

САМАРСКИЙ
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ИНСТИТУТ
КУЛЬТУРЫ

ПРАКТИКУМ ПО АНГЛИЙСКОМУ ЯЗЫКУ

ДЛЯ АСПИРАНТОВ 1 ГОДА ОБУЧЕНИЯ



Министерство культуры Российской Федерации
Федеральное государственное бюджетное образовательное учреждение
высшего образования «Самарский государственный институт культуры»

ПРАКТИКУМ ПО АНГЛИЙСКОМУ ЯЗЫКУ ДЛЯ АСПИРАНТОВ 1 ГОДА ОБУЧЕНИЯ

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Самара 2026

Утвержден на заседании кафедры культурологии,
музеологии и искусствоведения
29.01.2026 г., протокол № 6

Утвержден советом
факультета гуманитарных технологий и дизайна
26.03.2026 г., протокол № 7

Практикум по английскому языку для аспирантов 1 года
обучения / сост. Н.В. Назарова. – Самара: СГИК, 2026. – 119 с.

Учебный практикум предназначен для проведения аудиторных занятий и организации самостоятельной работы аспирантов и соискателей, изучающих английский язык, с целью подготовки к сдаче кандидатского экзамена по дисциплине «Иностранный язык». Практикум содержит аутентичные англоязычные тексты по направлениям подготовки и разработанные на их основе задания. Материалы издания направлены на развитие навыков чтения и реферирования научных и научно-популярных текстов и совершенствование коммуникативных умений, необходимых аспирантам в ситуациях профессионального и академического общения на иностранном языке.

Предназначен для аспирантов, обучающихся по направлениям подготовки: 5.8.7 Методология и технология профессионального образования; 5.10.1 Теория и история культуры, искусства; 5.10.4 Библиотековедение, библиографоведение и книговедение.

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SECTION 1

POSTGRADUATE EDUCATION

1. Study the following words and word combinations

higher education – высшее образование

Specialist qualification – специалитет

Bachelor's degree – степень бакалавра, бакалавриат

Master's degree – степень магистра, магистратура

graduate (from) – закончить высшее учебное заведение

postgraduate – аспирантский, последипломный

take a ~ course in – поступить/учиться в аспирантуре по (направлению)...

~ student – аспирант

~ studies – учеба в аспирантуре

full-time ~ studies – очная форма обучения в аспирантуре

part time ~ studies – заочная форма обучения в аспирантуре

supervision – научное руководство

under ~ – под руководством

scientific supervisor – научный руководитель

field of study – область изучения

Higher Attestation Commission – Высшая аттестационная комиссия

admission – поступление, допуск

gain ~ – поступить

research – исследование

to carry out a ~ – проводить исследование

extensive ~ in – всестороннее, тщательное
исследование в...

dissertation (thesis) – диссертация

complete a ~ – завершить диссертацию

defend a ~ – защитить диссертацию

submit a ~ – представить диссертацию

council – совет

academic ~ – ученый совет

award – присуждать

PhD (Doctor of Philosophy) – доктор философии
(учёная степень, присуждаемая за защиту докторской
диссертации в какой-либо области науки)

habilitation – процедура получения высшей
академической квалификации, следующей после учёной
степени доктора философии (в ряде стран Европы)

do publications – делать публикации

attend conferences – посещать конференции

examination panel – экзаменационная комиссия

2. Read the following text on the system of postgraduate education in Russia

Postgraduate System in Russia

In 2007 the traditional Russian five-year model of **higher education** leading to the **Specialist qualification** was replaced with a common European system. Now it comprises two levels: a four-year **Bachelor's degree** followed by a two-year **Master's degree**. However, in some specialties the traditional 5-year Specialist diploma model is still used.

Those students who have successfully **graduated from** a higher educational institution with a Master's degree or a Specialist diploma can **take a postgraduate course in** a certain **field of study**.

The Russian system of **postgraduate education** has retained its unique Soviet model, which was established in 1934. Scientific degrees in Russia traditionally have two levels: the Candidate of Science and the Doctor of Sciences. These titles are granted by **Higher Attestation Commission** of the Russian Ministry of Education.

The admission to a postgraduate course **is gained** by passing two exams: in the subject of specialization and in a foreign language. The postgraduate studies last for 3 years, at the end of the first year students must pass qualifying exams.

The postgraduate education usually includes lectures and seminars in subjects related to the field of research as well as foreign language classes. Students are required **to carry out extensive research in** a specified field of study. This research must significantly contribute to the current area of knowledge and must be **completed with a dissertation or thesis**. The dissertation or thesis must be **defended** in front of a panel of experts in the field. These experts form **an academic council**. Only after successful defense is the degree of Candidate of Science **awarded**. The first scientific degree usually takes a minimum of 3 years to complete, but sometimes longer depending on a student, a university, or a program.

The highest degree in Russia is the Doctor of Sciences and follows the degree of The Candidate of Sciences. This program is specific and does not have a fixed period.

It is possible to defend two degrees of Candidate of Sciences. A Doctor of Sciences in one field of science may also be a Candidate of Sciences in a different field.

The title of the Candidate of Sciences is often seen as an equivalent to Western **PhD**. The Doctor of Sciences, the highest level, implies achieving significant scientific output and this title is often equaled to the German **habilitation** level.

Task 2.1: Answer the questions based on the information from the text:

1. According to the text, what structural change to Russian higher education was made in 2007, and what exceptions to this change does the text note?

2. What are the two levels of the higher education system in Russia described in the passage?

3. Describe the admission requirements and the typical timeline for completion of the first scientific degree (Candidate of Sciences) as presented in the text.

4. Explain the differences between the Candidate of Sciences and the Doctor of Sciences in terms of purpose, length of study.

5. What administrative body grants the titles in Russia?

6. Give the international equivalents to scientific degrees awarded in Russia.

Task 2.2: Read the following passage, find and correct any false information compared to the previous text:

Postgraduate education in Russia builds on initial stages of higher education such as the Specialist qualification or the Bachelor's degree. Students who graduate from the university and choose to take a postgraduate course have to take three entrance exams, including the major subject, a foreign language and history. Successful candidates then present and defend their thesis at the Higher Attestation Commission. Those people who have the title of Candidate of Science can spend another

3 years carrying out a more complex research for the degree of Doctor of Science. The doctoral research program must be in the same field of study as the Candidate thesis.

Task 2.3: Express your opinion on the following questions:

1. What is the role of education in modern society?
2. Has it changed a lot with a course of time?

3. Read the following text and compare the Russian postgraduate education with the Western model

What is a PhD?

Do you have a love of wisdom and a clear field of academic interest? If so, a PhD might be the right choice for you. But what is a PhD, and how can you get one? PhD is short for Doctor of Philosophy (also abbreviated to DPhil or Dr.Philos). This is an academic or professional degree that, in most countries, qualifies the degree holder to teach their chosen subject at university level or to work in a specialized position in their chosen field.

A PhD is a globally recognized postgraduate academic degree awarded by universities and higher education institutions to a candidate who has submitted a thesis or dissertation, based on extensive and original research in their chosen field. Take another look at that last sentence, because it might possibly be the only thing that can be said about a PhD that remains true regardless of country, institution and academic field. Beyond this, the specificities of PhD degrees vary depending on where you are and what subject you're studying. In general, however, the PhD is the highest level of degree a student can achieve (with some exceptions, which are covered below). It usually

follows a Master's degree, although some institutions also allow students to progress straight to a PhD from their Bachelor's degree. Some institutions also offer the opportunity to "upgrade" or "fast-track" your Master's degree to a PhD, provided you possess the necessary grades, knowledge, skills and research abilities.

Traditionally, a PhD involves three to four years of full-time study (can be six years or more if studied part-time), in which the student completes a substantial piece of original research presented as a thesis or dissertation. Some PhD programs instead accept a portfolio of **published papers**, while some countries require coursework to be submitted as well. Students must also complete an oral defense of their PhD. This can be with just a small number of examiners, or in front of a large **examination panel** (both usually last between one to three hours).

While PhD students are traditionally expected to study on campus under close supervision, distance education and e-learning schemes have meant a growing number of universities are now accepting part-time and distance-learning PhD students.

Task 3.1: Look back at the text to answer the following questions:

1. What does abbreviation PhD stand for?
2. What is a PhD?
3. Is a PhD an internationally recognized postgraduate academic degree?
4. Is PhD the highest level of degree a student can achieve? What does a candidate have to submit to be awarded a PhD degree?
5. Explain some variations in doing a PhD course depending on different institutes.

6. How long does PhD study normally take?
7. What written work must the students do to get a PhD degree?
8. Is oral defense of PhD compulsory?
9. How is oral defense done?
10. How long does it last?
11. How are the students expected to study traditionally?
12. What is the main advantage of studying on campus?
13. Why are a growing number of universities now accepting part-time and distance-learning PhD students?

4. Look through the texts below where students express their opinions why it might be a good idea to do a higher degree and what its possible downsides can be

Student 1: “I’ve heard some people say that they really enjoy their subject. I guess, it is a highly motivating reason to do the postgraduate study. But, you should think about the long-term implications of it. I mean, your choice of spending two more years studying may not fit in with your career plans? On the other hand, any further study programs and qualifications help you develop skills, which you can then market to a future employer”.

Student 2: “Undertaking further study is sometimes necessary for your career promotion. Some profession areas require a higher qualification, for example, medicine, university teaching, law, etc. It is true, that even in jobs where a postgraduate qualification is not an essential requirement; it may give an advantage to applicants, especially in areas where competition is high. I believe, a postgraduate course will help you get a better job and is, in any case, advantageous to you”.

Student 3: “There are not many jobs around the world these days within a university in an academic environment that don’t require you to do a PhD. Sometimes you will find opportunities to do a PhD and have some teaching alongside. But, usually, if you want to be a lecturer professor or a researcher, you will need a PhD”.

Student 4: “So, one of the biggest reasons to do a PhD and one of the biggest benefits of doing a PhD is that it allows you to establish an academic identity. The networking opportunities are great. You will work with your supervisors, quite likely you might do publications with them, you attend conferences, you might meet people that you network with and decide to do some work with them. So, there’s a big circle in the PhD world where you will connect not only with fellow PhDs but also with academics who’ve got years and years of experience and long lists of publications”.

Student 5: “Doing a higher degree is very different to studying for an undergraduate degree. Consider carefully whether or not you would enjoy the basic research techniques you are going to use. Can you imagine spending a couple of years working in a laboratory or in a library trying to reach the desired result? When aims are not achieved, it can be deeply frustrating”.

Student 6: “Doctorates don’t count for much outside the academic environment. If you don’t find a directly relevant area for your professional work after gaining a PhD, your qualification may be of no use on the market. I guess, that’s the reason why many people don’t complete their doctorates. Various figures are given, but roughly 50% of people who start doing their postgraduate study don’t get a PhD out of it. In general, a great number of people simply never finish the things because it’s not quite what they were expecting when they started”.

Student 7: “So, one of the things that a PhD does demonstrate, is that it shows a level of determination. Doing a PhD is not like doing a Bachelor’s or a Master’s degree. You aren’t set assignments, your supervisors might ask you to do research in a particular area or they might set you down some small deadlines but it’s nothing like structured graduate studies with seminars, lectures and exams. Doing a PhD shows that you are a dedicated person. When you finish your PhD the sense of accomplishment is just wonderful. Actually, the whole process teaches you how to self-motivate, how to work independently. It changes the way you think. And that’s not only by having increased knowledge about statistics or research methodologies. But it’s also about the way that you analyze and critique information”.

Task 4.1: Give Russian equivalents to the following English words and word combinations:

long-term implications, undertaking further study, applicant, advantageous, benefit, do publications, determination, set assignments, set down deadlines, dedicated

Task 4.2: Give English equivalents to the following Russian words and word combinations:

требовать, основное требование, дать преимущество кому-либо, конкуренция, находить возможности, посещать конференции, достигать цели, критически оценивать информацию

Task 4.3: Answer the following questions based on the opinions from the text above:

1. Explain why someone might choose to do postgraduate study even if it is not required for their career.
2. What are some benefits of doing a PhD based on the students' opinions?
3. What are some potential disadvantages of doing a PhD, according to the students' opinions in the text?
4. Describe how completing a PhD can change the way a person thinks or works, according to the students' words.

Task 4.4: Look at the following summary of the text above. Complete the gaps with the word combinations from the list. Mind that two phrases are extra:

attending conferences, require, long-term, critique information, implications, give an advantage to, essential requirement, competition, achieve your aim, doing publications, determination, benefits, undertaking further study

Doing a PhD is a demanding, ¹ _____ undertaking. It can have significant ² _____ for your career and personal life. Postgraduate programs ³ _____ completed Master's degree and research experience. Some people say that the most ⁴ _____ is, however, the ability to analyze and ⁵ _____.

In academic environment as well as in a number of professional spheres with high ⁶ _____ a PhD will ⁷ _____ applicants.

Working on the PhD thesis includes ⁸ _____ in scientific journals and ⁹ _____. Ability to manage your time, ¹⁰ _____, and self-discipline will help you ¹¹ _____ and successfully defend the thesis.

5. Read some advice given by university professors to someone thinking of doing a PhD

Tip 1: “If you are considering doing a PhD, I think it would be very good to get in contact with a potential supervisor very early to make a personal contact. You should find out what kind of research is going on in this area and have a support of somebody”.

Tip 2: “So, if someone who’s thinking of doing a PhD, I would suggest they would do a project. The final year project really gives you a reasonable idea of what is involved in doing research. I mean, it’s much smaller but it gives you a flavor really of what you might get up to. Better, if you can do a Master’s, I would recommend doing a Master’s first because it gives you a bit more breadth. And the dissertation within a Master’s program, which last three months, is a more substantive piece. It gives you the opportunity really to investigate more things that you might be interested in. If you can build on the dissertation in a similar topic to your Master’s degree then it gets you to a very good start”.

Tip 3: “I remember when I was a student I was asking for advice on where I should go to do my PhD. I didn’t have a very clear idea of what I wanted to do and I ended up going to one University. But, in the end I discovered what I was really interested in, so I switched the University because I’d found what I wanted to do. So, my advice would be to find out what’s interesting to you and go there, find the right people to work with and go and work with them”.

Tip 4: “You’d better finish your PhD fast. In a PhD you should track progress and correct direction regularly, don’t wait till it is too late. After 4 years you are almost

there, you have enough data to write those two last articles and the introduction of your thesis. It feels so close and obvious that you are going to get your PhD title but something seems to distract you all the time. So finish your PhD fast and on time, avoid delaying it”.

Tip 5: “Key skills in postgraduate program are reading, writing and networking. That’s what you need to learn as a PhD student. Reading: you need to skim over a scientific paper and in a few seconds decide if you should invest the next 30 minutes reading it in depth. If you do, you should easily find what new ideas the research presents, if it can be useful for your work, and how it compares to what you are doing. Writing: in academic papers you need to get to the point. You need to be able to write short and understandable. Networking: you should interact with other peers. Networking can bring you possible collaborators and chances of writing more papers, your new postdoc position, new ideas”.

Task 5.1: Look back at the text to answer the following questions:

1. What advice do you find professional or useless? Why?
2. What advice would you certainly follow? Why?
3. What advice of your own would you give to other PhD students?

6. Read the following text to find some information on the postgraduate programs available at the Samara State Institute of Culture

The Samara (then Kuibyshev) State Institute of Culture was set up on April 1, 1971. By then, a good school of higher education comprising technical universities, research

institutes and construction and design organizations had been formed in the city. Yet, there was an urgent need for a higher educational institution training specialists in the field of culture and art. Active industrial development in Kuibyshev was accompanied by a rapid growth in the network of cultural and educational institutions including libraries, clubs, and houses of culture, which meant a further demand for qualified staff.

Institutes of culture and arts are distinguished from other types of higher educational institutions by a unique feature of combining art and humanitarian education, research and creative projects. This synthesis of education, research and creativity makes the essence of scientific work done at the Samara State Institute of Culture.

Several interdisciplinary topics make up the scope of the research carried out at the Institute:

- theoretical and applied aspects of sociocultural policy;
- regional cultural history and issues of preservation of the national cultural heritage of Russia;
- art as a cultural phenomenon;
- Russian literature and the Russian language in the context of world culture;
- digitalization of culture;
- scientific and methodological support of educational programs of the university of culture and arts.

