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Юмрукуз А. А.

Методичні рекомендації
до дисципліни «Іноземна мова за професійним спрямуванням»
для самостійної роботи студентів 1-го року навчання
спеціальності 034 «Культурологія»

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А. А. Юмрукуз

Методичні рекомендації до дисципліни «Іноземна мова за професійним спрямуванням» для самостійної роботи студентів 1-го року навчання спеціальності 034 «Культурологія». – Одеса: ПНПУ імені К. Д. Ушинського. – 2020. – 45 с.

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Рецензенти: кандидат філологічних наук, доцент Петров О. О.

кандидат педагогічних наук, доцент Першина Л. В.

Дані методичні рекомендації покликані допомогти студентам 1-го року навчання у виконанні самостійної роботи у межах тем, передбачених робочою навчальною програмою з курсу «Іноземна мова за професійним спрямуванням» спеціальності 034 «Культурологія». Посібник має на меті поглибити знання професійної лексики англійської мови здобувачами вищої освіти, а також продовжити формування навичок різних видів мовленнєвої діяльності.

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PREFACE

In the context of changes in the modern system of education, significant role is ascribed to students' self-guided work which leads to the development of research competence and skills of analyzing, summarizing, searching etc. Therefore, the aim of this manual is to provide support for students of the first year of study within the framework of the discipline English for Specific Purposes in the field Cultural Studies.

Thematically, the book is completely in line with the educational program of the corresponding discipline, and covers such topics as Choice of teaching career, Teaching as a profession, Genesis of culture, Artistic culture. World tendencies of culture development.

The manual consists of four Units and the section Writing a Summary of an Article. Each Unit contains two authentic texts for reading comprehension with exercises preceding and following them.

The section Writing a Summary of an Article offers some recommendations on summarizing article, and provides an article to develop students' skills in preparing such writing tasks.

UNIT 1. CHOICE OF TEACHING CAREER

Text 1

Robot teachers

Pre-Reading

1. Match the definitions (a-f) with the vocabulary (1-6).

- | | |
|---------------------|--|
| 1. a takeover | a. the ability to think of new ideas; |
| 2. to adapt | b. to think something is less than it is; |
| 3. to underestimate | c. to work out what kind of illness someone has; |
| 4. empathy | d. when someone takes control of something, like a job or a place; |
| 5. to diagnose | e. to change something so that it fits better; |
| 6. creative | f. the ability to deeply understand someone's situation or feelings. |

Reading

2. Read the text.

If you think of the jobs robots could never do, you would probably put doctors and teachers at the top of the list. It's easy to imagine robot cleaners and factory workers, but some jobs need human connection and creativity. But are we underestimating what robots can do? In some cases, they already perform better than doctors at diagnosing illness. Also, some patients might feel more comfortable sharing personal information with a machine than a person. Could there be a place for robots in education after all?

British education expert Anthony Seldon thinks so. And he even has a date for the robot takeover of the classroom: 2027. He predicts robots will do the main job of transferring information and teachers will be like assistants. Intelligent robots will read students' faces, movements and maybe even brain signals. Then they will adapt the information to each student. It's not a popular opinion and it's unlikely robots will ever have empathy and the ability to really connect with humans like another human can.

One thing is certain, though. A robot teacher is better than no teacher at all. In some parts of the world, there aren't enough teachers and 9–16 per cent of children under the age of 14 don't go to school. That problem could be partly solved by robots because they can teach anywhere and won't get stressed, or tired, or move somewhere for an easier, higher-paid job.

Those negative aspects of teaching are something everyone agrees on. Teachers all over the world are leaving because it is a difficult job and they feel overworked. Perhaps the question is not 'Will robots replace teachers?' but 'How can robots help teachers?' Office workers can use software to do things like organise and answer emails, arrange meetings and update calendars. Teachers waste a lot of time doing non-teaching work, including more than 11 hours a week marking homework. If robots could cut the time teachers spend marking homework and writing reports, teachers would have more time and energy for the parts of the job humans do best.

Follow-Up

3. Are the sentences true or false?

1. Most jobs seem as if they can be done by robots or computers. T / F
2. Robots are always better at diagnosing illness than doctors. T / F
3. Many experts agree robots will replace teachers by 2027. T / F
4. One advantage of robot teachers is that they don't need to rest. T / F
5. Robot assistants could help teachers by marking homework. T / F
6. Some teachers use robots to reduce their time answering emails and marking homework. T / F

2. Choose the best answer.

1. It's easy to think robots ...
 - a. will replace people even if we don't like the idea.
 - b. are more capable than people and it's true.
 - c. can do less than people but it's not always true.

2. Anthony Seldon thinks teachers in the future will ...

- a. help robots in class.
- b. teach knowledge to students.
- c. no longer exist.

3. Robots will probably never ...

- a. have human understanding of emotions.
- b. be a popular choice for teachers.
- c. be intelligent enough to work in education.

4. Some parts of the world ...

- a. pay robots to teach.
- b. already use robots in teaching jobs.
- c. have a shortage of teachers.

5. Teachers ...

- a. work harder than office workers.
- b. have less help than office workers.
- c. leave their jobs to become office workers.

6. Robots could ...

- a. empathise with students.
- b. mark homework.
- c. prepare lessons.

Text 2

Robots replacing teachers is a good thing – yes or no?

Pre-Reading

1. Match the definitions (a-j) with the vocabulary (1-10).

- | | |
|----------------------------|---|
| 1. queries | a. the quality of being able to be believed; credibility; |
| 2. artificial intellect | b. a variety of tools used in the classroom to support student |
| 3. believability | learning, ranging from traditional to high-tech options; |
| 4. a whole-class setting | c. to perform learning; |
| | d. causing or tending to cause disruption; |
| 5. deliver learning | e. questions, especially those expressing doubt or requesting |
| 6. strengths | information; |
| 7. disruptive | f. a mixture of different (here) approaches; |
| 8. educational tool | g. the form of classwork organization, where the teacher |
| 9. blend | teaches a topic to the whole class or students have a |
| 10. individualize teaching | discussion as a whole group; |
| | h. the ability of a computer or other machine to perform |
| | those activities that are normally thought to |
| | require intelligence; |
| | i. a method of teaching that tailors content, instructional |
| | technology, and pace to the abilities and interests of each |
| | learner; |
| | j. the quality or state of being physically or mentally strong. |

Reading

2. Read the text.

When a Computer Science professor in the United States used a virtual teaching assistant to answer his students' queries, it made international headlines. Not because he'd used the system but because the class didn't realise. It was only after the course had finished that the professor revealed that 'Jill Watson' wasn't a real person.

