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Gloria Konig Fiero was born and raised in New York City. She earned her Masters degree in Art History at the University of California, Berkeley, and her Ph.D. in Interdisciplinary Humanities at the Florida State University. She has taught Humanities, World History, and Art History for more than twenty-five years.

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"Landmarks is a single-volume survey of global culture designed to help students of humanities cultural history and history of the arts to understand and appreciate the relevance of historical works and ideas to their own daily lives. In chronological sequence Landmarks guides students on a journey of the most notable monuments of the human imagination and the most prominent ideas and issues that have shaped the course and character of the world's cultures from prehistory to the present"--

Landmarks in Humanities is a single-volume survey of global culture designed to help students of humanities, cultural history, and history of the arts to understand and appreciate the relevance of historical works and ideas to their own daily lives. In chronological sequence, Landmarks guides students on a journey of the most notable monuments of the human imagination and the most prominent ideas and issues that have shaped the course and character of the world ' s cultures from prehistory to the present. The landmarks that mark this journey are the great works of their place and time and, in some cases, of all time. The text reflects the author's extensive background in the study of Humanities, which has

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enabled her to craft a narrative that is at once brief and comprehensive, giving students a thorough understanding of the interrelatedness of various modes of expression—art and architecture, literature, philosophy, and music--without overwhelming them with detail. Each of the text's fifteen chapters is centered on a key idea related to the period being discussed, and contains a series of valuable pedagogical features including timelines, high-quality maps, and boxed material. Each chapter also takes a unique cultural or historical point of view, often through primary sources, the stylistic relationship between two or more images and ideas or between text and image, and contemporaneous non-Western cultural landmarks and cross-cultural influences. In this edition, each chapter opens with “ A First Look ” at a landmark work that illustrates the key idea of the chapter and acts as a cultural guidepost to that chapter ’ s overarching theme. This new feature explains the artwork ’ s significance as a landmark in its own time as well as in ours.

All travelers appreciate a personal guide. For humanities students, LANDMARKS provides a chronological journey through the history of culture in one semester. Focusing on prominent landmarks from prehistory to the present, LANDMARKS introduces students to the creative endeavors of the human imagination and to the prominent ideas and issues that have shaped the course and character of the world ’ s cultures. The landmarks that mark this journey are the great works of their place and time; they have been transmitted from generation to generation as a living legacy. Understanding that a global humanities course is taught in varying ways, Gloria Fiero redefines the discipline for greater flexibility via a variety of personalized digital tools that meet

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and refine your teaching goals in less time. Enhanced by McGraw-Hill Education 's SmartBook 2.0, Fiero delivers a learning experience tailored to the needs of each institution, instructor, and student. With the ability to incorporate new extended readings, streaming music, and artwork, LANDMARKS renews the understanding of the relationship between world cultures and humankind 's creative legacy. LANDMARKS is unique in several ways: -It is interdisciplinary: it explores the interrelationship of various modes of expression - art, music, literature - as they work to create, define, and reflect the unique culture of a given time and place. -It is thematic: each chapter advances a key idea, presented in the chapter title and explained in the introductory paragraph. The key idea offers a context for individual landmarks as they unfold chronologically. For instance, Chapter 1 (" Origins: The First Civilizations ") surveys our earliest cultures, emphasizing human strategies for survival and communal life; Chapter 14 (" Modernism: The Assault on Tradition ") considers the radical rejection of conventional values and styles that revolutionized early twentieth-century culture. -It is selective: some landmarks have been chosen for their universality, some for their singular beauty, and some for their iconic or symbolic value. Certain landmarks - the Statue of Liberty, the Mona Lisa, the sonnets of Shakespeare - meet more than one of these criteria. The author 's choice of landmarks may differ from those of other individuals, and readers may wish to add landmarks of their own. **Available exclusively on McGraw-Hill Create®, the Traditions Collection contains western and non-western readings as well as ancient and contemporary offerings, hand selected from a number of different disciplines, such as literature, philosophy, and science. Find the readings here: www.mcgrawhillcreate.com/traditions