A wide variety of scientific events are organized within the framework of these scientific areas, including conferences of international and all-Russian level, publications of scientific papers, monographs, development of scientific projects, participation in grant programs.

Half a century research and creative work has led to establishing a number of renowned scientific schools at the Samara State Institute of Culture being as follows:

- Theory and History of Culture
- Book Culture
- History and Culture of Russia, History and Culture of the Volga Region
- Art History, including Musical Art and Theater Art
- Pedagogy of Art Education
- Economics and Management in the Sociocultural Sphere

Postgraduate education at the Samara State Institute of Culture is provided in the following areas:

- Methodology and Technology of Vocational Education
- Theory and History of Culture and Art
- Library Science, Bibliography and Book Science

Task 6.1: Give Russian equivalents to the following English words and word combinations:

theoretical and applied aspects of sociocultural policy, art as a cultural phenomenon, digitalization of culture, Russian literature and the Russian language in the context of world culture, Theory and History of Culture, Book Culture, Economics and Management in the Sociocultural Sphere, Theory and History of Culture and Art, Methodology and Technology of Vocational Education, Library Science, Bibliography and Book Science

Task 6.2: Give English equivalents to the following Russian words and word combinations:

региональная история культуры и вопросы сохранения национального культурного наследия России, всероссийский уровень, участия в грантовых программах, история и культура России, история и культура Поволжья, искусствоведение, педагогика художественного образования

Task 6.3: Look back at the text and complete the following sentences with the ideas from it:

1. The Samara State Institute of Culture was established in _____, a city known for its rapid industrial growth.

2. One of the main reasons for founding the Institute was the urgent need for specialists in the field of _____ and _____.

3. Institutes of culture and arts are unique because they combine _____, research, and creative projects.

4. The Institute's research includes topics like sociocultural policy, regional history, and the _____ of national cultural heritage.

5. Among the scientific schools established at the Institute are Theory and History of Culture, Book Culture, and _____ of Art Education.

Task 6.4: Answer the following questions based on the information from the text above:

1. Explain how the industrial growth of Kuibyshev contributed to the founding of the Institute of Culture.

2. What is a unique feature of institutes of culture and arts?

3. What are the areas of study and research conducted at the Samara State Institute of Culture?

4. List scientific events held at the Samara State Institute of Culture.

5. What scientific schools have been established at the Samara State Institute of Culture?

6. Enumerate areas of the postgraduate education at the Samara State Institute of Culture.

7. Reflect on ways of combining creative projects with research.

SECTION 2

RESEARCH SUPERVISION

1. Study the following words and word combinations

supervision – руководство

research ~ – научное руководство

supervisor – руководитель

research ~/adviser – научный руководитель

appropriate ~ – соответствующий руководитель

production of a thesis – написание диссертации

work closely – работать в тесном сотрудничестве

guide – направлять

responsibility – ответственность

retain the prime ~ – нести основную ответственность

to share ~ – разделить ответственность

experienced in – имеющий опыт в...

hold the doctor of science degree – иметь степень
доктора наук

expertise – специальные знания

compliance – соответствие

~ of the research results with the requirements –
соответствие результатов исследования требованиям

proposal – направление исследования

the research ~ – научное направление исследования

to outline ~ – определить научное направление
исследования

formulate one's research ~ – формулировать
направление исследования

throughout the period of study – во время всей учебы
the drafts of research articles – черновой вариант научной статьи

comment on ~ – комментировать черновой вариант научной статьи

proofread ~ prior to submission – вычитывать черновой вариант научной статьи

the content of the research and its outcomes – содержание исследования и его результаты

oversee ~ – контролировать содержание исследования и его результаты

assess ~ – оценивать содержание исследования и его результаты

research results – результаты исследования

the validity of ~ – валидность результатов исследования

reliability and novelty of ~ – надежность и новизна результатов исследования

complete one's program of study – завершить исследование

~ within the permitted length of time – завершить исследование в отведенные временные рамки

academic – академик, научный сотрудник

eminent ~ – выдающийся ученый

senior ~ – старший научный сотрудник

junior ~ – младший научный сотрудник

academic staff – преподавательский состав

approach – подход

innovative ~ – новаторский подход

holistic ~ – целостный подход

2. Read the following passage about the role and functions of a scientific supervisor

Scientific supervision plays a crucial role in shaping the experiences of postgraduate students. While supportive mentorship means growth and development, poor supervision can lead to stress and lack of motivation and even make students give up their research.

Of course, doing a postgraduate research and **the production of a thesis** based on it is independent study. However, as a research student, one will **work closely with a supervisor** who **will guide** and advise them throughout the period of study. Though students **retain the prime responsibility for** their own work, the supervisor still guides them in writing their thesis.

The general practice presumes that upon entering the postgraduate course each student is attributed to an appropriate supervisor who will be **experienced in** the field of the student's research interests. Supervisors must have high qualifications within the relevant academic field. Furthermore, they must **hold the doctor of science degree** in the corresponding field of knowledge. This provides the opportunity for a postgraduate student to gain access to wider **expertise** and support.

The main responsibility of the scientific supervisor is to ensure **compliance** of the research results **with the requirements** set for PhD dissertations. With the immediate assistance and guidance of the scientific supervisor, **the research proposal is outlined**, dissertation topic is formulated.

The scientific supervisor advises the PhD student on the design of an individual research plan. He or she also specifies the relevant research literature, reference, statistic

and archival databases and other relevant sources related to the research topic. **Throughout the period of study** the supervisor maintains regular contact with their students at meetings or consultation, provides guidance on the appropriateness of making this or that decision. He or she reads, **comments on and proofreads the drafts of research articles prior to submission** and assists in their publication. The supervisor **oversees and assesses the content of the research and its outcomes**, both in parts and on the whole. provides guidance on how to outline **the validity of research results** and recommendations, **their reliability and novelty**.

The support of the supervisor is regarded as crucial in assisting postgraduates to **complete their program of study** successfully and **within the permitted length of time**. However, it is also important to remember that, doing a research degree is an opportunity to carry out an independent and original piece of work. Supervisors can offer advice and guidance, but they will not tell their students exactly what to write in their thesis.

Task 2.1: Sum up the responsibilities of a scientific supervisor

Task 2.2: Answer the following questions based on the information you have just read:

1. Why should a postgraduate student have a supervisor with experience in their research area?
2. What degree or qualification must a scholar have to provide supervision in a PhD program?
3. How can the supervisor guide and support postgraduate students during their research?
4. Why is independent research work a key issue in postgraduate research?

Task 2.3: Finding the right supervisor can be a challenging task for a number of reasons. Discuss some problems you might have when choosing a scientific supervisor

3. Read the following passage to find out about some students' opinions on scientific supervision

"Choosing a supervisor is tricky because you don't know much about them until you start working with them," says Lewis Wolpert, professor of biology at University College London. "Instead, start by choosing a problem that interests you – it's easier to do and just as important."

"It might sound obvious," says Jim Hough, director of the Institute for Gravitational Research at the University of Glasgow, "but it's amazing how many students don't do that."

John Cowpe, a second-year PhD student from the University of Salford, agrees. "To get the most from your supervisor, you have to be interested in what they do. My supervisor will use any chance to discuss – often at great length – a topic he's passionate about."

"Over the course of three years, it's crucial to have someone who can encourage you when your experiments fall flat, challenge you when you become too excited and help steer you towards successfully submitting your thesis," says broadcaster and writer Simon Singh, who did a PhD in particle physics at the University of Cambridge. "Scientists are made up of all types of people – thinkers, dreamers, practical workers – all of whom are important, but you need to find someone who thinks in the same way that you do."

“You’ll see many of your **peers** going to the City and into industry, earning much higher salaries than you, and who also seem to have more time off,” says Greenfield, a PhD student at the University of London, “so it’s vital that you have a real passion and belief in your work.”

David Hand, professor of mathematics at Imperial College London, says: “At one extreme, there are the most **eminent senior academics** with considerable experience. Their reputation and influence are important and they can introduce you to other big names, but they may not be able to give you as much of their time as is desirable. At the other extreme is the **junior academic**,” says Hand. “While they have less experience, they have more time to spend on your project.”

“This is an important factor to consider”, says Vivienne Raper, a recent PhD graduate from the University of Bristol. “If you’re not highly motivated yourself, an absent or distant PhD supervisor can be a recipe for months of procrastination.”

Another option is to choose a supervisor close to retirement, suggests second-year PhD student Stefan Rohrmoser from the University of Southampton. “They are more likely to have a relaxed attitude, as they’ve seen it all before. Their students will be given interesting work which their supervisor knows is going to provide enough results to comfortably finish a PhD.”

Task 3.1: Look back at the passage, tell whose opinion you mostly agree with, and explain why

4. Read the following text where two postgraduate students relate on their experience on working either their supervisor

Student A. I found that my supervisor's advice on reading particularly related to geographical theory and methodologies was extremely good. While researching he gave me plenty of encouragement which really boosted my confidence. Once I started to write I found that he read what I gave him fairly promptly and his comments were relevant, enabling me to work through my ideas more logically. He has always made time in a busy schedule to discuss any problems. More than this, he went out of his way to be helpful when I was unwell. I have greatly appreciated the time and effort he has put into helping me and also for his encouragement and support throughout the four years I have been in the School. Although I could have felt somewhat isolated because my topic has few connections with other postgraduate research being undertaken, this has been minimised by the good working relationship which has been established with my supervisor. (final year PhD student)

Student B. My experience has been that this School is a good place to do research on economic geography, because of the high level of **staff** expertise and their reputation and influence, which extend far beyond the U.K. My supervisor has been helpful, available to answer questions, and interested in my work. I have found her supervision to be especially beneficial to my work, given its **holistic and innovative approach**. (PhD third year student)

Task 4.1: Discuss with your partners the issue of a good supervisor. Consider the following points:

1. What are the key traits of a great supervisor?
2. How has supervision (positive or negative) influenced your academic journey?

You may use the expressions below:

Appropriate supervisor, experienced in the field of your research interests, to guide and advise you throughout your period of study, the responsibilities are shared between student and supervisor, crucial support of the supervisor, to design and carry out work on your thesis, procedures and regulations of writing and defending your thesis, to continuously monitor progress, to provide structured feedback, to remain aware of the student's situation and needs, to give encouragement, to boost one's confidence, relevant comments, to appreciate the time and effort, encouragement and support, high level of staff expertise, reputation and influence, to be especially beneficial, holistic and innovative approach

Task 4.2: Write an essay (about 150 words) on either of the topics below:

- My ideas of a good supervisor
- My experience working with the supervisor

SECTION 3

MY RESEARCH WORK

1. Study the following words and word combinations

correspond to – соответствовать чему-либо

contain – содержать

~ scientific novelty and practical significance – иметь научную новизну и практическую значимость

achievements – достижения

~ of domestic and foreign science – достижения отечественной и зарубежной науки

determine – определять

~ content of – определять содержание чего-либо
~ goals and objectives – определять цели и задачи
~ object and subject – определять объект и предмет
~ approximate plan for the performance of scientific work – определять примерный план выполнения научной работы

definition of the topic – определение темы

meeting of the department – заседание кафедры

Academic Council of the Faculty – Учёный совет факультета

review – обзор

formulate independent conclusions – формулировать независимые выводы

apply – применять

practical (experimental) part of the study –
практическая (экспериментальная) часть исследования

execute – выполнять

develop – разрабатывать

~ practical conclusions and recommendations –
разрабатывать практические выводы и рекомендации

Higher Attestation Commission of Russia – Высшая
аттестационная комиссия (БАК)

on the list of ~ – в списке БАК

approbation – апробация, предзащита

Scientific Council – Учёный совет

pass – сдать

~ entrance examinations – сдать вступительные
экзамены

~ candidate examinations – сдать кандидатские
экзамены

special subject – специальность

attached to – прикрепленный к

attend courses – посещать курсы

theme of the dissertation (thesis) – тема
диссертационного исследования

deals with – иметь дело с чем-либо

data – данные (информация)

valuable ~ – ценные данные

application – применение

find wide ~ in – найти широкое применение в...

major subject – основной предмет

minor subject – второстепенный предмет

contribute to – внести вклад в...

aim – иметь целью

investigate – исследовать

comprise of (two) chapters – состоять из (двух) глав

2. Read the following text about the stages of undergraduate studies

There are a number of requirements for scientific research of the graduate student. First of all, it should **correspond to** the main problems of the profile of the educational program. Secondly, it has to be relevant, **contain** scientific novelty and practical significance. Moreover, the research should be based on modern theoretical, methodical and practical **achievements of domestic and foreign science**. Finally, it must use modern methods of scientific research.

The content of the research work is **determined** in accordance with the chosen profile and the topic of the candidate's thesis.

The research work is carried out in several stages. Normally it starts with the **definition of the topic** of the research. The chosen topic must be discussed at the **meeting of the Department**. If it is approved, then it is presented to the **Academic Council of the Faculty** for further approval.

Next, with the guidance of the scientific supervisor **goals and objectives, object, subject and approximate plan for the performance of scientific work are determined**. After that, the postgraduate student begins collecting relevant scientific literature. He or she makes a **review** of the existing theories, concepts and approaches to the researched questions. Based on the analysis of the current scientific experience the postgraduate **formulates independent conclusions** of a theoretical nature. This stage is known as the theoretical part of the research.

The next stage includes construction of a structural-logical scheme of research. The supervisor gives advice on appropriate scientific research methods. The student

then masters the research methods and **applies them to the practical (experimental) part of the study**. Under the supervisor's guidance, the postgraduate develops the final concept of scientific research (dissertation) and **executes** its experimental part. Next, the post-graduate student carries out the generalization and systematization of the results of the conducted studies. He or she then **develops practical conclusions and recommendations** on the topic of their scientific research.

Throughout the whole period of studying, the postgraduate takes part in seminars, makes reports and presentation at conferences, presents the results of the research at the meetings of the Department. Another important requirement is publication of at least three scientific articles in scientific journals recommended by the **Higher Attestation Commission of Russia** for the publication of the results of dissertations.

The third year of postgraduate program involves **approbation** of the results of scientific research at scientific seminars, conferences, symposiums, at the meetings of the Department.

Task 2.1: Read the following summary of the text above. Find and correct 4 factual mistakes based on the information from the text:

Scientific research at the graduate level involves a structured process that ensures the work is original, relevant, and significant. It must address major issues related to the student's educational program and be based on current achievements in domestic science. The research typically follows several key stages, including among others defining the topic, which should receive approval of the Higher Attestation Commission of Russia, reviewing literature and

developing a research plan. At first the practical part is done followed by the theoretical one. Finally, results are presented and published. Throughout their studies, graduate students also participate in seminars, conferences, and must publish at least two articles in reputable scientific journals.

Task 2.2: Fill in the blank in the following sentences with the following words:

department, publication, relevance, structural, theoretical

1. Graduate scientific research should have _____, scientific novelty, and practical significance.
2. Before starting, the research topic must be approved by the _____ and the Academic Council of the Faculty.
3. The _____ part of the research involves reviewing existing theories and making independent theoretical conclusions.
4. The student develops a _____ logical scheme to develop the ideas of the thesis.
5. An important requirement is the _____ of at least three scientific articles in recommended journals.

Task 2.3: Answer the following questions based on the information from the text:

1. Why is it important for graduate research to have both scientific novelty and practical significance?
2. What does theoretical part of the research involve?
3. What is the aim of the practical part of the research?
4. What is the approbation of the results of the work?

3. Read the following texts about taking a postgraduate course at a Russian university

Student A. Last year by the decision of the **Scientific Council** I took post graduate courses in Pedagogy. I **passed three entrance examinations** – in History, Foreign Language and the **special subject**. So now, I am a first year post-graduate student of the Samara State University. I'm **attached to** the Pedagogical Department. In the course of my post-graduate studies I am to **take candidate examinations in** philosophy, Foreign Language and the special subject. At present I'm **attending** classes of English and lectures and seminars in philosophy.