In fact, only one student had had suspicions. The reason? She answered questions much quicker than other teaching assistants.

Obviously, Jill wasn't a robot walking around the classroom. She was a program that the students could email with problems and queries. But the fact that the students didn't notice they were communicating with a software programme shows how far artificial intellect has come.

The key to Jill's believability owed much to her use of language. By using informal phrases when appropriate she was able to seem human. There was only one slip up, when she said 'design' instead of 'project'.

So, if robots can now fool us into thinking they're human, is it time for teachers to make way for artificial intellect?

Yes: Robots are better than humans at teaching

Robots are much more efficient than teachers ever will be.

While teachers are forced to deliver the majority of learning in a whole-class setting, artificial intelligence can deliver tailored learning, carefully evaluating every response to calibrate when to stick with the current topic and when to move onto the next.

The brightest pupils can be given additional work, while those that need additional help would receive it, all within the same class.

Artificial intellect offers almost unlimited possibilities in terms of identifying student's strengths and interests and building on them.

Even teachers admit that robots are good.

Perhaps surprisingly, teachers seem to like robots, once they've worked with them at least.

Research has found that while teachers generally expected robots to be disruptive, in reality they reported that they were not and teachers often went on to develop numerous positive ideas about the robot's potential as a new educational tool for their classrooms.

No: Robots can never be as good as teachers

A teacher's role is not just to teach.

A teacher is also looking after the students in the class, spotting those experiencing difficulties and supporting them as necessary. In this sense it is one of the most human jobs we have.

Reading subtle social cues that students need help is not something robots do well.

People are social animals. Humans like to learn in groups and they like to learn from other people. Robots will never be able to match humans on that count. Another factor which is likely to be irreplaceable: the ability to inspire. Teaching facts and theories is one thing, relating the things you teach to everyday life is quite another. Teachers are there to answer the really difficult questions when students get stuck. Teachers are there to share their experiences in life, to relate to the students one human to another. It is for this reason that teachers' jobs are safe for the foreseeable future.

So the answer is...

As so often the case in human vs machine debates, perhaps the reality lies somewhere in between – a combination of the best of what people do with the best of what artificial intellect can offer.

As Rose Luckin, a professor of learner centred design at University College London, puts it: “What we are very interested in is the right blend of human and artificial intelligence in the classroom – identifying that sweet spot.”

According to Luckin, artificial intellect provides a unique opportunity to assess which teaching strategies are working and to individualise teaching. “It would be able to say, for this child at the moment, (teaching) is working well,” she said. “You would be able to look back over their reading process and see which interventions worked. The potential for the use of artificial intellect to make education tractable and visible is huge.”

However, she predicts that the insights gleaned from artificial intellect will often be applied by human teachers. “What I’m really concerned about is that people don’t run away with the idea that kids have to be plugged into the computer,” she said. “It’s about so much more than that.”

It seems robots are likely to be used in classrooms as learning tools, not teachers.

Follow-Up

3. Are the sentences true or false?

1. Jill was a software program. T / F
2. Teachers enjoy working with robots if they have tried it. T / F
3. Robots are more likely to be used as learning instruments rather than teachers. T / F
4. Teachers didn't use to think that robots would be useful. T / F
5. Artificial intellect can assess students' academic performance very precisely. T / F

4. Choose the best variant of answer.

1. What sensation did the experiment of a Computer Science professor in the United States produce?
 - a. His assistant was a robot;
 - b. His assistant was a software;
 - c. His assistant was answering his questions quickly.
2. Why was one of the students suspicious about the teacher's assistant?
 - a. The teacher answered the questions very quickly;
 - b. The assistant responded quite fast;
 - c. The assistant hesitated when giving answers.
3. Which mistake did the artificial assistant make?
 - a. It confused some words;
 - b. It didn't answer one question;
 - c. It answered very quickly.
4. Teachers agree that robots are ...
 - a. useful in teaching;
 - b. harmful in teaching;

c. are of no use in teaching.

5. One thing robots are not really good at is ...

- a. They can't identify students' emotions;
- b. They can't help students;
- c. They are unable to differentiate students' faces.

UNIT 2. TEACHING AS A PROFESSION

Text 1

Education and entertainment

Pre-Reading

1. Match the definitions (a-f) with the vocabulary (1-6).

- | | |
|-------------------------|---|
| 1. to blur | a. extremely thorough and careful; |
| 2. legitimate | b. to make or become unclear or less distinct; |
| 3. tackle issues | c. the formal outcome (certificate, diploma or title) of an |
| 4. formal qualification | assessment and validation process which is obtained when |
| 5. rigorous | a competent body determines that an individual has |
| 6. outweigh | achieved learning outcomes to given standards and/or |
| | possesses the necessary competence to do a job in a |
| | specific area of work; |
| | d. resolve or deal with the problem; |
| | e. be greater or more significant than smth; |
| | f. conforming to the law or to rules. |

Reading

2. Read the text.

The boundaries between education and entertainment are beginning to blur, and a new type of learning, in which education merges with entertainment, is emerging – ‘edutainment’. 1) _____ But now US television company AMC has teamed up with the University of California to produce an online course based on the TV show, *The Walking Dead*, which features a post-apocalyptic world ridden with zombies.

With an audience of 10 million, student numbers for the course are expected to be in the hundreds of thousands. 2) _____

Academics from the University of California say that the online course will be a ‘legitimate educational experience’ and tackle serious issues from the fields of science,

public health, nutrition, psychology and sociology. 3)_____ However, students will gain no formal qualifications or credits on successful completion of the course.

4) _____ It insisted that all modules had been made as academically rigorous as those taught on the university grounds. One lecturer in social science stated that the university already used contemporary media examples to make theories more relevant to students, and this course was merely taking this concept one step further. ‘The curriculum is very real,’ says Josh Coates, head of Infrastructure and designer of the online platform. 5) _____ ‘The fact that the context is this fictional world of an apocalypse is incidental. This course gives us the opportunity to educate people about the science of disasters.’

