

# Photocopiable Oxford University Press Explorers 3

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LORD ARTHUR SAVILE'S CRIME CHAPTER I IT was Lady Windermere's last reception before Easter, and Bentinck House was even more crowded than usual. Six Cabinet Ministers had come on from the Speaker's Levee in their stars and ribands, all the pretty women wore their smartest dresses, and at the end of the picture-gallery stood the Princess Sophia of Carlsruhe, a heavy Tartar-looking lady, with tiny black eyes and wonderful emeralds, talking bad French at the top of her voice, and laughing immoderately at everything that was said to her. It was certainly a wonderful medley of people. Gorgeous peeresses chatted affably to violent Radicals, popular preachers brushed coat-tails with eminent sceptics, a perfect bevy of bishops kept following a stout prima-donna from room to room, on the staircase stood several Royal Academicians, disguised as artists, and it was said that at one time the supper-room was absolutely crammed with geniuses. In fact, it was one of Lady Windermere's best nights, and the Princess stayed till nearly half-past eleven. As soon as she had gone, Lady Windermere returned to the picturegallery, where a celebrated political economist was solemnly explaining the scientific theory of music to an indignant virtuoso from Hungary, and began to talk to the Duchess of Paisley. She looked wonderfully beautiful with her grand ivory throat, her large blue forget-me-not eyes, and her heavy coils of golden hair. OR PUR they were - not that pale straw colour that nowadays usurps the gracious name of gold, but such gold as is woven into sunbeams or hidden in strange amber; and they gave to her face something of the frame of a saint, with not a little of the fascination of a sinner. She was a curious psychological study. Early in life she had discovered the important truth that nothing looks so like innocence as an indiscretion; and by a series of reckless escapades, half of them quite harmless, she had acquired all the privileges of a personality. She had more than once changed her husband; indeed, Debrett credits her with three marriages; but as she had never changed her lover, the world had long ago ceased to talk scandal about her. She was now forty years of age, childless, and with that inordinate passion for pleasure which is the secret of remaining young. Suddenly she looked eagerly round the room, and said, in her clear contralto voice, 'Where is my cheiromantist?' 'Your what, Gladys?' exclaimed the Duchess, giving an involuntary start. 'My cheiromantist, Duchess; I can't live without him at present.' 'Dear Gladys! you are always so original,' murmured the Duchess, trying to remember what a cheiromantist really was, and hoping it was not the same as a cheiropodist. 'He comes to see my hand twice a week regularly,' continued Lady Windermere, 'and is most interesting about it.' 'Good heavens!' said the Duchess to herself, 'he is a sort of cheiropodist after all. How very dreadful. I hope he is a foreigner at any rate. It wouldn't be quite so bad then.' 'I must certainly introduce him to you.'

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In this, Sedgwick's latest book, he aims to help all those involved with children and their learning through poem-writing improve their practice. He argues that through poetry, children can learn about the whole curriculum, including history and science. The book begins with an introduction outlining the importance of poetry, and defining it. It discusses poetry in terms of children's learning and the imagination. Case studies are used to show how children learn about themselves - first, their bodies, and second, their thoughts and emotions - through the writing of poetry. Using many examples of childrens work he considers how children learn about their environment and the relationship between themselves and their environment. Finally, he discusses his techniques for getting children to write and provides recommendations for further reading. Fred Sedgwick is a freelance lecturer and writer specialising in children's writing, art and personal, social and moral education and has been described as 'the nearest thing I've seen to the Pied Piper'. Previously a headteacher in primary schools for 16 years, he has published books of poetry for both children and adults.

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vocabulary input alongside a mix of skills. Speaking lessons offer a unique combination of functional language, pronunciation and conversation skills, alongside video filmed in the real world. Each unit ends with a consolidation of core language from the unit and focuses on writing within the context of a highly communicative mixed-skills lesson. This version of the Student's Book does not provide access to the video, assessment package and online workbook. A version with full access is available separately.

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