My research **deals with** pedagogical science. The **theme of the dissertation (thesis)** is "Computer-Aided Tools in Primary Education". The issue has long seemed challenging to me. I have already collected some **valuable data** for my thesis. I collaborate with my research supervisor. He graduated from the Moscow State University several years ago, now he is Doctor of Pedagogical Sciences and an Associate Professor at our University. He has published a great number of research papers in journals both in Russia and abroad. I trust his expertise and always ask him for advice on the research procedure.

At present, I'm working at the theoretical part of the thesis, I'm collecting the necessary data and studying scientific literature related to the topic. I hope I will manage to finish my work on time.

Student B. I'm a librarian in the Smolensk central regional library. My **special subject** is Library Science. I combine practical work with scientific research, so I'm an applicant at the Library and Information Department

of the Smolensk State Institute of Arts. I'm doing research in marketing technologies in the work of a library. This is an important aspect in promotion of library services. The obtained results have already **found wide application in** the work of local city libraries. I have been working at the problem for more than two years.

The theme of the dissertation is "Marketing technologies for promotion of library and information resources and services". The subject of my thesis is the development of an effective marketing tool for library services. I think this problem is very important nowadays, as public demand for library services has changed greatly over the past decades. Therefore, it is necessary to study the library audience in the context of the implementation of marketing technologies and develop a model for promotion of library and information resources and services. My work is both of theoretical and practical importance.

I work in close contact with my supervisor, Professor S. Ivanov. He is head of the Library and Information Department. I always consult him when I have difficulties in my research. We often discuss the collected data. I have not completed the experimental part of my thesis yet, but I have finished the theoretical part. For the moment, I have five scientific papers published. Two of them were published in the journal recommended by the Higher Attestation Commission of Russia. I participate in various scientific conferences where I make reports on my subject and take part in scientific discussions and debates. I'm planning to finish writing the dissertation in a year and defend it in the Scientific Council of the Institute.

Task 3.1: Answer the following questions based on the contents of the two texts above:

1. According to passage A, what steps did the narrator take to become a first-year post-graduate student, and which department is he or she attached to?

2. In passage A, what examinations has the narrator already passed and what examinations will he or she take during the course of study?

3. Describe the narrator's research focus in passage A and explain how the prior experience influenced this choice.

4. Summarize the qualifications and role of the research supervisor in passage A, and explain how the supervisor supports the narrator's work.

5. In passage B, how does the narrator combine practical work and research, and what is the stated theme and subject of the thesis?

6. Compare and contrast the research progress and outputs of the narrators in passages A and B, give evidence from each passage.

4. Read the following passage about doing a postgraduate program abroad. Find differences and similarities with the postgraduate studies in Russia

My name is Michael Stane. After graduating from University of California (with Economics as **my major** and Communications studies as my **minor subjects**), I started as a postgraduate student in Professor William Jacob's research group 'Innovation and Organization of Research Work' in 2013. Professor William Jacob, Doctor of Economics, is my scientific adviser.

The theme of my thesis is connected with regional development issues. The role of regions in national

economies has changed significantly and regional economic development has attracted the interest of economists, geographers, planners and regional scientists. In recent years a considerable amount of work has been done in the area. It offers promising tools for studying both the nature of regional economic development and strategies for regional economic development. Although a number of issues have been analysed and discussed, the problem is theoretically interesting and challenging. Much remains to be done. By examining key theoretical and conceptual approaches to regional economic analysis, I wish to **contribute to** the development of the regional development theory.

My PhD thesis **aims to investigate** the influence of different factors on social and economic development of a region and develop a strategy for improving local economy. It will **comprise of two chapters**. Chapter 1 will present the theoretical framework to place my research within the perspective of other studies in the given area. Hopefully, I will be able to use this theoretical framework as a springboard to new ideas. Chapter 2 will be based on the detailed analysis of the data collected. It will provide a strategy for formulating regional economic development planning.

My recent articles include Uncertainty and Risk for Regions (2011), Perspectives on Regional Development Theory (edited with Professor William 31 Jacob, 2012). I have just finished a new one, Regional Development: Theories Overview, to be published by Cambridge University Press.

My deep interest and thorough research will allow to write and defend my thesis within the period of the postgraduate study. My other field of interest is new information technology.

Task 4.1: Read the following statements and say whether they are true or false according to the text. Correct the false statements:

1. Michael Stane began his postgraduate studies in Professor William Jacob's research group in 2013.

2. Michael's undergraduate major was Communications and his minor was Economics.

3. The thesis theme focuses on regional development and aims to examine theoretical and conceptual approaches to regional economic analysis.

4. Chapter 2 of Michael's PhD thesis will present the theoretical framework and review other studies in the area.

5. Michael has an article titled "Uncertainty and Risk for Regions" published in 2011 and has completed a manuscript called "Regional Development: Theories Overview" to be published by Cambridge University Press.

5. Read the following text to find about an experience of completing a PhD thesis in 3 months. Express your opinion on working under tight deadlines

How I wrote a PhD thesis in 3 months

February 28, 2012. By James Hayton

After almost 3 years, I was on the verge of quitting my PhD in the summer of 2006. I had nowhere near enough results, the equipment I was using didn't work most of the time, and I could barely summon the motivation to get up in the morning. So how did I turn things around, get the results I needed and write my thesis in 3 months?

1. Dealing with stress. After a near-breakdown, I started taking walks around the campus when I faced a problem in my research or found myself getting stressed.

I took the time to think about what I needed to do and get myself in the right frame of mind to come back and deal with the problem. Previously I would have found myself killing time on the internet just to get through to the end of the day. This one change in habit probably saved my PhD.

2. Limiting the time available. Though my productivity increased once I figured out how to deal with stress, I was still doing experiments well into my fourth year. I had a final submission date (at the end of my 4th year), but my research was still a bit chaotic. It wasn't focused on finishing. My supervisor then told me that I would no longer be allowed into the lab after the end of March 2007, and that I would have to write whatever I had.

3. Adapting and acting decisively. Because of the limited time, I had to make some tough decisions. I had to decide not to do certain things, and focus with energy and determination on others. Still though, the thesis would be a little thin. So I took on a side project based on another student's research, which could produce some results quickly. This side project produced the most interesting result of my scientific career.

4. Finishing research before writing. By the time I stopped doing experiments, I knew I had enough for a PhD. Not the best PhD ever, and not world changing, but with two publications and enough data for another, I felt it was good enough. Because I wasn't allowed back in the lab, I just had to focus on writing. The hard part was behind me. The results weren't going to change, so it was just a matter of making sure I was productive when writing. It is much, much easier to write when you know the raw material isn't going to change.

5. Preparation. I decided to work at home, not at the office, because there would be fewer distractions. I got rid of the TV, and had no internet connection on my computer.

The lack of internet meant I had to gather all the papers I would need beforehand, forcing me to think about what I would need.

6. Targets and consistency. I set myself a target of 3 months, broken down in to targets for each chapter. This would give me about 3 months in reserve before the final absolute deadline. I had a daily minimum target of 500 words, which I knew I could meet even on the least productive days. This meant that because I smashed the target most days, I finished every day feeling good about my progress, which in turn meant I started the next day feeling confident.

7. Routine. The two most important parts of the day are the beginning and end. It's important to build momentum early, and have a routine for ending the day too. At the end of each day I always left myself something easy to do to get started with the next day, so I woke up knowing what I was going to do. I also tidied the desk at the end of every day, which also helped close the day mentally and stopped my brain going over and over the thesis at night.

8. Applying high standards to what I included. Whether it was the literature review, or my own work, I cut anything sub-standard. I focused only on the very best literature, saving myself a huge amount of time. It also had the result of associating my work with the very best in the field. I only wrote about what I knew about, which made the thesis shorter, faster and easier to write, and of higher quality than if I had included everything whether I understood it or not.

9. Taking time over details that matter. I took care over the clarity of the writing, the diagrams and the overall look of the thesis. If a diagram took 2 hours, so be it. By applying obsessive focus to one detail at a time, I could make sure that I wouldn't have to do it again. This brings me to the final point...

10. One draft. I always edit as I write, with one goal only: to make sure I've expressed the idea in my head clearly on the page. I don't move on until I feel the sentence makes sense, with no ambiguity of meaning. Clarity of thought is always the number one aim. This means I was constantly re-reading and revising what I've just written, but also means that when I submitted something to my supervisor it needed very few revisions and saved months, simply by getting as close to "right" as I could the first time round.

Task 5.1: Look back at the text and answer the following questions:

1. Why was the narrator on the verge of quitting his PhD after almost 3 years?
2. How did James cope with stress?
3. Did he have a time limit? What were its consequences for his research?
4. How did James deal with distractions?
5. What did he have to do after he could not use the lab?
6. What were the narrator's targets?
7. Why did James think that two most important parts of the day were the beginning and end?
8. What did he mean by "applying high standards"?
9. Why did James pay much attention to details?
10. What was his goal in editing his writing?

Task 5.2: Express your opinion on James's approach to completing a thesis within a 3-month's period. Would you be able to follow his example? Do you find any of his routines useful for yourself? Why/ why not? What can you do to foster the thesis completion?

Task 5.3: Translate into English:

1. Чтобы поступить в аспирантуру, надо иметь высшее образование уровнем не ниже специалитета или магистратуры.

2. Как правило, срок обучения в аспирантуре составляет три года в очной форме и четыре – в заочной.

3. При поступлении в аспирантуру традиционно проводят два экзамена (по иностранному языку и по дисциплине, соответствующей научной специальности соискателя).

4. Обычно в образовательной программе аспирантуры занятий в аудиториях (лекций, семинаров) совсем немного, потому что основная задача аспиранта – это работа по индивидуальному плану над научным исследованием для своей диссертации.

5. Научно-исследовательская деятельность, подготовка к защите диссертации является главной задачей аспиранта.

6. Аспирант выполняет это исследование под началом научного руководителя.

7. Обычно научным руководителем аспиранта может быть доктор наук, но организация может назначить научным руководителем и кандидата (или обладателя зарубежной учёной степени «доктор философии», PhD).

8. Также аспирант обязан готовить научные статьи о результатах своих исследований и участвовать в научных конференциях.

9. По итогам защиты диссертации соискателю может быть присвоена учёная степень кандидата наук.

Task 5.4: Answer the following questions about your education background, research work and interests:

1. What university did you graduate from?
2. Do you have a Master's degree? If yes, then in what area?
3. What is your special subject?
4. What entrance exams have you taken?
5. What field of knowledge are you doing research in?
6. Have you been working at the problem long?
7. What department are you attached to?
8. Who is your scientific supervisor?
9. What is their area(s) of expertise
10. When do you consult your scientific adviser?
11. How does your scientific supervisor guide you?
12. Who else do you collaborate with?
13. What is the theme of your dissertation?
14. What are the goal and objectives of your research?
15. Is your work of practical or theoretical importance?
16. Have you started reviewing the literary sources yet?
17. How many scientific papers have you published?
18. Do you take part in the work of scientific conferences?
19. What is the current state of your research work?
20. What is the minimum length of time required before submission of your thesis?

Task 5.5: Prepare a two-minute talk on your research work, cover the most important details and speak about the outcomes you plan you achieve

SECTION 4

SUMMARY AND ABSTRACT

MAKING A SUMMARY

1. Read the text and find information on the guidelines to write a summary of a scientific paper

A scientific article summary is a short overview of a research article. It tells the reader about the main points covered in the article. It covers three main points: why the research article was done, what happened in the study, and what conclusions the author made.

A summary is about one third of the length of the original article. The number of sentences can be reduced by cutting out less important information, e.g. examples, reducing a whole sentence to a phrase, linking ideas by simple use of commas.

Here are some guidelines to keep in mind while making a summary:

1. Do not use personal pronouns (I, you, us, we, our, your, my).

2. Keep the tone as objective as possible.

3. Start by defining the research question. At the beginning of the article, possibly in the introduction, the authors should discuss the focus of the research study and what the targeted objectives were for conducting the research. This is where your summary should begin.

Describe, in your own words, the main argument the authors hope to prove with their research.

4. Discuss the methodology used by the authors. This part discusses the research tools and methods used during the study. In other words, you need to summarize how the authors or researchers came to their conclusions.

5. Describe the results. One of the most important parts of the summary needs to be describing what the authors accomplished as a result of their work. Were the authors successful and did they meet their objectives for conducting the research? What conclusions have the authors drawn from this research? What are the implications of this research, as described in the article? Make sure your summary covers the research question, the conclusions/results, and how those results were achieved. These are crucial parts of the article and cannot be left out.

6. Don't draw your own conclusions. A summary of an article shouldn't critique the received data, or offer your own interpretations of the data. In general, the point of a summary is to summarize the authors' points, not to offer your own additions and editorials.

7. Avoid using direct quotations of text from the journal article. Quotations are more often used when writing a college paper or essay, and are less important for a journal article summary. Focus more on paraphrasing the ideas when writing a journal article summary without losing focus of their meaning and intended content.

8. Use present tense. Always use the present tense when you are discussing the contents of a scholarly article. This will help you maintain a parallel grammatical structure throughout.

So, the typical plan to write a summary is as follows:

- 1) the heading,
- 2) the theme of the paper,
- 3) the key problems (thematic points) discussed,
- 4) the conclusion at which the author arrives.

Task 1.1: Answer the following questions about summary writing:

1. According to the text above, what three main points does a scientific article summary usually cover?

2. Where in the article does the text instruct a student to look for the information to begin the summary?

3. What is the length of a summary relative to the original article?

4. How can a student, according to the text, make the article shorter?

5. What rules does the text provide about the following grammar issues: voice and tense of the verb?

6. Can a student use direct quotations in the summary?

7. Which parts of the research must be included in the summary?

8. Can a student express their own opinion on the reported results of the article and give their evaluation of the authors' work?

9. What typical plan does the text give for writing a summary?

2. When writing a summary a wide range of clichés can be used. Study the following examples to use them later in your own writing

2.1. Clichés that introducing the heading of the article and the author

The article (the paper) is entitled/ headlined...	Статья озаглавлена...
The headline of the article (I have read) is...	Заглавие статьи, которую я прочитал...
The author of the article (text) is...	Автор статьи...
The article is written by...	Статья написана...

2.2. General characteristics of the article

The article (paper) published in... deals with...	Статья, опубликованная в... посвящена...
The paper (article) under discussion (consideration) is intended (aims) to describe (explain, examine, survey...)	Обсуждаемая (рассматриваемая) работа (статья) предназначена (имеет целью) описать (объяснить, изучить, исследовать...)
As the title implies the article describes...	Как следует из названия, статья описывает...
The main idea of the article is...	Основная мысль статьи...
The paper looks at recent research dealing with...	В статье рассматриваются современные исследования, посвященные...
It gives a detailed analysis of...	Дается подробный анализ...
It draws our attention to...	Она (статья, работа) привлекает наше внимание к...
The article is devoted to...	Статья посвящена...
The chapter is about...	В главе рассматривается...
The article touches upon...	Статья затрагивает...

2.3. Objectives and goals set by the author

The author outlines (points out, reviews, analyses...)	Автор очерчивает (указывает, рассматривает, анализирует...)
It is spoken in detail about...	Подробно говорится о...
Much attention is given to...	Большое внимание уделяется...
The author emphasizes the idea of...	Автор подчеркивает идею о том, что...
The author points out that...	Автор указывает на то, что...
Attention is drawn to the fact...	Особое внимание уделяется...
In the opinion of the author it is...	По мнению автора...

2.4. The findings and outcomes of the study

The results obtained confirm (lead to, show...)	Полученные результаты подтверждают (приводят к, показывают...)
The text gives valuable information on...	В тексте содержится ценная информация о...
It is shown that...	Показано, что...
It is reported that...	Сообщается, что...
The fact that... is stressed	Тот факт, что... подчеркивается
A mention should be made about...	Следует упомянуть о...

2.5. Introducing secondary information

Further the author reports...	Далее автор сообщает...
The author states...	Автор заявляет, что...
The article goes on to say...	Далее в статье говорится...
According to the text...	В соответствии с текстом...