The market for massive open online courses, or MOOCs, is rapidly expanding. 6)_____ However, millions fail to complete the courses, suggesting that they pose a real challenge to online learners. 7) _____

The university is taking this opportunity to hone the way it delivers online courses. 8) _____ With the increasing demand for online courses, these are issues that universities looking to invest in online learning are increasingly having to face.

9)_____ They believe that TV shows may serve to attract students, but the academic element still needs to outweigh the entertainment value for a university course to be officially recognised and respected.

Follow-Up

3. Choose the correct location in the text for the following sentences.

A. We have local apocalypses in our world today, in the form of earthquakes, hurricanes and terrorist attacks.

B. TV shows have long launched spin-off products in the form of merchandise and video games.

C. If successful, the edutainment experiment could spawn a huge range of other TV show/university hybrid courses.

D. Part of this experiment is to find out whether the power of television can reduce the high drop-out rate characteristic of MOOCS.

E. Until now, online learning experiences have been able to deliver great videos and quizzes, but student interaction was minimal and the experience for learners has been impersonal.

F. Experts from the Centre for Education and Employment have reservations about the value of such online courses where there is no formal assessment or contact between the students and those delivering the courses.

G. The course will consist of eight modules including a physics module on ‘the science of decay’, a public health module on the study of epidemics and a mathematics module on population dynamics.

H. The University of California, which has a huge reputation to uphold, said that there had been no dumbing down in the design of the course.

I. Millions of students sign up for online education courses each year.

Text 2

South Ukrainian national pedagogical university named after K. D. Ushynsky: history and modernity

Pre-Reading

1. Match the definitions (a-f) with the vocabulary (1-6).

- | | |
|----------------------------|---|
| 1. pursuant to | a. officially registered as a member of an institution or a |
| 2. enrolled | student on a course; |
| 3. relocated | b. to be given a certificate of higher education; |
| 4. to be awarded a diploma | c. a scholar known by many people because of some |
| 5. distinguished scientist | quality or achievement; |
| 6. honoured | d. in accordance with (a law or a legal document or |
| | resolution); |
| | e. regarded with great respect (in titles); |
| | f. moved to a new place. |

Reading

2. Read the text.

South Ukrainian national pedagogical university named after Kostiantyn Dmytrovych Ushynsky is one of the oldest educational institutions of Ukraine and the first teaching one on the northern Black Sea coast.

The University started as a Pedagogical Institute which was established pursuant to the Decree of the Emperor Oleksandr the First in Odesa on May, 2, 1817, as a separate structural unit at the Rishelievskiy lyceum.

During 200-year history the University passed a complex way of repeated name changes (the Institute of Teachers, the Institute of People's Education, Odesa State Pedagogical Institute named after K. D. Ushynsky, South Ukrainian State Pedagogical University named after K. D. Ushynsky, South Ukrainian national pedagogical university named after K. Ushynsky), liquidations and updates.

Before 1941 the Institute used to be one of the largest in the city by the number of enrolled students. However, during World War II the Institute was evacuated. It was relocated to the city of Bayram-Ali in Turkmen SSR, where it functioned until 1944.

Fifteen hundred students and teachers went to the front, almost seven hundred of which were killed. Three defenders – Vasyl Musin, Volodymyr Morhunenko and Anatolii Kovalenko were awarded the titles of Hero.

For outstanding achievements in the training of teaching staff in 1945 by the Resolution of the Government of Ukraine the Institute was given the name of the outstanding scientist and teacher – Kostiantyn Dmytrovych Ushynsky.

In 1970 Odesa State Pedagogical Institute named after K. Ushynsky was awarded a diploma of the Presidium of the Verkhovna Rada of Ukraine.

September 29, 1994, the Cabinet of Ministers of Ukraine on the basis of Odesa State Pedagogical Institute named after K. D. Ushynsky created South Ukrainian State Pedagogical University named after K. D. Ushynsky.

In 2007, the staff of the University was awarded by the Cabinet of Ministers of Ukraine for the contribution to the development of education, training highly qualified specialists, productive scientific and pedagogical activity and employment gains.

July 13, 2009 by the Decree of the President of Ukraine the University granted a national status.

The golden pages in the history of Ukraine and the University were written by its famous teachers and scientists, researchers, students and graduates who have made an invaluable contribution to the development of education and science at the global level, namely: twice State prize laureate, founder of new directions in the theory of physics A. Y. Kiv, State prize laureate, founder of theoretical and methodological foundations of modern psychology S.L. Rubinstein, State prize laureate Academician A. M. Bogush, the founder of experimental psychology Professor M. M. Lange and the founders of different scientific schools, which received international recognition – Academicians D. K. Tretyakov, O. Ya. Chebykin, O. P. Sannikova, Corresponding Members N.G. Chebotarev, V. I. Voitko, D. A. Sviridenko, R. Yu. Martynova, S. O. Skvortsova etc., the founder of Professional Pedagogy Professor

R. I. Hmelyuk; famous artists: poets – V. A. Bershadsky, A. Sh. Huberman, V. I. Ivanovych; writers – S. I. Oliinyk, Ye. S. Kravchenko, I. A. Lutsenko; folk artists – A. I. Loza, P. A. Zlochevsk; outstanding athletes – Olympic champions M. Nikolaeva, G. Mondzolevsky, Ye. Lapyns'ky, V. Mykhalchuk, Ya. Zheleznyak, S. Petrenko, N. Olizarenko, O. Sokolovs'ka, G. Avdeenko, M. Milchev, Yu. Bilonog, D. Alekseev, S. Demchuk, Yu. Cheban, V. Lomachenko and others, Hero of Labour G. Tsvihun, Hero of Ukraine B. D. Lytvak, People's Teacher M. M. Paltyshev and more than two thousand distinguished scientists, artists, representatives of people's education.

The modern University is the flagship of pedagogical education in the South of Ukraine, where students, post-graduate students and doctors have been successfully training in 47 specialties and specializations.

Since its establishment more than 100,000 specialists for the educational system of our country and thirty other countries have been trained within its walls. Among its graduates and pedagogues are ministers, deputies of different levels, mayors, heads of large institutions, famous scientists and educators, directors of research institutes, schools, rectors of higher educational institutions, trainers and masters of sports, winners of Olympiads, recognized artists who made an invaluable contribution to the development of education and science worldwide.

The University is composed of 38 departments that are headed by doctors and professors – recognized experts in their fields. About five hundred teachers and twenty foreign specialists work at its departments.

