellectual beings (art writing is unintentionally personal), and in part because, though we talk about things we see and hear every day, we so seldom consider how we see things or the manner in which sound or feelings propagate in us. In short, we

Why Write about Art? The Imagined Reader as the Writer's Collaborator. The Functions of Critical Writing. Some Words about Critical Thinking. A Sample Critical Essay. What Is an Interpretation--and Are All interpretations Equally Valid? Expressing Opinions: The Writer's "I". Chapter 2: Writing About Art: The Big Picture. Standing Back: Kinds of Writing (Informing and Persuading). Close-Up: Drafting the Essay. Art-Related Directories 286 Museum Directories 286 Finding, Viewing, and Downloading Images 287 Evaluating Web Sites 288 " Checklist for Evaluating Web Sites 289 Referencing Web Pages 289 " Checklist for Electronic Documentation 290 Citations for Electronic Materials 291 Keeping a Sense of Proportion 292 Reading and Taking Notes 294. A good essay, to repeat, says something, and it says it persuasively. A Short Guide to Writing about Art contains notes and sample essays by students and numerous model paragraphs by students and by published scholars such as Albert Elsen, Mary D. Garrard, Anne Hollander, and Leo Steinberg. The Principles of a Painting in a Short Guide to Writing about Art is 384 accurate and fundamental pages of concise and detailed instructions. These are particularly applicable to not only analysis, description, the examination and evaluation of arts, but also paragraph development, documenting sources of art, maintaining objectivity and eluding to sexism and Eurocentric conjectures (Rose, 2000). These elements substantially support this book for use in introductory Art History courses for students as well as instructors. The simplicity with which this book is developed makes it an essential a