2.6. Drawing conclusions

The paper summarizes...	В статье подведены итоги...
At the end of the article the author sums up...	В конце статьи автор подводит итоги...
The following conclusions are drawn...	Сделаны следующие выводы...
It is stressed that...	Подчеркивается, что...
...is/are noted, examined, discussed in detail, stressed, reported, considered	...отмечает(ю)тся, рассматривает(ю)тся, подробно обсуждает(ю)тся, подчеркивает(ю)тся, сообщает(ю)тся, рассматривает(ю)тся
The author comes to the conclusion that...	Автор приходит к выводу, что...
The author concludes by saying...	В заключении автор говорит...
The basic approach of the author is that...	Основной подход автора...

3. Read an extract from the book “An Introduction to Research Methods in the Humanities”

An Introduction to Research Methods in the Humanities

Isiramen C., Emordi E., Anyanwu B., Omoera O.
et al.

Research is an integral part of human knowledge directed at finding solution to a problem. It could also involve exploring an idea, probing an issue or making an argument in relation to what others have written. It is best thought of as a contribution to knowledge. Thus, the researcher by studying the question with the best methods of inquiry contributes to the understanding and knowledge of the entire community of researchers and knowledge seekers.

Research is conducted in all disciplines. The question now is: what are the basic characteristics of research in the humanities? Alan Liu outlines the following as the basic characteristics of research in the humanities:

1. The discovery, preservation, and communication of the historical and present record of human society.

2. The invention of methods for studying and interpreting that record.

3. The investigation and preservation of the languages and linguistic skills, increasingly needed in a global age.

4. Experimentation in the creative arts with a wide range of social and cultural experience.

5. The new exploration of combined scientific-humanistic and artistic approaches (e.g., neuro-cognitive approaches to literature).

6. The investigation of all the above within a serious and expansive horizon of ethical reflection.

The Stanford Humanities Centre also explains that research in the humanities should have certain essential features. It should examine the past of an object of discourse to understand the future. Research in the humanities often involves an individual carrying out a research in order to produce a study in the form of a book, a seminar paper, a term paper and an essay. The study that results from this activity is part of an ongoing dialogue about the meaning and possibilities of human existence that reaches back to ancient times and looks forward to our common future. Research in the humanities draws from various sources and often requires different methods of investigation. A research project may involve several persons who share the same ideas.

A hallmark of research in the humanities is that it is different from those in the natural and social sciences, where data and hard evidence are required to draw

conclusions. Because the human experiences cannot be adequately captured as object alone, research in the humanities employs methods that are historical, interpretative and analytical in nature. Research in the humanities often involves posing questions about common assumptions, uncovering new meanings in artistic works, or finding new ways to understand cultural interactions and existential problems and challenges. This type of inquiry could produce clearer pictures of the past, uncover the many insights that we could draw from our forebears, and in turn, help us to prepare better for the future.

To understand the nature of the humanities and its research methodology, it is important to distinguish it from the scientific field of study. The distinctions that could be drawn between the sciences and the humanities are essentially hinged on the differences between the object and the method of study in both fields of study. Science, as an academic discipline, studies natural objects and events in the universe in order to discover regularities and laws governing them. Most scientific researches or writings do not create the natural world. Rather, they are concerned with the physical world and its phenomena. Science is, thus, primarily a descriptive discipline. Inquiries or researches in the humanities, on the other hand, are mostly normative or prescriptive, concerned with how things ought to be viewed rather than how they are viewed or understood. They often involve an interpretation and analysis of already existing data, generalisations and information about the universe. Flowing from this background, one could understand better the difference between the sciences and the humanities based on differences in their objects of study.

Task 3.1: Answer the following questions:

1. How can you define the major differences between natural and social sciences and humanities?
2. What are the main characteristics of the research in the humanities according to the text?

Task 3.2: Now read the sample summary of the text above, note the clichés that are used:

The text under discussion is entitled *An Introduction to Research Methods in the Humanities*. It deals with the peculiarities of research methods used for humanities. At first, the authors state that research seeks solutions, explores ideas, or advances arguments in conversation with existing work. Attention is drawn to the fact that research in the humanities differs from that in the natural and social sciences. The authors quote a scholar giving the main characteristics of the research in this area. It is reported that humanities research focuses on discovering, preserving, and communicating the historical and present record of human society. The text goes on to describe the method of study in science. According to the text, scientific inquiry investigates natural phenomena to discover regularities and laws, producing descriptions of the physical world grounded in empirical data. Humanities inquiry, by contrast, tends to be normative and interpretive: it analyzes and evaluates existing cultural artifacts, texts, and practices to ask how things ought to be understood and valued. The authors conclude that the major difference between the sciences and the humanities is predetermined by their objects of study.

4. Read the text “Science: The Endless Resource”

Our future demands investment in our people, institutions and ideas. Science is an essential part of that investment, an endless and sustainable resource with extraordinary dividends. The Government should accept new responsibilities for promoting the flow of new scientific knowledge and the development of scientific talent in the youth. These responsibilities are the proper concern of the Government, for they vitally affect health, jobs and national security

The bedrock wisdom of this statement has been demonstrated time and again in the intervening half century. The return from public investments in fundamental science has been enormous, both through the knowledge generated and through the education of an unmatched scientific and technical workforce. Discoveries in mathematics, physics, chemistry, biology and other fundamental sciences have seeded and have been driven by important advances in engineering, technology, and medicine.

The principal sponsors and beneficiaries of scientific enterprise are people. Their continued support, rooted in the recognition of science as the foundation of a modern knowledge-based technological society, is essential. This investment has yielded a scientific enterprise without peer, whether measured in term of discoveries, citations, awards and prizes, advanced education, or contributions to industrial and informational innovation. Scientific strength is a treasure which we must sustain and build on for the future.

To fulfill our responsibility to future generations by ensuring that our children can compete in the global economy, we must invest in the scientific enterprise at a rate commensurate with its growing importance to society.

That means we must provide physical infrastructure that facilitates world class research, including access to cutting-edge scientific instrumentation and to world-class information and communication systems. We must provide the necessary educational opportunities for each of our citizens. Failure to exercise our responsibility will place our children's future at risk. Science does indeed provide an endless frontier. Advancing that frontier and exploring the cosmos we live in helps to feed our sense of adventure and our passion for discovery.

Science is also an endless resource: in advancing the frontier, our knowledge of the physical and living world constantly expands. The unfolding secrets of nature provide new knowledge to address crucial challenges, often in unpredictable ways. These include improving human health, creating breakthrough technologies that lead to new industries and high quality jobs, enhancing productivity with information technologies and improved understanding of human interactions, meeting our national security needs, protecting and restoring the global environment, and feeding and providing energy for a growing population.

The challenges of the twenty-first century will place a high premium on sustained excellence in scientific research and education. We approach the future with a strong foundation, built by the wise and successful stewardship of this enterprise over many decades, and with an investment strategy that was framed as three interconnected strategic goals:

- Long term economic growth that creates jobs and protects the environment
- A government that is more productive and more responsive to the needs of its citizens

- World leadership in basic science, mathematics, and engineering

Our policies in these areas should be working to prepare the future.

Task 4.1: Study its sample summary:

The text under discussion is entitled *Science: The Endless Resource*. It deals with the role of science in modern life. It draws our attention to the fact that our future demands investment in our people, institutions and ideas. Science is an essential part of that investment. The author states that the Government should accept new responsibilities for promoting the flow of new scientific knowledge. According to the text, the bedrock wisdom of this statement has been demonstrated time and again in the intervening half century. The principal sponsors and beneficiaries of scientific enterprise are people. The author goes on saying that scientific strength is a treasure which we must sustain and build on for the future. To fulfill our responsibility to future generations, we must invest in the scientific enterprise at a rate commensurate with its growing importance to society. Science does indeed provide an endless frontier. In the opinion of the author, we approach the future with an investment strategy that was framed as interconnected strategic goals: long term economic growth; a more productive government and world leadership in basic science, mathematics, and engineering. It is concluded that the challenges of the twenty first century will place a high premium on sustained excellence in scientific research and education. Our policies in these areas should be working to prepare the future.

WRITING AN ABSTRACT

5. Read the text and find information on the guidelines to write an abstract of a scientific paper

An abstract is a brief summary of a larger work, such as a research paper, dissertation, or conference presentation. It provides an overview of the main points and helps readers decide whether to read the entire document. In scientific papers abstracts are often followed by the keywords, i.e. notions, ideas, proper names that cover the most important aspects of the paper. Keywords should be descriptive. As a rule there are 3–7 keywords after the abstract.

Abstracts are typically 150–250 words and include the research problem, methods, results, and conclusion. They are essential for academic writing and are often the first part of your work that readers see.

The typical plan of an abstract is as follows:

1. Introduction: Introduce the topic and provide context. Start with a brief background that sets the stage for the research. Explain why the topic is important or interesting.

2. Purpose: Clearly state the main objective or research question. What is the aim of the study?

3. Methods: Describe the methodology used to conduct the research. Include details about the study design, sample size, data collection, and analysis methods.

4. Results: Summarize the key findings of the research. What were the main outcomes? Present the most significant data without going into too much detail.

5. Conclusion: Discuss the implications of the findings. What do they mean for the field? What recommendations or future directions do they suggest?

Task 5.1: Study some clichés which can be used for abstract writing

The purpose of the study is to...	Цель исследования состоит в...
The relevance of the topic is determined by the...	Актуальность темы определяется...
The methodological framework includes...	Используемые методы включают...
Existing studies have failed to address...	Существующие исследования не раскрывают...
Yet, it remains unknown how...	Вместе с тем, остается неясным, как...
There is, however, still little research on...	Вместе с тем, исследований по этому вопросу недостаточно...
The topic gained considerable attention in the academic literature in...	Тема привлекла значительное внимание в академических кругах...
The proposed framework overcomes...	Предлагаемая модель поможет...
Understanding... is critical to...	Понимание... необходимо для...
The objective of this study is to...	Задачей исследования является...
The aim is to shed light on...	Целью является пролить свет на...
This study aims to answer the following research question...	Данное исследование ставит своей целью ответить на следующий вопрос...
In this study, we develop...	В этом исследовании мы разработали...
This research examines...	Это исследования рассматривает...
We assess... through using...	Мы оцениваем... посредством использования...
Hypotheses were tested through...	Испытание гипотезы проводилось...
By exploiting a unique sample of...	Исследуя уникальный образец...
We develop a novel approach...	Мы разработали новый подход к...

The conducted experiments demonstrate...	Проведенные эксперименты показали, что...
The analysis revealed that...	Анализ показал, что...
The findings shed new light on...	Данные пролили свет на...
Our results indicate that...	Наши результаты показывают, что ...
This research offers significant and timely insight...	Данная работа предлагает значительное и своевременное исследование...
The findings support the use of...	Полученные данные поддерживают использование...
Further research is needed...	Дальнейшее исследование необходимо для...
We conclude by...	Мы пришли к выводу, что...
The results obtained indicate that...	Полученные результаты показывают, что...
Concluded that it is appropriate to...	Авторы пришли к выводу, что целесообразно...

Task 5.2: Based on the information you have read specify the differences between the summary and the abstract

Task 5.3: Read the following examples of abstracts of the scientific papers. What features mentioned in the text above can you find in them?

ABSTRACT 1

Interrogating the pro-man vs. pro-machine controversy

Elvis Imafidon

The advancement in science and technology since the dawn of modernity, particularly as reflected in the manufacture of sophisticated machines and robots, has led

a number of scholars to conclude that the human person is nothing but an 'intelligent machine' since they share common features such as sense of recollection, acting and organising. This position has resulted in the pro-man vs. pro-machine controversy. While the former asserts that human is far more than a machine, the latter holds firmly to the view that human is nothing but a machine. Using philosophical methods of conceptual clarification and critical analysis, this study identifies that the parties involved in the debate have failed to realise where the answer lies. Since machines do not debate or evaluate issues, this study asserts as its thesis that humans who are involved in the argument are certainly more than the machines they have created and designed.

Keywords: Human, Machine, Philosophy of mind, Science, Technology.

ABSTRACT 2

Cultural Differences, Stereotypes and Communication Needs in Intercultural Communication in a Global Multicultural Environment: The Employees' Perspective

Gut A., Wilczewski M., Gorbaniuk O.

This study examines the personal opinions of Chinese employees working in a multicultural environment on the relationship between cultural diversity and the efficacy of their communication in a multicultural environment. To better understand the connection between cultural background and efficient business communication, we conducted a questionnaire survey in 2014 among 20 employees from a Chinese subsidiary of a European top

global manufacturing company. Analyses showed that even if the respondents expressed negative effects of cultural differences on communication, they also manifested positive attitudes toward intercultural interactions. Moreover, ignoring or even disrespecting the different cultural values of interactants were regarded as basic barriers in intercultural communication, and such barriers can be avoided when a different cultural background is respected. Although cultural differences were considered to hinder the respondents' performance and often to be a source of dissatisfaction, they did not discourage them from entering into intercultural communication.

SECTION 5

TEXTS FOR ABSTRACTING AND SUMMARY WRITING

THEORY AND HISTORY OF CULTURE AND ART

Text 1

1. Read the following text and compare your ideas with those of the author

The Influence of Folk Art on Contemporary Practices

Baranshakaje C.E.

INTRODUCTION

Folk art refers to artistic expressions that have been traditionally created by hand in particular social settings, passed down through generations, and locally integrated into daily life. Folk art often emerges from communal practices and represents cultural heritage through various media-crafts, textiles, woodworking, pottery, and visual arts like painting or sculpture. Contemporary art is typically regarded as art that is created during the present moment in time. Literally, this means any painting, sculpture, or installation created after the end of modernism in the late 20th century. In this essay, I illustrate how traditional and

recent visual art appearances which contain the same elements of folklore could be related in a Musae-like manner.

HISTORICAL BACKGROUND OF FOLK ART

The musealisation of folk art – that is, its framing as an aesthetic object and valorising of its properties, which has resulted in the establishment of ethnographic collections and museums, as well as art movements that were instrumental in the formation of the modern aesthetic canon of folk art – is examined on the occasion of the 100th anniversary of the Ethnographic Museum in Zagreb. The aim is to establish a systematic relationship between traditional and recent visual art appearances that contain elements of folklore, with a possibility of civic voicing or interpretation of local, rural but also transnational contexts of belonging. The emphasis on the visual aspect of folk art, ornamentation on material culture, crafts and public architecture, decorative handicraft and features of amateurism in painting, sculpture and architecture, as well as text-visual phantasmagoria, home universe landscapes, travelogues, and farm photography, is linked with the civic culture that emerged from the city and recognized the value of handiwork, stressed the aesthetic component of decorative folk art, and promoted the ideal of beauty as common benevolence.

KEY CHARACTERISTICS AND THEMES OF FOLK ART

The objective of this paper is to observe and analyse the key characteristics and prominent themes of folk art. The main aesthetic and cultural characteristics of folk art will be analysed. Subsequently, the most salient themes depicted in folk art will be elucidated with examples provided by the work of European-inspired American folk artist Joseph Pickett and African-American

folk artist Horace Pippin. The key aesthetic and cultural characteristics and salient themes depicted in folk art are analysed primarily as they pertain to paintings. However analogous distinctions hold true for other forms such as woodblock prints, sculpture and textiles.

EXAMPLES OF FOLKART FROM DIFFERENT CULTURES

The Mexican Baile de los Morenos en El Primer Viernes de Marzo Dance originated in Tzintzuntzan, Michoacán, Mexico, and was created at the basis of the Purépecha culture. The dance is inspired by the Hunting of the Morenos men, the symbol of nature's forces, and is performed on the first Friday of March as an offer to the gods. The Greeks, in turn, are best known for their national folk costumes and traditional dances brightly laced with dignity and femininity. In Russia, it is reflected in the variety of folk art and in each region's distinctions, such as the designs of bobbin-made lace, hand-made and painted clay toys, and painted wooden spoons. The exaggerated and mismatched costumes of the Russian Carnival express its fertility symbolism underlying humor and merry-making. In Korea, the folk is reflected in bright colors worn mostly on the first day of the lunar new year to symbolize joy. No wonder folk art has permeated forms of contemporary art and design, whether design of fashion shows, film costumes, music videos, theatre or opera scenery, painting, graphic art, sculpture, installation, or architecture.