There are twelve academicians, seventy professors, doctors of science among the pedagogues; eighteen teachers have an honorary title “Honoured Worker of Science of Ukraine”, “Honoured Worker of Education of Ukraine”, “Honoured Worker of Culture”, “Honoured Artist of Ukraine”, “Honoured Coach of Ukraine” and are the winners of state awards. A lot of University scholars were presented with international awards, elected to be members of national and international academies, societies and associations.

The most important scientific studies at the University were carried out in the framework of seventeen internationally recognized scientific schools.

The results of the University studies are reflected in printed works – more than two thousand scientific papers are annually published at home and foreign editing houses. Numerous monographs are published in different languages and in cooperation with the scholars of the USA, Israel, China, Great Britain, Lithuania and other countries.

Every year the University supports organizations of more than thirty international and Ukrainian scientific conferences. The University of Ushynsky is a founder of scientific journals in philosophy, political science, sociology, psychology, pedagogy, philology and others.

The University offers seven specialized Doctoral and Candidate Thesis Committees in twelve majors. Each year more than seventy theses are passed. Three hundred Ukrainian and foreign students from fifteen countries take postgraduate and doctorate courses as well as individual academic programs.

Almost three thousand students are involved in scientific work, the results of which are reflected in thousands of articles published every year. The participants of the educational process are winners of almost seventy contests, competitions and various Olympiads of national and international levels.

According to SCOPUS database the University ranks first among pedagogical universities of Ukraine.

The University collaborates with eighty educational and scientific institutions around the world.

There is an International Centre for Distance Learning functioning in association with the University; educational scientific information and culture offices of the State of Israel, the USA, Lithuania, China and Korea develop their work under the support of the University. The establishment is a coordinator of project studies by international programs Tempus, Vyshehrad Fund, the “Ukraine-Norway“ Fund and others).

The University is constantly developing. In recent years there was a significant increase in number of majors and specializations of training graduate, postgraduate and

doctoral students. The University has an extensive system of material resources for providing educational process and scientific work. Thus, a modern scientific library was put into operation.

The University provides all necessary conditions for artistic, creative and sports activities of its students who can participate in forty sections and hobby groups.

Significant sporting achievements of the University students and graduates of different years are represented with twenty five Olympic champions, eighty three winners of world and European championships, twenty-eight honoured coaches and masters of sports of Ukraine.

Amateur creative collectives take part in many prestigious competitions and festivals in Ukraine, Poland, Czech Republic, China, the United States and other countries where they annually win prizes and get the Grand Prix.

Currently, according to different ratings the University is among the leaders of pedagogical and humanities universities and is presented with high awards, namely those of the Verkhovna Rada of Ukraine, the Cabinet of Ministers of Ukraine, Ministry of Education and Science of Ukraine and others.

Follow-Up

3. Are the sentences true or false?

1. The Ushynsky university is the first pedagogical university in Ukraine. .. T / F
2. The University used to be a part of other educational establishment. T / F
3. There are several presidents among the graduates of the University. T / F
4. Students take active part in scientific research of the University. T / F
5. The University has a Presidential Award for the contribution in pedagogical science. T / F

4. Answer the following questions.

1. What was the predecessor of the University?

2. How old is the University as educational institution?

3. Why was the University given the name of K. D. Ushynsky?

4. Which Decree granted the national status to the University?

5. How many departments are there at the University?

6. Which foreign institutions does the University cooperate with?

7. How many Olympic champions has the University trained?

UNIT 3. GENESIS OF CULTURE

Text 1

Cultural Studies

Pre-Reading

1. Match the translations (a-h) with the vocabulary (1-8).

- | | |
|----------------------|-------------------------|
| 1. to view | a. підхід |
| 2. distinct | b. з'являтися |
| 3. global movement | c. вважати, заявляти |
| 4. detractors | d. глобальний рух |
| 5. to emerge | e. недоброзичлики |
| 6. approach | f. окремий, відмінний |
| 7. to hold | g. критики лівого крила |
| 8. left-wing critics | h. розглядати |

Reading

2. Read the text.

Cultural studies is a field of theoretically, politically, and empirically engaged cultural analysis that concentrates upon the political dynamics of contemporary culture, its historical foundations, defining traits, conflicts, and contingencies. Cultural studies researchers generally investigate how cultural practices relate to wider systems of power associated with or operating through social phenomena, such as ideology, class structures, national formations, ethnicity, sexual orientation, gender, and generation. Cultural studies views cultures not as fixed, bounded, stable, and discrete entities, but rather as constantly interacting and changing sets of practices and processes. 1) _____ Although distinct from the discipline of cultural anthropology and the interdisciplinary field of ethnic studies, cultural studies draws upon and has contributed to each of these fields.

Cultural studies was initially developed by British academics in the late 1950s, 1960s, and 1970s, and has been subsequently taken up and transformed by scholars from many different disciplines around the world. Cultural studies is avowedly and even radically interdisciplinary and can sometimes be seen as antidisciplinary.

2) _____. As a result, Cultural Studies as a field of research is not concerned with the linguistically uncategorized experiences of individuals, or, in a more radical approach, holds that individual experiences do not exist, being always the result of a particular social-political context.

3) _____. They include semiotics, Marxism, feminist theory, ethnography, critical race theory, post-structuralism, postcolonialism, social theory, political theory, history, philosophy, literary theory, media theory, film / video studies, communication studies, political economy, translation studies, museum studies and art history/criticism to study cultural phenomena in various societies and historical periods. Cultural studies seek to understand how meaning is generated, disseminated, contested, bound up with systems of power and control, and produced from the social, political and economic spheres within a particular social formation or conjuncture. 4) _____. For example, those that attempt to explain and analyze the cultural forces related and processes of globalization.

During the rise of neo-liberalism in Britain and the US, cultural studies both became a global movement, and attracted the attention of many conservative opponents both within and beyond universities for a variety of reasons. Some left-wing critics associated particularly with Marxist forms of political economy also attacked cultural studies for allegedly overstating the importance of cultural phenomena. While cultural studies continues to have its detractors, the field has become a kind of a worldwide movement that is to this day associated with a raft of scholarly associations and programs, annual international conferences, publications and students and practitioners from Taiwan to Amsterdam and from Bangalore to Santa Cruz. 5)_____.

They are, for example, the United States, Canada, Australia, New Zealand, Latin America, Asia, Africa and Italy.