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DIVArgues that previous accounts of religious and political activism in the Native American community fail to account for the variety of positions held by this community./div

Now you can get involved in actual hands-on social work practice! Cournoyer's comprehensive workbook/textbook lets you rehearse and practice core skills needed for contemporary social work practice. The author includes interesting case examples and situations that clearly illustrate the essential skills of social work practice. As you work your way through the book's summaries and skill-building exercises, you'll find yourself becoming a more confident, ethical, and effective helper. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Real World Psychology, a brief version of Huffman's Psychology in Action, reflects Huffman's core "student/active classroom" philosophy and is designed specifically for the unique needs of those who demand big things from a small package. This text ties every single concept to a real-world, in-text example by utilizing case studies, photos, graphs, news stories and charts. This brief approach allows readers to grasp the "big picture" in psychology without an abundance of supplementary details.

Volcanic Ash: Hazard Observation presents an introduction followed by four sections, each on a separate topic and each containing chapters from an internationally renowned pool of authors. The introduction provides a volcanological context for ash generation that sets the stage for the development and interpretation of techniques presented in subsequent sections. The book begins with an examination of the methods to characterize ash deposits on the ground, as

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ash deposits on the ground have generally experienced some atmospheric transport. This section will also cover basic information on ash morphology, density, and refractive index, all parameters required to understand and analyze assumptions made for both in situ measurements and remote sensing ash inversion techniques. Sections two, three, and four focus on methods for observing volcanic ash in the atmosphere using ground-based, airborne, and spaceborne instruments respectively. Throughout the book, the editors showcase not only the interdisciplinary nature of the volcanic ash problem, but also the challenges and rewards of interdisciplinary endeavors. Additionally, by bringing together a broad perspective on volcanic ash studies, the book not only ties together ground-, air-, academic, and applied approaches to the volcanic ash problem, but also engages with other scientific communities interested in particulate transport. Includes recent case studies highlighting the impact of volcanic ash, making methods used for observation more accessible to the reader Contains advances in volcanic ash observation that can be used in other remote sensing applications Presents a cross-disciplinary approach that includes not only methods of tracking and measuring ash in the atmosphere, but also of the fundamental science that supports methodological application and interpretation Edited by an internationally recognized team with a range of expertise within the field of volcanic ash

At twenty-five, life's entanglements are getting to Arshi. Her American step-mom is trying too hard—welcoming guests with a traditional aarti—while the gorgeous guy who has Arshi all flushed and dreamy doesn't seem to be trying at all. Her best Friend Deeksha is getting married in a Few months, and her flatmate Topsy is becoming testier by the day

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because her conservative Family will never approve of her darling boyfriend. And then there's a cheating ex, a weepy neighbour and an evil boss—who all need to be told off. Her head spinning from the chaos, Arshi realizes that what she needs most right now (besides a barrelful of alcohol and some serious post-coital cuddling) is to figure out where she is and what she wants. Saucy, wise and audaciously candid, *You Are Here* is a spirited exploration of a young woman's life.

THE STORY: *SATCHMO AT THE WALDORF* is a one-man, three-character play in which the same actor portrays Louis Armstrong, the greatest of all jazz trumpeters; Joe Glaser, his white manager; and Miles Davis, who admired Armstrong's playing but disliked his onstage manner. It takes place in 1971 in a dressing room backstage at the Empire Room of New York's Waldorf-Astoria Hotel, where Armstrong performed in public for the last time four months before his death. Reminiscing into a tape recorder about his life and work, Armstrong seeks to come to terms with his longstanding relationship with Glaser, whom he once loved like a father but now believes to have betrayed him. In alternating scenes, Glaser defends his controversial decision to promote Armstrong's career (with the help of the Chicago mob) by encouraging him to simplify his musical style, while Davis attacks Armstrong for pandering to white audiences.

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