CONTEMPORARY ARTISTS INSPIRED BY FOLK ART

The impact of folk art on the work of contemporary artists such as Jonathan Jones, El Anatsui, and Shantell Martin is multidimensional. Folk art has influenced the concepts of artists, the aesthetics of their work, and the ideas behind or that one is meant to take away from their work. There are also different ways in which one

can categorize folk art, such as attending to skill level, originality, group identity or social class, or materiality. For Jones, a member of the Wiradjuri people, the use of glowing red ochre as paint elicits a 'direct connection to country' on lands taken from his ancestors. Inspired by the beaded textiles of his home region, Anatsui repurposes thousands of bottle caps to create monumental works of shimmering color and texture like *New World Map*, which questions the social consequences wrought by imported products. Martin also embraces freedom, experimentation, and spontaneity from folk traditions instead of rigid, prescriptive elements of art often attributed to 'high' Western art. Her doodled lines prompt viewers to trot through the emerging landscape of entirely different dimensions. All these artists lead viewers to stories, memories, and ideas about potential futures, along trails not dictated by Western conventions in art.

Rather than "folk art", "folk" ought to be used as an analytical approach that insists on neither the use of the concept, nor an object of study defined by purity of tradition or authenticity. Scholars should rummage for the out-of-the-norm, the experimental, the individual in the group. There is a need to question mass consumption or the interaction between arts and the state.

CONCLUSION

The essay underscores the enduring relevance of folk art in contemporary artistic practices. By bridging the past and present, folk art offers a rich repository of motifs, themes, and techniques that contemporary artists draw upon to create innovative works. The examples of artists like Jonathan Jones, El Anatsui, and Shantell Martin illustrate the diverse ways in which folk art can inform and transform modern artistic expressions. Ultimately,

the study calls for a broader recognition of folk art's role in shaping contemporary practices, highlighting its potential to foster creativity and cultural understanding in an increasingly globalized world.

Task 1.1: Define the notion of “folk art”

Task 1.2: Explain the impact of folk art on the development of art in general

Text 2

2. Read the following text to find out about some approaches to creativity

Creativity, the Arts, and the Future of Work

Nathan L.F.

Architect and author Kyna Leski describes creativity as “...a storm that slowly begins to gather and take form until it overtakes you – if you are willing to let it”. And later, “...the quality of making, inventing, or producing – rather than imitating – and it’s characterized by originality and imagination”. In this way, Leski depicts creativity as a form of problem solving.

Philosopher and psychologist Mihaly Csikszentmihalyi characterizes creative processes as a state of flow – which he describes as a state of concentration or complete absorption with the activity and situation at hand. Flow is another term for the sense of being in the zone or in the groove. Incidentally, people tend to be most happy in this flow state where they are neither too challenged (a source of anxiety) nor too bored.

Csikszentmihalyi described flow as “being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you’re using your skills to the utmost”. While Csikszentmihalyi doesn’t use the precise word creativity, I believe his definitions echo Leski’s description of creativity. He describes how when “a person’s mind or body is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile,” wonderful moments and outcomes can occur.

Playwright and actor Melinda Lopez described how she achieves flow in a keynote for the National Artist Teacher Fellowship in 2015: “I have always made plays. I started writing because I wanted to know what I had to say. It is a process of intense isolation in writing and intense collaboration when in rehearsal. I see it like preparing to run a marathon. I have to do a little bit every day. Then, I will get there. I can’t find equilibrium if I don’t write”.

For Lopez, writing requires large chunks of unstructured time to move fluidly between thinking and writing. She writes that during this time, she won’t be available for others, she may not eat regularly, and that she tries to take a walk because the physical activity helps her focus. Indeed, many artists talk about how ideas come to them when they are in the shower, or taking a walk, or even right after waking up. But during this time, she is typically not very good company for her family: “And they understand that. They know this is my profession”. She also described the power of giving her writing away; losing control of something she worked so hard to perfect. That is what a playwright does and is common in so many creative pursuits. Someone else will direct her work and act in her play. Her words, therefore, must stand on their own.

Lopez defines creativity in much the same way as the others: “Creativity is a muscle that responds to training and practice and discipline”. I would argue that this is precisely the view that should be commonly held in school systems (i.e., the opportunity for creativity must not be a special event, but a common practice – a condition). Lopez added one more insight: “I believe we can be creative in microscopic particles”. The meaning of this statement is not immediately obvious. However, I take it to suggest that creativity is often thought of as trait only some people possess. And that if they do, it is overwhelming, virtually constituting their entire identity. Lopez is proposing the opposite: that all people have access to creativity, even if it is only meeting.

As a school leader, I have worked to imbue the power of art making as a strength that can be translated into other arenas. Once a student has done one thing well and successfully, we have seen that the student’s ability to achieve more is increased. We teach that success begets more success. Our arts-based curriculum enables students to effectively communicate with others and understand or empathize with events or social issues of our time. As a result, we see our students continually willing to take on new and more difficult challenges. Artists, perhaps more than others, can embrace mistakes. As Ornette Coleman, the jazz musician said, “When I found out I could make mistakes, that’s when I knew I was on to something”. Traditionally, schools have eschewed mistakes; students learn only to find the one right answer. But this approach not only limits a student’s access to creativity and imagination, it can limit learning.

Task 2.1. Define the notion of creativity

Text 3

3. Read the following excerpt from the article on AI in photographic art

Generative AI, agency and aesthetic disruption in photographic art

Ogundip A.

In this article, I examine generative artificial intelligence (henceforth: GenAI) as a potential disruptive technology in photographic art. Specifically, I discuss how photorealistic GenAI imaging may disrupt dominant understandings of photography as an artistic medium and anthropocentric understandings of human versus nonhuman agency in artistic practices. To this end, German artist Boris Eldagsen's (1970) *The Electrician* (2022) is a well-suited prism for discussion, as it re-actualises questions of what constitutes photography as an artistic medium as well as questions regarding the roles of human and nonhuman agency in artistic endeavours. Using diffractive analysis as a method, my discussion of *The Electrician* aims to answer this article's central research question: *How do the agentic capacities of photorealistic GenAI imaging disrupt photographic art?*

Central in this inquiry is the relation between artists working photographically and their tools of image-making. The present study is necessitated by growing concerns of whether AI might fundamentally disrupt cultural and creative sectors, and – crucially – displace and decentre the human artist. To paraphrase physicist

and historian Arthur I. Miller: What place will humans occupy in a world fundamentally shaped by AI? *The Electrician* is emblematic of this very question. The artwork won the “creative open” category of the 2023 Sony World Photography Award (henceforth: SWPA), but the presumed photograph was soon revealed to be made using GenAI. Eldagsen had created the image with the help of DALL·E 2, a text-to-image model which generates digital images from written text prompts. Having been trained to recognise structures and patterns in large quantities of data sourced from the internet, DALL·E 2 generated *The Electrician* after a process of back-and-forth exchanges with the artist. In this process, Eldagsen specified the emotional expression he wanted the image to convey, the art-historical period he wished to emulate, and the technical specifications that were to be used as inspiration, from lens type to shutter speed and aperture. The result was an image that *looks like* a photograph, but arguably is not.

By his own admission, Eldagsen had entered the SWPA competition aiming to spark debate. He refused the award, staunchly arguing that AI-generated images and photography are different entities. The award organisers, on the other hand, claimed to have known that *The Electrician* was created using elements of GenAI, but that they still felt that it fulfilled their criteria, which welcome “various experimental approaches to image-making”. They also argued that Eldagsen’s statement revealed “deliberate attempts at misleading [them]”. The events sparked international media attention and the controversy surrounding *The Electrician* may indicate that photorealistic GenAI imaging is, in some sense, disrupting photographic art.

I should emphasise that in the present study, the question is not whether photorealistic GenAI images can be considered art. Questions of whether AI-created forms of expression should be accepted as art have been debated since the mid-twentieth century, with Harold Cohen's (1928–2016) work with algorithmic art from the late 1960s and onwards being a well-known example. Rather than continue this debate here, I simply accept *The Electrician* as a work of art. However, I do not consider photorealistic AI-generated images to be photographs. The relevant question, then, is not whether photorealistic GenAI imaging represents a continuation of photographic technologies and processes. Instead, I ask how photorealistic GenAI imaging – *as something other than photography* – can be viewed as a disruptive force on photographic art.

Existing research with similar concerns provides conceptual frameworks that distinguish between photorealistic AI-generated images and photography, and nuanced understandings of image manipulation and visual disinformation. In the intersection of art, photography and AI, researchers also examine aesthetical, ethical and legal questions regarding artistic style, authenticity, authorship and copyright in AI-generated photorealistic art, as well as algorithmic bias and lack of representation of marginalised groups both in AI-generated images and in the development of AI technologies. Not least, researchers question what constitutes creativity in both humans and computers, and investigate forms of human and nonhuman agency as they are intertwined in artmaking practices involving AI.

This article contributes to the latter: the field of knowledge at the junction of art, agency and AI. In recent years, research situated at this junction has examined a range of issues tied to the interplay between human and

nonhuman agency. Historically, these terms have been used to a limited extent in relation to photography, but photography has – since its conception – been understood and problematised as something nonhuman, automated and mechanical. Too rarely, however, has it been granted agentic capacities in a posthuman, new materialist sense, where the generative, transformative and influential forces of nonhuman agents are acknowledged, emphasised and studied through their entanglement with the agency of the human photographer. Although there are many exceptions, and increasingly so within twenty-first century posthumanist thought, the agency of the human artist has been front and centre throughout much of art history, coupled with notions of photographic truth and representation. Current debates on AI indicate a shift. For example, art and media scholars Daniel Palmer and Katrina Sluis underscore the transformative agentic capacities of AI when they argue that AI imaging is “in the process of fundamentally transforming the agency of photographers” as photographers participate in a “digitally mediated culture built on obscure datasets”. The claim is interesting, but Palmer and Sluis do not engage further with the notion of agency. What does it really mean, then, that “AI imaging” is “fundamentally transforming the agency of photographers?” This article contributes new insight into such questions.

Task 3.1. Think on the use of artificial intelligence in arts. Can an image produced by generative AI be considered as art? Give reasons

Text 4

4. Read the following introduction to a PhD thesis to find the author's opinion on the emoticons commutation functions

Evolution of Emoticons/Emoji and their Functions in Digital Communications

Luongova Th.

1.1. RISE OF EMOJI

Over the last few decades, our communication habits have shifted online by using smartphones and other electronic devices to keep track of the fast-paced digital world. The presidential candidate Hillary Clinton posted a tweet asking college graduates to express their feelings about student loan debt in 3 or less emojis. It is evident that if politicians would like to connect with young audience, it is sometimes required to speak their language in an approachable manner. Clinton's attempt to appeal (young) twitter users was criticised as 'not cool' and inappropriate for tackling a serious issue through emoji. Despite the adverse reactions, she eventually received sufficient attention from the media. Several months later, on November 16, 2015, Oxford Dictionaries announced a pictograph, or more precisely, 'Face with Tears of Joy' emoji as the word of the year.

Oxford dictionaries explained on their blog post that the emoji "best reflected the ethos, mood, and preoccupations of 2015". The choice was influenced by the growing popularity of emoji – which is about three times more compared to the previous year. According to the data from mobile technology business SwiftKey, the emoji with tear drops was the most used pictograph in 2015, made up one-fifth of all emoji in the UK and three percent less in the US.

Nevertheless, this is not the first time emoji was considered to be the word of the year. Heart emoji, which is to date, second popular emoji, was selected as the word of the year as well as the most used term in 2014 by the Global Language Monitor (GLM). GLM was ahead of Oxford dictionaries, however, their vote did not stir such controversy than the more established language institution Oxford Press.

Oxford dictionaries' decision to challenge the conventional meaning of a word did not, naturally, meet with public approval. The most obvious reason is interference with the definition of a word and an emoji. We will discuss the definition of an emoji together with its history later. Let us see how online dictionaries describes the meaning of a word. Merriam Webster dictionary defines a word as follows: "A speech sound or series of speech sounds that symbolises and communicates a meaning usually without being divisible into smaller units capable of independent use". Whereas the definition from Oxford dictionaries does not fully restrict the meaning of a word to sounds and its written representation, but rather identifies it as "A meaningful element of speech or writing..." which could be understood more loosely.

If we recognise emoji as a character, in the same way as, for instance, Chinese or Japanese logographs, an emoji could be regarded as an element of writing. In fact, computers treat emoji in the same way as non-western scripts. Emoji are in this sense an extension to coding standard Unicode, which defines every character in most languages in the world. The Oxford dictionaries' motivation to name emoji as the word of the year might not be driven by a reason to modify the meaning of a word, but rather to summarise a socio-cultural development in

a pictographic symbol. An emoji might not be technically considered as a word, still, for some lexicographers, there is no other way to express the current mood of 2015 more aptly than through ‘tears of joys’ emoji, which represents the phenomenon of emoji in general.

1.2. MOTIVATION FOR THE STUDY OF EMOTICONS AND EMOJI

The motivation for writing the thesis on emoticons and, particularly, emoji comes from the author’s interest in internet culture and language. Study of language is undoubtedly intriguing – especially its correlation with human mind and understanding. When we were tasked to write a research paper on a linguistics topic, I recalled the article stating that Oxford Dictionaries decided to name ‘tears of joy emoji’ the word of the year. As a regular internet user might notice, the Internet tends to be highly visual and in constant influx which enables us to observe current language trends and changes; for this reason, it is not difficult to understand, why Oxford Dictionaries chose the seemingly infantile, little pictograph [Face with tears of joy] as the word of the year. Additionally, the article raised many questions – such as whether it is true that numerous interpersonal issues within digital domains stem from miscommunication? Can emoji help to solve this problem? What does this mean for the future of communication? Although emoji are immensely popular on the Internet, they have not been, so far, widely studied by academics. For the reasons mentioned above, it would be worthwhile to examine the topic in more depth.

For the nature of the topic, the thesis will utilise, to a large extent, various online sources. The first part of the thesis provides a theoretical overview of the development of emoticons and emoji and explains their influence

throughout media, popular culture, advertisement or politics. In the next chapters, the thesis will focus on differentiation of emoji, emoticons and other similar forms of visual representation, and describe their linguistic functions. The practical part of this work aims to confirm the main hypotheses that emoticons and emoji are used mostly in positive context, enabling users to express themselves creatively and set a friendly tone of a text. The questionnaire and iEmoji Twitter sentiment analysis will be employed to prove the hypotheses. The thesis continues to examine pragmatic functions of emoji through the online collection of tweets obtained from iEmoji.com live stream and other 4 sources. Relevant questions will be answered in order to understand how emoji are applied in a practice.

Task 4.1: Explain the role of emoticons in present day communication

Text 5

5. Read the following excerpt from the paper on the question of waste as a medium

Waste as a medium in visual arts

Gineprini L.

Media can become waste. The material instances of mediation, such as hardware, wires, cables, as well as printed books and newspapers, will all sooner or later be discarded. The physical components enabling our technological and digital world not only have a pre-mediatic material and geological history – such as the lithium in computer batteries – but also a post-mediatic

afterlife as waste. Media products can be “trash” also in a metaphorical sense, as films, books, or TV shows with low quality, kitsch style, and vulgar topics.

Less obvious, however, is the question of whether waste itself can be considered a medium. According to the classification proposed by German media philosopher Friedrich Kittler the three fundamental media functions are transmission, storage, and processing. From this angle, waste can be understood as a medium since it carries traces, encodes data about individuals and their consuming patterns, and discloses information about economic structures and cultural conceptions of values. Even when it lies at the bottom of a bin or wrapped in plastic bags on its way to a landfill, waste does not cease to generate meanings and exert effects.

It is possible to distinguish three main media functions of waste in visual arts, each rooted in a different historical period.

In the early 20th-century avant-garde, waste was employed to transmit uncoded memories from everyday life that would otherwise be forgotten. For Cubists, Surrealists, and Dadaists, incorporating waste in a composition became part of a renewal of the materials and the concept of art itself, redefining the boundaries between art and non-art, between art and everyday life. Through leftovers full of authentic signs of use and traces of personal stories, artists such as Kurt Schwitters in his *Merzbilder*, brought everyday life directly into the composition instead of merely imitating or representing it. Raoul Hausmann, a key figure in the Dada movement, wrote: “The discarded doll of a child or a colourful rag are more necessary expressions than those of some fool who wants to transplant himself into eternity with

oil paint". Avant-garde waste not only preserves traces and memories within the protective sphere of art but also recombines them through collage, creating new, unexpected connections. Thus, waste does not simply carry historical memory; rather, it processes a form of counter-memory – a renarration and resemantisation of the past through those objects that, once discarded, were destined for oblivion.