Follow-Up

3. Are the sentences true or false?

1. Cultural studies focuses on conflicts in modern culture.. T / F
2. Cultural studies considers culture as dynamic formation. T / F
3. There are several presidents among the graduates of the University. T / F
4. Cultural studies is a section of cultural anthropology T / F
5. Cultural studies deals with the problem of globalization. T / F

4. Match the sentences below with the gaps in the text.

A. Somewhat distinct approaches to cultural studies have emerged in different national and regional contexts

B. Cultural studies combines a variety of politically engaged critical approaches.

C. The field of cultural studies encompasses a range of theoretical and methodological perspectives and practices.

D. Important theories of cultural hegemony and agency have both influenced and been developed by the cultural studies movement, as have many recent major communication theories and agendas.

E. A key concern for cultural studies practitioners is the examination of the forces within and through which socially organized people conduct and participate in the construction of their everyday lives.

Text 2

Cultural expectations and leadership

Pre-Reading

1. Match the definitions (a-h) with the vocabulary (1-8).

- | | |
|------------------------|---|
| 1. vague | a. to perform or complete a job or activity; |
| 2. to carry out a task | b. unclear, not specific or definite ; |
| 3. democratic | c. a system where members are ranked according to status |
| 4. a hierarchy | or authority; d. based on the idea that everyone is equal |
| 5. to come up with | and should be involved in making decisions; |
| 6. resentment | e. to think of something such as an idea or plan; |
| 7. to be perceived | f. to be seen or understood in a certain way; |
| 8. to have initiative | g. to have the ability to take action without someone |
| | telling you what to do next; |
| | h. dissatisfaction and bad feelings from being treated |
| | unfairly. |

Reading

2. Read the text.

Gabriela worked for a multinational company as a successful project manager in Brazil and was transferred to manage a team in Sweden. She was excited about her new role but soon realised that managing her new team would be a challenge.

Despite their friendliness, Gabriela didn't feel respected as a leader. Her new staff would question her proposals openly in meetings, and when she gave them instructions on how to carry out a task, they would often go about it in their own way without checking with her. When she announced her decisions on the project, they would continue giving their opinions as if it was still up for discussion.

After weeks of frustration, Gabriela emailed her Swedish manager about the issues she was facing with her team. Her manager simply asked her if she felt her team was still performing, and what she thought would help her better collaborate with her

team members. Gabriela found her manager vague and didn't feel as if he was managing the situation satisfactorily.

What Gabriela was experiencing was a cultural clash in expectations. She was used to a more hierarchical framework where the team leader and manager took control and gave specific instructions on how things were to be done. This more directive management style worked well for her and her team in Brazil but did not transfer well to her new team in Sweden, who were more used to a flatter hierarchy where decision making was more democratic. When Gabriela took the issue to her Swedish manager, rather than stepping in with directions about what to do, her manager took on the role of coach and focused on getting her to come up with her own solutions instead.

Dutch social psychologist Geert Hofstede uses the concept of 'power distance' to describe how power is distributed and how hierarchy is perceived in different cultures. In her previous work environment, Gabriela was used to a high power distance culture where power and authority are respected and everyone has their rightful place. In such a culture, leaders make the big decisions and are not often challenged. Her Swedish team, however, were used to working in a low power distance culture where subordinates often work together with their bosses to find solutions and make decisions. Here, leaders act as coaches or mentors who encourage independent thought and expect to be challenged.

When Gabriela became aware of the cultural differences between her and her team, she took the initiative to have an open conversation with them about their feelings about her leadership. Pleased to be asked for their thoughts, Gabriela's team openly expressed that they were not used to being told what to do. They enjoyed having more room for initiative and creative freedom. When she told her team exactly what she needed them to do, they felt that she didn't trust them to do their job well. They realised that Gabriela was taking it personally when they tried to challenge or make changes to her decisions, and were able to explain that it was how they'd always worked.

With a better understanding of the underlying reasons behind each other's behaviour, Gabriela and her team were able to adapt their way of working. Gabriela

was then able to make adjustments to her management style so as to better fit the expectations of her team and more effectively motivate her team to achieve their goals.

Follow-Up

3. Are the sentences true or false?

1. Gabriela's management style worked well with her team in Brazil but not with her team in Sweden. T / F
2. Gabriela's team questioned her proposals and her decisions because they didn't trust or respect her. T / F
3. Gabriela was satisfied with her Swedish manager's way of dealing with her problem. T / F
4. Gabriela found it helpful to talk openly with her team about the differences in their expectations. T / F
5. Gabriela faced a problem with her Swedish team because her management style was old-fashioned and wrong for the modern world. T / F
6. The author believes that people from high power distance cultures and low power distance cultures should never work together. T / F

4. Write the sentences in the correct group.

1. The manager gives the team detailed instructions on what to do.
2. The manager makes the big decisions.
3. Team members do not usually challenge the manager.
4. The manager acts as a guide but encourages input from the team.
5. The manager gives specific advice to help solve problems.
6. The manager involves the team in making decisions together.
7. The manager has a lot of control over what happens.
8. Team members can take the initiative to do things their way.
9. The manager encourages the team to find their own solutions.
10. Team members can often challenge the manager.

<i>Expectations in a high power distance culture</i>	<i>Expectations in a low power distance culture</i>

UNIT 4. ARTISTIC CULTURE. WORLD TENDENCIES OF CULTURE DEVELOPMENT

Text 1

What Do We Mean by Art, Artists, Culture, and Industry?

The evolution of meaning in relation to changing patterns of work

Pre-Reading

1. Match the translations (a-h) with the vocabulary (1-8).

- | | |
|-------------------------------|---|
| 1. in flux | a. to try to give definitions to basic terms; |
| 2. to take definitional stock | b. if your likes, dislikes, attitudes, dreams, and even friends are changing all the time; |
| 3. realignment | c. a group of people leading the way in new developments or ideas; |
| 4. to track | d. changing a position of agreement or alliance once again; |
| 5. the vanguard | e. follow the trail or movements of (someone or something), typically in order to find them or note their course; |
| 6. to cultivate | f. try to acquire or develop (a quality or skill). |

Reading

2. Read the text.

As we, individually or collectively, set out to make a case for the many ways the arts have relevance in today's world of economic turmoil and change, it's helpful to be clear what we mean by terms like “art,” “culture,” and “industry” and also to understand what the same terms might mean to others. The words we use are telling. Their use has a history that says much about where the work we call “art” resides in our collective lives from one period to the next. Or perhaps, depending on your own interests, you might think of “the arts” or “culture” or “music” or “painting” or

“literature” or ... The relationship among art, culture, work, and society has evolved over time and is always in flux.

How are the terms used in your world now? Will we see a shift in meaning again as a result of current turmoil and the changes it will bring? Will actions we take now affect the understanding of the arts going forward?

There are few words as controversial and lacking in concise meaning as those of *art*, *artist*, and *culture*. Yet academics and policymakers often gloss over this when discussing and framing art and cultural policies, including those surrounding workers in the arts and cultural sector. Although a number of important studies on the sector and its creative industries have been released in the United Kingdom, the United States, Australia, Canada, and elsewhere, few share a common definitional framework nor include the same occupational groups or industrial classifications in their counts. One of the reasons why this is true may be a lack of understanding of the historical evolution of these terms and their impact on arts- and culture-related employment, and on workplace and inter-industry dynamics.

The roots of modern usage can be found in the Industrial Revolution.

An early scholar who attempted to take definitional stock of these terms from a historical perspective was sociologist Raymond Williams, the founding father of the New Left (1921-1988). Williams traced how modern understanding of terms such as *culture* has evolved over time and how this has paralleled the changes in related words such as *art*, *artist*, *industry*, *democracy*, and *class*, from 1770 to the mid-1950s. A key organizing principle in Williams's argument is that both the idea of culture and the word art itself, in general modern usage, came into English thinking in the period of the Industrial Revolution. As a result of changes in the ways people worked, other aspects of their lives also went through radical realignments – politically, socially, and economically.

For example, before the Industrial Revolution, most people worked primarily with their bodies, not their minds, in agrarian settings. At that time, the term *culture* described the tending of natural growth and, by analogy, a process of human training. *Culture* then slowly evolved from describing a process of cultivating

something to culture as a thing in and of itself. It also began to have ties to habits of the mind, human perfection, and intellectual development and became associated with the body of the arts (painting, sculpture, music, literature, poetry, and dance), then a whole way of life – material, intellectual, spiritual. During the Industrial Revolution, people began moving to cities, and work became tied to a machine-oriented environment. Williams surmises that the meaning of the word *culture* became concentrated at this time because of the great historical changes occurring in industry, democracy, art, and class.

So how has the meaning of terms such as *art* and, by association, *artist*, evolved as a result? From its original sense of a human attribute or skill, Williams traces how art moved into being recognized as a kind of institution or a set body of activities – the *Arts*. In addition, he asserts that the term art moved from referring to any human skill to one that came to signify a particular group of skills relating to the “imaginative” or “creative arts.”

Likewise, around the end of the 18th century, the term *artist* also began changing. Previously, *artist* had meant a skilled person across all walks of life, as reflected by the term *artisan*, but the term started evolving to describe the skills associated with the imaginative and creative arts, and the notion of class became a factor. As Williams adds, *art* came to stand for a special kind of imaginative truth and *artistic* and *cultured* appeared in polite society. The romantic view of the role of the artist as a different kind of person began to emerge.

The concept of *industry*, too, underwent a major realignment during the Industrial Revolution. Like art, industry went from being closely tied to individual behavior and describing a human trait, such as an industrious person, to one referring to a collective group or an institution – a thing in and of itself. Industry also began to be seen as a general word for manufacturing and other forms of production. Williams states that Adam Smith in *The Wealth of Nations* (1776) was one of the first to use the term in this new way and that *Industry*, as an institution, soon came to be capitalized. The driving force, of course, was the introduction of machinery and the new industrial processes for production. This major technological revolution changed the way people

worked and organized their daily and collective lives as well as how society around them operated.

What are the parallels today?

In many ways, society is undergoing a similar realignment with the fast-moving technological revolution (or what had previously been called the postindustrial revolution and the age of information). It has changed the way we work, live, and collectively organize, just as happened during the Industrial Revolution three centuries before. Today's technologies have led to shifting patterns in the nature of work—of production, employment, and social organization. In turn these changes challenge previous definitions of the terms *culture*, *art*, *artist*, and *industry*.

The historical cycle of understanding what it is to be an artist is turning again as well. Whereas *artisans* worked at real-life tasks and an art was considered doing something well, the next cycle of *artists* after the Industrial Revolution were not involved in the day-to-day, but rather focused on the sublime qualities of the imagination and the creative vision in search for truth, beauty, and meaning. They were also romanticized as special, with gifts of genius not shared by other mortals. Creativity became an individual gift, not a collective trait.

Today, artists run the gamut from the sublime, individual genius to the commercially oriented worker, but for most it is clearly back to the doing-it-well over the sublime. In the United States alone, there are almost 2.5 million artists, according to recent census figures. Hardly all are geniuses, but most – probably all – are creative or innovative in some respect. In many ways, the technological revolution of the past two decades has brought the idea of the artist's role back to a more collective, team-based concept, particularly in design fields (and interestingly, we still refer to occupations as working in respective *fields*). Although some studio and performing artists still work more like past generations, digital artists do not. And digital artists are part of the fastest growing groups in the United States and world economies, and are also in the vanguard of the recently dubbed “Creative Industries.”

So, how does this have an impact on our current understanding of the terms *art*, *artists*, *culture*, and *industry*?

When viewed from an employment perspective, the evolution becomes more apparent. In many ways, art is moving back to a lowercase noun. It is less an exercise of discovering truth and more one of producing creative goods and intellectual property – the fertile workplace fields of today.

As in the early days of the Industrial Revolution, history is still in the making, and a full understanding of the effects of the technological revolution has yet to be realized. We cannot truly measure the Creative Industries because we have yet to understand their scope or find the right vocabulary or frameworks to describe them. This is not to deny the importance of the studies that have attempted this to date, nor to diminish the role that either the commercial arts or the fine arts play in the present-day arts and cultural sector. Rather, it is to suggest that we are still in a major period of flux and transition.