In the postwar period, the rise of consumer society led to a sharp increase in waste production. Art reacted by making garbage a signal of a wasteful consumer economy. In installations from the 1950s and 1960s, waste appeared as a wild and chaotic mass whose individual components were no longer recognisable; a sheer accumulation that did not allow the identification of individual stories but revealed the excesses of hyper-consumerism. The media function of waste changed: it was no longer about documenting traces and stories of everyday life and recombining them through the method of collage, but rather about transmitting information on the present, exposing the hidden mechanisms of a throwaway society. Junk art moved from galleries to invade public spaces, spreading awareness of the drawbacks of commodity culture. Since waste now had to convey unpleasant truths about contemporary life – often removed from public and individual consciousness – these postwar installations took on a disturbing character. Whereas avant-garde works were provocative but playful, the neo-avant-garde of the 1950s and 1960s sought a more unsettling, even shocking, confrontation with waste, a traumatic "return of the real".

This idea that waste can manifest the dark side of consumer society continues to permeate contemporary art. An aesthetic of accumulation and assemblage,

parodying capitalist commodity production, is still carried on by many artists. However, recent decades have seen a shift, with various artworks focusing on waste's afterlife and "agency", placing these discussions in a broader historical and geospheric context. Discarded objects are no longer seen as a seismograph of the present time, a means to uncover hidden consumption patterns; instead, they are re-imagined as speculative media to convey information as well as images and scenarios about the future in the Anthropocene, or, as environmental historian Marco Armiero calls it, the "Wasteocene".

Task 5.1: Give you point of view regarding the issue of waste as a medium. What information can waste transmit?

Text 6

6. Read the article to find out about new methods of 3D documentation of heritage art objects

New Dimensions in Conservation Imaging: Combining Photogrammetry and Photometric Stereo for 3D Documentation of Heritage Artefacts

Bornstein D., Keep Th.J.

Global digitisation of art and cultural heritage has made heritage collections more accessible than ever before. Unprecedented possibilities in documentation and imaging support the display, management, organisation, and conservation of significant objects and works. Digital outreach has become an expectation of modern collecting institutions, deepening possibilities for

public access, research, and engagement. Policies and standards around digitisation and asset management typically relate to photography and 2-dimensional (2D) digital assets, but increasing interest and awareness of 3D digital models, coupled with developments in computing power and efficiency, opens up new possibilities for institutions to document and display more sophisticated and holistic digital representations of cultural materials.

Photogrammetry is an accessible 3D imaging technology which has been successfully used to digitise the geometry of museum artefacts, in some cases to sub-micron accuracy. While it handles high-frequency geometry well, in the authors' experience capture and resolving power is typically not sufficient to represent the low-frequency fine surface topography which is integral to 'two-and-a-half-dimensional' (2.5D) objects, such as paintings, cuneiform tablets, or relief carvings, where surface texture is integral to significance. Although capture of low frequency details is possible with photogrammetry alone, fine surface resolution typically requires expensive specialist equipment such as macro probe lenses which restrict the field of view and are most appropriate for small objects such as coins rather than small details on larger objects.

Photometric stereo is a technique which may provide a means of documenting such features. Often used in videogame development and animation, photometric stereo is better supported by broader communities of users and commercial software producers. The results can be exported as standard non-proprietary image formats used in 3D rendering, making it possible to combine imaging techniques for more comprehensive modelling.

This article presents a method for combining the high frequency data of photogrammetry with the low frequency data of photometric stereo recording, resulting in more detailed, refined, and complete documentation. Assets produced through this combined technique facilitate better conservation and public access outcomes through better representation of the visual and spatial qualities of 2.5D artefacts in digital models. While many mature technologies have seen use in the heritage industry for 3D imaging artefacts (including CT scanning, 3D laser scanning, and structured light scanning) the accessibility of photogrammetry, which requires little in the way of specialist equipment to produce a high quality digital representation, has led to its widespread adoption in the industry. At a minimum, passable results can be achieved using any digital camera and open-source image-processing software, allowing for most heritage practitioners to establish workflows without additional capital outlay. It has found use in heritage applications such as: digitisation of museum objects and collections; compositional analysis of museum artefacts; documentation of heritage sites and rock art; archaeological scoping and planning and; creating 3D assets for use in videogames and virtual displays. Photogrammetry has been broadly used and recommended for documentation of heritage collections and can play an important role in developing digitally informed conservation strategies.

While photogrammetry can produce results which match or exceed the quality of specialist equipment developed for other technologies, it is limited in its ability to record fine surface details, to accurately capture and represent heavily textured, surfaces, and translucent surfaces. Combining photogrammetry with complementary

image processing and 3D modelling techniques presents an opportunity to overcome these shortfalls and create high quality, finely detailed, and accurate 3D digital models, utilising equipment which is readily available in most conservation or digitisation laboratories.

Combining photogrammetry with photometric stereo presents a low-cost and time effective methodology for generating highly detailed digital surrogates for a range of object-types commonly found in heritage art and collections. While currently post-processing complexity and software requirements remain a barrier to large-scale digitisation projects, capture time for individual objects is fast and achievable for a practitioner with limited training and minimal capital outlay. The workflow is also scalable depending on an institution's documentation needs and commitment to the technique. This methodology captures richer data relating to visual elements and surface behaviour of artefacts, useful for documentation, conservation, and public outreach.

Task 6.1: Think on some possible problems of conservation of art objects. How can new digital technologies help solve these problem?

METHODOLOGY AND TECHNOLOGY OF VOCATIONAL EDUCATION

Text 1

1. Read the following passage and find about a new approach to music education

The instrumental practice goal realization inventory: from intention to evaluation

Mazur-Socha Z., Łaguna M., Gollwitzer P.

Practice is a central aspect of every musician's development, regardless of their musical achievement levels. Managing the process of learning a musical instrument is demanding; musicians engage in effortful, long-lasting, and monotonous exercises, carefully monitoring their performance to improve it, and shielding their practicing from competing goals. Thus, it is important for both conducting relevant research and teaching an instrument to have access to a reliable and valid method of capturing key processes related to learning a musical instrument. This study aims to develop and validate the Instrumental Practice Goal Realization Inventory (IPGRI). This new measure is based on the Rubicon model of action phases, a psychological theory that pertains to both goal setting and goal implementation.

Since the 1990s, learning a musical instrument has frequently been conceptualised using a deliberate practice framework. Numerous studies have confirmed that a vast amount of practice is required to achieve a mastery level of skills, and that elite level performers accumulate over 10,000 h of training. Although this framework is valuable

in explaining the highest levels of musical expertise, it may not be sufficient to thoroughly understand the typical development of well-performing musicians.

Many music studies utilised the social cognitive perspective and self-regulated learning (SRL) theory as a means of understanding music performance learning. This approach highlights that social experiences, personal beliefs and learning opportunities interact to promote positive musical performance. SRL, in particular, focuses on processes in the self-enhancing cycles of learning, namely on the forethought, actual performance, and self-reflection phases. Cognitive processes and personal beliefs before the performance (i.e. the forethought phase) are expected to enhance subsequent learning. These are followed by processes during learning (i.e. the performance phase) that enhance concentration and performance. The individuals' responses to a learning episode (i.e. the self-reflection phase) lead to forethought, shaping subsequent efforts.

While SRL provides a comprehensive and widely appreciated explanation of musical skill acquisition, understanding the wilful practice of an instrument can be enhanced if one makes a distinction between goal setting and goal realisation. Such a distinction is important, when one wants to develop interventions for behavioural change. To change the behaviour of individuals who have not yet decided to realise a goal, one needs to focus on the 'why' aspect – motivation, rationale, and reasons. In turn, changing the behaviour of people who have already decided to pursue the goal in question requires focusing on the 'how' aspect – strategies that help attain the goal. Additionally, highlighting the importance of forming implementation intentions (i.e. 'if-then' plans that

specify when, where, and how one wants to realise one's goals) may further help design tools to facilitate musical performance.

Psychological research has demonstrated that the making of such plans increases the effectiveness and success of goal striving in many domains (e.g. academic achievement, health, and interpersonal).

Although research on skill acquisition in music performance is constantly advancing, measurement tools used in this area still have several limitations. The development of a measure brief enough to limit exhaustion effects, with a clear theoretical basis and good psychometric properties, would therefore benefit research and practice in educational settings. Such a tool could be applied by music teachers in school, community music, and private teaching contexts in screening and progress-monitoring efforts, informing further interventions to enhance students' motivation to practice their instruments. We propose that the psychological model of action phases may provide the needed theoretical grounds for a new measure of goal realisation regarding instrumental practice.

Task 1.1: Discuss the issues related to the process of learning a musical instrument. What skills and practices are necessary to mastering a musical instrument?

Task 1.2: Reflect on some measurement tools in music performance learning. Explain your point of view

Text 2

2. Read the following excerpt of the scientific paper on development of music performing skills in young musicians

Thinking ahead: the use of mental training in young violinists' skill development

Vilnite F.M., Marnauza M.

Whilst mental training techniques, including learning repertoire, practice, and creative thought using mental imagery, are highly regarded by experienced musicians and composers, they are rarely used systematically in music education. However, since the neuronal processes underpinning mental imagery also play a central role in cognitive processes and creative, predictive thought, could mental training provide a structure for integrating neuroscientific insights and offer an interdisciplinary approach to teaching and learning? Could integrating mental training assist in developing foundational skill in violin playing, such as intonation, rhythm, and posture?

The aim of this mixed qualitative-quantitative study was to investigate how mental training can be adapted for assisting young violinists in developing awareness of inner, feedforward processes. It explores the potential benefits of an approach with mental training, reviews the literature on learning in neuroscience, draws parallels between mental training, learning processes within the brain, and the well-being of the learner. It describes the observations and results of five mental training routines especially devised for this study in the one-to-one primary school violin teaching and learning process.

THE NEED FOR A NEW APPROACH

Traditional approaches to teaching and learning have been criticised for their repetitive and hierarchical nature, often overlooking creativity, personal interests, and student well-being. Whilst music education offers opportunities for creativity and collaboration, the prevalence of anxiety and reliance on medications amongst professional musicians raises questions about current educational processes. It is important, therefore, to identify aspects which foster lifelong learning enthusiasm and potentially reduce anxiety. To understand how mental training could assist with this, it is first necessary to examine its current use and its connections to the cognitive processes of learning.

DEFINITIONS

The term *mental training* has been used in the literature to refer to techniques involving mental practice or rehearsal, where the movements associated with playing an instrument and their connected sounds are imagined using mental imagery without its concurrent physical realisation.

METHODS – ESTABLISHING CRITERIA FOR ANALYSIS OF VIOLIN PLAYING SKILL

In accordance with the aims of this study, a mixed quantitative-qualitative research method was chosen. Considering the basis of mental training and the learning processes in the brain, it was hypothesised that the development of violin playing skill can occur if:

1. Students are interested in an individualised learning process.
2. The violin teaching and learning process includes especially adapted mental training routines.
3. Pedagogues use the routines purposefully in the individual violin teaching and learning process.

This hypothesis, relevant to the quantitative aspect of the research, was accompanied by a research question, which served to explore the experiences of the students in greater depth through pedagogue observation. This formed the qualitative part of the study “What observable differences are there in the student’s studying process after the use of the mental training routines?”.

To test the hypothesis and to discern changes in student violin playing of skill before and after mental training, a means of assessment needed to be established. In addition to pedagogue observations in lessons, intonation and pulse/rhythm data needed to be obtained for statistical analysis from recordings of student violin playing. These were therefore assessed using *Melodyne 4* and statistical analyses were completed using IBM SPSS Statistics 21 and google sheets. To accurately assess intonation, the violin playing of a professional and a student was compared. Excerpts from a commercially-available recording of Bach’s Allemande BWV1004 and a student’s D minor etude were compared.

Task 2.1: Consider the following questions: what is the best age to start music education? What techniques and methods can enhance the performing practice? Give reasons to your answers

Text 3

3. Read the following excerpt from a PhD thesis and evaluate the approaches mentioned by the author

Learning and teaching conducting through musical and non musical skills: an evaluation of orchestral conducting teaching musical skills: an evaluation of orchestral conducting teaching methods

Valle Brandao J.M.

What exactly is conducting? Or, what exactly should conducting be? As stated in the Oxford Dictionary of Music, conducting is defined as the art or method of controlling a choir, a band, an orchestra, or an operatic performance by means of gestures, which involve the beating of time, ensuring correct entries, and the shaping of individual phrasing. Modern conducting combines at least three functions: 1) the conductor beats time with his or her hands or with a baton in performance; 2) the conductor makes interpretative decisions about musical works and implements these decisions in rehearsal and performance; 3) the conductor participates in the administration of the musical ensemble. The word conducting acquired its present meaning in the 19th century, as the practice developed in its modern form. Conducting is largely limited to the tradition of Western art music, although other traditions have adopted the practice.

The qualities of effective conducting, however, are quite elusive. Superb musical skills, leadership traits, and the mastery of specific techniques and gestures are all assumed, correctly so both by the literature and

the professionals. These traits alone, however, may not be sufficient for such a broad, deep, and challenging profession. The investigation of effective conducting technique includes a discussion of whether to teach leadership skills within orchestral-conducting pedagogy. One successful way to teach leadership skills is through an established methodology, a well-developed body of practices, procedures, and rules used in a discipline, or a science of science.

It appears, however, that there is no established methodology to teach orchestral conducting. Current practices indicate two styles of teaching this craft: 1) an apprenticeship approach or 2) an individual-teaching practice derived from personal experiences. The master-apprentice approach is very common in teaching orchestral conducting. It is based on the relationship formed between a master conductor and his/her disciples, and is based on the transmission of knowledge between them. Most of this knowledge originates from the time-honored tradition of the repetition of techniques and concepts that are sometimes able to produce successful results. This tradition has not been validated yet remains in use due to the lack of a methodology that is based in critical thinking. Early training schools in orchestral conducting used this approach, and many conducting workshops still adhere to this custom. Workshops typically feature artist-level conductors who simply give feedback based on their professional experiences. An alternate approach is the academy style, usually associated with conductors whose background and experience are rooted in school orchestras of various skill levels. They are the authors of a number of titles in orchestral-conducting literature.

Both of these approaches, however, are severely dependent on and limited by the amount of podium-time available for practicing with an orchestra. Rehearsals serve different functions for players and conductors. During rehearsals players work on ensemble elements, having completed their individual practice. The conductor, however, must use the rehearsal time in a different way, to discover what really works, in order to achieve the artistic results possible. That work must be done in a rehearsal, and cannot be done away from the orchestra. The conducting students – or actually the conducting apprentices – build their own knowledge through trial and error, thereby selecting techniques and gestures to include or exclude based on actual conducting experiences. The repertoire of these techniques and a vocabulary of gestures are determined by the quality of the master for whom they apprentice as well as the amount and quality of podium time.

One important indicator of the ideal teaching method is the quality and variety of literature on a specific topic. Although many fields, such as medicine, depend heavily on the current nature of research, a field such as orchestra conducting does not necessarily have that same requirement. The profound thoughts and ideas of artists from previous centuries still have great relevance. The literature usually reflects the ways in which a topic is being developed as a result of critical thinking, resources, and often trial-and-error practices. As a consequence, these data are very useful tools for teaching/studying purposes. There are currently available almost 100 English-language books that cover the teaching of orchestral conducting. Evaluation of these data may lead to a discovery that many of them are derivative of the others – instead of original

thoughts. This research will support or reject the notion that the methods used for teaching orchestral conducting are complete and sufficient.

Task. 3.1: Discuss the role and functions of an orchestra conductor. What personal qualities should a conductor have?

Text 4

4. Read the following passage about dance education

Dance teachers' competency in school education: a narrative systematic review

Shen Q., Bailey R.P., Pickard A. et al.

While it is well-established that teachers play a key role in ensuring quality education, and that this is partly based on adequate, appropriate and relevant pedagogical training, many individuals now enter the dance teaching profession without formal training or with self-taught pedagogical knowledge. As careers in performance decline, teaching dance has become a primary occupation for graduates in dance-related fields, yet concerns remain regarding their qualifications and preparedness emphasises the importance of qualified educators across all subjects, yet in both public and private schools, many dance teachers lack pedagogical credentials.

It has been suggested that dance as a performing art fundamentally differs from dance teaching. Dancers develop skills through training tailored to their bodies, whereas dance teachers impart dance skills by training students' bodies. Studies suggest that the experience and

knowledge that dancers and educators focus on differ; dancers need to learn to transform their knowledge into a teaching form that suits the characteristics of students and the teaching environment to become effective dance teachers. It is generally believed in dance research that not only are dance skills needed to complete this process of knowledge transformation, but also a wide range of knowledge and skills. Becoming a teacher is considered a process of establishing communication between artists and educators. Therefore, dance teachers' competencies need to be discussed to complete the transformation from dancer to dance teacher.

COMPETENCY

The concept of 'competency' emerged in the 1970s, when McClelland argued that intelligence tests could not fully explain success in life and work. Subsequent research expanded the concept of competency to include both observable skills and personal attributes. While definitions vary across disciplines, most frameworks converge on a combination of knowledge, skills, values, and attitudes. The Organisation for Economic Co-operation and Development formalised this view into a four-part model, emphasising both technical expertise and ethical engagement. This holistic perspective informs the present review by framing dance teacher competency as a complex interplay of pedagogical, interpersonal, and disciplinary elements that require systematic investigation.

PROBLEM STATEMENT

Dance education is a field that intersects different disciplines, which can also be seen in the relevant research on dance teacher competencies, such as knowledge of different dance teaching methods, new teaching tools, multicultural teaching, social responsibility, creativity

cultivation. These articles primarily focus on one element of knowledge, skill, value, and attitude, and have not formed a systematic framework for dance teacher knowledge.

According to the previous statement, we propose the significance of discussing dance teachers' competency and the underestimation in this research field, as well as the necessity and urgency of providing a holistic perspective and a systematic method. Integrating research results into dance teachers' competency through a comprehensive framework could help fill gaps in dance education and promote theoretical development. The research questions of this review are as follows: What knowledge, skills or personal traits of dance teachers are mentioned in the articles in the past 10 years? Is there a model or established assessment tool for dance teacher competency?

This review revealed four interrelated themes of dance teacher competencies in school dance education. First, dance teachers should uphold an inclusive educational attitude and view all students as potential dancers. They should actively create a dance learning environment where all students can actively participate and express themselves freely. Second, at the teaching method level, teachers should turn to student-centred strategies, be good at guiding students, be able to identify students' needs and then choose appropriate methods. Third, in the face of technological development, educational reform and curriculum integration trends, school dance education should be more innovative and comprehensive, making good use of technological means to expand the boundaries of physical expression, and make dance an important medium for cross-disciplinary learning. Finally, as the understanding of the complexity of the teaching process deepens, teachers need to possess sufficient

subject knowledge to support creative teaching and respond to cultural diversity. Consequently, teachers' dance professional knowledge and skills have once again received attention.

Task 4.1: Discuss the competencies of a dance teacher. Do you think a dancer without formal education can teach dancing? Explain your point of view

Text 5

5. Read the following passage to find out the shortcomings of applying the assessment practices to art education the author highlights

Arts education's wicked problem: tensions between reliability and validity in arts assessment

Clark-Fookes T.

Globally education has undergone massive reforms under the guise of raising standards and increasing accountability. The research presented here examines changes to the Senior Secondary Arts assessment policy and practices in the state of Queensland Australia, which renewed its state-wide curriculum and assessment policies and processes with a shift to high prescription syllabuses and the re-introduction of standardized assessment. As a result, arts teachers across the state are wrestling the shift toward standardization and a decrease in teacher autonomy, while attempting to integrate their own understandings of arts practice and values regarding assessment in the arts.

TENSIONS IN ARTS ASSESSMENT

Assessment in the arts is a contentious notion as fundamental understandings of artistic ways of working and thinking sit at odds with the current drivers of education, namely education's performative focus and data driven accountability measures. A common criticism of arts education and assessment is subjectivity. In the context of assessment, subjectivity allows assessors to exercise personal taste and bias in the evaluation of student work, opening the door to variation in judgments. In the current educational context that demands teacher accountability and reliable assessment 'data', accusations of subjectivity leveled at arts subjects come with serious implications.

For many teachers working in the arts, the notion of assessing art divorced from its subjective qualities is counter-intuitive to the purposes and philosophical values of art. Traditional modes of assessing learning through objective, often quantifiable criteria applied to observable outcomes are typically not effective in assessing learning and development in the arts disciplines where ways of knowing and representation are inherently interpretive, metaphoric, and symbolic.

Scholars of art and esthetics suggest that art necessarily involves an entanglement of the cognitive, the affective and the sensory. Importantly, affect and sensory experience are subjective as individual perceptions of these aspects are entirely individual. Yet, when arts practice is assessed, these essential qualities of art are viewed with suspicion. If we are to remove the esthetic aspects of arts education for the purposes of assessment, then the validity of the assessment is called into question. Validity considers the degree of alignment between the content of the curriculum

and the content assessment (including what and how it is assessed). To ensure arts assessment be considered valid, all of the valued qualities and ways of working unique to art are required, as the subjective aspects of esthetics and affect are considered fundamental.

With standards comes a need to articulate what a student is to know and/or be able to do in order to measure or evaluate a student's learning. For the arts, the level of predictability embedded in standards can be viewed as counter to the aims of creativity, individual expression and artistic risk-taking, intrinsic to arts practice. Losing these valued arts principles in place of highly articulated standards makes this a significant tradeoff indeed.

SUBJECTIVITY IN ASSESSMENT

The notion of subjectivity is not isolated to arts assessment and in lieu of relevant arts-based research into the role of subjectivity in assessment, other fields of knowledge can be examined for transferrable understandings. In terms of inter-rater reliability, they note that since subjective creativity assessments rely on the judges' criteria, an understanding of the judges or raters is necessary to understand the amount of experience and discipline knowledge they bring to grading.

The standardization of assessment practices across all senior subject syllabuses fails to account for the differences between the valued knowledge and practices unique to each subject. Of particular concern is the attempt to exclude the esthetic qualities of arts from assessment grading by moving away from holistic marking processes to an analytical form of marking. Rationales for valuing reliability over validity, such as teaching out of field and increased teacher accountability, under-value arts as a subject area and the expertise of arts teachers.

It is widely acknowledged that assessment reliability and validity are always in tension. In the case of the policy changes enacted for Queensland senior phase of learning, teachers are suggesting that the balance between reliability and validity needs further attention.

Task 5.1: How do you understand standardized assessment in education? Reflect on the assessment process which can be applied to the arts

Text 6

6. Read the following passage from a scientific paper and describe the research methodology used by the authors

Museums as avenues of learning for children: a decade of research

Andre L., Durksen T., Volman M.L.

This review is, to the best of our knowledge, the first that covers both theoretical and empirical studies about children's learning in various museums types in the last decade (1999–2012) and across countries. Based on the identified gaps in the research, an agenda for future research into children's learning in museums is offered. The review is scientifically relevant in two ways: (a) it provides an overview of learning theories and methodologies for studying learning in museums, which can be used by museum researchers and for other informal learning studies and (b) it develops a framework of facilitating strategies and activities for children's learning in museums. We conclude with practical implications that offer a foundation for museum professionals in designing

theoretically-grounded and effective educational programs for this target group of visitors, and help museum educators, teachers and families to facilitate children's learning in various types of museums.

The overall aim of our review is to provide insight into what is known about children's learning in museums worldwide over the last decade, while focusing on how learning can best be facilitated. Specifically, we aim to identify what has been studied, how children's learning in museum has been studied and what knowledge this research has yielded. We focused the analysis of what has been studied about the strategies and activities aimed at facilitating children's learning in museums. Specified questions were aimed at distinguishing the what (e.g. different strategies and activities) and how of children's learning in museums. First, however, we want to characterise the research in terms of learning theories that inform the research on children's learning in museums and the methodological approaches used. By mapping the well-recognised learning theories and research methods, we aim to prepare the ground for further research improvements. To this end, we posed the following research questions:

1. Which learning theories informed the research?
2. Which methodological approaches were applied?
3. Who and what were facilitating the learning?
4. Which activities and strategies were used to facilitate children's learning?
5. What knowledge has the research yielded about children's learning in museums?

METHOD. ARTICLE SELECTION

We performed the literature search for related articles in February 2012. We initially searched the database of the Web of Science for peer-reviewed theoretical and

empirical articles published between 1999 and 2012 and relevant to children's learning in museums. Articles were included if they were: (a) written in English; (b) published between 1999 and 2012; (c) provided a definition or description of learning in museums within the theoretical, methodological or results sections and (d) focused on preschool or elementary-school visitors under 12 years old (identified as the general age for the start of high school in most of the study populations). We excluded articles on visitors of high-school age because younger children's museum experiences can be qualitatively different and depend on their development of abstract-level thinking/operations. We also excluded articles from our review if the focus was on museum curators' learning or training programs and if articles lacked a clearly-stated theoretical and/or methodological approach.

PROCEDURE

Our five-step review procedure is summarised in Table 1. Step 1 involved a search of the Web of Science database. Step 2 focused on two leading journals on research and theory in museum education (Curator: The Museum Journal and Journal of Museum Education). In Step 3, we examined the results of 264 studies, with 33 deemed to be relevant to this review. Step 4 involved a concurrent search during which we compiled an additional eight articles from leading researchers in the field of museum education, our review of 33 reference lists, and familiar empirical research. Lastly, Step 5 centred on identifying key resources. In total, our review was based on 44 sources (identified in the reference list with an asterisk): 41 peer-reviewed articles, a review (Hooper-Greenhill and Moussouri 2000), a doctoral dissertation (Kelly 2007), and a book (Falk and Dierking 2000).

ANALYSIS STRATEGY

Our analysis of the 44 sources involved three subsequent rounds. First, we examined the articles in order to develop a general profile of the research on children's museum learning. This round of analysis was also aimed at identifying the main learning theories (research question 1) and methodological approaches (research question 2) used in research on children's museum learning. Our interpretations of the theories and/or the methodologies applied in empirical studies were guided by Hooper-Greenhill and Moussouri (2000) and the reviewed theoretical papers. The second round of analysis sought to answer research questions 3 and 4 while contributing to the development of a framework of facilitating strategies and activities. This framework was further developed during several discussions between the first and the third author after a first reading of the articles. We present our framework in the methods section, as it was used to analyse the literature in the third round of analysis and to organise the main part of the review (research questions 3, 4 and 5). In the third round of analysis, the first author used the framework to code the articles. Also the other columns of Table 3 in Appendix were filled. The second author checked the coding and Table 3 for unclear aspects and inconsistencies. If necessary, the original articles were consulted, and Table 3 was complemented or changed. The second author critically reviewed the interpretations as presented in the text.

Task 6.1: Reflect on the functions of museums as an educational institution. How can museums facilitate children's learning?

LIBRARY SCIENCE, BIBLIOGRAPHY AND BOOK SCIENCE

Text 1

1. Read the following review and list the objectives of the study

Generative artificial intelligence in library and information science literature: a structured systematic review

Raghavendra G., Mallya J., Payin V.

Artificial intelligence (AI) significantly transforms libraries and information services, reshaping traditional practices and introducing new capabilities. It automates repetitive tasks such as cataloging, classification and indexing, enhancing efficiency and reducing the workload of library staff.

This study aims to investigate and synthesize current literature on the application of GAI in library and information services. Based on the systematic literature review (SLR), one can evaluate how GAI has been utilized in automated metadata creation, personalized recommendations, digital preservation and content accessibility. Moreover, a review would critically assess the challenges, such as ethical considerations, data privacy concerns and the potential for algorithmic biases, which are pivotal in shaping responsible AI integration. Thus, a SLR of publications on GAI in libraries is essential to identify trends, gaps and emerging research areas in this rapidly evolving field.

The objectives this SLR include (1) identification of current trends in the application of GAI in library science

literature, (2) understanding of how library science scholars have researched to achieve their study objectives, (3) recognizing the challenges and opportunities of adoption of GAI for library services and (4) proposal for future research directions for library science scholars focusing on GAI applications.

The findings of this review will help librarians, researchers and policymakers to understand the practical and strategic implications of GAI, ensuring its adoption aligns with the principles of equity, inclusivity and efficiency. Ultimately, the findings provide a roadmap for future research and development, fostering innovation and informed decision-making in the library science domain.

The first research objective of this review paper is to identify the current trends in the literature on the application of GAI in libraries.

The trend analysis suggests that between 2023 and 2024, research on AI, GAI and related fields shows a clear evolution driven by technological advancements and AI's growing adoption in diverse library science domains. The trend reflects a growing interest in leveraging advanced AI technologies to transform library services. Most publications highlight the rapid adoption of tools like ChatGPT, Perplexity AI and other large language models in academic libraries. Key trends include the integration of GAI into reference services, where GAI systems enhance information retrieval and user interactions. Studies also emphasize the role of GAI in fostering algorithmic literacy and building AI competencies among library professionals.

The second research objective is to explore how library science scholars have researched to achieve their study objectives. This study adopts the Total Cost Management framework to achieve the second objective.

The third objective is to identify the challenges and opportunities GAI presents for library services. While GAI tools indicate a positive stride toward information access and retrieval, several challenges obstruct the effective utilization of GAI that need immediate attention. Firstly, ethical concerns, including bias, are at the forefront. The GAI responses may reflect biases present in the training data. This bias could result in inaccurate results. Second is privacy. Due to the GAI's ability to generate highly realistic text, speech or image, this could be a violation of users' privacy. Thirdly, accuracy and reliability of information provided by the GAI tools. As of the opportunities, the review findings revealed that GAI tools improve information retrieval by offering quick interactive responses making knowledge more accessible to users. Additionally, it is demonstrated that GAI tools, such as Aisha and OpenAI's Codex, support reference services by answering queries, generating scripts and assisting with coding tasks. These in turn enhances the efficiency and scope of library assistance.

The fourth objective of this study is to propose future research directions for library science scholars focusing on GAI applications. Considering the increasing integration of GAI-driven technologies, library science professionals must engage in evidence-based research that informs policy, practice and ethical considerations. The study also recommends that future research explore GAI's long-term implications on information access, digital literacy and library professional competencies. By addressing these research gaps, scholars and practitioners can contribute to a more structured and impactful integration of GAI in library and information science.

Task 1.1: Consider the following questions: What are the current trends in the application of generative AI in the work of a library? What are the advantages and disadvantages of the adoption of AI for library services? Give reasons for your answer

Text 2

2. Read the following passage and comment on the findings of the research related to university libraries

Extent of Use of Print Information Sources in Delta State University Library

Akparobore D.O.

The mission of university libraries is to create a learning environment in which users are provided with a variety of information resources and become competent. Administrators of university as well their libraries need to know whether faculty and students do make use of the resources of the library and whether the use of these resources genuinely help students with their assignments and research. There are studies regarding the use of library resources found in the literature. However, most of these recent studies deal with the use of internet and electronic resources. The use of print sources has been under emphasized.

This study aimed to examine the use of library resources i.e. print sources as well as the barriers to the effective use of library resources. The study is vital to understanding the factors that play an important role in the use.

OBJECTIVES OF THE STUDY

The general objectives of the study is to look at effective use of print sources of information in the university libraries. The specific objectives of the study are:

1. To identify the various types of print sources that are more frequently use by the users.
2. To find out the areas of usefulness of print sources in the Delta state university library.
3. To determine the factors that hinder effective use of print sources in the Delta state university library.

RESEARCH QUESTIONS

1. What are the various types of print sources that are more frequently used by the users?
2. What are the areas of usefulness of print sources in Delta state university library?
3. What are the factors that hinder effective use of print sources in the Delta state university library?