Follow-Up

3. Are the sentences true or false?

1. The interrelationships between art, culture, work, and society are constantly alternating. T / F
2. The words *art*, *artist*, and *culture* are not clear. T / F
3. The notion of industry has never changed its meaning. T / F
4. Most artists in the USA are geniuses. T / F
5. Creative industries are the same as commercial arts. T / F

4. Choose the correct variant of answer.

1. The reason why it is difficult to precisely define the term ‘creative industry’ is that
 - a. they don’t understand certain historical changes that created its basis;
 - b. culture has been never connected with employment;
 - c. workplace isn’t associated with the term ‘creative industry’.
2. Contemporary comprehension of the term ‘culture’ is the result of
 - a. changes in the way people work;

- b. Industrial Revolution;
- c. changes in the world of art.

3. How did the understanding of the concept 'industry' change?

- a. it gained the meaning of more individual traits rather than group traits;
- b. it began to be more closely connected with the notion of job;
- c. it gained the meaning of more group traits rather than individual ones.

4. Most artists today are....

- a. commercially-oriented;
- b. predominantly art-oriented;
- c. mostly how-to-do-oriented.

5. The outcome of Creative Industry

- a. cannot be fully comprehended today;
- b. is well described by the scholars;
- c. has a theoretical framework.

Text 2

The Legend of Fairies

Pre-Reading

1. Match the definitions (a-h) with the vocabulary (1-8).

- | | |
|---------------|--|
| 1. a tribe | a. the explanation for how something started; |
| 2. fake | b. the part of a living thing which is not the body and you can't see or touch it; |
| 3. to support | c. to pray to; |
| 4. to worship | d. a group of people, usually connected to each other by place or culture; |
| 5. origin | |
| 6. a spirit | |

- | | |
|--------------|--|
| 7. a weapon | e. something used to hit or hurt people; |
| 8. to invade | f. to attack a place with an army; |
| | g. to make something stronger; |
| | h. looks real but is not. |

Reading

2. Read the text.

(1) Fairies today are the stuff of children's stories, little magical people with wings, often shining with light. Typically pretty and female, like Tinkerbell in Peter Pan, they usually use their magic to do small things and are mostly friendly to humans.

(2) We owe many of our modern ideas about fairies to Shakespeare and stories from the 18th and 19th centuries. Although we can see the origins of fairies as far back as the Ancient Greeks, we can see similar creatures in many cultures. The earliest fairy-like creatures can be found in the Greek idea that trees and rivers had spirits called dryads and nymphs. Some people think these creatures were originally the gods of earlier, pagan religions that worshipped nature. They were replaced by the Greek and Roman gods, and then later by the Christian God, and became smaller, less powerful figures as they lost importance.

(3) Another explanation suggests the origin of fairies is a memory of real people, not spirits. So, for example, when tribes with metal weapons invaded land where people only used stone weapons, some of the people escaped and hid in forests and caves. Further support for this idea is that fairies were thought to be afraid of iron and could not touch it. Living outside of society, the hiding people probably stole food and attacked villages. This might explain why fairies were often described as playing tricks on humans. Hundreds of years ago, people actually believed that fairies stole new babies and replaced them with a 'changeling' – a fairy baby – or that they took new mothers and made them feed fairy babies with their milk.

(4) While most people no longer believe in fairies, only a hundred years ago some people were very willing to think they might exist. In 1917, 16-year-old Elsie Wright took two photos of her cousin, nine-year-old Frances Griffiths, sitting with fairies. Some photography experts thought they were fake, while others weren't sure. But Arthur Conan Doyle, the writer of the Sherlock Holmes detective stories, believed they were real. He published the original pictures, and three more the girls took for him, in a magazine called *The Strand*, in 1920. The girls only admitted the photos were fake years later in 1983, created using pictures of dancers that Elsie copied from a book.

Follow-Up

3. Are the sentences true or false or is the information not given?

- | | | | |
|--|------|-------|-----------|
| 1. Fairies are not usually male. | True | False | Not given |
| 2. Newer religions changed how people thought of fairies. | True | False | Not given |
| 3. People used iron to protect themselves from fairies. | True | False | Not given |
| 4. People thought very good babies were presents from the fairies. | True | False | Not given |
| 5. Arthur Conan Doyle created some fake photos. | True | False | Not given |
| 6. Elsie and Frances were surprised Arthur Conan Doyle believed them. | True | False | Not given |

4. Circle the best answer.

1. In paragraph 1, the word **they** refers to ...
 - a. fairies.
 - b. children.
 - c. stories.

2. In paragraph 2, the words **these creatures** refer to ...

- a. tree and rivers.
- b. the spirits of trees and rivers.
- c. the Ancient Greek people.

3. In paragraph 2, the word **They** refers to ...

- a. pagan gods.
- b. pagan religions.
- c. Greek and Roman gods.

4. In paragraph 3, the words **this idea** refer to ...

- a. the idea that fairies were based on people.
- b. the idea that fairies used metal weapons.
- c. the idea that fairies used stone tools.

5. In paragraph 3, the word **This** refers to ...

- a. the fact that fairies were thought to be afraid of iron.
- b. stolen food.
- c. the possibility that hiding people stole food and attacked villages.

6. In paragraph 4, the word **more** refers to ...

- a. the girls.
- b. the photos.
- c. the fairies.

WRITING A SUMMARY OF AN ARTICLE

1. Read the information about how to write summary of an article given below.

How to write a summary

Writing a summary is a great way to process the information you read, whether it's an article or a book. It usually includes some steps.

1. Find main idea.

In a summary, you want to identify the main idea of the article and put this information in your own words. Plan to read the article several times. In the first reading you want to get the general notion of the essay. Write that down after you finish reading. That will be the thesis of your summary. Include the author's first and last name and the title of the article.

To figure out the central idea, you should ask yourself why this essay was written and published. Clues to help determine this are:

- ✓ The title.
- ✓ The place it was published (which can help you determine the intended audience).
- ✓ The date of publication.
- ✓ The type of essay.
- ✓ The tone of the piece.
- ✓ Notions which seem to be repeated throughout.

2. Reread the piece, taking notes on the major points of it. Once you know for sure what the author's main point is, reread the piece, looking for the ways they support that point. You can find supporting material by looking for details that refer to the title, surprises in the argument or plot, repetition, or a lot of attention to detail. Write down each time something like this occurs.

3. Write the summary in your own words.

- ✓ Start with the source's information. You should start every summary with the author and the article's title. This lets your reader know that you're summarizing

what someone else has written. For example, you can start with something like “George Shaw’s ‘Pygmalion’ is a play that addresses issues of class and culture in early twentieth-century England.”