Library resources enhance the reading habits of the individual. Reading satisfy the basic needs of self-esteem, esteem for other and curiosity or the need for success and personal adequacy. However, the conception of information has changed positively with the strategic uses of information and information systems. The results of a survey at the university Hong Kong showed that 68.8 percent of the respondents preferred to use journals online compared to 31.2 percent who prefer to use printed journals. It has been identified that discipline has a major influence on usage patterns and preferences. Age also plays an important role in usage, the younger the faculty members are, the more they use resource. Gender and academic rank have only a minor influence on the usage of e-sources.

The findings from the study are quite revealing. University libraries' users still depend heavingly on the use of print sources to become competent. The library still

remain the nerve centre of information with the provision of essential information resources such as textbooks, treatises, monographs and encyclopedia among others used for reference and arranged to facilitate consultation. The results indicates that the print sources of information frequently used are the textbooks. This is followed by journals and newspapers. This sources of information facilitate teaching, impact information about its subjects and develop understanding print sources are seen as teaching instruments that impact information about its subjects and develop understanding.

The findings from the study also revealed that the problems in locating the appropriate information resources are among the most significant factors that hindered the use of printed sources in the university libraries. There is also a positive relationship between the frequency of use of technologies and publications.

The finding has revealed that university library still the nerve centre of providing scholarly materials for assignments, teaching and research. It is obvious from the findings on the data analysis that most users of the university libraries have problems in accessing the catalogues. They also face problems in accessing the appropriate information resources. Therefore, university library need to take optimum measures of effective use of library resources. Knowledge need to be organized in such a way that it can be easily retrieved.

Task 2.1: Consider the following question: can e-books completely oust printed ones? Explain your point of view

Text 3

3. Read the excerpt from the scientific article about the role and functions of high school librarians

Beyond books: High school librarians as champions of pupil inclusivity, autonomy, and reader development

Webber Ch., Bohan K. and McGeown S.

School libraries play a vital role in supporting both academic achievement and pupil wellbeing. The strength of school libraries in terms of quantity and quality of books, librarian knowledge and pedagogy and pupil use can play a vital role in academic outcomes including improved literacy and writing levels, greater educational attainment and the promotion of independent learning behaviours. School library use is also positively related to reading enjoyment, reading amount and frequency, self-reported reading ability and attitudes towards reading. School libraries and library practitioners also play a vital role in supporting pupil wellbeing, offering spaces of comfort and safety. Furthermore, librarians and library services play a vital role in identifying and supporting pupils in need of additional support and in mitigating socio-economic impacts on student reading achievement.

However, despite accumulating evidence regarding the essential service provided by school libraries and librarians, the profession remains at risk. Declines in library budget, provision and staffing pose significant risks to the support which will be available to pupils in the future. For example, in the U.S., a recent investigation reported almost 20 % fewer school

librarians in 2018–2019 than in 2009–2010, with a ratio of 1199 pupils per librarian. In the U.K., the lack of a systematic monitoring tool means that there are no official figures on the number or proportion of schools that have a school library or a school librarian in the U.K., let alone the quality of their provision. However, a recent campaign by the UK library and information association, CILIP (Chartered Institute of Library and Information Professionals) reported that secondary schools with school libraries have dropped by 10% between 2019 and 2023, with a reduction in both physical stock/resources and staffed hours over the same period. Two-thirds of school libraries in Scotland reported having no library budget, and there are significant regional inequalities, with rural areas less likely to have access to a school library and librarian than urban areas.

Therefore, understanding the role school libraries and librarians play in pupil development and wellbeing is urgent, given the risks posed to their ongoing resources and funding. Research on school libraries typically focuses on their potential to support academic achievement. However, concerns about pupil wellbeing are increasing. Globally, it is estimated that 1 in 7 10–19-year-olds experience mental health conditions, with anxiety disorders and depression particularly prevalent. In this climate, secondary school libraries have been identified as a key source of support for pupil wellbeing, yet the specific practices used by librarians towards supporting pupil wellbeing remain underexplored.

Furthermore, the role of school libraries in supporting academic and wellbeing outcomes is often not distinguished from the role of library practitioners (librarians, library assistants, English teachers responsible for library

services) themselves. The role of the librarian is broad, diverse, and evolving, with the literacy-educator aspect of the role being part of a complex and disparate set of responsibilities. For example, increasing requirements for digital literacy necessitates that librarians also take on the role of being competent administrators, teaching partners, ICT consultants, and teachers of information literacy. As noted above, librarians in many schools also take on a pastoral role, providing general support, cultivating positive relationships with pupils, creating and maintaining a welcoming environment, contributing towards social inclusion and pupil self-esteem and providing emotional support.

This article reports on data from a collaborative research project between researchers at the University of Edinburgh and a national literacy organisation (Scottish Book Trust), which adopted an exploratory qualitative approach involving semi-structured interviews with 18 practitioners responsible for library services across Scotland. The project initially aimed to explore the ways in which secondary school library practitioners support adolescents' reading experiences. However, over the course of the interviews, practitioners also described at length the ways in which they use the school library to support pupils beyond reading and literacy. Therefore, this article focuses both on how librarians support adolescents' development as readers, as well as highlighting the vital, yet 'largely hidden' aspects of the role in supporting pupil wellbeing.

Task 3.1: Reflect on the role and functions of school librarians

Task 3.2: Explain why according to the authors the profession of a school librarian is at risk and why it is still vital for the children's education and upbringing

Text 4

4. Read the following passage on the collaboration and convergence of libraries, archives, and museums

'Librarians, archivists, and museum professionals' role perceptions and cross sectoral collaboration – Signs of convergence?

Tóth M., Hvenegaard Rasmussen C., and
Khosrowjerd M.

Is the convergence of libraries, archives, and museums, the LAM institutions, being facilitated or hindered by professionals' perceptions of their roles and other contextual factors? Talk of LAM convergence is not new. Discussions about the benefits of convergence, collaboration, and even mergers among libraries, archives, and museums emerged around the turn of the millennium, coinciding with the onset of the digital age. Subsequently, there has been a significant emphasis on the convergence of LAM institutions, especially within academic circles and in the field of library and information science. Digital developments have predominantly driven the ongoing discussion about convergence among the LAMs, enabling increasingly greater degrees of collaboration, which can serve as a significant catalyst for convergent developments.

There remains, nevertheless, considerable ambiguity concerning the relationships among the LAMs and their unique, or not so unique, roles. Historically, collections of

published documents, records, and artifacts were mixed, partly because collectors did not distinguish between the various types of items collected. However, in recent times, libraries have generally been perceived as collections of books, archives as collections of records, and museums as collections of objects or items. Yet, this sharp distinction is often blurred in reality. Objects are exhibited in both archives and libraries, while special libraries and archives are frequently integrated into museums. Thus, while convergence appears natural and intuitive, even logical, well-defined boundaries appear to emerge through the cloud of ambiguity surrounding the divisions between the LAM institutions' roles and collections.

Furthermore, numerous attempts to converge the LAMs have failed, which has only added to the confusion. Several countries formulated LAM cultural policies in the 2000s, including the United Kingdom and Norway, where LAM-specific governmental agencies were established. However, these agencies were dismantled after a decade or so. Moreover, case studies of specific LAM collaborations and institutional integration indicate that LAM collaboration has not always worked 'out of the box,' however, limited data on the subject hinders making any final conclusions.

RESEARCH QUESTION

Collaboration among LAMs can serve as a basis for convergent development; however, this necessitates that LAM professionals working within individual organizations be open and able to collaborate with each other. This puts into question their professional roles: do these roles complement each other in ways that facilitate collaboration, or are they profoundly different, hindering collaborative efforts? Are there contextual factors

influencing their openness and ability to collaborate? To gain insight into these questions, this paper analyzes questionnaire responses reflecting the perceptions of European LAM professionals regarding their roles as cultural professionals and how this relates to their likelihood of collaborating within the LAM sector. This is pursued through the following research questions:

RQ1 – How do LAM professionals perceive their roles?

RQ2 – How does LAM professionals' perception of their professional roles, along with other factors such as professional education and national context, influence their likelihood to collaborate within the LAM sector?

The topic of convergence has been intensively discussed for 25 years, with many arguments both for and against, and differing views on how it might be achieved. Answers to the research questions will provide a more informed understanding of the overall tendencies of LAM institutions toward or away from convergence, as well as the possibilities and challenges for intersectoral collaboration and cooperation. This information will be valuable for future discussions on convergence, offering a more realistic view of the subject and helping establish a platform for renewed discussion of this topic. Identifying the challenges and opportunities will also serve to guide future research.

Task 4.1: Explain the differences and similarities in the job responsibilities of librarians, archivists, and museum professionals

Text 5

5. Read the following text on cooperation between public and school libraries

“I believe in the value of libraries”: Factors impacting collaborations between Australian public and school libraries

Carroll M., Garrison K.

School and public libraries are both tasked with serving the youngest members of the community through programming and collections. These connections are often made explicitly through professional library organisations at the international and domestic levels.

In the 21st century and informed by concepts such as life-long learning, the literature suggests that the relationship between the public library and the school library in supporting children continues to be defined conceptually as complementary-one supporting the other in partnership but with distinct missions. For example, found that contemporary public library staff adopt tacit professional boundaries as part of their everyday practice when considering the degree and type of support they provide to education providers. This in turn was shown to influence the types of activities and resourcing they see as their responsibility, with care taken not to deliver what was seen as formal education. The ongoing operationalising of these distinctions can also be evidenced in public library collection policies which may include limitations on the purchase of textbooks or multiple copies of required literature by schools, the parameters drawn around age groups targeted for formal programming and the types of

activities delivered. This literature review further suggests that there are fundamental barriers to both collaboration and co-operation which can only be overcome by concerted structural and professional change.

COLLABORATION AND CO-OPERATION

The commitment of contemporary public libraries to deliver literacy and information literacy programmes to both adults and children suggests that there continues to be a strong educational mission in the public library sector which would appear to align with that of school libraries. However, there has been evidence of a structural disconnect between the library sectors reflected in the international literature, which appears endemic in the profession. Public libraries in Australia have taken on the mantle of champions in early childhood literacy. This has seen public library administrators, the professional association and practitioners promoting the public library as having a critical role in delivering programmes supporting early childhood literacy objectives. According to the group in their annual statistical report, public libraries (including State libraries) delivered 78,782 early childhood programmes in 2021–2022 to 1,583,734 participants. At the same time, there is also evidence of large State libraries providing substantial resourcing to support subject curriculum in schools. However, this activity does not appear to operate in collaboration with teacher librarians or school library associations with strategic documents and policies failing to include these potential partners.

While a great deal of the research literature around public-school library collaborations stems from a similar period, internationally there is evidence in the contemporary literature of an increased awareness of the opportunities provided by effective collaborations between public and

school library networks. Attention is given to strategies which may be useful in overcoming the common barriers which have been shown to inhibit collaboration. Practical examples leverage the expertise of both professional library communities extensively integrating professional learning, programming, library systems collections and importantly acquisitions and processing.

Using a replication study methodology, this article discusses the findings from two surveys of staff in Australian public and school libraries to gain insight into how they operationalise their relationship with each other, identify their levels of interactions and understand the factors impacting those interactions.

FINDINGS

The findings are presented in two sections. First, the quantitative demographic data of the participants provides insight into where participants were located and who they were as staff members of public and school libraries. Next, we explore the findings related to the levels of interaction between the two library sectors, considering the factors identified by both sets of participants impacting those interactions, and the changes in interactions over the last 5 years.

Task 5.1: Express your opinion on the roles and functions of public and school libraries and the possible ways of their cooperation

Text 6

6. Read the review of a number of current library technologies and evaluate their perspectives for your local libraries

New library Technologies and Trends in 2025

Shail D., Dr. Saiyed F. A. et al.

As libraries enter 2025, they are undergoing a significant transformation, driven by emerging technologies that enhance the ways libraries operate and engage with their communities. Libraries are no longer just places for books; they are evolving into dynamic hubs for learning, innovation, and collaboration. Key technologies such as artificial intelligence (AI), augmented reality (AR), virtual reality (VR), and blockchain are increasingly integrated into library systems, enabling more personalized, efficient, and immersive services for patrons. AI is transforming library operations by enabling smarter cataloging, predictive analytics for user preferences, and creating personalized learning experiences. AR and VR are being used to offer immersive, interactive experiences that go beyond traditional media, turning libraries into virtual classrooms, historical exhibits, and creative spaces. Blockchain enhances security and transparency, particularly in managing intellectual property, transactions, and digital content.

In addition to these technological innovations, robotics and automation are improving efficiency in library operations, such as self-service kiosks, book sorting, and inventory management. Open-source software continues to rise in prominence, offering libraries affordable and

customizable solutions for various needs. Internet of Things (IoT) integration is paving the way for smart libraries that can manage resources in real time and create more sustainable, energy-efficient environments. These developments reflect a broader trend of libraries leveraging technology to address changing user expectations.

PERSONALIZED USER EXPERIENCE:

In response to the growing demand for personalized services, libraries are integrating Artificial Intelligence (AI) tools to provide customized recommendations, tailored learning paths, and even predictive analytics to anticipate user needs. AI-powered systems, such as chatbots and virtual assistants, offer instant, personalized help, guiding users to relevant resources and services. According to American Libraries Magazine, libraries using AI have improved resource discovery and delivery, ensuring that patrons receive content suited to their interests and needs.

IMMERSIVE LEARNING AND ENGAGEMENT:

As users seek more interactive and engaging experiences, libraries are turning to Augmented Reality (AR) and Virtual Reality (VR) to transform learning spaces. These technologies allow libraries to create immersive environments, enabling patrons to explore historical events, interact with scientific models, or participate in virtual workshops. For example, libraries can use VR to offer virtual tours of famous landmarks or create interactive educational exhibits. This is particularly valuable for remote learning and distance education. VR and AR provide opportunities for libraries to enhance educational programs and foster deeper engagement among users.

ENHANCED ACCESSIBILITY AND SECURITY:

The rise of blockchain technology is helping libraries address user concerns around privacy, intellectual property, and digital rights management. Blockchain's decentralized nature ensures greater security and transparency in managing digital content, enabling users to access resources with confidence. By offering decentralized access to digital content, libraries can create more equitable access while ensuring that copyright laws and transaction histories are respected. This is particularly important as more libraries move to digital collections and face challenges related to copyright and data protection.

EFFICIENT OPERATIONS WITH ROBOTICS AND IOT:

Libraries are improving operational efficiency by using robotics for automated book retrieval, sorting, and inventory management, which reduces the time staff spends on manual tasks and maximizes space utilization. For instance, libraries like the National Library of Singapore have deployed robotics to handle the retrieval of materials from high-density storage, allowing for faster and more accurate service delivery. Similarly, IoT-enabled smart systems in libraries are monitoring real-time usage of resources, such as library spaces, books, and computers, optimizing energy use, and improving resource allocation.

SUSTAINABILITY AND OPEN ACCESS:

Libraries are increasingly adopting open-source software to create cost effective and flexible library management systems that cater to local needs while fostering global collaboration. Open-source platforms like Koha and DSpace allow libraries to customize their services and share resources with other institutions, supporting the growing movement toward open access and shared knowledge. This trend is a direct response

to the rising demand for open educational resources and cost-free access to information. According to Library Technology Reports (2024), open-source tools are vital in making libraries more sustainable and responsive to community needs.

ADAPTING TO REMOTE AND HYBRID LEARNING MODELS:

With the rise of remote learning, particularly postpandemic, libraries have shifted to support hybrid learning environments. This includes providing online learning tools, virtual reference services, and digital archives that can be accessed by users from anywhere in the world. Libraries are also utilizing cloud-based services to ensure that their resources are always available and easily accessible, even to remote users. This shift not only ensures that libraries remain accessible but also positions them as key players in global education networks.

These trends reflect a broader shift towards making libraries more interactive, responsive, and sustainable, addressing the needs of diverse populations in increasingly digital and interconnected environments. As we move into 2025, these technologies will help libraries keep pace with the rapidly evolving digital landscape while maintaining their essential role in society.

Task 6.1: Give examples of new trends and technologies used in the work of a library

Task 6.2: Speak on the way libraries are changing to address new expectations and demands of their users

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Формат 64x80/16. Подписано в печать 30.03.2026

Объем 7,5 усл. п. л. Тираж 50 экз. Заказ 1160

Редактор М.С. Володина

Отпечатано в РИЦ СГИК