- ✓ Work from memory to write the main point of each section. Without looking at your notes, write a first draft that includes the main point of each section in your own words. A summary shouldn’t just repeat what the original author said, so using your own words is very important. To put something in your own words, write it down as if you were explaining or describing it to a friend. In that case, you wouldn’t just read what the author wrote. If you absolutely must use the original author’s words, put them in quotation marks. This tells your reader those words aren’t yours. Not doing this is academic plagiarism, and it can get you in a lot of trouble.
- ✓ Present the material using the author’s point of view. As you write, make sure you’re only summarizing the original piece of writing. You shouldn’t be inserting your own opinions of the piece or of the events the piece covers. Instead, summarize what the original author said and retain their tone and point of view. For this purpose you will need to use author tags (the list is given below).

Author Tags Verb List

says	explain	comments
persuades	suggests	understands
argues	reminds	helps us understand
elucidates	presents	intimates
concludes	presents the idea	creates the impression
criticizes	defines	highlights
concedes	shows	states
thinks	admits	lists
notes	analyzes	disagrees
observes	points out	emphasizes

discusses	identifies	implies
insists	responds	shows
proves	rejects	suggests

Adverbs to Use with Author Tags

conclusively	expressively	realistically
tightly	angrily	radically
clearly	dutifully	evenly
occasionally	quickly	ironically
honestly	eagerly	elegantly
sharply	rarely	loosely
exactly	happily	hastily
perfectly	sternly	unexpectedly
sometimes	never	justly
devotedly	finally	warily
wearily	completely	fully
doggedly	iconically	sarcastically
seriously	carefully	politely

4. *Revising your draft into a coherent summary.* Reread the draft you wrote from memory against your notes. Take your notes out and compare them to your from-memory draft. If there's anything major you forgot to include, put it in your second draft.

2. Write a summary of the following article.

Processes of Change in Culture

All Cultures are inherently predisposed to change and, at the same time, to resist change. There are dynamic processes operating that encourage the acceptance of new ideas and things while there are others that encourage changeless stability. It is likely

that social and psychological chaos would result if there were not the conservative forces resisting change.

There are three general sources of influence or pressure that are responsible for both change and resistance to it:

1. forces at work within a society
2. contact between societies
3. changes in the natural environment

Within a society, processes leading to change include invention and culture loss. Inventions may be either technological or ideological. The latter includes such things as the invention of algebra and calculus or the creation of a representative parliament as a replacement for rule by royal decree. Technological inventions include new tools, energy sources, and transportation methods as well as more frivolous and ephemeral things such as style of dress and bodily adornment.

Culture loss is an inevitable result of old cultural patterns being replaced by new ones. For instance, not many Americans today know how to care for a horse. A century ago, this was common knowledge, except in a few large urban centers. Since then, vehicles with internal combustion engines have replaced horses as our primary means of transportation and horse care knowledge lost its importance. As a result, children are rarely taught these skills. Instead, they are trained in the use of the new technologies of automobiles, televisions, stereos, cellular phones, computers, and iPods.

Within a society, processes that result in the resistance to change include habit and the integration of culture traits. Older people, in particular, are often reticent to replace their comfortable, long familiar cultural patterns. Habitual behavior provides emotional security in a threatening world of change. Religion also often provides strong moral justification and support for maintaining traditional ways. In the early 21st century, this is especially true of nations mostly guided by Islamic Law, such as Iran, Saudi Arabia, Afghanistan, and Pakistan.

The fact that cultural institutions are integrated and often interdependent is a major source of resistance to change. For instance, in the second half of the 20th century, rapidly changing roles of North American and European women were resisted by many men because it inevitably resulted in changes in their roles as well. Male and female roles do not exist



21st century professional woman working in a job not open to women in her grandmother's generation

independent of each other. This sort of integration of cultural traits inevitably slows down and modifies cultural changes. Needless to say, it is a source of frustration for both those who want to change and those who do not.

The processes leading to change that occur as a result of contact between societies are

1. diffusion
2. acculturation
3. transculturation

Diffusion is the movement of things and ideas from one culture to another. When diffusion occurs, the form of a trait may move from one society to another but not its original cultural meaning. For instance, when McDonald's first brought their American style hamburgers to Moscow and Beijing, they were accepted as luxury foods for special occasions because they were relatively expensive and exotic. In America, of course, they have a very different meaning--they are ordinary every day fast food items.

Acculturation is what happens to an entire culture when alien traits diffuse in on a large scale and substantially replace traditional cultural patterns. After several centuries of relentless pressure from European Americans to adopt their ways, Native American cultures have been largely acculturated. As a result, the vast majority of American Indians now speak English instead of their ancestral language, wear European style clothes, go to school to learn about the world from a European

perspective, and see themselves as being a part of the broader American society. As Native American societies continue to acculturate, most are experiencing a corresponding loss of their traditional cultures despite efforts of preservationists in their communities.

While acculturation is what happens to an entire culture when alien traits overwhelm it, **transculturation** is what happens to an individual when he or she moves to another society and adopts its culture. Immigrants who successfully learn the language and accept as their own the cultural patterns of their adopted country have transculturated. In contrast, people who live as socially isolated expatriates

in a foreign land for years without desiring or expecting to become assimilated participants in the host culture are not transculturating.

There is one last process leading to change that occurs as an invention within a society as a result of an idea that diffuses from another. This is **stimulus diffusion** -- a genuine invention that is sparked by an idea from another culture. An example of this occurred about 1821 when a Cherokee Indian named Sequoyah saw English writing which stimulated him to create a unique writing system for his own people. Part of his syllable based system is illustrated below. Note that some letters are similar to English while others are not.



Sequoyah
(ca. 1767-1843)



T	Ꭰ	Ꭱ	Ꭲ
Y	A	J	E
Ꭳ	F	Ꭵ	Ꭶ
P	G	M	Ꭸ

16 of the 77 Cherokee
alphabetical characters

It is also likely that ancient Egyptians around 3050 B.C. invented their hieroglyphic writing system after learning about the cuneiform writing system invented by Sumerians in what is today Southern Iraq.

There are processes operating in the contact between cultures as well that result in resistance to change. These are due to "us versus them" competitive feelings and perceptions. Ethnocentrism also leads people to reject alien ideas and things as being unnatural and even immoral. These ingroup-outgroup dynamics commonly result in resistance to acculturation and assimilation.

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Юмрукуз Анастасія Анатоліївна

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